

A MOBILIZING EFFECT

2020-2021 ANNUAL REPORT

HIGHLIGHTS

THE COVID-19 PANDEMIC
DID NOT STOP
CANADIAN STORIES
FROM REACHING AUDIENCES
THROUGHOUT CANADA
AND AROUND THE WORLD.

By quickly shifting to online models, festivals were able to keep global film audiences engaged in the safety and comfort of their own homes. Canadian stories maximized the limited theatrical engagements that were able to take place amid shutdowns and physical distancing measures, with creative outdoor screenings, the resurgence of drive-ins, and a great deal of perseverance when it came to scheduling.

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REACHING AUDIENCES AROUND THE GLOBE

NOMINATED FOR FIVE CANADIAN SCREEN AWARDS

VIOLATION

Talent to Watch project *Violation*, directed by **DUSTY MANCINELLI** and **MADELEINE SIMS-FEWER**, shocked festival audiences following virtual screenings at Sundance, TIFF, SXSW and many others. The film, which was released in Canada by Pacific Northwest Pictures and in the U.S. by Shudder, was nominated for five Canadian Screen Awards, including the John Dunning Best First Feature Film Award.



NADIA, BUTTERFLY

The sophomore feature from Talent to Watch alumnus **PASCAL PLANTE**, *Nadia, Butterfly* represented Canada with an Official Selection badge for the 2020 Cannes Film Festival. Virtual screenings followed around the world, including in Japan, South Korea, Australia, Poland and the United States. The film was released theatrically in Quebec by Maison 4:3 and in English Canada by LevelFILM.



OFFICIAL SELECTION
2020 CANNES FILM FESTIVAL



BEST CANADIAN FILM AT THE VANCOUVER INTERNATIONAL FILM FESTIVAL

BEANS

Set during the 1990 Oka Crisis, this first feature from Mohawk filmmaker **TRACEY DEER** draws from her own experiences during the event. The film received multiple awards, including the DGC Discovery Award from the Directors Guild of Canada, second runner-up for the TIFF 2020 People's Choice Award, and Best Canadian Film at the Vancouver International Film Festival. The film was a selection for the 2021 Berlinale, where it was awarded the Crystal Bear for the Best Film in the Generation Kplus competition, and will be released in 2021.

NO ORDINARY MAN

No Ordinary Man, directed by **AISLING CHIN-YEE** and **CHASE JOYNT**, premiered at the 2020 Toronto International Film Festival. Since its premiere, the film has continued to receive accolades from film fests all over the globe. The documentary was distributed in Canada by LevelFILM, and Oscilloscope Laboratories has acquired U.S. rights.



PREMIERED AT THE 2020 TORONTO INTERNATIONAL FILM FESTIVAL

CANADIAN STORIES ON THE BIG SCREEN

1. <https://www.lapresse.ca/cinema/entrevues/2021-03-14/tournages-verts/le-temps-de-bouger.php#>



THE BROKEN HEARTS GALLERY

This romantic comedy from **NATALIE KRINSKY** was released in Canada by Elevation Pictures, with worldwide rights handled by Stage 6 Films (part of Sony Pictures Worldwide Acquisitions). The film, starring **GERALDINE VISWANATHAN** and **DACRE MONTGOMERY**, and executive produced by Selena Gomez, helped bring audiences back to theatres in the fall, grossing over US\$4.7M (approx. Can\$5.98M) worldwide.

HELPED BRING
AUDIENCES BACK
TO THEATRES
IN THE FALL



TARGET NUMBER ONE

Montréal-shot thriller *Target Number One* was the sole Canadian release to gross over \$1 million at the domestic box-office since COVID-19 closed cinemas around the country and placed immense restrictions on ones that were able to open. Directed and written by **DANIEL ROBY**, the film stars **JOSH HARTNETT**, **ANTOINE OLIVIER PILON** and **STEPHEN MCHATTIE**.

OVER \$1 MILLION
AT THE DOMESTIC
BOX-OFFICE

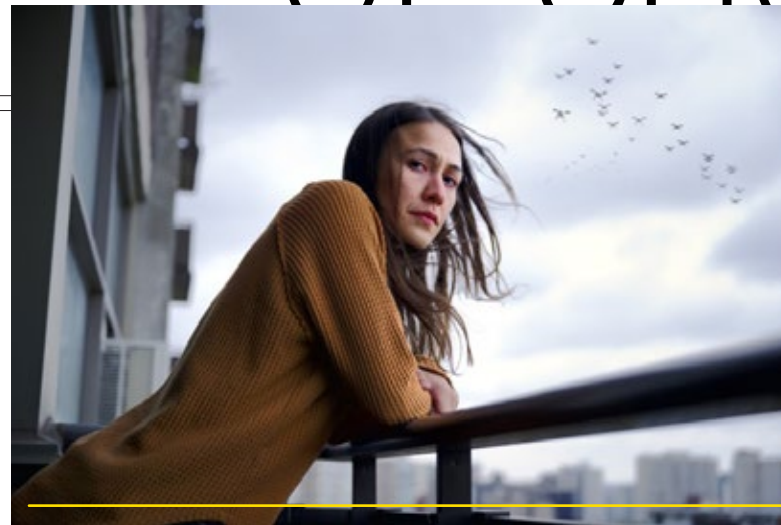


GODDESS OF THE FIREFLIES (LA DÉESE DES MOUCHES À FEU)

ANAÏS BARBEAU-LAVALLETTE's latest feature showed great resilience following its premiere at the 2020 Berlin Film Festival: the film originally opened in Quebec theatres in fall 2020 during a break from closures, before resuming its theatrical engagements in winter 2021. The film has continued to engage audiences, with over \$600,000 in local box office. *Goddess of the Fireflies* also has the distinction of being one of Quebec's first "green" productions, using eco-responsible methods throughout the film's production.¹

PREMIERED
AT THE 2020
BERLIN FILM
FESTIVAL

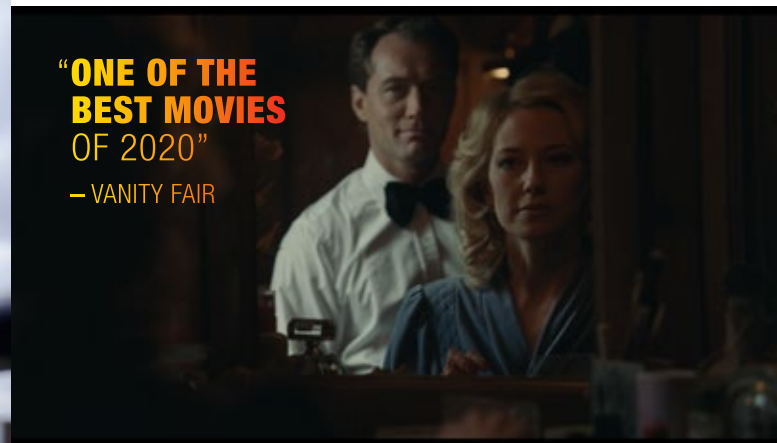
CANADA COPRODUCTION PARTNER OF CHOICE



NIGHT RAIDERS

A Canada-New Zealand coproduction, *Night Raiders* is an Indigenous sci-fi thriller from Saskatchewan-born Cree/Métis filmmaker **DANIS GOULET**, executive-produced by Academy Award® winner Taika Waititi (*Jojo Rabbit*). The film, starring **ELLE-MÁIJÁ TAILFEATHERS**, was selected for the Panorama section at the 2021 Berlin Film Festival.

EXECUTIVE-PRODUCED
BY **ACADEMY AWARD® WINNER**
TAIKA WAITITI



**"ONE OF THE
BEST MOVIES
OF 2020"**
— VANITY FAIR

THE NEST

After premiering at the Sundance Film Festival in 2020, Canadian-born filmmaker **SEAN DURKIN**'s *The Nest* hit theatres in Canada and around the world in fall 2020. The Canada-U.K. coproduction, which starred **JUDE LAW** and **CARRIE COON**, was met with critical acclaim, with *Vanity Fair* naming it one of the best movies of 2020.

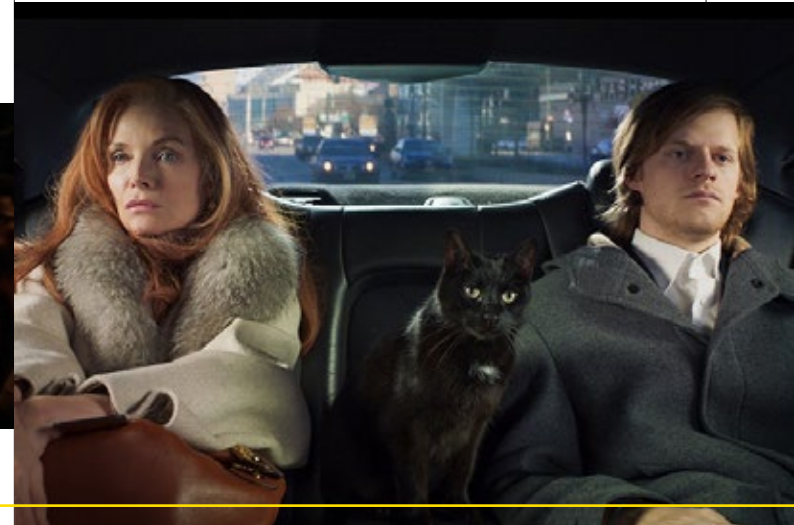
IVORY COAST'S
SUBMISSION FOR THE
**BEST INTERNATIONAL
FEATURE FILM OSCAR**



NIGHT OF THE KINGS (LA NUIT DES ROIS)

PHILIPPE LACÔTE's *Night of the Kings* (*La nuit des rois*) swept the festival circuit after it premiered at the Venice International Film Festival and went on to TIFF (taking home an Amplify Voices Award), the New York Film Festival and Sundance, among many others. The Ivory Coast-France-Canada-Senegal coproduction was the Ivory Coast's submission for the Best International Feature Film Oscar, and was named one of the Top Five Foreign Language Films of the year by the National Board of Review.

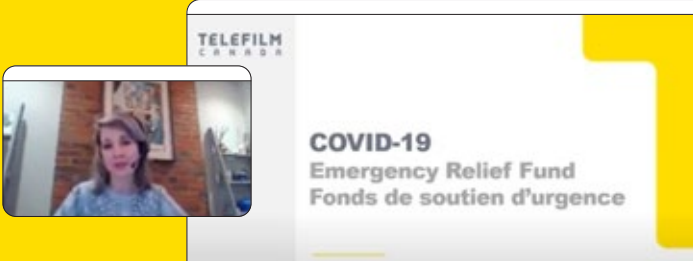
GOLDEN GLOBE NOMINATION
FOR STAR **MICHELLE PFEIFFER**
FOR BEST ACTRESS (MUSICAL/COMEDY)



FRENCH EXIT

French Exit nabbed a Golden Globe nomination for star **MICHELLE PFEIFFER** for Best Actress (Musical/Comedy) following its premiere at the 2020 New York Film Festival. Based on the book by **PATRICK DEWITT** (who also wrote the screenplay), this Canada-Ireland coproduction was released in Canada by Elevation Pictures and abroad by Sony Pictures Classics.

COVID-19 SUPPORT



On Friday, May 15, 2020, Telefilm Canada held virtual town halls in both Official Languages, hosted by Executive Director & CEO Christa Dickenson, to inform clients about the **COVID-19 Emergency Relief Fund – Telefilm Allocation**.

PROVIDING VITAL SUPPORT TO CANADA’S AUDIOVISUAL INDUSTRY IN A TIME OF CRISIS

Like many other sectors, Canada’s audiovisual industry experienced devastating impacts through COVID-19 and related interruptions. Working with the Government of Canada and the Department of Canadian Heritage, Telefilm was able to provide vital emergency relief funding to help thousands of members of the industry sustain the crisis.

The scope of this emergency funding allowed the entire life cycle of the film ecosystem to be supported: beginning with training and project development, to filmmakers and production companies, and to exhibitors, festivals and distributors.

The relief funding provided punctual one-time support for production companies to survive the crisis. The Short-Term Compensation Fund was created to compensate for the lack of insurance coverage for COVID-19-related filming interruptions and production shutdowns in the sector, without which productions would not be able to continue.

Telefilm quickly allocated and disbursed relief funding to assist an industry in direct need of support. Phase 1 of the Program was administered and disbursed within eight weeks. Phase 2 was administered and disbursed within six weeks.

+ MORE THAN 600 APPLICATIONS WERE ADMINISTERED IN TWO MONTHS THROUGH BOTH PHASES OF THE COVID-19 RELIEF FUNDS, WHICH IS MORE THAN HALF THE NUMBER OF THE APPLICATIONS ADMINISTERED DURING TELEFILM’S ENTIRE 2019-2020 FISCAL.

+ OVERALL, \$173.5M IN COVID-19 RELIEF FUNDING WAS ADMINISTERED BY TELEFILM CANADA:

\$29.8M	was provided for the Telefilm Emergency Relief Fund
\$93.7M	was administered on behalf of the Canada Media Fund for the CMF Emergency Relief Fund
\$50.0M	was also administered for the Short-Term Compensation Fund
\$173.5M	TOTAL



DAWN, HER DAD, & THE TRACTOR star **ROBB WELLS** and writer/director **SHELLEY THOMPSON** filming using COVID-19 safety protocols.
Photo: Dan Callis



COVID-19 EMERGENCY RELIEF FUND – TELEFILM ALLOCATION

The COVID-19 Emergency Support Fund for Cultural, Heritage and Sport Organizations announced by the Prime Minister on April 17, 2020, was an additional relief measure created to help alleviate the financial pressures faced by cultural, heritage and sport organizations due to the COVID-19 pandemic. The objectives of the Emergency Support Fund were to maintain jobs and support business continuity for organizations that had been negatively impacted by the pandemic.

PHASE 1

On May 8, 2020, the Government of Canada announced that a two-phase approach would be used for the Emergency Support Fund and that Telefilm Canada would distribute, during the first phase, **\$27 million** of the \$500 million Emergency Support Fund.

PHASE 2

On July 7, 2020, the Government of Canada unveiled the final components of the second and last phase of the Emergency Support Fund, including an investment of \$1.755 million to be distributed by Telefilm for movie theatres that show Canadian films as well as an investment of \$1 million to be distributed by Telefilm for audiovisual training and development partners.

Overall, **\$29.8 million** in relief funding was provided to **549 companies** in total.²

2. Three organizations were eligible to receive funding in both Phases 1 and 2 and are represented in both totals.

\$29.7M

COVID-19 EMERGENCY RELIEF FUND

PHASE 1
Launched on May 8, 2020

471
COMPANIES

Over \$3.6M to support clients of underrepresented identities and communities

PHASE 2
Launched on July 7, 2020

81
COMPANIES

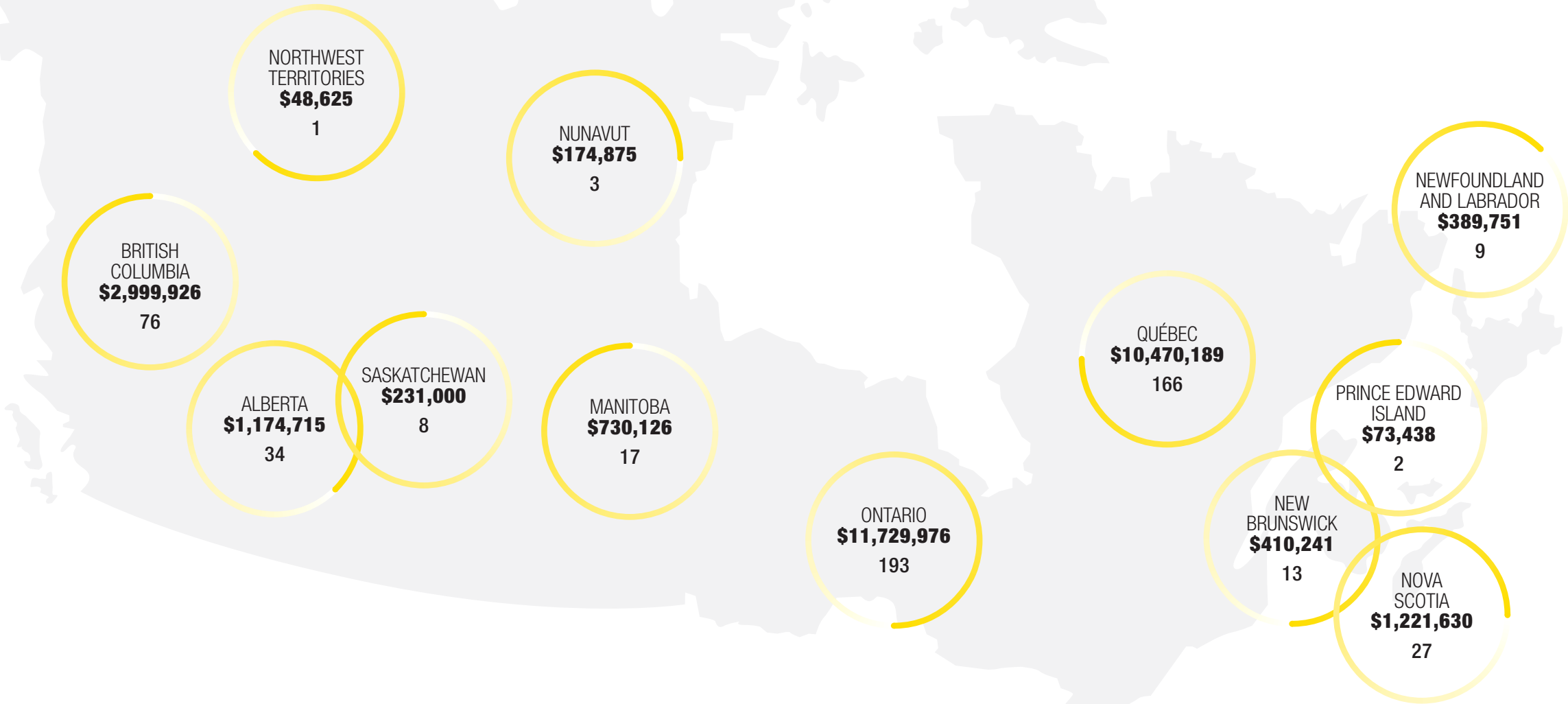
Stabilization funding was provided to movie theatres and audiovisual training and development partners across Canada

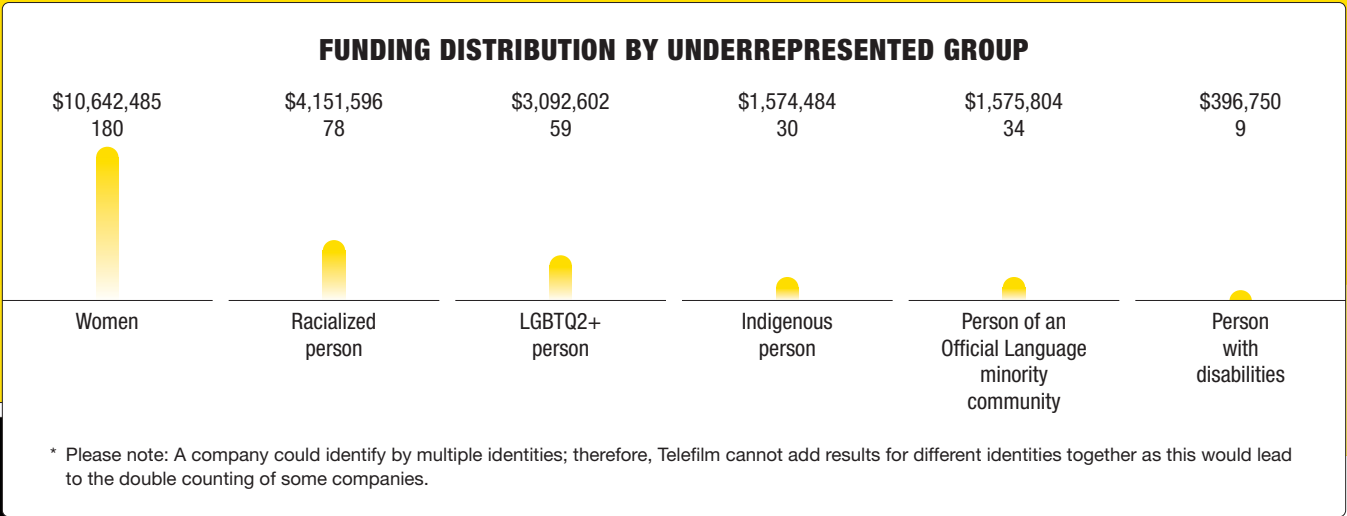
Support for underrepresented communities

Nearly fifteen per cent of the funding from Phase 1 of the COVID-19 Emergency Relief Fund – Telefilm Allocation was reserved to provide additional support to clients of underrepresented identities and communities, who have historically been disadvantaged. This represented over \$3.6M in additional financial support.

The top-up went to companies that are predominantly owned and controlled by one or more of the following communities: Racialized persons (including Black and People of Colour), Indigenous persons, women, LGBTQ2+ persons, Persons with disabilities, and Official Language Minority Communities. Companies that self-identified as being majority-owned by an underrepresented group comprised **53.1%** of all funding recipients.

FUNDING DISTRIBUTION
BY PROVINCE/TERRITORY





TOP-UPS WERE ALSO PROVIDED TO CLIENTS LIVING IN REGIONAL COMMUNITIES WHOSE ADDRESS WAS MORE THAN **150 KM FROM TORONTO OR MONTRÉAL**.

Support for interrupted shoots

A portion of the COVID-19 Emergency Relief Fund – Telefilm Allocation was reserved to provide additional support to Telefilm clients that had Telefilm-supported film projects in the production or post-production stage and were negatively impacted by the pandemic when productions first shut down in Spring 2020. This additional support was a fixed amount based on the production budget and phase during which the project was affected by the shutdowns.

Overall, more than \$425,000 was disbursed across 18 projects. Supported titles included **MARIA CHAPDELAINE**, **SLASH/BACK**, **BEST SELLERS**, **LES OISEAUX IVRES**, and **CRÉPUSCULE POUR UN TUEUR**.

Ongoing support for Telefilm clients

Throughout the pandemic, Telefilm made changes and amendments to a variety of programs and procedures in order to give enhanced support and flexibility for an industry in need, including the following:

- Telefilm adjusted its drawdown schedule on projects
- The application of default measures for the Production Program were suspended, where such default was the direct result of COVID-19
- Requests to waive theatrical releases were permitted
- Telefilm continued to apply adequate flexibility regarding contract requirements and, where appropriate, considered funding overages directly related to COVID-19
- Top ups were granted to support additional costs for projects that were heavily impacted by the pandemic
- In acknowledgement that the distributors’ exploitation chain was completely disrupted, Telefilm increased the level of administrative fees that could be claimed and temporarily agreed to amended recoupment schedules of distribution advances
- Telefilm also ensured a robust digital presence for Canadian productions and talent at virtual events and pavilions that replaced on-site presence
- Regional client meetings and information sessions were replaced with webinars and digital information sessions in both Official Languages. These offered greater opportunity and access for clients from coast-to-coast-to-coast

Short-Term Compensation Fund

On September 25, 2020, the Minister of Canadian Heritage, the Honourable Steven Guilbeault, announced an initiative to compensate for the lack of insurance coverage for audiovisual productions interrupted or abandoned due to COVID-19.

With a rolling budget of \$50 million, the Short-Term Compensation Fund for Canadian Audiovisual Productions (STCF) is a temporary measure to minimize the consequences of the void created by the lack of insurance coverage for interruptions in filming and the abandonment of productions caused by the COVID-19 pandemic in the sector of audiovisual production.

Through the Fund, Telefilm Canada covers eligible producers for Canadian production costs directly caused by an interruption of more than one day’s filming or the abandonment of the production prior to the end of filming due to a confirmed diagnosis of COVID-19 for an actor or director declared on the film’s insurance policy. It also insures any outbreak of COVID-19 on set that requires a complete production shutdown.

On February 10, 2021, it was announced that the Short-Term Compensation Fund had been extended until March 31, 2022, with a budget increase to \$100 million. As of May 21, 2021 the Fund was further increased to be \$149 million.

As of March 31, 2021, close to 200 applications were signed through the Short-Term Compensation Fund for projects in 8 provinces and territories, in both Official Languages. The projects covered by the STCF represent more than \$0.6 billion in Canadian production budgets, supporting approximately 4,500 full-time equivalent jobs.

Film and TV projects supported by the Short-Term Compensation Fund so far include *Star Académie*, *District 31*, *Lady Dicks*, *All My Puny Sorrows*, *Coroner*, *Bye Bye 2020*, and *Burden of Truth*.



EQUITY, DIVERSITY AND INCLUSION

TELEFILM’S COMMITMENT TO AN EQUITABLE SCREEN-BASED INDUSTRY

AS A **PARTNER OF CHOICE**, TELEFILM CANADA IS COMMITTED TO AN INDUSTRY THAT REFLECTS A CULTURE OF MUTUAL RESPECT, DIGNITY AND INCLUSIVITY. TELEFILM ACKNOWLEDGES THAT CANADIAN CREATORS OF UNDER-REPRESENTED IDENTITIES EXPERIENCE GREATER CHALLENGES IN OBTAINING FINANCING AND IS FIRMLY COMMITTED TO DEMONSTRABLE ACTION IN CREATING GREATER ACCESS.

EQUITY AND REPRESENTATION ACTION PLAN

Telefilm launched its Equity and Representation Action Plan in July 2020. The Action Plan, aimed to better support Racialized (Black and People of Colour) creators, as well as filmmakers from LGBTQ2+, Persons with Disabilities, and Official Language Minority communities, is based on the foundation of four key pillars:

- reviewing the policies at Telefilm
- improving Telefilm’s hiring, staffing and training practices (both in terms of new hires and retention and promotion of current employees)
- funding through Telefilm’s various programs
- engaging in continuous dialogue with filmmakers and industry members

The foundations of these pillars were built with ongoing feedback from consultations with external stakeholders, with the collective commitment and support of staff, and in response to public dialogue calling for increased inclusivity. The objectives of the Action Plan were aligned with the key performance indicators laid out in the corporate plan, offering greater access to groups seeking equity, and enhancing Telefilm’s inclusivity as an employer.

Telefilm has committed to the following as part of the Action Plan:

ACTION	STRATEGY
CREATE A CULTURE OF MUTUAL RESPECT, DIGNITY AND INCLUSIVITY FOR CANADA’S AUDIOVISUAL INDUSTRY	<ul style="list-style-type: none">• Review and update existing Telefilm policies through a lens of diversity and inclusion in order to abolish systemic racism
ENGAGE IN ONGOING DIALOGUE WITH UNDER-REPRESENTED COMMUNITIES	<ul style="list-style-type: none">• Launch Equity and Representation Action Committee to align diversity and inclusion efforts across Telefilm, including the external Diversity & Inclusion, Indigenous, Gender Parity Working Groups, and the internal Equity, Diversity & inclusion (EDI) Advisory Committee• Increase dialogue through consultations, programs and events to strengthen ties with underrepresented communities
COMMIT TO A DIVERSE WORKFORCE THAT IS REFLECTIVE OF CANADIAN SOCIETY	<ul style="list-style-type: none">• Create four new positions for Black, Indigenous and People of Colour employees: two on the Project Financing team, one in Business Affairs, one in a senior management role• Heighten outreach and recruitment efforts to ensure greater diversity and representation in Telefilm staff• Increased training and education for staff across Telefilm’s four offices
ENSURE ALL LEVELS OF STAFF AT TELEFILM ARE REFLECTIVE OF CANADIAN SOCIETY	<ul style="list-style-type: none">• Commitment to a minimum 50% representation of new hires across Telefilm from underrepresented identities by 2023 (Black, Indigenous, Racialized Persons, Persons with Disabilities, LGBTQ2+ Persons)• Ensure a minimum of 30% representation of new management hires across Telefilm from underrepresented identities by 2023• Increase dialogue through consultations, programs and events to strengthen ties with underrepresented communities
PRIORITIZE DATA COLLECTION	<ul style="list-style-type: none">• Further develop initiatives to capture data as it relates to underrepresented communities in applications and programs
REVIEW TELEFILM’S DECISION-MAKING PROCESSES	<ul style="list-style-type: none">• Review of Telefilm’s evaluation and decision-making processes as part of our ongoing commitment to supporting a greater diversity of talent, and recommend action plans
EXPAND TELEFILM’S FUNDING PROGRAMS TO ENSURE SUPPORT FOR CREATORS FROM UNDERREPRESENTED IDENTITIES	<ul style="list-style-type: none">• Launch new Development stream for filmmakers for Racialized Persons (Black and People of Colour). Evaluate our program needs to support creators from LGBTQ2+ community, Persons with Disabilities, and Official Language Minority communities; look into initiatives that will broaden access and capacity building to amplify underrepresented voices



Equity and Representation Action
Committee co-chairs **E.J. ALON** and
KATHLEEN BEAUGÉ

EQUITY AND REPRESENTATION ACTION COMMITTEE

TO OVERSEE THE EQUITY AND REPRESENTATION ACTION PLAN, AN INTERNAL ACTION COMMITTEE LED BY E.J. ALON, VICE PRESIDENT, INDUSTRY DEVELOPMENT, AND KATHLEEN BEAUGÉ, LEGAL COUNSEL – LEGAL TEAM LEADER – CMF PROGRAM ADMINISTRATOR. THE ACTION COMMITTEE WORKS IN COORDINATION WITH EXTERNAL STAKEHOLDERS SUCH AS **THE DIVERSITY AND INCLUSION WORKING GROUP** AND IN CONTINUED DISCUSSIONS WITH TELEFILM’S COMMUNITIES.

Key milestones from fiscal year 2020-2021:

- **May 2020:** Administered COVID-19 Emergency Relief Fund, with \$15.6M going to underrepresented groups, including nearly \$4.2M to Racialized communities. This relief funding allowed Telefilm to begin corporate data collection
- **July 2020:** Launch and implementation of Equity and Representation Action Plan; ongoing community outreach
- **August 2020:** Inaugural \$100,000 annual commitment to the Black Screen Office (matching \$100,000 annual commitment to Indigenous Screen Office)
- **September 2020:** Start of Telefilm’s pan-Canadian consultations
- **September 2020:** Launch of Data Collection and Career Development subcommittees
- **October 2020:** Launch of new Development Stream for Racialized Persons (Black and People of Colour), granting more than \$2.5M to underrepresented filmmakers, and Telefilm’s continuing expansion of data collection (for corporate and key creative roles)
- **November and December 2020:** Four new full-time, permanent staff positions were hired as part of Equity and Representation Action Plan

- **February 2021:** Updates to the Production Program to support greater equity and representation in storytelling that reflects greater diversity from underrepresented communities
- **February and March 2021:** Enhanced support initiatives for new research projects, festivals and training; all 200 employees received anti-racism training, offered over 14 workshops in both Official Languages

Enhancing data collection

The COVID-19 Emergency Relief Funding successfully began capturing Telefilm’s corporate data on diversity, as the organization pivoted towards addressing historic discrepancies for underrepresented communities. Data collection for key personnel (director, writer and producer) was introduced to four of Telefilm’s key programs in August 2020: Production, Theatrical Documentary, Development and Talent to Watch. Additional significant enhancements were made in fall 2020. Key personnel may also now specify their pronouns on their project application. An application was made for Personal Information Banks in November 2020 with the Treasury Board of Canada Secretariat.

Building a diverse workforce

Beyond the four new roles that were filled in November/ December 2020, Telefilm is also committed to a minimum of 50% representation within new hires across the organization and 30% representation of new management hires of underrepresented identities by 2023, focusing on Black, Indigenous, Racialized Persons, Persons with Disabilities and LGBTQ2+ Persons. Telefilm has expanded its outreach and recruitment efforts, as well as promotion and retention, to help achieve this.

Working with over 25 ORGANIZATIONS across the industry on equity, diversity and inclusion, including:



Diversity and Inclusion Working Group

The Diversity and Inclusion (D&I) Working Group, which first met in early March 2020, continued in a digital format during the pandemic. The Working Group now comprises over 20 industry members from the Black, Indigenous, People of Colour communities, the LGBTQ2+ and Persons with Disabilities communities, Official Language Minority Communities, representatives from unions and guilds, as well as diversity and inclusion experts. It met three times over the fiscal year, with a commitment to continued engagement during the next fiscal year. The D&I Working Group has been further enhanced by the creation of two subcommittees with specific focuses—the Career Development Subcommittee and Data Collection Subcommittee—both reporting to the D&I Working Group. The two subcommittees each met four times.

BLACK SCREEN OFFICE

In August 2020, Telefilm Canada supported calls for the creation of a Black Screen Office and became the first organization committed to the BSO, pledging an investment of \$100,000 annually. This commitment will help expand the reach of stories and works by Black filmmakers and ensure Black screen-based content is made and seen in Canada and around the world. The Black Screen Office is a concrete step in helping address the imbalances that exist within Canada’s film industry and will work towards dismantling the systemic racism that exists within it.



ACHIEVEMENTS³

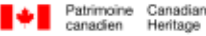
ATTRACT ADDITIONAL FUNDS AND INVESTMENTS

THE TALENT FUND
SUCCEEDED
IN SURPASSING ITS
REVISED TARGET
FUNDRAISING GOAL,
WITH NEARLY
\$2M,
RAISED.

TALENTFUND

Overall, **\$173.5M IN COVID-19 RELIEF FUNDING** was administered by Telefilm Canada:

- \$29.8M was provided for the Telefilm Emergency Relief Fund
- \$93.7M was administered on behalf of the Canada Media Fund for the CMF Emergency Relief Fund
- \$50M was also administered for the Short-Term Compensation Fund



With a rolling budget of now **\$149 million** as of May 2021, the **Short-Term Compensation Fund** for Canadian Audiovisual Productions (STCF) is temporary measure put in place to supplement insurance coverage for interruptions in filming and the abandonment of productions caused by the pandemic.

EVOLVE THE FUNDING ALLOCATION APPROACH

COMPLETION OF PAN-CANADIAN CONSULTATIONS
ON THE SUCCESS INDEX, DEVELOPMENT PROGRAM
AND TALENT TO WATCH.

OVER
800 PARTICIPANTS
ATTENDED 6 PUBLIC FORUMS, AND OVER
500 SURVEYS
WERE COMPLETED.

DIVERSITY AND INCLUSION

The last year also saw the introduction of the **EQUITY AND REPRESENTATION ACTION PLAN** and updates to Telefilm’s hiring practices, funding allocations, and programs to enhance Equity, Diversity and Inclusion initiatives within them.

To support an industry on hold due to the pandemic, Telefilm redirected funds to support all eligible projects submitted to the Development Program. Its budget was increased to support **607 projects** for **\$11.5M**.

New guidelines for the **Production Program** were published, designed to support the industry and producers who require financing for upcoming productions.

The inaugural Development Stream for Racialized Persons (Black and People of Colour) saw over **\$2.5M invested** in **143 projects** from **93 companies**.

OPTIMIZE OUR OPERATIONAL CAPACITY

MORE THAN
600 APPLICATIONS
WERE ADMINISTERED IN TWO MONTHS THROUGH
BOTH PHASES OF THE COVID-19 RELIEF FUNDS, WHICH IS
MORE THAN HALF THE NUMBER OF APPLICATIONS ADMINISTERED
DURING TELEFILM’S ENTIRE 2019-2020 FISCAL.

Close to **200 APPLICATIONS** were signed through the **SHORT-TERM COMPENSATION FUND** for projects in eight provinces and territories, in both Official Languages. The projects covered by the STCF represent **MORE THAN HALF A BILLION DOLLARS** in Canadian production budgets, supporting approximately **4,500 FULL-TIME EQUIVALENT JOBS**.

A balanced scorecard has been implemented with four core components:

- program’s output;
- delivery performance;
- financial performance; and
- administrative performance.

All employees received antiracism **training**, with fourteen workshops held in both Official Languages.

All employees received annual cybersecurity **training**.

Telefilm managed to keep its **Expense Ratio down** while delivering on increased demands.

The Canada Media Fund Programs Administrator (CMFPA) team signed **1,326 contracts** and **1,550 COVID Relief contracts** in 2020-2021.

ENHANCE THE VALUE OF THE “CANADA” AND “TELEFILM” BRANDS

TELEFILM HOSTED
10 VIRTUAL INTERNATIONAL CANADA PAVILIONS.

ANNECY
FESTIVAL

EUROPEAN
FILM MARKET
efm

MARCHÉ DU FILM

mipcom

Sunny
Side
of the Doc

SXSW

tiff

95 national festivals were supported as they pivoted to online and hybrid formats.

Canada has nearly **60 coproduction** treaties. Ukraine became Canada’s 57th coproduction partner country.

The newly launched **See It All webpage** brought together Canadian and Quebec content on streaming platforms in one place.



3. See MD&A section for more information regarding Strategic Priorities and Indicators.

ABOUT US



OUR VISION

Telefilm and Canada, *Partner of Choice*.

OUR MISSION

Telefilm Canada’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 bringing Canadian creativity to the world.

WHAT WE DO

First and foremost, we are a team of some 200 enthusiasts of Canadian media content, whose principal strategic objective is to cultivate the demand for and access to Canadian productions.

Telefilm is a catalyst for talent at all career stages. Its support has enabled thousands of writers, directors, producers, distributors, cast and crew to develop careers throughout Canada on productions in both Official Languages as well as in Indigenous languages.

As a Government of Canada Crown corporation in the Canadian Heritage portfolio, we support dynamic companies and creators by providing financial support to Canadian film projects and by promoting and exporting Canadian content at festivals, markets and events—regionally, nationally and around the world.

We are responsible for making recommendations to the Minister of Canadian Heritage on whether projects can be recognized as audiovisual treaty coproductions. We also administer the funding programs of the Canada Media Fund (CMF), which totalled \$441.8 million in fiscal 2020-2021.

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

ACCOUNTABILITY

A corporate governance framework enables the Board of Directors and the Executive Director & CEO to lead the organization and deliver on our mission. Telefilm’s organizational structure ensures that its departments are accountable to the Executive Director & CEO in the delivery of our strategic and corporate plans (see Governance section for more details).

4. The Human Resources department was renamed ‘Talent and Culture’ in March 2021.

\$106.1M

2020-2021 FUNDING SUPPORT BY PROGRAMS AND ACTIVITIES

\$55.7M

CANADIAN AUDIOVISUAL INDUSTRY SUPPORT

\$36.8M	Production Program	79 feature films funded
\$11.5M	Development Program	607 projects funded
\$2.7M	Talent to Watch Program	22 feature films and web series funded
\$2.3M	Theatrical Documentary Program	14 feature films funded
\$1.6M	To fund Canada's Eurimages membership	
\$0.5M	Telefilm's financial support towards the Indigenous Screen Office and Black Screen Office	
\$0.3M	Administration of audiovisual coproductions	40 projects recommended

\$30.0M

COVID-19 SUPPORT

\$29.7M	COVID-19 Emergency Relief Fund	471 applicants in Phase 1 and 81 applicants in Phase 2
\$0.3M	Short-Term Compensation Fund	4 companies

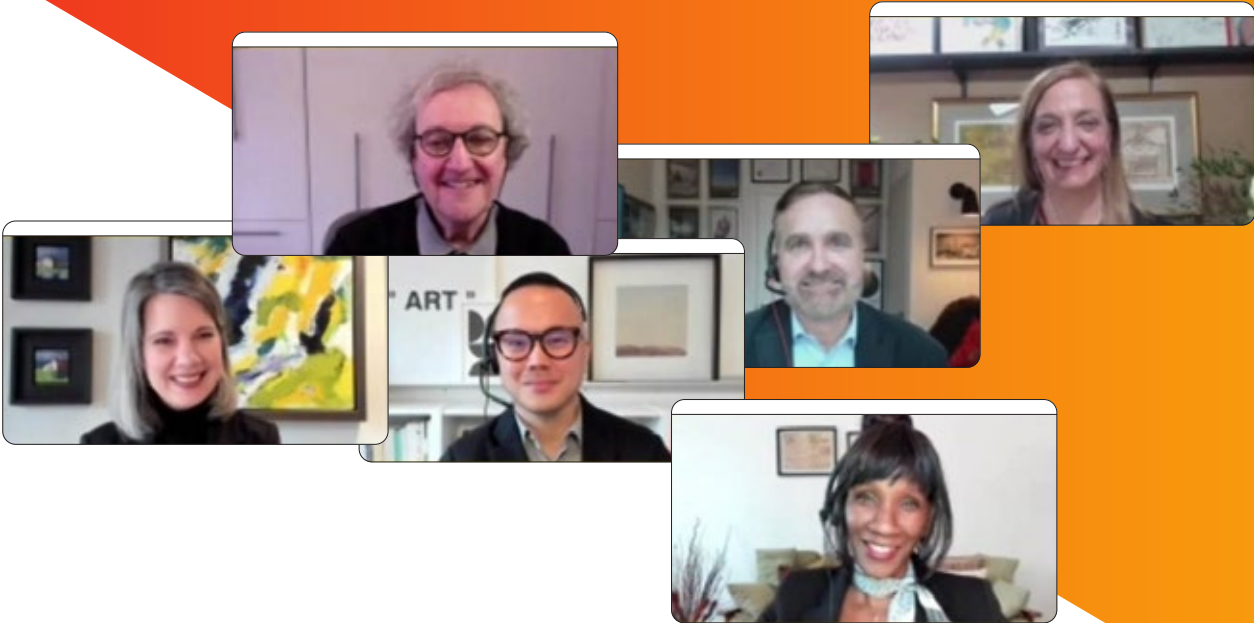
\$20.4M

PROMOTIONAL SUPPORT

\$11.8M	Promotion Program (\$8.8M)	95 Canadian film festivals
		Supported 99 industry activities including alternate distribution strategies and 35 training initiatives
	National and international promotional activities (\$3.0M)	32 international festivals, markets and events
		Financial support for Canada's presence at festivals and markets, events and Pavilions, and to heighten visibility of Canadian content
\$6.9M	Marketing Program	72 feature films funded
\$1.2M	Theatrical Exhibition Program	66 exhibitors received support
\$0.4M	International Marketing Program	21 feature films featured in 5 countries
\$0.1M	Export Assistance Program	2 feature films funded ⁵

5. Both films funded under the Export Assistance Program were projects carried forward from the 2019-2020 fiscal year. The program did not open for submissions in 2020-2021.

STAYING CONNECTED THROUGH OPEN AND CONTINUOUS COMMUNICATION



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

- Telefilm completed the extensive pan-Canadian consultations on the Success Index, Development Program and Talent to Watch Program with unparalleled attendance; **OVER 800 PARTICIPANTS** attended six public forums, and over **500 SURVEYS** were completed

- Canada Media Fund Programs Administrator held pan-Canadian regional outreach sessions and one-on-one meetings with industry members took place in a virtual format this year, due to the pandemic; sessions were offered in both Official Languages over the course of several days
- Virtual presence at industry events
- One-on-one conversations with stakeholders across the country
- Industry working groups sessions on key industry issues such as gender parity, Indigenous representation, diversity and inclusion
- Telefilm’s Annual Public Meeting, held virtually this fiscal year on January 21, 2021
- Industry outreach sessions

IN 2020-2021, TELEFILM CONTINUED TO PRIORITIZE ITS COMMUNICATIONS WITH THE PUBLIC AND THE INDUSTRY. ONLINE PLATFORMS ARE EFFICIENT AND EFFECTIVE TOOLS FOR SHARING IMPORTANT MESSAGES AND ESSENTIAL TO CONDUCTING CORE OPERATIONS:

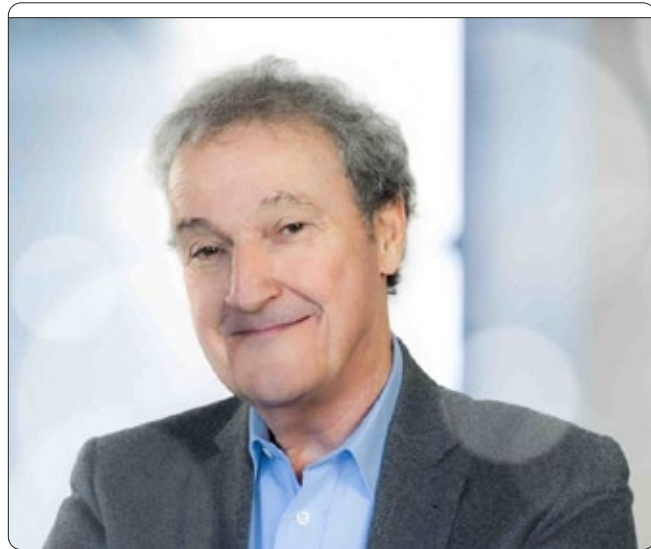
TO PROMOTE THE SUCCESS OF CANADIAN TALENT	TO COMMUNICATE KEY INDUSTRY INFORMATION AND CORPORATE NEWS	TO SUPPORT THE EXPORT OF CANADIAN TALENT AND CONTENT	TO FACILITATE TELEFILM AND CANADA MEDIA FUND FUNDING APPLICATIONS AND CLIENT MANAGEMENT
<ul style="list-style-type: none">• FACEBOOK• TWITTER• LINKEDIN• INSTAGRAM• SEE IT ALL	<ul style="list-style-type: none">• TELEFILM.CA• INDUSTRY ADVISORIES• SOCIAL MEDIA NETWORKS• MEDIA RELATIONS• PRESS RELEASES• INDUSTRY WEBINARS	<p>RDVCANADA.CA</p> <ul style="list-style-type: none">• Highlights Canadian presence at international events• Features directory of production companies, news and a monthly newsletter	<p>DIALOGUE</p> <ul style="list-style-type: none">• A collaborative, efficient online platform for submitting applications



MESSAGE FROM

ROBERT SPICKLER**CHAIR OF THE BOARD OF DIRECTORS****TELEFILM** PARTNER
C A N A D A OF CHOICE

“WE MUST STAY STRONG!”



“WE MUST STAY STRONG!” THESE WORDS BEST EXPRESS THE CHALLENGES THAT WE AT TELEFILM WANTED TO MEET IN 2020-2021. WE WENT THROUGH THIS EXCEPTIONAL YEAR **DETERMINED TO SUPPORT** THE INDUSTRY SO THAT PRODUCTION HOUSES, CREW AND FILM PRODUCERS COULD RESUME THEIR NORMAL ACTIVITIES AS SOON AS THE PANDEMIC WAS CURBED.

With theatres closed, and lockdown and distancing rules making filming difficult, this unprecedented crisis has had a major impact on the industry. Our actions were focused on supporting filmmakers and protecting companies. To do so, Telefilm supported research and development activities that would be beneficial to the build up of productions, while realizing proactive measures to get the industry moving again.

So, Telefilm responded promptly to the government's request to administer an emergency support program and the Short-Term Compensation Fund. The Board took the necessary decisions to support that measures were put in place and that financial assistance was paid out as quickly as possible.

Our teams responded quickly to the more than 600 COVID-19-related applications for assistance. By March 31, 2021, the Short-Term Compensation Fund alone had received nearly 200 project-related applications in eight provinces and territories, in both Official Languages. Projects covered by this fund represented production budgets of more than half a billion dollars, supporting nearly 4,500 full-time equivalent jobs.

The film community's creative strengths were evident in the most difficult of circumstances. We were thrilled that productions were able to continue and that some films were shot despite the pandemic. The flame never went out. I would like to acknowledge Pascal Plante's resilience as his film *Nadia, Butterfly* premiered at Cannes last year; the success of Brandon Cronenberg's *Possessor*, which was released to enthusiastic audiences in the United States; and Tracey Deer's remarkable work with *Beans*, which won a Canadian Screen Award and a Crystal Bear from the Berlinale's Generation Kplus section.

In addition, owing to the exceptional situation we experienced, Telefilm's Board members were called upon to help and support management in the execution of an emergency support program for the industry. The Board also closely followed the efforts of Telefilm's management team to modernize the funding programs and put in place strong initiatives to promote diversity and inclusion, both within the organization and industry circles.

I want to thank all Board members for their commitment. In particular, I would like to recognize the outstanding contribution of Marie-Linda Lord, whose term ended this fiscal year, and to welcome two new board members, Emmanuelle Létourneau, from Montréal, and Sean Ponnambalam, from Halifax.

I couldn't end this message without acknowledging the dedication of Telefilm's staff and the special challenges they faced during this period of crisis. The entire Telefilm team, inspired by the leadership of Executive Director and CEO Christa Dickenson, has skillfully navigated this unpredictable storm.

Yes, we stayed strong!

So that movie theatres could finally open their doors, so that screens could light up, and so that movie lovers could celebrate Canada's cinema once again.

A handwritten signature in black ink, appearing to read "Robert Spickler".

Robert Spickler
Chair of the Board
Telefilm Canada

MESSAGE FROM
CHRISTA DICKENSON
EXECUTIVE DIRECTOR AND CEO

TELEFILM PARTNER
C A N A D A OF CHOICE

A RALLYING CRY



THE ONSET OF THE PANDEMIC WAS A RALLYING CRY. WE MOVED AHEAD WITH URGENCY AND A NEED FOR NEW **COLLABORATIONS**.

Crises have a mobilizing effect; differences take a back seat to the importance of the common cause. As the year wore on, I was impressed by the industry’s resilience, by our capacity to act swiftly and effectively all together, by the remarkable adaptability of our employees, who worked with skill and, above all, passion.

The pandemic has been a traumatic experience. Hundreds of productions were interrupted, more than 160,000 industry workers were affected, and thousands of movie theatres were shuttered. As a result, anxiety and uncertainty were at an all time high. The relief measures administered by Telefilm were aimed at supporting creators at every step of a film’s life cycle, from training and project development, to filmmakers, production companies, exhibitors, festivals and distributors. In all, Telefilm administered \$173.5 million in financial aid. A survey of the applicants for emergency funds indicated that 98% of them were satisfied with the speed of the response and that 81% were satisfied with the amount of assistance received.

Over the course of the year, we adapted our operations to manage the situation. We redesigned programs and redirected funds to better support the industry. We reassigned staff accordingly to respond efficiently to requests for assistance and ensure the prompt disbursement of funds. We also rethought our outreach strategy and introduced webinars and virtual information sessions targeted to the clients of our various programs.

While the pandemic curbed production of Canadian stories, it brought with it opportunities for showcasing them. Telefilm leveraged audience’s screen time that grew as a result of confinement. We worked with a wide range of platforms and partners to increase the discoverability of Canadian content and boost its appeal.

2020-2021 will remain etched in our memories as a year of combatting the pandemic, but we must also remember the other crisis, the powerful social awakening against racism that swept the world and struck a deep chord in Canada. These crises arose together, and each will lead us to learn lessons in our lives and in our work. Hopefully, they will open us up to a world more conscious of its fragility, more conscious of others, more human.

It was on this note of hope that discussions continued with the aim of strengthening practices that encourage inclusion and diversity at Telefilm and in the industry. I want to commend the work of E. J. Alon and Kathleen Beaugé, who co-chair the committee devoted to this improvement of our industry for many. Culture is shared, inclusion helps us grow. There is a direct link that pulls us together in our work as creators.

The 2020-2021 fiscal year also allowed us to successfully conduct extensive, open and transparent pan-Canadian consultations, in both Official Languages, on the modernization of certain programs. The results of this major effort were first reflected in the launch of the Development Program. I want to acknowledge and thank the members of all industry sectors for participating in large numbers and with enthusiastic, respectful responses.

During the year, Telefilm’s Executive Leadership Team was strengthened with the arrival of Jean Morin, Vice President, Information Technology, Marie-Ève Mainville, Vice President, Talent and Culture, and Amadou Dia, Head, Project Management.

As the clouds begin to lift on the horizon, we must prepare for recovery while maintaining this renewed spirit of collaboration. Together, we must get back on our feet and encourage the public to watch Canadian films. In this year of crisis, much has been said about buying local as an act of solidarity to support the economy. The same holds true for culture. Immersing ourselves in the work of Canadian creators is an act of solidarity, of revival, and of pride. The ordeal is drawing to a close. Just a little more patience and our industry will be able to push ‘play’ again.

Christa Dickenson
Executive Director and CEO
Telefilm Canada



MONKEY BEACH

LORETTA S. TODD's *Monkey Beach* was a hit on the festival circuit—the film screened at the Toronto International Film Festival Industry Selects and was the opening night film at the Vancouver International Film Festival, with a COVID-19-safe theatre gala. It went on to **WIN SIX AWARDS** at the **45TH ANNUAL AMERICAN INDIAN FILM FESTIVAL**, including **BEST FILM** and **BEST DIRECTOR**, as well as **FOUR PRIZES** at the **RED NATION INTERNATIONAL FILM FESTIVAL** in Los Angeles, including **BEST FILM** and **BEST DIRECTOR**.

The Management Discussion and Analysis (MD&A) section was prepared by Telefilm management to present the results achieved in fiscal 2020-2021. 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 Executive Director & CEO, the Executive Leadership Team and the Board of Directors have approved the MD&A.

MANAGEMENT DISCUSSION AND ANALYSIS

×

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INDUSTRY AND ECONOMIC CONDITIONS

THE CANADIAN ECONOMY

FISCAL YEAR 2020-2021 WAS MARKED BY THE COVID-19 PANDEMIC. AGAINST THIS BACKDROP, THE CANADIAN ECONOMY EXPERIENCED A MAJOR SLOWDOWN IN 2020, WITH REAL GDP DECLINING BY 5.4% COMPARED TO 2019—THE LARGEST RECORDED ANNUAL DECLINE SINCE 1961.⁶

The decline in economic activity also had a negative impact on the Canadian labour market, with the unemployment rate rising substantially over the course of the year. From a low of 5.6% in February 2020, just prior to the onset of the pandemic, the unemployment rate peaked at 13.7% in May 2020 and stood at 7.5% in March 2021, at the end of our fiscal year.^{7, 8}

The film and video sector has been one of the hardest-hit economically by the COVID-19 pandemic, primarily due to the interruption of film shoots, the cancellation of national and international festivals and events, and the closure of movie theatres. The sector saw its GDP decline by more than 35% between the first and second quarters of 2020, and saw employment fall by almost 43% during the same period.⁹ At the height of the crisis, the sector was operating at about 60% of the capacity at the same time in 2019. Fortunately, the sector’s GDP and employment levels gradually recovered to their pre-pandemic levels in the second half of 2020.

The sector’s recovery would not have been as rapid and vigorous without the support provided by the Government of Canada, which granted Telefilm substantial sums of money to administer two funds aimed at assisting the audiovisual industry:

- nearly \$30 million for the COVID-19 Emergency Support Fund, whose purpose was to maintain jobs and support business continuity for organizations that have been negatively impacted by the COVID-19 pandemic.
- \$50 million to launch the Short-Term Compensation Fund for Canadian Audiovisual Productions, a temporary measure whose purpose is to minimize the consequences of the void created by the lack of insurance coverage for interruptions in filming and the abandonment of productions caused by the COVID-19 pandemic in the sector of audiovisual production sector: the Canadian government announced in February 2021 that this fund would be extended to March 31, 2022, with an allocation doubled to \$100 million. On May 21, 2021, the fund was again increased to a total of \$149 million by the government.

These funds complemented measures such as the Canada Emergency Wage Subsidy and the Canada Emergency Response Benefit/Canada Recovery Benefit, which aided the entire Canadian economy, including individuals and businesses in the Canadian audiovisual sector.

On the legislative side, the year was marked by the introduction of Bill C-10, *An Act to amend the Broadcasting Act and to make consequential amendments to other Acts*, in November 2020. This bill aims, among other things, to modernize the legislation to “add online undertakings as a distinct class of broadcasting undertaking”¹⁰ and to amend the powers of the Canadian Radio-television and Telecommunications Commission (CRTC). The progress of this bill will be of interest to the entire audiovisual industry and could have a substantial impact on the industry in the future.

THE AUDIOVISUAL PRODUCTION SECTOR IN CANADA

In 2019-2020, the Canadian film and television production sector generated 244,500 jobs, a 5% decrease from 2018-2019.¹¹ More specifically, Canadian television production saw a 17% decrease in jobs between 2018-2019 and 2019-2020, going from 88,690 to 73,900 people employed, while Canadian theatrical feature film production saw a 13% decrease between 2018-2019 and 2019-2020, going from 8,340 to 7,280 people employed.¹²

Overall, the total volume of film and television production in Canada decreased by 1.1% in 2019-2020, representing a loss of approximately \$100 million. The decrease was mainly driven by three production segments: Canadian television programs, Canadian theatrical feature films, and broadcaster in-house productions.

FILM AND TELEVISION PRODUCTION IN CANADA

148,640
DIRECT
JOBS

95,860
SPIN-OFF
JOBS

The Canadian television segment was the largest contributor to the overall decrease, as the production volume declined by 13% in 2019-2020, to \$2.63 billion.

The total volume of Canadian theatrical feature film production volume declined by 9% in 2019-2020, to \$287 million. This decrease was mainly driven by French-language theatrical feature films, whose volume fell by 33.3%, totalling \$66 million.¹² Theatrical feature film production in English grew by 2.3% to reach \$221 million.

Production volume in the foreign location and service segment increased during the year, continuing the growth it has seen over the last 10 years.

The overall number of Canadian-produced theatrical feature films also decreased to 112 theatrical feature films, down from 128 in 2018-2019. The number of English-language theatrical feature films decreased to 82 from 95 in 2018-2019, and the number of French-language theatrical feature films decreased to 30 from 33 in 2018-2019. This suggests that the increase in the volume of English-language theatrical feature film production was due to higher production budgets. In fact, the average budget for fiction films made in English increased to \$2.8 million from \$2.5 million in 2018-2019. The average budget for fiction films made in French, meanwhile, decreased to \$3.1 million from \$3.6 million in 2018-2019.¹²

6. Statistics Canada, “Gross domestic product, income and expenditures, fourth quarter 2020,” March 2, 2021. <https://www150.statcan.gc.ca/n1/daily-quotidien/210302/dq210302a-eng.htm>

7. Statistics Canada, “Labour Force Survey, December 2020,” January 8, 2021. <https://www150.statcan.gc.ca/n1/daily-quotidien/210108/dq210108a-eng.htm>

8. Statistics Canada, “Labour force characteristics by province, monthly, seasonally adjusted,” April 19, 2021. https://www150.statcan.gc.ca/t1/tbl1/en/tv.action?pid=1410028703&request_locale=en

9. Canadian Heritage, “National culture indicators,” April 15, 2021.

10. Bill C-10, *An Act to amend the Broadcasting Act and to make related and consequential amendments to other Acts*, 2nd Session, 43rd Parliament, 2020. <https://parl.ca/DocumentViewer/en/43-2/bill/C-10/first-reading>

11. Profile 2020 – Economic Report on the Screen-Based Media Production Industry in Canada 2020 (2019-2020 is the most current year available) <https://cmpa.ca/profile/>

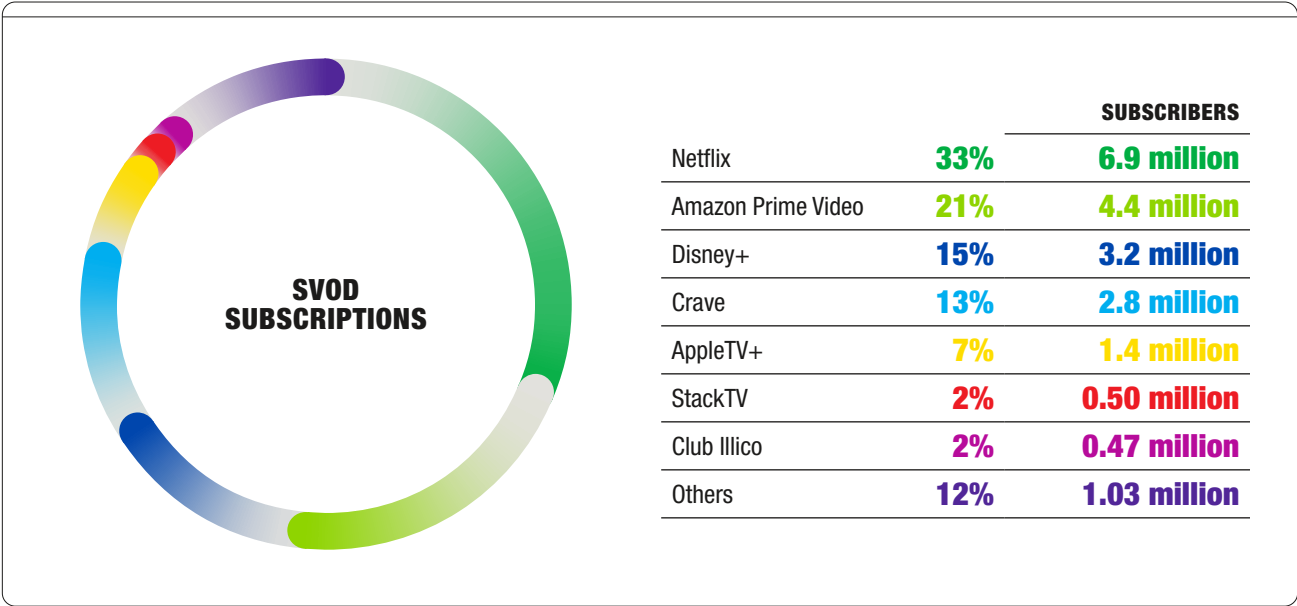
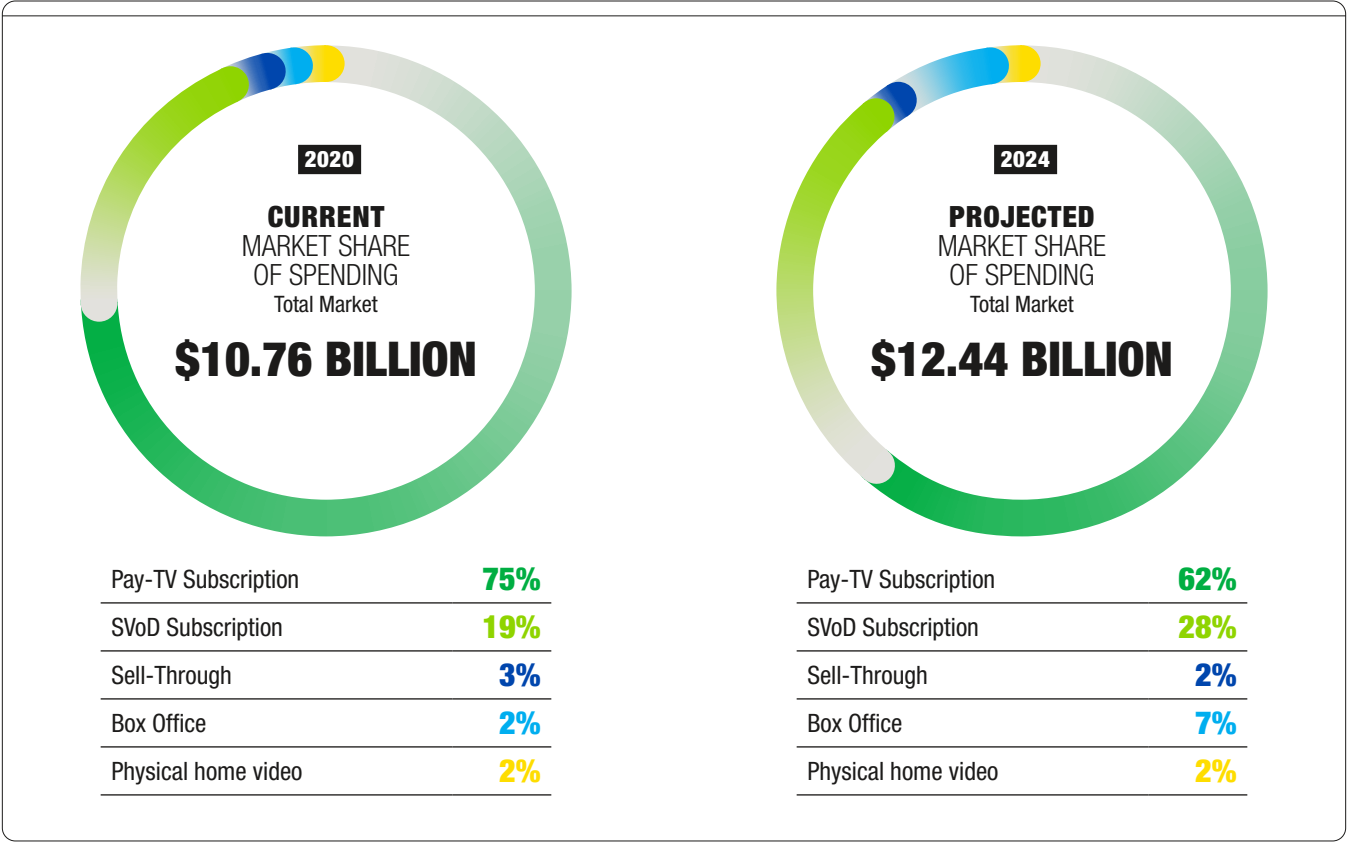
12. Profile 2020

THE CANADIAN FILM MARKET

In 2020, the total video entertainment sector (including box office) declined by 5% in 2020 to \$10.8 billion. It has projected a 4% growth in 2021 to \$11.2 billion, similar to pre-pandemic levels (was \$11.3 billion in 2019).¹³

Pay-TV consumer spend declined by 2% in 2020, with subscriptions also down by 2% to 10.2 billion.¹³

With stay-at-home orders due to the pandemic, subscription video-on-demand (SVoD) saw substantial growth, exceeding \$2 billion, representing an increasing of 36%. Total subscriptions reached 20.7 million.¹³ By 2025 it is estimated that total SVoD subscriptions will reach nearly 30 million.



The top streaming platforms continued to grow their Canadian subscriber bases in 2020¹³:

- Netflix – 6.9 million subscribers
- Amazon Prime Video – 4.4 million subscribers
- Disney+ – 3.2 million subscribers
- Crave – 2.8 million subscribers
- AppleTV+ – 1.4 million subscribers
- StackTV – 500,000 subscribers
- Club Illico – 470,000 subscribers

All other services combined counted 1,030,000 subscribers.

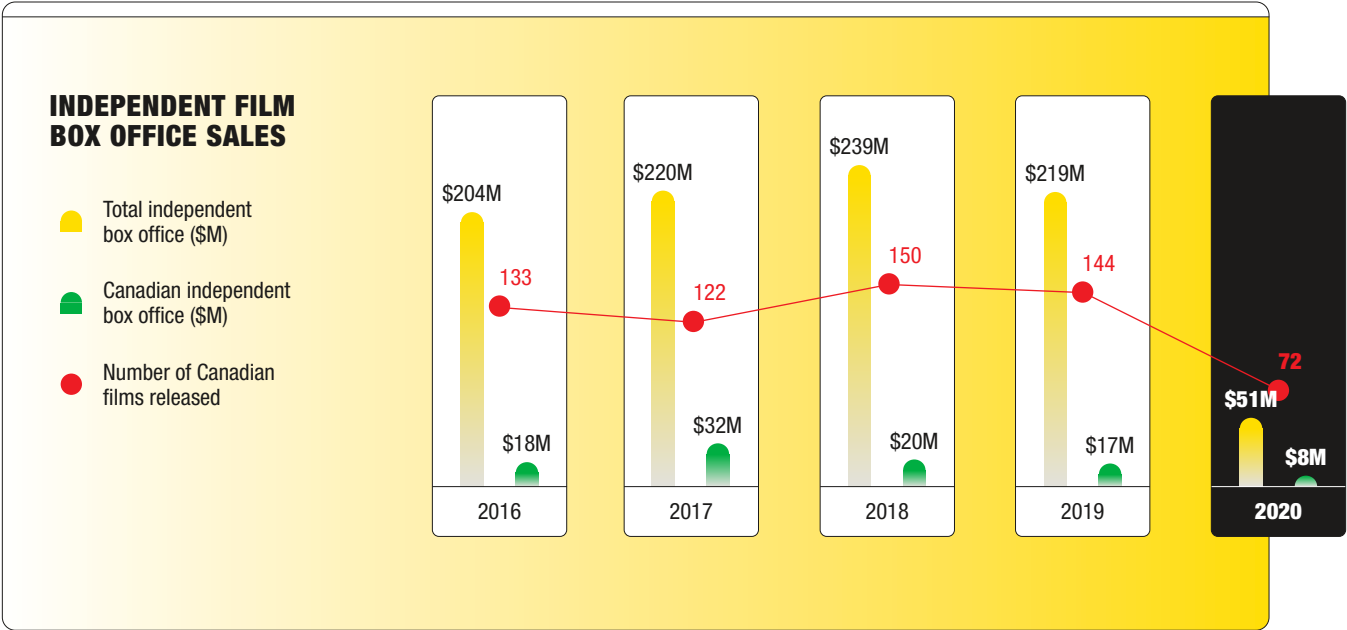
13. Futuresource Consulting, Video Insights: Canada data (2021)

BOX OFFICE

The COVID-19 pandemic had a severe impact on box-office sales in Canada, with overall receipts totalling \$233 million in 2020 (down from \$1.01 billion in 2019). Nearly half as many films received theatrical engagements in 2020, with a total of 351 films released in the Canadian market. Independent films comprised over three quarters of films released, at 309 (88%), while films produced by Hollywood studios accounted for 12%.¹⁴ Many provinces saw cinemas closed for several months due to lockdown restrictions, and audience capacities were strictly limited for theatres that reopened. Many films opted to delay their theatrical engagement or were released straight to digital platforms.

INDEPENDENT BOX OFFICE

In Canada, box-office sales for all independent films from Canada, the United States and international territories were also impacted, with ticket sales totalling \$51.7 million (a decrease of 76% over the previous year). In 2020, 72 Canadian titles were released, representing 21% of all films released during the year. Canadian films are defined as “independent,” meaning that they are produced outside of the major film studio system, with marketing budgets that tend to be low by Hollywood standards.



Canadian films captured 15% of independent box-office sales in Canada in 2020, which amounts to \$7.7 million. Telefilm invested in 47 of the 72 Canadian films released in 2020, and Telefilm-funded films delivered 97% of the box office of Canadian films that same year.

CANADIAN MARKET

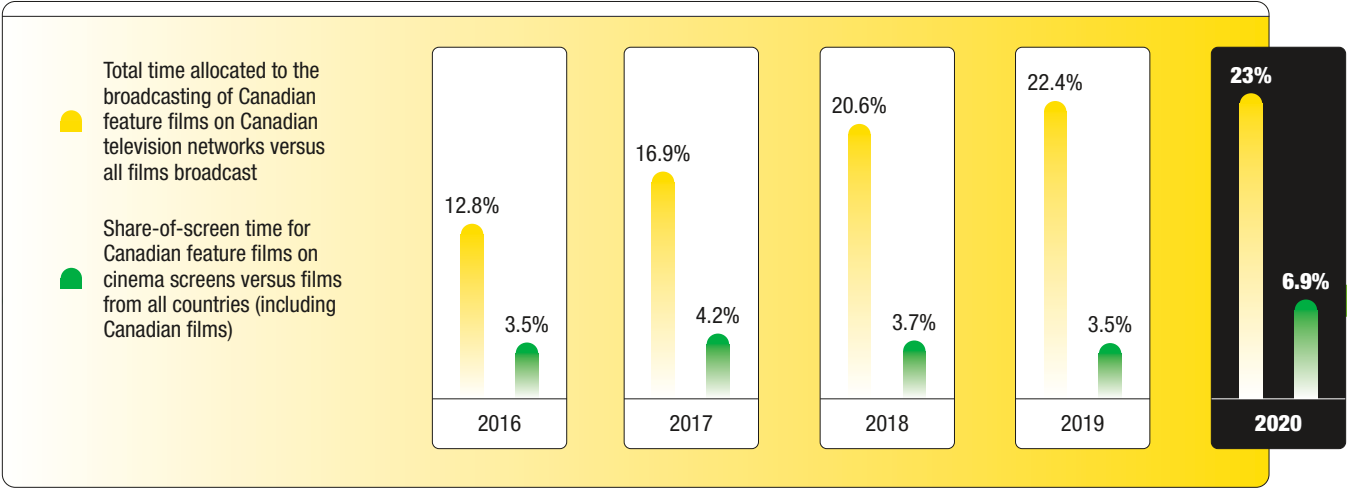
351
FILMS
RELEASED



INDEPENDENT FILMS	88%
Independent foreign films	67%
Independent Canadian films	21%

HOLLYWOOD STUDIO FILMS
12%

14. Telefilm analysis of Movie Theatre Association of Canada data.



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

Due to the negative impact of COVID-19 on the Canadian feature film industry, Telefilm Canada in August 2020 suspended use of the Success Index for the remainder of the 2020-2021 fiscal year.

The Success Index, which measures commercial, cultural and industrial success, also constitutes the individual company scores that determine some automatic financing amounts for the following fiscal year. Automatic financing decisions moved to a selective process in fiscal 2021-2022.

In September 2020, Telefilm launched extensive, open and transparent pan-Canadian consultations, in both Official Languages, on a review of the Success Index, the Development Program and the Talent to Watch Program. These consultations were conducted with the industry through online surveys, public forums, working sessions with members of different Telefilm partner groups, meetings with key professional associations and provincial agencies, and a call for written comments on Telefilm’s formal proposals. Over 800 participants attended six public forums, and over 500 surveys were completed. Recommendations were presented to the industry at the end of fiscal year 2020-2021, with an opportunity for written feedback.

The results of this extensive work will be reflected beginning in fiscal 2021-2022.

ACCESSIBILITY

Measuring and promoting access to Canadian content is an important component of Telefilm’s overall strategy to increase the discoverability of Canadian content and to reach audiences where they are. Among other metrics, Telefilm measures accessibility of feature films on both television and in cinemas.

The accessibility of Canadian films remained stable on television, and nearly doubled in terms of the proportion of films screened at cinemas in 2020-2021. This reflects that due to the pandemic, fewer films from all countries were released in cinemas, increasing the proportion of Canadian films. The number of cinema screens showing American and foreign feature films decreased by around 50%, whereas it decreased by around 2% for Canadian films.

Telefilm also monitors accessibility levels on other platforms, particularly new online methods of accessing content.

16
PARTNER
COUNTRIES

1. Australia

2. Belgium

3. Brazil

4. Colombia

5. Denmark

6. France

7. Germany

8. Greece

9. Iceland

10. India

11. Ireland

12. Israel

13. Netherlands

14. New Zealand

15. South Africa

16. United Kingdom

40
FILM AND
TELEVISION
PROJECTS

28 TELEVISION PROJECTS

12 FILM PROJECTS

25 CANADA AS A MINORITY PARTNER

15 CANADA AS A MAJORITY PARTNER

82% ENGLISH-LANGUAGE

18% FRENCH-LANGUAGE

COPRODUCTION IN CANADA

Audiovisual treaty coproduction¹⁵ remains an important vehicle for Canadian producers, enabling them to make films with larger and more competitive budgets that include financial participation from foreign sources and allowing them to gain access to global audiences.

In 2020-2021, total production budgets amounted to \$236 million for 40 film and television treaty coproduction projects and involved 16 partner countries. During fiscal 2020-2021, Telefilm financed eight official treaty coproductions (including two amendments), with investments totalling \$4.5 million.

15. Treaty coproductions are defined as two or more production companies based in different countries that combine resources to produce an audiovisual project for which they share economic risk, ownership and creative control as well as benefits from their respective governments, pursuant to the terms of a treaty. The level of each company’s involvement in the project defines who is the majority producer and who is the minority producer. Coproduction applications must be certified by the Canadian government. To this end, Telefilm evaluates and recommends projects likely to be recognized by the Department of Canadian Heritage as audiovisual treaty coproductions.

BIG SCREEN ALIVE

KEEPING
THE BIG
SCREEN
EXPERIENCE
ALIVE

AS FESTIVALS AND DISTRIBUTORS LOOKED FOR **NEW WAYS TO ADAPT**, SOME AREAS WERE ABLE TO MAINTAIN OR TRANSFORM THE MOVIEGOING EXPERIENCE.

Reduced capacity screenings afforded several lucky festivals an opportunity to invite audiences back in for one of the rare in-theatre festival screenings of the year.

The summer weather also brought the resurgence of drive-in screenings, with some distributors opting for an open-air premiere. Jay Baruchel joined audiences at the 5 Drive-In Theatre in Oakville, Ontario to launch his new film *Random Acts of Violence*.

Masks became the year's must-have accessory, as the red carpet was rolled out in Montreal for the premieres of films such as *Mon cirque à moi* and *Target Number One*.



JAY BARUCHEL AT A SNEAK PEEK OF *RANDOM ACTS OF VIOLENCE*



ON THE RED CARPET FOR *MON CIRQUE À MOI*



ANDRÉ ROULEAU, DANIEL ROBY, AND VALÉRIE D'AUTEUIL AT THE PREMIERE OF *TARGET NUMBER ONE*



THE EMERGING LENS CULTURAL FILM FESTIVAL IN HALIFAX



NOVA SCOTIA'S DEVOUR! THE FOOD FILM FEST



MONKEY BEACH DIRECTOR/WRITER LORETTA S. TODD AND STAR GRACE DOVE AT THE FILM'S OPENING NIGHT GALA PREMIERE AT THE VANCOUVER INTERNATIONAL FILM FESTIVAL

Random Acts of Violence photography courtesy of George Pimentel for Elevation Pictures.
Mon cirque à moi and *Target Number One* photography courtesy of Paul Ducharme/Les Films Séville.
Devour! The Food Film Fest photography courtesy of Mark Davidson/NewTrailsoutThere Photography.

CORPORATE PLAN DELIVERY

KEY HIGHLIGHTS FROM 2020-2021

WHILE THE EVENTS OF COVID-19 HAVE CREATED **COUNTLESS DISRUPTIONS** IN THE AUDIOVISUAL INDUSTRY, TELEFILM WAS ABLE TO MAKE **SIGNIFICANT PROGRESS** ON THE CURRENT CORPORATE PLAN. **RESILIENCE** AND **SUPPORT** WERE CORNERSTONES OF TELEFILM’S FOUNDATIONS FOR EARLY COVID-19 SUSTAINABILITY OF THE INDUSTRY.

Some highlights to date include:

At the end of fiscal year 2020-2021, Telefilm Canada was preparing to launch a condensed timeline for the current corporate plan, moving it to an 18-month model to give greater flexibility in the environment created by the COVID-19 pandemic. The strategic priorities remain the same.

Only key performance indicators not impacted by the pandemic are reported on in this section.

STRATEGIC PRIORITIES	ATTRACT ADDITIONAL FUNDING AND INVESTMENT	EVOLVE OUR FUNDING ALLOCATION APPROACH
KEY HIGHLIGHTS	<ul style="list-style-type: none">Overall, \$173.5M IN COVID-19 RELIEF FUNDING was administered by Telefilm Canada (\$29.8M was provided for the Telefilm Emergency Relief Fund, \$93.7M was administered on behalf of the Canada Media Fund for the CMF Emergency Relief Fund, and \$50M was also administered for the Short-Term Compensation Fund).The Talent Fund succeeded in surpassing its revised target fundraising goal, with nearly \$2M RAISED.	<ul style="list-style-type: none">Telefilm has completed the PAN-CANADIAN CONSULTATIONS on the Success Index, Development Program and Talent to Watch program with over 800 participants attending 6 public forums, and over 500 surveys completed. Formal recommendations have now been PRESENTED TO THE INDUSTRY.Enhancements were made to the decision-making process for the Production and Documentary programs, building on staff expertise, while also expanding to include EXTERNAL PERSPECTIVES and INCREASED TRANSPARENCY.The last year also saw the introduction of the EQUITY AND REPRESENTATION ACTION PLAN and updates to Telefilm’s hiring practices, funding allocations, and programs to enhance Equity, Diversity and inclusion initiatives within them.

OPTIMIZE OUR OPERATIONAL CAPACITY	ENHANCE THE VALUE OF THE “TELEFILM” AND “CANADA” BRANDS
<ul style="list-style-type: none">Telefilm provided RELIABLE SUPPORT AND FLEXIBILITY to filmmakers, allowing for BUSINESS CONTINUITY.More than 600 APPLICATIONS were administered in TWO MONTHS through both Phases of the COVID-19 Relief Funds, which is MORE THAN HALF THE NUMBER OF THE APPLICATIONS ADMINISTERED DURING TELEFILM’S ENTIRE 2019-2020 FISCAL.Close to 200 APPLICATIONS were received through the SHORT-TERM COMPENSATION FUND for projects in eight provinces and territories, in both Official Languages. The projects covered by the STCF represent MORE THAN HALF A BILLION DOLLARS in Canadian production budgets, supporting approximately 4,500 FULL-TIME EQUIVALENT JOBS.	<ul style="list-style-type: none">Telefilm hosted 10 VIRTUAL international Canada pavilions and supported nearly 95 NATIONAL FESTIVALS as they pivoted to online and hybrid formats, all while emphasizing the PRESENCE and PARTICIPATION of Canadian talent and their content.During this period, Telefilm also emerged as an ENGAGED AND OPEN ALLY FOR DIVERSITY AND INCLUSION through implementation and delivery of its EQUITY AND REPRESENTATION ACTION PLAN.By actively engaging in open and transparent DIALOGUE WITH THE INDUSTRY, Telefilm was able to consult on changes to programs, as well as to determine priority areas for COVID-19 relief.COLLABORATIONS with over 24 distributors, 6 streaming services, and exhibitors across Canada allowed Telefilm to HEIGHTEN THE DISCOVERABILITY of Canadian films available on at-home platforms.

STRATEGIC PRIORITY

ATTRACT
ADDITIONAL FUNDING
AND INVESTMENT

EXPECTED OUTCOME IN TWO YEARS

INCREASE FUNDING FOR THE CANADIAN AUDIOVISUAL INDUSTRY AND ENSURE FINANCIAL SUPPORT IS AVAILABLE FOR EMERGING TALENT AND CREATORS THAT REFLECT THE DIVERSITY OF CANADA.

INITIATIVE

GROW TALENT FUND REVENUES.

OBJECTIVE

Grow Talent Fund revenues to ensure additional funding and support for emerging talent.

OUTCOME

Successfully attain funding commitments and donation renewals, building on recent achievements

ACTIONS / DELIVERABLES

Ensure funding commitments of \$2M in fiscal 2020-2021 and pursue tangible benefit-based partnerships as well as multi-year commitments

RESULTS

Despite the economic challenges associated with the global pandemic, the Talent Fund succeeded in raising 101% of its revised goal amount, for a total of nearly \$2M. A revised road map for fiscal 2021-2022 has been created to account for the impact of COVID-19 on the philanthropic sector.

Sources of funding include:

1. Final contributions from Bell Media, Corus Entertainment and Québecor (CRTC benefits) totaling \$1.65M.
2. \$317,000 in philanthropic contributions, including new major gifts from RBC Foundation, National Bank Financial, and returning multi-year donors including DGC Ontario and CIBC.

OUTCOME

Grow support through new initiatives and continued communications with donors and partners

ACTIONS / DELIVERABLES

Host events and donor outreach initiatives

RESULTS

All event-based fundraising activity has been halted and deferred to 2021-2022 due to the pandemic. Digital events, such as the Giving Tuesday fundraiser in December, still took place. A revised road map for fiscal 2021-2022 has been created to account for the impact of COVID-19 on the philanthropic sector.

OUTCOME (CONT.)

Grow support through new initiatives and continued communications with donors and partners

ACTIONS / DELIVERABLES

Deploy targeted communications material to donors and potential supporters

RESULTS

The Talent Fund is maintaining its regular newsletter and digital communications to keep supporters up to date on activities and milestones.

STRATEGIC PRIORITY – ATTRACT ADDITIONAL FUNDING AND INVESTMENT

INITIATIVE

PURSUE ADDITIONAL FUNDING FOR THE INDUSTRY.

OBJECTIVE

Attain additional funding to allow for industry growth and support for corporate and governmental objectives, including diversity and inclusion goals.

OUTCOME	ACTIONS / DELIVERABLES
Illustrate the state of the industry, including funding requirements	Adapt funding needs based on insight gained through dialogue with industry and research initiatives
RESULTS	
Telefilm conducted very well-attended pan-Canadian consultations regarding the Success Index, Development Program and Talent to Watch Program. Over 800 participants attended six public forums, and over 500 surveys were completed. Formal recommendations have since been presented to industry decision-makers.	
Telefilm also acknowledged the need to allocate additional support to creators from underrepresented communities, deploying more than \$3.5M in top-ups to said groups in Phase 1 Emergency Funding (15% of funds). Support for Black people and People of Colour was further enhanced by the creation of the Racialized Stream (Black and People of Colour) in Development.	

OUTCOME	ACTIONS / DELIVERABLES
Work with government to increase funds to be invested by Telefilm	Maintain relationship with federal government and assess strategies to meet industry requirements
RESULTS	
Working closely with the Department of Canadian Heritage (PCH), Telefilm has demonstrated exceptional leadership in raising awareness about the challenges facing the film industry due to COVID-19. Working with PCH, Phases 1 and 2 of the COVID-19 Emergency Support Fund for Cultural, Heritage and Sport Organizations: Telefilm Allocation were developed based on an emergency plan prepared by Telefilm, and the two organizations collaborated to define and administer the government’s Short-Term Compensation Fund (STCF) initiative. Telefilm created the STCF Committee to manage and monitor the administration of the fund. It is composed of three members of Telefilm’s senior management from Telefilm and two representatives from PCH, and meets on a weekly basis, or more, as needed. On February 10, 2021 the Canadian Government announced that the Short-Term Compensation Fund had been increased to \$100 million starting April 1, 2021 and then a further increase of \$49 million was announced on May 21, 2021 for a total of \$149 million. Furthermore on April 19, 2021 in new federal budget, the Government of Canada announced its intention to provide additional \$105 million to Telefilm Canada’s budget over a three-year period.	

OUTCOME	ACTIONS / DELIVERABLES
Ensure investment approach can be scaled up to accommodate greater funding allocations and that diversity and inclusion objectives receive adequate funds	Manage additional funding efficiently on behalf of the federal government
RESULTS	
An additional \$173.5M in relief funding was administered on behalf of Telefilm and the Canada Media Fund Programs Administrator (CMFPA) using existing staff and full-time equivalents (FTEs). The Telefilm Emergency Relief Fund contributed \$29.8M, the Canada Media Fund Emergency Relief Fund contributed \$93.7M, and the Short-Term Compensation Fund (STCF) contributed \$50M.	
Telefilm’s international film showcase Canada Now was adapted to an online model, for territories including the United States, Mexico and the United Kingdom, with the support of local Canadian consulates and Global Affairs Canada.	

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Ensure investment approach can be scaled up to accommodate greater funding allocations and that diversity and inclusion objectives receive adequate funds	Build partnerships with provincial government funding bodies and industry partners to gain additional funding commitments
RESULTS	
Telefilm completed an internal partnership working group and delivered a refined process to potential provincial partners and associations, aiming to better present international activities, align objectives with sister agencies and secure additional funding in exchange for international promotional visibility. The goal is to extend this offer yearly and continue to refine it as the industry landscape evolves.	

GOING FORWARD

Telefilm will build on its **PROVEN TRACK RECORD** as an **AGENCY OF CHOICE** by **PROACTIVELY ENGAGING** with government in order to identify and **CREATE STRATEGIES** that meet industry needs.

The Talent Fund will **ADAPT** its sponsorship models and philanthropic initiatives to suit COVID-19 limitations, while also **EVOLVING** to reflect the needs of the Talent to Watch Program.

STRATEGIC PRIORITY

EVOLVE

OUR FUNDING ALLOCATION APPROACH

EXPECTED OUTCOME IN TWO YEARS

DELIVER AND IMPLEMENT NEW SUCCESS MEASUREMENT MODEL¹⁶ BY MODERNIZING THE MEASURE OF SUCCESS AND ALIGNING FUNDING PROGRAMS TO GOVERNMENTAL AND CORPORATE PRIORITIES, AS WELL AS TO INDUSTRY NEEDS.

INITIATIVE

MODERNIZE SUCCESS MEASUREMENT MODELS.

OBJECTIVE

Modernize the success measurement models and determine success score elements for funding programs.

OUTCOME

Develop a clear definition of success to be used in modernized scoring

ACTIONS / DELIVERABLES

Review the state-of-the-industry analysis and findings from dialogue with industry

RESULTS

The pan-Canadian consultations on the Success Index, Development Program, and Talent to Watch Program saw the participation of more than 800 participants in six public forums, and over 500 surveys were completed. In response to the comments collected during these consultations, each of Telefilm’s three internal working groups put together a recommendation briefing. These recommendations have since been presented to industry decision-makers and were largely well-received.

Some of the recommendations were incorporated into the program relaunch plan for 2021-2022, including the discontinuation of the Fast Track stream – a Success Index-based initiative – from the Production Program. Telefilm will also be creating advisory committees comprised of internal and external experts, which will be involved in the decision-making process for the Theatrical Documentary and Production programs.

OUTCOME

Ensure success-score elements are used in funding decisions and management tools

ACTIONS / DELIVERABLES

Test possible definitions of success and model scenarios, assess program management and risks

RESULTS

Given the significant impact of COVID-19 on the film industry, Telefilm elected to suspend the Success Index as it was no longer applicable under the circumstances. A three-pronged investment approach (National Market, International Impact Content, and Next Generation of Creators) to production and marketing was implemented in its place; however, it was still subject to certain evaluation limitations related to the pandemic.

16. Telefilm has abandoned the term ‘Success Index’ as part of its modernization and consultation process. Initiatives and objectives have been updated to reflect this.

STRATEGIC PRIORITY – EVOLVE OUR FUNDING ALLOCATION APPROACH

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Ensure success-score elements are used in funding decisions and management tools	Gain buy-in from stakeholders
RESULTS	
Nearly 150 members of 18 professional associations took part in discussion sessions to review preliminary proposals. Telefilm also sought feedback from provincial agencies and industry associations as part of the consultation process.	
Recommendations from Telefilm’s pan-Canadian consultations regarding the Success Index, Development Program and Talent to Watch Program were still collecting feedback as of year-end and were largely well-received.	

INITIATIVE	OBJECTIVE
MODERNIZE AND ALIGN INVESTMENT APPROACH.	Develop an investment approach to deliver governmental and corporate priorities, align funding programs to maximize success levels, and support industry requirements.
*DUE TO THE NEGATIVE IMPACT OF COVID-19 ON THE CANADIAN FEATURE FILM INDUSTRY, TELEFILM CANADA IN AUGUST 2020 SUSPENDED USE OF THE SUCCESS INDEX FOR THE REMAINDER OF THE 2020-2021 FISCAL YEAR.	

OUTCOME	ACTIONS / DELIVERABLES
Modernize funding programs to reflect organizational priorities and state-of-the-industry analysis	Review the state-of-the-industry analysis and conduct ongoing assessment of industry needs to set priorities
RESULTS	
Some of the recommendations were incorporated into the program relaunch plan for 2021-2022. Key changes also include using audience engagement ratios that capture cultural resonance as new success-measurement indicators to pre-qualify the most successful companies for development funding.	
Telefilm has recommended the introduction of new performance measures to allow for continued improvements to programs and enhanced accountability.	
Telefilm will also be creating advisory committees comprised of internal and external experts, which will be involved in the decision-making process for the Theatrical Documentary and Production programs. The recommendations can be viewed in full on Telefilm’s Pan-Canadian Consultation web page.	

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Modernize funding programs to reflect organizational priorities and state-of-the-industry analysis	Use the modernized definition of success to optimize funding allocation and modernize funding programs
RESULTS	
Key stakeholder groups from across the country were invited to participate in Telefilm’s pan-Canadian consultations, including major professional associations representing directors, writers and producers, as well as prominent diversity partners and stakeholders. Telefilm also made sure to engage with producer associations for the express purpose of discussing the Production Program.	
A three-pronged investment approach (National Market, International Impact Content, and Next Generation of Creators) to production and marketing was implemented; however, it was still subject to certain evaluation limitations related to the pandemic, so therefore not reported. These key performance indicators will continue to be evaluated and measured post-pandemic.	

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Modernize funding programs to reflect organizational priorities and state-of-the-industry analysis	Ensure programs are aligned to corporate and governmental priorities, and address industry needs
RESULTS	
Eligibility requirements for the Development Program’s Selective Stream were expanded to include qualifying festival releases, a key initiative for increasing access to funding among emerging and regional applicants.	
To support an industry largely on hold due to the ongoing COVID-19 pandemic, Telefilm redirected funds from other programs towards all eligible projects submitted to the Development Program. Its budget was increased to support 607 projects for \$11.5M.	
To address historic barriers to access, a new Racialized Stream (Black and People of Colour) was created in fiscal 2020-2021. Designed to reflect the experiences of emerging producers from communities of colour, the stream’s annual budget was set at \$500,000. Ultimately, though, the total funds committed exceeded \$2.5M.	
Support for cinemas was provided when the Theatrical Exhibition Program budget was increased to support 66 exhibitors, with an additional \$10,000 funding per corporate group for a maximum of \$55,000 (compared to a maximum of \$15,000 per applicant in 2019-2020). Phase 2 of the COVID-19 Emergency Relief Fund included an investment of \$2.755M that was distributed by Telefilm to movie theatres that show Canadian films as well as audiovisual training and development partners helping to stabilize 81 companies.	

STRATEGIC PRIORITY – EVOLVE OUR FUNDING ALLOCATION APPROACH

OUTCOME (CONT.)	ACTIONS / DELIVERABLES (CONT.)
Modernize funding programs to reflect organizational priorities and state-of-the-industry analysis	Ensure programs are aligned to corporate and governmental priorities, and address industry needs

RESULTS

EURIMAGES

Canada became a member of Eurimages – The European Cinema Support Fund in 2016-2017, becoming the organization’s 38th—and first non-European—member country. Membership allows Canada greater opportunities to coproduce films with European member countries, and the fund provides financial support for promotional activities and theatrical distribution for selected films. Telefilm represents Canada as a member nation of Eurimages, and in fiscal 2020-2021 the Corporation took part in Eurimages’s four meetings held by videoconference; three Canadian films were selected for funding.

Since joining Eurimages, Canada has obtained funding for 16 projects, which has added €4.7M of inward investment into Canadian films.¹⁷

CANADIAN FILMS THAT HAVE RECEIVED EURIMAGES FUNDING, NUMBER OF TITLES AND TOTAL INVESTMENTS

Period	Number of Titles	Total Investments
2017-2018	7	€2.2M
2018-2019	1	€380K
2019-2020	5	€1.6M
2020-2021	3	€475K

17. The overall total number of projects and financial support also reflects one previously included, but now abandoned project.

OUTCOME	ACTIONS / DELIVERABLES
Deliver diversity and inclusion objectives and governmental goals	Deliver on funding objectives and targets established in collaboration with external working groups

RESULTS

DIVERSITY AND INCLUSION

As a **PARTNER OF CHOICE**, Telefilm Canada is committed to an industry that reflects a culture of mutual respect, dignity and inclusivity. Canadian creators of underrepresented identities experience greater challenges in obtaining financing, and Telefilm is firmly committed to demonstrable action in creating greater access. As part of the Equity and Representation Action Plan, Telefilm is committed to prioritizing data collection as it relates to underrepresented communities in applications and programs.

For the development portfolio (across all four streams: Automatic, Selective, Indigenous, and Racialized streams), Telefilm was also able to collect data concerning Racialized Persons for 2020-2021¹⁸:

- 607 projects were funded though the Development Program.
 - > Overall, 43% of funded projects had at least one person self-identifying as being Racialized in a key creative role.
- 143 projects were funded though the Racialized Stream (Black and People of Colour) in Development.
 - > On 36% of these projects, the screenwriters and producers self-identified as Black, while 64% of screenwriters and 63% of producers self-identified as a Person of Colour.

SCREENWRITER SELF-IDENTIFYING AS BEING RACIALIZED		
Racialized Stream (Black and People of Colour)	Selective Stream	Automatic Stream
36% identified as Black	21% identified as Racialized	16% identified as Racialized
64% identified as Person of Colour		

PRODUCER SELF-IDENTIFYING AS BEING RACIALIZED		
Racialized Stream (Black and People of Colour)	Selective Stream	Automatic Stream
36% identified as Black	16% identified as Racialized	6% identified as Racialized
63% identified as Person of Colour		

18. These are the latest steps towards more detailed data collection as it develops in consultation with the industry, working toward launching enhanced data collection methodology during the 2021-2022 fiscal year.

STRATEGIC PRIORITY – EVOLVE OUR FUNDING ALLOCATION APPROACH

OUTCOME (CONT.)	ACTIONS / DELIVERABLES (CONT.)
Deliver diversity and inclusion objectives and governmental goals	Deliver on funding objectives and targets established in collaboration with external working groups
RESULTS (CONT.)	

Company ownership – Development Program

Telefilm was also able to obtain data on diversity in company ownership. For the development portfolio, results were measured in 2020-2021 and showed that:

- 67% of funded projects were from companies self-identifying as being majority owned by at least one of the underrepresented groups (Racialized persons, Indigenous, Women, LGBTQ2+, Persons with disabilities, and Persons from an Official Language minority community).

	Number of companies	Percentage
No underrepresented group	200	33%
Self-identified in at least one underrepresented group	407	67%
Of the underrepresented identities		
Women	220	36%
Racialized person	199	33%
LGBTQ2+ person	56	9%
Indigenous person	48	8%
Person from an Official Language minority community	43	7%
Persons with disabilities	10	2%

Racialized persons in key creative roles

Companies that self-identified as being majority-owned by Racialized persons comprised 33% of supported projects: 90% of funded projects by such companies were written by Racialized persons, and 98% were produced by Racialized persons.

Women in key creative roles

- Companies that self-identified as being majority-owned by women comprised 36% of funded projects: 68% of funded projects by such companies were written by women, and 94% were produced by women.

Indigenous persons in key creative roles

- Companies that self-identified as being majority-owned by Indigenous persons comprised 8% of funding recipients: 83% of funded projects by such companies were written by Indigenous persons, and 88% were produced by Indigenous persons.

Telefilm has established a number of dedicated working groups that aim to uplift members of underrepresented communities.

In addition to Telefilm’s Gender Parity commitments, regular virtual meetings and updates took place with the Gender Parity Working Group. Throughout the year, the Executive Director & CEO, as well as many other representatives, participated in several gender-focused panels and webinars to enrich their understanding of the topics and challenges at hand.

Telefilm’s new Diversity & Inclusion Working Group first met in early March 2020 and has convened a total of three times in the past year. Not only has the group committed to continued engagement throughout the next fiscal, it has also created two sub-committees to amplify the working group’s scope and impact. One sub-committee specializes in data collection, while the other focuses on career development. They have each had four meetings.

FUNDING FOR INDIGENOUS CREATORS THROUGH THE DEVELOPMENT AND PRODUCTION PROGRAM’S INDIGENOUS STREAMS
(in thousands of dollars)¹⁹

	2020-2021		2019-2020		2018-19		2017-18	
Development	36 projects	\$645	11 projects	\$198	15 projects	\$266	5 projects	\$75
Production	16 projects	\$3,862	10 projects	\$4,147	8 projects	\$3,152	14 projects	\$5,049
Total	52 projects	\$4,507	21 projects	\$4,345	23 projects	\$3,418	19 projects	\$5,124

Telefilm launched its Equity and Representation Action Plan in July 2020. The Action Plan, aimed at better supporting Racialized (Black and People of Colour) creators, as well as filmmakers from LGBTQ2+ communities, persons with disabilities, and Official Language minority communities, is based on the foundation of four key pillars:

- reviewing the policies at Telefilm
- improving Telefilm’s hiring, staffing and training practices (both in terms of new hires and retention and promotion of current employees)
- funding through Telefilm’s various programs
- engaging in continuous dialogue with filmmakers and industry members

Fiscal 2020-2021 also saw the creation of a new Racialized Stream (Black and People of Colour), which aims to reflect the experiences of emerging producers in communities of colour. While the original budget for this stream was set at \$500,000, the total funds committed exceeded \$2.5M.

Telefilm used the COVID-19 relief funding to provide intersectional top-ups of 15% (originally budgeted at 10%) to individuals from underrepresented communities. The temporary support provided by these funds was crucial to the survival of production companies impacted by the pandemic.

Indigenous streams

Over the last year, Telefilm committed \$4.5M to 52 projects led by Indigenous creators through the Production and Development Programs’ Indigenous streams, going above and beyond its annual target of \$4M. Of the 16 projects supported in production, 11 of the directors self-identified as women. Telefilm also continues to provide financial support to the Indigenous Screen Office’s operations, as well as research initiatives. Although the Indigenous Working Group was unable to meet in person, members held regular virtual sessions to continue their indispensable community work.

- All 36 funded development projects in development the Indigenous stream had both a screenwriter and a producer self-identifying as being Indigenous, as per the program guidelines.
- 22% of funded projects in development in the Indigenous stream had at least one person self-identifying as being Racialized in a key creative role: 19% had a screenwriter self-identifying as being Racialized, and 19% had a producer self-identifying as being Racialized.

TOTAL DEVELOPMENT PROGRAM	Screenwriter self-identified as being Indigenous	Producer self-identified as being Indigenous
	59 funded projects	46 funded projects
	27 written by women	23 produced by women

607 FUNDED PROJECTS

19. The 2020-2021 and 2019-2020 Development figures in the table capture only those projects funded via the Indigenous Development stream. The Development figure in the table for 2018-2019 included funding given to Indigenous creators received through the mainstream Development Program. The methodology has since changed, and later years represent the reporting method that will be used going forward. Furthermore, the number of projects supported through Development in 2018-2019 has been restated to 15 projects, a correction to the figures presented in the 2018-2019 annual report.

STRATEGIC PRIORITY – EVOLVE OUR FUNDING ALLOCATION APPROACH

OUTCOME (CONT.)	ACTIONS / DELIVERABLES (CONT.)
Deliver diversity and inclusion objectives and governmental goals	Deliver on funding objectives and targets established in collaboration with external working groups
RESULTS (CONT.)	

GENDER PARITY

To ensure transparency, Telefilm continues to measure and publish results regarding funding and gender representation, as the Corporation and the industry continue working towards the objective of achieving, at all budget levels, gender parity in each of the key creative roles (writer, director, and producer).

Production

In analyzing its production portfolio for 2020-2021 by key creative roles, Telefilm is encouraged by the fact that:

- For the first time in the last three years, parity has been achieved for all three creative roles in terms of the number of films financed and parity zone has been achieved for all three creative roles in terms of funding.
- The percentage of films produced by women increased. In terms of funding, the level increased to **41%** from 34% in 2019-2020. In terms of number of films financed, the level increased to **50%** from 42% last year.

For the production portfolio, results were measured in 2020-2021 and showed that:

- **70%** of projects had at least one woman in a key creative role.
- **54%** had at least two women in key creative roles.

For higher budget films (over \$2.5 million), results are particularly encouraging, as projects written by women achieved parity in terms of the number of funded projects (50%) and achieved parity zone in terms of funding (43%). The percentage of higher budget films directed by women also increased to 50%, continuing the considerable progression observed in 2019-2020.

Telefilm continues to apply a positive bias in its funding decisions, with the Corporation financing a higher proportion of competitive projects with women in creative positions compared with the overall number of projects received. In fiscal year 2020-2021, films directed by women represented 42% of applications received and resulted in 54% of projects funded through Telefilm’s production programs.

Development

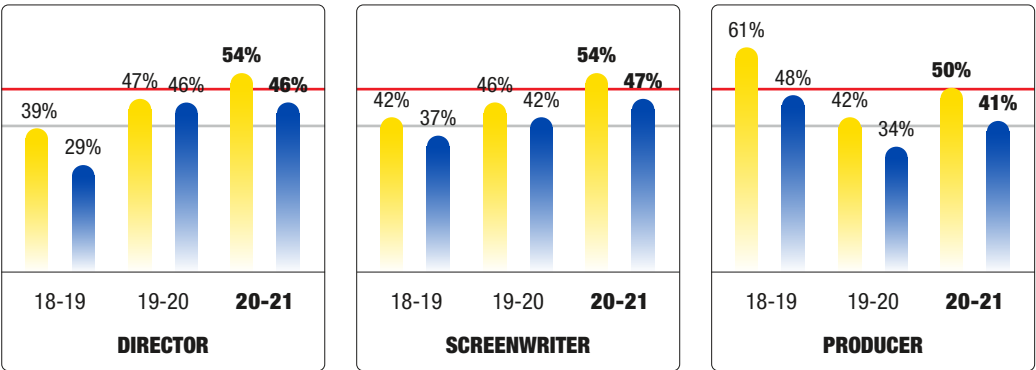
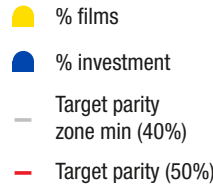
Projects at the development stage often do not have a director in place, therefore the data reported focuses on female screenwriters and producers. The results measured in 2020-2021 showed that for the development portfolio, 58% of projects had at least one woman in a key creative role.

Telefilm is also encouraged by the fact that:

- The parity zone is reached for the two creative roles, both in terms of funding and in terms of number of films financed.
 - > Projects by female screenwriters received 41% of the funding and represented 42% of all funded projects.
 - > Projects by female producers received 44% of the funding and represented 44% of all funded projects.
- There was an improvement for female screenwriters, as the percentage of funding increased from 35% in 2019-2020 to 41% in 2020-2021.

With ongoing enhancements to data collection, Telefilm will be able to provide more intersectional reporting in its gender parity initiatives.

PERCENTAGE OF NUMBER AND INVESTMENT FOR FILMS WITH A WOMAN IN A KEY ROLE, PRODUCTION
2018-19 to 2020-21



Attagirl

ATTAGIRL FILM LAB

TELEFILM WAS PROUD TO PARTNER ON THE LAUNCH OF ATTAGIRL, AN INTERNATIONAL FILM LAB SUPPORTING WOMEN AND NON-BINARY WRITERS, DIRECTORS AND PRODUCERS, FOUNDED BY AUSTRALIAN ADVOCACY GROUP FOR FILM’S SAKE.

Attagirl sees a selection of majority female and/or non-binary creative teams participate in a 10-month incubator program designed to support the development trajectory of narrative features in an increasingly digitally focused marketplace. The program is supported by a roster of international partners, including British Film Institute, Swedish Film Institute, Screen Australia and New Zealand Film Commission.

Canadian projects supported by the initiative are: **WHITE RIVER**, from writer/director **SAM COYLE** and producers **JULIE STRIFLER** and **NATALIE URQUHART**; and **CLAUDIA**, from writer/director/producer **FRANCES-ANNE SOLOMON**, and co-producers **NADINE MARSH-EDWARDS**, **LISA WICKHAM** and **LAURA FRIEDMANN**.

STRATEGIC PRIORITY – EVOLVE OUR FUNDING ALLOCATION APPROACH

PORTFOLIO
BREAKDOWN

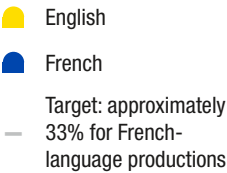
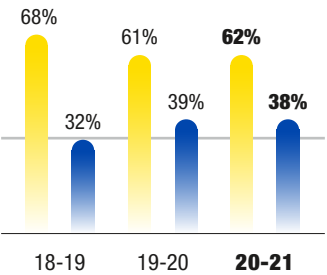


Drama	66
Documentary	16
Comedy	15
Horror, Thriller	14
Science fiction	4



Development	\$1,448
Marketing	\$1,214
Production	\$1,200
Talent to Watch	\$250
Promotion	\$159
Theatrical documentary	\$130
International Marketing	\$68

FILM FUNDING BY LANGUAGE



GOING FORWARD

The organization will be a **FUNDER OF CHOICE** by implementing a **NEW SUCCESS MEASUREMENT MODEL** and new decision-making processes in order to strengthen programs and inclusion measures.

Telefilm will carry out and **BUILD** on the **EQUITY AND REPRESENTATION ACTION PLAN**, with an emphasis on implementing **ENHANCED DATA COLLECTION**, as well as supporting **TRAINING** initiatives and incentives.

Telefilm will also continue to be an **INDUSTRY LEADER OF CHOICE** by being ready to **ADAPT** when necessary, through ongoing dialogue and transparency with stakeholders.

Telefilm will focus on **FUTURE-FORWARD** models to return the industry to a state of **STABILITY**.

STRATEGIC PRIORITY

OPTIMIZE
OUR OPERATIONAL
CAPABILITY

EXPECTED OUTCOME IN TWO YEARS

TELEFILM IS RENOWNED AS AN ADMINISTRATIVE PARTNER OF CHOICE AND RECOGNIZED AS A TRUSTED ADMINISTRATOR OF PUBLIC FUNDS.

INITIATIVE

DELIVER EXECUTIONAL EXCELLENCE AND IMPROVE PERFORMANCE MEASURES.

OBJECTIVE

Continue to deliver executional excellence and be recognized as an administrative Partner of Choice. Ensure corporate alignment in the delivery of industry success and the strategic and corporate plans through performance measures.

OUTCOME

Ensure executional excellence and corporate alignment with new success measurement model²⁰

ACTIONS / DELIVERABLES

Develop and set targets for operational capability indicators in line with the new success measurement model

RESULTS

Despite this unprecedented increase in application volume, Telefilm was still able to meet its decision-making target for the Production Program, for projects under \$2.5M, as well as in the Indigenous Stream. Telefilm also met its contracting target for the Production and Documentary Programs. However, the decision-making target was not met for the Documentary and Production over \$2.5M programs. The contracting target was not met for all other programs set out in the Service Charter. In order to address these shortcomings, a number of corrective measures have been implemented, including enhanced training for staff, creation of a program calendar to avoid process bottlenecks, and improvements to PowerBI, Telefilm’s intelligence tool.

After the completion of the Pan-Canadian consultations it was determined that the new success measurement model should be reconsidered.

OUTCOME (CONT.)

Ensure executional excellence and corporate alignment with new success measurement model²⁰

ACTIONS / DELIVERABLES

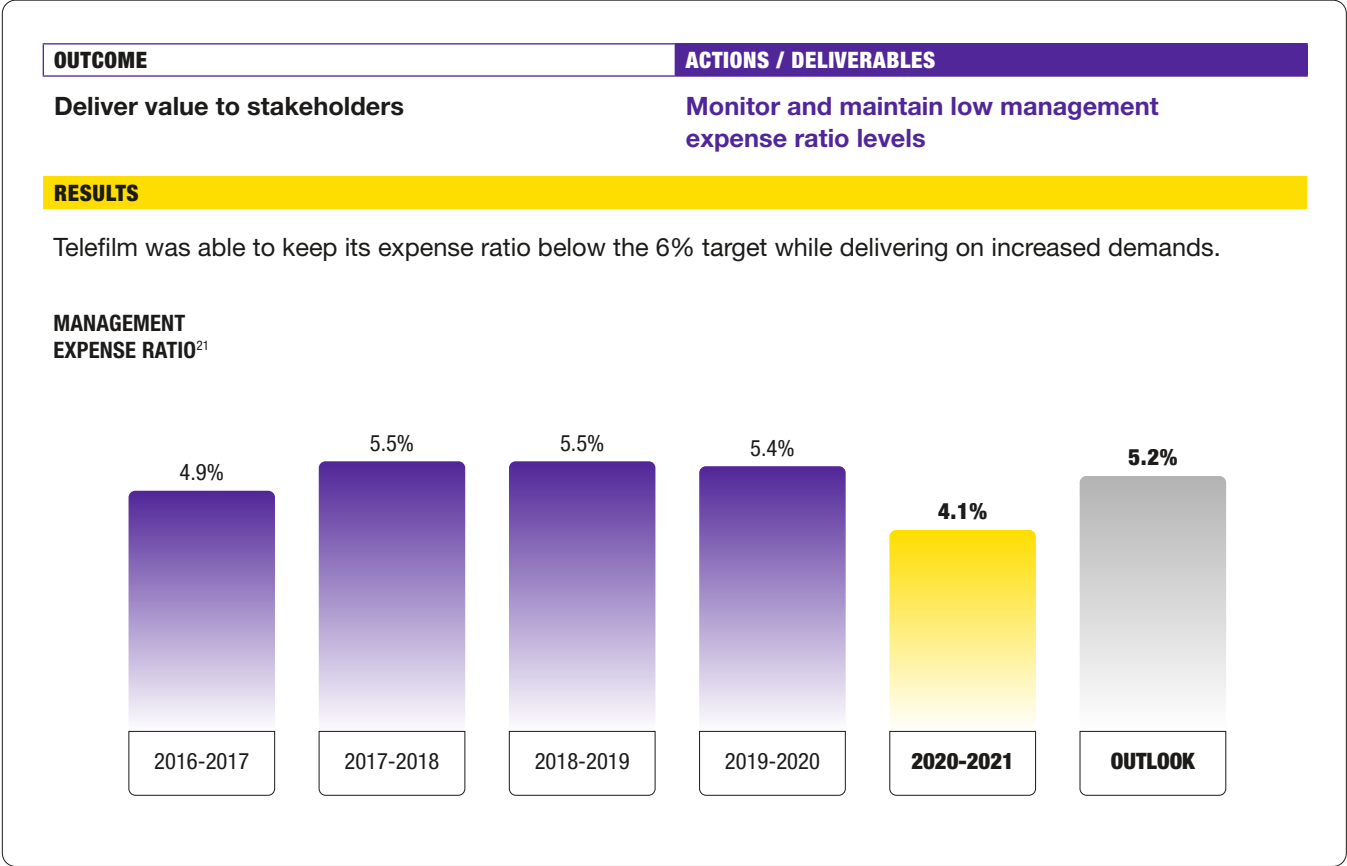
Finalize corporate dashboard and key performance indicators using a balanced scorecard approach, set targets and develop visual monitoring aids

RESULTS

In order to more effectively measure key performance indicators, Telefilm implemented a first-of-its-kind balanced scorecard comprised of four key components (program output, program delivery performance, financial performance and administrative performance). These scorecards — which are presented to and approved by the Executive Leadership Team and Board of Directors on a quarterly basis — measure the output, delivery performance, financial performance and administrative performance.

20. Telefilm has abandoned the term ‘Success Index’ as part of its modernization and consultation process. Initiatives and objectives have been updated to reflect this.

STRATEGIC PRIORITY – OPTIMIZE OUR OPERATIONAL CAPABILITY



21. This ratio measures operating and administrative expenses as a percentage of the total funding value. The total funding value includes all Telefilm government funding and revenues (\$201 million) and the CMF funding programs (\$441.8 million); this includes COVID-19-related assistance and funding.

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Deliver value to stakeholders	Implement recommendations of the Office of the Auditor General of Canada’s 10-year special examination
RESULTS	
Work is underway to implement the recommendations of the OAG’s special examination despite some delays caused by the pandemic and related duties.	
<div>1. Develop and monitor key performance indicators and targets for strategic and operational objectives, and report on their progress: DONE</div> <div>2. Develop a Code of Conduct for the members of the Board of Directors: DONE</div> <div>3. Ensure that strategic and operational objectives are specific, time bound, and measurable, with regular monitoring and reporting: DONE</div> <div>4. Set risk tolerance and appetite levels, and ensure mitigation measures have a timeline for implementation: nearing completion</div> <div>5. Regularly monitor and report to the Board of Directors on progress in implementing all risk mitigation measures: nearing completion</div> <div>6. Ensure that procedures are clearly established and apply them effectively and consistently: DONE</div>	

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Deliver value to stakeholders	Implement recommendations of KPMG’s Funding Process for the Production Program audit
RESULTS	
Work is underway on each of the six key recommendations stemming from KPMG’s audit:	
<div>1. Strengthen the monitoring process: in progress</div> <div>2. Application assessment process: DONE</div> <div>3. Process consistency: DONE</div> <div>4. Service standards: nearing completion</div> <div>5. Training: in progress</div> <div>6. Manage risk of appearance of conflicts of interest: nearing completion</div>	

STRATEGIC PRIORITY – OPTIMIZE OUR OPERATIONAL CAPABILITY

Telefilm monitors additional performance indicators that allow it to assess its ability to meet expectations. The table below provides an overview of these measures. Comparative data is not presented since the targets have changed with the corporate plan.

INDICATOR		TARGET	RESULTS
OPERATIONAL			
% of compliance with established program service level	• Decision making Production and Documentary	≥ 80%	Under \$2.5M and Indigenous Stream: attained \$2.5M or more and Theatrical Documentary: not attained
	• Contracting	≥ 80%	Production and Documentary attained and other programs in the service charter not attained
	• Payments	≥ 80%	Target attained
FINANCE		100%	Reached at 98%, a reprofiling has been requested for the remaining amount
% of use parliamentary appropriation			
FINANCE		≥ 90%	Despite COVID-19 impacts, this target was attained for more than 60% of Telefilm’s programs
% of use program funding			
HR		8 ≤ % ≤ 12	8.4%: attained
Employee turnover rate			
HR		2% of total payroll	1.2%: not attained
Investment in employee training and development			
IT		Hours ≥ 97.5%	99.3%: attained
Critical systems availability			

OUTCOME	ACTIONS / DELIVERABLES
Provide a healthy workplace for employees	Promote a culture of diversity in an inclusive environment

RESULTS

In addition to calling for greater diversity and allyship within the industry, Telefilm is leading by example. Recruitment is on target following the commitments set out in July 2020’s Equity and Representation Action Plan, namely that one out two new hires and one out of three new managers be from underrepresented communities.

Telefilm reviewed its recruitment process to increase inclusion measures and reach diverse candidates, introducing initiatives such as antiracism training for all employees. Fourteen workshops were held in both Official Languages, and the internal EDI Advisory Committee leveraged the intranet to share news and information on relevant topics. The Equity and Representation Action Committee meets on a monthly basis for departmental updates, and Telefilm is creating an executive position specifically designed to focus on EDI, with recruitment to begin in the next fiscal year.

Marie-Eve Mainville, Telefilm’s Vice President, Talent and Culture²², was invited by the Acting Director General, Portfolio Affairs, at Canadian Heritage to co-chair a new standing HR committee across Heritage’s portfolio agencies, recognizing Telefilm’s contributions to creating an inclusive and diverse workforce.

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Provide a healthy workplace for employees	Facilitate recognition events and best practices exchanges

RESULTS

In order to facilitate a successful shift to remote work, Telefilm expanded its intranet use to increase communication among employees and effectively share information. Virtual all-staff town hall meetings and monthly Executive Leadership Team updates have been implemented on an ongoing basis, and a new Project Management Officer joined the organization in December 2020 to begin improving Telefilm’s cross-functional working groups.

This year, Telefilm held its annual employee recognition event in a virtual format. While the teams typically enjoy the opportunity to highlight each other’s successes in person, this was the first-ever event during which all four offices were able to celebrate together. The event celebrates the achievements of Telefilm staff as well as the Canada Media Fund Programs Administrator (CMFPA) team for the year, as well as recognizes staff with milestone years of service at the organization.

A revised remuneration structure is underway and is expected to be implemented in fiscal year 2021-2022.

22. The Human Resources department was renamed ‘Talent and Culture’ in March 2021.

STRATEGIC PRIORITY – OPTIMIZE OUR OPERATIONAL CAPABILITY

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Provide a healthy workplace for employees	Develop organizational leadership skills through training programs
RESULTS	
The Executive Leadership Team (ELT) and senior management were proactively included in new initiatives and collaborative projects designed to encourage high performance and facilitate leadership development. Coaching was provided to ELT members through external providers, and fiscal 2020-2021 featured a particular focus on diversity training.	
Telefilm also engaged external firms to provide resilience training and coaching services. Managers were offered training to develop their management skills and soft skills, such as resilience leadership and effective communication.	

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Provide a healthy workplace for employees	Evaluate technology requirements to support workforce processes
RESULTS	
As Telefilm’s needs evolve, the IT team continues to improve the organization’s digital infrastructure. Most recently, the team migrated Telefilm’s data centre and network operations to a third party to enhance security and better support daily operations. IT is also working with the new Project Management Officer to identify, prioritize and budget for strategic projects.	

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Provide a healthy workplace for employees	Set framework for remote working policy
RESULTS	
HR launched a telework guideline that defined best practices and behaviours for remote work environments and videoconferencing. Travel policy revisions have been paused and will be reviewed on an ongoing basis according to government advisories.	

OUTCOME	ACTIONS / DELIVERABLES
Transform Telefilm's information technology sector into a trusted partner that supports business requirements and corporate initiatives	Appoint Director of Information Technology to Executive Leadership Team ²³
RESULTS	
Jean Morin was appointed Vice President, Information Technology, in April 2020 to lead the development and oversee the smooth implementation of Telefilm’s IT strategy and roadmap, as well as foster a client-focused, value-added culture and mindset.	

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Transform Telefilm's information technology sector into a trusted partner that supports business requirements and corporate initiatives	Prioritize system modifications required based on business needs
RESULTS	
At the onset of the pandemic, the IT team successfully transitioned all 200 employees across four offices in four provinces to a telework environment. Even before the first stay-at-home order was put into effect, Telefilm was poised to make a swift transition despite the complex logistics related to 80% of employees using desktop PCs rather than laptops.	

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Transform Telefilm's information technology sector into a trusted partner that supports business requirements and corporate initiatives	Identify annual system upkeep requirements versus system improvements required
RESULTS	
The IT team is constantly improving the organization’s digital infrastructure according to its evolving needs. The team recently migrated the monitoring responsibilities of Telefilm’s data centre and network operations to a third party to enhance security and better support daily operations. The team is also working with the new Project Management Officer to identify, prioritize and budget for strategic projects. Additionally, the PowerBI dashboard was adapted to accommodate the COVID-19 Emergency Relief Fund and Short-Term Compensation Fund.	

23. Executive Leadership Team “Director” titles were changed to “Vice President” in March 2021.

STRATEGIC PRIORITY – OPTIMIZE OUR OPERATIONAL CAPABILITY

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Transform Telefilm’s information technology sector into a trusted partner that supports business requirements and corporate initiatives	Support remote working policy with appropriate technology
RESULTS	
Telefilm supported the shift to remote work by providing employees with new equipment, including laptops, cameras and wireless headsets, to increase productivity and facilitate richer virtual interactions. Employees were also given a budget for office supplies and ergonomic equipment. The Human Resources department launched a telework guideline detailing best practices and behaviours for remote collaboration and videoconferencing.	

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Transform Telefilm’s information technology sector into a trusted partner that supports business requirements and corporate initiatives	Conduct cybersecurity posture assessment and remediation
RESULTS	
In an effort to support Telefilm’s digital initiatives from the inside out and at every level, all employees received annual cybersecurity training in March 2021.	

GOING FORWARD

Telefilm will build on its reputation as an **ADMINISTRATOR OF CHOICE** through the strength of its teams and the **OPTIMIZATION** of its processes to ensure **EFFORTLESS EXECUTION** in the delivery of new projects and existing portfolios.

Reinforcing **PROJECT MANAGEMENT CULTURE** and collaboration within the organization will play key roles in **MODERNIZING** Telefilm and being **FUTURE-READY**.

Enhancing key performance indicators will allow Telefilm to build **EFFICIENCY, AGILITY**, and **ACCOUNTABILITY** in all key areas.

CANADA MEDIA FUND PROGRAMS ADMINISTRATOR

BY THE NUMBERS

The Canada Media Fund Programs Administrator (CMFPA) team represents nearly one third of the workforce at Telefilm Canada. The team has administered programs on behalf of the Canada Media Fund for the past 10 years.

DID YOU KNOW?

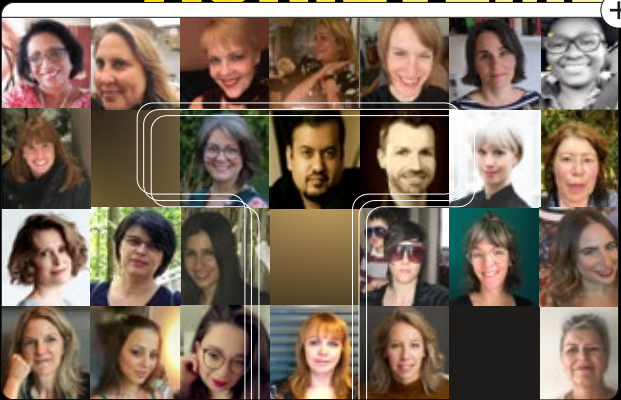
60 FULL-TIME STAFF WORK on the CMFPA teams across all four of Telefilm’s offices

\$348.1 MILLION was administered by the CMFPA on behalf of the Canada Media Fund in fiscal year 2020-2021

An additional **\$93.7 MILLION** was administered on behalf of the Canada Media Fund for the CMF Emergency Relief Fund

The CMFPA team signed **1,326 CONTRACTS** and **1,550 COVID RELIEF CONTRACTS** in 2020-2021

CELEBRATING YEARS OF SERVICE AND OUTSTANDING ACHIEVEMENTS



TELEFILM HELD ITS ANNUAL RECOGNITION CEREMONY IN A VIRTUAL FORMAT THIS YEAR, TAKING A MOMENT TO **COMMEMORATE** THOSE OF TELEFILM STAFF AS WELL AS THE CANADA MEDIA FUND PROGRAMS ADMINISTRATOR (CMFPA) TEAM WITH **MILESTONE YEARS (UP TO THIRTY!) OF SERVICE** WITH THE ORGANIZATION.

Four employees are also honoured with peer-voted awards in the following categories: Collaboration, Excellence, Telefilm Ambassador, and ‘Rookie of the Year’, a special distinction for an outstanding employee who has been with Telefilm for less than one year.

The event brought together nearly 200 employees across all four offices. While the teams typically enjoy the opportunity to highlight each other’s successes in person, this was the first-ever occasion during which all offices were able to celebrate together.

STRATEGIC PRIORITY

ENHANCE

THE VALUE OF THE “TELEFILM”
AND “CANADA” BRANDS

EXPECTED OUTCOME IN TWO YEARS

GREATER VISIBILITY FOR CANADA’S AUDIOVISUAL INDUSTRY ATTAINED THROUGH PARTNERSHIPS THAT CREATE MULTIPLIER EFFECTS FOR INVESTMENTS, OPTIMIZE EFFORTS AND MAXIMIZE IMPACT. ENSURE RECOGNITION OF TELEFILM’S ROLE IN SUPPORTING THE INDUSTRY.

INITIATIVE

ENHANCE BRAND
VALUE AND PRIORITIZE
PARTNERSHIPS.

OBJECTIVE

Telefilm and Canada brands attain visibility and are perceived as Partners of Choice among key stakeholders and audiences.

OUTCOME

Enhance visibility for Canada’s audiovisual industry, prioritizing promotion through partnership

ACTIONS / DELIVERABLES

Deliver initiatives to promote Canada as part of the federal government’s cultural diplomacy strategy

RESULTS

Telefilm has continued to engage with the film community through digital versions of festival panels, webinars and industry sessions. Due to the pandemic, the Canada Pavilions pivoted to online models to continue their work highlighting outstanding Canadian content, and Telefilm relaunched its international initiative *Canada Now* initiative in a digital format.

Telefilm also concentrated its efforts on rolling out a consolidated promotional campaign between three markets: Cannes Film Market, MIFA, and Sunny Side of the Doc. In this new format, Telefilm showcased Canadian producers and their films online — whether completed, in post-production, or in the project phase — from June 15 to 30, 2020.

At the 2020 Cannes Film Festival, for example, a business case on the film **NIGHT RAIDERS**, a coproduction between Canada and New Zealand, was presented by Telefilm Canada, the New Zealand Film Commission and Ontario Creates.

STRATEGIC PRIORITY – ENHANCE THE VALUE OF THE “TELEFILM” AND “CANADA” BRANDS

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Enhance visibility for Canada’s audiovisual industry, prioritizing promotion through partnership	Create and continue partnerships on key content platforms in priority territories
RESULTS	
<p>Creative partnerships were instrumental in further enhancing the promotion of Canadian talent on a national and international scale. New partnerships included Air Canada’s at-home streaming service, Crave, Hollywood Suite and ICI TOU.TV. Telefilm continued its partnership with Apple, launching the Canadian Movie of the Week series on the AppleTV app. Telefilm also teamed up with CBC Gem again to offer a selection of Canadian films to audiences ad-free for one month. <i>Canada Now</i> continued its relationship with MUBI to promote Canadian content in the United States.</p> <p>Telefilm has also worked to heighten Canadian films’ discoverability by partnering with Canadian streaming services and platforms, national English and French distributors, and international consulates for <i>Canada Now</i>. Development programs have also been implemented to make Canadian films available on international platforms like Curzon, Telescope, and MUBI. Telefilm and the Academy of Canadian Cinema & Television launched the <i>Where to Watch</i> initiative, spotlighting diverse Canadian content available to be streamed online.</p>	

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Enhance visibility for Canada’s audiovisual industry, prioritizing promotion through partnership	Deployment of nine physical or virtual Canada Pavilions at international film festivals and markets
RESULTS	
<p>Telefilm hosted ten virtual Canada Pavilion’s in fiscal 2020-2021:</p> <div><div><ul style="list-style-type: none">• Annecy International Animated Film Festival and Market (MIFA)• Berlinale• Cannes Marché du film• Clermont-Ferrand International Short Film Festival</div><div><ul style="list-style-type: none">• Kidscreen• MIPCOM• MIPTV• SunnySide of the Doc• SXSW• TIFF</div></div>	

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Enhance visibility for Canada’s audiovisual industry, prioritizing promotion through partnership	Collaborate to promote the Canadian industry
RESULTS	
<p>New initiatives like the successful <i>Sortez le popcorn</i> podcast, co-released in partnership with Cogeco, successfully expanded Telefilm’s reach to new audiences. An English equivalent is coming in fiscal 2021-2022.</p> <p>Telefilm became a major partner of the Fabienne Colas Foundation’s Being Black in Canada Program—Canada’s largest mentorship, training and creation program entirely dedicated to Black filmmakers. Telefilm was also proud to be the presenting partner of the Being Black In Canada podcast. <i>Canada Now</i>’s collaborations with international platforms Curzon, Telescope and MUBI allowed the festival to continue in a digital format.</p> <p>Telefilm collaborated with the Canada Media Fund and the Canadian Trade Commissioner Service on two new initiatives: It partnered on RDVCANADA Meet the Docs 2021, supporting Canadian production companies specializing in documentary production (television format), and was financial supporter on RDVCANADA Meet the Series 2020-2021, supporting Canadian television and/or web series producers with two to five years of experience.</p> <p>Telefilm continued its support for MADE NOUS, celebrating the work of Canadians on domestic and international audiovisual productions.</p> <p>Thanks to collaborations with over 24 distributors, six streaming services, and exhibitors across Canada, Telefilm was able to increase the discoverability of Canadian films available on at-home platforms.</p>	

STRATEGIC PRIORITY – ENHANCE THE VALUE OF THE “TELEFILM” AND “CANADA” BRANDS

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Enhance visibility for Canada’s audiovisual industry, prioritizing promotion through partnership	Promote the diversity of Canada’s talent, stories and production industry to global partners
RESULTS	
<p>In light of the global pandemic, Telefilm’s physical presence at international festivals and markets was suspended until August 31, 2021, including the Canada pavilion at Sunny Side of the Doc, the Marché international de film d’animation - Annecy, and the Marché de Cannes.</p> <p>In its place, Telefilm Canada will continue to ensure a robust presence for Canadian productions and talent during virtual events, and will coordinate a digital promotion campaign for each pavilion. For as long as industry events take place online, these efforts will be the driving force behind Telefilm’s mission to increase coproduction, cultivate cultural diplomacy, amplify Canadian media productions and strengthen Canada’s reputation as a creator of world-class content.</p> <p>In one of many efforts, Telefilm highlighted Canadian talent and their stories in <i>Screen International</i> supplements during international festivals such as Cannes, MIPCOM and the Berlin Film Festival.</p>	

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Enhance visibility for Canada’s audiovisual industry, prioritizing promotion through partnership	Redesign the Participation in International Festivals and Events Support and Export Assistance funding programs to best serve the industry
RESULTS	
<p>The Export Assistance Program was paused in 2020-2021 due to COVID-19 restrictions. Telefilm began a review of the program, with consultations planned in 2021-2022. An updated Export Assistance Program is set to launch later in the fiscal year, taking into account changes made during the pandemic. In keeping with the Government of Canada’s recommendation for all Canadians to avoid non-essential travel, Telefilm has amended the program’s guidelines to exclude travel expenses from eligible costs.</p> <p>Telefilm updated its Participation in International Festivals and Events Support Program (now the International Promotion Program) to include a larger representation of international festivals specializing in underrepresented communities, including, but not limited to Black people and People of Colour, LGBTQ2+ persons, Indigenous persons, and women.</p>	

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Enhance visibility for Canada’s audiovisual industry, prioritizing promotion through partnership	Enhance efforts to increase coproduction projects with other nations
RESULTS	
<p>Over the last 10 years, Canada has completed more than 620 coproduction projects with a total expenditure of nearly \$5 billion, while continuously working to expand the scope of its global partnerships.</p> <p>On July 2, 2019, Canada signed an audiovisual coproduction treaty with Ukraine, its 57th coproduction partner country. The treaty came into effect on January 1, 2021.</p> <p>One month later, on February 1, an audiovisual coproduction treaty between Canada and the Grand-Duchy of Luxembourg — originally signed on April 19, 2017 — also came into effect. This new treaty, which aims to provide a modernized framework for audiovisual coproductions between Canada and Luxembourg, replaces the <i>Agreement between the Government of Canada and the Government of the Grand-Duchy of Luxembourg Regarding the Audiovisual Coproduction</i>, dated March 4, 1996.</p>	

SORTEZ LE POPCORN

Telefilm Canada launched its first podcast venture with *Sortez le popcorn*, in partnership with Cogeco Media and Pushup Media. Hosted by Catherine Beauchamp, the inaugural season’s six episodes gave behind-the-scenes access to some of the great successes of Quebec cinema, with notable guests including Jean-Marc Vallée, Benz Antoine, Caroline Dhavernas, Marie-Évelyn Lessard, Théodore Pellerin, Denise Robert, Louise Archambault, Nathalie Brigitte Bustos, Ricardo Trogi, Sandrine Bisson, Paul Houde, Pierre Lebeau, Luc Guérin and Denis Villeneuve. It also featured appearances by Jean-Carl Boucher, Marc-André Grondin, Évelyn Brochu, Karine Vanasse, Mélissa Désormeaux-Poulin and Maxim Roy.

All six episodes are available to stream in French at <https://telefilm.ca/fr/balado>.

Production on a second season of *Sortez le Popcorn* is underway. Telefilm is currently in production on an English equivalent, which will launch in 2021.



STRATEGIC PRIORITY – ENHANCE THE VALUE OF THE “TELEFILM” AND “CANADA” BRANDS

OUTCOME	ACTIONS / DELIVERABLES
Position Telefilm as Partner of Choice	Integrate Partner of Choice vision into employee objectives
RESULTS	
Telefilm’s vision to establish itself as an industry Partner of Choice was the foundation of its employee objectives for fiscal 2020-2021 and will continue to inform these goals in fiscal 2021-2022 with the rollout of the updated corporate plan.	

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Position Telefilm as Partner of Choice	Capitalize on national and international speaking engagements
RESULTS	
Throughout the pandemic, Telefilm remained actively engaged with industry events by participating in over a dozen digital panels and conferences. The Executive Director & CEO was able to increase visibility among both international and national audiences by providing over 25 unique video messages for festivals and conferences.	
Videoconferencing allowed Telefilm to capitalize on speaking opportunities both near and far, with the added benefit of looping in a broader range of staff representatives.	

SUPPORT

FOR BOTH OF CANADA’S OFFICIAL LANGUAGES

IN THIS YEAR OF CRISIS, IT WAS MORE IMPORTANT THAN EVER TO KNOW THE NEEDS OF TELEFILM CLIENTS AND TO SUPPORT THEM, ESPECIALLY THOSE OF OFFICIAL LANGUAGE MINORITY COMMUNITIES (OLMCS).

This was done through ongoing dialogue at all levels and support throughout the year, particularly through initiatives like festival roundtables and the pan-Canadian consultations on the modernization of some of Telefilm’s programs, in which several OLMC organizations participated.

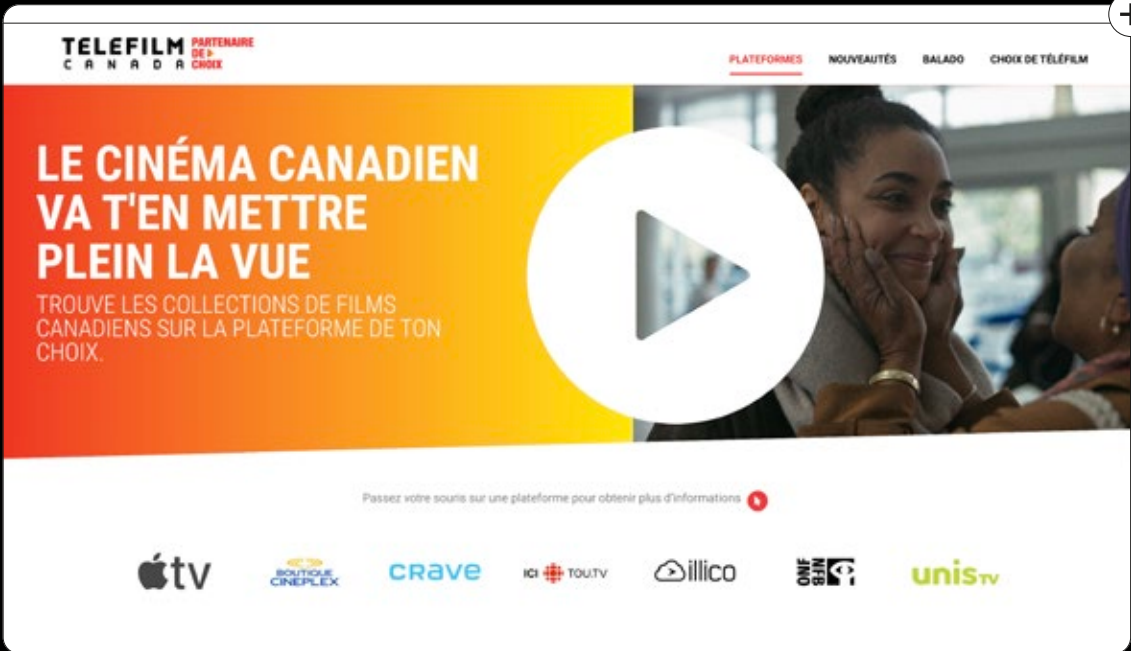
Telefilm supported initiatives dedicated to the development of creators in OLMC communities in order to promote their value and competitiveness within the industry. Among these initiatives are ÉLAN, the Alliance des producteurs francophones du Canada’s professional development program for Francophones in minority communities, and the Front des réalisateurs indépendants du Canada’s development initiatives. We have also continued our efforts to support many festivals and activities dedicated to the general public, contributing to the full recognition and use of both Official Languages (English and French) in Canadian society.

Finally, as part of the COVID-19 Emergency Fund administered by Telefilm on behalf of the federal government last year, a supplement was offered to organizations from Official-Language Minority Communities.

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Position Telefilm as Partner of Choice	Promote positioning through social media and press relations
RESULTS	
In fiscal 2020-2021, Telefilm issued 21 press releases and 50 industry advisories. Telefilm and the Executive Director & CEO were featured in dozens of interviews and media stories for Canadian and international audiences throughout the year, both proactively and reactively. Telefilm was diligent in promoting Canadian content via its social media channels, on the RDV Canada website, and by publishing creative videos to showcase a roster of talent.	

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Position Telefilm as Partner of Choice	Ensure transparency by proactively disclosing funding decisions and information on Telefilm’s website
RESULTS	
A commitment to increasing transparency helped Telefilm bolster its organizational reputation. Specifically, these transparency efforts aimed to improve proactive disclosure by sharing all aspects of the organization’s client-facing decision-making.	
In addition to its press releases and industry advisories, Telefilm also kept individuals and stakeholders informed by issuing monthly newsletters that recapped key highlights and news.	

STRATEGIC PRIORITY – ENHANCE THE VALUE OF THE “TELEFILM” AND “CANADA” BRANDS



SEE
IT ALL

BROWSE CANADIAN FILM COLLECTIONS
ON YOUR FAVOURITE STREAMING PLATFORMS

Canadian filmmakers have content on all major streaming platforms—but finding them can be a challenge. To help with the discoverability of Canadian content, Telefilm launched the *See It All* webpage in June 2020. Users can browse [Telefilm.ca/en/SeeItAll](https://www.telefilm.ca/en/SeeItAll) to see what Canadian content is available to stream on popular platforms like the AppleTV app, Crave, Netflix, Amazon Prime Video, CBC Gem, Google Play, YouTube, Cineplex, Hollywood Suite, Microsoft and Kanopy.

Theatrical engagements are also highlighted. French platforms Crave, Illico, Unis and ICI TOU.TV are also available on the page’s French edition, *Plein la vue*. Users can also search for a specific title to see where it can be viewed.

OUTCOME (CONT.)	ACTIONS / DELIVERABLES
Position Telefilm as Partner of Choice	Leverage Telefilm's financial support for Canadian film festivals to promote the industry and Telefilm's role

RESULTS
The new General Admission Stream allocated \$5,000 grants to small festivals that had never received funding from Telefilm. A total of 31 film festivals across Canada received funding under this stream, providing more opportunities for Canadian content to be presented to a variety of audiences.
Telefilm increased its support for training initiatives, and conducted a survey to gather information about existing programs from across the country, including those targeted towards underrepresented creators, in order to better support film industry professionals at all career levels.

SUPPORT FILM FESTIVALS AND INDUSTRY TRAINING
WITH REGIONAL IMPACT AND/OR
REPRESENTING DIVERSITY AND INCLUSION²⁴

INDICATOR	TARGET	2020-2021 RESULTS
# of film festivals and training activities	60 in regions, of which 20 identified as focusing on diversity and inclusion	74 in regions, of which 21 identified as focusing on diversity and inclusion
	18 focusing on diversity and inclusion	29 focusing on diversity and inclusion

GOING FORWARD

Telefilm will be an **ALLY OF CHOICE** by **ADVOCATING** for greater **EQUITY, DIVERSITY** and **INCLUSION** in the audiovisual industry.

‘RETURN-TO-CINEMA’ initiatives will be developed in **COLLABORATION** with theatre organizations and festivals.

Telefilm will **HEIGHTEN** Canada’s international profile as a leader in an **EVER-CHANGING** audiovisual environment and will **EXPAND** the Canadian audiovisual industry’s reputation internationally.

Telefilm will position itself as an **EMPLOYER OF CHOICE** by highlighting its ability to foster an **EXCEPTIONAL EMPLOYEE CULTURE**.

24. The decision-making process took into account Telefilm's objective to fund a balanced portfolio in terms of regional and industry sector representation and diversity of supported festivals' missions (supporting festivals whose primary mission is to showcase the work of creators from underrepresented groups, such as Racialized persons (including Black and People of Colour), members of LGBTQ2+ communities, persons with disabilities, Indigenous persons, women, and members of Official Language Minority Communities. The history, composition and timing of activities supported by the Program are also considered.

STRATEGIC PRIORITY – ENHANCE THE VALUE OF THE “TELEFILM” AND “CANADA” BRANDS

BEING BLACK IN CANADA

In October 2020, the Fabienne Colas Foundation announced that Telefilm would be a major partner in the Foundation’s Being Black in Canada Program—Canada’s largest mentorship, training and creation program entirely dedicated to Black filmmakers.

As a result of this cross-industry partnership, which includes major partners like Netflix, the National Bank and the Canada Media Fund, the 2020 program expanded to include 20 new participants from Montréal, Toronto and Halifax. Over the next two years, the program will extend its reach to Ottawa, Calgary and Vancouver, with an **AIM TO SUPPORT A TOTAL OF 70 NEW FILMMAKERS AND 55 ALUMNI BY 2022.**

Participants in this program benefit from mentorship and training by established experts across multiple areas of film production, including screenwriting, directing, editing and post-production. They are also provided with the opportunity to create individual documentary shorts that address the issue of social integration of people from Black communities in Canada.

Telefilm was also proud to be the presenting partner of the *Being Black In Canada* podcast.



TELEFILM PROVIDED FUNDING FOR 95 FESTIVALS IN FISCAL 2020-2021

Through the Promotion Program, Telefilm provided funding for 95 festivals in fiscal 2020-2021, an increase from 75 in 2019-2020 because of the new General Admission Stream. The addition of these festivals focused on creating greater support for festivals focusing on underrepresented communities, as well as regional film festivals outside of urban centres. Throughout the year, **TELEFILM SUPPORTED NATIONAL FESTIVALS** as they pivoted to online or hybrid formats, allowing audience engagement to continue throughout stay-at-home orders.

Telefilm is proud to promote Canada’s dynamic range of talent and voices through numerous festivals across the country. These include:

- Available Light Film Festival
- CaribbeanTales International Film Festival + Incubator + CineFAM
- Carrousel international du film de Rimouski
- Cinémental
- Emerging Lens Cultural Film Festival
- FAVA FEST
- Festival cinéma du monde de Sherbrooke
- Festival International Présence autochtone (International First Peoples Festival)
- Freeze Frame, the International Film Festival for Kids of All Ages
- imagineNATIVE Film + Media Arts Festival
- Kingston Canadian Film Festival
- Lunenburg Doc Fest
- Montreal International Black Film Festival
- Reel Shorts Film Festival
- Silver Wave Film Festival
- St. John’s International Women’s Film Festival
- Vancouver International South Asian Film Festival



BEST SELLERS

The first feature film by director **LINA ROESSLER**, *Best Sellers* stars **MICHAEL CAINE** and **AUBREY PLAZA**. The film **PREMIERED AS A SPECIAL GALA SCREENING AT THE 2021 BERLIN FILM FESTIVAL**. Universal Pictures Content Group acquired major markets including the U.K., Germany, France and Latin America, among others. Other territories sold include Australia (Rialto Distribution), Russia (CIS) (Top Film Distribution), Greece (Tanweer), Iceland (Myndform), Israel (Red Cape Distribution), the Middle East (Salim Ramia & Co.), Portugal (NOS Lusomundo Audiovisuals) and Turkey (CGV Mars). Mongrel Media will release the film in Canada.

FINANCIAL REVIEW

The purpose of the financial review is to present information supplemental to the financial statements and to report on the Corporation’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. Some figures shown have been rounded. Variances requiring an explanation are based on thresholds set by Telefilm’s Audit and Finance Committee. During this fiscal year, the Board approved budget adjustments to include the impact of COVID-19 on our different programs, including the new funding received. The budget presented in this review is the initial budget, approved in March, as required by the Public Sector Accounting Standards.

HIGHLIGHTS

- Delivery of the COVID-19 Emergency Relief Fund for the audiovisual industry for both Telefilm and the Canada Media Fund;
- Launch and exploitation of the Short-Term Compensation Fund with a dedicated team;
- Operating and administrative expenses stable compared to the previous fiscal year;
- Management expense ratio at an historically low level of 4.1%.

<i>In thousands of dollars</i>	2020-2021	2019-2020	Variance		
			\$	%	
Development of the Canadian audiovisual industry	55,729	78,338	(22,609)	(29)	1
Promotional support in Canada and abroad	20,395	23,850	(3,455)	(14)	2
COVID-19 Emergency Relief Fund	29,654	–	29,654	–	3
Short-Term Compensation Fund	279	–	279	–	4
	106,057	102,188	3,869	4	
Operating and administrative expenses	26,668	26,044	624	2	
	132,725	128,232	4,493	4	
Revenues	19,561	22,697	(3,136)	(14)	5
	113,164	105,535	7,629	7	
Parliamentary appropriation	132,308	109,379	22,929	21	6
Surplus for the year	19,144	3,844	15,300	398	

VARIANCES			
1	Development of the Canadian audiovisual industry	↘ \$22.6 million	Mostly related to the impact of COVID-19 on filming capacity of the industry for the Production programs.
2	Promotion support in Canada and abroad	↘ \$3.5 million	Mostly related to international festivals and events that were cancelled or held virtually due to COVID-19.
3	COVID-19 Emergency Relief Fund	↗ \$29.7 million	The Government of Canada asked the Corporation to administer the COVID-19 Emergency Relief Fund to support the Canadian audiovisual sector.
4	Short-Term Compensation Fund	↗ \$0.3 million	The Government of Canada announced a new fund to compensate the lack of insurance coverage in the audiovisual industry due to the COVID-19 pandemic.
5	Revenues	↘ \$3.1 million	Negative impacts due to COVID-19, on investment revenues and recoveries and reduction of contributions to promotional activities since international festivals, markets and events were cancelled or held virtually.
6	Parliamentary appropriation	↗ \$22.9 million	Mostly related to the government announcement of a COVID-19 Relief Fund to support the Canadian audiovisual sector.

ASSISTANCE EXPENSES

Assistance expenses, outside of the two new funds to support the audiovisual industry during the COVID-19 pandemic, were lower than both the budget and the prior fiscal year. The Production programs, at \$36.8 million is at a historically low level. Reallocations took place during the year to adapt to the needs of audiovisual industry during the COVID-19 pandemic.

		2020-2021	2019-2020	Variance				
				Budget		Prior year		
<i>In thousands of dollars</i>	Budget			\$	%	\$	%	
Production	60,380	36,761	64,351	23,619	39	(27,590)	(43)	1
Development	6,881	11,471	6,700	(4,590)	(67)	4,771	71	2
Talent to Watch	3,000	2,727	3,820	273	9	(1,093)	(29)	3
Theatrical documentary	2,100	2,350	1,080	(250)	(12)	1,270	118	4
Eurimages	1,700	1,614	1,648	86	5	(34)	(2)	
Screen Offices	200	475	90	(275)	(138)	385	428	5
Coproductions								
(Recommendations)	350	331	549	19	5	(218)	(40)	6
Innovation – Production	–	–	100	–	–	(100)	(100)	
	74,611	55,729	78,338	18,882	25	(22,609)	(29)	
Promotion – National and International activities	13,300	11,785	13,956	1,515	11	(2,171)	(16)	7
Marketing	8,090	6,909	7,758	1,181	15	(849)	(11)	8
Theatrical exhibition	500	1,189	423	(689)	(138)	766	181	9
Participation to international festivals and events	900	464	737	436	48	(273)	(37)	10
Export assistance	800	48	787	752	94	(739)	(94)	11
Innovation – Promotion	–	–	189	–	–	(189)	(100)	12
	23,590	20,395	23,850	3,195	14	(3,455)	(14)	
COVID-19 Emergency Relief Fund	–	29,654	–	(29,654)	–	29,654	–	13
Short-Term Compensation Fund	–	279	–	(279)	–	279	–	14
	98,201	106,057	102,188	(7,856)	(8)	3,869	4	

VARIANCES				
1	Production	Current fiscal \searrow than budget	\$23.6 million	COVID-19 has had a significant impact in terms of budget achievement. A general slowdown in the industry explains the low level of activity.
		Current fiscal \searrow than prior fiscal	\$27.6 million	
2	Development	Current fiscal \nearrow than budget	\$4.6 million	Important increase in the number of applications signed and a new stream for Racialized groups.
		Current fiscal \nearrow than prior fiscal	\$4.8 million	
3	Talent to Watch	Current fiscal \searrow than prior fiscal	\$1.1 million	The initial budget was reduced compared to the previous fiscal.
4	Theatrical Documentary	Current fiscal \nearrow than budget	\$0.3 million	Increased support on some projects.
		Current fiscal \nearrow than prior fiscal	\$1.3 million	

5	Screen Offices	Current fiscal \nearrow than budget	\$0.3 million	Mostly related to an increase in the allocation to the Indigenous Screen Office and a new allocation to the Black Screen Office.
		Current fiscal \nearrow than prior fiscal	\$0.4 million	
6	Coproductions (Recommendations)	Current fiscal \searrow than prior fiscal	\$0.2 million	Process efficiency achieved through Dialogue.
7	Promotion – National and international activities	Current fiscal \searrow than budget	\$1.5 million	Cancellation of face-to-face international events and the holding of virtual venues resulted in a decrease in expenditures while different measures were put in place on national promotion to better support clientele during the pandemic.
		Current fiscal \searrow than prior fiscal	\$2.2 million	
8	Marketing	Current fiscal \searrow than budget	\$1.2 million	A negative amendment of \$1.1 million and the closure of movie theatres due to COVID-19 resulted in a decrease in funding for national marketing campaigns.
		Current fiscal \searrow than prior fiscal	\$0.8 million	
9	Theatrical exhibition	Current fiscal \nearrow than budget	\$0.7 million	Enhanced amount for each application to compensate the effect of COVID-19 on movie theaters and increase in the number of applications received.
		Current fiscal \nearrow than prior fiscal	\$0.8 million	
10	Participation to international festivals and events	Current fiscal \searrow than budget	\$0.4 million	Due to COVID-19, travel was not covered as international festivals and events took place virtually.
		Current fiscal \searrow than prior fiscal	\$0.3 million	
11	Export assistance	Current fiscal \searrow than budget	\$0.8 million	Due to COVID-19, the program was not open in 2020-2021. The amount represents projects carried over from the previous fiscal year.
		Current fiscal \searrow than prior fiscal	\$0.7 million	
12	Innovation – Promotion	Current fiscal \searrow than prior fiscal	\$0.2 million	Program was not open in 2020-2021.
13	COVID-19 Emergency Relief Fund	Current fiscal \nearrow than budget	\$29.7 million	The Government of Canada announced the COVID-19 Emergency Relief fund to support the Canadian audiovisual sector and asked the Corporation to administer it.
		Current fiscal \nearrow than prior fiscal	\$29.7 million	
14	Short-Term Compensation Fund	Current fiscal \nearrow than budget	\$0.3 million	The Government of Canada announced a new fund to compensate the lack of insurance coverage in the audiovisual industry during the COVID-19 pandemic.
		Current fiscal \nearrow than prior fiscal	\$0.3 million	

Outlook

For the incoming fiscal year, the Corporation expects the Production Program to get back to a normal level. In addition, the Short-Term Compensation Fund was renewed for 2021-2022 for an amount of \$149 million.

OPERATING AND ADMINISTRATIVE EXPENSES

Total operating and administrative expenses are stable compared to the budget and prior year. Salaries and employee benefits account for nearly 73% of operating and administrative expenses.

In thousands of dollars		Budget	2020-2021	2019-2020	Variance			
					Budget		Prior year	
					\$	%	\$	%
Salaries	19,565	19,459	18,599	106	1	860	5	
Rent	2,030	1,981	1,986	49	2	(5)	–	
Professional services	1,710	1,854	1,592	(144)	(8)	262	16	1
Information technology	1,403	1,584	1,659	(181)	(13)	(75)	(5)	2
Amortization and write-down of tangible assets	845	854	874	(9)	(1)	(20)	(2)	
Office expenses	675	741	571	(66)	(10)	170	30	3
Publications	221	185	129	36	16	56	43	
Travel	871	10	634	861	99	(624)	(98)	4
	27,320	26,668	26,044	652	2	624	2	

VARIANCES				
1	Professional services	Current fiscal ⤴ than prior fiscal	\$0.3 million	Mainly due to non-recurring expenses related to an increase in the workload and surge in the need for translators, the pandemic having increased the number of internal and external communications.
2	Information technology	Current fiscal ⤴ than budget	\$0.2 million	In general, COVID-19 required additional outsourced IT services and fees related to the delocalization of all employees.
3	Office expenses	Current fiscal ⤴ than prior fiscal	\$0.2 million	Office equipments and supplies to adapt to teleworking and additional training costs.
4	Travel	Current fiscal ⤵ than budget	\$0.9 million	Significant reduction in travel expenses due to COVID-19 restrictions.
		Current fiscal ⤵ than prior fiscal	\$0.6 million	

GOVERNMENT FUNDING AND REVENUES

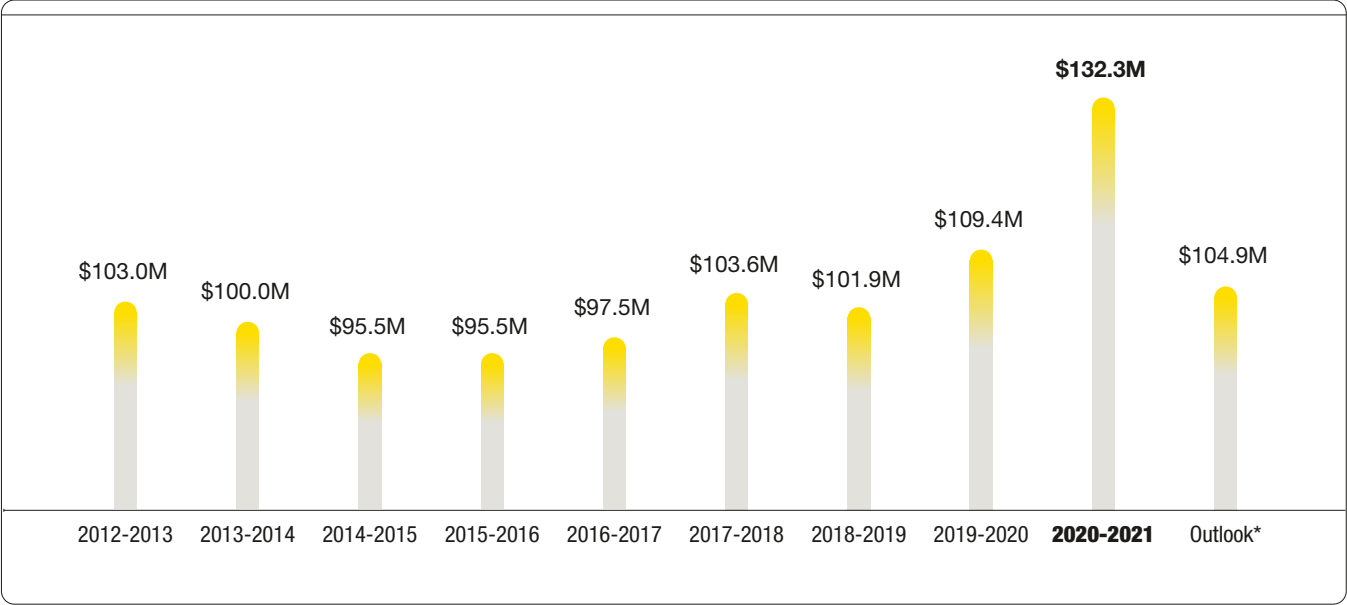
In thousands of dollars		2020-2021	2019-2020	Variance				
				Budget		Prior year		
				\$	%	\$	%	
Parliamentary appropriation	101,879	132,308	109,379	30,429	30	22,929	21	1
Management fees from the CMF	10,137	9,644	9,619	(493)	(5)	25	–	
Investment revenues and recoveries	10,000	7,975	9,392	(2,025)	(20)	(1,417)	(15)	2
Talent Fund	2,251	1,851	2,291	(400)	(18)	(440)	(19)	3
Contributions to promotional activities	725	52	1,341	(673)	(93)	(1,289)	(96)	4
Interest and other revenues	75	39	54	(36)	(48)	(15)	(28)	
	125,067	151,869	132,076	26,802	21	19,793	15	

VARIANCES				
1	Parliamentary appropriation	Current fiscal ⤴ than budget	\$30.4 million	Mostly related to the government announcement, after the initial budget, of a COVID-19 Emergency Relief Fund to support the audiovisual industry for an amount of \$29.7 million.
		Current fiscal ⤴ than prior fiscal	\$22.9 million	Increased amount for the COVID-19 Emergency Relief Fund of \$29.7 million, offset by a non-recurring amount, last fiscal year, of \$7.5 million for the Production Program.
2	Investment revenues and recoveries	Current fiscal ⤵ than budget	\$2.0 million	Negative impacts due to COVID-19 general shutdown.
		Current fiscal ⤵ than prior fiscal	\$1.4 million	
3	Talent Fund	Current fiscal ⤵ than budget	\$0.4 million	Decrease of donations due to COVID-19 and lower recognition to revenues of contribution subject to external restriction.
		Current fiscal ⤵ than prior fiscal	\$0.4 million	
4	Contributions to promotional activities	Current fiscal ⤵ than budget	\$0.7 million	Reduction of revenues since international festivals, markets and events were held virtually or cancelled due to COVID-19. Furthermore, last fiscal, some revenues were accounted for a non-recurring event.
		Current fiscal ⤵ than prior fiscal	\$1.3 million	

Outlook

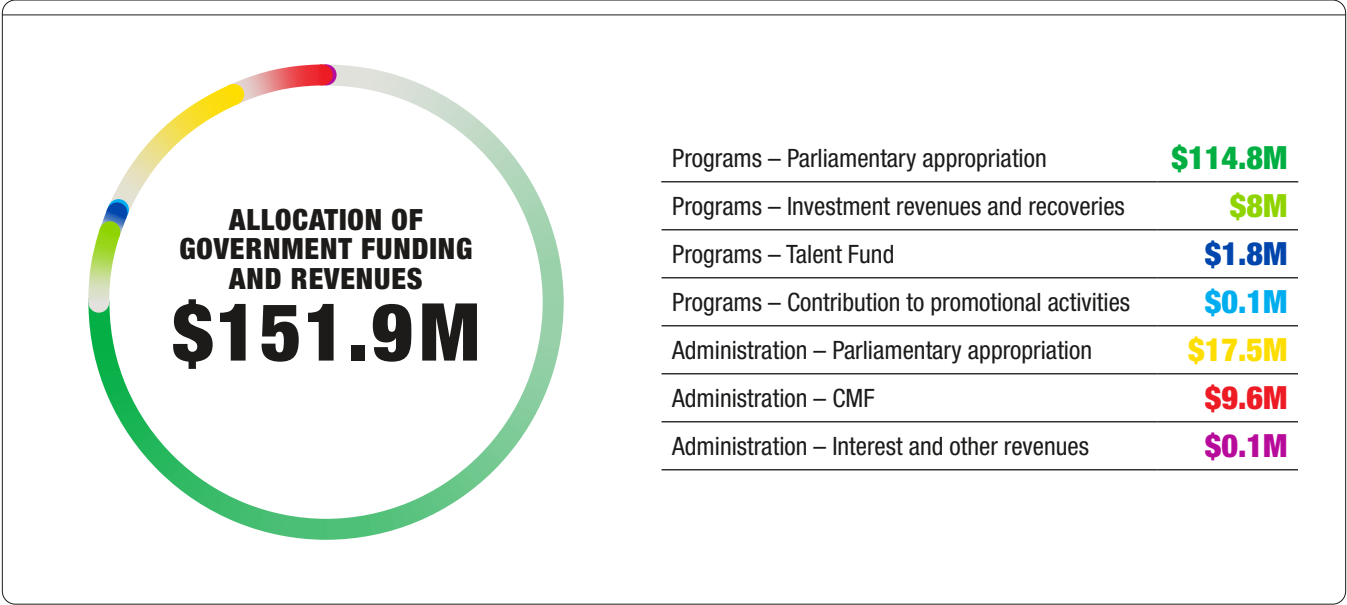
In the 2021-2022 federal budget, the government announced an additional \$105 million in government funding over three fiscal years. Furthermore, the Corporation expects that revenues from its investments and recoveries of advance will still be negatively impacted.

Parliamentary appropriation



* The outlook amount presented here, as well as the one on the Summary of last fiscal years on the last page of this section, does not include the amount announced in the Federal budget in April 2021, since the Corporation's budget was approved in March.

The following chart shows the breakdown of our funding sources



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 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.

<i>In thousands of dollars</i>	2020-2021	2019-2020
Cost of operations	132,725	128,232
Adjustments affecting the use of parliamentary appropriation:		
Assistance expenses funded by accumulated investment revenues and recoveries	–	(8,851)
Assistance expenses adjustment where parliamentary appropriation eligibility criterias have been met	11,116	4,972
Contributions to promotional support activities	(52)	(1,341)
Assistance expenses funded by the Talent Fund	(2,506)	(2,310)
Prepaid expenses	446	(651)
Operating expenses funded by the CMF	(9,644)	(9,619)
Other administrative adjustments	300	(300)
Acquisitions of property and equipment	827	201
Salary recovery for payment in arrears transition	(39)	(52)
Write-down of tangible assets	–	(46)
Amortization	(854)	(828)
Operating and administrative expenses funded by interest	–	(54)
Employee future benefits	(11)	26
Parliamentary appropriation used	132,308	109,379
Parliamentary appropriation expired	51,548	–
Parliamentary appropriation authorized	183,856	109,379

The Corporation asked to reprofile the admissible amount of the lapsed funds to the next fiscal year.

STATEMENT OF FINANCIAL POSITION AS AT MARCH 31

The surplus for the year increased the net financial assets by more than \$18.7 million, representing a rise of 159%.

<i>In thousands of dollars</i>	2020-2021	2019-2020	Variance		
			\$	%	
Financial assets					
Due from Consolidated Revenue Fund	67,986	56,974	11,012	19	1
Cash – Talent Fund	365	896	(531)	(59)	2
Accounts receivable	2,608	2,744	(136)	(5)	
Receivable from the CMF	671	2,792	(2,121)	(76)	3
Liabilities					
Accounts payable and accrued liabilities	2,980	3,022	(42)	(1)	
Deferred revenues – Talent Fund	117	–	117	–	
Financial assistance program obligations	37,230	47,817	(10,587)	(22)	4
Liabilities for employee future benefits	778	767	11	1	
Net financial assets	30,525	11,800	18,725	159	
Non-financial assets					
Tangible capital assets	5,325	5,352	(27)	(1)	
Prepaid expenses	949	503	446	89	5
Accumulated surplus	36,799	17,655	19,144	108	

VARIANCES			
1	Due from Consolidated Revenue Fund	↗ \$11.0 million	The Corporation didn’t use the cashflows generated by its revenues to finance its operations.
2	Cash – Talent Fund	↘ \$0.5 million	Lower revenues and higher level of payments on contracts.
3	Receivable from the CMF	↘ \$2.1 million	Management fees are now invoiced and collected monthly.
4	Financial assistance program obligations	↘ \$10.6 million	Mainly related to a lower level of commitment during the year on the Corporation's regular programs.
5	Prepaid expenses	↗ \$0.4 million	Mostly related to timing differences in the payments of some administrative expenses.

SUMMARY OF PAST FISCAL YEARS

	Outlook (initial budget) 2021-2022	2020-2021	2019-2020	2018-2019	2017-2018	2016-2017	2015-2016	2014-2015	2013-2014	2012-2013	2011-2012
<i>In millions of dollars</i>											
RESULTS											
Assistance expenses											
Production	52.3	36.8	64.4	67.3	71.0	68.1	57.7	58.7	63.4	64.9	64.4
Development	6.9	11.5	6.7	6.4	7.1	6.3	5.8	7.8	9.2	9.2	7.7
Talent to watch	2.2	2.7	3.8	5.5	2.0	2.2	1.9	1.4	1.0	–	–
Theatrical documentary	2.1	2.3	1.1	2.2	1.7	0.1	1.1	0.7	0.7	0.6	0.9
Eurimages	1.7	1.6	1.6	1.6	1.4	1.1	–	–	–	–	–
Screen Offices	0.4	0.5	0.1	0.1	–	–	–	–	–	–	–
Coproduction (Recommendations)	0.4	0.3	0.5	0.5	0.5	0.5	0.5	0.5	0.4	0.5	0.6
Innovation-Production	–	–	0.1	0.3	0.4	0.2	–	–	–	–	–
Promotion – National and international activities	10.5	11.8	14.0	14.8	14.4	–	–	–	–	–	–
Marketing	7.0	6.9	7.8	8.8	6.9	10.0	17.5	10.7	8.7	12.7	13.3
Theatrical exhibition	1.0	1.2	0.4	0.4	–	–	–	–	–	–	–
Participation to international festivals and events	0.7	0.4	0.7	0.6	0.7	0.7	0.5	0.5	0.4	0.5	0.3
Export assistance	0.8	0.1	0.8	0.2	0.1	0.1	–	–	–	–	–
Innovation – Promotion	–	–	0.2	–	0.2	0.6	–	–	–	–	–
Promotion – National activities	–	–	–	–	–	7.8	6.9	6.4	6.3	6.6	6.8
Promotion – International activities	–	–	–	–	–	4.0	3.8	3.7	3.3	3.3	3.4
	86.0	76.1	102.2	108.7	106.4	101.7	95.7	90.4	93.4	98.3	97.4
COVID-19 Emergency Relief Fund	–	29.7	–	–	–	–	–	–	–	–	–
Short Term Compensation Fund	–	0.3	–	–	–	–	–	–	–	–	–
	86.0	106.1	102.2	108.7	106.4	101.7	95.7	90.4	93.4	98.3	97.4
Operating and administrative expenses	32.6	26.7	26.0	26.0	25.6	24.1	24.5	23.7	25.4	26.5	27.9
Government funding and revenues											
Parliamentary appropriation	104.9	132.3	109.4	101.9	103.6	97.5	95.5	95.5	100.0	103.0	105.7
Management fees from the Canada Media Fund	10.8	9.6	9.6	10.1	9.4	11.0	10.0	10.0	9.8	10.1	10.0
Investment revenues and recoveries	2.2	8.0	9.4	10.3	10.7	14.0	12.1	10.5	12.2	12.5	11.6
Talent Fund	0.5	1.8	2.3	2.6	2.5	2.6	2.7	1.8	0.1	–	–
Contributions to promotional assistance activities	0.3	0.1	1.3	1.4	1.2	1.1	0.7	0.9	0.8	0.9	1.0
Interest and other revenues	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.3	0.1	0.2	0.1
	118.8	151.9	132.1	126.4	127.5	126.3	121.1	119.0	123.0	126.7	128.4
Surplus / (Deficit)	0.2	19.1	3.9	(8.3)	(4.5)	0.5	0.9	4.9	4.2	1.9	3.1
FINANCIAL POSITION											
Financial assets											
Due from Consolidated Revenue Fund		68.0	57.0	56.6	66.4	61.7	57.1	47.6	49.1	45.6	41.1
Cash – Talent Fund		0.3	0.9	0.7	1.5	0.6	1.0	0.5	0.2	–	–
Accounts receivable		2.6	2.7	3.7	2.5	3.0	2.3	4.2	3.1	2.6	4.0
Receivable from the Canada Media Fund		0.7	2.8	3.0	3.0	3.3	3.3	3.3	2.7	3.0	2.6
Loan		–	–	–	0.2	0.2	0.7	0.7	–	–	–
Liabilities											
Accounts payable and accrued liabilities		3.0	3.0	2.8	2.9	3.2	2.7	2.3	2.0	2.1	1.6
Deferred revenues – Talent Fund		0.1	–	–	–	–	–	0.2	–	–	–
Special termination benefits		–	–	–	–	–	–	–	–	0.3	0.1
Financial assistance program obligations		37.2	47.8	53.8	55.3	45.2	39.6	32.3	35.8	33.7	33.9
Liabilities for employee future benefits		0.8	0.8	0.8	0.8	0.8	0.7	0.8	1.0	2.3	2.0
Net financial assets		30.5	11.8	6.6	14.6	19.6	21.4	20.7	16.3	12.8	10.1
Non-financial assets											
Tangible capital assets		5.3	5.3	6.0	6.0	4.7	2.3	2.6	1.8	1.6	2.2
Prepaid expenses		1.0	0.5	1.2	1.5	2.3	2.4	1.9	2.2	1.7	1.9
Accumulated surplus		36.8	17.6	13.8	22.1	26.6	26.1	25.2	20.3	16.1	14.2



MY VERY OWN CIRCUS *(MON CIRQUE À MOI)*

MYRIAM BOUCHARD's début feature *My Very Own Circus (Mon cirque à moi)* opened in Quebec cinemas in August 2020, where it **GROSSED OVER \$700,000**. Both *La Presse* and *Le Devoir* dubbed it "**A CHARMING FILM.**"

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. FOCUS IS PLACED ON IDENTIFYING AND MITIGATING RISKS THAT COULD IMPEDE THE DELIVERY OF OUR STRATEGIC AND CORPORATE PLAN PRIORITIES.

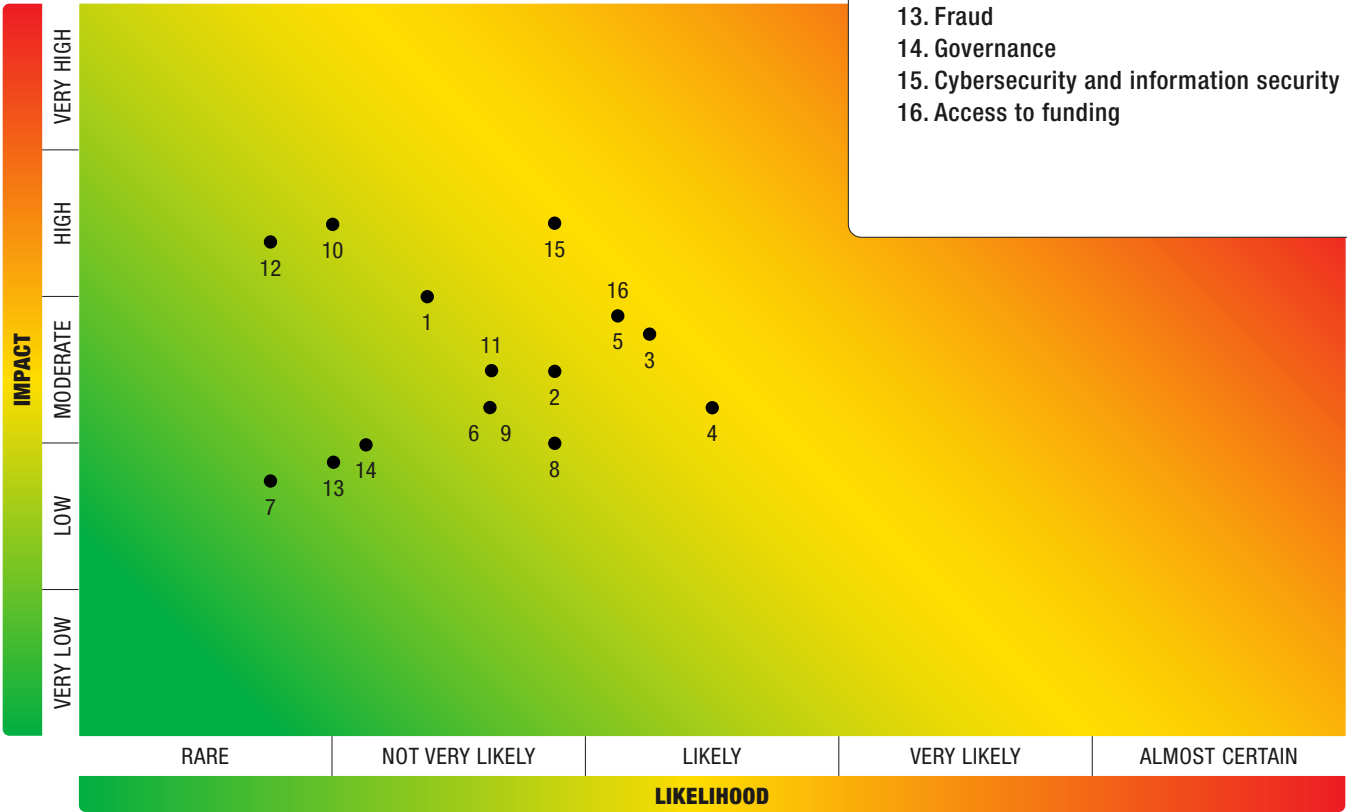
The Risk Management Committee is responsible for identifying and evaluating risks and ensuring that adequate mitigation measures are in place. The committee is chaired by the Executive Director & CEO and composed of all members of the Executive Leadership Team. Risks were reviewed biannually, and management considers both internal and external factors and their potential impact. The Executive Director & CEO reports on risk assessment to the Board of Directors.

Telefilm has undertaken a modernization of its risk management during the year. This modernization includes simplification, consolidation and optimization of risk management, and determination of its risk appetite and tolerance. The frequency of meetings of the Risk Management Committee will increase from two a year to quarterly in 2021-2022. The risk assessment has been refined with greater details in terms of impact and likelihood.

The following matrix discloses the current residual risks.



RESIDUAL RISKS HEATMAP



1. Funding program management
2. Representation – Programs
3. Available funding
4. Discoverability and promotion
5. Telefilm's added value (perception)
6. Representation – Workplace
7. Health, travel and work organization
8. Talent management
9. Strategic plan
10. Services agreement
11. Business continuity
12. Financial management
13. Fraud
14. Governance
15. Cybersecurity and information security
16. Access to funding



RISK IDENTIFICATION

In addition, Telefilm’s risk identification methodology also evolved during the year by refocusing on the principal risks, by reviewing the relevance of the risks, scenarios and mitigation measures. Risk assessment considers the following:

- Inherent risk
- Risk scenarios
- Mitigation measures and their efficiency
- Residual risk
- Tolerance threshold

The following table provides an excerpt of risks monitored during this fiscal year:

RISKS	MITIGATION MEASURES	SEVERITY OF THE RESIDUAL RISK
TALENT MANAGEMENT	• Alignment of employee performance objectives with corporate plan	
	• Recruitment efforts to fill additional positions and temporary vacant positions	MEDIUM
	• Performance monitoring simplified and carried out biannually	
STRATEGIC PLAN	• Corporate plan defined and performance indicators updated	
	• Prioritization of strategic projects	LOW
	• Planning and process to follow-up on achievement of strategic projects	
BUSINESS CONTINUITY	• New Business Continuity scenarios are being tested annually to ensuring pertinence	MEDIUM
	• Migration of all critical applications to managed cloud platforms	

CORPORATE SOCIAL RESPONSIBILITY

Throughout the pandemic, Telefilm was able to look for new ways of meeting its corporate social responsibility (CSR) objectives, while also building on key successes from the previous year. Fostering an ecosystem that is equitable, diverse and inclusive was a key area of focus at Telefilm, as was enhanced client satisfaction and economic support.

Employee wellness also played a central role, as all employees continued to work remotely throughout the pandemic.








For fiscal 2020-2021, results are reported at:

SOCIAL

THEME	INDICATOR	RESULTS	NOTES
DIVERSITY AMONG EMPLOYEES	% of employees self-declaring as a member of an underrepresented community	<p>As of December 2020, self-identification among Telefilm employees is as follows²⁵:</p> <ul style="list-style-type: none">Women: 75.5% (vs 50.3% market availability)Indigenous: 2.1% (vs 1.7% market availability)Racialized persons (Black and People of Colour): 21.8% (vs 22.7% market availability)Persons with disabilities: 1.1% (vs 8.3% market availability)	<p>Telefilm has committed to a minimum 50% representation of new hires across the organization from underrepresented identities by 2023 (Black, Indigenous, Racialized persons, Persons with disabilities, LGBTQ2+ persons), as well as ensure a minimum of 30% representation of new management hires across Telefilm from underrepresented identities by 2023.</p>

25. This representation includes permanent staff members (full-time or part-time) and those with a contract of at least 12 weeks. These numbers do not include staff in long-term absence and those with contracts of less than three months, consultants or Telefilm's Board of Directors.

SOCIAL (CONT.)

THEME	INDICATOR	RESULTS	NOTES
LEADERSHIP TRAINING	Enhanced training for Executive Leadership Team and senior management	Completed	<p>Resilience training and coaching for Executive Leadership Team members were done through external providers.</p> <p>Training in management skills development and soft skills were offered to managers, such as resilience leadership and effective communication.</p>
EMPLOYEE INVESTMENT	% of payroll invested in employee training	1.2%	<p>The spending levels for employee training are below Telefilm's current objective of 2% of payroll for fiscal 2020-2021.</p>
DIVERSITY AND INCLUSION	Engagement with new consultations, focusing on Equity, Diversity and Inclusion	Telefilm has engaged with a variety of organizations focusing on enhancing the inclusion measures with the Corporation.	<p>An Inclusive Communications Audit is currently underway by AndHumanity Inclusive Communications, to enhance Telefilm's external communications channels.</p> <p>As an Employer Partner with the Canadian Centre for Diversity and Inclusion (CCDI), Telefilm employees enjoy free attendance at webinars, such as "Inclusive Leadership" and "Gender Expression Versus Gender Identity," and access to the CCDI library.</p> <p>Telefilm receives trainings and consultations from individuals such as renowned equity and inclusion consultant, Dr. Myrna Lashley, and organizations like Future Ancestors.</p> <div></div>
WELLNESS	Employee wellness	Telefilm encouraged the importance of health and safety. The HR team launched a health and wellness program to support employees during the pandemic, which offered virtual mental health awareness and support, as well as access to virtual physical training and education on nutrition.	<div></div>

SOCIAL (CONT.)

THEME	INDICATOR	RESULTS	NOTES
CLIENT	Client user experience	Telefilm is reviewing its core client satisfaction indicator to remain relevant in today's circumstances.	A series of 10 client insight surveys were also sent to get enhanced feedback, which focused on training programs, inclusive communications, and international client needs.
CLIENT	Client engagement	Increased engagement opportunities with at-home virtual webinars.	<p>Telefilm completed its pan-Canadian consultations on the Success Index, Development Program and Talent to Watch Program in a virtual format, allowing participation from coast-to-coast-to-coast, resulting in unparalleled participation. Over 800 participants attended six public forums.</p> <p>Telefilm held six virtual information sessions to help educate clients with the launch of the updated Production Program in February 2021.</p> <p>Webinars were held in both Official Languages to inform clients about the COVID-19 Emergency Relief Fund, as well as answer questions.</p> <p>Canada Media Fund Programs Administrator held pan-Canadian regional outreach sessions and one-on-one meetings with industry members took place in a virtual format this year, due to the pandemic. Sessions were offered in both Official Languages over the course of several days.</p>
CLIENT	Number of complaints	43 formal complaints	Telefilm has a formal complaint process for its clients that supplements existing mechanisms included in Telefilm's service charter . During fiscal 2020-2021, 43 new formal complaints were handled under this procedure.
EMPLOYEE	Employee satisfaction	Satisfaction score of 4.1 on 5	Telefilm's internal "Comment ça va?" / "How are things going?" survey, focusing on employees' satisfaction and well-being during COVID-19 work-from-home protocols.

SOCIAL (CONT.)

THEME	INDICATOR	RESULTS	NOTES
COMMUNITY	Investment in the community a) deliver diversity and inclusion objectives through our programs	Administered COVID-19 Emergency Relief Fund, with over \$15.6M going to underrepresented groups Enhanced access and equity in key funding programs	<p>Including over \$4.2M to Racialized communities.</p> <p>New Racialized Stream (Black and People of Colour) in Development Program launched in October 2020.</p> <p>Updates to the Production Program to support greater equity and representation in storytelling that reflects greater diversity from underrepresented communities.</p> <p>To create a greater access to major industry events, Telefilm provided passes to international virtual festivals such as Cannes, MIFA and MIPCOM to producers from underrepresented communities.</p> <p>To learn more, see page 57 for all the results regarding Telefilm's equity, diversity and inclusion initiatives.</p>
	b) average annual expenditure of \$4M	Support for Indigenous creators	<p>Telefilm continues its commitment of \$4M a year to fund projects by filmmakers from Indigenous communities nationwide through the Indigenous Stream. The projects are assessed by an external all-Indigenous jury.</p> <p>Telefilm continues to support additional Indigenous creators and their work through various funding programs.</p>

ETHICAL

THEME	INDICATOR	RESULTS	NOTES
BEST PRACTICES IN DIVERSITY	% of employees trained	100%	All employees received anti-racism training, with fourteen workshops held in both Official Languages.
BEST PRACTICES IN ETHICAL BEHAVIOUR	% of employees trained in ethical practices	100%	All employees participated in mandatory training and assessment regarding their obligations pertaining to ethics, information security, transparency, privacy and prevention of conflicts of interest. All employees sign an annual statement declaring that they will comply with Telefilm's Code of Conduct and Policy on Conflict of Interest and Post-Employment.
	Updated Respect in the Workplace Policy	Completed	Focus groups and interviews were conducted as part of reviewing the Respect in the Workplace Policy, which launched in December 2020. Training on harassment and discrimination will follow.
TRANSPARENCY	Enhanced transparency in external communications	Ongoing	Telefilm is committed to improving proactive disclosure in communicating all aspects of client-facing decision-making. Telefilm issued 21 press releases and 50 industry advisories in 2020-2021. Minutes from the pan-Canadian consultations and the various working groups are now made available on Telefilm's website.

ECONOMIC

THEME	INDICATOR	RESULTS	NOTES
ECONOMIC IMPACT	Jobs created	In 2019-2020, the Canadian film and television production sector generated 244,500 jobs. ²⁶	At the time of writing, it is still too early to fully assess the economic impact of the COVID-19 pandemic. The Canadian audiovisual industry continues to be significantly affected, with, among other things, the interruption or reduction of film shoots across the country, the cancellation of domestic and international festivals and events, and the closure of movie theatres. The sector's entire value chain continued to suffer from the pandemic in fiscal year 2020-2021.

ECO-RESPONSIBILITY

THEME	INDICATOR	RESULTS	NOTES
MINIMIZING TELEFILM'S ENVIRONMENTAL IMPACT	To be determined	As part of its corporate social responsibility objectives, Telefilm has set out to minimize its environmental footprint. Initiatives are in development.	Telefilm's promotional initiatives are green-focused: the Canada pavilions will be built sustainably, and source environmentally friendly promotional materials, wherever possible. In January 2021, Telefilm migrated to a cloud-based billing application, creating paper-free billing. Telefilm performed a comparative analysis to evaluate best organizational practices for sustainability and green initiatives in the private sector and the audiovisual industry. Next steps include retaining a consultant to establish targets and performance measures to help reduce climate change, as well industry consultations on eco-responsibility.

26. Profile 2020: Economic Report on the Screen-Based Media Production Industry in Canada, Canadian Media Producers Association.



STATELESS

Following its world premiere at the 2020 Tribeca Film Festival, **MICHÈLE STEPHENSON's** *State/less* was awarded the **SPECIAL JURY PRIZE FOR CANADIAN FEATURE DOCUMENTARY** at the 2020 Hot Docs Canadian International Documentary Festival in Toronto, the **BEST FEATURE DOCUMENTARY AWARD** from the Blackstar Film Festival in Philadelphia, and was nominated for the Ted Rogers Best Feature Length Documentary Award at the 2021 Canadian Screen Awards.

TALENTFUND

SUPPORTING THE NEXT GENERATION OF CANADIAN FILMMAKERS

The Talent Fund is a private donation fund dedicated to supporting and nurturing emerging storytellers. Administered by Telefilm Canada and led by a national Advisory Committee, the Fund and its donors from across the country have raised \$17 million since 2012, helping to launch careers and bring 166 films and stories to life—films that have won nearly 160 awards in Canada and abroad.

The objective of Telefilm’s Talent to Watch program, supported by the Talent Fund, is to:

- support first-time filmmakers from across the country
- help emerging talent in the development of their professional portfolio
- prioritize emerging creators from underrepresented communities
- foster a culture of mentorship

YEAR IN REVIEW

- Telefilm Canada invested \$2.7M in Talent to Watch, including \$1.6M from Talent Fund partners and donors
- 17 films were funded
- In total, the Talent Fund raised \$1.97M—to provide direct project support as well as the promotion of emerging talent
- Talent to Watch increased its individual project support from \$125,000 to \$150,000 for each filmmaking team

This year has been incredibly challenging for the industry, as creators struggled with filming restrictions and festivals shifted online, limiting artist exposure after years of hard work. Now more than ever, the Talent Fund is committed to supporting diverse, emerging filmmakers at a foundational point in their young careers.

LA MARINA

After premiering at the 2020 Fantasia Film Festival, **ÉTIENNE GALLOY** and **CHRISTOPHE LEVAC**’s *La Marina* received two prizes at the Whistler Film Festival, with Fred Gervais-Dupuis winning Best Cinematography in a Borsos Film for providing “an atmospheric, poetic take on the banality of teenage life.” An honorable mention for Best Performance in a Borsos Competition Film Award went to star Rémi Goulet, with the jury lauding his “outstanding, naturalized and youthful performance.”

**TWO PRIZES
AT THE WHISTLER
FILM FESTIVAL**



ISLANDS

MARTIN EDRALIN’s feature directorial debut *Islands* premiered as an Official Selection in the 2021 SXSW Film Festival, where the film was awarded a Special Jury Recognition for Breakthrough Performance for lead actor **ROGELIO BALAGTAS**.

**OFFICIAL
SELECTION
2021 SXSW
FILM FESTIVAL**



THERE’S NO PLACE LIKE THIS PLACE, ANYPLACE

Chronicling the transformation of the iconic Toronto landmark Honest Ed’s, **LULU WEI**’s *There’s No Place Like This Place, Anyplace* screened at virtual festivals across Canada following the film’s premiere at the 2020 Hot Docs Canadian International Documentary Festival, where it won a Rogers Audience Award.

**PREMIERED
AT THE 2020
HOT DOCS**



2020-21 HIGHLIGHTS

VIOLATION, directed by **MADELEINE SIMS-FEWER** and **DUSTY MANCINELLI**, received the RBC Emerging Canadian Artist Award at CIFF and the Emerging Canadian Director Award at VIFF, and was named the Best Canadian Film of 2020 by the Vancouver Film Critics Circle. It also earned five 2021 Canadian Screen Award nominations, including the John Dunning Best First Feature Film Award.

JESSIE ANTHONY's **BROTHER , I CRY** premiered at VIFF, where it also won the BC Emerging Filmmaker Award. It went on to win the Audience Choice Award at the imagineNATIVE Film + Media Arts Festival.

BONE CAGE, directed by **TAYLOR OLSON**, debuted at FIN and won awards in all its eligible categories, including the Gordon Parsons Award for Best Atlantic Feature. The film received two 2021 Canadian Screen Award nominations, including one for adapted screenplay.

LULU WEI and **ALI WEINSTEIN** won one of five Rogers Audience Awards at Hot Docs 2020 for **THERE'S NO PLACE LIKE THIS PLACE, ANYPLACE**. A broadcast version of the documentary was commissioned by the CBC and received two 2021 Canadian Screen Award nominations for directing and writing.

After premiering at the Inside Out LGBT Film Festival, **DENIS THERIAULT** and **GHARRETT PATRICK PAON**'s six-part digital series **I AM SYD STONE** landed domestic distribution and international sales with LevelFILM.

ISLANDS, by **MARTIN EDRALIN**, made its world premiere at SXSW 2021, where actor Rogelio Balagtas earned the Special Jury Recognition for Breakthrough Performance in the narrative feature competition. The film was the first-ever Filipino-language narrative feature to premiere at the festival.

NEEGAN TRUDEL's **VACARME** premiered at the Cinemania Film Festival and received two 2021 Canadian Screen Award nominations: Best Actress (Rosalie Pépin) and the John Dunning Best First Feature Award.

NICOLAS LÉVESQUE's **THE FREE ONES** (*Les Libres*) received the Cineli Digital Award at Cannes Docs and two nominations for the 2021 Canadian Screen Awards.

HEATHER YOUNG's critically acclaimed **MURMUR** received more accolades this year, including the John Dunning Best First Feature Film at the 2020 Canadian Screen Awards; the Screen Nova Scotia Award for Best Feature Film; Best Film in the International Features Competition at the Lucca Film Festival in Italy; and the Special Jury Award at the Seoul International Women's Film Festival.

Talent to Watch alumni **JASMIN MOZAFFARI** and **MAXIME DESMONS** were among the filmmakers selected for the Project Development Accelerator initiative from the Canadian Film Centre and Netflix.

NADIA, BUTTERFLY, the second feature by Talent to Watch alumnus **PASCAL PLANTE**, was the only Canadian film selected for the 2020 Cannes Film Festival. Plante's film received three nominations in major categories at the 2021 Canadian Screen Awards: Best Motion Picture, Achievement in Cinematography and Achievement in Direction.



"THE TALENT TO WATCH PROGRAM HAS GIVEN ME THE OPPORTUNITY TO STEP OUTSIDE OF MY COMFORT ZONE AND DO SOMETHING THAT I'VE ALWAYS WANTED TO DO: PRODUCE FEATURE FILMS. I WANT TO THANK THE TALENT FUND, THE DONORS, THE TALENT TO WATCH PROGRAM, NOT ONLY FOR YOUR FINANCIAL SUPPORT ... BUT FOR YOUR EMOTIONAL SUPPORT AND YOUR EDUCATIONAL SUPPORT."

MELANI WOOD, Producer, *Bone Cage* and *Whale Sanctuary Project* (Nova Scotia)

17 PROJECTS FROM COAST TO COAST
WERE FUNDED IN 2020-2021

TITLE	REGION	LEAD PRODUCER	LEAD DIRECTOR	LEAD SCREENWRITER
1+1+1	Quebec	Suzanna Wojciechowska	Yanie Dupont-Hébert	Yanie Dupont-Hébert
ABDUCTED	Alberta	Sharlene Millang	Daniel Foreman	Daneil Foreman
AINSI VA MANU	Ontario	Ania Jamila Huard	Josiane Blanc	Josiane Blanc
ALTER BOYS	Manitoba	Ryan Cooper	Jonathan Lawrence	Jonathan Lawrence
COMPULSUS	Nova Scotia	Nicole Steeves	Tara Thorne	Tara Thorne
DOUG FIND ROSE	Ontario	Grace Glowicki	Grace Glowicki	Grace Glowicki
FRED L'HANDICAPÉ	New Brunswick	André Roy	Emmanuelle Landry	Frédéric Mallet
GOLDEN DELICIOUS	British Columbia	Kristyn Stilling	Jason Karman	Gorman Lee
JOUR DE MERDE	Quebec	Kélyna N. Lauzier	Kevin T. Landry	Kevin T. Landry
LES QUINTESSENCES	Quebec	Philippe David Gagné	Philippe David Gagné	Philippe David Gagné
MARIAM	Ontario	Anam Abbas	Hamza Bangash	Hamza Bangash
MONGRELS	British Columbia	Nach Dudsdeemaytha	Jerome Yoo	Jerome Yoo
QUERENCIA	British Columbia	Jessie Anthony	Mary Galloway	Mary Galloway
THE CHINATOWN DINER	British Columbia	Thomas Affolter	Lawrence Le Lam	Lawrence Le Lam
THE GOOD GUISE	Ontario	Tanya Hoshi	Chrisann Hessing	Chrisann Hessing
THE GREEN WATERWAYS	New Brunswick	Corrina Merasty	Kennlin Barlow	Kennlin Barlow
WHEN MORNING COMES	Ontario	Tamar Bird	Kelly Fyffe-Marshall	Kelly Fyffe-Marshall



BONE CAGE

BONE CAGE, DIRECTED BY **TAYLOR OLSON**, TOOK HOME FOUR AWARDS AT THIS YEAR'S FIN ATLANTIC INTERNATIONAL FILM FESTIVAL: BEST ATLANTIC DIRECTOR, BEST ATLANTIC CINEMATOGRAPHER, THE MICHAEL WEIR AWARD FOR BEST ATLANTIC SCREENWRITING AND THE GORDON PARSONS AWARD FOR BEST ATLANTIC FEATURE.

ADVISORY COMMITTEE

THE TALENT FUND IS LED BY AN ADVISORY COMMITTEE OF BUSINESS LEADERS, CITY-BUILDERS AND PHILANTHROPISTS FROM ACROSS THE COUNTRY. TELEFILM IS INDEBTED TO THIS EXTRAORDINARY GROUP OF INDIVIDUALS FOR THEIR GENEROSITY OF TIME, DONATIONS AND LEADERSHIP.

Christine Magee
Chair, Advisory Committee
Co-Founder and Co-Chair Sleep Country (Ontario)

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

John Bitove
CEO, Obelysk Inc. (Ontario)

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

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

Vincenzo Guzzo
President and CEO Cinemas Guzzo (Quebec)

Carol R. Hill
Director of Communications Harvard Developments Inc. (Saskatchewan)

Sandi Treliving
Philanthropist (British Columbia)

Kimberley Walker
Philanthropist (Ontario)

Nathan Yeung
Lead Client-Side CMO & Marketing Strategist Find Your Audience (British Columbia)

OUR PARTNERS AND DONORS

Principal Partners

Major Donors

- CIBC
- Directors Guild of Canada – Ontario
- Donald K. Johnson
- Jack Gallagher Education Fund
- K.M Hunter Charitable Foundation
- National Bank
- Pinewood Toronto Studios
- Peter and Joanne Brown Foundation
- Power Corporation of Canada
- RBC Foundation
- Richardson Foundation
- Sandi and Jim Treliving
- Sanford and Deborah Riley
- Anonymous

Major gift donors as of March 31, 2021. For the full list of supporters, visit thetalentfund.ca.

TALENT FUND

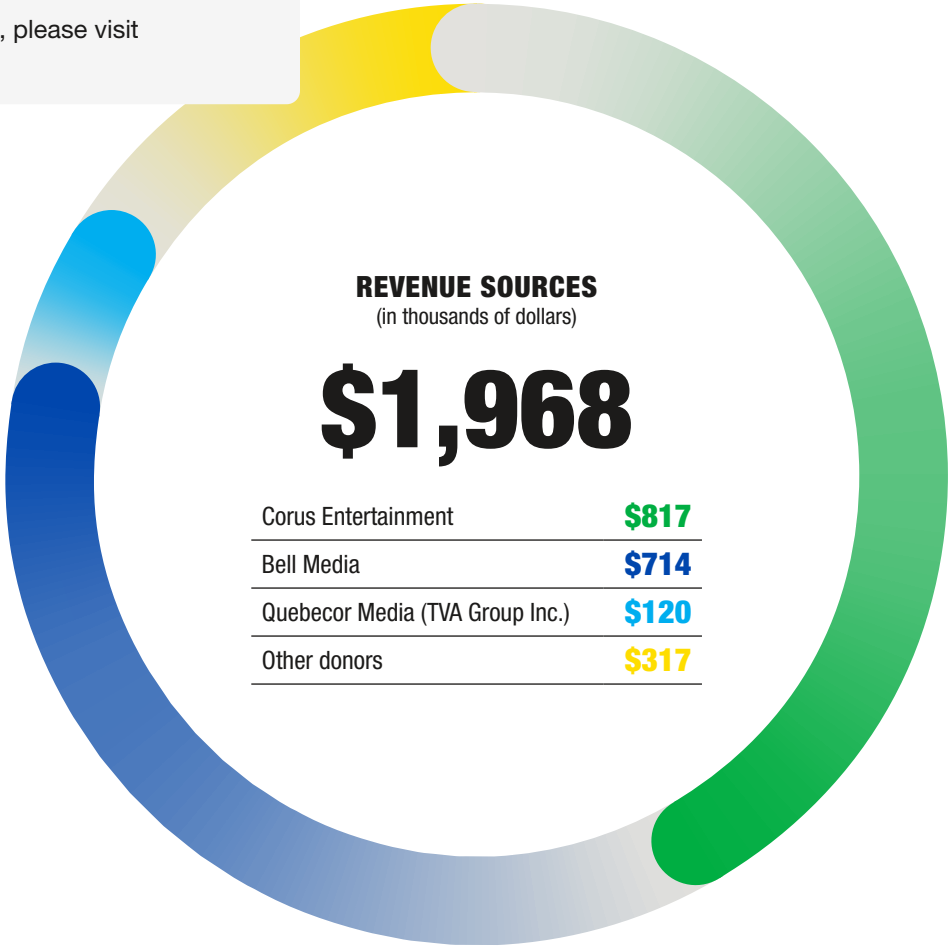
FINANCIAL REVIEW

REVENUES

Through the generosity of its growing family of partners and donors, the Talent Fund raised \$1.968 million:

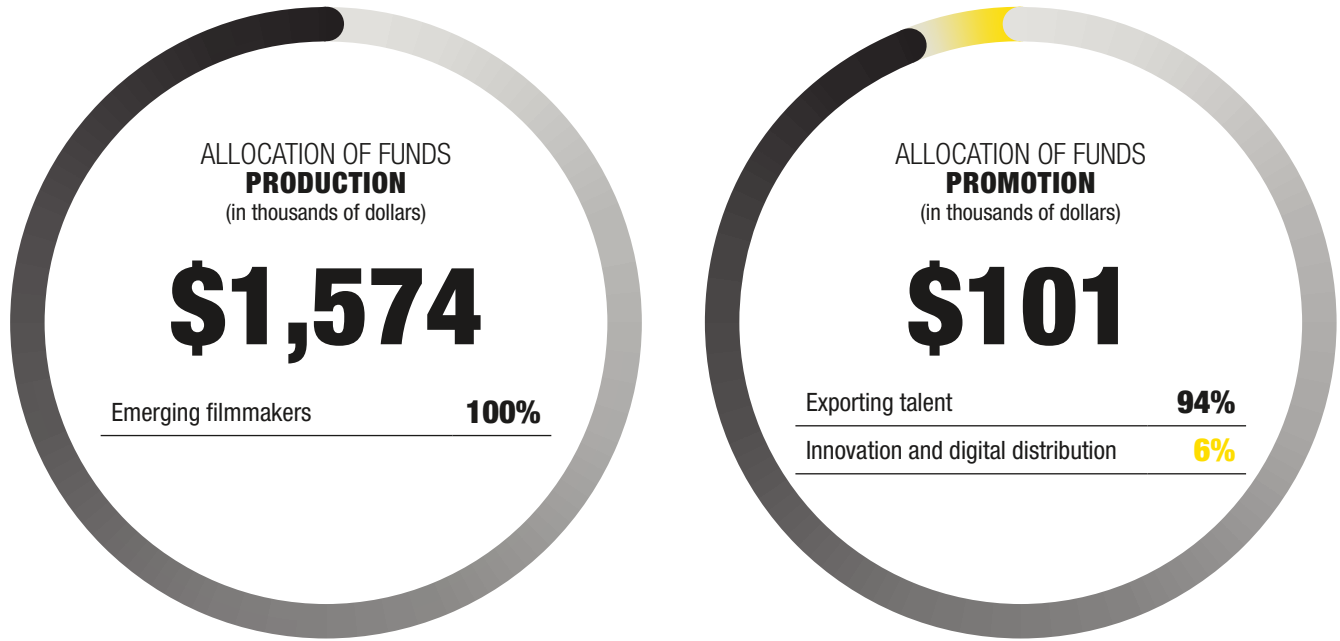
- \$714,000 from Bell Media, \$817,000 from Corus Entertainment and \$120,000 from Quebecor Media (TVA Group Inc.), in accordance with the CRTC tangible benefits and long-term financing agreements
- \$317,000 from philanthropists and corporate partners from across Canada

For a list of donors and partners, please visit thetalentfund.ca.

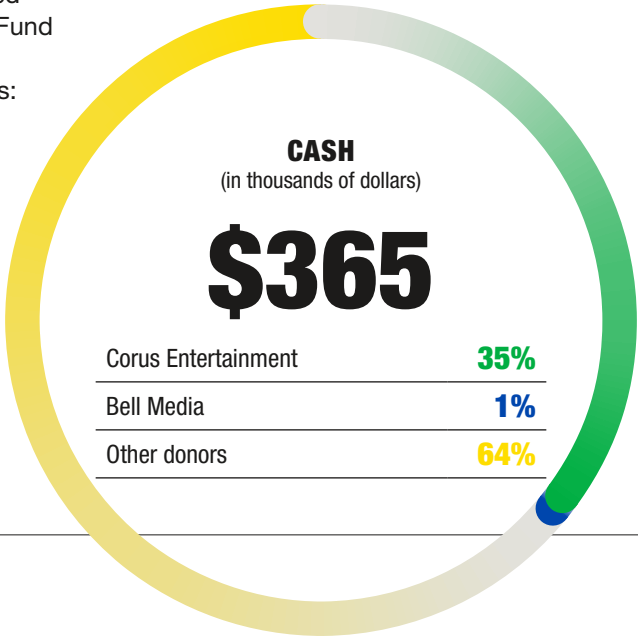


INVESTMENTS

The Talent Fund invested \$1.675 million to support the production and promotion of projects. The Fund financed 58% of the 2020-2021 Talent to Watch program and continued to focus on discoverability activities.



To support previously committed funding obligations, the Talent Fund maintained a balance of nearly \$365,000, distributed as follows:



GOVERNANCE

Telefilm Canada is a Crown corporation governed by the *Telefilm Canada Act* and certain provisions of the *Financial Administration Act* (FAA). Telefilm is excluded from the application of most sections of Part X of the FAA, which ensures the Corporation’s independence. In accordance with the *Telefilm Canada Act*, Telefilm’s Chair submits to the Minister of Canadian Heritage an annual report on the Corporation’s activities and results for the year, the Corporation’s financial statements, as well as the Office of the Auditor General of Canada’s related audit report. The members of Telefilm’s Board of Directors review and approve the annual report.

130

MEMBERS
OF THE BOARD

136

EXECUTIVE
LEADERSHIP TEAM

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 Chair during pleasure. In accordance with the *Telefilm Canada Act*, Board members must meet at least six times during the year.

The Board exercises its stewardship role and has defined its fiduciary responsibilities in a mandate that addresses, among other things:

- the Corporation’s strategy and communications
- human resources and performance evaluation
- internal controls and financial matters
- governance
- environment, safety and protection

The Board adopts best governance practices to effectively plan, structure and conduct meetings. The Board ensures that the management systems and practices in place meet its needs and provide it with the necessary confidence in the integrity of the information produced. The Executive Director and CEO attends all meetings, and some executives are invited to present issues requiring further analysis. Given the disruption caused by the COVID-19 pandemic during the 2020-2021 period, all meetings of the Board and its committees were held by videoconference. In most cases, meetings are followed by an in-camera session so that members may discuss issues without the presence of senior management.

During the 2020-2021 fiscal year, one member’s term expired and two new members were appointed by the Governor in Council.



INDEPENDENCE OF THE BOARD

Section 5 of the *Telefilm Canada Act* ensures that all members remain independent by stipulating that no person who has any pecuniary interest in the audiovisual industry, directly or indirectly, 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 By-law 1,²⁷ to disclose to the Chair any private interest that 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. During the 2020-2021 fiscal year, the Board also adopted a code of conduct applicable to members. In addition to conflicts of interest, the code includes provisions governing political activities, public comment, confidentiality obligations, and post-mandate activities, among other things. Each member, prior to attending his or her first meeting and annually thereafter, must attest to his or her understanding of the provisions contained in the code. Members are also subject to the provisions of the *Conflict of Interest Act*. Finally, all members are independent of the Executive Leadership Team.

TELEFILM’S BEST PRACTICES IN GOVERNANCE

INDEPENDENCE OF MEMBERS	CHARTER FOR EACH BOARD COMMITTEE	IN CAMERA BOARD AND COMMITTEE SESSIONS
SEPARATION OF THE ROLES OF CHAIR AND EXECUTIVE DIRECTOR & CEO ROLES	ETHICAL PRACTICES AND CODE OF CONDUCT	TRANSPARENCY AND ACCESS TO INFORMATION
EXTERNAL AUDITORS INVITED TO MEETINGS OF THE AUDIT AND FINANCE COMMITTEE, AND ATTENDANCE AS REQUIRED BY INTERNAL AUDITORS AT SUCH MEETINGS	ANNUAL PUBLIC MEETING	SERVICE CHARTER
FORMAL COMPLAINT PROCESS	ORIENTATION AND TRAINING FOR BOARD MEMBERS AND EMPLOYEES	PERFORMANCE EVALUATION

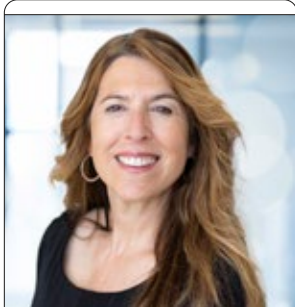
27. By-law 1 is the Corporation’s internal by-law for the regulation of its proceedings and generally for the conduct of its activities.

MEMBERS OF THE BOARD OF DIRECTORS²⁸

MEMBERS IN OFFICE AS AT MARCH 31, 2021²⁹



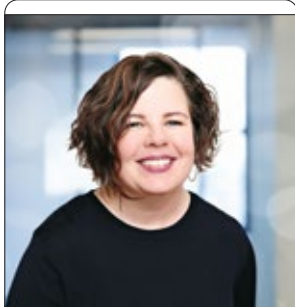
Robert Spickler
Chair of the Board of Directors
Montréal, Quebec



Angèle Beausoleil, Ph.D.
Vice-Chair of the Board of Directors
Toronto, Ontario



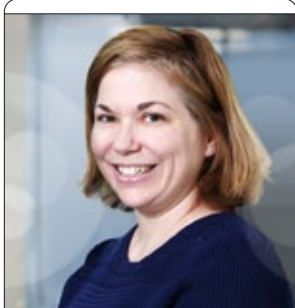
Claude Joli-Cœur, LL.L.
Ex-officio member
Film Commissioner and Chair of the National Film Board of Canada
Montréal, Quebec



Etoile Stewart
Chair of the Nominating, Evaluation and Governance Committee
Winnipeg, Manitoba



Karen Horcher, FCPA, FCGA, CFA
Chair of the Audit and Finance Committee
Vancouver, British Columbia



Emmanuelle Létourneau, LL.M., ASC, C.Dir.
Chair of the Communications and Public and Governmental Affairs Committee
Montréal, Quebec



Sean Ponnambalam
Member
Halifax, Nova Scotia

CHANGES TO THE BOARD OF DIRECTORS

Board appointments and renewals are made by the Governor in Council. Except for the Government Film Commissioner, all members are part-time public office holders. Marie-Linda Lord’s term ended this year, on June 17, 2020. She was replaced as Chair of the Communications and Public and Governmental Affairs Committee by Emmanuelle Létourneau on June 19, 2020. On July 15, 2020, Angèle Beausoleil was appointed Vice-Chair of the Board of Directors.

APPOINTMENTS

During the year, two new members were appointed by the Governor in Council: Ms. Emmanuelle Létourneau, on June 1, 2020, and Mr. Sean Ponnambalam, on March 11, 2021. As at March 31, 2021, there were no vacancies on the Board.

THE BOARD AND ITS COMMITTEES

The Board has established three committees to assist it in fulfilling its duties. Each committee has its own charter and consists of at least three members. The purpose of the committees is to delve deeper into issues requiring specific expertise. The committees make recommendations to the Board on matters within their purview. Executives are invited to meetings on an ad hoc basis, which ensures alignment with the Corporation’s objectives. Board members who are not members of a particular committee are not required to attend committee meetings.



28. More detailed profiles are posted in the [Board of Directors](#) section of Telefilm Canada’s website.
29. Marie-Linda Lord’s term ended on June 17, 2020.

AUDIT AND FINANCE COMMITTEE

Chair
KAREN HORCHER

- Members
- Angèle Beausoleil
 - Emmanuelle Létourneau³⁰

NUMBER OF
MEETINGS HELD

8

This committee provides support to Board members on matters of a financial nature.

Committee responsibilities are set forth in a charter and include, among others:

- the production of financial information;
- the monitoring of internal controls;
- the supervision of auditors; and
- the committee’s performance.

Representatives of the Office of the Auditor General of Canada are invited to attend each meeting. Internal auditors are invited to present reports to the committee and may, upon invitation, attend the presentation of other agenda items. The Executive Director and CEO, along with the Vice President, Finance are invited to each meeting. Executives present information and various issues are discussed.

As it does every year, the committee had the opportunity to review the organization’s financial statements and budgets. Several important issues were also addressed, including the recommendation to the Board of Directors for the appointment of internal auditors, as well as the review of certain insurance coverage. The committee also reviewed, with management’s collaboration, the findings of the internal audit report on the Production Program funding process.

NOMINATING, EVALUATION AND GOVERNANCE COMMITTEE

Chair
ETOILE STEWART

- Members
- Robert Spickler³¹
 - Angèle Beausoleil

NUMBER OF
MEETINGS HELD

5

This committee’s support to Board members focuses on human resources management and governance.

The committee’s responsibilities are set forth in a charter and include, among others:

- general human resources practices;
- the composition and evaluation of the Board of Directors, and the evaluation of the Executive Director and CEO;
- governance issues; and
- the committee’s performance.

In addition, the committee reviews, as required, such matters of interest as performance evaluation, the compensation policy and the policy on incentive programs.

This year, the committee reviewed a number of important issues, including teleworking, job structure, and diversity and inclusion. The committee also recommended to the Board of Directors the adoption of a code of conduct, an orientation and continuing education policy for members, and a proactive disclosure policy

COMMUNICATIONS AND PUBLIC AND GOVERNMENTAL AFFAIRS COMMITTEE

Chair
EMMANUELLE LÉTOURNEAU³²

- Members
- Etoile Stewart
 - Karen Horcher

NUMBER OF
MEETINGS HELD

5

This committee’s responsibilities are set forth in a charter and include, among others:

- communications issues;
- matters relating to Telefilm’s public affairs;
- government relations;
- the annual report; and
- the committee’s performance.

In addition, the committee has joint responsibility with the Board of Directors for the annual report.

Several files were examined this year, including the deployment of the communications plan, including the mapping of stakeholders; governmental affairs; the holding of the annual public meeting; the preparation of the annual report; and the new mandates entrusted to the organization by the Department of Canadian Heritage.

30. Emmanuelle Létourneau was appointed member of the Audit and Finance Committee on June 19, 2020, replacing Marie-Linda Lord, whose term ended on June 17, 2020.

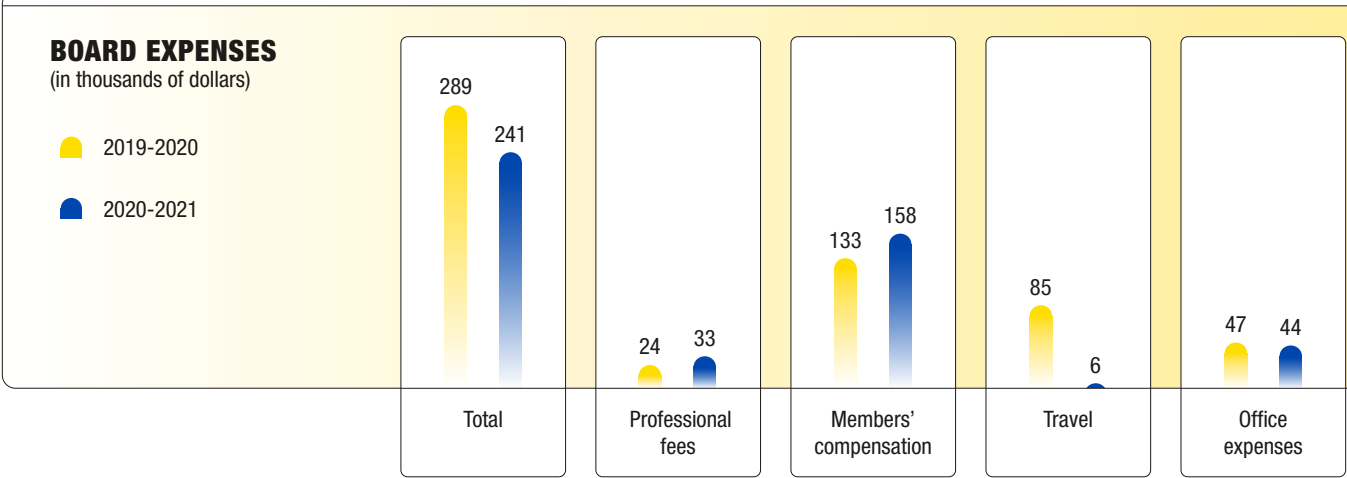
31. Pursuant to the Corporation’s Bylaw 1, Robert Spickler is an ex-officio member of the Nominating, Evaluation and Governance Committee.
32. Emmanuelle Létourneau was appointed Chair of the Communications and Public and Governmental Affairs Committee on June 19, 2020, replacing Marie-Linda Lord, whose term ended on June 17, 2020.

COMPENSATION AND ATTENDANCE
AT BOARD MEETINGS

The Corporation pays the Chair of the Board an annual retainer in an amount established by the Governor in Council. Effective with the adoption of Bylaw 1 on November 16, 2018, members³³ are entitled to fixed daily compensation for each day of meetings attended.

- Chair’s annual compensation: \$7,100 to \$8,400
- per diem: fixed compensation in accordance with Bylaw 1

The following chart shows expenses incurred by the Board and its committees. Travel expenses have decreased due to COVID-19 restrictions.



	BOARD OF DIRECTORS	AUDIT AND FINANCE COMMITTEE	NOMINATING, EVALUATION AND GOVERNANCE COMMITTEE	COMMUNICATIONS AND PUBLIC AND GOVERNMENTAL AFFAIRS
	7 members 11 meetings	3 members 8 meetings	3 members 5 meetings	3 members 5 meetings
Robert Spickler	11	8	5	5
Claude Joli-Coeur	11	0	0	0
Marie-Linda Lord	3	1	1	1
Etoile Stewart	11	8	5	5
Angèle Beausoleil	11	8	5	3
Karen Horcher	11	8	5	5
Emmanuelle Létourneau ³⁴	8	7	4	4
Sean Ponnambalam ³⁵	1	1	1	1

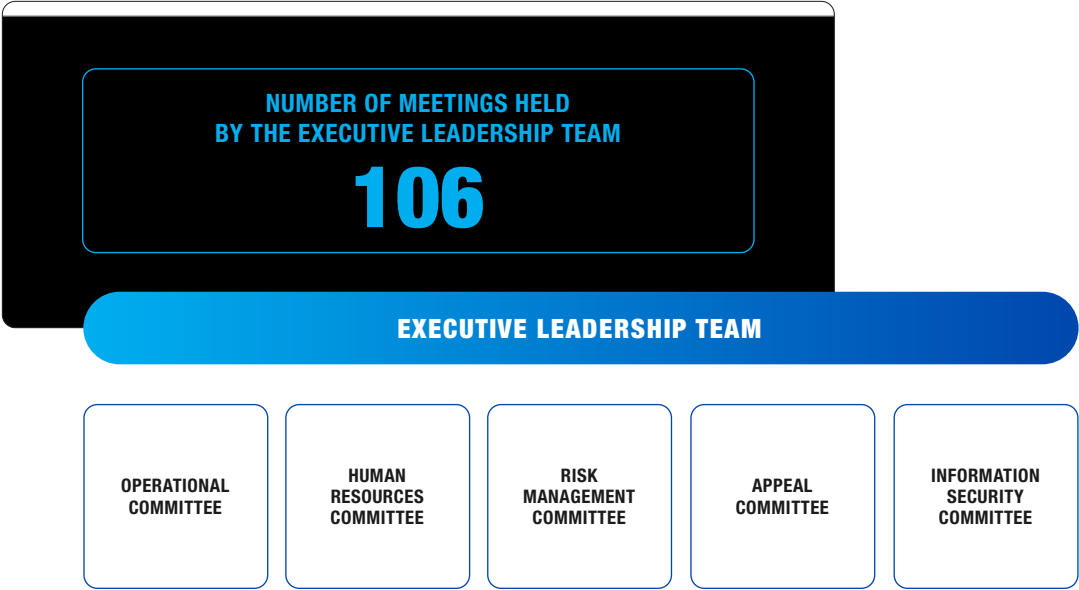
33. As an officer in the federal public administration and an ex-officio member of the Board of Directors, the Government Film Commissioner is not entitled to compensation.

34. Emmanuelle Létourneau was appointed Board member on June 1, 2020.
35. Sean Ponnambalam was appointed Board member on March 11, 2021.

EXECUTIVE LEADERSHIP TEAM

THE EXECUTIVE LEADERSHIP TEAM (ELT) CONTINUES TO BE THE PRIMARY INSTRUMENT FOR DISCUSSION OF STRATEGIC, PLANNING AND ORGANIZATIONAL ISSUES. THE ELT ADDRESSES ALL ISSUES PERTAINING TO THE CORPORATION'S POLICIES AND DIRECTIONS.

The ELT is comprised of the Executive Director and CEO, and the Vice Presidents responsible for all of the Corporation's functions. The Executive Director and CEO chairs meetings of the ELT. ELT decisions are made by the Executive Director and CEO after consultation with the other members.



SUBCOMMITTEES

The Corporation also has subcommittees that provide in-depth consideration of specific topics having varying degrees of complexity. Subcommittee minutes are circulated at Executive Leadership Team meetings, allowing for optimal communication of information. Subcommittees have decision-making authority to resolve operational issues.

OPERATIONAL COMMITTEE

NUMBER OF MEETINGS HELD

33

The Operational Committee consists of the Vice President, Legal Services and Access to Information; the Vice President, Finance; and at least one other member of the Executive Leadership Team as designated by the Executive Director and CEO. The two permanent members are appointed until removal by the Executive Director and CEO, and any additional members are appointed for a term of six months. Terms are renewable. The committee's responsibilities are set forth in a charter.

This committee is responsible for making decisions concerning the application of Telefilm Canada's various guidelines, as well as any issue, interpretation or particular situation concerning Telefilm Canada's operations and administration or that depart from normal practice.

HUMAN RESOURCES COMMITTEE

NUMBER OF MEETINGS HELD

4

The Human Resources Committee consists of the Vice President, Talent and Culture; the Vice President, Legal Services and Access to Information; as well as two members of the Executive Leadership Team designated by the Executive Director and CEO. The two permanent members are appointed until their removal by the Executive Director and CEO, and the remaining members are appointed for renewable six-month terms. The committee's responsibilities are set forth in a charter.

This committee supports Telefilm Canada in the application and interpretation of its HR policies, as well as in determining exceptions to them and in responding to any situation that departs from normal practice in this field.

RISK MANAGEMENT COMMITTEE

NUMBER OF
MEETINGS HELD

4

The Risk Management Committee is composed of all members of the Executive Leadership Team and is responsible for the Corporation’s overall risk management strategy.

The committee’s charter specifies members’ responsibilities, which include, but are not limited to:

- the identification and categorization of risks;
- the assessment of their impacts; and
- the identification of mitigation measures deemed appropriate.

The committee is also responsible for the implementation of the risk management process. In March 2021, the Board approved a pilot project for the modernization of risk management. This modernization includes process consolidation and optimization as well as an increased focus on regular risk monitoring. The implementation of this project is carried out in cooperation with internal auditors and the Head of Project Management.

INFORMATION SECURITY COMMITTEE

NUMBER OF
MEETINGS HELD

2

The Information Security Committee is comprised of the Vice President, Legal Services and Access to Information; the Vice President, Finance; the Vice President, Information Technology; and the Vice President, Talent and Culture.

Under its charter, the committee may make decisions on matters relating to the application and interpretation of Telefilm Canada’s information security policy, with the exception of matters involving personal information.

INDUSTRY ASSISTANCE COMMITTEE

NUMBER OF
MEETINGS HELD

18

This temporary committee, established in March 2020, assisted Telefilm Canada’s Executive Director and CEO in designing and implementing a response plan to help the audiovisual industry deal with the consequences of the COVID-19 pandemic and in formulating recommendations to the federal government for an action plan to best mitigate the impact of the pandemic on the audiovisual industry. This committee ceased its activities after the first measures—announced in early May 2020 by the Minister of Canadian Heritage—were put in place to directly support the country’s audiovisual industries, and after Telefilm implemented programs for which it was responsible under the COVID-19 portion of the Government of Canada’s Emergency Support Fund for Cultural, Heritage and Sport Organizations.

The committee consisted of the Vice President, Cultural Portfolio Management; the National Director, CMF Programs Administrator; the Vice President, Public and Governmental Affairs; the Vice President, Promotion and Communications; the Vice President, Finance; the Vice President, Legal Services and Access to Information; the National Director, Business Affairs; and a representative from the Project Financing department.

The committee’s charter specified members’ responsibilities, which included, among other things:

- reviewing measures that can be taken at year-end to create as much of a reserve as possible to assist with mitigation measures;
- rethinking program allocations for fiscal 2020-2021’s operational budget;
- asking for a relief fund from the federal government for Telefilm;
- informing the federal government on the impacts of the pandemic on the audiovisual ecosystem in order for the government to assess how it may be able to provide financial relief; and
- working with industry partners in determining the industry’s needs and how to best alleviate them.

APPEAL COMMITTEE

NUMBER OF
MEETINGS HELD

0

The Appeal Committee is composed of the Executive Director and CEO, and two members of the Executive Leadership Team, who are appointed for renewable six-month terms. The committee’s responsibilities and operations are specified in a charter.

The committee reviews, among other things, appeals:

- by clients, for any decision affecting them; and
- by employees, in relation to a decision of the Human Resources Committee.

A member of the committee who is involved in a situation under appeal must refrain from participating in the deliberations concerning that situation.

COMPENSATION

All members of the Executive Leadership Team work full-time for the Corporation. The Executive Director and CEO’s compensation is set by the Privy Council of Canada. Salaries for the other ELT positions range from \$123,339 to \$224,148, with the average salary being \$170,628.

CRISIS MANAGEMENT

The outbreak of a pandemic related to COVID-19 (coronavirus) at the very end of the previous fiscal year saw Telefilm quickly put its Business Continuity Plan into action, including the activation of a crisis committee, among other things. This committee, headed by the Executive Leadership Team and composed of representatives from the organization’s key sectors, met three times in April 2020 to follow up on the measures to be put in place to ensure the health and safety of Telefilm’s employees and partners, the continuity of essential activities, and to develop appropriate strategies for each activity and level of risk. The Executive Director attended one of these meetings.

Given the major impact that their interruption (even briefly) would have on the Corporation’s operations, its clients and partners, the following activities were deemed essential:

- management of funding programs;
- payroll (creation, verification and approval);
- bookkeeping;
- budget; and
- accountability.

During the year, Telefilm’s offices remained closed. In accordance with the exceptional measures implemented by public health officials, employees continued to telework. All meetings, both at the staff and management levels and for the Corporation’s Board of Directors, were held in virtual mode.

AUDIT

The Corporation’s financial statements are audited annually by the Office of the Auditor General of Canada. In addition, the FAA requires the Auditor General to conduct a special examination at least once every 10 years, and this examination took place in fiscal 2019-2020. The FAA also requires Telefilm to conduct internal audits. The Corporation entrusts this task to an external firm whose reports are presented to the Audit and Finance Committee. This year, the Board of Directors appointed new internal auditors. Certain activities related to the audit mandate began before the end of the year, including, among others:

- the development of a transition plan
- the development of a risk-based audit plan

PERFORMANCE EVALUATION

Performance evaluation is an essential process that identifies good performance while fostering a culture of continuous improvement. To this end, the members of the Board of Directors, the Executive Director and CEO and all staff have been evaluated annually.

- The evaluation of the Board of Directors and its committees is governed by a Board-specific performance evaluation policy. This evaluation process covers, among other things, the composition of the Board, the knowledge of the members, the responsibilities and the functioning of the Board. In addition to this evaluation, a specific review of each committee is conducted.
- The performance assessment of the Executive Director and CEO—which is conducted first by the Nominating, Evaluation and Governance Committee and then approved by the Board of Directors—is governed by the guidelines of the [Performance Management Program for Chief Executive Officers of Crown Corporations](#). The evaluation criteria focus on the assessment of results in a number of areas, including, among others, policy and programs, management, stakeholder relations, leadership and corporate results.
- The performance of the Executive Leadership Team and each of the subcommittees is evaluated by the ELT members and the Executive Director and CEO.
- Finally, every employee’s performance is evaluated twice a year, in accordance with the Corporation’s Policy on Performance Assessment. This evaluation process includes the achievement of established goals for the fiscal year as well as learning objectives. However, due to the disruption caused by the COVID-19 pandemic, the final employee performance evaluation for the 2019-2020 fiscal year was conducted in the fall of 2020, at the same time as the mid-year evaluation for 2020-2021. The 2020-2021 year-end evaluation will be conducted as established by the performance management process.

ORIENTATION AND TRAINING

Training is an essential tool for maintaining best practices in corporate governance and enables Board members to perform their duties in an optimal manner. This year, the members adopted a formal orientation and continuing education policy. Under the terms of this policy, members have a responsibility, as part of their duties, to keep their knowledge up to date in order to be able to fulfill their mandate effectively and contribute to the Corporation’s success. To this end, members have the opportunity to attend seminars and courses, and may also participate in training sessions 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 implements learning plans to support the achievement of the strategic plan.

ETHICS AND INTEGRITY

Ethics and integrity are important values at Telefilm Canada and, in this sense, the Corporation strives to promulgate best ethical practices year after year. Telefilm Canada’s Code of Conduct, which incorporates the Treasury Board’s Values and Ethics Code for the Public Sector, Telefilm Canada’s Code of Values and the Conflict of Interest and Post-Employment Policy, is binding on all of the Corporation’s employees. Compliance with Telefilm Canada’s Code of Conduct is a condition of employment for all employees, regardless of their position. The Code is available to the general public upon request.

Each year, all employees must undergo mandatory training on their obligations pertaining to ethics, information security, transparency, privacy and prevention of conflicts of interest. This training is followed by an assessment of their knowledge to ensure that everyone understands their obligations.

Furthermore, employees are also required to sign an annual declaration indicating that they comply with the Corporation's internal policies and directives, including those relating to ethical behaviour and conflicts of interest. Finally, all persons appointed by Order in Council—the Chair, Board members, as well as the Executive Director and CEO—are subject to the *Conflict of Interest Act*.

FORMAL COMPLAINTS

The Corporation has a formal complaint process for its clients that supplements the provisions of Telefilm Canada's Service Charter. During fiscal 2020-2021, our organization handled 43 complaints, communicated under this procedure or otherwise. These complaints were of an operational nature and concerned either other clients or Telefilm's decisions and practices. 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 process set out on the website of the [Office of the Public Sector Integrity Commissioner of Canada](#). In this respect, no complaints or disclosures of wrongdoing were submitted during the year.

COMMUNICATION

Liaison with the Government of Canada

The Corporation has a structure that fosters effective strategic liaison with the Department of Canadian Heritage as well as with other federal and provincial departments and agencies. To this end, the Public and Governmental Affairs sector acts as a key intermediary for all matters relating to government policy.

Annual Public Meeting

In accordance with the FAA, the Corporation held its annual public meeting in January 2021 by video conference and presented the achievements of fiscal year 2019-2020. The public and members of the industry and media were given the opportunity to, among other things, interact with the Chair of the Board, Robert Spickler, and with the Executive Director and CEO, Christa Dickenson. Details of our achievements are available on our [website](#), as is our [complete annual report](#).

TRANSPARENCY AND ACCESS TO INFORMATION

At Telefilm Canada, we believe that transparency and access to information are pillars of the public's trust in our institution. To this end, we ensure that all employees and consultants working for our institution are made aware of the importance of the public's right of access to information as well as the obligations arising from the *Access to Information Act*.



14 DAYS, 12 NIGHTS (14 JOURS, 12 NUITS)

14 Days 12 Nights, directed by **JEAN-PHILIPPE DUVAL**, was selected to **REPRESENT CANADA** in the race for **BEST INTERNATIONAL FEATURE FILM AT THE 93RD ACADEMY AWARDS**. The screenplay is by **MARIE VIEN**, based on her original idea, and the film was produced by **ANTONELLO COZZOLINO**.

FINANCIAL STATEMENTS

FISCAL YEAR ENDED MARCH 31, 2021

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MANAGEMENT REPORT

The financial statements of Telefilm Canada (hereafter the “Corporation”) 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 18, 2021



Christa Dickenson
Executive Director & CEO



Patrick Bédard, CPA, CA, MBA
Vice President, Finance



Office of the
Auditor General
of Canada

Bureau du
vérificateur général
du Canada

INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of Telefilm Canada, which comprise the statement of financial position as at 31 March 2021, and the statement of operations, statement of changes in net financial assets and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of Telefilm Canada as at 31 March 2021, 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.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of Telefilm Canada in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other Information

Management is responsible for the other information. The other information comprises the information included in the annual report, but does not include the financial statements and our auditor's report thereon.

Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

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

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian 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.

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

Those charged with governance are responsible for overseeing Telefilm Canada's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

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

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of Telefilm Canada's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

- Conclude on the appropriateness of management’s use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on Telefilm Canada’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor’s report. However, future events or conditions may cause Telefilm Canada to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Report on Compliance with Specified Authorities

Opinion

In conjunction with the audit of the financial statements, we have audited transactions of Telefilm Canada coming to our notice for compliance with specified authorities. The specified authorities against which compliance was audited are the applicable provisions of Part X of the *Financial Administration Act* and regulations, the *Telefilm Canada Act* and the by-laws of Telefilm Canada.

In our opinion, the transactions of Telefilm Canada that came to our notice during the audit of the financial statements have complied, in all material respects, with the specified authorities referred to above. Further, as required by the *Financial Administration Act*, we report that, in our opinion, the accounting principles in Canadian public sector accounting standards have been applied on a basis consistent with that of the preceding year.

Responsibilities of Management for Compliance with Specified Authorities

Management is responsible for Telefilm Canada's compliance with the specified authorities named above, and for such internal control as management determines is necessary to enable Telefilm Canada to comply with the specified authorities.

Auditor’s Responsibilities for the Audit of Compliance with Specified Authorities

Our audit responsibilities include planning and performing procedures to provide an audit opinion and reporting on whether the transactions coming to our notice during the audit of the financial statements are in compliance with the specified authorities referred to above.



Tina Swiderski, CPA auditor, CA
Principal
for the Auditor General of Canada

Montréal, Canada
18 June 2021

STATEMENT OF OPERATIONS

Year ended March 31

<i>In thousands of Canadian dollars</i>	Schedules and notes	2021 Budget	2021	2020
Assistance expenses				
Development of the Canadian audiovisual industry				
Production programs		60,380	36,761	64,351
Development program		6,881	11,471	6,700
Talent to Watch program		3,000	2,727	3,820
Theatrical documentary program		2,100	2,350	1,080
Contribution to the Council of Europe's cultural fund, Eurimages		1,700	1,614	1,648
Screen Offices		200	475	90
Administration of recommendations for audiovisual treaty coproduction		350	331	549
Innovation program – Production		–	–	100
		74,611	55,729	78,338
Promotional support in Canada and abroad				
Promotion program and national and international promotional activities		13,300	11,785	13,956
Marketing program		8,090	6,909	7,758
Theatrical exhibition program		500	1,189	423
Participation to international festivals and events support program		900	464	737
Export assistance program		800	48	787
Innovation program – Promotion		–	–	189
		23,590	20,395	23,850
COVID-19 Emergency Relief Fund		–	29,654	–
Short-Term Compensation Fund	8	–	279	–
		98,201	106,057	102,188
Operating and administrative expenses	A	27,320	26,668	26,044
Cost of operations		125,521	132,725	128,232
Revenues				
Management fees from the Canada Media Fund	B	10,137	9,644	9,619
Investment revenues and recoveries		10,000	7,975	9,392
Talent Fund	3	2,251	1,851	2,291
Contributions to promotional support activities		725	52	1,341
Interest and other revenues		75	39	54
		23,188	19,561	22,697
Net cost of operations before government funding		102,333	113,164	105,535
Government funding				
Parliamentary appropriation		101,879	132,308	109,379
Surplus (deficit) for the year		(454)	19,144	3,844
Accumulated surplus, beginning of year		17,655	17,655	13,811
Accumulated surplus, end of year		17,201	36,799	17,655

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	2021	2020
Financial assets			
Due from Consolidated Revenue Fund		67,986	56,974
Cash – Talent Fund	3	365	896
Accounts receivable	4	2,608	2,744
Receivable from the Canada Media Fund	5	671	2,792
		71,630	63,406
Liabilities			
Accounts payable and accrued liabilities		2,980	3,022
Deferred revenues – Talent Fund	3	117	–
Financial assistance program obligations	6	37,230	47,817
Liabilities for employee future benefits	7	778	767
		41,105	51,606
Net financial assets		30,525	11,800
Non-financial assets			
Tangible capital assets	9	5,325	5,352
Prepaid expenses		949	503
		6,274	5,855
Accumulated surplus		36,799	17,655

Commitments (Note 11)

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

Approved by the Board:



Robert Spickler
Chair

STATEMENT OF CHANGES IN NET FINANCIAL ASSETS

Year ended March 31

<i>In thousands of Canadian dollars</i>	2021 Budget	2021	2020
Surplus (deficit) for the year	(454)	19,144	3,844
Tangible capital asset transactions			
Amortization	845	854	828
Acquisitions	(250)	(827)	(201)
Write-down of tangible capital assets	–	–	46
Other transactions			
Acquisitions of prepaid expenses	(1,100)	(949)	(503)
Use of prepaid expenses	1,100	503	1,154
Increase in net financial assets	141	18,725	5,168
Net financial assets, beginning of year	11,800	11,800	6,632
Net financial assets, end of year	11,941	30,525	11,800

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>	2021	2020
Operating activities		
Surplus for the year	19,144	3,844
Items not affecting cash:		
Increase (decrease) in liabilities for employee future benefits	11	(26)
Amortization of tangible capital assets	854	828
Write-down of tangible capital assets	–	46
	20,009	4,692
Changes in non-cash financial items:		
Decrease in accounts receivable	136	996
Decrease in receivable from the Canada Media Fund	2,121	236
Increase (decrease) in accounts payable and accrued liabilities	(34)	357
Decrease in deferred revenues – Talent Fund	117	–
Decrease of financial assistance program obligations	(10,587)	(6,065)
Decrease (increase) in prepaid expenses	(446)	651
	11,316	867
Capital activities		
Cash outflows to acquire tangible capital assets	(835)	(316)
Increase in due from Consolidated Revenue Fund and cash – Talent Fund	10,481	551
Due from Consolidated Revenue Fund and cash – Talent Fund, beginning of year	57,870	57,319
Due from Consolidated Revenue Fund and cash – Talent Fund, end of year	68,351	57,870
Additional information presented in operating activities		
Interest received	39	45
Variance in accounts payable and accrued liabilities for capital projects	8	115

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

NOTES TO FINANCIAL STATEMENTS

Fiscal year ended March 31, 2021
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 and liabilities for employee future benefits. Actual results could differ from those estimates and such differences could be material.

2 – SIGNIFICANT ACCOUNTING POLICIES (CONT.)

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.

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.

The COVID-19 Emergency Relief Fund is financial aid in the form of contributions offered to the Canadian audiovisual industry in response to the COVID-19 pandemic.

The Short-Term Compensation Fund for Canadian Audiovisual Productions (STCF) is a temporary measure that aims to minimize the consequences of the void created by the lack of insurance coverage for interruptions in filming and abandonment of production caused by the COVID-19 pandemic in the audiovisual production sector. The Corporation is responsible for administering the STCF and making payments. In order to benefit from the compensation offered under the STCF, eligible producers must submit an application for pre-eligibility to the STCF and enter into a pre-eligibility agreement with the Corporation prior to the appearance of any cases of infection amongst the cast and crew. Certain eligibility criteria must be respected at the time of the compensation request and the STCF will only cover eligible costs. As a result, it is possible that the STCF will not indemnify a production if the eligibility criteria are not fulfilled or its costs are ineligible. The financial assistance granted in the form of contributions is accounted for as a government transfer. The Corporation recognizes financial assistance as an expense of the STCF on its Statement of Operations for the fiscal year during which the applicant fulfilled the eligibility criteria. The Corporation recognizes the amounts it committed to paying contractually as financial assistance program obligations.

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

Interest is recorded on an accrual basis.

Fiscal year ended March 31, 2021
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.)

D. GOVERNMENT FUNDING

The Corporation obtains funding through a parliamentary appropriation. This funding is free of any stipulation limiting its use, with the exception of the COVID-19 Emergency Relief Fund and the Short-Term Compensation Fund. 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.

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. 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, other than taxes to be recovered;
- Receivable from the Canada Media Fund.

Financial liabilities consist of:

- Accounts payable and accrued liabilities;
- Financial assistance program obligations.

2 – SIGNIFICANT ACCOUNTING POLICIES (CONT.)

I. LIABILITIES FOR EMPLOYEE FUTURE BENEFITS

i. Pension plan

Eligible employees of the Corporation benefit from the Public Service Pension Plan, a contributory-defined benefit 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, up to a maximum of 35 years and at an annual rate of 2% per year of pensionable service times the average earnings of the best five consecutive years. The benefits are coordinated with the Canada Pension Plan and Quebec Pension Plan benefits and are indexed to inflation. 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.

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.

Fiscal year ended March 31, 2021
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.)

J. 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	Between 20% and 25%
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.

K. RELATED PARTY TRANSACTIONS

Related party transactions are accounted at exchange amount when they are undertaken on similar terms and conditions to those adopted if the entities were dealing at arm’s length. The Corporation does not account for the estimated cost of services rendered without charges by a commonly controlled entity.

L. ADOPTION OF NEW ACCOUNTING STANDARDS

In August 2018, the Public Sector Accounting Board (PSAB) issued a new section: Section PS 3280, *Asset retirement obligations*. This new section establishes standards on how to account for and report a liability for asset retirement obligations. This new standard is effective for fiscal periods beginning on or after April 1, 2022. The Corporation does not expect the adoption of this standard to have a significant impact on its financial statements.

3 TALENT FUND

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

	Other donors	Bell Media	Corus Entertainment	TVA Group Inc.	Total 2021	Total 2020
REVENUES						
Donations	317	–	–	–	317	530
Contributions received	–	714	817	120	1,651	1,761
Deferred revenues	–	–	(117)	–	(117)	–
	317	714	700	120	1,851	2,291
ASSISTANCE EXPENSES						
Talent to Watch program	135	714	605	120	1,574	2,081
Promotion program and national and international promotional activities	6	–	95	–	101	245
	141	714	700	120	1,675	2,326
Surplus (deficit) for the year	176	–	–	–	176	(35)
Accumulated surplus, beginning of year	18	–	–	–	18	53
Accumulated surplus, end of year	194	–	–	–	194	18

For the fiscal year ended March 31, 2021, the Corporation incurred \$388,000 in expenses related to business development and promotion of the Fund (\$473,600 for the previous fiscal year). The contributions of Bell Media, Corus Entertainment and TVA Group Inc. are subject to external restrictions.

	Other donors	Bell Media	Corus Entertainment	TVA Group Inc.	Total 2021	Total 2020
DEFERRED REVENUES						
Balance, beginning of year	–	–	–	–	–	–
Contributions received	–	714	817	120	1,651	1,761
Contractual commitments recognized in revenues	–	(714)	(700)	(120)	(1,534)	(1,761)
Balance, end of year	–	–	117	–	117	–
CASH – TALENT FUND						
Balance, beginning of year	320	398	178	–	896	732
Receipts	317	714	817	120	1,968	2,474
Contractual payments under financial assistance programs	(404)	(1,109)	(866)	(120)	(2,499)	(2,310)
Balance, end of year	233	3	129	–	365	896

As at March 31, 2021, the Talent Fund is contractually committed to pay a total amount of \$47,325 (\$878,400 for the previous fiscal year) and has a due from the Consolidated Revenue Fund of \$6,000 (no amount for the previous fiscal year).

Fiscal year ended March 31, 2021
The amounts shown in the accompanying tables to the financial statements are expressed in thousands of Canadian dollars unless otherwise indicated.

4 ACCOUNTS RECEIVABLE

	March 31, 2021	March 31, 2020
Accounts receivable related to investment revenues and recoveries	685	663
Taxes to be recovered	1,483	1,296
Other accounts receivable	440	785
	2,608	2,744

5 RECEIVABLE FROM THE CANADA MEDIA FUND

The Corporation administers the Canada Media Fund funding programs and as such, charges the Fund management fees. Further, as part of their respective mandates, the two organizations carry out certain promotional activities in collaboration.

	March 31, 2021	March 31, 2020
Management fees receivable	648	2,692
Other amounts receivable	23	100
	671	2,792

6 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:

	2022	2023	2024	Total March 31, 2021	Total March 31, 2020
Contracts signed in fiscal:					
2017 and prior years	372	–	–	372	1,878
2018	468	–	–	468	2,453
2019	1,890	–	–	1,890	9,228
2020	7,685	214	25	7,924	34,258
2021	21,886	4,386	304	26,576	–
	32,301	4,600	329	37,230	47,817

7 LIABILITIES FOR EMPLOYEE FUTURE BENEFITS

	Severance benefits	Sick leave	Parental leave	Total
Balance as at March 31, 2019	111	578	104	793
Cost for services rendered during the year	1	136	122	259
Benefits paid during the year	(35)	(129)	(121)	(285)
Balance as at March 31, 2020	77	585	105	767

Cost for services rendered during the year	2	75	96	173
Benefits paid during the year	–	(58)	(104)	(162)
Balance as at March 31, 2021	79	602	97	778

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 \$331 (\$324 in 2020), a 2.7% rate of salary increase (2.89% in 2020), a 3.00% annual average utilization rate (3.00% in 2020), a 1.90% discount rate (1.20% in 2020) and a 10,00% departure rate (10.00% in 2020). 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 for a maximum of 50 weeks. 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 contributions. The required employer contribution rate for 2021 is based on employees’ start date. For start dates before January 1, 2013, the Corporation’s contribution rate is 1.01 times the required employee contribution rate (1.01 times in 2020); for start dates after December 31, 2012, the Corporation’s contribution rate is of 1.00 times the required employee contribution rate (1.00 times in 2020). Total contributions of \$1,665,000 are recognized as an expense in 2021 in salaries and employee benefits (2020 – \$1,607,000).

Fiscal year ended March 31, 2021
The amounts shown in the accompanying tables to the financial statements are expressed in thousands of Canadian dollars unless otherwise indicated.

8

SHORT-TERM COMPENSATION FUND FOR CANADIAN AUDIOVISUAL PRODUCTIONS

The Short-Term Compensation Fund for Canadian Audiovisual Productions (STCF), with an envelope of \$50,000,000, which aims to minimize the consequences of the void created by the lack of insurance coverage for interruptions in filming and abandonment of productions caused by the COVID-19 pandemic, was created on October 30, 2020. As at March 31, 2021, the Corporation had \$279,393 in compensation payable included in Financial assistance program obligations.

The STCF was renewed for the year beginning April 1, 2021 for an amount of \$149,000,000, of which \$49,000,000 is subject to approval, and is expected to end on March 31, 2022 at the latest. As at March 31, 2021, the Corporation had entered into 54 pre-eligibility agreements for a maximum coverage of \$41,300,000 beginning on or after April 1, 2021. Taking into account the evolution of the pandemic and the limited history available to the Corporation, it is impossible to determine the number of compensation requests that will be submitted and accepted and the value of the compensation that will be paid by the Corporation.

9

TANGIBLE CAPITAL ASSETS

	Leasehold improvements	Technological equipment and furniture	Software	Work in progress	Total
COST					
Balance as at March 31, 2019	4,797	1,240	13,300	192	19,529
Acquisitions	–	–	163	38	201
Disposals	–	(214)	(1,029)	–	(1,243)
Transfers	–	–	154	(154)	–
Balance as at March 31, 2020	4,797	1,026	12,588	76	18,487
Acquisitions	–	674	153	–	827
Disposals	–	–	–	–	–
Transfers	–	–	38	(38)	–
Balance as at March 31, 2021	4,797	1,700	12,779	38	19,314
ACCUMULATED AMORTIZATION					
Balance as at March 31, 2019	(4,421)	(1,133)	(7,950)	–	(13,504)
Amortization	(73)	(33)	(722)	–	(828)
Disposals	–	214	983	–	1,197
Balance as at March 31, 2020	(4,494)	(952)	(7,689)	–	(13,135)
Amortization	(73)	(58)	(723)	–	(854)
Disposals	–	–	–	–	–
Balance as at March 31, 2021	(4,567)	(1,010)	(8,412)	–	(13,989)
Net carrying amount as at March 31, 2020	303	74	4,899	76	5,352
Net carrying amount as at March 31, 2021	230	690	4,367	38	5,325

Fiscal year ended March 31, 2021
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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FINANCIAL INSTRUMENTS

A. FAIR VALUE

Cash – Talent Fund, accounts receivable other than taxes to be recovered, receivable from the Canada Media Fund, accounts payable and accrued liabilities and financial assistance program obligations are in the normal course of the Corporation’s operations.

These financial instruments are all 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 and financial assistance program obligations (Note 6). The following table shows the contractual maturities of accounts payable and accrued liabilities:

	March 31, 2021	March 31, 2020
1-30 days	2,550	2,659
31-90 days	–	–
91 days to 1 year	430	363
Total carrying amount and contractual cash flows	2,980	3,022

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 other than taxes to be recovered and receivable from the Canada Media Fund.

10 – 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, 2021, the maximum credit risk exposure to accounts receivable other than taxes to be recovered is equal to their carrying amount. The Corporation holds no security in respect of its claims. Accounts receivable, other than taxes to be recovered, by maturity and the related allowance for bad debts are detailed as follows:

	March 31, 2021	March 31, 2020
Current – 30 days	753	967
31 – 90 days	136	239
91 days and over	1,399	1,419
Gross accounts receivable	2,288	2,625
Allowance for bad debts		
Balance, beginning of year	1,177	977
Bad debt expense	249	505
Debts written off and collections	(263)	(305)
Balance, end of year	1,163	1,177
Net accounts receivable	1,125	1,448

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 monthly basis and the amount is payable 30 days following the invoice date.

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COMMITMENTS

The Corporation has entered into long-term leases for the rental of office space and equipment and for access to a cloud platform for its operations. Future payments amount to \$6,384,300 (\$9,079,000 in 2020) and are payable as follows:

	Total
2022	1,807
2023	2,257
2024	1,427
2025	893
	6,384

Fiscal year ended March 31, 2021
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

The Corporation is related in terms of common ownership to all Government of Canada departments, agencies and Crown corporations as well as its key management personnel, close family members of these and the entities subject to the control of these individuals. The Corporation’s transactions with these entities are in the normal course of operations. These transactions are recognized at exchange amount, except for the audit of the financial statements, without valuable consideration, which is not recognized in the Statement of Operations.

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BUDGET INFORMATION

Budget figures have been provided for comparison purposes and were approved by the Board of Directors on March 6, 2020. The budget has not been adjusted for the new amounts that have been granted to the Corporation including:

- \$29,755,000 of emergency funds to support the Canadian audiovisual sector;
- \$50,000,000 for the Short-Term Compensation Fund;
- \$2,221,922 to be used for the purposes set out in the *Telefilm Canada Act*.

14

COVID-19 IMPACTS

The COVID-19 pandemic has had significant impacts on the Corporation’s operations as well as those of its clients. The Corporation was assigned with the management of new programs, such as the COVID-19 Emergency Relief Fund, to support the audiovisual industry, as well as the Short-Term Compensation Fund for Canadian Audiovisual Productions (STCF). Furthermore, assistance expenses, with the exception of new funds, have declined significantly, as have the Corporation’s revenues.

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SUBSEQUENT EVENTS

In the 2021-2022 federal budget, the government announced additional governmental funding of \$105,000,000 over three fiscal years, i.e. \$20,000,000 for 2021-2022, \$35,000,000 for 2022-2023 and \$50,000,000 for 2023-2024.

SCHEDULES A AND B

OTHER INFORMATION

A. OPERATING AND ADMINISTRATIVE EXPENSES

	2021 Budget	2021	2020
Salaries and employee benefits	19,565	19,459	18,599
Rent, taxes, heating and electricity	2,030	1,981	1,986
Professional services	1,710	1,854	1,592
Information technology	1,403	1,584	1,659
Amortization and write-down of tangible capital assets	845	854	874
Office expenses	675	741	571
Advertising and publications	221	185	129
Travel and hospitality	871	10	634
	27,320	26,668	26,044

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 \$9,644,021 (\$9,619,102 in 2020) for the administration of Canada Media Fund programs, including \$2,646,865 (\$2,628,748 in 2020) for the departments in support of operations.

	2021 Budget	2021	2020
Salaries and employee benefits			
Management, administration and delivery	6,207	5,907	5,926
Shared services departments	1,098	1,065	961
Departments in support of operations	2,658	2,976	2,885
Other costs	174	25	104
	10,137	9,973	9,876

Management, administration and program delivery and shared services departments

Fees for management, administration and program delivering 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 development costs of certain 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 include the acquisition of certain capital assets but do not include 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.

ADDITIONAL INFORMATION

79 FILMS FUNDED THROUGH THE PRODUCTION PROGRAM

DIRECTORS WITH 2 FILMS OR FEWER		DIRECTORS WITH 3 FILMS OR MORE	
1. Adam change lentement	27. Orah (Coprod. South Africa)	52. All My Puny Sorrows ³⁶	
2. Babysitter (Coprod. France)	28. Rebirth 8:37 ³⁶	53. Arsenault & Fils	
3. Béluga Blues	29. Rehab	54. Au revoir le bonheur	
4. Bloodthirsty	30. Riceboy Sleeps	55. Chien blanc	
5. Brooke and Sam ³⁶	31. See For Me ³⁶	56. Crépuscule pour un tueur ³⁶	
6. Bystanders	32. Skeet	57. Crimes of the Future ³⁷	
7. Charlotte (Coprod. Belgium, France) ³⁶	33. Slash/Back ³⁶	58. Cry From the Sea (Coprod. Ireland)	
8. Dark Woods	34. So Much Tenderness	59. Delia's Gone	
9. DonkeyHead	35. Soleils Atikamekw	60. I'm Just The Pizza Guy	
10. Don't Say Its Name	36. Space Cadet ³⁷	61. Kipkemboi	
11. Door Mouse	37. Stealing Vows	62. La cordonnière ³⁶	
12. Finality of Dusk	38. Sugar Daddy ³⁶	63. L'arracheuse de temps	
13. Hailey Rose	39. The Beehive	64. Matt and Mara	
14. Inedia	40. The Boathouse ³⁶	65. My Salinger Year (Coprod. Ireland) ³⁶	
15. La légende du papillon (Coprod. Germany)	41. The Grizzlies ³⁶	66. Norbourg	
16. La révision ³⁶	42. The Incident Report	67. Once Were Warriors ³⁷	
17. Le coyote ³⁷	43. The Sun and His Daughter	68. Polarized ³⁷	
18. Le ventre de Bassima ³⁷	44. The Swearing Jar ³⁶	69. Ru ³⁷	
19. Les oiseaux ivres ³⁶	45. The Wishing Tree	70. Run Woman Run ³⁶	
20. Lignes de fuite	46. The Young Arsonists	71. Sam ³⁶	
21. Monkey Beach ³⁶	47. Trois fois rien (Coprod. France)	72. Stellar	
22. Mother, Mother ³⁷	48. Twist à Bamako (Coprod. France)	73. Sweetland	
23. Niagara	49. Two Cuckolds Go Swimming	74. The Draft	
24. Night of the ZOOmbies ³⁷	50. You Can Live Forever	75. The King Tide ³⁷	
25. Noémie dit oui	51. Young Werther ³⁷	76. The Retreat ³⁶	
26. North of Normal		77. The Ringmen ³⁷	
		78. Waterloo	
		79. Youngblood ³⁷	

22 FILMS FUNDED THROUGH THE TALENT TO WATCH PROGRAM

DIRECTORS WITH 2 FILMS OR FEWER		
1. 1+1+1	9. Jour de merde	17. The Chinatown Diner
2. Abducted	10. Learn to Swim ³⁶	18. The Good Guise
3. Ainsi va Manu	11. Les quintessences	19. The Green Waterways
4. Alter Boys	12. Mariam	20. This Place ³⁶
5. Compulsus	13. Mongrels	21. When Morning Comes
6. Doug Find Rose	14. Querencia	22. Zipolito ³⁶
7. Fred l'handicapé	15. Reclaim	
8. Golden Delicious	16. Seacrets	

14 FILMS FUNDED THROUGH THE THEATRICAL DOCUMENTARY PROGRAM

DIRECTORS WITH 2 FILMS OR FEWER		DIRECTORS WITH 3 FILMS OR MORE	
1. First We Eat	6. Les Rose	11. Disappearing Insects	
2. Kiimaapiipitsin	7. Lhasa	12. L'océan vu du cœur	
3. Le Mythe de la Femme Noire	8. Subjects of Desire	13. The Board Game Movie	
4. Le plein potentiel	9. The Colour of Ink	14. The Urban Whale	
5. Les enfants du large	10. The Grizzly Truth		

72 FILMS FUNDED THROUGH THE MARKETING PROGRAM

1. 14 jours, 12 nuits	25. Guest of Honour	50. Queen of Spades
2. A Fire In The Cold Season	26. Hammer	51. Queen of the Morning Calm
3. Akilla's Escape	27. Hotel Limbo	52. Random Acts of Violence
4. Anne at 13000 ft	28. It Must be Heaven	53. SLAXX
5. Au Nord d'Albany	29. Jump, Darling	54. Souterrain
6. Babysitter	30. La contemplation du mystère	55. Splinters
7. Body and Bones	31. La déesse des mouches à feu	56. Stardust
8. Bone Cage	32. La face cachée du baklava	57. Sugar Daddy
9. Castle in the Ground	33. La nuit des rois	58. Sweetness In The Belly
10. Catch and Release	34. La parfaite victime	59. Target Number One
11. Come True	35. Le club Vinland	60. The Broken Hearts Gallery
12. Confessions	36. Le guide de la famille parfaite	61. The Curse of Audrey Earnshaw
13. Cosmic Dawn	37. Le meilleur pays du monde	62. The Kid Detective
14. Crash 4K (1996)	38. Les oiseaux ivres	63. The Marijuana Conspiracy
15. Dave Not Coming Back / La dernière plongée de Dave	39. Les vieux chums	64. The Middle Man
16. Dreamland	40. Little Orphans	65. The Nest
17. Drifting Snow	41. Maria Chapdelaine	66. The New Corporation: The Unfortunately Necessary Sequel
18. Easyland	42. Mon cirque à moi	67. The Rest Of Us ³⁶
19. Emergence: Out of the Shadows	43. Monkey Beach	68. The Retreat
20. Falling	44. My Salinger Year	69. The Walrus & The Whistleblower
21. Félix et le trésor de Morgäa	45. Nadia, butterfly	70. The Wolf and the Lion
22. Flashwood	46. Parallel Minds	71. Tito
23. From the Vine	47. Percy	72. Tu te souviendras de moi
24. Funny Boy	48. Possessor	
	49. Psycho Goreman	

36. Films also funded in a previous fiscal year

37. Films received Greenlight funding only

95 CANADIAN FILM FESTIVALS FUNDED THROUGH THE PROMOTION PROGRAM

1. Abbotsford Film Festival³⁸

2. Animation Festival of Halifax (AFX)

3. Available Light Film Festival

4. Blood in the Snow Canadian Film Festival

5. Breakthroughs Film Festival³⁸

6. Calgary International Film Festival

7. Calgary Underground Film Festival

8. Canada China International Film Festival³⁸

9. Canadian Filmmakers Festival

10. CaribbeanTales Film Festival +CineFam

11. Carrousel international du film de Rimouski

12. Charlottetown Film Festival

13. Cinefest Sudbury International Film Festival

14. Cinéfranco

15. Cinémental

16. Dawson City International Short Film Festival³⁸

17. Devour! The Food Film Fest

18. DOCTalks Festival & Symposium³⁸

19. DOXA Documentary Film Festival

20. Edmonton International Film Festival

21. Emerging Lens Cultural Film Festival

22. FAVA FEST

23. Female Eye Film Festival

24. Festival courts d'un soir³⁸

25. Festival de cinéma de la ville de Québec

26. Festival de cinéma du monde de Sherbrooke

27. Festival de films pour l'environnement³⁸

28. Festival du cinéma international en Abitibi-Témiscamingue

29. Festival du film de l'Outaouais

30. Festival du nouveau cinéma de Montréal

31. Festival Filministes³⁸

32. Festival international de cinéma et d'art de Percé³⁸

33. Festival international de cinéma Vues d'Afrique
34. Festival international de cinéma – Les Percéides

35. Festival international de films Fantasia

36. Festival international du cinéma francophone en Acadie

37. Festival international du film black de Montréal

38. Festival international du film pour enfants de Montréal

39. Festival international du film sur l'art

40. Festival Présence autochtone

41. Festival REGARD / Marché du court

42. Festival Stop Motion Montréal³⁸

43. Film POP³⁸

44. FIN Atlantic International Film Festival and FIN Partners

45. Freeze Frame Int'l Film Festival For Kids of All Ages

46. Future of Film Showcase³⁸

47. Gimli Film Festival

48. Grand River Film Festival³⁸

49. Halifax Independent Filmmakers Festival

50. Hot Docs Festival and Market

51. Hudson Festival of Canadian Film

52. image+nation festival courts

53. Images Festival

54. imagineNATIVE Film + Media Arts Festival

55. India Film Festival of Alberta³⁸

56. Inside Out LGBTQ Film Festival

57. International Film Festival of South Asia – Toronto³⁸

58. Italian Contemporary Film Festival³⁸

59. Just For Laughs – Eat My Shorts³⁸

60. Kingston Canadian Film Festival

61. Lakeshorts International Short Film Festival³⁸

62. Les Sommets du cinéma d'animation

63. Lunenburg Doc Fest³⁸

64. Mirror Mountain Film festival³⁸

65. Nickel Independent Film Festival³⁸

66. NorthwestFest International Documentary Festival

67. Oakville Film Festival

68. Ottawa International Animation Festival

69. Planet in Focus International Environmental Film Festival

70. POP Montreal

71. Reel 2 Real International Film Festival for Youth

72. Reel Shorts Film Festival

73. Reelabilities Film Festival Toronto³⁸

74. Reelworld Film Festival

75. Regina International Film Festival and awards³⁸

76. Rencontres internationales du documentaire de Montréal

77. Rendez-vous du cinéma québécois et francophone de Vancouver

78. Short Circuit Pacific Rim Film Festival³⁸

79. Silver Wave Film Festival

80. St. John's International Women's Film Festival

81. Toronto International Film Festival

82. Toronto International Nollywood Film Festival³⁸

83. Toronto Outdoor Picture Show³⁸

84. Toronto Reel Asian International Film Festival

85. Vancouver Asian Film Festival

86. Vancouver International Film Festival

87. Vancouver International Mountain Film Summer Festival³⁸

88. Vancouver International South Asian Film Festival

89. Vancouver Latin American Film Festival³⁸

90. Vancouver Queer Film Festival³⁸

91. Victoria Film Festival

92. Weengushk International Film Festival³⁸

93. Whistler Film Festival

94. WIFTV's VIWFF and From Our Dark Side

95. Yorkton Film Festival

2 FILMS FUNDED THROUGH EXPORT ASSISTANCE PROGRAM³⁹

1. Antigone

2. Matthias et Maxime

CANADIAN INDUSTRY PRESENCE AT 32 INTERNATIONAL FILM FESTIVALS, MARKETS AND EVENTS

1. Academy Awards

2. Ateliers du Cinéma Européen (ACE)

3. Berlinale / European Film Market

4. Busan International Film Festival

5. Canada Now Mexico

6. Canada Now Germany

7. Canada Now UK

8. Canada Now USA

9. Clermont- Ferrand International Short Film festival

10. Content London

11. European Audiovisual Entrepreneurs (EAVE) Luxembourg

12. Festival Cine Canadiense de Madrid

13. Festival de Cannes

14. Festival du film international de Venise

15. Festival international du film d'animation d'Annecy et son Marché (MIFA)

16. Festival Scope

17. Frankfurt Book Fair

18. Golden Apricot Yerevan International Film Festival in Armenia

19. Independent Filmmaker Project (IFP)

20. International Film Festival Rotterdam

21. Karlovy Vary International Film Festival

22. Kidscreen Summit

23. Locarno International Film Festival

24. Los Cabos International Film Festival

25. MIPCOM

26. MIPTV

27. MyFrenchFilmFestival.com

28. New York Film Festival

29. South by Southwest (SXSW)

30. Sundance Film Festival

31. Sunny Side of the Doc

32. Toronto International Film Festival (TIFF)

21 FILMS FUNDED THROUGH THE INTERNATIONAL MARKETING PROGRAM

1. 14 jours. 12 nuits

2. Archipel

3. Beans

4. Benjamin, Benny, Ben

5. Best Sellers

6. Endomic

7. Every Day's Like This

8. Funny Boy

9. Hygiène sociale

10. La nuit des rois

11. Lichen

12. Night Raiders

13. Nulle trace

14. Peace by Chocolate

15. Saint-Narcisse

16. Sin La Habana

17. Ste. Anne

18. Strong Son

19. Tabija

20. The New Corporation: The Unfortunately Necessary Sequel

21. Violation

38. Funded through the General Admission Stream

39. Both films funded under the Export Assistance Program were projects carried forward from the 2019-2020 fiscal year. The program did not open for submissions in 2020-2021.



POSSESSOR

From New York Times Critic's Pick to distribution deals in the U.S. (Neon), U.K. (Signature Entertainment) and Canada (Elevation Pictures), this Canada-U.K. coproduction from **BRANDON CRONENBERG** thrilled audiences across the globe. *Possessor* opened in select theatres and drive-ins in fall 2020, and **WON BEST FEATURE LENGTH FILM** and **BEST DIRECTION** at the **2020 SITGES FILM FESTIVAL** and was **AWARDED TWO PRIZES** from the **VANCOUVER FILM CRITICS CIRCLE**, including **BEST DIRECTOR**.

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