

2015-2016
ANNUAL REPORT



**CELEBRATING
50 YEARS
OF TALENT.**

TELEFILM
C A N A D A

Canada

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HIGHLIGHTS

A
**REMARKABLE
YEAR**
FOR CANADIAN FILM



Canadian films won over audiences and critics alike in 2015-2016, receiving acclaim and awards at major Canadian and international film festivals. Throughout the year, Canadian talent was front and centre at key events around the world.



CANADA

A PARTNER OF CHOICE
COPRODUCTIONS IN THE SPOTLIGHT

Canadian films selected by

83
international
festivals
winning



Canadian talent was behind

21
Oscar
nominations



including
2
for
Best Picture

– *Brooklyn* –

Nominated for three
Academy Awards,
including Best Picture,
and wins

**Best
British Film**
at the BAFTA Awards



– *Early Winter* –

Wins the
**Venice Days
Award,**
top prize
at the Venice Days section
of the Mostra

– *Remember* –

4
Canadian Screen Awards
nominations
Wins
Best Original Screenplay

– *Room* –

Garners
numerous prizes,
including

Best Actress
Oscar and Golden Globe

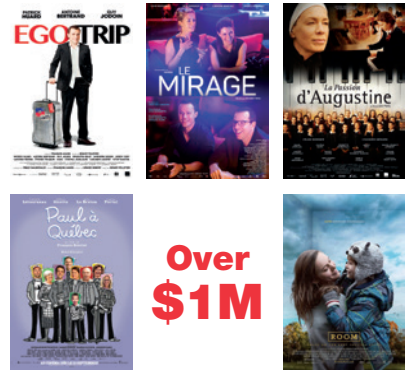
– *Fatima* –

**Wins
3 Césars**
Best Film
Most Promising Actress
Best Adapted Screenplay





**CONNECTING
WITH AUDIENCES**
**CANADIAN BOX OFFICE AND
SUCCESS AT HOME**



**Over
\$1M**

**CANADIAN FILMS
SHINE
ON THE
INTERNATIONAL
SCENE**



\$3M

\$6M

Oscar nominated director
Philippe Falardeau's
— **Guibord s'en va-t-en guerre** —
screens for thousands in the
Piazza Grande at the
**Locarno International
Film Festival**

Berlin favourite
Denis Côté's film
— **Boris sans Béatrice** —
screens in the
**Berlin International
Film Festival's
Competition section**

— **Snowtime!** —
This animated remake
of a beloved classic family film
scored big in Quebec



Canadian legend
Guy Maddin's
— **The Forbidden Room** —
selected by
**16
international
film festivals**
including
**Karlovy Vary,
Locarno and Berlin**

Academy Award nominated director
Zacharias Kunuk's documentary
— **Qapirangajuq:
Inuit Knowledge and
Climate Change** —
takes part in the Berlinale's
**NATIVE—A Journey into Indigenous
Cinema special series**

— **La passion d'Augustine** —
**Léa Pool's latest is
the big winner**
at the Gala du cinéma québécois
with six awards, including Best Film—
a first for a female director

— **Paul à Québec** —
**Gilbert Sicotte named
Best Actor**
at the Gala du cinéma québécois.
This is Sicotte's second win in this
category, the first being in 2012
for *Le Vendeur*



A TALENTED FUTURE

EMERGING FILMMAKERS IN THE SPOTLIGHT



Stephen Dunn's
– *Closet Monster* –
takes home the
**Best Canadian Feature
Film award**
at TIFF and wins the
**Best Atlantic Director
and Screenwriter**
prizes at the Atlantic Film Festival



Andrew Cividino's
– *Sleeping Giant* –
competes in the International
Critics' Week at the
2015 Cannes Film Festival and
wins the City of Toronto Award for
Best Canadian First Feature
at TIFF



The directors of
– *Turbo Kid* –
**François Simard,
Anouk Whissell and
Yoann-Karl Whissell**
win the
Best Director (Feature)
award at the Bucheon International
Fantastic Film Festival



Anne Émond's
second film
– *Les êtres chers* –
travels to prestigious festivals in
Locarno, Namur and Göteborg



**Sonia Bonspille
Boileau's**
first feature
– *Le dep* –
nominated at Karlovy Vary for the
Independent Camera award



Stella Meghie's
debut feature
– *Jean of the Joneses* –
presented at
South by Southwest



ACHIEVEMENTS



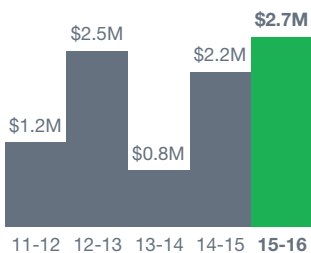
FUNDER

110
feature films
including
12 coproductions
15 micro-budgets

40th
anniversary
of coproduction
administration

Government of Canada
to increase funding by
\$22M
over 5 years

\$9.4M
of administrative
budgetary savings
transferred to program
funding over 5 years



PROMOTER

42
festivals
and
102
promotional events
supported across Canada,
attracting millions
of filmgoers



Audience-focused strategy
featuring promotional
campaign launched

SP:RI:NT PRÉ-GALA

15 films
purchased nearly
20,000
times
during the
three-day campaign

Talent promoted at
34
international festivals
and content markets

Canadian films selected at
83
international festivals



THOUGHT LEADERSHIP

Tracking audience behaviour
and monitoring the state
of the industry

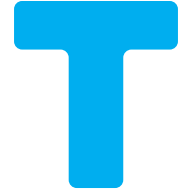
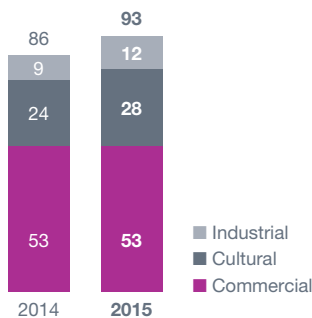


TELEFILM Canada

STUDY PREPARED
FOR TELEFILM CANADA
**OVERVIEW OF
THE CANADIAN
FEATURE FILM
INDUSTRY:
2012-2015**
By: Research Corporation, Research & Design
Communications & Information Group
March 9, 2016



Success Index up by
8%



ADMINISTRATOR

Client satisfaction levels at
87%

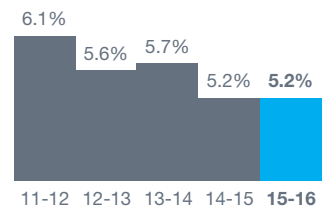


10 years
of administering
funding programs

Telefilm's 2014-2015 annual
report among the
top 50
annual reports worldwide
2014-2015 Vision Awards
Annual Report Competition



Management expense ratio
at a historic low of
5.2%



ABOUT US

OUR VISION

Canadian productions, on all consumption platforms, in Canada and abroad.

OUR MISSION

Telefilm’s mission is to 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.

WHAT WE DO

First and foremost, we are a team of some 180 enthusiasts of Canadian media content dedicated to the commercial, cultural and industrial success of Canada’s audiovisual industry. As a Crown corporation, acting on behalf of the Government of Canada, we support dynamic companies and creative talent, providing financial support to Canadian film projects and promoting Canadian audiovisual success and talent at festivals, markets and events – regionally, nationally and around the world.

We also administer the funding programs of the Canada Media Fund (CMF), which totalled \$372.3 million in fiscal 2015-2016, and we are responsible for making recommendations to the Minister of Canadian Heritage on whether projects can be recognized as audiovisual treaty coproductions.

Headquartered in Montreal, we serve our clients through four offices located in Vancouver, Toronto, Montreal and Halifax.

ACCOUNTABILITY

A strong corporate governance framework enables the Board of Directors and the Executive Director to lead the Corporation toward its goals. By its design, Telefilm’s organizational structure ensures that the organization’s departments are accountable to the Executive Director in the delivery of the strategic plan (see Governance section for more details).

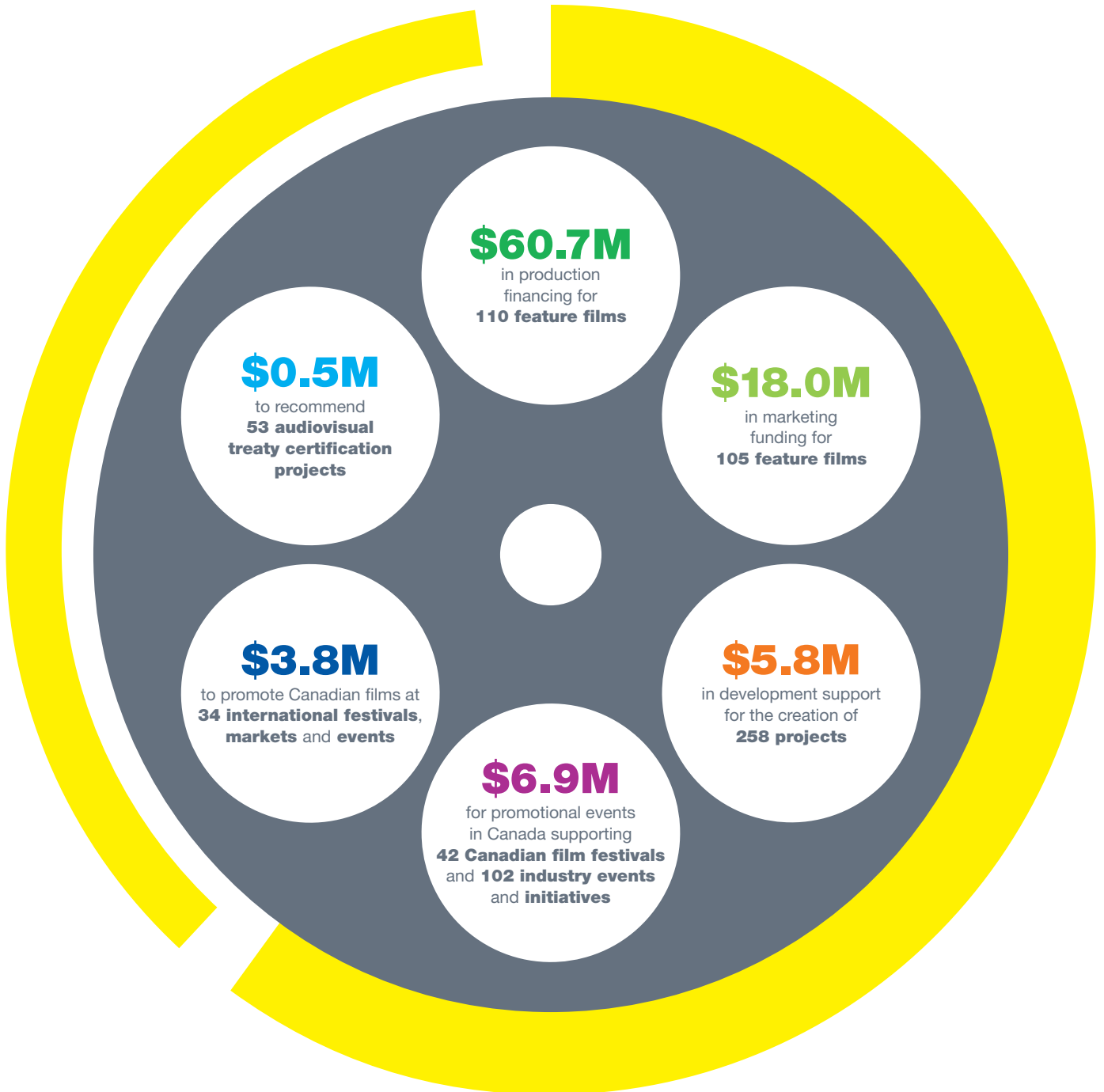


ABOUT US

FINANCIAL ASSISTANCE

In 2015-2016, our funding programs provided \$95.7 million in support for the Canadian audiovisual industry:

\$95.7M



ABOUT US

OUR VALUES

Telefilm offers its employees a stimulating work environment that encourages behaviours that reflect the four corporate values we apply in interacting with one another and in dealing with our clients:

RESPECT	COMMITMENT
CLIENT FOCUS	OPENNESS

By promoting these values, we are able to attract and retain a diverse workforce to serve the Canadian audiovisual industry. Furthermore, we measure our success based on these four core values.

STAYING CONNECTED

Telefilm strengthened its use of online communication tools such as Facebook, Google+, Twitter and YouTube to promote the success of Canadian talent to the public. To communicate key industry information to stakeholders and to simplify clients' online funding applications, eTelefilm, telefilm.ca, Twitter, LinkedIn and industry advisories were favoured. These efficient and effective online platforms and tools are essential to sharing important messages and facilitating application processes.



OPEN AND CONTINUOUS COMMUNICATIONS

The organization is committed to consulting, informing and holding a continuous and open dialogue with diverse members of the industry regarding opportunities, challenges and changes. Whether with film producers, distributors, broadcasters, professional associations, provincial agencies or directors and writers, we stay connected across Canada through three major streams of communication:

- outreach sessions to consult with and inform the industry;
- presence at industry events; and
- being available for one-on-one conversations with stakeholders across the country.

MESSAGE FROM THE CHAIR OF THE BOARD



The 2015-2016 fiscal year was the first year of our 2015-2018 Strategic Plan entitled *Inspired by Talent. Viewed Everywhere*. Extending the trend of past years, this plan has a clear vision: we must ensure that our talented creators are known here and around the world. This vision gives even more importance to the audiences whose presence provides a true measure of industry success.

In 2015-2016, Canadian stories excelled on the international stage, due in part, no doubt, to the international promotional initiatives that we introduced. Looking ahead to 2017, we will turn our focus back home. Our audience first campaigns will be central to our national promotional strategy, along with the commemorations for the 150th anniversary of the founding of Canada and Telefilm's 50th anniversary.

Throughout the year, Telefilm has encouraged an ecosystem of companies of all sizes that are capable of producing, distributing and promoting a broad spectrum of works, including high-budget coproductions as well as first feature films focused on digital media. The Talent Fund mainly provided support for emerging directors, as well as national and international promotion efforts.

I would like to thank the members of the Talent Fund advisory committee and its chair, Hartley T. Richardson. Through their efforts, they have made companies – and Canadians in general – aware of the importance of investing, by means of private donations, in the future of our cinema.

I would also like to welcome a whole new generation of creators from the regions, Aboriginal communities and official-language minority communities. Once again this year, we have noted that the rich diversity of Canadian voices is gathering attention throughout the world.

In order to gauge the impact, this changing environment requires a complete measurement of the funding, production and promotion results. In this regard, Telefilm's Success Index shows major advancements on the cultural and industrial fronts with, in particular, a good increase in foreign sales. We will ensure the continued growth of the Index. As such, the cultural component now takes into account Canadian performance in a greater number of youth and children's festivals, another significant market for the success of our cinema.

With respect to organizational efficiency, I am pleased to report that our management expense ratio stood at 5.2% – a historic low for Telefilm. Moreover, we reinvested administrative savings of \$2.7 million in our funding programs. Furthermore, the client satisfaction rate rose to 87% for the funds administered by Telefilm and we are very proud of our 10-year partnership with the Canada Media Fund, which benefits the entire Canadian audiovisual industry.

MESSAGE FROM THE CHAIR OF THE BOARD

**We must ensure that our talented creators
are known here and around the world.
This vision gives even more importance to the audiences
whose presence provides a true measure
of industry success.**

On behalf of the Board, I would like to thank the Government of Canada for the confidence it has shown in the industry by deciding, as part of the 2016 federal budget, to increase Telefilm's parliamentary appropriation by a total of \$22 million over the next five years. In the spirit of our strategic plan, this amount will be devoted primarily to coproduction and Canadian talent promotion activities. I would also like to commend the Honourable Mélanie Joly, Minister of Canadian Heritage, for announcing a broad nationwide consultation that aims to bring Canada's cultural policy into the digital age. Telefilm will of course be part of this process.

I am delighted that Ram Raju's term has been renewed for five years, and I would like to mention that Marie-Linda Lord, Vice-President of Student and International Affairs at the Université de Moncton, has joined the Board. The Talent Fund advisory committee also welcomed new members: from Toronto, Christine Magee, Executive Co-Chair of Sleep Country Canada, and from Vancouver, philanthropist Sandi Treliving, who has spent her professional career at the Bank of Montreal.

I would also like to thank our Executive Director, Carolle Brabant, whose term was renewed for another two years. Ms. Brabant and Telefilm's employees are doing a tremendous job of managing the private and public funds that have been entrusted to Telefilm. Thank you also to Telefilm's clients and partners, whose spirit of cooperation is remarkable.

Finally, I would like to once again express my admiration and appreciation for our great Canadian talent, which is a source of pride to us all, both at home and abroad. And we will be sure to celebrate it in grand style on the occasion of Telefilm's 50th anniversary.

Michel Roy
Chair of the Board

MESSAGE FROM THE EXECUTIVE DIRECTOR



It was with great enthusiasm that, in March 2016, I began a new two-year term as Executive Director of Telefilm Canada. There are many challenges, particularly in light of a technological environment that is undergoing profound changes and international competition for the attention of audiences.

In 2015-2016, Canadian talent shone brighter than ever before at Cannes, Berlin, Karlovy Vary and Shanghai, as well as at the Oscars, where two Canadian coproductions, *Room* and *Brooklyn*, were in the running for Best Film while Brie Larson took home the Best Actress Academy Award for her role in *Room*.

Our cinema measures up against the very best in the world. Remarkably, talented emerging filmmakers, such as Chloé Leriche (*Avant les rues*) and Andrew Cividino (*Sleeping Giant*), and virtual reality creators, like those from Félix & Paul Studios (*Nomads: Maasai*), are now rubbing shoulders in festivals and markets with distinguished directors like Léa Pool (*La passion d'Augustine*) and Atom Egoyan (*Remember*). All these talented Canadians have a passion for creation and a desire to succeed that never ceases to amaze me.

The 2015 results from Telefilm's Success Index, which objectively measures the overall performance of the films that we fund, are very good news indeed and confirm this success. The overall score has increased by more than 8%, with the increase reflected in two of the three fields of activity measured.

The industrial index improved by 33% as the share of private and foreign funding in the productions that we support went from 32% in 2014-2015 to 42% in 2015-2016. The cultural index rose by 17% because of the selections and awards won in festivals, while the commercial index remained stable. The Index is an invaluable tool because it measures the success of companies from one year to the next based on key indicators of growth and reach.

The impact of the Micro-Budget Production Program, intended for emerging talent, is still being felt. In September 2015, the 37 digital feature films financed since the launch of the program have garnered 41 nominations and taken home 14 awards on the international scene.

We will soon be able to enjoy the 2015-2016 crop from the program, and talented new filmmakers will join the ranks of outstanding prizewinners like Sonia Bonspille Boileau, Julie Lambert and Adam Garnet Jones.

As executive director of a national public agency, I am pleased to note that more and more women – and young women – are choosing to become filmmakers in both feature film and documentary. Gender equality is an important issue across Canada and globally. Now is the time for action and Telefilm is doing its part.

MESSAGE FROM THE EXECUTIVE DIRECTOR

I am pleased to note that more and more women – and young women – are choosing to become filmmakers in both feature film and documentary. Gender equality is an important issue across Canada and globally.

The 2015-2016 year marked Telefilm's 40th anniversary in coproduction management. In this capacity, we make recommendations regarding the certification of audiovisual treaty coproductions to the Minister of Canadian Heritage. Our vision for coproduction is clear: we want this production tool to be an essential source of financing and exposure. In this regard, I cannot help but be delighted by Canada's request to become a member of Eurimages, the European cinema support fund. We are all aware of the critical impact that coproduction has on the financial strength of Canadian companies, the reputation of our talent and the export of our products. Eurimages will foster Canadian partnerships with Europe, and will no doubt prove to be a driver of growth for the industry.

My vision for the next two years is very positive. I see production companies becoming increasingly stronger, diversified and high performing; Canadian talent whose careers are taking off and who are celebrated both at home and around the world; and companies and individuals more and more committed to funding and promoting Canadian content. We can achieve this, one step at a time, if all the artisans in the Canadian audiovisual industry and their partners continue to work together with dedication, openness and enthusiasm.

I would like to warmly praise director Xavier Dolan, who won the Grand Prix and Ecumenical Jury Prize at the 2016 Cannes Film Festival for *Juste la fin du monde*.

In closing, I would like to mention the passing, in April 2016, of Telefilm's very first executive director, Michael Spencer. His vision strongly shaped the history of our organization. Telefilm will turn 50 in 2017, an anniversary that will provide us with a golden opportunity to pay tribute to the industry's talented builders and creators, such as the likes of Mr. Spencer.

Carolle Brabant, FCPA, FCA, MBA
Executive Director

MANAGEMENT DISCUSSION AND ANALYSIS

The content of the Management Discussion and Analysis (MD&A) section was prepared by Telefilm management to present the results achieved in fiscal 2015-2016. The analysis was based on meaningful, relevant and reliable information, with such information subject to quality-control procedures and free of material or misleading errors. It provides a qualitative context and complete account of Telefilm's performance and outlook for the future. The MD&A was approved by the Management Committee and the Executive Director, and was approved by the Board of Directors based on the recommendation of the Audit and Finance Committee.

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INDUSTRY AND ECONOMIC CONDITIONS

THE CANADIAN ECONOMY

The Canadian economy expanded in 2015, with gross domestic product (GDP) increasing by 1.2%¹. Canadian GDP underperformed in comparison to the 2014 level of 2.5%, with falling oil prices being a contributing factor. Canada also underperformed when compared to growth achieved by the OECD² countries in 2015, which stood at 2.0% – the highest level in four years.

THE AUDIOVISUAL PRODUCTION SECTOR IN CANADA

Total film and television production volume in Canada, which includes foreign location and service production, grew by a remarkable 20%, to reach \$7.1 billion in 2014-2015. As a subset, the total volume of Canadian film production, measured in dollars, reached \$349 million, an increase of 2% over 2013-2014. A higher number of films – 103 – were produced in 2014-2015 (94 in 2013-2014), while average production budget levels remained comparable to the previous fiscal period. In 2014-2015, film and television production in Canada generated 148,500 full-time equivalent jobs, including 7,300 for the Canadian film industry³.

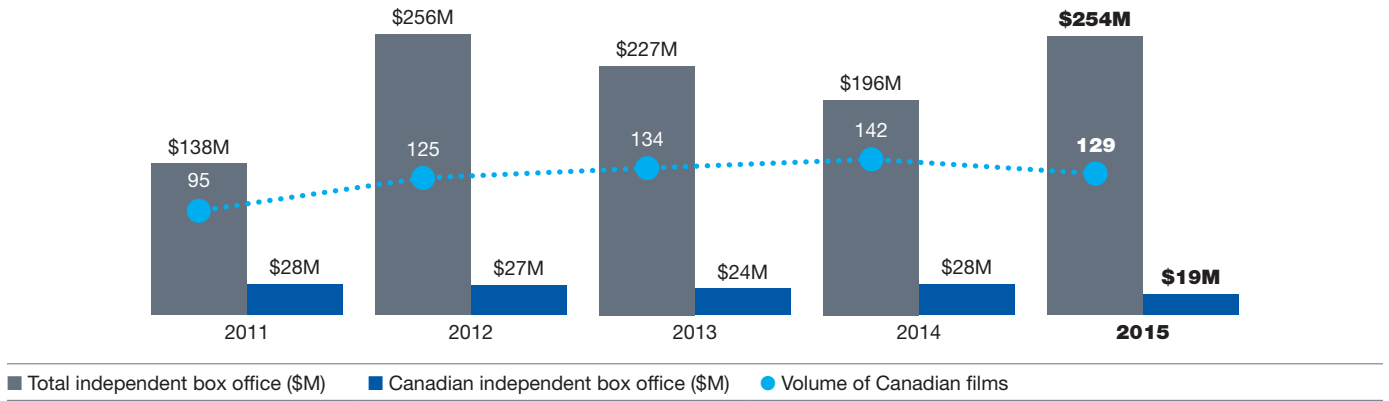


INDEPENDENT BOX OFFICE

In Canada, box-office sales for independent film grew compared to the previous year, with total sales reaching \$254 million⁴. In 2015, a total of 767 films were released into the Canadian market. Of those, 668 were independent films, including 129 Canadian titles, while 99 were from Hollywood studios⁵. Canadian films are defined as “independent,” meaning they are produced outside of the major film studio system. The average Canadian film budget was \$3.4 million in 2014-2015⁶, and marketing budgets tend to be extremely low compared to Hollywood standards. Canadian films are released into a highly competitive market, with the number of films released growing over time. In this context, Canadian films captured over 7% of the independent box-office market in Canada in 2015, which equates to \$18.8 million in sales.

1. Statistics Canada: Gross domestic product, income and expenditure, fourth quarter 2015.
2. OECD: Organization for Economic Co-operation and Development.
3. Canadian Media Producers Association, [Profile 2015: Economic Report on the Screen-based Media Production Industry in Canada](#) (2014-2015 is the most current year available).
4. Box-office sales are reported on a calendar-year basis.
5. Telefilm analysis of Movie Theatre Association of Canada data.
6. Canadian Media Producers Association, *op. cit.*

Box office of independent films in Canada



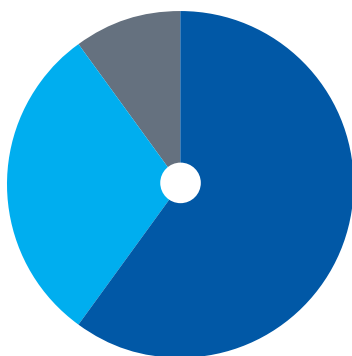
Telefilm was an investor in 82 of the 129 Canadian films released in 2015. These Telefilm-funded films accounted for 64% of titles but delivered 97% of the box office of Canadian films.

Director experience is an important factor when analyzing box-office performance. First- and second-time filmmakers are not expected to receive as much attention from the media and the Canadian public, also their films are not normally widely distributed. First and second films represented 42 of the 82 films supported by Telefilm, but as expected, accounted for a fraction box office receipts, at 10% in 2015. This is normal and expected as early works are typically lower budget films and act as a filter to identify new and promising talent. The films from more experienced directors, while representing less than 50% of titles (40 out of 82) accounted for 90% of box-office sales.

MEASURING THE SUCCESS OF THE PORTFOLIO OF INDEPENDENT FILMS SUPPORTED BY TELEFILM

Success Index

Telefilm’s Success Index is a comprehensive measure that takes three types of success into account, rather than box office alone. The three components of the Success Index are commercial, cultural and industrial performance. Using 2010 as the baseline year, this key performance indicator evaluates changes in the overall success of the films Telefilm funds from year to year. The Success Index is calculated annually and is expressed as the sum of three weighted sub-indices:



Commercial
60% of the score

- Canadian theatrical box office
- Domestic sales on all platforms, excluding theatres
- International sales

Cultural
30% of the score

- Selections and nominations at certain international festivals and events
- Prizes at some international festivals and events
- Prizes at some festivals and events in Canada

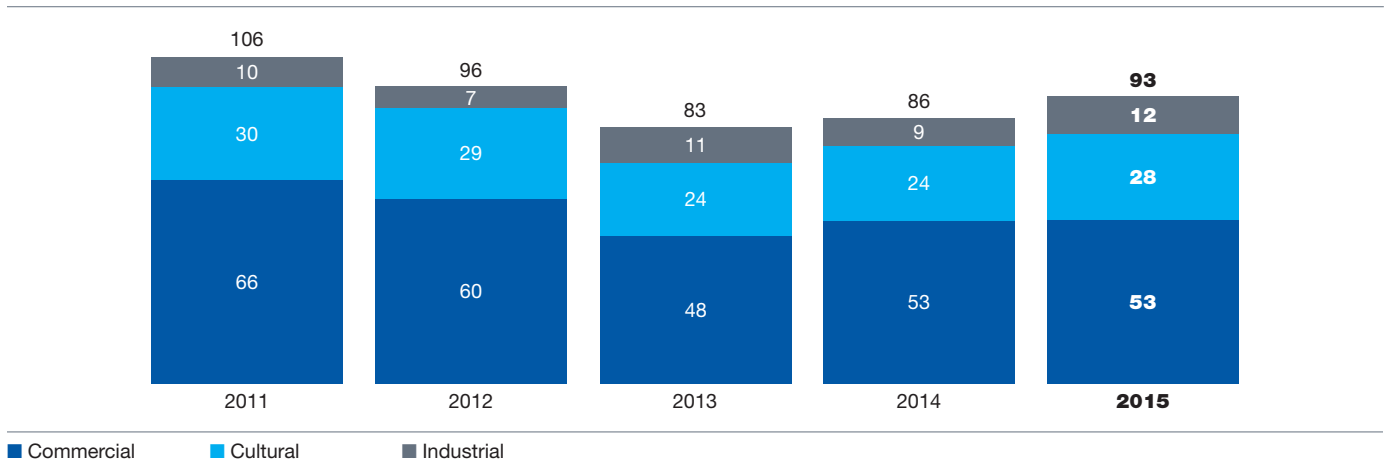
Industrial
10% of the score

- Share of private and foreign financing in productions supported by Telefilm

In fiscal 2015-2016, the Success Index was adapted⁷ to include some prestigious children’s film festivals, based on feedback received during consultations with industry members.

The children’s festivals added include:

- Toronto International Film Festival Kids
- The Montréal International Children’s Film Festival
- Ottawa International Animation Festival
- Stuttgart Festival of Animated Film
- Chicago International Children’s Film Festival



The overall Success Index score increased in comparison to the 2014 level, driven by:

- The **commercial component**, which remained stable with strong sales on auxiliary platforms (excluding box office) in the domestic market, as well as strong sales performance internationally offsetting Canadian box office declines:
 - Canadian films boosted domestic sales: *1987*, *Trailer Park Boys: Don’t Legalize It*, *Mommy*, *Il était une fois Les Boys*, *Enemy*, *The F Word (What If)*, *The Grand Seduction* and *Dr. Cabbie*.
 - Internationally, the following titles were behind the increase: *The Young and Prodigious T.S. Spivet*, *Enemy*, *The Captive*, *The F Word (What If)*, *Midnight’s Children*, *Remember*, *Midnight Sun*, *Outcast*, *Mommy* and *The Art of the Steal*.
- The **cultural** sub-index, which increased in comparison to the prior year’s results, propelled by selections abroad and prizes earned in Canada; and
- The **industrial** score, which saw a significant increase of 33% over the prior period, the result of growth in both foreign and private investment. Fiscal 2015-2016 was a strong year for international coproductions, with 12 films financed in Telefilm’s portfolio. Additionally, financing received through the Talent Fund and used in the production of films – notably the Micro-Budget Production Program – helped to drive this increase.

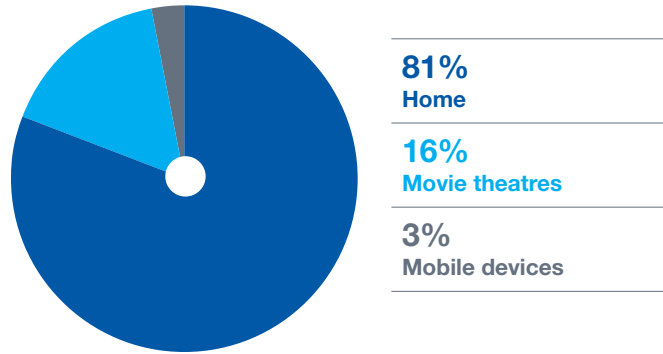
The Success Index will continue to develop over time to better reflect demand, namely, viewership levels. This longer-term objective will be a priority for the duration of the 2015-2018 strategic plan period.

7. Prior years’ figures have not been restated to conform to the current calculation.

OTHER PLATFORMS

Over 80% of films viewed by Canadians are watched at home. Television is by far the most widely used platform for watching films; however, viewing methods accessed via television are continuously evolving.

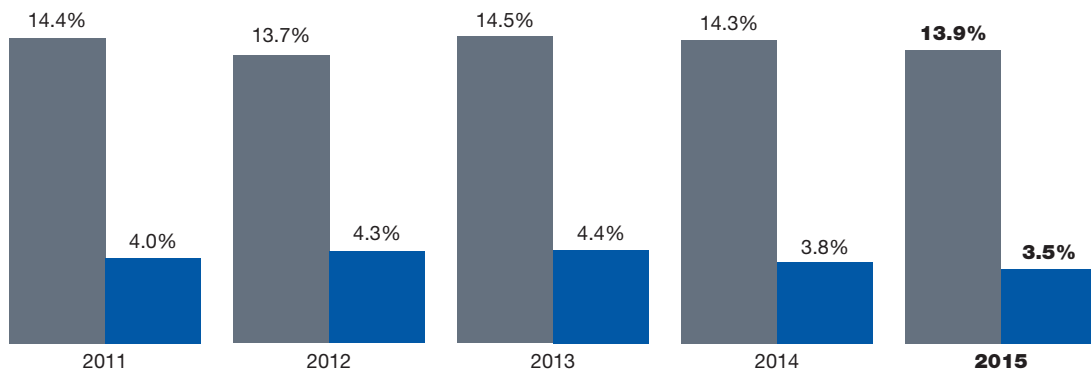
Where Canadians watch films



Traditional live television remains the most popular, with personal video recording devices gaining traction. With many consumers connecting to the Internet via television, computer or tablet, streaming – both free and paid by subscription or per transaction – is next in line as the platform of choice for film viewers in Canada. Telefilm’s ongoing audience research studies have shown that some 36% of Canadian consumers access paid streaming once a month or more (via such sources as Netflix, Club illico, shomi and CraveTV, among others) and 23% of Canadians use free streaming at least once a month (via sources such as ICI Tou.tv and other broadcaster websites, among others).

Accessibility⁸

Measuring and promoting access to Canadian content is an important component of Telefilm’s overall strategy aimed at increasing demand for Canadian content and reaching audiences. Among other metrics, Telefilm measures accessibility of feature film on both television and in cinemas. Access to Canadian films remained stable in 2015 both on television and in cinemas.



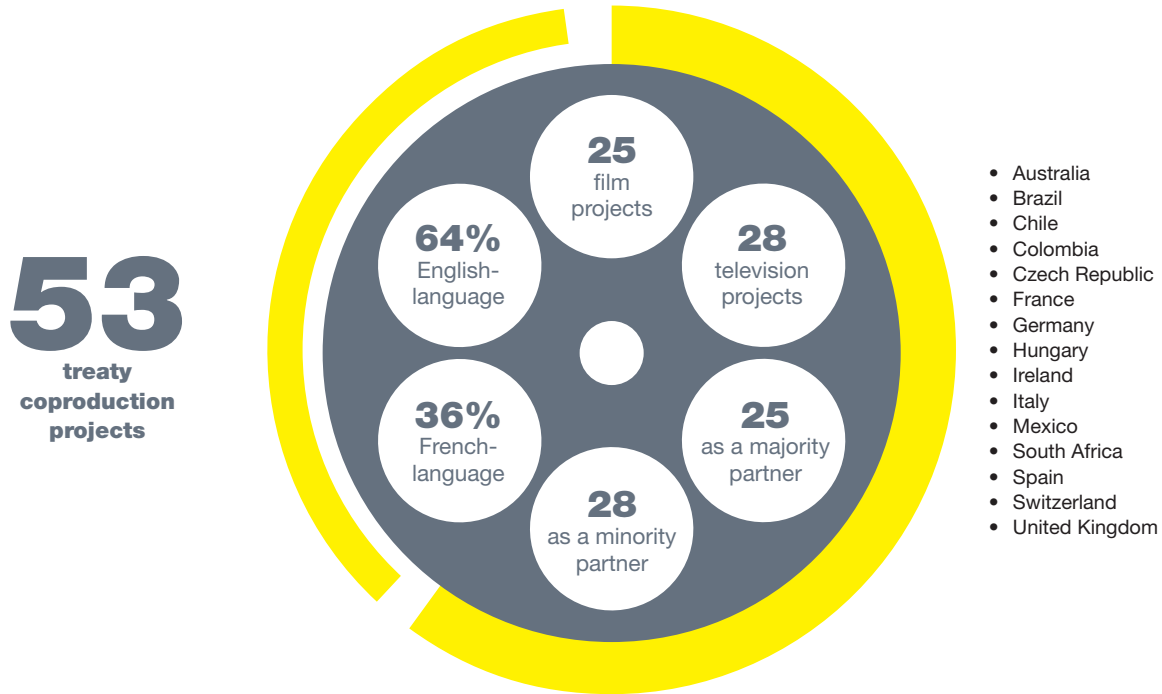
■ Total time allocated to the broadcasting of Canadian feature films on Canadian television networks versus all films broadcast

■ Share-of-screen time for Canadian feature films on cinema screens versus films from all countries (including Canadian films)

8. Data is reported on a calendar-year basis.

COPRODUCTION IN CANADA

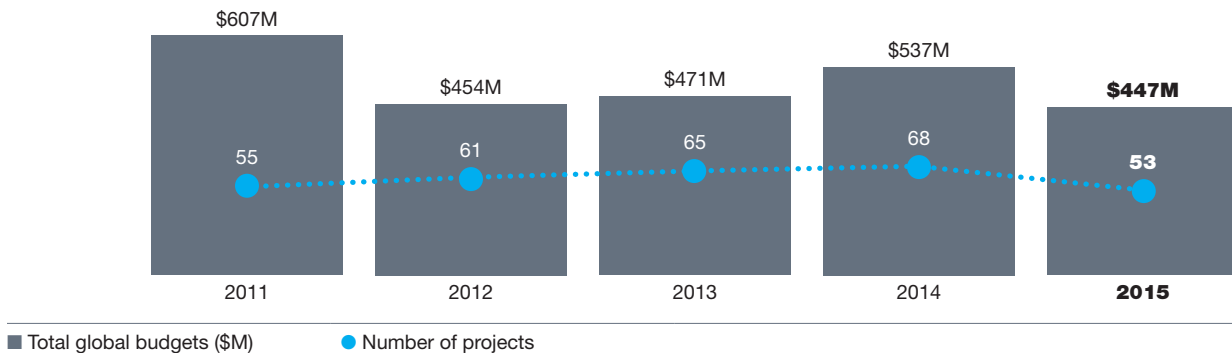
Audiovisual treaty coproduction has been an important vehicle for providing Canadian producers with financial participation from foreign sources and for promoting and exporting Canadian talent internationally. In 2015⁹, total production budgets for 53 film and television treaty coproduction projects amounted to \$447 million and involved 15 partner countries.



Finally, during the fiscal year, Canada ratified a new coproduction treaty with Ireland, which replaces the previous Canada-Ireland audiovisual coproduction treaty that dates back to 1989. The new Canada-Ireland treaty will open the door to greater opportunities for producers from both countries by offering more creative flexibility and better responding to new practices and technologies.

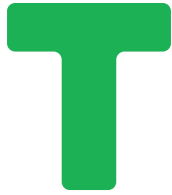
Recent successful Canadian-Irish coproductions include ***Brooklyn, Room, The Breadwinner and The F Word (What If).***

Audiovisual treaty coproductions recommended by Telefilm



9. Audiovisual treaty coproduction recommendations are reported on a calendar-year basis.

STRATEGIC PLAN DELIVERY



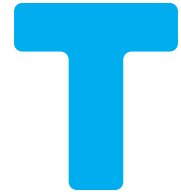
FUNDER



PROMOTER



THOUGHT LEADERSHIP



ADMINISTRATOR

Fiscal 2015-2016 marks the first year of Telefilm's 2015-2018 strategic plan, *Inspired by Talent, Viewed Everywhere*. The strategic orientations outlined in the plan build on the accomplishments delivered in the past while placing increasing emphasis on promoting the industry to audiences and ensuring the industry can adapt to evolving market conditions. The following presents Telefilm's achievements in alignment with the objectives outlined in the strategic plan.

FUNDER

Telefilm has worked to attract funding sources, to examine new long-term funding mechanisms and to develop and support an ecosystem of companies effective at delivering expectations.

Industry funding
diversifying sources

Ecosystem of companies
delivering together

ACHIEVEMENTS

During the execution of the previous strategic plan, Telefilm redesigned all of its funding programs to better serve the industry. The organization continues to gauge the effectiveness of funding programs and their compatibility with evolving market conditions through ongoing consultations with the industry.

In 2015-2016, funding programs were adjusted as follows:

- Telefilm modified the **Development Program** so that funding is now attributed automatically on the basis of the total success score earned by theatrically released films within the applicant's portfolio from the previous five-year period. Funding for projects from targeted groups – emerging talent, linguistic minorities and Aboriginal persons – is still subject to a selective decision-making process; a regional incentive for regions outside of Montreal and Toronto is also offered.
- The evaluation criteria used for the **Production Program** was also adapted during the fiscal year. Telefilm is now considering a project's overall financial viability, among other factors, as well as its global promotion strategy.
- Supporting the ecosystem of companies that make up the Canadian audiovisual industry is a strategic priority for Telefilm. Central to this is support for emerging talent, which is addressed through the **Micro-Budget Production Program**.

This year alone, the Micro-Budget
Production Program supported
15 films; 37 have been produced
since the Program was launched in 2012-2013.

The Talent Fund supported the production of
two animation feature films in 2015-2016:
Mission Yéti* and *The Breadwinner.

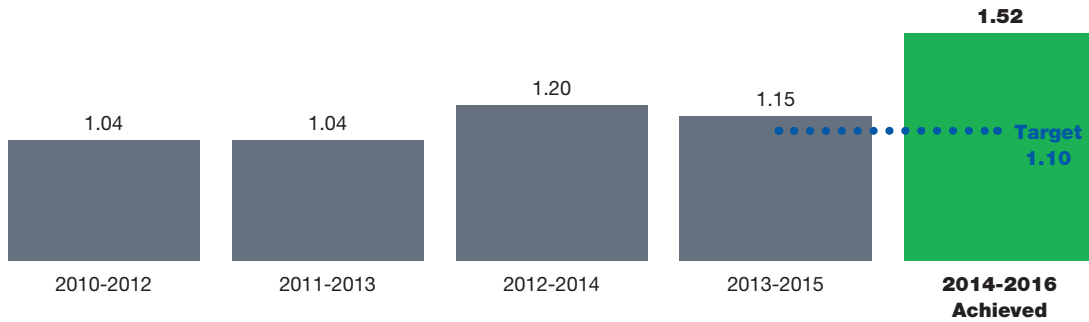
- As of fiscal 2015-2016, 75% of the financing for the Micro-Budget Production Program now stems from the Talent Fund. In future, the Talent Fund will also offer additional financial support to provide digital and social media experts for the marketing of each project. Furthermore, partnerships developed with Technicolor, which provides digital distribution encoding services, and the National Film Board of Canada, which will distribute the micro-budget films online, provide further support for the films.

GOING FORWARD

In order to further reward success, Telefilm will aim to integrate the Success Index's industrial component into each company's track record to encourage and recognize efforts by production companies that are seeking to maximize private and foreign financing – a key element for nurturing a healthy ecosystem. Telefilm will also continue to consult with clients to ensure funding programs allow the industry to perform in a changing environment. As such, the Marketing Program will remain a focus of these consultations.

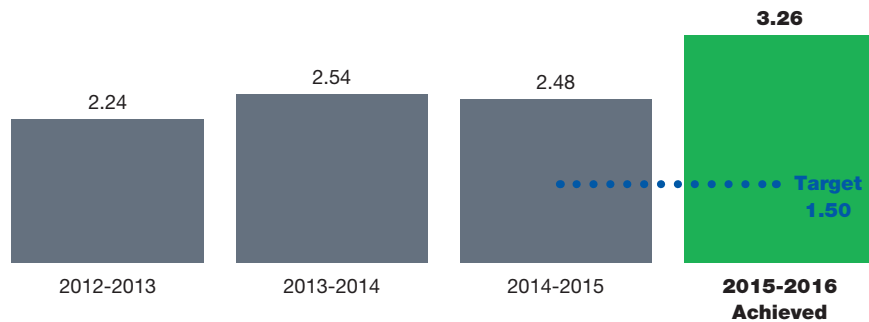
ATTRACT FUNDING PARTNERS

In alignment with its funding pillar, Telefilm has also worked to attract new funding sources for the Canadian audiovisual industry. It is recognized that Telefilm’s film production funding acts as a catalyst to leverage financing from other sources. Telefilm uses its **private-sector-to-Telefilm investment ratio for film production** to measure the ability of films to attract private and foreign financing. The ratio¹⁰ takes into account the total production financing from private sector and foreign sources¹¹ versus the total production funding from Telefilm, with the objective of increasing the financial investments over time.



The ratio stood at 1.52 in 2015-2016, meaning that \$1.52 of private and foreign financing was invested in production budgets for every \$1.00 Telefilm contributed. This represents a strong increase over the previous year and surpassed the target set by the organization. The foreign financing associated with 12 international coproductions financed within Telefilm’s portfolio drove the increase.

Telefilm strives to finance its promotional initiatives through partnerships. By measuring and encouraging greater levels of private-sector investment for promotional activities, the leveraging effect and overall impact of Telefilm’s promotional efforts will increase over time. Telefilm monitors progress through its **private-sector-to-Telefilm investment ratio¹² for promotional activities**.



The ratio has been increasing over time, and for every \$1.00 invested by Telefilm in 2015-2016, \$3.26 was provided by the private sector. Results continued to grow for this measure and far surpassed the target set by the organization. The increase was driven by funding received for international promotional initiatives supported by the Talent Fund.

Moreover, the Corporation and the Rogers Group of Funds renewed, for fiscal 2015-2016, the Theatrical Documentary Program, which aims to foster the success of Canadian feature documentary film production. The Corporation allocated a funding envelope of \$625,000 to the program in 2015-2016.



10. The ratio includes films supported in production only and excludes films supported through the Theatrical Documentary Program, mini-treaties and the foreign share of treaty coproduction budgets in which Canada is a minority or equal-share partner. The ratio is based on a three-year moving average.

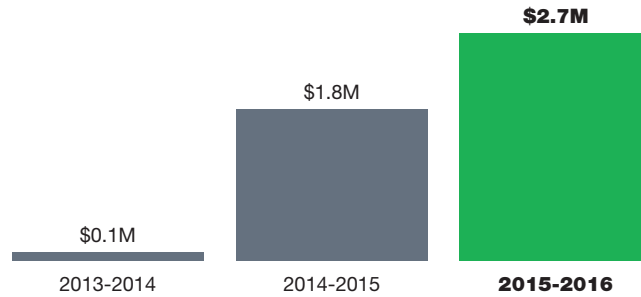
11. Broadcasters, private investors, distributors and exporters and foreign investors.

12. All figures have been restated to conform to the current calculation.

TALENT FUND

The Talent Fund helps the film industry diversify its funding sources and promote its successes. Guided by an advisory committee of business and community leaders, the Fund mainly supports the discovery and career progression of emerging Canadian talent in the audiovisual industry. Driven by principal partners Bell Media and Corus Entertainment, as well as several foundations and individuals, the Talent Fund is well on its way to reaching its target of \$25 million.

Talent Fund revenues



EXAMINE NEW LONG-TERM FUNDING MECHANISMS

In 2015-2016, Telefilm celebrated its 40th anniversary of coproduction administration. In this capacity, Telefilm makes recommendations to the Minister of Canadian Heritage regarding audiovisual treaty coproduction projects. Canada was visionary in the development of coproductions and is still very much active, with international coproductions playing a key role in the Canadian audiovisual industry.

Accordingly, Telefilm also recognized international coproduction as a strategic opportunity for the Canadian audiovisual industry to increase production volume and audience reach and to leverage additional funding and diversify its funding sources. Coproductions demonstrate strong results in terms of gross sales, investment recoveries and selection and prizes at international film festivals.

In line with this success and to further encourage the sustainability of our industry, Canadian representatives have been working to have Canada accepted as a member of Eurimages, the cultural support fund of the Council of Europe. If granted membership, Canada would become the first non-European country to participate in the fund. This opportunity would provide the industry with an excellent vehicle to access international funding and to better export our cinema.

In terms of financing through its programs, Telefilm supported 12 coproductions in fiscal 2015-2016, with total investments amounting to \$8.5 million.

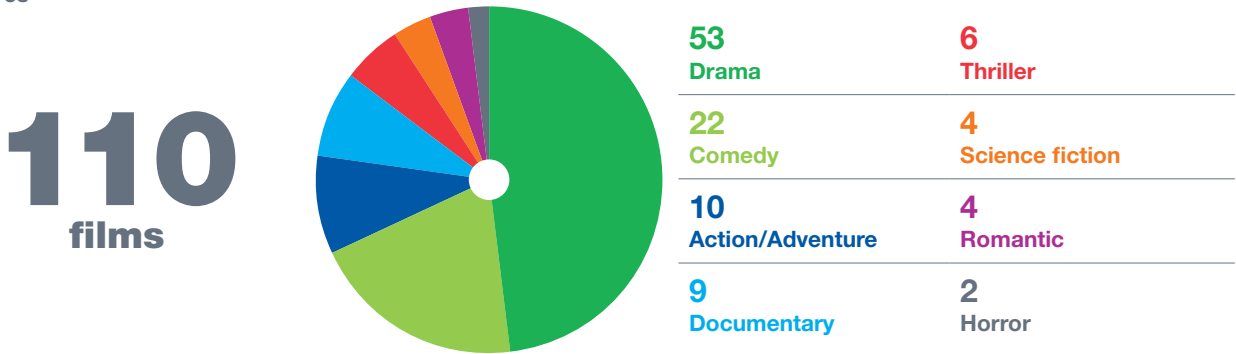


Furthermore, the 2016 federal budget included new investment measures for Canadian arts and culture. Government of Canada pledged to provide Telefilm additional funding for its programs dedicated to the cultural, commercial and industrial success of Canada's audiovisual industry. The proposed amounts are as follows: \$2 million in 2016-2017 and \$5 million for fiscal years 2017-2018 to 2020-2021.

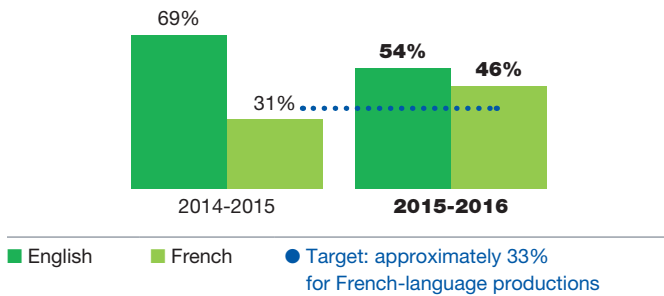
DIVERSITY

Telefilm funds diverse projects representing a variety of Canadian voices. This extends to genres, language market, director experience levels and minority communities. Figures for 2015-2016 are as follows:

Film genres

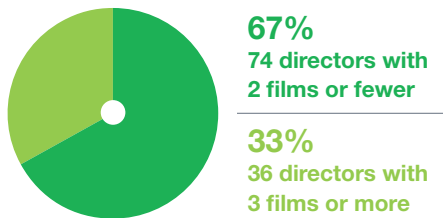


Film funding by language



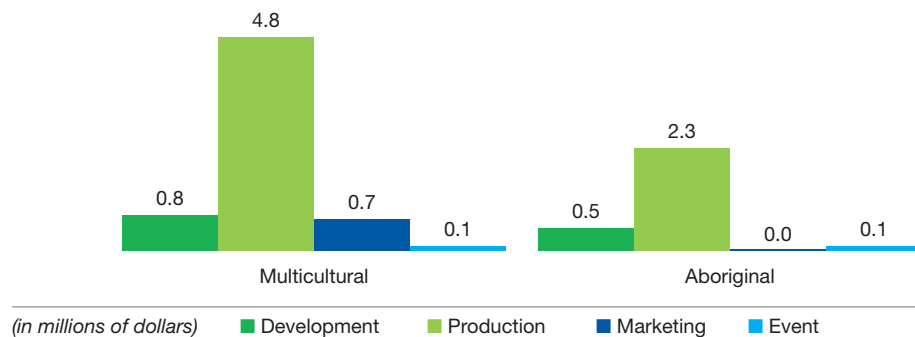
For the 2015-2016 fiscal year, the organization highlighted variances among the funding provided to English-language and French-language productions, which are a result of both cyclical and structural problems. For the current year this variance stems from production companies eligible for the fast-track stream in the English-language market not having used the full amount of their reserved funding. In addition, there is an important disparity in the other sources of funding invested in productions, which often makes closing financing for projects difficult despite Telefilm's participation. Telefilm is currently analyzing the situation.

Director experience levels



Discovering and developing new talent is at the heart of Telefilm's overall strategy. To provide new directors with an opportunity to hone their skills, Telefilm allocates a large portion of its production funding to first and second feature films – this year being no exception, with 46% of production funding devoted to first- or second-time filmmakers, which corresponds to 67% of titles funded. The discrepancy between the percentage of funding and volume of titles is explained by the fact that production budgets for these films are generally lower and expectations are thus tempered.

\$9.3M
of assistance expenses for multicultural and Aboriginal content



PROMOTER

Industry recognition

Promoting the value of Canadian content

Marketing practices

Encouraging innovation to reach audiences

Telefilm works alongside the audiovisual industry as well as private and public partners to:

- promote the quality and diversity of Canadian content;
- increase recognition for Canadian talent at home and around the world; and
- reduce gaps in viewers' expectations in order to increase viewership of Canadian productions.

ACHIEVEMENTS

At the heart of Telefilm's mandate is the promotion of the Canadian audiovisual industry and its success.

Telefilm strives to raise the profile of Canadian talent, to allow industry members to develop professionally, expand their networks, and to stimulate audience demand at home and around the world.

Telefilm works alongside the audiovisual industry as well as with private and public partners to optimize the impact of promotional efforts and to ensure that the success of Canadian talent radiates at home and around the world.



See Big. Voir Grand.
is the international brand used to promote Canada.
It conveys a strong message about our big country, big talent and big successes.

At a glance

Presence at international film festivals and markets

April
2015

Beijing
International
Film Festival

MIPTV

Cannes
Film Festival

Shanghai
International
Film Festival

Karlovy Vary
International
Film Festival

Bogota
Audiovisual
Market

Locarno
International
Film Festival

San Sebastian
Film Festival

Toronto
International
Film Festival

MIPCOM

Los Cabos
International
Film Festival

Palm Springs
International
Film Festival

Sundance
Film Festival

Berlin
International
Film Festival

March
2016

In order to better promote Canadian content and talent, Telefilm has developed signature brands, including Perspective Canada and Eye on TIFF, which target the business community. **Perspective Canada** screenings were held, in this respect, at the Marché du film at Cannes and at the European Film Market in Berlin. **Eye on TIFF** events – pre-festival activities that create awareness for talent using trailers and sizzle reels among distributors and exhibitors – were held in both New York and Los Angeles. Communication strategies in trade publications further reinforce these efforts.

The **Canada Pavilion** – a business and information hub – is offered at Cannes, Berlin, MIPCOM and MIPTV (the world's leading audiovisual and digital content markets), along with the **Canada Lounge** at the Toronto International Film Festival (TIFF). At these venues, Canadian delegates, national and provincial agencies and international film industry professionals take advantage of targeted networking opportunities and make use of the business-support facilities offered.

Telefilm also supports the presence of Canadian talent selected at key festivals. In fiscal 2015-2016, Telefilm actively promoted talent at 34 international festivals, content markets and events. For instance, **Talent to Watch** sessions, where talent is promoted and industry trends are discussed, were held at TIFF. Furthermore, pre-selection screenings for key festival curators were held at Telefilm's offices throughout the year.

Canadian talent excelled around the world, with films selected at 83 international festivals and winning 37 prizes – launching worldwide interest and sales opportunities.

Telefilm continued to support the industry in its networking with Spanish-speaking territories, sending delegates to and organizing initiatives at the Bogota Audiovisual Market, the Los Cabos International Film Festival, and the San Sebastian Film Festival. Notably, the **Focus on Canada** section of the Coproduction Forum at the San Sebastian International Film Festival allowed Canadian industry members to develop professional networks and potential coproduction partnerships.

To encourage international audience development outside Canada, **See the North**¹³ was developed – a partnership with TIFF designed to promote viewership of Canadian films through the art-house circuit in the United States. Furthermore, Telefilm announced a partnership with UniFrance films to include one French film in the See the North touring program. In exchange, UniFrance will cross-promote a Canadian film as part of its initiative targeting American audiences, the Young French Cinema tour.

At home, Telefilm's national promotional strategy aims to stimulate domestic audience demand and ensure success stories connect with consumers:

Telefilm supported 42 festivals* and 102 promotional events across Canada, which attracted millions of filmgoers

Festivals and events included:



* See the full list in the Additional Information section

The **Canada First**¹⁴ audience-focused strategy – a campaign developed to rally the industry in its promotional efforts, with the objective of improving perceptions about Canadian content – launched during the fiscal year. Canada First celebrates Canada's rising stars as well as the country's best-known talent, showcasing their successes from first feature through to current production. To date, the campaign has focused primarily on social media channels to reach audiences. As well, Ben Mulroney, host of CTV's *ETALK Canada*, introduced the Lucky Loonie – a good-luck token for Canadian nominees – at the 2016 Oscars.



13. Formerly known as Canada Cool.

14. The version of this campaign for the French market will be launched during the fiscal year 2016-2017.

The **Birks Diamond Tribute to the Year's Women in Film** was held during TIFF, in partnership with L'Oréal and Telefilm Canada. To bolster the impact of the event, social media influencers Brittlestar (Stewart Reynolds) and Amber Mac (Amber MacArthur), along with their fans, joined the red carpet reception.

During TIFF, Ben Mulroney of CTV's *ETALK Canada* hosted the second edition of **Canada's Got Game**, a game show featuring Canadian talent, on Festival Street.

The YouTube video series amplified this initiative on social media, capturing
over 30,000 views.



An Evening with Canada's Stars was cohosted by Telefilm, the Academy of Canadian Cinema & Television and the Consulate General of Canada in Los Angeles and presented by CTV's *ETALK Canada*. The evening celebrated Canadian Academy Award nominees, select Canadian Screen Award nominees and other high-profile Canadian talent. Eugene Levy and Catherine O'Hara received the Academy Legacy Award at the event.

The **National Canadian Film Day** gained traction on social media, accelerated through promotional tactics, including contests.

Over 170 venues
hosted screenings from coast to coast.



Telefilm supported the **Short Film Face Off** short-film competition, broadcast nationally on CBC, featuring filmmakers from across the country and starring Canadian comedian Steve Patterson.

Actors Sarah Gadon and Sophie Cadieux served as national campaign ambassadors for **The Shortest Day** short-film initiative. Their presence helped to drive a 65% increase in overall media coverage. Partnerships with Unis TV and Urbania drove viewership for the films, as did Air Canada, which showcased the shorts as part of its in-flight entertainment on all domestic flights.

28 short-films
screened across the country.



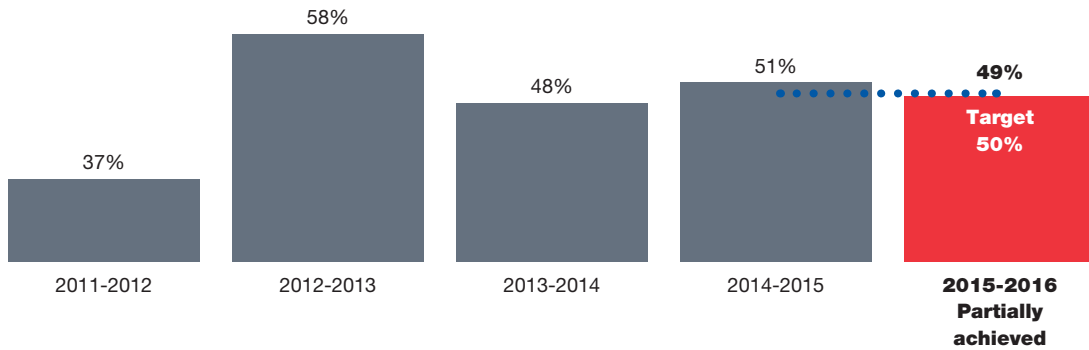
Telefilm partnered with the **SP:RI:NT Pré-Gala**, an innovative industry-led initiative that allowed audiences to view films nominated for Best Film at the Gala du cinéma québécois during the 72-hour period prior to the ceremony.

This pilot project demonstrated how viewership can be increased for Canadian productions. Its success will serve as a model going forward.

15 films
were available on Bell Fibe TV, Super Écran, NFB and Tou.TV
and were purchased nearly
20,000 times
during the three-day period.



Telefilm also measures the impact of its promotional efforts through an indicator regarding the **level of awareness of Canadian films among Canadians**. Awareness is the first step in reaching audiences, improving perceptions and stimulating demand for Canadian content over time. In 2015-2016, results showed that 49% of Canadians surveyed reported being able to name a Canadian film. Though results decreased slightly versus the prior year, it appears promotional efforts from both the industry and Telefilm have begun to more effectively communicate the success of Canadian talent.



SPECIAL RECOGNITION

Telefilm recognized the Canadian directors and screenwriters of the Canadian **English-language** feature film and **French-language** feature film with the highest domestic box-office sales in 2015:



The Golden Box Office Award

was presented to Irish-Canadian writer and screenwriter Emma Donoghue, Oscar-nominated screenwriter of the Canada-Ireland coproduction **Room**.



The Guichet d'or

was presented to directors Jean-François Pouliot and François Brisson and screenwriters Normand Canac-Marquis and Paul Risacher for **Snowtime! (La Guerre des tuques 3D)**.

PRESS AND SOCIAL MEDIA

Telefilm's social media channels grew both in terms of followers and engagement. Much of this new interest can be attributed to the increased live reporting from red carpet film screenings, film sets and industry events, including coverage at the Canadian Screen Awards and the Gala du cinéma québécois. Original content was also created to engage millennial consumers. The *Canada's Got Game* social media video campaign, featuring a cross promotion between Canadian acting and sports talent (just in time for the Toronto 2015 Pan Am & Parapan Am Games), set new heights in terms of YouTube views and Twitter engagement.

To further ensure that the success of the Canadian film industry resonates with Canadian audiences, Telefilm uses proactive media relations strategies. New this year, strong coverage was achieved for the outdoor Piazza Grande screening of *Guibord s'en va-t-en guerre* at Locarno through b-roll video produced in collaboration with the Festival's press office. The footage was most notably picked up by Radio-Canada's flagship television news program, *Le Téléjournal*. In addition, Telefilm, as part of its efforts to connect with younger Canadian consumers, for the first time invited social media influencers, as well as their superfans, to cover the red carpet of the Birks Diamond Tribute at the 2015 Toronto International Film Festival.

GOING FORWARD

Promotional efforts will increase in 2016-2017, particularly as the Canada First campaign builds momentum promoting the industry and its success directly to consumers. Furthermore, as 2017 marks Canada's 150th anniversary, Telefilm will collaborate in government-wide efforts for Canada 150, bringing Canadian content to Canadians from coast to coast. Finally, fiscal 2016-2017 also marks Telefilm's 50th anniversary, and special tributes to the Canadian audiovisual industry will celebrate the occasion.

THOUGHT LEADERSHIP

Conduct and communicate value-relevant research and enhance the comprehensive success measurement.

Market intelligence Deciding with meaningful metrics

ACHIEVEMENTS

Canada's audiovisual industry is composed mainly of small to medium-sized production companies with limited resources for research. In this context, Telefilm has a valuable role to play in gathering, analyzing and disseminating business intelligence that would not otherwise be available to these companies. Telefilm provides relevant, action-oriented intelligence in two ways: first, by producing and commissioning research studies and supporting industry-led reports and, second, by supporting thought-provoking industry conferences and events.

TELEFILM REPORTS, STUDIES LAUNCHED OR SPONSORED

To track audience behaviour and market trends



Telefilm's [*Audiences in Canada: Trend Report*](#)



[*Canadian Moviegoing Statistics*](#), presented by the Movie Theatre Association of Canada in partnership with Telefilm

To monitor the state of the industry



Telefilm's [*Overview of the Canadian Feature Film Industry: 2012-2015*](#)

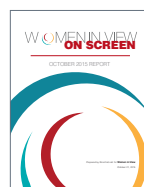


[*Profile 2015: Economic Report on the Screen-based Media Production Industry in Canada*](#), presented by the CMPA in partnership with the AQPM, Canadian Heritage and Telefilm

To support industry-led studies



[*DOC's Philanthropic Funding for Documentaries in Canada*](#) report



[*Women in View's On Screen*](#) study

Industry conferences and events supported in fiscal 2015-2016

Playback Marketing Summit	In order to ensure the industry better understands marketing practices that effectively reach audiences, Brunico Communications and Telefilm Canada presented the first iteration of the Playback Marketing Summit. Marketing experts, distributors and producers, among others, came together to discuss innovative solutions to current challenges.
Toronto International Film Festival	During TIFF, Telefilm presented <i>Talent to Watch: Maximizing Your Audience: Savvy Marketing Insights</i> . This panel featured industry experts and was moderated by marketing research leader and distribution veteran Gary Faber.
Prime Time in Ottawa	Telefilm presented the conference's keynote speaker, Kenyatta Cheese, an audience development and social media strategy expert specializing in media, entertainment and sports.
Association québécoise de la production médiatique (AQPM) annual conference	Innovative audience engagement approaches were shared by a panel featuring Virginia Thomson, producer of <i>Corner Gas: The Movie</i> , and Louise Chamberland, producer and distributor of <i>Le Journal d'Aurélie Lafamme</i> .
C2 Montréal	Telefilm sponsored a round-table discussion, "How to Reach a Target Audience in a Complex Media Landscape," in partnership with the Canada Media Fund. The activity included an in-depth discussion on the future of the industry with renowned actors and producers Alec Baldwin and Patrick Huard.

Other industry events included

- Show Canada
- The Whistler Film Festival Industry Summit
- The third annual International Development Executive dinner at the Banff World Media Festival

GOING FORWARD

Telefilm will continue to conduct and communicate research throughout 2016-2017. Research will focus on the areas of audience behaviour and best marketing practices, the state of industry, critical issues including diversity in filmmaking, as well as developing emerging talent and industry innovation. Through industry events, workshops and better online tools, findings will be communicated to the industry.

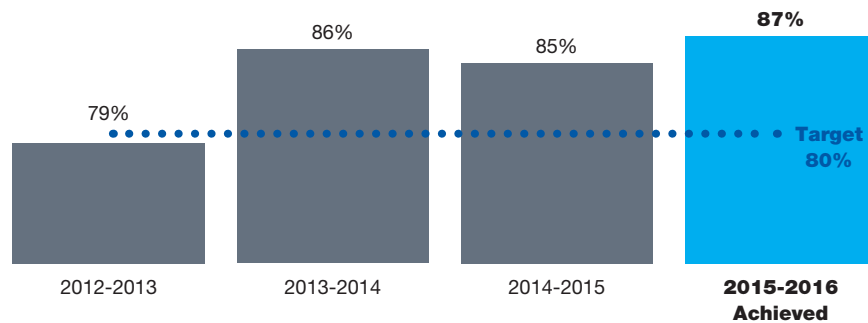
ADMINISTRATOR

During fiscal year 2015-2016, the organization continued to strive for optimal levels of effectiveness and efficiency, practicing rigorous fiscal control and financial accountability.

Organizational excellence Performing in a changing environment

ACHIEVEMENTS

At Telefilm, ensuring client satisfaction is paramount. Over time we've improved our processes to ensure shorter decision turnaround times, provided financing flexibility through the Production Program's fast-track stream and refined the Marketing Program by introducing more comprehensive market-focused guidelines and greater openness to a wider group of eligible clients as well as admissible costs. To ensure alignment with clients' needs, Telefilm monitors the percentage of clients satisfied using the indicator **percentage of clients satisfied**.

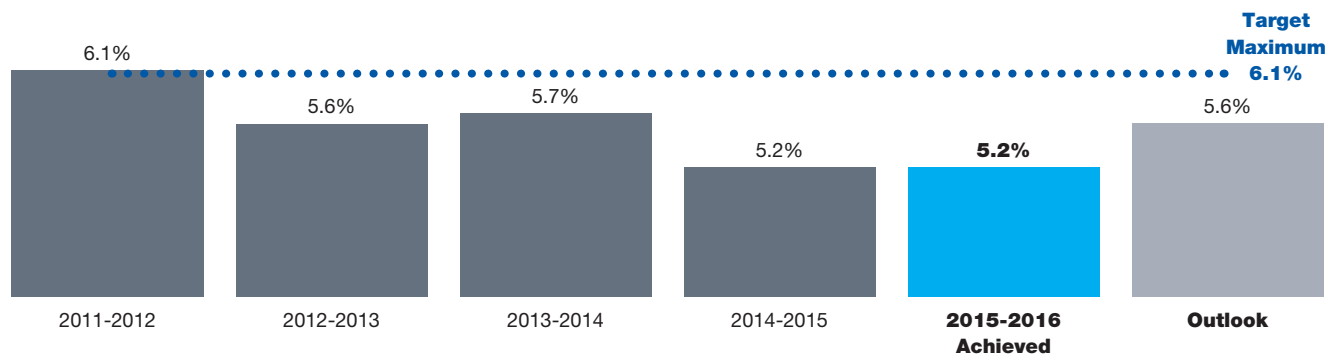


The annual results of these client surveys indicate a satisfaction rate of 87%, well surpassing the organization's target of 80%. The client service provided by Telefilm employees, ongoing consultations between Telefilm management and the industry and an openness to continuous improvement within the organization are the main drivers of these strong results.

Clients surveyed stated that employees are helpful, responsive and professional.

Improved results from Marketing Program clients drove the year-over-year growth in client satisfaction, and was related to the organization placing strategic focus on this program. As well, Telefilm monitors on a quarterly basis operational indicators related to response time that are aligned with customers' satisfaction. Going forward, client satisfaction will remain of the utmost importance to the organization. Surveys will continue to be used, with greater facility thanks to the Appian platform, and continued consultations with clients will enable management to understand issues in a timely manner.

Telefilm also serves as an efficient administrator of cultural programs. To this end, the organization monitors a corporate performance indicator that measures operating and administrative expenses as a percentage of program expenses,¹⁵ the **management expense ratio**.¹⁶



In fiscal 2015-2016, the management expense ratio stood at 5.2%, a historical low for the organization. Furthermore, the organization has delivered a 12% reduction in operating and administrative expenses since fiscal 2011-2012.

Through its culture of continuous improvement, Telefilm maintained costs while delivering on its strategic objectives, increasing assistance to the audiovisual industry and administering an increase in CMF funding programs. Being an efficient administrator also allowed Telefilm to transfer back \$2.7 million of administrative budget savings into our funding programs, ensuring that the maximum amount of funding was provided to the industry.

Over the years, the Corporation has embraced the challenge of delivering the best possible service to its clients and partners while maintaining expenses at a very low level.

This mantra continues to deliver results, with over \$9.4 million having been transferred from our administrative budget to funding programs over the last five fiscal years.

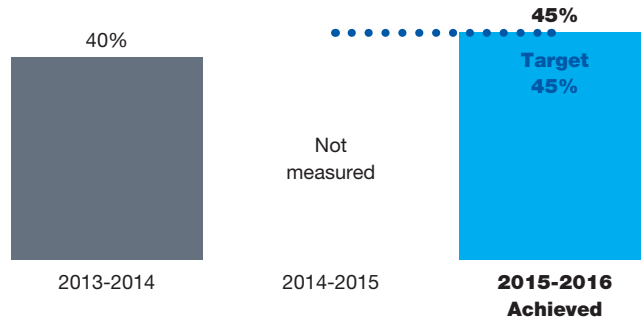
In 2013-2014, the Corporation identified **employee engagement** as a corporate indicator and as an imperative to reaching strategic objectives and providing quality service levels to clients. While client services and other operational indicators such as employee retention, recruitment time and absenteeism rates remain on target, the first employee engagement results required remedial measures. Following that result, three working groups – focused on processes, recognition, and health and well-being – delivered action plans. Practical solutions were developed and implemented across the organization, such as:

- a flexible-schedule pilot project;
- employee recognition training;
- formal celebration of employee work anniversaries; and
- improvements to formal and informal communications.

15. Program expenses are comprised of Telefilm’s assistance expenses (\$95.7M) and CMF funding programs (\$372.3M) that are not included in our financial statements.

16. All figures have been restated to conform to the presentation adopted for 2015-2016.

The objective is to ensure employee engagement and, to this end, the **employee engagement index** is used to measure progress.



In 2015-2016, Telefilm conducted its second employee engagement survey. The results showed a five-point, or 13%, improvement over the previous score, with a significant reduction in employees self-reporting as strongly disengaged. While the employee engagement survey demonstrates that progress has been made, work remains to be done given only 45% of employees report being engaged. Action plans developed in 2015-2016 will continue to be implemented throughout the next fiscal year, including additional management training, wide-ranging employee communications efforts and improvements to work processes. Going forward, the Management Committee will evaluate management culture as well as targeted improvement areas that could have a significant impact.

ABOVE AND BEYOND

The Corporation wishes to highlight the merit of its Executive Director, Carolle Brabant, and its Public and Governmental Affairs Director, Jean-Claude Mahé, who were both honoured in 2015-2016 for their exceptional contributions:

- Ms. Brabant was granted the rank of Chevalier of France’s Order of Arts and Letters, an honour conferred by France’s Minister of Culture and Communication to those who have distinguished themselves through their personal creations in arts or literature, or by contributions they have made to the promotion of arts and literature in France and around the world;
- Mr. Mahé was nominated for a Meritorious Service Cross (Civil Division) by the Governor General of Canada for his work in the defense of French-language education in Canada, a distinction that recognizes an innovative deed or activity that brings honour to Canada, that has been performed in an outstandingly professional manner, and that improves the quality of life of communities.

The Corporation also distinguished itself through its 2014-2015 annual report, *Talent Without Borders*, which was recognized in the selective group of the “Top 50 Annual Reports Worldwide,” ranking number 15 at the [2014/15 Vision Awards Annual Report Competition](#) hosted by the League of American Communication Professionals (LACP). Telefilm’s annual report received a total score of 99 out of 100 and also received the Platinum Award for Excellence and the Gold Award for Most Creative Report. The LACP received entries from close to two dozen countries around the world for its 2014-2015 competition.



Canada Media Fund Services Agreement

This fiscal year, Telefilm celebrated its 10th year of providing services administering the funding programs of the Canada Media Fund. In June 2005, the Minister of Canadian Heritage announced a “one board, one administration” model for the Canada Media Fund (formerly the Canadian Television Fund), thus initiating a long-term relationship between the CMF and Telefilm. The services agreement has since been renewed, benefiting the Canadian audiovisual industry, the CMF and Telefilm.



Internal audit

Telefilm views its internal audit service provider as a business partner that helps to identify opportunities in a continuously changing environment. As such, Telefilm strives to integrate the auditor’s recommendations into its processes, including best practice benchmarks (see Governance section for more detail). During the course of the fiscal year, the Corporation committed to a five-year audit plan, making use of a call for tender bidding process. The plan covers a wide range of assignments, including compliance and operational audits, support, performance audits and follow-up reviews covering an array of subjects from innovation and IT governance to operational security and to the delivery of strategic priorities. These various mandates will add value to the Corporation.

GOING FORWARD

Information system redesign project (ISR)

In 2014-2015, the Corporation embarked on an information technology modernization plan to replace its aging legacy systems with a single, modern application platform. Following an in-depth review of business requirements, Appian, a scalable business process management system (BPMS), was selected as the new application platform. This business-oriented development software is a flexible platform providing reliability, performance and security. Moreover, it supports a cost-efficient collaboration between Telefilm and the CMF in the development of shared processes used for administering funding programs.

Leveraging the power of Appian's technology and cloud solution will better enable social collaboration between clients and Telefilm employees.

Throughout the fiscal year, Telefilm developed and launched the system for its Promotion funding program and developed the process for the CMF’s Experimental Stream program. When implementation is completed, all funding programs for both Telefilm and the CMF will be delivered through the Appian BPMS solution.

At the dawn of this new era, Telefilm will share its lessons learned at the Appian World 2016 conference, a key event for BPMS and application platform innovation where Telefilm’s IT architect, Mathieu Drouin, will be a featured speaker and present “How Appian Cloud enables Agile Software Development.”

The 2016-2017 fiscal year will be decisive in terms of technology and system development, as March 2017 will mark the date when all programs from both Telefilm and the CMF will have transitioned to the Appian platform. The ISR project will add value to clients and both organizations. The following is an overview of these benefits:

Goals	Objectives	Business outcomes
Redesign all operational systems	<ul style="list-style-type: none"> • Reduce delivery times. • Reduce costs. 	<ul style="list-style-type: none"> • Develop abilities to address new business needs and make required changes within a reasonable timeframe. • Develop abilities to identify problems, implement solutions, and perform maintenance at lower costs.
Replace existing system by a new process-oriented platform	<ul style="list-style-type: none"> • Improve the users’ experience. • Improve security. 	<ul style="list-style-type: none"> • External and internal users can use the system in an intuitive and efficient manner. • Enhance availability, integrity and security of information system.

Collaboration in action

In order to attain its objectives, Telefilm relies on the skill sets of its employees (see Governance section for more information). To this end, our human resources department provided a co-development initiative using group sessions, which focused on collaborative problem-solving and developing coaching skills. Results from the three groups were extremely positive.

The co-development sessions allowed organizational capabilities to be built, team members to become involved, coaching skills to be learned and knowledge gained to be shared.

Telefilm’s Human Resources Director, Stella Riggi, along with employees, prepared a presentation regarding codevelopment results, which she will share at the Conference Board of Canada’s Strategic Human Resources Management Council session “Evolving HR with an ‘Outside-In’ Perspective.” In addition, for 2016-2107, lessons learned from the co-development sessions will be used to improve employee engagement levels, particularly focusing on communications.

FINANCIAL REVIEW

The purpose of the financial review is to present information supplemental to the financial statements and to report on the organization's past performance and future prospects. Management makes estimates and assumptions that affect the amounts shown in the financial statements; these elements are disclosed in Note 2 to the financial statements: Significant Accounting Policies. There have been no changes to the accounting standards adopted by Telefilm in the fiscal year. The financial statements are audited by the Auditor General of Canada and are presented in the Financial Statements section.

Certain figures from previous fiscal years have been reclassified to conform to the presentation adopted in 2015-2016. All figures shown are rounded.

Highlights

- Administrative budget savings allowing nearly \$2.7 million to be transferred to program funding;
- Increase of \$5.3 million in assistance expenses over the previous year, mainly to support film marketing;
- Increase in revenues of \$2.1 million, including \$0.9 million from the Talent Fund.

ASSISTANCE EXPENSES

In 2015-2016, the Corporation's support to the industry amounted to \$95.7 million, a \$4.4 million budget overage and an increase of \$5.3 million compared to the previous fiscal year.

In millions of dollars	Budget	2015-2016	2014-2015	Budget		Variance		
						Prior year		
				\$	%	\$	%	
Production	61.5	60.7	60.8	0.8	1	(0.1)	0	
Development	7.6	5.8	7.8	1.8	24	(2.0)	(26)	1
Coproduction (Recommendations)	0.5	0.5	0.5	–	0	–	0	
	69.6	67.0	69.1	2.6	4	(2.1)	(3)	
Marketing	11.3	18.0	11.2	(6.7)	(59)	6.8	61	2
Promotion	7.3	6.9	6.4	0.4	5	0.5	8	
International events	3.1	3.8	3.7	(0.7)	(23)	0.1	3	3
	21.7	28.7	21.3	(7.0)	(32)	7.4	35	
	91.3	95.7	90.4	(4.4)	(5)	5.3	6	

1 Development Program expenses were lower than budgeted, generating savings of \$1.8 million, or 24%, and were lower overall than in the previous year (down by \$2.0 million, or 26%). It should be noted that this program underwent a major redesign during the fiscal year and now allocates most of its funding based on production company performance, mainly with respect to theatrical releases and film success scores. The Corporation had anticipated increased demand for development assistance, which did not materialize. The number of funded projects declined from the previous year by 14%, from 301 to 258.

2 Marketing assistance expenses were over budget, as expected, and were also about \$6.8 million higher than the previous fiscal year. Indeed, several promising projects – among them *Brooklyn*, *Goon: Last of the Enforcers*, *Hyena Road* and *Room* – received funding for their successful marketing campaigns. Each of these films obtained more than \$1.5 million in marketing funding, whereas only one film obtained this level of marketing support in the prior year.

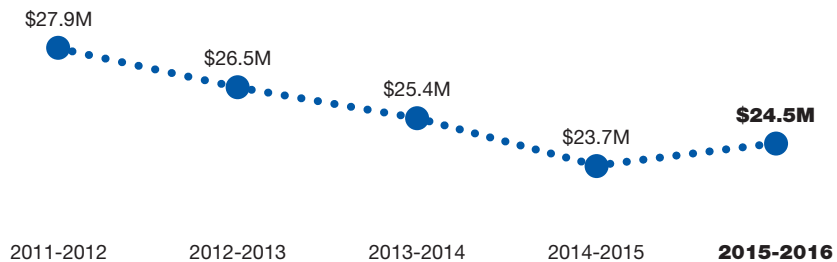
3 Expenses for international promotional events showed a budget overrun of \$0.7 million, or 23%. This overrun was due to an authorized increase of \$0.6 million in expenses related to new initiatives and to costs arising from foreign currency transactions.

OPERATING AND ADMINISTRATIVE EXPENSES

Operating and administrative expenses remained relatively stable compared with both the budget and the previous year. With respect to the budget, operating and administrative expenses generated savings of \$0.7 million, or 3%, while in comparison with fiscal 2014-2015, they were up by \$0.8 million, or 3%.

In millions of dollars	Budget	2015-2016	2014-2015	Variance				
				Budget		Prior year		
				\$	%	\$	%	
Salaries	18.3	17.5	16.9	0.8	4	0.6	4	①
Rent	1.7	1.7	1.7	–	0	–	0	
Professional services	2.0	1.6	1.6	0.4	20	–	0	②
Information technology	1.5	1.5	1.5	–	0	–	0	
Amortization and write-down of tangible assets	0.3	0.9	0.5	(0.6)	(200)	0.4	80	③
Office expenses	0.6	0.6	0.7	–	0	(0.1)	(14)	
Travel	0.5	0.5	0.6	–	0	(0.1)	(17)	
Publications	0.3	0.2	0.2	0.1	33	–	0	
	25.2	24.5	23.7	0.7	3	0.8	3	

The Corporation has reduced its operating and administrative expenses by **12%** since 2011-2012.¹⁷



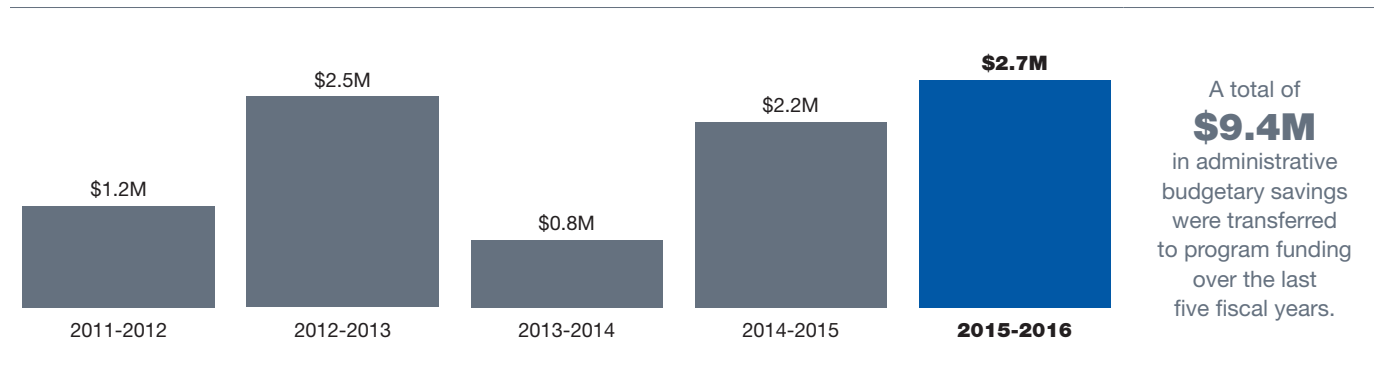
① The Corporation's largest administrative expenditure, **salaries and benefits**, showed a slight variance in comparison with both the budget and the previous year. The budgetary savings can be attributed to job positions that were vacant during the year and to lower-than-expected spending on employee fringe benefits. The increase of \$0.6 million over fiscal 2014-2015 was mostly attributable to salary increases.

② Expenditures for **professional services** were lower than budgeted. The savings were the result of postponing projects requiring consulting services to the upcoming year and to the use of internal resources to carry out projects initially meant to be assigned to consultants.

③ **Amortization and write-down of tangible capital assets** were over budget and increased by 80% compared to 2014-2015. This variance was due to a write-down in the value of work in progress related to the information system redesign (ISR) project.

17. All figures have been restated to conform to the presentation adopted for 2015-2016.

Each year, Telefilm is able to reinvest its administrative budgetary savings into program funding. In 2015-2016, nearly \$2.7 million¹⁸ in savings were transferred to funding programs. These savings originated in the postponement of capital expenditures, from additional CMF cost-sharing revenue related to the ISR project, and from an unused reserve for contingencies. The following graph shows the administrative budget surplus reinvested in our funding programs:



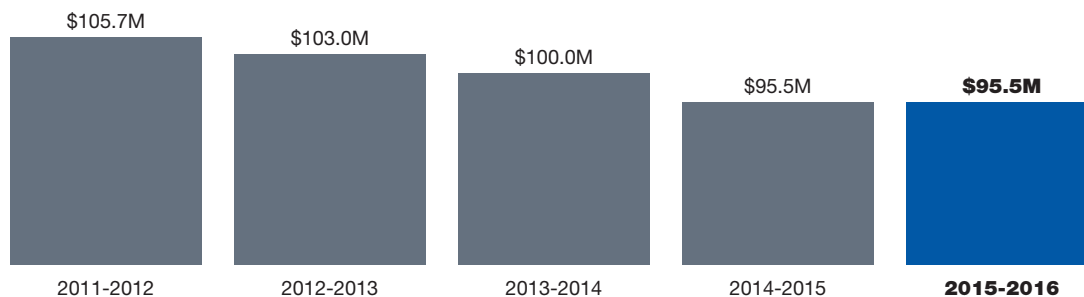
GOVERNMENT FUNDING AND REVENUES

The Corporation's total revenues amounted to \$121.1 million, 2% higher than both budgeted revenues and the previous year's revenues. Investment revenues and recoveries were higher than budgeted and in comparison to the previous year. In addition, revenues from the Talent Fund rose significantly for a second consecutive year.

In millions of dollars	Budget	2015-2016	2014-2015	Budget		Variance		
				\$	%	\$	%	
Parliamentary appropriation	95.5	95.5	95.5	–	0	–	0	1
Investment revenues and recoveries	10.0	12.1	10.5	2.1	21	1.6	15	2
Management fees from the CMF	10.0	10.0	10.0	–	0	–	0	
Talent Fund	2.0	2.7	1.8	0.7	35	0.9	50	3
Contributions to promotional support activities	0.8	0.7	0.9	(0.1)	(13)	(0.2)	(22)	
Interest and other revenues	0.1	0.1	0.3	–	0	(0.2)	(67)	4
	118.4	121.1	119.0	2.7	2	2.1	2	

1 The Corporation's main source of funding is a **parliamentary appropriation** accounting for 79% of total revenues. For the first time in four years, the parliamentary appropriation remained steady following the *Planned Reductions in Departmental Spending* of the 2012 federal budget.

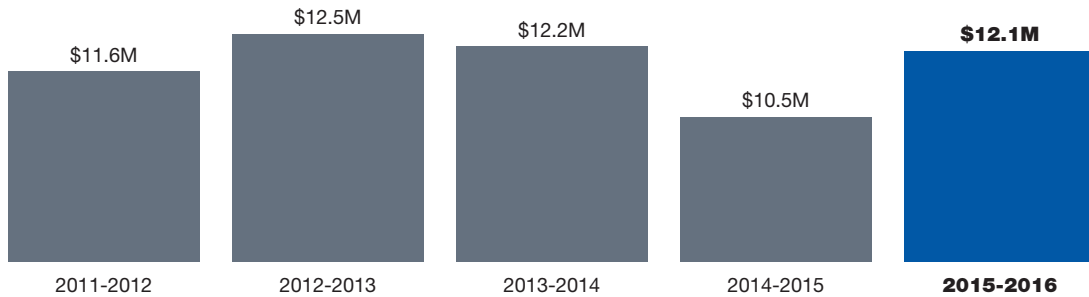
Parliamentary appropriation funding



18. The budget surplus is calculated using a modified cash basis accounting method.

② **Investment revenues and recoveries** were higher than anticipated, delivered mainly by a few hit films like *The Captive* and *Enemy* which, together, accounted for revenues of more than \$3.0 million. Aside from these two strong titles, the portfolio as a whole performed better than last year, with 32 production projects bringing in more than \$30,000 each, versus only 24 in 2014-2015, an increase of 33%. This funding source is highly volatile by nature since it depends on the funded films' commercial success.

Investment revenues and recoveries



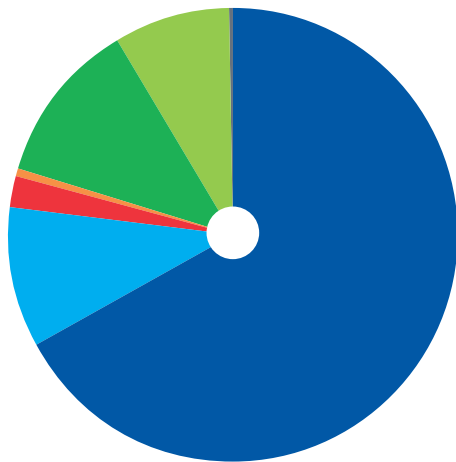
③ **Talent Fund revenues** have consistently increased since the Fund's creation in 2012. This year, the revenues from Bell Media and Corus Entertainment rose, due particularly to the full utilization of the yearly available amounts as per the long-term funding agreements with Bell Media and Corus Entertainment and by the utilization of a carryover recorded in the previous fiscal year. Furthermore, revenues from other donors have also grown significantly, from \$119,000 to \$360,100, and the number of private donors increased from 28 to 85.

④ Lastly, **interest and other revenues** decreased by \$0.2 million, reflecting the monetary discount received in 2014-2015 in connection with the renewal of the Corporation's head-office lease.

The following chart shows the breakdown of our funding sources:

Allocation of government funding and revenues

\$121.1M



\$81.2M
 Programs – Parliamentary appropriation

\$12.1M
 Programs – Investment revenues and recoveries

\$2.7M
 Programs – Talent Fund

\$0.7M
 Programs – Contributions to promotional activities

\$14.3M
 Administration – Parliamentary appropriation

\$10.0M
 Administration – Canada Media Fund

\$0.1M
 Administration – Interest and other revenues

Reconciliation of cost of operations and parliamentary appropriation

The Corporation receives most of its funding through an annual parliamentary appropriation. Items recognized in the Statement of Operations and the Statement of Financial Position may have been funded through a parliamentary appropriation approved in either a previous or the current fiscal year. Some of the items in the reconciliation calculation cannot be linked directly to the financial statements, the parliamentary appropriation being calculated using a modified cash basis accounting method.

<i>In millions of dollars</i>	2015-2016	2014-2015
Cost of operations	120.2	114.1
Adjustments affecting the use of parliamentary appropriation:		
Assistance expenses funded by accumulated investment revenues and recoveries	(3.8)	(11.7)
Assistance expenses adjustment where parliamentary appropriation eligibility criterias have been met	(9.0)	3.4
Assistance expenses funded by the Talent Fund	(2.1)	(1.9)
Prepaid expenses	0.5	(0.3)
Loan	-	0.7
Operating expenses funded by the Canada Media Fund	(10.0)	(10.0)
Acquisitions of property and equipment	0.7	1.3
Salary payment in arrears transition	-	0.6
Write-down of tangible assets	(0.5)	-
Amortization	(0.4)	(0.5)
Operating and administrative expenses funded by interest and other revenues	(0.1)	(0.3)
Employee future benefits	-	0.1
Parliamentary appropriation authorized	95.5	95.5

FINANCIAL POSITION AS AT MARCH 31, 2016

Overall, the Corporation's financial position remained relatively stable during the year, with an increase in net financial assets of 3%. The Corporation's leading asset is a Due from Consolidated Revenue Fund of \$57.1 million, which is the equivalent of cash on hand and is used mainly for the payment of contractual commitments related to funding programs.

<i>In millions of dollars</i>	Notes to the financial statements	2015-2016	2014-2015	Variance	
				\$	%
Financial assets					
Due from Consolidated Revenue Fund	6	57.1	47.6	9.5	20
Cash – Talent Fund	4	1.0	0.5	0.5	100 ①
Accounts receivable	5 and 6	2.3	4.2	(1.9)	(45) ②
Receivable from the CMF		3.3	3.3	-	0
Loan	7	0.7	0.7	-	0
Liabilities					
Accounts payable and accrued liabilities	6	2.7	2.3	0.4	17 ③
Deferred revenues – Talent Fund	4	-	0.2	(0.2)	(100)
Financial assistance program obligations	8	39.6	32.3	7.3	23 ④
Liabilities for employee future benefits	9	0.7	0.8	(0.1)	(13)
Net financial assets		21.4	20.7	0.7	3
Non-financial assets					
Tangible capital assets	10	2.3	2.6	(0.3)	(12) ⑤
Prepaid expenses		2.4	1.9	0.5	26 ⑥
Accumulated surplus		26.1	25.2	0.9	4

- 1 The **Talent Fund's cash position** rose by \$0.5 million, connected to the financing of contractual commitment projects for Bell Media and Corus Entertainment.
- 2 **Accounts receivable** decreased by \$1.9 million, or 45%, due mainly to the planned collection of amounts from major clients and the receipt of taxes receivable from March 31, 2015.
- 3 **Accounts payable and accrued liabilities** rose by \$0.4 million, mainly due to the increase of accrued salaries and employee fringe benefits.
- 4 **Financial assistance program obligations** showed a sharp increase of \$7.3 million, or 23%. This stems from the finalization of contractual commitments toward the end of the fiscal year.
- 5 The Corporation planned \$2.5 million in the statement of changes in net financial assets for **tangible capital asset** acquisitions. This amount was planned for the Appian BPMS development. In the course of the year, Telefilm rescheduled the ISR project, thus deferring approximately 50% of the expected development costs for upcoming fiscal years. The incurred costs were either recorded as tangible capital assets (\$0.7 million) or not deemed capitalized per accounting standards. The variance of the tangible capital assets also takes into account the 2015-2016 fiscal year amortization and the work in progress write-down.
- 6 The increase in **prepaid expenses** compared with the previous fiscal year is explained by a timing difference related to a major audiovisual and digital content event. Additionally, as part of Telefilm's budgetary process, the Corporation planned \$0.8 million in the statement of changes in net financial assets for acquisitions of prepaid expenses, while at year end, the position of prepaid expenses is at \$2.4 million. In this regard, Telefilm manages its financial resources in a manner that ensures its operations run smoothly and effectively.

CASH FLOW

The Corporation uses the indirect method to present its cash flow, which is managed through the Receiver General for Canada and through a separate bank account for the Talent Fund. The cash flow position improved significantly over the year, mostly due to operating activities.

<i>In millions of dollars</i>	2015-2016	2014-2015	Variance \$	
Operating activities	10.7	0.8	9.9	1
Capital activities	(0.7)	(1.3)	0.6	2
Investing activities	-	(0.7)	0.7	
Cash, beginning of year	48.1	49.3	(1.2)	
Cash, end of year	58.1	48.1	10.0	

- 1 **Operating activities** generated a positive cash flow of \$10.7 million in fiscal 2015-2016, largely as a result of a cash inflow related to investment revenues and recoveries.
- 2 During the year, \$0.7 million was capitalized as tangible assets related to the development of the BPMS. This asset is part of the Corporation's technology infrastructure modernization plan.

SUMMARY OF PAST FISCAL YEARS

<i>In millions of dollars</i>	Outlook 2016-2017	2015-2016	2014-2015	2013-2014	2012-2013	2011-2012	2010-2011
RESULTS							
Assistance expenses							
Production	62.3	60.7	60.8	65.1	65.5	65.3	69.0
Development	7.6	5.8	7.8	9.2	9.2	7.7	9.6
Coproduction (Recommendations)	0.5	0.5	0.5	0.4	0.5	0.6	0.6
Training	–	–	–	–	–	–	0.5
Marketing	11.8	18.0	11.2	9.1	13.2	13.6	14.7
Promotion	6.9	6.9	6.4	6.3	6.6	6.8	6.7
International events	4.2	3.8	3.7	3.3	3.3	3.4	3.6
	93.3	95.7	90.4	93.4	98.3	97.4	104.7
Operating and administrative expenses	26.0	24.5	23.7	25.4	26.5	27.9	27.9
Government funding and revenues							
Parliamentary appropriation	95.5	95.5	95.5	100.0	103.0	105.7	105.7
Investment revenues and recoveries	10.0	12.1	10.5	12.2	12.5	11.6	9.5
Management fees from the Canada Media Fund	11.5	10.0	10.0	9.8	10.1	10.0	9.6
Talent Fund	2.2	2.7	1.8	0.1	–	–	–
Contributions to promotional support activities	0.8	0.7	0.9	0.8	0.9	1.0	0.9
Interest and other revenues	0.1	0.1	0.3	0.1	0.2	0.1	0.3
	120.1	121.1	119.0	123.0	126.7	128.4	126.0
Surplus / (Deficit)	0.8	0.9	4.9	4.2	1.9	3.1	(6.6)
FINANCIAL POSITION							
Financial assets							
Due from Consolidated Revenue Fund		57.1	47.6	49.1	45.6	41.1	37.2
Cash – Talent Fund		1.0	0.5	0.2	–	–	–
Accounts receivable		2.3	4.2	3.1	2.6	4.0	3.8
Receivable from the Canada Media Fund		3.3	3.3	2.7	3.0	2.6	3.0
Loan		0.7	0.7	–	–	–	–
Liabilities							
Accounts payable and accrued liabilities		2.7	2.3	2.0	2.1	1.6	1.8
Deferred revenues – Talent Fund		–	0.2	–	–	–	–
Special termination benefits		–	–	–	0.3	0.1	–
Financial assistance programs obligations		39.6	32.3	35.8	33.7	33.9	34.1
Liabilities for employee future benefits		0.7	0.8	1.0	2.3	2.0	2.1
Net financial assets		21.4	20.7	16.3	12.8	10.1	6.0
Non-financial assets							
Tangible capital assets		2.3	2.6	1.8	1.6	2.2	3.3
Prepaid expenses		2.4	1.9	2.2	1.7	1.9	1.8
Accumulated surplus		26.1	25.2	20.3	16.1	14.2	11.1

RISK MANAGEMENT

Telefilm uses an integrated risk management approach that ensures risks are considered at all stages of the business cycle – from the strategic planning process to ongoing business operations – and throughout all levels of the organization. The Risk Management Committee is responsible for identifying and evaluating risks and ensuring adequate mitigation measures are in place. The committee is chaired by the Executive Director and is composed of all members of the Management Committee, who review the risks biannually. Following each review, the Executive Director reports to the Audit and Finance Committee.



RISK IDENTIFICATION

Focus is placed on identifying and mitigating risks that could impede the delivery of our strategic priorities. Risks identified as such are analyzed along with their various components, making it possible to develop specific action plans to enhance the organization’s overall performance. Risk assessment looks at the following:




- inherent risk;
- risk components;
- risk scenarios, implications and impacts;
- mitigation measures and attenuation factors;
- residual risk trend; and
- risk velocity.

As of fiscal 2015-2016, Telefilm’s risk assessment process features improved documentation of risk components, which allows for more refined analysis and a better comprehension of risk evolution. The Risk Management Committee is currently monitoring 20 risks that are categorized into four main groups: strategic, operational, financial and compliance.

The following table highlights certain risks monitored closely during this fiscal year. Ongoing evaluation of these risks is essential to reducing potential negative impacts.

Risk identified	Components	Scenarios / Impacts	Mitigation measures	Residual risk
Risk that strategic plan priorities will not be achieved	<p>Seven priorities were identified as key to delivering the strategic plan:</p> <ul style="list-style-type: none"> • promote Canadian content to international buyers (B2B): ■ • promote the industry directly to consumers (B2C): ■ • ensure film marketing corresponds to viewers’ expectations: ■ • conduct market intelligence and improve measurement: ■ • attract alternative funding and partnerships: ■ • support an effective ecosystem of Canadian production companies, including emerging talent: ■ • administer with excellence: ■ 	<ul style="list-style-type: none"> • Efforts to promote Canadian talent may be ineffective. • Traditional marketing and distribution model may not correspond to consumer behaviour. • Canadian content not made available in a timely fashion and/or on consumers’ preferred platforms. • Information lacking for decision-making. 	<ul style="list-style-type: none"> • Champions appointed for each strategic priority. • Action plans and measurable objectives established. • Ongoing monitoring by Management Committee and Board of Directors. • Annual market research performed and shared to industry. 	■



Risk identified	Components	Scenarios / Impacts	Mitigation measures	Residual risk
Risk that stakeholders are dissatisfied with changes	<ul style="list-style-type: none"> Client satisfaction survey: ■ Service levels from client service charter are met: ■ No formal complaints from clients or the public: ■ 	<ul style="list-style-type: none"> Digital age challenges the traditional marketing and distribution model. Strategic decisions regarding funding allocations based on success achieved. 	<ul style="list-style-type: none"> Ongoing consultations with the industry. Proposed program changes are based on factual analysis and/or research. All funding programs have been redesigned. 	
Risk that consumers fail to connect with Canadian content	<ul style="list-style-type: none"> Evolution of Success Index measurement toward viewership: ■ Canadian feature film accessibility indicators: <ul style="list-style-type: none"> television time-share: ■ share-of-screen time on cinema screens: ■ Indicator concerning level of Canadians' awareness of Canadian films: ■ Viewership data lacking for key platforms. 	<ul style="list-style-type: none"> Canadian content does not align with audience preferences. Consumers do not develop sufficient interest in Canadian content and have difficulty identifying Canadian films. Films are not available on key platforms. Film distribution strategies do not adapt to market conditions. Overabundance of films in the market creates an increasingly competitive environment for Canadian film. 	<ul style="list-style-type: none"> Ongoing market research conducted and shared with the industry. Telefilm's Production and Marketing programs have been redesigned on the basis of market conditions. Telefilm is working to become a member of Eurimages (the Council of Europe's cultural support fund favouring film coproduction). Promotional strategy being launched to improve the discoverability and marketing of Canadian content in Canada and around the world. 	
Risk of not achieving expected results from the information system redesign project	<ul style="list-style-type: none"> Project performance measurements: <ul style="list-style-type: none"> delivery of project on schedule: ■ budget respected: ■ future budgetary impacts: ■ meeting transformation goals: ■ 	<ul style="list-style-type: none"> Ambitious project that will replace many systems currently in place. Cost overrun. Tight deadlines. Challenges in adapting funding programs and their processes to constraints of the new system. 	<ul style="list-style-type: none"> Project manager appointed to control costs and ensure deliverables. Accountability to Management Committee and to Audit and Finance Committee. Cost-sharing partnership with the CMF. Ongoing employee communications, including a formal presentation. Change management process integrated into working group. 	
Risk of fraud	<ul style="list-style-type: none"> Fraud incidents reported: ■ Inaccuracies in client reporting: ■ 	<ul style="list-style-type: none"> Fraud risks have been identified. Risks identified highlighted areas where threats are both internal and external. 	<ul style="list-style-type: none"> Telefilm has the key elements of an anti-fraud program in place. Key controls are documented. Program guidelines specifications were designed to decrease the risk of fraud. 	



COMMUNITY INVOLVEMENT

In addition to a strong passion for Canadian film, television and media content, Telefilm's employees contribute to various causes that have a positive and meaningful impact on their communities, organizing efforts in each of the four offices, from coast to coast.

These efforts take many forms each year, with several agencies and organizations counting on our ongoing support. For this fiscal year, overall donations amounted to more than \$24,000 for the following initiatives:

UNITED WAY

For many years, Telefilm employees have participated in the Government of Canada's Workplace Charitable Campaign and, over time, one thing has remained constant – generosity. During the past 10 years, employees have raised more than \$235,000 in donations for the United Way (Centraide), Health Partners (Partenaires Santé) and other organizations across the country. To encourage contributions, dedicated employee committees have used creative strategies, from dares to bake sales.



MONTREAL DIET DISPENSARY

Fiscal 2015-2016 marked the 13th year in which Montreal employees organized La Grande Bouffe Téléfilm, a day-long sale of meals and treats prepared and donated by Telefilm employees in conjunction with a silent auction held during the event, which benefits the Montreal Diet Dispensary. The Dispensary's mission is to offer nutritional and social support to pregnant women in need and to assist them to deliver and raise healthy children. This cause is dear to the hearts of Telefilm employees, who every year roll up their sleeves a little higher to help give newborns a good start in life.



SECOND HARVEST HERO

Employees located in our Toronto office have been involved with the Second Harvest Hero Workplace Fundraiser for the past 12 years, contributing food and making financial donations. The Second Harvest initiative provides fresh, healthy food that would otherwise go to waste, to people in need all across Toronto. The 2015 campaign had over 150 companies, schools and community groups in the Greater Toronto Area raising funds for the food rescue program.



FUNDRAISER FOR EARTHQUAKE VICTIMS IN NEPAL

Following the aftermath of the devastating earthquake that struck Nepal in April 2015, Telefilm employees mobilized to collect donations. Organizing committee volunteers put on a lunch, complete with Nepalese music and black tea from the Kathmandu region, and employees were urged to give generously. Their donations were matched by the Government of Canada and sent on to the Humanitarian Coalition, responsible for delivering critical emergency relief to the region.



TALENT FUND

The Talent Fund was created in 2012 to help diversify funding sources for the Canadian audiovisual industry and to ensure its growth and sustainability. The Fund allows corporations as well as individuals to support the industry through donations and partnerships.

VISION

The Talent Fund ensures that emerging Canadian talent is increasingly visible across the globe. Additionally, it offers Canadian filmmakers access to stable, reliable and permanent sources of funding.

MISSION

The Talent Fund primarily supports the discovery and career progression of emerging Canadian talent in the audio-visual industry.

OBJECTIVE

The goal of the Talent Fund is to raise \$25 million over five years for the production and promotion of Canadian works by both promising, emerging talent and by renowned, established filmmakers.

RECOGNITION FOR THE TALENT FUND

Since its launch, the Talent Fund has received strong support from notable Canadian organizations and corporations, including its principal partners Bell Media and Corus Entertainment, as well as the Canadian Radio-television and Telecommunications Commission (CRTC), the Canadian Chamber of Commerce and other foundations and individual donors.



TALENT FUND
FONDS DES TALENTS

HOW THE FUND SUPPORTS TALENT

The Fund supports the discovery and progression of talent in three ways:

SUPPORT FOR A FIRST FEATURE FILM

The Fund supports Telefilm's Micro-Budget Production Program, an innovative program designed to enable emerging talent to produce and distribute a first feature. The major goals of the Program, which now receives 75% of its funding from the Talent Fund, are to:

- encourage innovation;
- emphasize the use of digital platforms and online audience engagement tools;
- help emerging talent in the development of their portfolio; and
- support Aboriginal Canadian filmmakers, members of official-language minority communities (OLMC) and minority groups.

SUPPORT FOR PROJECTS OF MERIT

Feature film projects of merit that demonstrate in an exemplary way Telefilm's fundamental objective of "Inspired by Talent. Viewed Everywhere" are selected from across the country. This support allows Telefilm to offer recognition to the industry, promoting the excellence of Canadian content directly to consumers.

**In fiscal
2015-2016**

15 micro-budget films

were supported by the Talent Fund.

Two animated films

of merit received support from the Talent Fund:

The Breadwinner, based on the best-selling novel by Canadian Deborah Ellis. The upcoming film is a coproduction with Ireland and Luxembourg and includes Angelina Jolie as an executive producer.

Mission Yéti, an animated adventure that has already sold in over 25 countries.

SUPPORT FOR THE PROMOTION OF CANADIAN CONTENT AND TALENT

The Talent Fund promotes Canadian content and talent by encouraging innovative marketing strategies, better promotion of emerging talent at home and on the international stage, as well as multiplatform distribution strategies. The Fund's support helps to establish new initiatives that focus on creating awareness for Canadian talent and maximize the impact of existing promotional activities. Furthermore, Telefilm's social media platforms serve to reinforce these efforts. In this vein, in 2015-2016 the Fund:

- promoted Canadian talent at events and initiatives held both in Canada and on the international scene;
- announced it will provide Micro-Budget Production Program recipients with additional funding to hire an external digital and social media expert to support the marketing of each project;
- created and shared short videos promoting emerging Canadian talent, featuring Amy Jo Johnson (*The Space Between*), Adam Garnet Jones (*Fire Song*), Sonia Bonspille Boileau (*Le Dep*), and Harmony Wagner (*Kooperman*);
- sponsored the Canadian Screen Awards Discovery Award for Canada's top emerging directors in the micro-budget category – won by director Yosef Baraki and producer Andrew Korogyi for their film *Mina Walking*;
- developed a biannual e-newsletter showcasing the Fund's activities throughout the year for donors, partners and other interested parties; and
- partnered with the National Film Board to develop a new distribution platform to highlight micro-budget feature films.

Promotional initiatives include:

- My French Film Festival
- The screening of Canada's Oscar contender for Best Foreign Language Film
- The SP:RI:NT Pré-Gala initiative – which saw nearly 20,000 downloads in 72 hours of films in nomination at the Gala du cinéma québécois
- The Shortest Day – which screened Canadian short films at over 90 venues across the country

GOVERNANCE

TALENT FUND ADVISORY COMMITTEE

The Fund is led by an advisory committee of business and community leaders from across the country and chaired by Hartley T. Richardson. Committee members have demonstrated their profound dedication to the Fund's success, for which Telefilm and its stakeholders are truly grateful. Following are the members of the committee:



Hartley T. Richardson,
C.M., O.M., LL.D
Chair, Talent Fund
Advisory Committee
President & CEO,
James Richardson
& Sons, Limited
(Manitoba)



David Aisenstat
Owner & CEO,
Keg Restaurants Ltd.
(British Columbia)



John Bitove
CEO, Obelysk Inc.
(Ontario)



Mark Dobbin
Founder & President,
Killick Capital Inc.
(Newfoundland
and Labrador)



Margaret Anne Fountain
Philanthropist and
art activist
(Nova Scotia)



Dr. Anil Gupta
Medical Director of
Clinical Cardiology,
Trillium Health Centre
(Ontario)



Carol R. Hill
Director of
Communications
for Harvard
Developments Inc.,
A Hill Company
(Saskatchewan)



Christine Magee
Executive Co-Chair
of Sleep Country Canada
(Ontario)



Sandi Treliving
Philanthropist and board
member of the Centre
for Addiction and Mental
Health Foundation
(British Columbia)

The Talent Fund is very pleased to welcome two new members: Christine Magee, Executive Co-Chair of Sleep Country Canada, from Toronto; and Sandi Treliving, renowned philanthropist, from Vancouver.

TALENT FUND GOVERNANCE PRACTICES

The Talent Fund:

- is subject to a 5% management fee;
- is integrated within the programs administered by Telefilm;
- reports its activities to Canadians, major donors and other stakeholders through Telefilm's annual report.

TALENT FUND FINANCIAL REVIEW

REVENUES

During the last fiscal year, the Talent Fund recorded \$2,740,200 in revenues:¹⁹

- \$1,368,100 from Bell Media and \$807,500 from Corus Entertainment, per the long-term agreements with both entities;
- \$360,100 contributed by 85 private donors; and
- \$204,500, a carryover from previous years invested during 2015-2016.

Revenue sources
(in thousands of dollars)

\$2,740



\$1,368
Bell Media

\$360
Other donors

\$808
Corus Entertainment

\$204
Carryover

INVESTMENTS

The Talent Fund allocated \$2,977,000 of financing for the production and promotion of projects as follows:

Allocation of funds – Production
(in thousands of dollars)

\$1,851



72%
Emerging filmmakers

28%
Animation

Allocation of funds – Promotion
(in thousands of dollars)

\$1,126



32%
Discoverability

26%
Innovation and
digital distribution

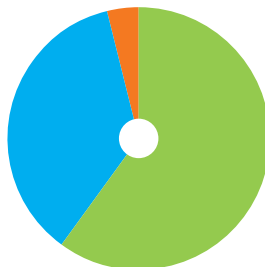
29%
Exporting talent

13%
Marquee events

- in 2015-2016, the Talent Fund funded more than 75% of the Micro-Budget Production Program; and
- the Talent Fund also placed greater emphasis on discoverability activities and exporting talent.

Finally, to cover funding obligations previously committed, the Talent Fund maintained a balance of \$984,700, assigned as follows:

Cash – Talent Fund
(in thousands of dollars)



\$591
Corus Entertainment

\$37
Other donors

\$357
Bell Media

19. All financial figures are rounded. For complete analysis, see Note 4 to the financial statements.

EXPENSES

During fiscal 2015-2016, Telefilm funded \$194,800 for the benefit of the Talent Fund, covering canvassing expenses and fundraising activities; as such, every dollar contributed to the Talent Fund directly benefited the Canadian film industry.

TALENT FUND PARTNERS

PRINCIPAL PARTNERS



FILMS (PRODUCTION, DEVELOPMENT AND PROMOTION STAGES) AND PROMOTIONAL EVENTS SUPPORTED BY THE TALENT FUND

PRODUCTION

Micro-budget

- A
- Cardinal
- Feuilles mortes
- The Hanging Tree
- The Land of Rock and Gold
- Memory Is Our Homeland
- Mia
- The Northlander
- Play Your Gender
- River of Silence
- The Space Between
- The Stand Up Man
- The Sun at Midnight
- Une fille comme moi
- Werewolf

Animation

- The Breadwinner
- Mission Yéti

PROMOTION

Discoverability

- Canada House in London virtual reality installation, in partnership with the PHI Centre
- Canadian Screen Awards Discovery Award
- Course des régions event for emerging francophone filmmakers
- Films made available on board Via Rail
- First Weekend Club online film festival
- Gala du cinéma québécois first feature film prize presented at Les Rendez-vous du cinéma québécois
- MIT Open Documentary Lab virtual reality conference, in partnership with the PHI Centre
- Regard sur le court métrage au Saguenay pitch event for emerging filmmakers
- Sprint Pré-Gala online platform and campaign
- Talent present on the red carpet at the Canadian Screen Awards

Exporting talent

- Air Canada Short Film Festival
- Eye on TIFF held in Los Angeles
- Eye on TIFF held in New York
- Advertorial produced for Berlinale
- Advertorial produced for TIFF
- Not Short on Talent screenings at Cannes 2015
- Palm Springs International Film Festival 2016 focus on emerging talent
- Perspective Canada screenings in Berlin
- Promotional activities with Unifrance Films
- San Sebastian International Film Festival Producers Forum and Networking sessions
- See the North²⁰ art-house circuit tour in the United States
- Support for the animated film *Mission Yéti*

Innovation and digital distribution

- Canada's Got Game promotional videos
- Eye on Canada promotional campaign
- Festival Scope online platform for buyers and industry professionals
- Micro-budget Bootcamp for emerging filmmakers
- National Film Board online channel for Micro-Budget Production Program films
- Partnered with Unifrance's My French Film Festival online festival
- Support for digital and social media expert for Micro-Budget Production Program recipients
- Support for *Social Media Intelligence: Taking monitoring to task* report
- The Shortest Day festival of short films

Marquee events

- An Evening with Canada's Stars
- Birks Diamond Tribute to the Year's Women in Film reception at the Canadian embassy in Berlin during the Berlinale
- National Canadian Film Day screenings
- Talent promotion in La Presse Plus preceding the Géméaux awards
- Talent to Watch sessions at TIFF
- The screening of Canada's Oscar contender for Best Foreign Language Film

20. Formerly known as Canada Cool.

GOVERNANCE

Telefilm is a Crown corporation subject to the *Telefilm Canada Act* as well as to certain provisions of the *Financial Administration Act* (FAA). In order to ensure that the Corporation operates with a certain measure of independence, Parliament has chosen to exempt Telefilm from the application of most articles found in Part X of the FAA. In compliance with the FAA, Telefilm’s Chair submits to the Minister of Canadian Heritage an annual report on the activities and results of the fiscal year, the Corporation’s financial statements, as well as the related audit report from the Office of the Auditor General of Canada. The annual report is reviewed and approved by the members of Telefilm’s Board of Directors.

BOARD OF DIRECTORS

The Board of Directors supervises the management of Telefilm’s activities and business with the objective of enabling the organization to fulfill its mandate in an optimal manner. It comprises six members appointed by the Governor in Council, as well as the Government Film Commissioner, who is appointed as per the provisions of the *National Film Act*. The Governor in Council designates one of the members of the Corporation to serve as chairperson of the Corporation “during pleasure”. In accordance with the *Telefilm Canada Act*, Board members must meet at least six times during the year.

Chair

Michel Roy

Members

Elise Orenstein
G. Grant Machum
Ram Raju
Corey Anne Bloom
Claude Joli-Cœur
Marie-Linda Lord

6

meetings held

The Board fulfills its management role and has defined its fiduciary responsibilities through a mandate that covers, among other things:

- corporate strategy;
- human resources and performance assessment;
- internal controls and financial matters;
- governance and communications; and
- environment, security and protection.

The Board follows exemplary governance practices to ensure that its meetings are planned, structured and effective.

The Board ensures that management systems and practices in effect meet the Board’s needs and provide it with the necessary confidence regarding the integrity of information generated.

The Executive Director attends all Board meetings, and certain managers are invited to speak on specific matters that require in-depth consideration.

Generally, meetings are held at the head office in Montréal. In most cases, a meeting is followed by an in-camera session so that members may discuss issues without the presence of management.

During the fiscal year, the Board discussed a number of topics of interest including, among others, several that were queried initially through its committees: human resources succession planning; Telefilm’s Code of Conduct; the appointment of an internal auditing firm; and several follow-ups on progress of the Corporation’s strategic plan.

BIOGRAPHIES²¹



Michel Roy

Chair of the Board

Appointment date

October 2007

Length of current term

5 years, ending in October 2017

Experience

- Public administrator
- Quebec Deputy Minister for Tourism and for Communications
 - Business management consultant
 - Film editor for television, content creator, author and recorded musician and composer



Elise Orenstein, LL.B.

Vice-Chair of the Board and Chair of the Audit and Finance Committee

Appointment date

December 2006

Length of current term

5 years, ending in December 2016

Experience

- Lawyer
- Corporate, commercial and intellectual property law for convergent media and entertainment sectors



G. Grant Machum, LL.B.

Chair of the Nominating, Evaluation and Governance Committee

Appointment date

May 2008

Length of current term

5 years, ending in February 2020

Experience

- Lawyer, partner
- Labour law and corporate governance
 - Chair of NSCAD University (Nova Scotia College of Art and Design)
 - Member of various boards
 - Community fundraiser



Ram Raju

Member

Appointment date

May 2010

Length of current term

5 years, ending in May 2020

Experience

- Internet entrepreneur
- Internet entrepreneur in digital media and management
 - Vice-President, Canadian Association of Campus Computer Stores
 - Professor of Information Systems, Dalhousie University

21. For longer versions of members' biographies, please consult the Board Members page on Telefilm's website. Members shown here were in office as at March 31, 2016.



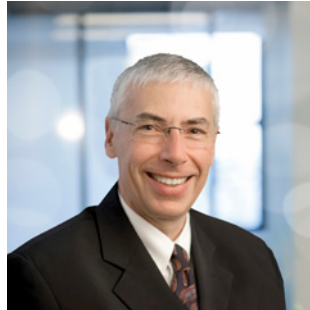
Corey Anne Bloom, CPA, CA, CA-IFA, CFF, CFE
Member

Appointment date
October 2013

Length of term
5 years, ending in September 2018

Experience
Chartered Accountant, specialist in Forensic Accounting and Certified Fraud Examiner

- Experienced in fraud investigations, forensic accounting, dispute resolution, litigation support, IT forensics and auditing
- Served as Chair of the International Board of Regents of the Association of Certified Fraud Examiners and led the fraud advisory services practice as well as the forensic IT practice of a large accounting and consulting firm



Claude Joli-Cœur, LL.B.
Ex-officio member

Appointment date
November 2014

Length of term
5 years, ending in November 2019

Experience
Lawyer

- Film Commissioner and Chair of the National Film Board of Canada
- Senior executive in charge of the National Film Board of Canada's business affairs and legal services, strategic planning, government relations and corporate communications
- Specialist in entertainment law and international coproduction
- Board member of the Canadian Retransmission Collective



Marie-Linda Lord, Ph.D.
Chair of the Strategic Planning and Communications Committee

Appointment date
June 2015

Length of term
5 years, ending in June 2020

Experience
Professor-researcher, writer and journalist

- Vice-President of Student and International Affairs at the Université de Moncton
- Vice-President of the Réseau francophone des femmes responsables dans l'enseignement supérieur et la recherche with the Agence universitaire de la Francophonie
- Served as Director of the Institut d'études acadiennes, Chair of Acadian Studies, and full professor at the Université de Moncton
- Served as Chair and member of TV5 Québec Canada's Board of Directors
- Recipient of the Queen Elizabeth II Diamond Jubilee Medal

INDEPENDENCE OF THE BOARD

Section 5 of the *Telefilm Canada Act* ensures that all members remain independent by providing that no person who has any pecuniary interest in the audiovisual industry, directly or indirectly and individually or as a shareholder, partner or otherwise, is eligible to be appointed or to hold office as a member. Coupled with this guarantee of independence is the members' obligation, under the Corporation's Bylaw 1, to disclose to the Chair any private interest which might otherwise place them in a situation of conflict of interest with their official duties, and to abstain from voting on any resolution that would place them in a conflict of interest situation. All members are also required to submit an annual declaration of interest. Members are also subject to the provisions of the *Conflict of Interest Act*. Finally, all members are independent of the Management Committee.

APPOINTMENTS

Appointments and renewals are made by the Governor in Council through a selection process based on several criteria including, among others, the recommendation of the Minister of Canadian Heritage. Except for the Government Film Commissioner, all members are part-time public office-holders. In May 2015, Ram Raju's appointment was renewed for five years, and in June 2015, Marie-Linda Lord was appointed a Board member for a five-year term.

THE BOARD AND ITS COMMITTEES

To help it fulfill its responsibilities, the Board has established three committees. Each committee has its own charter and is composed of at least three members whose membership is reviewed annually. The committees serve to address issues that require specific expertise. Committees make recommendations to the Board on matters that fall within their areas of competence. Committees regularly invite senior managers to attend meetings, a practice that fosters alignment with the Corporation's objectives. Board members who do not sit on a given committee are not required to attend committee meetings.

AUDIT AND FINANCE COMMITTEE

Chair

Elise Orenstein

Members

Michel Roy
Corey Anne Bloom
Marie-Linda Lord

5

meetings held

The committee assists members of the Board by addressing issues of a financial nature as well as those relating to risk management.

The committee's responsibilities are set forth in a charter and include, among other things:

- the production of financial information;
- the monitoring of risk management and management of internal controls;
- the monitoring of auditors; and
- the committee's performance.

Representatives of the Office of the Auditor General of Canada, the internal auditors, the Executive Director, the Director, Administration and Corporate Services, as well as the Controller, are invited to all meetings.

Managers present information and the various issues are discussed.

Every quarter, the committee addresses topics of interest such as budgets and financial and auditing results.

NOMINATING, EVALUATION AND GOVERNANCE COMMITTEE

Chair

G. Grant Machum

Members

Elise Orenstein
Michel Roy

3

meetings held

This committee assists the Board mainly on issues relating to human resources management.

The committee's responsibilities are set forth in a charter and include, among other things:

- general practices related to human resources;
- the composition and evaluation of the Board, and evaluation of the Executive Director;
- governance issues; and
- the committee's performance.

In addition, the committee reviews, as needed, topics of interest such as performance evaluation, the Compensation Policy and the Policy on Incentive Programs.

During the fiscal year, the committee verified the compliance of the Corporation's performance evaluation process.

STRATEGIC PLANNING AND COMMUNICATIONS COMMITTEE

Chair

Ram Raju²²

Members

Elise Orenstein
Michel Roy
Marie-Linda Lord

2

meetings held

The responsibilities of this committee are set forth in a charter and include, among others, those bearing on:

- short- and long-term strategic planning processes;
- issues related to communications; and
- the committee's performance.

During the fiscal year, the committee followed up on the progress of the Corporation's strategic plan and its communications plan, among other things.

22. Ram Raju served as Chair of the Strategic Planning and Communications Committee until March 23, 2016; he was then replaced by Marie-Linda Lord.

BOARD MEETINGS: COMPENSATION AND ATTENDANCE

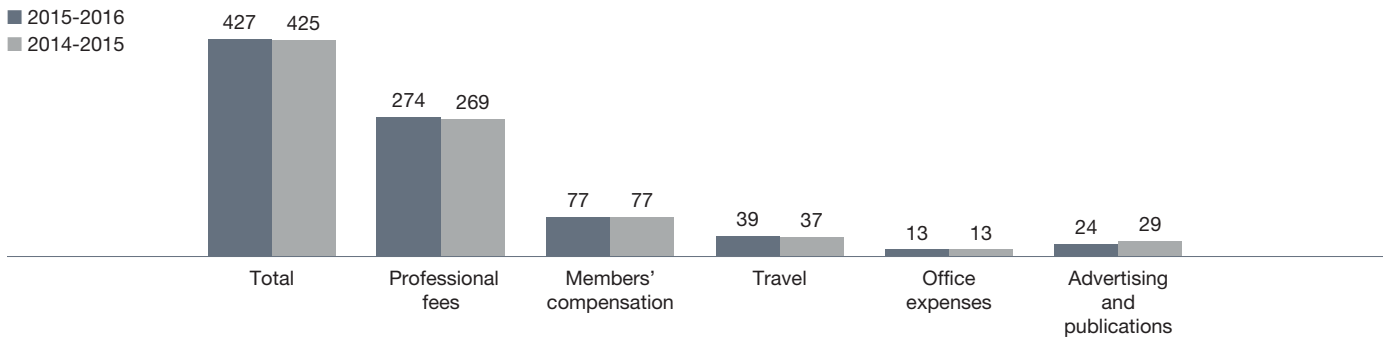
Board members²³ are remunerated for their attendance at meetings and for other activities inherent to their duties. Compensation is aligned with guidelines governing remuneration of part-time public office-holders appointed to Crown corporations by the Governor in Council. The Corporation pays a yearly honorarium to the Board Chair and grants all directors (including the Chair) a per diem allowance for Board and committee meeting preparation and for each day they attend meetings. Amounts are paid as follows:

- Chair's annual remuneration: between \$7,100 and \$8,400;
- Per diem allowance: between \$275 and \$325.

The following graph shows expenses incurred by the Board and its committees in relation to, among other things, internal auditing work, the Annual Public Meeting and the holding of meetings.

Board expenses

(in thousands of dollars)



The following table outlines members' attendance at various committee meetings:

	Board of Directors 7 members 6 meetings	Audit and Finance Committee 4 members 5 meetings	Nominating, Evaluation and Governance Committee 3 members 3 meetings	Strategic Planning and Communications Committee 4 members 2 meetings
Michel Roy	6	5	3	2
Elise Orenstein	6	5	3	2
G. Grant Machum	6	1	3	1
Ram Raju	6	1	–	2
Corey Anne Bloom	4	4	–	–
Claude Joli-Cœur	6	2	1	–
Marie-Linda Lord²⁴	4	4	–	1

23. As an officer within the federal public administration and ex-officio member of the Board of Directors, the Government Film Commissioner is not entitled to compensation.

24. During the fiscal year, Marie-Linda Lord was appointed a member of the Audit and Finance Committee and the Strategic Planning and Communications Committee.

MANAGEMENT COMMITTEE²⁵

The Executive Director, appointed by the Governor in Council, is the Corporation's chief executive officer. In this capacity, the Executive Director is responsible for leading and controlling the management of the Corporation. The Management Committee is the Executive Director's primary instrument for discussion of strategic, planning and organizational matters. All issues pertaining to the Corporation's policies and directions are addressed by this committee, whose membership consists of the Executive Director and the directors responsible for the Corporation's activities. The Executive Director, Carolle Brabant, chairs the committee, which met 34 times during the fiscal year.

Committee members	Responsibilities
<p>Carolle Brabant, FCPA, FCA, MBA Executive Director Appointment date March 2010 Length of current term 2 years, ending March 2018</p>	<ul style="list-style-type: none"> Responsible for the Corporation's management and results In collaboration with the Board, defines the strategic directions and ensures their implementation Ensures the provision of services for the development and promotion of the Canadian audiovisual industry at home and abroad Chairs the Management Committee, Risk Management Committee and Appeal Committee
<p>Francesca Accinelli Director, National Promotion and Communications</p>	<ul style="list-style-type: none"> Responsible for national, web-based and social media communications and marketing initiatives Strengthens and enhances Telefilm's branding Ensures increased visibility and promotion of Canadian talent and projects among the general public
<p>Sheila de la Varende²⁶ Director, International Promotion</p>	<ul style="list-style-type: none"> Responsible for the promotion strategy that aims to increase the visibility and availability of Canadian talent, companies and works on the international scene Responsible for developing initiatives that position content at international festivals and for stimulating international sales and coproductions Develops international relations and partnerships
<p>Roxane Girard²⁷, CPA, CA, MBA Director, Business Affairs and Coproduction</p>	<ul style="list-style-type: none"> Responsible for the administration of funding agreements, delivery of regional and national events as well as the provision of services related to the agreement with the Canada Media Fund Responsible for audiovisual coproduction recommendations Chairs the Operational Committee
<p>Jean-Claude Mahé Director, Public and Governmental Affairs</p>	<ul style="list-style-type: none"> Responsible for all issues related to government policies and for liaising with the Department of Canadian Heritage and other government departments Responsible for implementing promotion and networking activities that help forge ties among the Canadian audiovisual industry, public spheres and the business community Responsible for the Talent Fund
<p>Stéphane Odesse, LL.B. Director, Legal Services and Access to Information</p>	<ul style="list-style-type: none"> Responsible for applying and interpreting Telefilm Canada's governing legislation and regulations, as well as addressing questions pertaining to governance and funding agreements Responsible for setting legal standards and policies Serves as Corporate Secretary
<p>Denis Pion Director, Administration and Corporate Services</p>	<ul style="list-style-type: none"> Responsible for administrative duties related to finance, human resources, information technology and material resources Responsible for administering the services agreement with the Canada Media Fund Chairs the Human Resources Committee
<p>Michel Pradier Director, Project Financing</p>	<ul style="list-style-type: none"> Leads the team responsible for project funding decisions Acts as representative during information and consultation sessions with the industry
<p>Self-directed team Strategy and Research</p>	<ul style="list-style-type: none"> Takes part in the development and implementation of organizational strategy and provides support for and follow-up of the strategic plan Responsible for implementing and delivering on research plans and ensuring their communication

25. The members of the Management Committee were in office as at March 31, 2016.

26. Replaced on an interim basis by Roxane Girard since October 2015.

27. Officially assumed duties in April 2015.

SUBCOMMITTEES²⁸

The work of the Executive Director is supported by subcommittees that provide in-depth consideration of specific topics having varying degrees of complexity. Subcommittee minutes are circulated at each meeting of the Management Committee, thus ensuring that information is well communicated. The Executive Director grants decision-making powers to the subcommittees, which can then act to resolve operational issues.

OPERATIONAL COMMITTEE

Chair

Roxane Girard

Members

Francesca Accinelli, Jean-Claude Mahé
Denis Pion, Michel Pradier

16

meetings held

The Operational Committee is composed of the Director, Administration and Corporate Services, the Director, Project Financing, the Director, Business Affairs and Coproduction and of at least two members of the Management Committee who are appointed for six-month renewable terms. The committee's responsibilities are set forth in a charter. It assists the Executive Director with respect to the following, among other things:

- decision-making involving the application or interpretation of guidelines or policies;
- decisions regarding all matters related to the Corporation's funding programs; and
- all other matters related to the Corporation's operations and administration.

HUMAN RESOURCES COMMITTEE

Chair

Denis Pion

Members

Stéphane Odesse, Michel Pradier

11

meetings held

The Human Resources Committee is composed of two members of the Management Committee who hold office for six-month renewable terms, as well as of the Director, Administration and Corporate Services. The committee's responsibilities are set forth in a charter. The committee assists the Executive Director by supporting the Human Resources department in terms of its practices and policies. This includes, among other things:

- their development, implementation and updating;
- their interpretation; and
- dealing with any situation that departs from normal practice.

A representative of the Human Resources department is invited to take part in all committee meetings.

RISK MANAGEMENT COMMITTEE

Chair

Carolle Brabant

Members

Francesca Accinelli, Sheila de la Varendé
Roxane Girard, Jean-Claude Mahé, Stéphane Odesse
Denis Pion, Michel Pradier
Employees from the Strategy and Research Department,
on a rotational basis

2

meetings held

The Risk Management Committee is composed of the Executive Director and all the members of the Management Committee. The committee assists the Executive Director in matters related to the Corporation's overall risk management strategy.

The committee's charter sets forth the members' responsibilities, which include, among other duties:

- identifying and categorizing risks;
- assessing their impact; and
- identifying appropriate risk mitigation measures.

The committee is also responsible for overall implementation of the risk management process.

28. The members of the subcommittees were in office as at March 31, 2016

APPEAL COMMITTEE

Chair

Carolle Brabant

Members

Two members

(members change based on the subject of the appeal)

1

meeting held

The Appeal Committee is composed of the Executive Director and two members of the Management Committee who are appointed for six-month renewable terms. The committee's responsibilities and operations are set forth in a charter.

The committee reviews decisions that are appealed:

- by clients, in the matter of all decisions pertaining to them; and
- by employees, in the matter of decisions made by the Human Resources Committee.

A committee member who is involved in an issue submitted to the committee for consideration must abstain from participating in any deliberation related to the issue at hand.

COMPENSATION AND MEETING ATTENDANCE

All members of the Management Committee are full-time employees of the Corporation. The Executive Director's compensation is set by the Privy Council Office. The salary scale for other committee members ranges from \$112,900 to \$205,200, with the average salary being \$146,500.

The following table lists the attendance of Management Committee members at various meetings:

	Management Committee 9 members 34 meetings	Operational Committee 5 members 16 meetings	Human Resources Committee 3 members 11 meetings	Risk Management Committee 9 members 2 meetings	Appeal Committee 3 members 1 meeting
Carolle Brabant Executive Director	34	–	4	2	1
Francesca Accinelli Director, National Promotion and Communications	28	6	–	2	1
Sheila de la Varenne Director, International Promotion	12	3	3	2	–
Roxane Girard Director, Business Affairs and Coproduction	32	15	5	2	–
Jean-Claude Mahé Director, Public and Governmental Affairs	32	1	3	2	1
Stéphane Odesse Director, Legal Services and Access to Information	34	6	6	2	–
Denis Pion Director, Administration and Corporate Services	30	14	9	2	–
Michel Pradier Director, Project Financing	27	14	3	2	–
Employees on rotational basis Strategy and Research Department ²⁹	34	7	–	2	–

29. Cumulative attendance of employees representing the team, on a rotational basis over a three-month period.

AUDITING

The Corporation's financial statements are audited annually by the Office of the Auditor General of Canada. In addition, the FAA requires that the Auditor General conduct a special examination of the Corporation at least once every 10 years, and that review was conducted in 2010. The results of that examination are available on the Corporation's [website](#). The FAA also requires that Telefilm conduct internal audits. The Corporation assigns this task to an outside firm, whose reports are submitted to the Audit and Finance Committee. The following audit assignments were carried out during the fiscal year:

- Contract management;
- Staffing process;
- Governance of information security; and
- Follow-up of action plans.

PERFORMANCE EVALUATION

Performance evaluation is a key process that helps identify good performance while fostering a culture of continuous improvement. To this end, the Board members, the Executive Director and all personnel are subject to an annual evaluation.

- The evaluation of the Board and its committees is governed by a Performance Evaluation Policy specific to the Board. This assessment process looks at, among other things, the Board's composition, the knowledge of its members, its responsibilities and its workings. In addition to this evaluation, each committee is individually assessed.
- The performance evaluation of the Executive Director, conducted first by the Nominating, Evaluation and Governance Committee and then subject to Board approval, is governed by the Privy Council Office's [Performance Management Program Guidelines – Chief Executive Officers of Crown Corporations](#). Evaluation criteria focus on assessing results in various areas of activity including, among others, policies and programs, management, stakeholder relations, leadership and corporate results.
- The performance evaluation of the Management Committee and each subcommittee is conducted by committee members and by the Executive Director.
- Finally, employee performance evaluations are conducted twice a year in accordance with the Corporation's Policy on Performance Assessment. This evaluation process focuses on, among other things, the achievement of set objectives for the fiscal year, expected proficiency levels, expectations pertaining to job responsibilities, and learning goals.

ORIENTATION AND TRAINING

Training is an essential part of maintaining best practices of corporate governance and enables Board members to perform their duties in an optimal manner. To this end, Board members are given an opportunity to participate in seminars and courses as well as in training based on the requirements of their duties and an assessment of their needs. The Corporation also expects that employee skills be developed and improved, and achieves this through a professional development training plan whose purpose is to provide employees with the skills needed to achieve the Strategic Plan. To this end, a co-development program, set up in 2014-2015, enabled employees to perfect their managerial skills through the use of real-life case studies. Given the satisfactory results shown by the program, it was renewed for an additional year.

VALUES AND ETHICS

The Corporation endeavours to promote exemplary ethical practices, and to this end all persons appointed by Order in Council – the Chair, Board members and the Executive Director – are subject to the [Conflict of Interest Act](#). Telefilm employees, for their part, are subject to the *Code of Conduct for Telefilm Canada*, which consists of the Treasury Board's [Values and Ethics Code for the Public Sector](#), the *Code of Values for Telefilm Canada* and the *Policy on Conflict of Interest and Post-Employment*. Respecting the *Code of Conduct for Telefilm Canada* is a condition of employment for employees, regardless of the position they hold. Employees are also required to sign, annually, a statement declaring that they undertake to comply with the Code. This Code is available to the public at large upon request.

Furthermore, Telefilm's *Code of Conduct* has been revised for fiscal 2016-2017 to clarify certain rules regarding employees' off-duty conduct. While off-duty conduct is usually a private matter, it could, in certain circumstances, reflect negatively on the Corporation and affect public confidence and respect. Therefore, all employees will be required to proactively disclose all situations that could:

- be harmful to Telefilm's reputation;
- render an employee unable to carry out his or her duties in a satisfactory manner;
- lead to refusal, reluctance or inability of other employees to work with the employee concerned; or
- constitute a violation of the Criminal Code.

FORMAL COMPLAINTS

Telefilm has a formal complaint process for its clients that supplements existing mechanisms included in the [Customer Service Charter for Telefilm Canada's Clients](#). During fiscal 2015-2016, two new formal complaints were filed under this procedure. Furthermore, in accordance with the [Public Servants Disclosure Protection Act](#), Telefilm employees and members of the public may disclose wrongdoing that they think has been committed, or that they believe is about to be committed, by following the online procedure set out by the [Office of the Public Sector Integrity Commissioner of Canada](#). In this respect, no complaints or disclosures of wrongdoing were submitted during the fiscal year.

COMMUNICATION

Ties with the Government of Canada

The Corporation uses a structure that fosters effective strategic ties with the Department of Canadian Heritage and other federal and provincial departments and agencies. To this end, the Public and Governmental Affairs sector acts as a special liaison for all questions on government policies.

Annual Public Meeting

In compliance with the FAA, the Corporation held its Annual Public Meeting in Ottawa in February 2016, and presented its achievements for the 2014-2015 fiscal year. The public, various industry members and the media were given the opportunity to, among other things, interact with the Chair of the Board, Michel Roy, the Vice-Chair of the Board and Chair of the Audit and Finance Committee, Elise Orenstein, and with the Chair of the Nominating, Evaluation and Governance Committee, G. Grant Machum. The Executive Director, Carolle Brabant, as well as several members of the Management Committee were also present. Details of Telefilm's achievements are available on [Telefilm's website](#), as is the Corporation's full annual report.

FINANCIAL STATEMENTS FISCAL YEAR ENDED MARCH 31, 2016

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MANAGEMENT REPORT

The financial statements of Telefilm Canada are the responsibility of management and have been approved by the Board of Directors of the Corporation. These financial statements have been prepared by management in accordance with Canadian public sector accounting standards. Significant accounting policies are disclosed in Note 2 to the financial statements. Where appropriate, the financial statements include estimates based on the experience and judgment of management. Management is also responsible for all other information in the Annual Report and for ensuring that this information is consistent with the financial statements.

Management maintains accounting, financial, information and management control systems, together with management practices, designed to provide reasonable assurance that reliable and relevant information is available on a timely basis, that assets are safeguarded and controlled, that resources are managed economically and efficiently in the attainment of corporate objectives, and that operations are carried out effectively. The internal control systems are periodically reviewed by the Corporation's internal auditors. These systems and practices are also designed to provide reasonable assurance that transactions are in accordance with Part VIII of the *Financial Administration Act*, chapter F-10 of the Revised Statutes of Canada 1970, as it read immediately before September 1, 1984, as if it had not been repealed and as if the Corporation continued to be named in Schedule C to that Act, with the relevant sections of Part X of the *Financial Administration Act*, with the *Telefilm Canada Act* and with the by-laws and policies of the Corporation.

The Board of Directors is responsible for ensuring that management fulfills its responsibilities for financial reporting as stated above. The Board exercises its responsibilities through the Audit and Finance Committee, which consists of directors who are not officers of the Corporation. The Committee reviews the quarterly financial statements, as well as the annual financial statements and related reports and may make recommendations to the Board of Directors with respect to these and/or related matters. In addition, the Committee periodically meets with the Corporation's internal and external auditors, as well as with management, to review the scope of their audits and to assess their reports.

The external auditor, the Auditor General of Canada, conducts an independent audit of the financial statements, and reports to the Corporation and to the Minister of Canadian Heritage.

Montréal, Canada

June 22, 2016



Carolle Brabant, FCPA, FCA, MBA
Executive Director



Denis Pion
Director – Administration and Corporate Services

INDEPENDENT AUDITOR'S REPORT



Auditor General of Canada
Vérificateur général du Canada

To the Minister of Canadian Heritage

REPORT ON THE FINANCIAL STATEMENTS

I have audited the accompanying financial statements of Telefilm Canada, which comprise the statement of financial position as at 31 March 2016, and the statement of operations, statement of changes in net financial assets and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of Telefilm Canada as at 31 March 2016, and the results of its operations, changes in its net financial assets, and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

REPORT ON OTHER LEGAL AND REGULATORY REQUIREMENTS

As required by the *Financial Administration Act*, I report that, in my opinion, the accounting principles in Canadian public sector accounting standards have been applied on a basis consistent with that of the preceding year.

Further, in my opinion, the transactions of Telefilm Canada that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with the applicable provisions of Part X of the *Financial Administration Act* and regulations, the *Telefilm Canada Act* and the by-laws of Telefilm Canada.

A handwritten signature in black ink, appearing to read 'René Béliveau'.

René Béliveau, CPA auditor, CA
Principal
for the Auditor General of Canada

22 June 2016
Montréal, Canada

STATEMENT OF OPERATIONS

Year ended March 31

<i>In thousands of Canadian dollars</i>	Schedules	2016 Budget	2016	2015
Assistance expenses				
Development of the Canadian audiovisual industry				
Production assistance		61,522	60,682	60,831
Development assistance		7,625	5,831	7,773
Administration of recommendations for audiovisual treaty coproduction		500	506	482
		69,647	67,019	69,086
Promotional support in Canada and abroad				
Distribution and marketing assistance		11,280	18,014	11,241
Promotion		7,287	6,853	6,373
Participation in international events		3,045	3,847	3,718
		21,612	28,714	21,332
		91,259	95,733	90,418
Operating and administrative expenses	A	25,200	24,531	23,666
Cost of operations		116,459	120,264	114,084
Revenues				
Investment revenues and recoveries		10,000	12,069	10,527
Management fees from the Canada Media Fund Talent Fund	B	10,024	10,044	9,974
Contributions to promotional support activities		1,950	2,740	1,864
Interest and other revenues		825	776	880
		100	116	302
		22,899	25,745	23,547
Net cost of operations before government funding		93,560	94,519	90,537
Government funding				
Parliamentary appropriation		95,454	95,454	95,454
Surplus for the year		1,894	935	4,917
Accumulated surplus, beginning of year		25,173	25,173	20,256
Accumulated surplus, end of year		27,067	26,108	25,173

The accompanying notes and the schedules are an integral part of these financial statements.

STATEMENT OF FINANCIAL POSITION

As at March 31

<i>In thousands of Canadian dollars</i>	Notes	2016	2015
Financial assets			
Due from Consolidated Revenue Fund	6	57,150	47,596
Cash – Talent Fund	4	985	552
Accounts receivable	5 and 6	2,318	4,196
Receivable from the Canada Media Fund		3,303	3,348
Loan	7	655	655
		64,411	56,347
Liabilities			
Accounts payable and accrued liabilities	6	2,664	2,297
Deferred revenues – Talent Fund	4	2	206
Financial assistance program obligations	8	39,596	32,316
Liabilities for employee future benefits	9	756	829
		43,018	35,648
Net financial assets		21,393	20,699
Non-financial assets			
Tangible capital assets	10	2,350	2,581
Prepaid expenses		2,365	1,893
		4,715	4,474
Accumulated surplus		26,108	25,173

Commitments (Note 12) and contingencies (Note 13)

The accompanying notes and the schedules are an integral part of these financial statements.

Approved by the Board:



Michel Roy
Chair

STATEMENT OF CHANGES IN NET FINANCIAL ASSETS

Year ended March 31

<i>In thousands of Canadian dollars</i>	2016 Budget	2016	2015
Surplus for the year	1,894	935	4,917
Tangible capital asset transactions			
Amortization	297	371	553
Acquisitions	(2,500)	(671)	(1,317)
Write-down of tangible capital assets	-	531	-
Other transactions			
Acquisitions of prepaid expenses	(760)	(2,365)	(1,893)
Use of prepaid expenses	1,900	1,893	2,162
Increase in net financial assets	831	694	4,422
Net financial assets, beginning of year	20,699	20,699	16,277
Net financial assets, end of year	21,530	21,393	20,699

The accompanying notes and the schedules are an integral part of these financial statements.

STATEMENT OF CASH FLOWS

Year ended March 31

<i>In thousands of Canadian dollars</i>	2016	2015
Operating activities		
Surplus for the year	935	4,917
Items not affecting cash:		
Decrease in liabilities for employee future benefits	(73)	(171)
Amortization of tangible capital assets	371	553
Write-down of tangible capital assets	531	–
	1,764	5,299
Changes in non-cash financial items:		
Decrease (increase) in accounts receivable	1,878	(1,142)
Decrease (increase) in receivable from the Canada Media Fund	45	(628)
Increase in accounts payable and accrued liabilities	367	272
Increase (decrease) in deferred revenues – Talent Fund	(204)	206
Increase (decrease) of financial assistance program obligations	7,280	(3,463)
Decrease (increase) in prepaid expenses	(472)	269
	10,658	813
Capital activities		
Acquisitions	(671)	(1,317)
Investing activities		
Loan granted	–	(655)
Increase (decrease) in due from Consolidated Revenue Fund and cash – Talent Fund	9,987	(1,159)
Due from Consolidated Revenue Fund and cash – Talent Fund, beginning of year	48,148	49,307
Due from Consolidated Revenue Fund and cash – Talent Fund, end of year	58,135	48,148
Additional information presented in operating activities		
Interest received	98	73

The accompanying notes and the schedules are an integral part of these financial statements.

NOTES TO FINANCIAL STATEMENTS

Fiscal year ended March 31, 2016

The amounts shown in the accompanying tables to the financial statements are expressed in thousands of Canadian dollars unless otherwise indicated.

1

AUTHORITY AND ACTIVITIES

The Corporation was established in 1967 by the *Telefilm Canada Act*. The mandate of the Corporation is to foster and promote the development of the Canadian audiovisual industry. The Corporation may also act through agreements with the Department of Canadian Heritage for the provision of services or the management of programs relating to the audiovisual or sound recording industries.

The Corporation is a Crown corporation subject *inter alia* to Part VIII of the *Financial Administration Act*, chapter F-10 of the Revised Statutes of Canada 1970, as it read immediately before September 1, 1984, as if it had not been repealed and as if the Corporation continued to be named in Schedule C to that Act. The Corporation is also subject to certain provisions of Part X of the *Financial Administration Act*.

The Corporation is not subject to income tax laws.

2

SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared by management in accordance with Canadian public sector accounting standards (CPSAS). The significant accounting policies followed by the Corporation are as follows:

A. MEASUREMENT UNCERTAINTY

The preparation of financial statements in accordance with CPSAS requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of expenses and revenues during the reporting period. The most significant items for which estimates are used are the allowance for bad debts, the useful life of tangible capital assets, liabilities for employee future benefits and contingencies. Actual results could differ from those estimates and such differences could be material.

B. ASSISTANCE EXPENSES

Assistance expenses represent all forms of assistance granted by the Corporation to develop the Canadian audiovisual industry and support Canadian content in Canada and abroad. They are carried out mainly through investments, forgivable advances, grants and contributions. Financial assistance granted is recognized as government transfers. The Corporation recognizes financial assistance in the statement of operations as assistance expenses in the year in which the expense is authorized and the recipient meets the eligibility criteria. The Corporation recognizes the balances it has contractually committed to disburse as financial assistance program obligations.

2. SIGNIFICANT ACCOUNTING POLICIES (CONT.)

Investments in productions entitle the Corporation to copyright ownership, and advances are generally carried out by awarding project development, production, and distribution and marketing assistance contracts. Certain advances are convertible into investments in lieu of repayment. When this occurs, the advance is converted into an investment through assistance expenses.

C. REVENUES

i. Investment revenues and recoveries

Investment revenues and recoveries of advances made in production represent a percentage of production revenues stipulated in agreements and contractually payable to the Corporation. Recoveries are also derived from the repayment of other forgivable advances granted whose contractual conditions have been met. These amounts are recorded on an accrual basis while bad debt losses are accounted for through assistance expenses.

ii. Management fees

Management fees represent the reimbursement of costs incurred when administering and delivering Canada Media Fund funding programs. Fees are recorded on an accrual basis.

iii. Contributions to promotional support activities

Contributions to promotional support activities are recorded on an accrual basis.

iv. Interest and other revenues

Interest and other revenues are recorded on an accrual basis.

D. GOVERNMENT FUNDING

The Corporation obtains funding through a parliamentary appropriation. As this funding is free of any stipulation limiting its use, it is recorded as government funding in the statement of operations up to the authorized amount where eligibility criteria have been met.

E. TALENT FUND

The Talent Fund (the "Fund") was created in March 2012 and its operations are an integral part of the Corporation's activities. The aim of the Fund is to support and promote Canadian works and talent through the Corporation's programs. The Fund's revenues are received from individuals and companies. These revenues are deposited into a separate bank account and recorded under Cash – Talent Fund in the statement of financial position. Revenues may or may not be subject to external restrictions with respect to language, genre and program. Revenues free from external restrictions are recognized in the statement of operations in the fiscal year during which they are received whereas revenues subject to external restrictions are recognized in the statement of operations in the fiscal year during which they are used for the stated purpose. Unused revenues subject to external restrictions are presented as deferred revenues in the statement of financial position. Under the *Telefilm Canada Act*, investment revenues and recoveries generated by projects funded by the Fund are made available to the Corporation to cover all assistance expenses.

F. DUE FROM CONSOLIDATED REVENUE FUND

Due from Consolidated Revenue Fund includes the Corporation's aggregate banking transactions, which are processed by the Receiver General for Canada.

2. SIGNIFICANT ACCOUNTING POLICIES (CONT.)

G. CASH – TALENT FUND

Cash – Talent Fund consists of the cash balance from revenues received. This cash is used to finance projects and activities supported by the Fund.

H. LOAN

The Corporation granted a loan to a production company. The loan is recognized at the lower of amortized cost and net recoverable amount. Interest income is recorded when earned, as per the effective interest method.

I. FINANCIAL INSTRUMENTS

The Corporation's financial instruments are all recorded at cost or amortized cost in the statement of financial position. Financial assets consist of assets that could be used to settle existing liabilities or fund future activities. At every year-end, the Corporation evaluates whether there is any objective evidence of impairment of financial assets or groups of financial assets. The Corporation performs an individual analysis of its financial assets to determine the allowance for bad debts. Factors taken into consideration to assess impairment are the age of the receivable, payment history and compliance with the current repayment agreement, if any. If such evidence exists, the carrying amount of the financial instrument as well as the related allowance is reduced to account for this loss in value.

The Corporation holds the following financial assets, some of which are recorded net of allowance for bad debts:

- Cash – Talent Fund;
- Accounts receivable;
- Receivable from the Canada Media Fund;
- Loan.

Financial liabilities consist of:

- Accounts payable and accrued liabilities;
- Deferred revenues – Talent Fund;
- Financial assistance program obligations.

J. LIABILITIES FOR EMPLOYEE FUTURE BENEFITS

i. Pension plan

Eligible employees of the Corporation benefit from the Public Service Pension Plan, a defined contributory pension plan constituted under an act and sponsored by the Government of Canada. Contributions to the plan are made by both employees and the Corporation. This pension plan provides benefits based on years of service and average earnings of the best five consecutive years. Employer contributions are based on the Public Service Pension Plan and reflect the full cost for the Corporation. This amount is based on a multiple of employee contributions and may change over time depending on the Plan's financial position. The Corporation's contributions are recognized during the year in which the services are rendered and represent its total pension benefit obligation. The Corporation is not required to make contributions in respect of any actuarial deficiencies of the Public Service Pension Plan.

Fiscal year ended March 31, 2016
The amounts shown in the accompanying tables to the financial statements
are expressed in thousands of Canadian dollars unless otherwise indicated.

2. SIGNIFICANT ACCOUNTING POLICIES (CONT.)

ii. Severance benefits

Eligible employees were entitled to severance benefits as stipulated in their conditions of employment and the cost of these benefits was recognized in the statement of operations in the year in which they were earned. The severance benefit obligation was calculated based on management's assumptions and best estimates of future salary changes, employee age, years of service and the probability of departure due to resignation or retirement. Following the Treasury Board Secretariat's request, in September 2013 the Corporation decided to terminate these benefits. Since March 31, 2014, severance benefits are no longer accumulated and have been paid to most employees. The obligation is adjusted at fiscal year-end to reflect the current salary of employees who have decided to defer payment to the time of employment termination or retirement.

iii. Sick leave

Employees are entitled to sick leave as stipulated in their conditions of employment. Unused sick leave accrues but cannot be converted into cash. The cost of sick leave is recognized in the statement of operations in the year it is earned. The obligation is calculated on a present value basis using assumptions based on management's best estimates of the probability of use of accrued sick leave, future salary changes, employee age, the probability of departure, retirement age and the discount rate. These assumptions are reviewed annually.

iv. Parental leave

Employees are entitled to parental leave as stipulated in their conditions of employment. The Corporation tops up employees' employment insurance benefits up to a set percentage of their gross salary. The Corporation recognizes a liability for the entire duration of the parental leave at the time employees submit an application and sign the agreement as stipulated by their conditions of employment.

K. TANGIBLE CAPITAL ASSETS

Tangible capital assets are recorded at cost and are amortized on a straight-line basis over their respective useful lives using the following rates or periods:

Assets	Rates/periods
Leasehold improvements	Terms of the leases
Technological equipment	20%
Furniture	10%
Software	Between 10% and 25%

Tangible capital assets related to work in progress are not subject to amortization. When work in progress is completed, the tangible capital asset portion is reclassified to the appropriate line item of tangible capital assets and is amortized in accordance with the Corporation's policy.

Fiscal year ended March 31, 2016
 The amounts shown in the accompanying tables to the financial statements
 are expressed in thousands of Canadian dollars unless otherwise indicated.

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CHANGES IN STANDARDS

In March 2015, the Public Sector Accounting Standards Board (PSAB) issued two sections : Section PS 2200, *Related Party Disclosures* and Section PS 3420 *Inter-entity transactions*. Section PS 2200 specifies the definition and identification criteria for a related party, the circumstances under which information on transactions with related parties must be disclosed and the disclosure requirements. Section PS 3420 establishes standards on how to account for and report transactions between public sector entities that comprise a government's reporting entity from both a provider and recipient perspective. Both new standards will be effective for fiscal years beginning on or after April 1, 2017 with early adoption permitted. The Corporation does not intend to implement the early adoption these sections.

4

TALENT FUND

The transactions specific to the Talent Fund are shown in the tables below:

	Other donors	Bell Media	Corus Entertainment	Total 2016	Total 2015
REVENUES					
Donations	360	–	–	360	119
Contributions received	–	1,357	808	2,165	1,951
Contributions receivables	–	11	–	11	–
Deferred revenues	–	42	162	204	(206)
	360	1,410	970	2,740	1,864
ASSISTANCE EXPENSES					
Production assistance	496	714	641	1,851	941
Development assistance	–	–	–	–	500
Distribution and marketing assistance	60	53	70	183	350
Promotion	41	448	–	489	62
Participation in international events	–	195	259	454	45
	597	1,410	970	2,977	1,898
Deficit for the year	(237)	–	–	(237)	(34)
Accumulated surplus, beginning of year	136	–	–	136	170
Accumulated surplus (deficit), end of year	(101)	–	–	(101)	136

Fiscal year ended March 31, 2016
The amounts shown in the accompanying tables to the financial statements are expressed in thousands of Canadian dollars unless otherwise indicated.

4. TALENT FUND (CONT.)

Furthermore, the Corporation incurred \$194,800 in expenses related to business development and promotion of the Fund (\$207,700 for the previous fiscal year). The contributions of Bell Media and Corus Entertainment are subject to external restrictions.

	Other donors	Bell Media	Corus Entertainment	Total 2016	Total 2015
DEFERRED REVENUES					
Balance, beginning of year	–	42	164	206	–
Contributions received	–	1,357	808	2,165	1,951
Contractual commitments recognized in revenues	–	(1,399)	(970)	(2,369)	(1,745)
Balance, end of year	–	–	2	2	206
CASH – TALENT FUND					
Balance, beginning of year	136	169	247	552	170
Receipts	360	1,357	808	2,525	2,070
Contractual payments under financial assistance programs	(459)	(1,169)	(464)	(2,092)	(1,688)
Balance, end of year	37	357	591	985	552

As at March 31, 2016, the Talent Fund is contractually committed to pay a total amount of \$1,114,600 (\$210,500 for the previous fiscal year).

5

ACCOUNTS RECEIVABLE

	March 31, 2016	March 31, 2015
Accounts receivable related to investment revenues and recoveries	1,164	1,737
Taxes to be recovered	319	1,474
Other accounts receivable	835	985
	2,318	4,196

Fiscal year ended March 31, 2016
The amounts shown in the accompanying tables to the financial statements
are expressed in thousands of Canadian dollars unless otherwise indicated.

6

RESTRICTED ASSETS AND LIABILITIES CANADA NEW MEDIA FUND

Under contribution agreements with the Department of Canadian Heritage applicable to fiscal 2007-2008 and thereafter, all future receipts from projects previously funded via the Canada New Media Fund are to be returned to the Receiver General for Canada. The last related agreement with the Department of Canadian Heritage expired on March 31, 2010. These assets and liabilities are therefore subject to an external restriction.

	March 31, 2016	March 31, 2015
Due from Consolidated Revenue Fund	2	11
Accounts receivable	167	260
Accounts payable and accrued liabilities	169	271

7

LOAN

During the fiscal year ended March 31, 2015, the Corporation granted a \$650,000 loan to a production company. The loan has no guarantees and bears interest at the Royal Bank of Canada's prime rate plus 2%, computed on a daily basis. The loan is repayable in seven equal quarterly instalments starting February 2017. Interest payments, which are made every quarter, started in November 2014. Early repayment is possible at any time, without benefit or penalty.

Fiscal year ended March 31, 2016
The amounts shown in the accompanying tables to the financial statements are expressed in thousands of Canadian dollars unless otherwise indicated.

8

FINANCIAL ASSISTANCE PROGRAM OBLIGATIONS

The Corporation is contractually committed to disburse sums under its financial assistance programs. The following table presents the expected payments in future years:

	2017	2018	2019	Total March 31, 2016	Total March 31, 2015
Contracts signed in fiscal					
2012 and prior years	410	–	–	410	677
2013	1,022	–	–	1,022	4,711
2014	2,487	–	–	2,487	7,380
2015	4,499	61	–	4,560	19,548
2016	29,303	1,744	70	31,117	–
	37,721	1,805	70	39,596	32,316

9

LIABILITIES FOR EMPLOYEE FUTURE BENEFITS

	Severance benefits	Sick leave	Parental leave	Total
Balance as at March 31, 2014	353	553	94	1,000
Cost for services rendered during the year	5	75	90	170
Benefits paid during the year	(174)	(80)	(87)	(341)
Balance as at March 31, 2015	184	548	97	829
Cost for services rendered during the year	3	118	68	189
Benefits paid during the year	(57)	(86)	(119)	(262)
Balance as at March 31, 2016	130	580	46	756

Fiscal year ended March 31, 2016
The amounts shown in the accompanying tables to the financial statements
are expressed in thousands of Canadian dollars unless otherwise indicated.

9. LIABILITIES FOR EMPLOYEE FUTURE BENEFITS (CONT.)

A. SEVERANCE BENEFITS OBLIGATION

The Corporation provided severance benefits to its eligible employees based on the nature of the departure, years of service and final salary at end of employment. This plan had no assets and a deficit equal to the accrued benefit obligation. These benefits ceased to accumulate as of March 31, 2014 as a result of the Corporation's decision to terminate these benefits. During the year, the obligation was adjusted to reflect the current salary of employees who have decided to defer payment to the time of employment termination or retirement. The benefits will be paid from future parliamentary appropriations.

B. SICK LEAVE OBLIGATION

The Corporation provides employees with sick leave benefits based on their salary and the sick leave entitlements they accrue over their years of service. Employees can carry entitlements forward but not convert them into cash. This plan has no assets and a deficit equal to the accrued benefit obligation.

To calculate the sick leave obligation, the Corporation uses an average daily salary of \$297 (\$292 in 2015), a 2.80% rate of salary increase (2.50% in 2015), a 3.00% annual average utilization rate (3.00% in 2015), a 1.50% discount rate (1.50% in 2015) and a 10.00% departure rate (10.00% in 2015). Benefits will be paid from future parliamentary appropriations and other funding sources.

C. PARENTAL LEAVE OBLIGATION

The Corporation tops up gross employment insurance benefits to 93.00% of the employee's gross salary. Benefits will be paid from future parliamentary appropriations.

D. PENSION PLAN

The President of the Treasury Board of Canada sets the required employer contributions based on a multiple of employees' required contribution. The required employer contribution rate for 2016 is 1.28 times the required employee contribution rate (1.28 times in 2015). Total contributions of \$1,797,000 are recognized as an expense in 2016 in salaries and employee benefits (2015 – \$1,851,000).

Fiscal year ended March 31, 2016
The amounts shown in the accompanying tables to the financial statements
are expressed in thousands of Canadian dollars unless otherwise indicated.

10

TANGIBLE CAPITAL ASSETS

	Leasehold improvements	Technological equipment and furniture	Software	Work in progress	Total
COST					
Balance as at March 31, 2014	4,735	1,102	15,127	63	21,027
Acquisitions	3	3	43	1,274	1,323
Disposals	(5)	(1)	–	–	(6)
Transfers	31	–	32	(63)	–
Balance as at March 31, 2015	4,764	1,104	15,202	1,274	22,344
Acquisitions	–	–	283	388	671
Write-down	–	–	–	(531)	(531)
Transfers	–	–	668	(668)	–
Balance as at March 31, 2016	4,764	1,104	16,153	463	22,484
ACCUMULATED AMORTIZATION					
Balance as at March 31, 2014	(3,839)	(806)	(14,565)	–	(19,210)
Amortization	(301)	(82)	(170)	–	(553)
Disposals	–	–	–	–	–
Balance as at March 31, 2015	(4,140)	(888)	(14,735)	–	(19,763)
Amortization	(71)	(81)	(219)	–	(371)
Disposals	–	–	–	–	–
Balance as at March 31, 2016	(4,211)	(969)	(14,954)	–	(20,134)
Net carrying amount as at March 31, 2015	624	216	467	1,274	2,581
Net carrying amount as at March 31, 2016	553	135	1,199	463	2,350

During the fiscal year, the Corporation recorded a \$531,000 (2015-nil) write-down on work in progress for software.

11

FINANCIAL INSTRUMENTS

A. FAIR VALUE

Cash – Talent Fund, accounts receivable, receivable from the Canada Media Fund, loan, accounts payable and accrued liabilities, deferred revenues – Talent Fund and financial assistance program obligations are in the normal course of the Corporation's operations.

These financial instruments are measured at cost or amortized cost. Given that the Corporation holds no derivatives or equity instruments, no fair value measurement is required. Accordingly, the Corporation has not prepared a statement of remeasurement gains and losses.

B. FINANCIAL RISK MANAGEMENT OBJECTIVES AND POLICY

The Corporation is exposed to various financial risks arising from its operations. Management of financial risks is overseen by the Corporation's management. The Corporation does not enter into financial instrument contracts, such as derivatives, for speculative purposes.

i. Interest rate risk

Interest rate risk is defined as the Corporation's exposure to a loss in interest revenue or an impairment loss on financial instruments resulting from a change in interest rate. As substantially all the Corporation's financial instruments are short term, any change in interest rate would not have a material impact on the Corporation's financial statements. The Corporation's interest rate risk exposure is not significant.

ii. Liquidity risk

The Corporation is exposed to liquidity risk as a result of its financial liabilities: accounts payable and accrued liabilities, deferred revenues – Talent Fund and financial assistance program obligations (Note 8). The following table shows the contractual maturities of accounts payable and accrued liabilities:

	March 31, 2016	March 31, 2015
1-30 days	2,412	2,082
31-90 days	–	–
91 days to 1 year	252	215
Total carrying amount and contractual cash flows	2,664	2,297

The Corporation believes that current and future cash flows from operations and access to additional cash from parliamentary appropriations will be adequate to meet its obligations. Under the oversight of senior management, the Corporation manages its cash resources based on expected cash flow.

iii. Credit risk

The financial instruments that could expose the Corporation to a credit concentration risk consist mainly of accounts receivable, receivable from the Canada Media Fund and the loan.

Fiscal year ended March 31, 2016
 The amounts shown in the accompanying tables to the financial statements
 are expressed in thousands of Canadian dollars unless otherwise indicated.

11. FINANCIAL INSTRUMENTS (CONT.)

ACCOUNTS RECEIVABLE

There is no concentration of accounts receivable from any client in particular, due to the nature of the client base and its geographic coverage. The Corporation is therefore protected against credit risk concentration. As at March 31, 2016, the maximum credit risk exposure to accounts receivable is equal to their carrying amount. The Corporation holds no security in respect of its claims. Accounts receivable by maturity and the related allowance for bad debts are detailed as follows:

	March 31, 2016	March 31, 2015
Current – 30 days	1,064	1,308
31 – 90 days	137	1,468
91 days and over	1,720	1,953
Gross accounts receivable	2,921	4,729
Allowance for bad debts		
Balance, beginning of year	533	515
Bad debt expense	89	43
Debts written off and collections	(19)	(25)
Balance, end of year	603	533
Net accounts receivable	2,318	4,196

RECEIVABLE FROM THE CANADA MEDIA FUND

The Receivable from the Canada Media Fund does not give rise to credit risk exposure given that the funds are to be recovered from a granting agency under the jurisdiction of the Department of Canadian Heritage. Management fees are invoiced on a quarterly basis and the amount is payable 30 days following the invoice date.

LOAN

There is no reason to believe that the loan exposes the Corporation to any particular credit risk since all the repayments of interest stipulated in the agreement have all been made within the set deadlines.

Fiscal year ended March 31, 2016
The amounts shown in the accompanying tables to the financial statements
are expressed in thousands of Canadian dollars unless otherwise indicated.

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COMMITMENTS

The Corporation has entered into long-term leases for the rental of office space and equipments and for access to the cloud platform for its operations. Future payments amount to \$14,135,000 (\$15,133,000 in 2015) and are payable as follows:

	Total
2017	1,562
2018	1,812
2019	1,727
2020	1,665
2021 and thereafter	7,369
	14,135

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CONTINGENCIES

Various lawsuits have been brought against the Corporation in the normal course of operations. Management estimates that the final outcome of these lawsuits should not have a significant impact on the financial statements. Accordingly, no provision has been recognized in the Corporation's accounts.

Fiscal year ended March 31, 2016
The amounts shown in the accompanying tables to the financial statements
are expressed in thousands of Canadian dollars unless otherwise indicated.

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RELATED PARTY TRANSACTIONS

Through common ownership, the Corporation is related to all Government of Canada created departments, agencies and Crown corporations. The Corporation's transactions with these entities are in the normal course of operations and are measured at the exchange amount.

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COMPARATIVE FIGURES

Certain 2014-2015 figures have been reclassified to conform to the 2015-2016 presentation.

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BUDGET INFORMATION

Budget figures have been provided for comparison purposes and were approved by the Board of Directors. Certain amounts have been reclassified to conform to the 2015-2016 presentation.

Fiscal year ended March 31, 2016
The amounts shown in the accompanying tables to the financial statements are expressed in thousands of Canadian dollars unless otherwise indicated.

SCHEDULES A AND B

OTHER INFORMATION

A. OPERATING AND ADMINISTRATIVE EXPENSES

	2016 Budget	2016	2015
Salaries and employee benefits	18,300	17,464	16,875
Rent, taxes, heating and electricity	1,723	1,725	1,748
Professional services	1,960	1,589	1,588
Information technology	1,490	1,510	1,453
Amortization and write-down of tangible capital assets	297	902	553
Office expenses	630	639	657
Travel and hospitality	550	491	575
Advertising and publications	250	211	217
	25,200	24,531	23,666

B. COSTS OF CANADA MEDIA FUND PROGRAMS

Eligible costs for management fees are defined in the services agreement with the Canada Media Fund. During the fiscal year, the Corporation invoiced a total amount of \$10,044,045 (\$9,974,474 in 2015) for the administration of Canada Media Fund programs, including \$2,734,620 (\$2,638,602 in 2015) for the departments in support of operations.

	2016 Budget	2016	2015
Salaries and employee benefits			
Management, administration and delivery	5,975	5,629	5,654
Shared services departments	1,188	1,091	1,302
Departments in support of operations	2,735	2,893	2,639
Other costs	126	589	379
	10,024	10,202	9,974

Fiscal year ended March 31, 2016
The amounts shown in the accompanying tables to the financial statements
are expressed in thousands of Canadian dollars unless otherwise indicated.

SCHEDULES A AND B (CONT.)

B. COSTS OF CANADA MEDIA FUND PROGRAMS (CONT.)

MANAGEMENT, ADMINISTRATION AND PROGRAM DELIVERY AND SHARED SERVICES DEPARTMENTS

Fees for management, administration and program delivery consist of salary costs attributable to fund managers, operational support administrative employees and employees specialized in program delivery activities. Costs of shared services departments arise from salaries and employee benefits relating to departments servicing all programs, namely Finance, and Information, Performance and Risk, and acquisition costs of certain tangible capital assets.

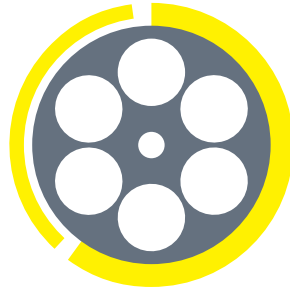
DEPARTMENTS IN SUPPORT OF OPERATIONS

These costs consist of costs incurred to support all employees assigned to management, administration and program delivery, as well as employees providing shared services. They consist of costs relating to human resources, information technology and material resources departments. These costs mainly comprise salaries, professional services, rent and information technology costs. These costs do not include tangible capital asset amortization expense.

OTHER COSTS

Other costs arise from operating costs, other than salaries and amortization, generated by management, administration and program delivery, as well as shared services departments and acquisition costs of certain tangible capital assets.

ADDITIONAL INFORMATION



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FILMS FUNDED THROUGH THE PRODUCTION PROGRAMS

- | | | |
|--|--|--|
| 1. 9 Variations sur le vide | 38. Jean of the Joneses | 75. Pieds nus dans l'aube |
| 2. 22 Chaser | 39. Juggernaut | 76. Play Your Gender |
| 3. A | 40. Juliana & The Medicine Fish | 77. Radius |
| 4. Anthropocene | 41. Juste la fin du monde | 78. River of Silence |
| 5. Below Her Mouth | 42. Kiss and Cry | 79. Running |
| 6. Birdland | 43. La fleur du poirier s'ouvre en silence | 80. Sadie's Last Day on Earth |
| 7. Black Code | 44. La guerre des tuques 3D (Snowtime!) | 81. Sleeping Giant |
| 8. Bon Cop Bad Cop 2 | 45. La nouvelle vie de Paul Sneijder | 82. Squat |
| 9. Boost | 46. Là où Atilla passe... | 83. Sundowners |
| 10. Boris sans Béatrice | 47. Lavender | 84. TA3 |
| 11. Ça sent la coupe | 48. Le coeur de madame Sabali | 85. The 9 th Life of Louis Drax |
| 12. Cardinal | 49. Le coeur régulier | 86. The Breadwinner |
| 13. C'est le cœur qui meurt en dernier | 50. Le Cyclotron | 87. The Child Remains |
| 14. Chasse-Galerie : La légende | 51. Le garagiste | 88. The Corporation II |
| 15. Considering Love and Other Magic | 52. Le Goût d'un pays | 89. The Death (and Life) of Carl Naardlinger |
| 16. Darken | 53. Le problème d'infiltration | 90. The Death and Life of John F. Donovan |
| 17. Dérive | 54. League of Exotique Dancers | 91. The Gordon Pinsent Documentary |
| 18. Desperado | 55. Les 3 p'tits cochons II | 92. The Grizzlies |
| 19. Destroyer | 56. Life | 93. The Hanging Tree |
| 20. Don't Talk To Irene | 57. Lost – Loneliness of a Sewer Trucker | 94. The Land of Rock and Gold |
| 21. Edge of Winter | 58. Louise en hiver | 95. The Northlander |
| 22. Embrasse-moi comme tu m'aimes | 59. Lovesick | 96. The Other Half |
| 23. Entanglement | 60. Maudie | 97. The Rainbow Kid |
| 24. Eye on Juliet | 61. Mean Dreams | 98. The Space Between |
| 25. Feuilles Mortes | 62. Memory Is Our Homeland | 99. The Stand Up Man |
| 26. First Round Down | 63. Mia | 100. The Sun At Midnight |
| 27. Goon: Last of the Enforcers | 64. Milton's Secret | 101. Touched |
| 28. Gut Instinct | 65. Miséricorde | 102. Un jour mon prince... |
| 29. Halloween Party | 66. Mission Yéti | 103. Une fille comme moi |
| 30. Henchmen | 67. My Enemy, My Brother | 104. Venus |
| 31. Hibou | 68. Nelly | 105. Ville Neuve |
| 32. Hollow In The Land | 69. Never Steady, Never Still | 106. Votez Bougon |
| 33. Hunting Pignut | 70. Nineteenseventysomething | 107. Werewolf |
| 34. Hyena Road | 71. Nitro Rush | 108. Window Horses |
| 35. Incursion | 72. Operation Insanity | 109. Winter |
| 36. Indian Horse | 73. Pays | 110. X Quinientos |
| 37. Iqualuit | 74. Père fils thérapie | |

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FILMS FUNDED THROUGH THE MARKETING PROGRAMS

1. 88
2. 23 Kilometres
3. A Date with Miss Fortune
4. Across The Line
5. Al Purdy was Here
6. Ally Was Screaming
7. Aloft
8. Anna
9. Antoine et Marie
10. Aurélie Laflamme : Les pieds sur terre
11. Avant les rues
12. Avril et le monde truqué
13. Backcountry
14. Bang Bang Baby
15. Beeba Boys
16. Big Muddy
17. Bleu Tonnerre
18. Borealis
19. Boris sans Béatrice
20. Born to Be Blue
21. Brooklyn
22. Cast No Shadow
23. Chasse-Galerie : La légende
24. Closet Monster
25. Coconut Hero
26. Corbo
27. Diamond Tongues
28. Early Winter
29. Ego trip
30. Elephant Song
31. Elle pis son char
32. Endorphine
33. Every Thing Will Be Fine
34. Félix et Meira
35. Goon: Last of the Enforcers
36. Guantanamo's Child: Omar Khadr
37. Guibord s'en va-t-en guerre
38. Guidance
39. Gurov & Anna
40. He Hated Pigeons
41. Heartbeat
42. Helliions
43. Her Friend Adam
44. How Heavy This Hammer
45. How to Be Deadly
46. How to Plan an Orgy in a Small Town
47. Hyena Road
48. I Am the Blues
49. I Put a Hit on You
50. Jean of the Joneses
51. Khoya
52. Kidnap Capital
53. L'ADN du ceviche
54. Le bruit des arbres
55. Le Dep
56. Le garagiste
57. Le journal d'un vieil homme
58. Le profil Amina
59. Le Rang du lion
60. Le scaphandrier
61. Les Affamés
62. Les démons
63. Les êtres chers
64. Les mauvaises herbes
65. Life
66. L'or du golfe
67. Maps to the Stars
68. Mes ennemis
69. Montréal la blanche
70. No Men Beyond This Point
71. Numb
72. October Gale
73. Oncle Bernard – L'anti-leçon d'économie
74. Painted Land:
In Search of the Group of Seven
75. Patch Town
76. Paul à Québec
77. People Hold On
78. Peggoland
79. Pretend We're Kissing
80. Race
81. Regression
82. Remember
83. Room
84. Sitting on the Edge of Marlene
85. Sleeping Giant
86. Snowtime! (La Guerre des tuques 3D)
87. Some Kind Of Love
88. Songs She Wrote About People
She Knows
89. Sugar Coated
90. Tales of Two Who Dreamt
91. Teen Lust
92. The Cocksure Lads Movie
93. The Devout
94. The Editor
95. The Forbidden Room
96. The Legend of Barney Thomson
97. The Messenger
98. The Other Half
99. The Valley Below
100. The Waiting Room
101. The Young and Prodigious T.S. SPIVET
102. Turbo Kid
103. Un paradis pour tous
104. Ville-Marie
105. Wet Bum

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CANADIAN FILM FESTIVALS FUNDED THROUGH THE PROMOTION PROGRAM

1. Atlantic Film Festival
2. Available Light Film Festival and Media Industry Forum
3. Calgary International Film Festival
4. CaribbeanTales Youth Film Festival
5. Carrousel international du film de Rimouski
6. Cinéfest Sudbury International Film Festival
7. Cinéfranco – Festival international du film francophone
8. Cinémental
9. DOXA Documentary Film Festival
10. Edmonton International Film Festival
11. Festival de cinéma de la ville de Québec
12. Festival du cinéma international en Abitibi-Témiscamingue
13. Festival du film de l'Outaouais
14. Festival du film et de la vidéo autochtone de Montréal
15. Festival du nouveau cinéma de Montréal
16. Festival In A Van
17. Festival international de cinéma Vues d'Afrique
18. Festival international de films Fantasia
19. Festival international du cinéma francophone en Acadie
20. Festival international du film pour enfants de Montréal
21. Festival international du film sur l'art
22. Freeze Frame : International Film Festival for Kids of All Ages
23. Gimli Film Festival
24. Hot Docs – Canadian International Documentary Festival
25. Images Festival
26. imagineNATIVE Film + Media Arts Festival
27. Kingston Canadian Film Festival
28. Ottawa International Animation Festival
29. Percéides – Festival international de cinéma et d'art de Percé
30. Reel 2 Real International Film Festival for Youth
31. ReelWorld Film Festival
32. Regard sur le court métrage au Saguenay
33. Rencontres internationales du documentaire de Montréal
34. Rendez-vous du cinéma québécois
35. Rendez-vous du cinéma québécois et francophone de Vancouver
36. St. John's International Women's Film Festival
37. Toronto International Film Festival
38. Toronto Reel Asian International Film Festival
39. Vancouver International Film Festival
40. Victoria Film Festival
41. Whistler Film Festival
42. Yorkton Short Film & Video Festival

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INTERNATIONAL FILM FESTIVALS, MARKETS AND EVENTS ATTENDED BY CANADIAN INDUSTRY REPRESENTATIVES

1. Academy Awards
2. ACE – Ateliers du Cinéma Européen
3. An Evening with Canada's Stars
4. Beijing International Film Festival
5. Berlinale / European Film Market
6. Bogota Audiovisual Market
7. Busan International Film Festival
8. Cinéma du Québec à Paris
9. Clermont-Ferrand International Short Film festival
10. Festival de Cannes
11. Festival international du film francophone de Namur
12. FILMART – Hong Kong International Film & TV Market
13. Galway Film Fleadh
14. Game Developers Conference
15. Geneva International Film Festival Tous Écrans
16. Goa Film Bazar
17. Human Rights Watch Film Festival in New York
18. IFP (Independent Filmmaker Project)
19. International Film Festival Rotterdam
20. Karlovy Vary International Film Festival
21. Locarno International Film Festival
22. Los Cabos International Film Festival
23. Miami International Film Festival
24. MIPCOM
25. MIPTV
26. MyFrenchFilmFestival.com
27. Palm Springs International Film Festival
28. Power to the Pixel
29. San Sebastian International Film Festival
30. See the North (Canada Cool)
31. Shanghai International Film Festival
32. Sundance Film Festival
33. Toronto International Film Festival
34. Venice Film Festival

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