PROFILE 2020

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

CMPA
Canadian Media Producers Association

AQPM

TELEFILM CANADA

Canada

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

Production facts and figures prepared by Nordicity Group Ltd.

Profile 2020 is published by the Canadian Media Producers Association (CMPA) in collaboration with the Department of Canadian Heritage, Telefilm Canada, the Association québécoise de la production médiatique (AQPM) and Nordicity. *Profile 2020* marks the 24th edition of the annual economic report prepared by CMPA and its project partners over the years.

The report provides an analysis of economic activity in Canada's screen-based media production industry during the period April 1, 2019 to March 31, 2020. It also provides comprehensive reviews of the historical trends in production activity between fiscal years 2010/11 to 2019/20.

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The Department of Canadian Heritage contributed to the funding of this report. Its content represents the opinions of the authors and does not necessarily represent the policies or the views of the Department of Canadian Heritage or of the Government of Canada.

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Introduction

An Important Message About This Year's Report

Profile 2020 stands as what will be the final and most essential contribution to our understanding of Canada's on-screen production sector pre-pandemic. In this way, it contains insights and information vital to the decisions we must consider as we approach the pending post-pandemic world.

This report offers a snapshot of economic activity in Canada's screen-based media production industry from the start of April 2019 to the end of March 2020. It's also a snapshot that ends almost exactly as the global pandemic was just beginning to exert its full effect.

Once COVID-19 hit, productions were halted in unprecedented numbers. Projects were suspended and sometimes cancelled altogether. Many working in the sector found themselves unemployed.

If a reminder was ever needed of exactly how significant the economic impact of this sector truly is, the period since March 2020 has provided that perspective in thorough detail. The importance of film and television production in Canada is not just something that can be measured with statistics.

In many ways, this past year underscores the necessity of reports like this and the ongoing effort to ensure the strength and sustainability of our sector. So much depends upon its health and growth. Indeed, preliminary data from 2020/21 Canadian Audio-Visual Certification Office (CAVCO) applications hints that the impact on sector-based work has been widespread and deep.

In the months that followed March 2020, other relevant trends have also become visible. Viewing and consumption patterns have been upended. For many, screen-time now means online schooling and video conference calls – not just the act of watching television, going to the cinema or using one's devices to access content.

Nevertheless, demand for content seems to have risen sharply. Lockdowns and restrictions have kept people at home, seeking out a wide variety of information and entertainment as a means of coping with pandemic life. In particular, reliance on online streaming services appears to have intensified, although to what degree exactly is difficult to report on until data can be properly collected and analysed.

This report tells us that foreign location and service (FLS) production was, once again, up significantly in 2019/20, fuelling increases in gross domestic product (GDP) and employment. That boost was not quite enough, however, to offset a drop in overall volume of Canadian content production: Canadian television, theatrical feature film and broadcaster in-house production were all down when compared to 2018/19 levels.

Overall, the total volume of film and television production in Canada decreased by 1.1%, in 2019/20, representing a loss of approximately $100 million.

In a post-pandemic world, we must consider this growing reliance on FLS with an eye to potential impacts on cross-border travel and investments. What might be needed to ensure an increase in Canadian content production – not just to reverse declining trends but to help manage new pandemic realities?

The hiatus in film and television production brought on by COVID-19 highlighted just how much this industry affects the economic lives of so many Canadians and their families – something that was not readily apparent when the industry's employment impact was viewed in terms of full-time equivalents (FTEs). *Profile 2020* addresses this by, for the first time, relying on a measure of headcount in the place of the FTEs metric. This change is particularly opportune given the likelihood that a post-COVID-19 recovery may see a greater reliance on casual employment, meaning that our analysis of employment trends going forward will be more accurate.

Finally, against the backdrop of all this, the legislative and regulatory framework governing our sector is under widespread review. At the end of January 2020, the Broadcasting and Telecommunications Legislative Review Panel released its full report and, currently, Bill C-10: An Act to amend the *Broadcasting Act* and to make consequential amendments to other Acts, which recommends widespread changes, sits before Parliament.

Profile 2020 provides a comprehensive accounting of Canada's screen-based media production industry before COVID-19 disrupted everything. While it does not measure the impact of the pandemic, it highlights vitally important trends emerging before COVID-19, which will help inform our approach to recovery – and the road ahead.

AT A GLANCE

Total Film and Television Production in Canada

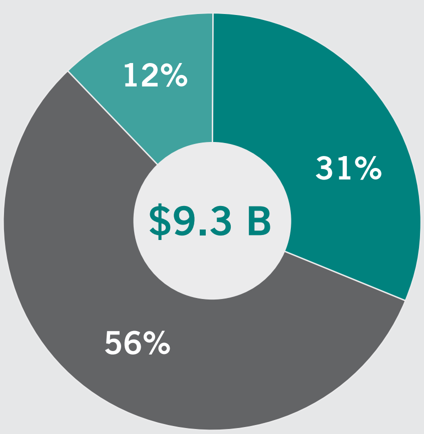
↓ 1.1%*
PRODUCTION VOLUME
$9.3 B

↓ 5.4%
JOBS CREATED
244,500

↓ 2.0%
GROSS DOMESTIC PRODUCT (GDP)
$12.2 B

↑ 5.0%
FOREIGN INVESTMENT IN PRODUCTION
$6.0 B

TOTAL FILM AND TELEVISION PRODUCTION



CANADIAN CONTENT (FILM AND TELEVISION)

-12% ▼	**$2.92 billion** in production volume
-13% ▼	**$2.63 billion** in television production
-9% ▼	**$287 million** in theatrical film production
-16% ▼	**757** television series
-12% ▼	**112** theatrical feature films
-16% ▼	**81,180** jobs

FOREIGN LOCATION AND SERVICE

▲ +8%	**$5.25 billion** in production volume
▲ +1%	**166** theatrical feature films
▲ +8%	**224** television series
▲ +41%	**131** TV movies, pilots and other types of television programs
▲ +4%	**139,310** jobs

BROADCASTER IN-HOUSE

-7% ▼	**$1.15 billion** in production volume
-5% ▼	**$559 million** in discretionary and on-demand services expenditures
-8% ▼	**$595 million** in conventional television expenditures
-11% ▼	**23,410** jobs

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

1. Overview of the screen sector in Canada

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

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

Highlights from 2019/20

- FLS production increased by 8% to $5.25 billion.
- The value of foreign investment in production (FIIP) in Canada increased by 5% to $6 billion.

- Previous editions of *Profile* measured the employment impact of the screen-based media production industry in terms of full-time equivalents (FTEs). However, for *Profile 2020*, the industry's employment impact is, for the first time, measured in terms of the estimated number of people employed (i.e. "person-count" or "headcount") – within the production industry, across the screen content value chain and across the wider economy due to spin-off impacts. By measuring the employment impact in terms of person-count, *Profile 2020* provides a more representative assessment of the number of Canadians whose economic livelihood is linked to the screen-based media production industry, and thereby, a clearer picture of the full economic reach of the industry in Canada. In particular, person-count reflects how employment within the production industry is often on a casual basis with short periods of full-time employment followed by periods of hiatus between projects.
- The entire screen sector value chain (including film and television production, distribution, exhibition, television broadcasting and broadcasting distribution) generates employment for an estimated 346,560 people in Canada, as well as $15.53 billion in labour income and $23.07 billion in GDP (including direct and spin-off impacts).

[1] Given the limited number of fiscal years of data for Canadian *online-first* and *online-only* production, statistics for both these production segments have been added to Canadian television production data. Online-first production includes linear audiovisual content that was made primarily for an online service but is also shown on more traditional platforms such as broadcast television, movie theatres or on Blu-ray/DVD. Online-first production includes 'online only' production, which consists of audiovisual content that, within two years of its completion, is only released on an online service appearing on CAVCO's List of acceptable online services pursuant to CAVCO Public Notice 2017-01. CAVCO reports that the total volume of online-first production was $118 million in 2018/19 and $98 million in 2019/20. For more information, see Box 2.

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

Highlights from 2019/20 *continued*

- The total volume[3] of film and television production in Canada decreased by 1.1% to $9.32 billion in 2019/20.
- Canadian television production decreased by 12.8% to $2.63 billion.
- Canadian theatrical feature film production decreased by 8.9% to $287 million.
- Broadcaster in-house production decreased by 6.5% to $1.15 billion.
- Film and television production in Canada generated employment for 244,500 Canadians in 2019/20 (including direct and spin-off impacts), down by 5.4% compared to 2018/19.
- The total GDP impact of film and television production in Canada decreased by 2% – from $12.50 billion to $12.24 billion in 2019/20.

After reaching an all-time high of $9.43 billion in 2018/19, the total volume of film and television production in Canada experienced a modest 1.1% dip in 2019/20. The only segment that saw an increase in production volume was **FLS production**, totalling over $5 billion for the first time, and continuing its growth pattern over the last 10 years. FLS production increased by 180% between 2010/11 and 2019/20 (Exhibit 1-1). With over $2.3 billion in volume, British Columbia remained Canada's leading province for FLS production; however, higher levels of FLS television production in Ontario and Quebec drove the segment's overall growth (Exhibit 6-4).

Canadian television production reached an all-time high of $3.02 billion in 2018/19 before falling by 12.8% in 2019/20, to its lowest level since 2014/15 (Exhibit 1-1). Every genre category except for variety and performing arts (VAPA), contributed to this drop (Exhibit 3-8). Children's and youth programming was the biggest factor, falling by $165 million, or nearly 30%, to its lowest level since 2012/13 (Exhibit 3-5).

Although the volume of English-language production[4] in the **Canadian theatrical feature film** segment increased by $5 million, or 2.3%, in 2019/20, a sharp drop in the volume of films produced in French-language drove the segment's overall decrease in 2019/20 (Exhibit 4-1).

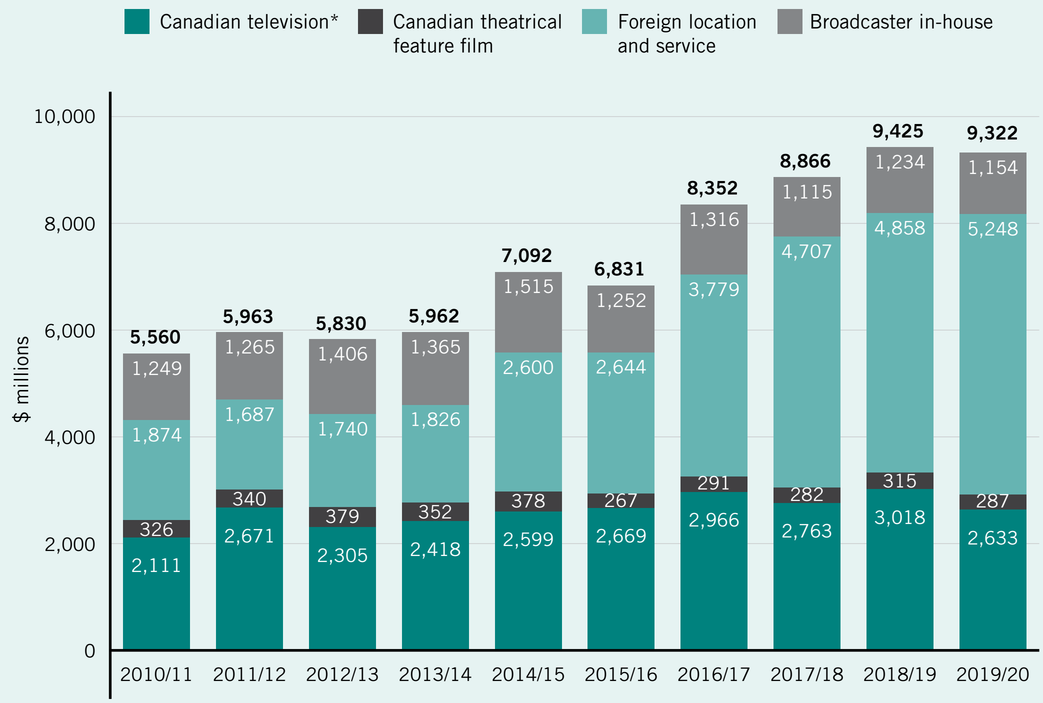
Historically, the year-to-year fluctuations in **broadcaster in-house production** have corresponded with the broadcast of major global sporting events. Without any major global sport event to televise in 2019, Canadian broadcasters' total spending on the in-house production of sports programming decreased by $77 million or 22.4% (Exhibit 7-2), leading to an $80 million decline in in-house production volume (Exhibit 1-1).

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

[4] Due to the very low number of projects produced in bilingual format and non-official languages, the data for this category was combined with the data for the English-language market

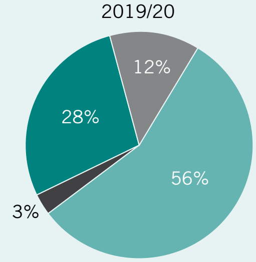
FILM AND TELEVISION PRODUCTION IN CANADA

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



Share

2019/20



Annual average growth rate

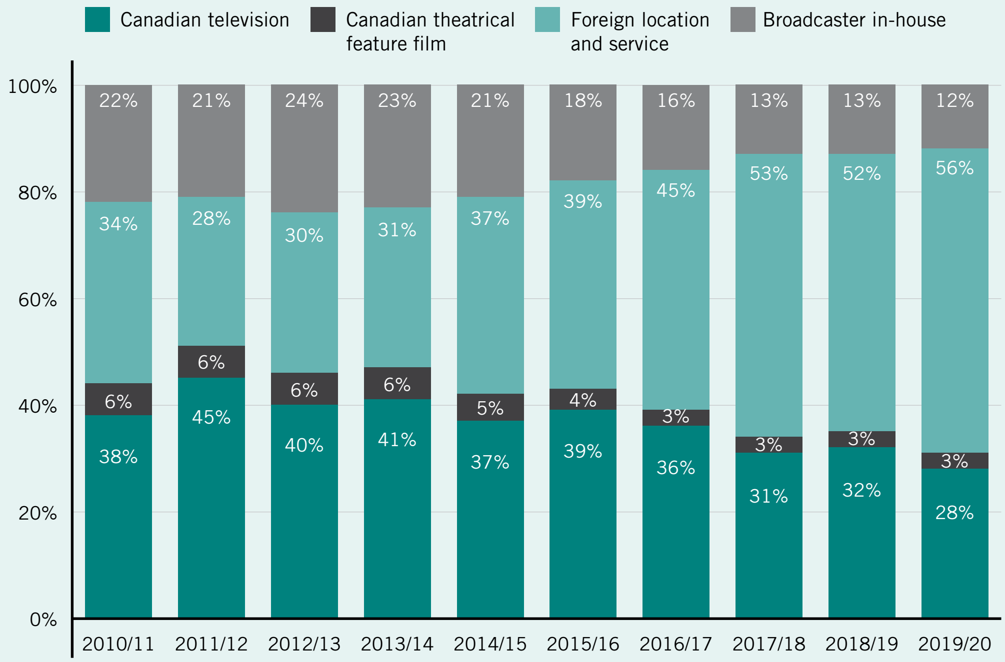
Sector	2019/20	2010/11–2019/20
Canadian television*	(12.8%)	2.5%
Canadian theatrical feature film	(8.9%)	(1.4%)
Foreign location and service	8.0%	12.1%
Broadcaster in-house	(6.5%)	(0.9%)
Average: all sectors	**(1.1%)**	**5.9%**

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

Note: Some totals may not sum due to rounding.

* Includes 'online-first' audiovisual content that was first released on an online service; and 'online-only' audiovisual content that, in the two years after completion, was only released in Canada on an acceptable online service pursuant to Public Notice CAVCO 2017-01. CAVCO reports that the total volume of online-first production was $118 million in 2018/19 and $98 million in 2019/20.

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



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

Exhibit 1-3 Sources of growth in the total volume of film and television production in Canada

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

REGION

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

($ millions)	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20	2019/20 share of total
Ontario	2,077	2,586	2,439	2,439	2,769	2,750	3,015	2,918	3,229	3,550	38%
British Columbia	1,729	1,578	1,605	1,618	2,243	2,133	2,957	3,567	3,462	2,802	30%
Quebec	1,321	1,316	1,351	1,280	1,582	1,429	1,759	1,779	2,043	2,307	25%
Manitoba	69	79	76	100	84	92	130	157	251	242	3%
Alberta	148	167	155	274	254	231	246	226	254	220	2%
Nova Scotia	99	104	98	124	69	102	137	106	102	132	1%
Saskatchewan	49	54	35	47	30	30	28	27	28	26	<1%
Newfoundland and Labrador	43	42	42	46	31	40	41	62	26	17	<1%
Territories*	5	6	6	8	9	8	25	6	17	14	<1%
New Brunswick	19	27	21	24	19	13	14	17	13	10	<1%
Prince Edward Island	2	4	2	2	2	2	2	1	1	1	<1%
Total	**5,560**	**5,963**	**5,830**	**5,962**	**7,092**	**6,831**	**8,352**	**8,866**	**9,425**	**9,322**	**100%**

Sources: Estimates based on data collected from CAVCO, CRTC, CBC/Radio-Canada and the Association of Provincial Television and Film Agencies.
Note: Statistics published by provincial funding agencies may differ from those in *Profile 2020*. Please see *Notes on Methodology* for additional information. Some totals may not sum due to rounding.
* Yukon, Nunavut and Northwest Territories.

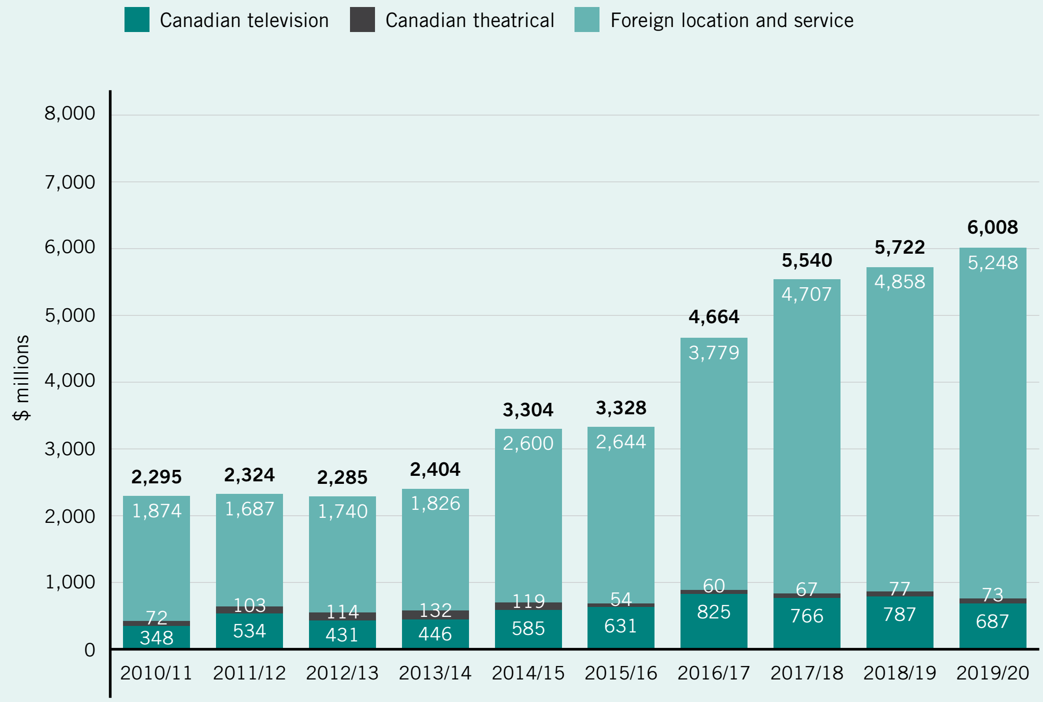
FOREIGN INVESTMENT IN PRODUCTION

FIIP tracks the value of international financial participation in the film and television production industry in Canada. It includes foreign presales and distribution advances for all projects certified by CAVCO, estimates of presales and distribution advances for non-CAVCO-certified productions, and the total value of FLS production in Canada.[5]

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

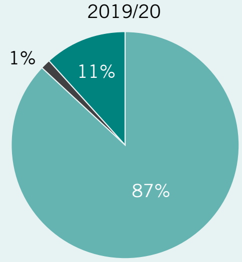
[5] In the case of treaty coproductions, the data used to estimate FIIP includes only the financing of the Canadian budget. As a result, the foreign budgets for treaty coproductions do not directly contribute to FIIP. Treaty coproductions contribute only to FIIP if the financing of the Canadian budget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

Exhibit 1-5 Foreign investment in production in Canada



Share

2019/20



Annual average growth rate

Sector	2019/20	2010/11–2019/20
Canadian television*	(12.7%)	7.8%
Canadian theatrical feature film	(5.8%)	0.1%
Foreign location and service	8.0%	12.1%
Average: all sectors	**5.0%**	**11.3%**

Sources: Estimates based on data collected from CAVCO and the Association of Provincial Television and Film Agencies.
Note: Some totals may not sum due to rounding. See *Notes on Methodology* for the definition of FIIP.
* Excludes Canadian online production.

EMPLOYMENT AND ECONOMIC CONTRIBUTION

Film and television production

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

	2015/16	2016/17	2017/18	2018/19	2019/20
Canadian television production					
Direct jobs	52,000	56,800	52,200	55,200	46,800
Spin-off jobs	33,040	36,290	32,700	33,490	27,100
Total	**85,040**	**93,090**	**84,900**	**88,690**	**73,900**
Canadian theatrical feature film production					
Direct jobs	4,370	4,700	4,540	4,870	4,370
Spin-off jobs	3,250	3,580	3,360	3,470	2,910
Total	**7,620**	**8,280**	**7,900**	**8,340**	**7,280**
FLS production					
Direct jobs	46,260	65,160	81,250	81,250	85,930
Spin-off jobs	32,700	46,140	55,660	53,870	53,980
Total	**78,960**	**111,300**	**136,910**	**135,120**	**139,910**
Broadcaster in-house production					
Direct jobs	13,660	14,110	11,760	12,660	11,540
Spin-off jobs	15,460	16,130	13,220	13,660	11,870
Total	**29,120**	**30,240**	**24,980**	**26,320**	**23,410**
Grand total					
Direct jobs	116,290	140,770	149,750	153,980	148,640
Spin-off jobs	84,450	102,140	104,940	104,490	95,860
Total	**200,740**	**242,910**	**254,690**	**258,470**	**244,500**

Sources: Estimates based on Nordicity research and data collected from CAVCO, CRTC, CBC/Radio-Canada, the Association of Provincial Television and Film Agencies, unions and guilds, Statistics Canada and Conference Board of Canada.
Note: Person-count estimates only available beginning the 2015/16. See *Notes on Methodology* for a description of the job-estimation methodology.

Exhibit 1-7 GDP and labour income impact of film and television production in Canada, 2019/20

	Direct	Spin-off	Total
Labour income ($ millions)			
Canadian content production			
Canadian television production	1,501	1,270	2,771
Canadian theatrical feature film production	163	136	299
Subtotal	**1,664**	**1,406**	**3,070**
FLS production	2,991	2,529	5,520
Broadcaster in-house production	658	556	1,214
Grand total	**5,313**	**4,491**	**9,804**
GDP ($ millions)			
Canadian content production			
Canadian television production	1,554	1,892	3,446
Canadian theatrical feature film production	169	203	372
Subtotal	**1,723**	**2,095**	**3,818**
FLS production	3,096	3,769	6,865
Broadcaster in-house production	681	879	1,560
Grand total	**5,500**	**6,743**	**12,243**

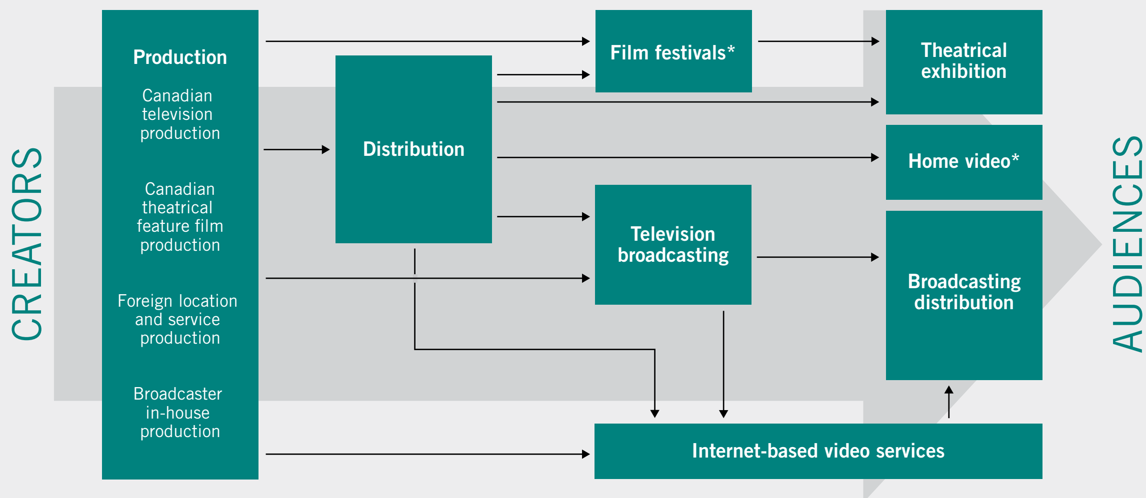
Sources: Estimates based on Nordicity research and data collected from CAVCO, CRTC, CBC/Radio-Canada, the Association of Provincial Television and Film Agencies, unions and guilds, Statistics Canada and Conference Board of Canada
Note: See *Notes on Methodology* for a description of methodology.

Screen sector value chain segments

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

- The distribution industry in Canada generated employment for 7,560 people, as well as $362 million in labour income and $903 million in GDP in 2019.
- The exhibition industry generated employment for 22,630 people, as well as $710 million in labour income and nearly $1.33 billion in GDP in 2019.
- The television-broadcasting industry generated employment for 16,960, as well as $1.31 billion in labour income and $2.9 billion in GDP in 2019.
- The BDU industry generated employment for 54,910 people, as well as $3.35 billion in labour income and $5.70 billion in GDP in 2019.

Box 1 Screen sector value chain



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

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

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

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

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

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

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

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

Combining the estimates of economic impact for 2019/20 and for the 2019 calendar year (or the most recent year of published data) indicates that the screen sector value chain in Canada generates an estimated 346,560 jobs, $15.53 billion in labour income and $23.07 billion in GDP for the Canadian economy.

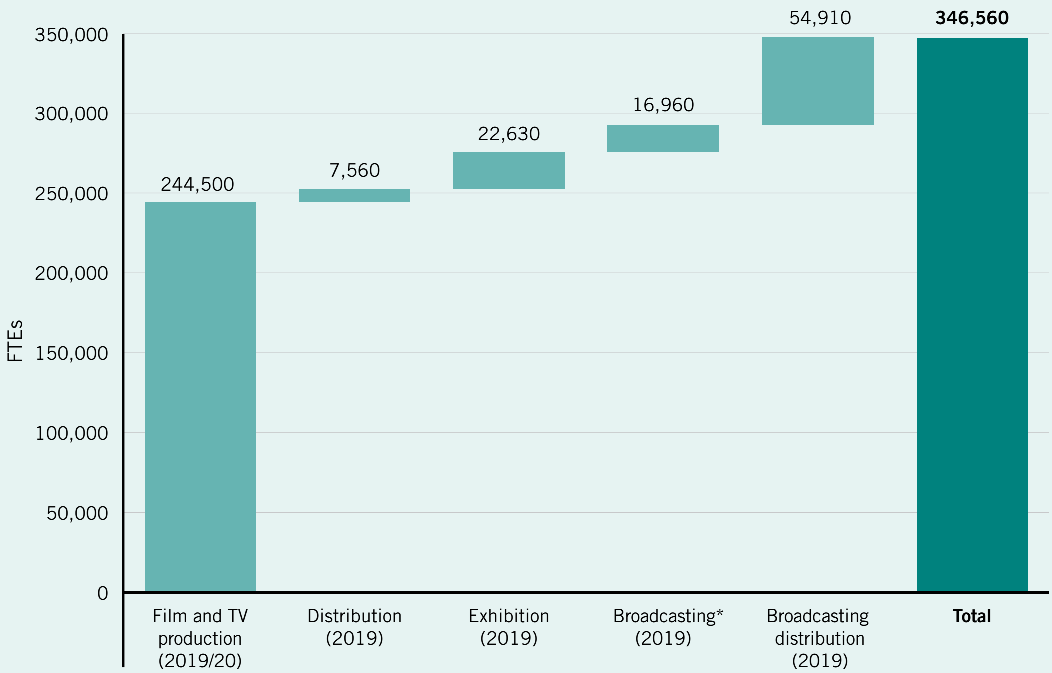
Exhibit 1-8 Economic impact of selected segments in the screen sector value chain

	Direct	Spin-off	Total
Employment (jobs)			
Film and TV production (2019/20)	148,640	95,860	244,500
Distribution (2019)	1,110	6,450	7,560
Exhibition (2019)	11,840	10,790	22,630
Broadcasting* (2019)	2,860	14,100	16,960
Broadcasting distribution (2019)	29,050	25,860	54,910
Total	**193,500**	**153,060**	**346,560**
Labour income ($ millions)			
Film and TV production (2019/20)	5,313	4,491	9,804
Distribution (2019)	87	275	362
Exhibition (2019)	226	484	710
Broadcasting* (2019)	576	737	1,313
Broadcasting distribution (2019)	2,116	1,229	3,345
Total	**8,318**	**7,216**	**15,534**
GDP ($ millions)			
Film and TV production (2019/20)	5,500	6,743	12,243
Distribution (2019)	420	483	903
Exhibition (2019)	428	899	1,327
Broadcasting* (2019)	1,730	1,173	2,903
Broadcasting distribution (2019)	3,495	2,203	5,698
Total	**11,573**	**11,501**	**23,074**

Sources: Estimates based on Nordicity research and data collected from CAVCO, CRTC, CBC/Radio-Canada, the Association of Provincial Television and Film Agencies, unions and guilds, Statistics Canada, Conference Board of Canada, the Movie Theatre Association of Canada (MTAC) and Cineplex Entertainment.
* Excludes in-house production, which is included in *Film and television production*.

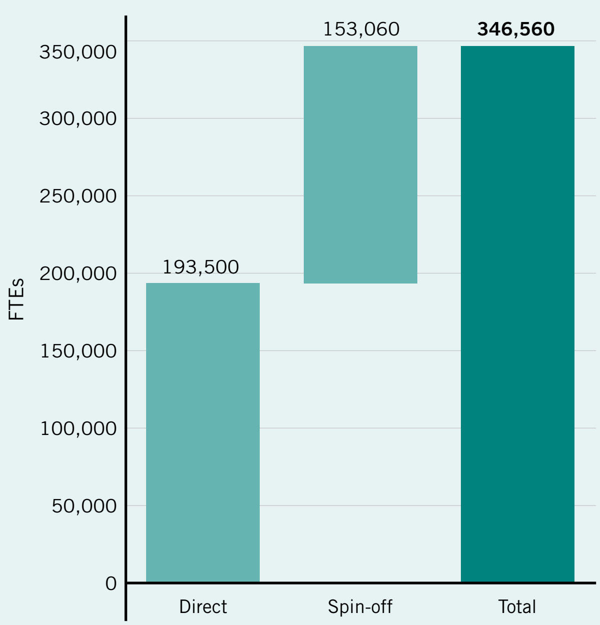
SUMMARY OF EMPLOYMENT AND GDP IMPACTS

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



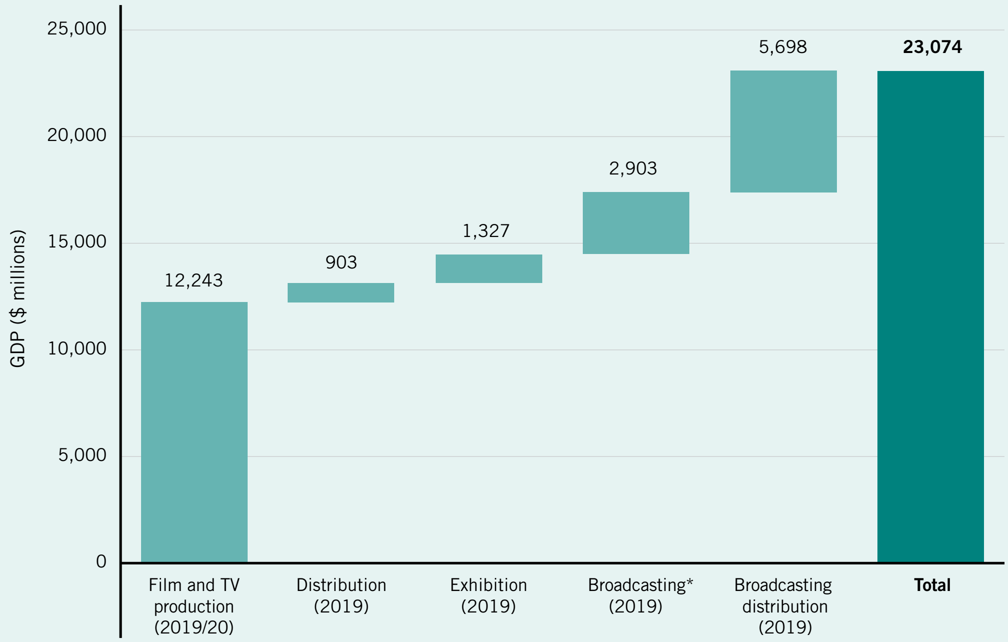
Sources: Estimates based on Nordicity research and data collected from CAVCO, CRTC, CBC/Radio-Canada, the Association of Provincial Television and Film Agencies, unions and guilds, Statistics Canada, Conference Board of Canada, the Movie Theatre Association of Canada (MTAC) and Cineplex Entertainment.
* Excludes in-house production, which is included in *Film and television production.*

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



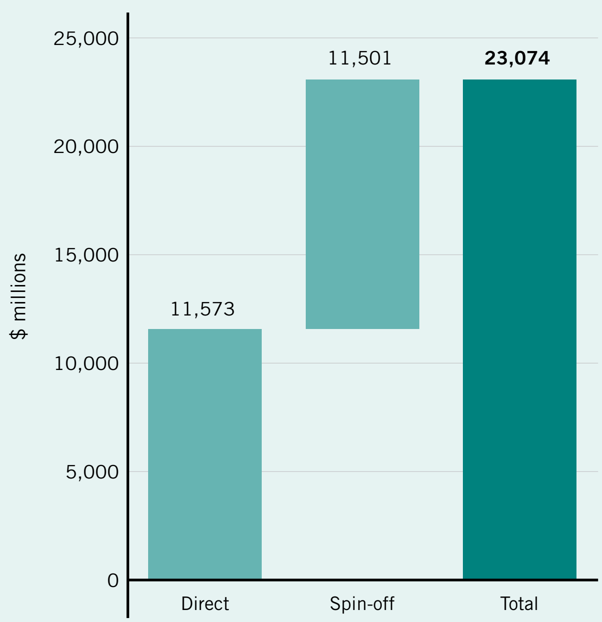
Sources: Estimates based on Nordicity research and data collected from CAVCO, CRTC, CBC/Radio-Canada, the Association of Provincial Television and Film Agencies, unions and guilds, Statistics Canada, Conference Board of Canada, the Movie Theatre Association of Canada (MTAC) and Cineplex Entertainment.

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



Sources: Estimates based on Nordicity research and data collected from CAVCO, CRTC, CBC/Radio-Canada, the Association of Provincial Television and Film Agencies, Statistics Canada, Conference Board of Canada, the Movie Theatre Association of Canada (MTAC) and Cineplex Entertainment.
* Excludes in-house production, which is included in *Film and television production*.

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



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

2. Canadian content production

Canadian content production consists of all films and television programs certified as Canadian content by the Canadian Audio-Visual Certification Office (CAVCO), and includes audiovisual content made for initial release on online services. Most Canadian content productions are made by independent production companies, although broadcaster-affiliated production companies[6] also account for some production in this segment.

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

Highlights from 2019/20

- Production in the variety and performing arts (VAPA) genre increased by 31.9% to $129 million.

- Canadian content production decreased by 12.4% to $2.92 billion.
- English-language production[7] decreased by 14.3% to $2.13 billion.
- French-language production decreased by 6.8% to $791 million.
- Fiction production decreased by 5.2% to $1.65 billion.
- Children's and youth production decreased by 30.8% to $415 million.
- Documentary production decreased by 27.2% to $213 million.
- Production of programs in the lifestyle and human interest genre[8] decreased by 14.8% to $513 million.
- Animation production decreased by 36.6% to $236 million.

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

7 Includes data for projects produced in bilingual format and non-official languages, which comprised less than one percent of the total volume of Canadian content production between 2010/11 and 2019/20 and which cannot be reported on separately due to confidentiality issues arising from low production volume.

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

After climbing to an all-time high of $3.33 billion in 2018/19, the total volume of Canadian content production dropped by 12.4% to $2.92 billion in 2019/20 (Exhibit 2-1). While both the Canadian television and Canadian theatrical feature film segments contributed to the overall decrease, the $385 million drop in Canadian television accounted for the vast majority of the decline.

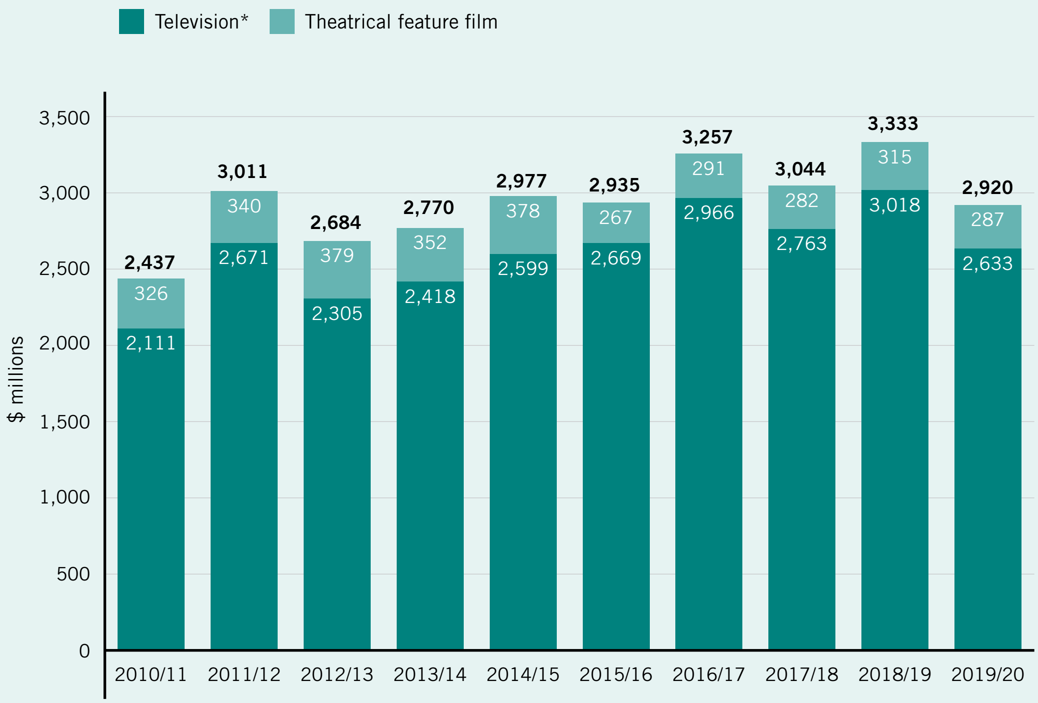
In the Canadian television segment, production levels in both official languages were down, as well as in every genre except for VAPA. The steep drop in the children's and youth genre category, including animation production, was the biggest contributor to the overall decline (Exhibits 2-3 and 2-7).

The Canadian theatrical feature film segment experienced an 8.9%, or $28 million, drop in overall production volume in 2019/20. Although English-language production actually increased, a decrease in the production of films in the French-language and other-languages categories resulted in the overall decline (Exhibit 4-1).

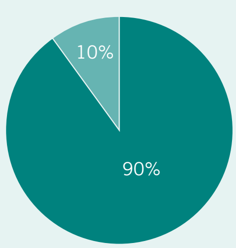
In recent years, increased demand for content around the globe has been a key driver of investment in Canadian production. This financing most readily takes the form of "pre-sales" of distribution and broadcast rights to international buyers. Between 2010/11 and 2018/19, total foreign investment in production (FIIP) of Canadian content more than doubled – from $421 million to $864 million (Exhibit 1-5). In 2019/20, however, it declined by $104 million. Despite this decrease, foreign investment still accounted for 26% of the total financing for Canadian content production (Exhibit 1-5 and Exhibit 2-1).

RELEASE MEDIUM

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



Share
2019/20



Annual average growth rate

Sector	2019/20	2010/11–2019/20
Television*	(12.8%)	2.5%
Theatrical feature film	(8.9%)	(1.4%)
Average: all segments	**(12.4%)**	**2.0%**

Source: Estimates based on data collected from CAVCO.
Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.
* Includes 'online-first' audiovisual content that was first released on an online service; and 'online-only' audiovisual content that, in the two years after completion, was only released in Canada on an acceptable online service pursuant to Public Notice CAVCO 2017-01. CAVCO reports that the total volume of online-first production was $118 million in 2018/19 and $98 million in 2019/20.

Box 2 Online-first production

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

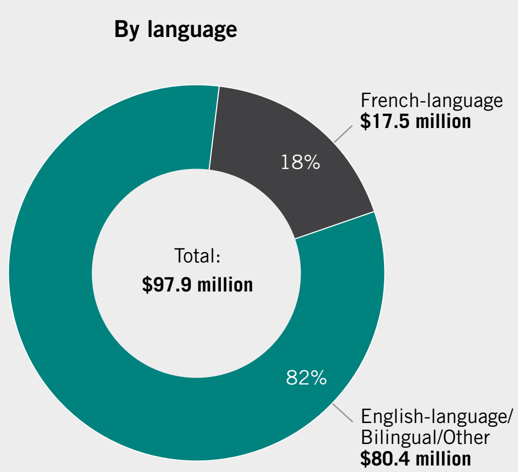
This type of audiovisual production may be referred to as "online-first" production. "Online-only" production is a subset of online-first production and includes audiovisual content that, during its first two years after completion, is only released in Canada on one of the many online platforms on CAVCO's list of acceptable online services pursuant to CAVCO Public Notice 2017-01. As of September 26, 2019, this list includes 16 websites of CRTC licensed broadcasters (e.g. CBC Gem [previously known as CBC TV app], ICI Tou.tv, aptn.ca and VRAK.tv), two hybrid video-on-demand services (Club illico and Crave), and 27 other online video services (including Netflix Canada and 11 separate CAVCO-approved YouTube channels).

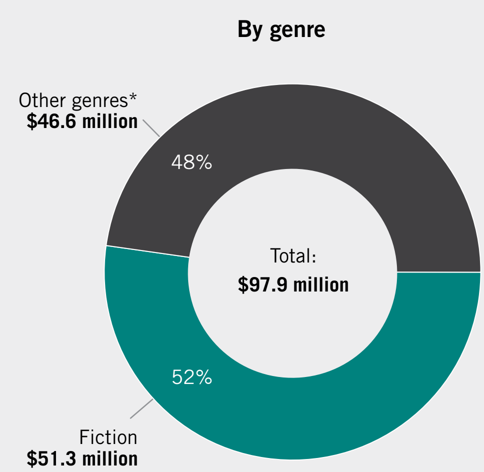
Volume and number of Canadian online-first audiovisual content

	2017/18	2018/19	2019/20
Volume ($M)	54.7	117.5	97.9
Number of projects	96	118	87
Average budget ($000s)	570	996	1,125

Source: Estimates based on data collected from CAVCO.

Volume and number of Canadian online-first audiovisual content, 2019/20

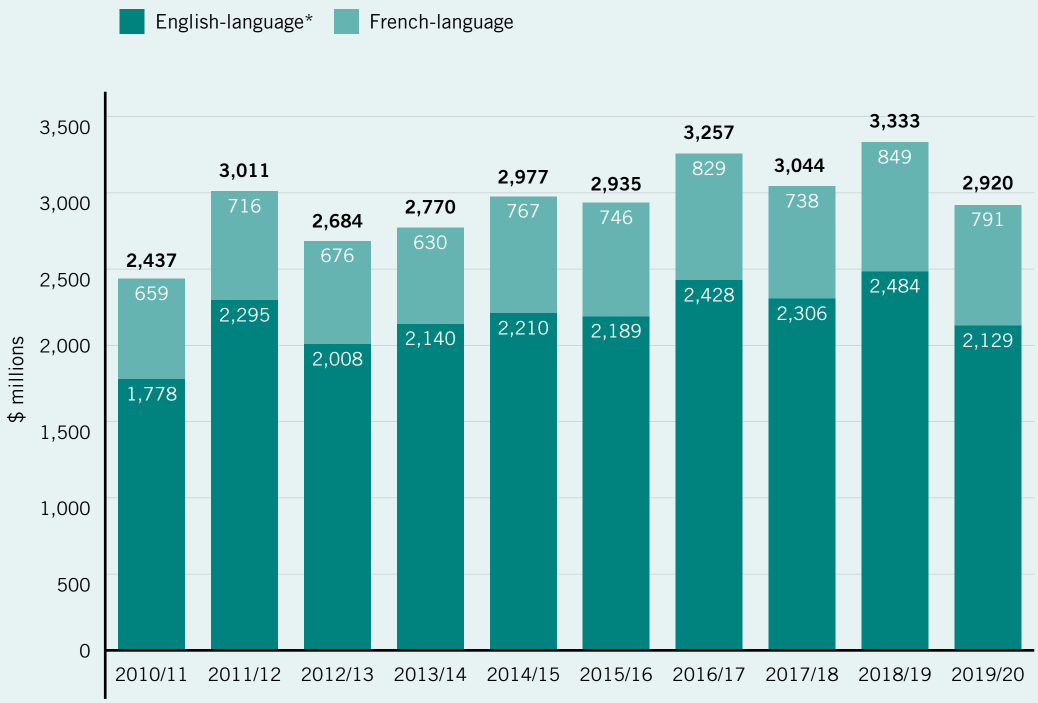




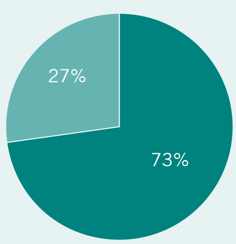
Source: Estimates based on data collected from CAVCO.
* Projects in other genres have been combined to avoid disclosure of amounts for individual projects.

LANGUAGE

Exhibit 2-2 Volume of Canadian content production, by language



Share
2019/20



Annual average growth rate

Language	2019/20	2010/11–2019/20
English-language*	(14.3%)	2.0%
French-language	(6.8%)	2.1%
Average: all languages	**(12.4%)**	**2.0%**

Source: Estimates based on data collected from CAVCO.
Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.
* Includes data for projects produced in bilingual format and non-official languages, which comprised less than one percent of the total volume of Canadian content production between 2010/11 and 2019/20 and which cannot be reported on separately due to confidentiality issues arising from low production volume.

GENRE

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

($ millions)	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
Fiction										
Television	890	1,225	1,096	1,093	1,226	1,188	1,574	1,299	1,480	1,393
Theatrical feature film*	291	277	357	314	295	179	253	212	263	259
Total	**1,181**	**1,502**	**1,453**	**1,407**	**1,521**	**1,366**	**1,827**	**1,511**	**1,743**	**1,652**
Children's and youth										
Television	348	438	322	419	467	552	459	521	558	394
Theatrical feature film	22	45	14	29	74	76	29	51	41	21
Total	**370**	**483**	**336**	**448**	**541**	**628**	**488**	**572**	**599**	**415**
Documentary										
Television	335	373	370	311	248	274	247	277	281	206
Theatrical feature film	9	14	7	8	7	10	10	18	11	7
Total	**344**	**387**	**377**	**319**	**255**	**284**	**257**	**295**	**292**	**213**
Lifestyle and human interest**										
Total	**369**	**478**	**395**	**478**	**542**	**553**	**564**	**506**	**602**	**513**
VAPA										
Total	**173**	**161**	**122**	**118**	**118**	**104**	**123**	**160**	**98**	**129**

Source: Estimates based on data collected from CAVCO.
Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.
* Due to low numbers of Lifestyle / Human interest and VAPA productions in the theatrical market, the theatrical volumes in 2016/17, 2017/18, 2018/19 and 2019/20 have been merged into the fiction genre in those years.
** Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.

Exhibit 2-4 Number of Canadian content projects, by genre and release medium, 2019/20

	Fiction	Children's and youth	Documentary	Lifestyle and human interest*	VAPA	All genres
Number						
Television programming	275	136	292	326	83	1,112
Theatrical feature films**	92	7	11	0	0	112
Total	**367**	**143**	**303**	**326**	**83**	**1,224**
Share of total						
Television programming	75%	95%	96%	100%	100%	91%
Theatrical feature films	25%	5%	4%	0%	0%	9%
Total	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**

Source: Estimates based on data collected from CAVCO.
Note: Data includes an estimate of CRTC-certified television production.
* Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.
** Due to low numbers of Lifestyle / Human interest and VAPA productions in the theatrical market, the number of projects in these genres has not been disclosed.

Exhibit 2-5 Volume of Canadian content production, by genre and language, 2019/20*

	Fiction	Children's and youth	Documentary	Lifestyle and human interest*	VAPA	All genres
$ millions						
English-language**	1,331	316	150	277	56	2,129
French-language	320	99	63	237	73	791
Total	**1,652**	**415**	**213**	**513**	**129**	**2,920**
Share of total						
English-language**	81%	76%	70%	54%	42%	73%
French-language	19%	24%	30%	46%	58%	27%
Total	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**

Source: Estimates based on data collected from CAVCO.
Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.
* Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.
** Includes data for projects produced in bilingual format and non-official languages, which comprised less than one percent of the total volume of Canadian content production between 2010/11 and 2019/20 and which cannot be reported on separately due to confidentiality issues arising from low production volume.

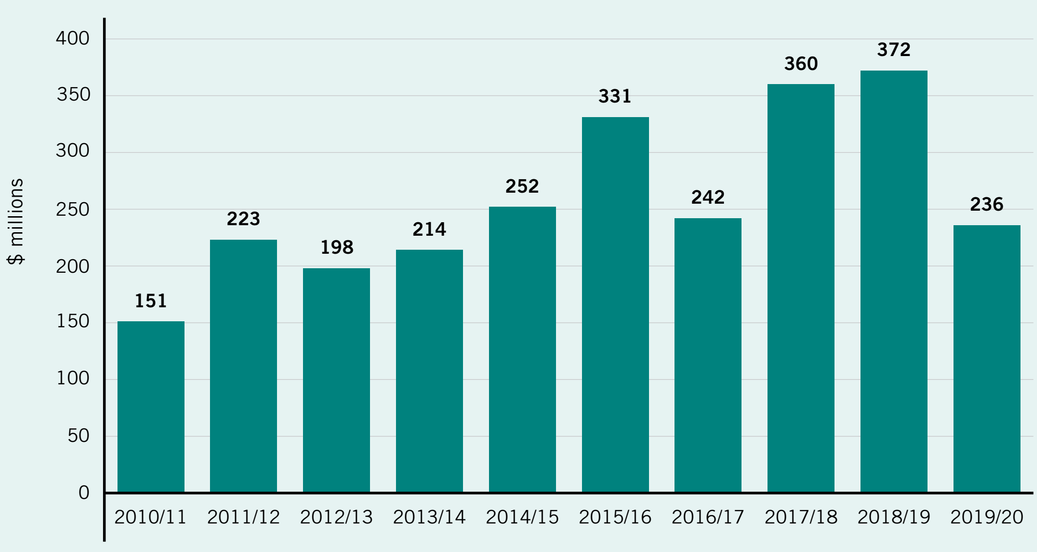
Exhibit 2-6 Volume of Canadian children's and youth production, by language and category

	2018/19			2019/20		
$ millions	Live Action	Animation	Total	Live Action	Animation	Total
English-language*	320	143	463	185	132	316
French-language	34	102	136	8	90	99
Total	**354**	**245**	**599**	**193**	**222**	**415**

Source: Estimates based on data collected from CAVCO.
Note: Some totals do not sum due to rounding. Data includes an estimate of CRTC-certified television production.
* Due to the very low number of projects produced in bilingual format and non-official languages, the data for this category was combined with the data for the English-language market.

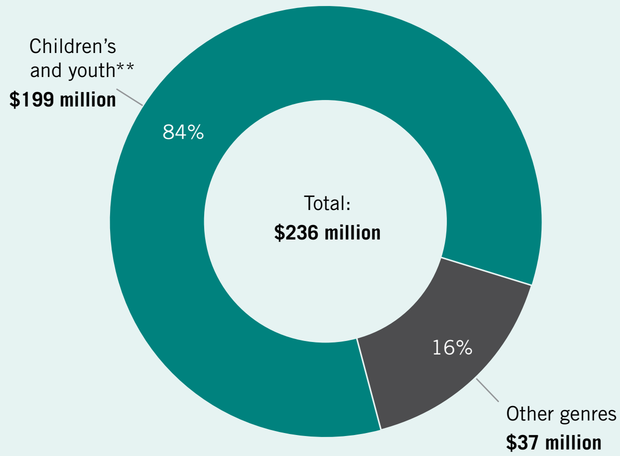
ANIMATION

Exhibit 2-7 Volume of Canadian animation production*



Source: Estimates based on data collected from CAVCO.
Note: Data includes an estimate of CRTC-certified television production.
* Includes television and theatrical production.

Exhibit 2-8 Volume of Canadian animation production, by genre, 2019/20*



Source: Estimates based on data collected from CAVCO.
Note: Data includes an estimate of CRTC-certified television production.
* Includes television and theatrical production.
** Assumes that 95% of animation production released in the theatrical market in 2019/20 was in the children's and youth genre. This was the average share observed between 2015/16 and 2018/19.

REGION

Exhibit 2-9 Total volume of Canadian content production, by province and territory

($ millions)	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20	2019/20 share of total
Ontario	1,114	1,475	1,229	1,225	1,340	1,376	1,404	1,437	1,558	1,387	47%
Quebec	838	907	846	842	977	869	1,048	855	976	893	31%
British Columbia	272	376	425	435	470	463	549	441	559	366	13%
Alberta	64	68	59	94	71	103	103	115	85	134	5%
Nova Scotia	40	55	43	75	42	64	75	78	59	74	3%
Manitoba	39	50	30	30	44	20	31	43	58	45	2%
Newfoundland and Labrador	33	34	32	36	21	31	32	55	19	10	<1%
Territories*	1	1	2	3	3	3	6	4	9	5	<1%
Saskatchewan	27	28	10	19	3	4	4	7	6	5	<1%
New Brunswick	8	15	9	11	7	2	3	9	4	1	<1%
Prince Edward Island	0	3	0	0	0	0	0	0	0	0	<1%
Total	**2,437**	**3,011**	**2,684**	**2,770**	**2,977**	**2,935**	**3,257**	**3,044**	**3,333**	**2,920**	**100%**

Sources: Estimates based on data collected from CAVCO, CRTC, CBC/Radio-Canada and the Association of Provincial Television and Film Agencies.
Note: Statistics published by provincial funding agencies may differ from those in *Profile 2020*. Please see *Notes on Methodology* for additional information. Some totals may not sum due to rounding.
* Yukon, Nunavut and Northwest Territories.

FINANCING

Exhibit 2-10 Financing for Canadian film and television production

	2015/16		2016/17		2017/18		2018/19		2019/20	
	$ millions	%	$ millions	%	$ millions	%	$ millions	%	$ millions	%
Private broadcaster licence fees	525	18%	455	14%	382	13%	398	12%	383	13%
Public broadcaster licence fees	247	8%	320	10%	351	12%	367	11%	334	11%
Federal tax credit[1]	298	10%	331	10%	309	10%	332	10%	294	10%
Provincial tax credits[1]	540	18%	571	18%	560	18%	616	18%	525	18%
Canadian distributors[2]	336	11%	494	15%	366	12%	411	12%	328	11%
Foreign[3]	348	12%	392	12%	467	15%	453	14%	432	15%
Canada Media Fund	286	10%	278	9%	260	9%	262	8%	276	9%
Telefilm Canada	54	2%	69	2%	67	2%	70	2%	68	2%
Other public[4]	84	3%	139	4%	113	4%	193	6%	121	4%
Other private[5]	217	7%	208	6%	168	6%	231	7%	160	5%
Total	**2,935**	**100%**	**3,257**	**100%**	**3,044**	**100%**	**3,333**	**100%**	**2,920**	**100%**

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

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

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

Financing from Canadian production companies

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

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

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

3. Canadian television production

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

Television production is produced across various genres, including fiction (i.e. drama and comedy), children's and youth, documentary, lifestyle and human interest, and variety and performing arts (VAPA). This segment excludes broadcaster in-house production, such as news, sports and public affairs programs produced by Canadian broadcasters.[9]

Highlights from 2019/20

- The average budget for English-language fiction programming increased to $1.51 million per hour.
- The volume of Canadian television production in the VAPA genre increased by 32.6%.
- The Canada Media Fund's (CMF) financial contributions to Canadian television increased to $276 million and supported $1.31 billion in television production volume.

- Canadian television production decreased by 12.8% to $2.63 billion.
- The volume of Canadian television series production decreased by 10.9% to $2.29 billion, and the number of series produced decreased from 900 to 757.
- English-language television production decreased by 16.1%; French-language television production decreased by 3.3%.
- The volume of Canadian television production was lower across multiple genres, including fiction (5.9% decrease), children's and youth (29.5% decrease), documentary (26.8% decrease), and lifestyle and human interest (14.8% decrease).
- Canadian television animation production decreased by 37.8% to $224 million.
- The financial leverage of CMF's funding declined to $3.75 of third-party financing for every dollar of CMF funding.

[9] Statistics for the volume of broadcaster in-house production can be found in Section 8 of this report.

After reaching an all-time high of $3.02 billion in 2018/19, Canadian television production fell to its lowest level since 2014/15 (Exhibit 3-1). This broad-based drop included declines in production volume across language markets, and in every genre but VAPA (Exhibit 3-5).

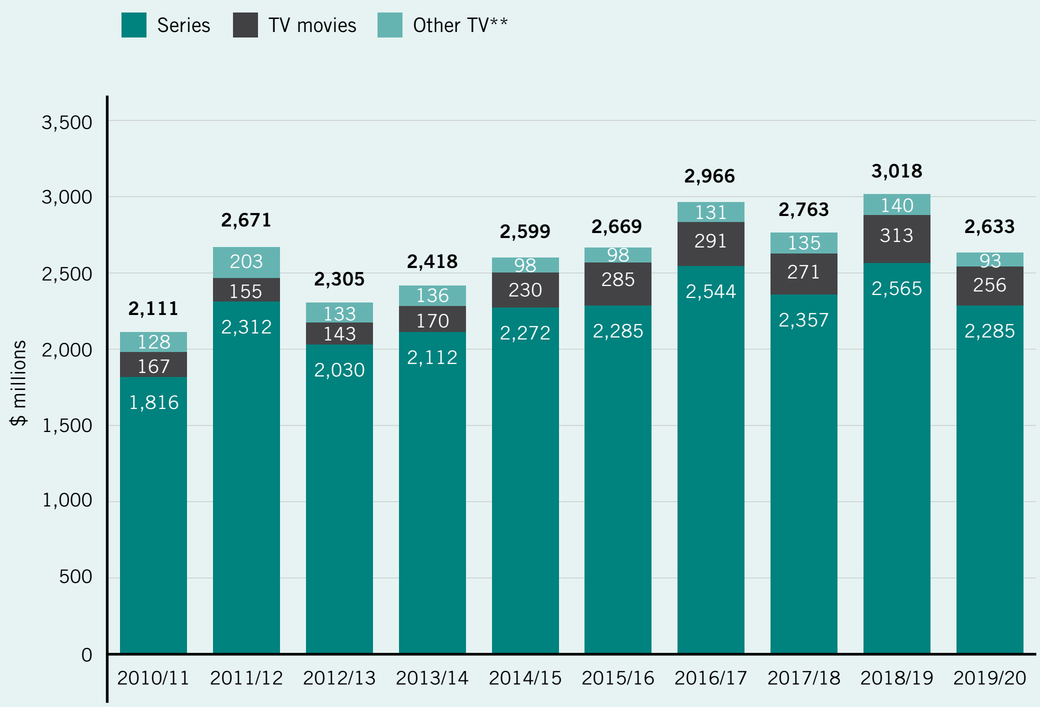
After reaching a 10-year peak in 2018/19, the production of **children's and youth** programming fell by 29.5%, with the vast majority of the overall drop (86%) in the English-language market (Exhibit 3-8). **Animation** production, which accounts for a large share of children's and youth production, fell to its lowest level since 2014/15 (Exhibit 3-10). Canadian television **documentary** production fell to a 10-year low of $206 million, while the **lifestyle and human interest** genre – which reached an all-time high of $602 million in 2018/19 – fell to $513 million.

While the **fiction** genre contributed to the overall decrease in production volume in 2019/20, over the longer term, it has been the key source of growth in Canadian television production compared to other genres. Between 2014/15 and 2019/20, the fiction genre added $167 million to the total Canadian television production volume (Exhibit 3 - 7). While the **VAPA** genre added $11 million, each of the other genres saw their volumes decline over the five-year period. However, despite the 6.6% drop in English-language fiction production volume in 2019/20, the average budget actually increased by 11.7% to over $1.51 million per hour, its highest level since 2011/12 (Exhibit 3-9a).

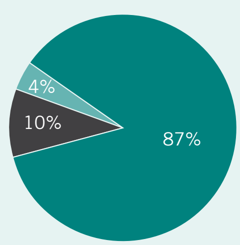
The CMF continued to be a major player in the Canadian television segment, disbursing $276 million and thereby supporting $1.31 billion in Canadian television production (Exhibit 3-13). This accounted for approximately 50% of all Canadian television production in 2019/20. Additionally, foreign pre-sale financing of Canadian television production totalled $381 million, or 14% of total production financing, which is slightly down from a five-year high of 16% in 2017/18 (Exhibit 3-17).

TYPE

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



Share
2019/20



Annual average growth rate

Type	2019/20	2010/11–2019/20
Series	(10.9%)	2.6%
TV movies	(18.3%)	4.9%
Other TV**	(33.7%)	(3.5%)
Average: all types	**(12.8%)**	**2.5%**

Source: Estimates based on data collected from CAVCO.
Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.
* Includes 'online-first' audiovisual content that was first released on an online service; and 'online-only' audiovisual content that, in the two years after completion, was only released in Canada on an acceptable online service pursuant to Public Notice CAVCO 2017-01. CAVCO reports that the total volume of online-first production was $118 million in 2018/19 and $98 million in 2019/20.
** Other TV category includes single-episode television programming and television pilots.

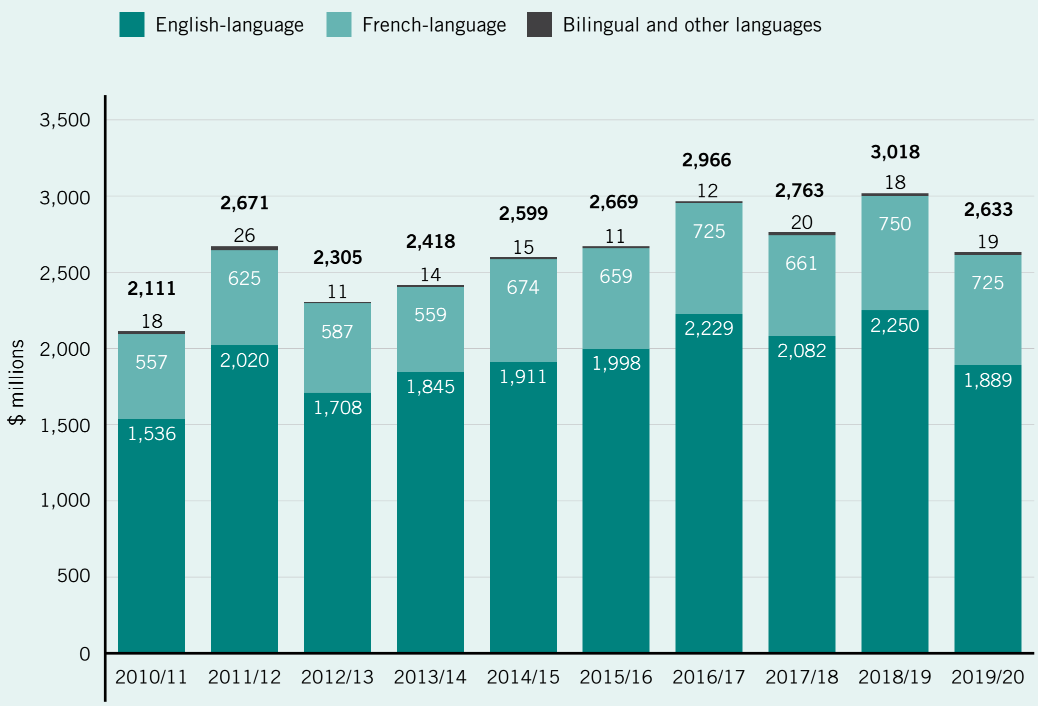
Exhibit 3-2 Number of television projects, by type

	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
Series	693	786	751	725	813	836	852	840	900	757
TV features	116	103	102	127	151	170	155	142	166	127
Other TV*	306	385	330	339	300	297	323	315	317	229
Total	**1,115**	**1,274**	**1,183**	**1,191**	**1,264**	**1,303**	**1,330**	**1,297**	**1,383**	**1,113**

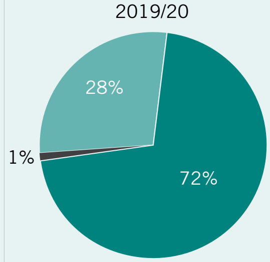
Source: Estimates based on data collected from CAVCO.
Note: Data includes an estimate of CRTC-certified television production.
* Other TV category includes single-episode television programming and television pilots

LANGUAGE

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



Share
2019/20



Annual average growth rate

Language	2019/20	2010/11–2019/20
English-language	(16.1%)	2.3%
French-language	(3.3%)	3.0%
Bilingual and other languages	8.0%	0.6%
Average: all languages	**(12.8%)**	**2.5%**

Source: Estimates based on data collected from CAVCO.
Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.

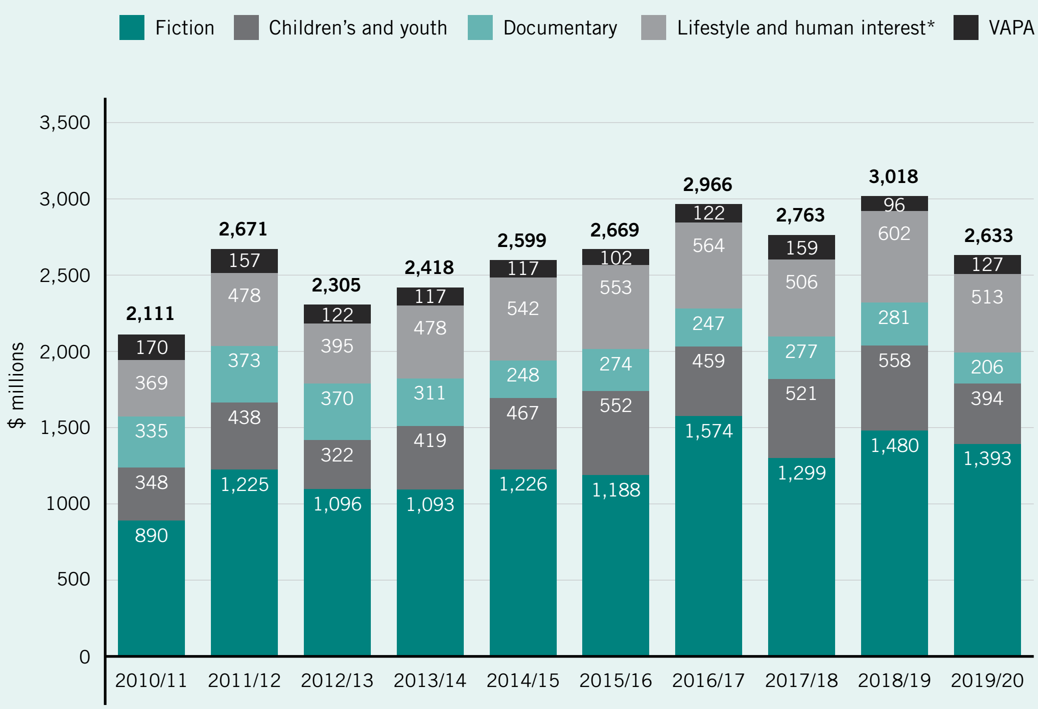
Exhibit 3-4 Number of Canadian television projects, by language

	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
English-language	660	721	665	689	661	706	702	705	728	546
French-language	440	535	499	485	587	583	615	577	633	555
Bilingual and other languages	15	18	19	17	15	15	14	15	22	12
Total	**1,115**	**1,274**	**1,183**	**1,191**	**1,263**	**1,304**	**1,331**	**1,297**	**1,383**	**1,113**

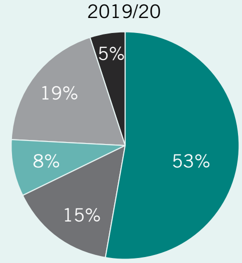
Source: Estimates based on data collected from CAVCO.

GENRES

Exhibit 3-5 Volume of Canadian television production, by genre



Share
2019/20

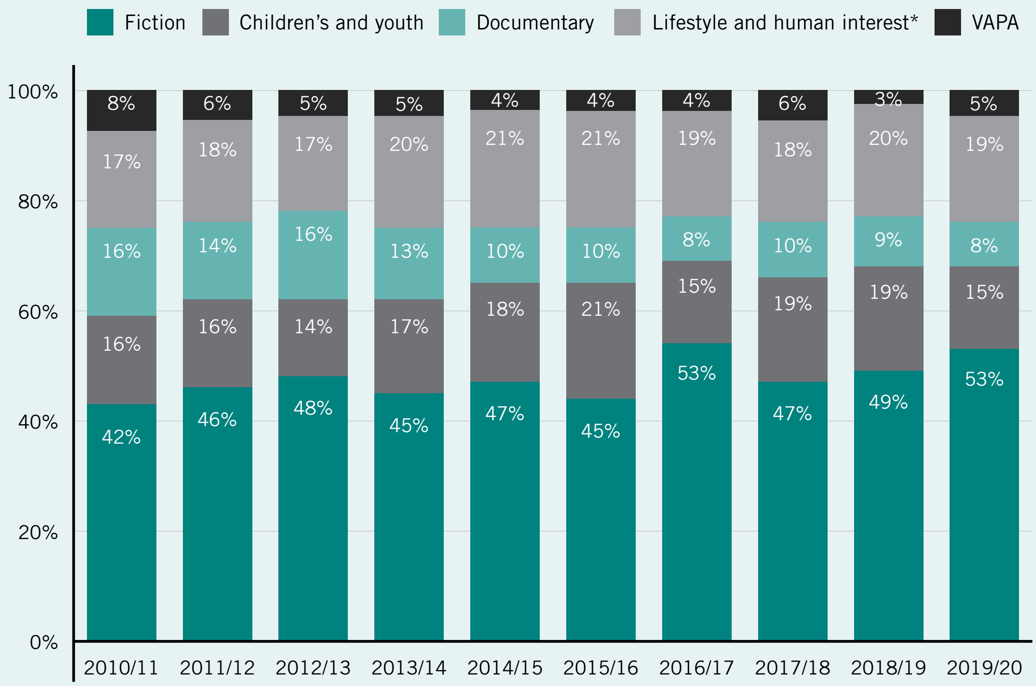


Annual average growth rate

Genre	2019/20	2010/11–2019/20
Fiction	(5.9%)	5.1%
Children's and youth	(29.5%)	1.4%
Documentary	(26.8%)	(5.3%)
Lifestyle and human interest*	(14.8%)	3.7%
VAPA	32.6%	(3.2%)
Average: all genres	**(12.8%)**	**2.5%**

Source: Estimates based on data collected from CAVCO.
Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.
* Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.

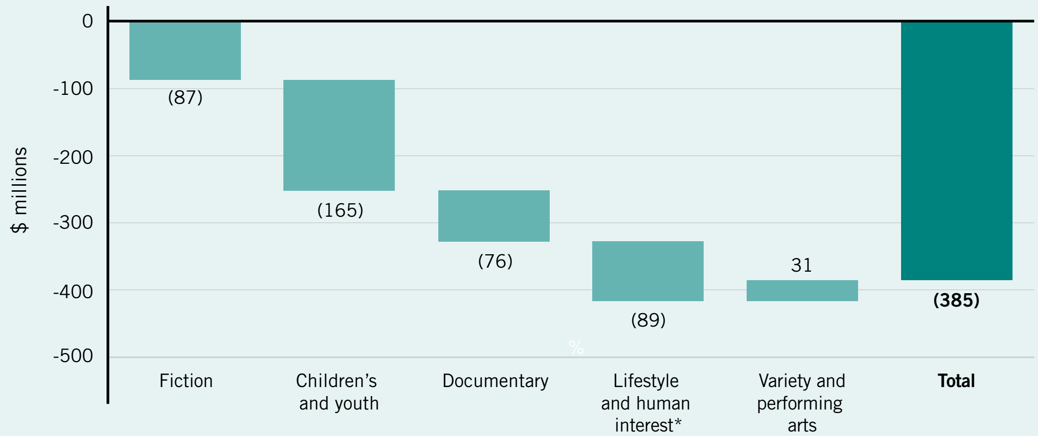
Exhibit 3-6 Shares of total volume of Canadian television production, by genre



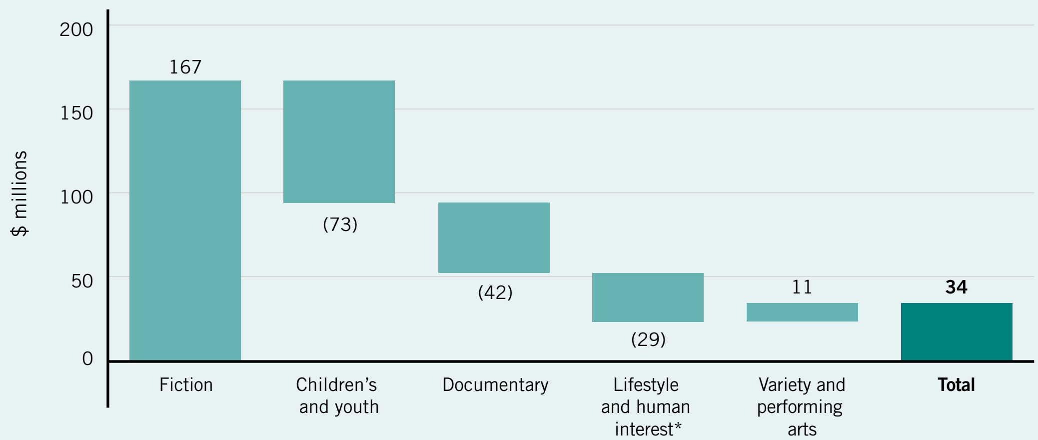
Source: Estimates based on data collected from CAVCO.
Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.
* Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.

Exhibit 3-7 Contribution to growth in volume of production, by genre

One-year (2018/19 to 2019/20)



Five-year (2014/15 to 2019/20)



Source: Estimates based on data collected from CAVCO.

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

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

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

($ millions)	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
Fiction										
English-language*	692	1,035	901	909	1,003	988	1,314	1,101	1,215	1,135
French-language	198	190	195	184	223	200	260	198	265	258
Total	**890**	**1,225**	**1,096**	**1,093**	**1,226**	**1,188**	**1,574**	**1,299**	**1,480**	**1,393**
Children's and youth										
English-language*	296	341	249	354	389	468	368	417	437	296
French-language	52	97	74	65	78	84	90	104	121	98
Total	**348**	**438**	**322**	**419**	**467**	**552**	**459**	**521**	**558**	**394**
Documentary										
English-language*	250	289	281	238	162	195	175	226	228	148
French-language	85	84	89	73	85	79	72	51	53	58
Total	**335**	**373**	**370**	**311**	**248**	**274**	**247**	**277**	**281**	**206**
Lifestyle and human interest**										
English-language*	199	297	246	327	333	329	326	280	335	277
French-language	59	89	149	151	209	224	238	226	268	237
Total	**258**	**385**	**395**	**478**	**542**	**553**	**564**	**506**	**602**	**513**
Variety and performing arts										
English-language*	78	76	42	32	37	29	58	79	53	53
French-language	91	80	81	85	79	73	64	81	43	74
Total	**170**	**157**	**122**	**117**	**117**	**102**	**122**	**159**	**96**	**127**

Source: Estimates based on data collected from CAVCO.

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

* Includes data for projects produced in bilingual format and non-official languages, which comprised less than one percent of the total volume of English-language television production between 2010/11 and 2019/20 and which cannot be reported on separately due to confidentiality issues arising from low production volume.

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

BUDGETS

Exhibit 3-9 Average budgets, by genre

English-language production

$000s per hour	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
Fiction										
Average	1,232	1,700	1,304	1,220	1,240	1,298	1,401	1,323	1,348	1,514
Median	1,207	1,470	1,308	1,150	1,231	1,269	1,454	1,332	1,342	1,461
Children's and youth										
Average	863	854	711	867	855	1,073	1,190	1,015	1,206	1,505
Median	500	583	512	656	764	817	528	427	520	873
Documentary										
Average	347	367	321	312	307	333	348	347	389	382
Median	286	277	292	249	253	260	319	301	300	336
Lifestyle and human interest*										
Average	266	308	265	322	265	273	298	261	317	313
Median	288	305	277	286	223	232	240	181	246	272
Variety and performing arts										
Average	529	556	386	461	363	424	580	585	519	500
Median	231	360	197	267	248	258	323	408	416	258

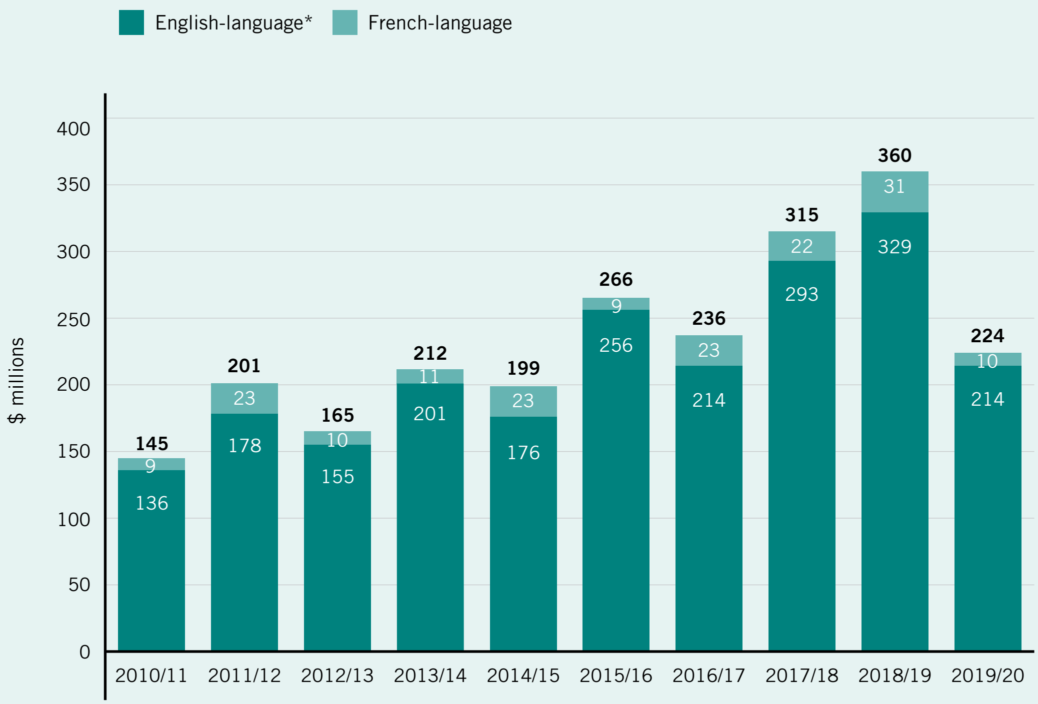
French-language production

$000s per hour	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
Fiction										
Average	621	517	427	402	450	553	597	500	569	513
Median	467	504	327	342	417	564	575	459	562	507
Children's and youth										
Average	233	206	313	187	220	186	187	385	398	296
Median	163	150	167	143	159	142	134	144	187	208
Documentary										
Average	228	252	212	204	222	196	202	205	194	181
Median	197	211	173	179	190	168	170	173	176	158
Lifestyle and human interest*										
Average	n.a.	113	104	119	73	93	105	102	113	114
Median	n.a.	83	79	63	69	84	97	92	106	111
Variety and performing arts										
Average	212	220	205	229	261	226	236	273	260	239
Median	161	163	148	166	201	150	133	196	230	155

Source: Estimates based on data collected from CAVCO.
Note: The data does not include an estimate (as used in other exhibits) of CRTC-certified television production.
n.a.: Data not available.
* Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.

ANIMATION

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



Source: Estimates based on data collected from CAVCO.
Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.
* Includes data for projects produced in bilingual format and non-official languages, which comprised less than one percent of the total volume of English-language television production between 2010/11 and 2019/20 and which cannot be reported on separately due to confidentiality issues arising from low production volume.

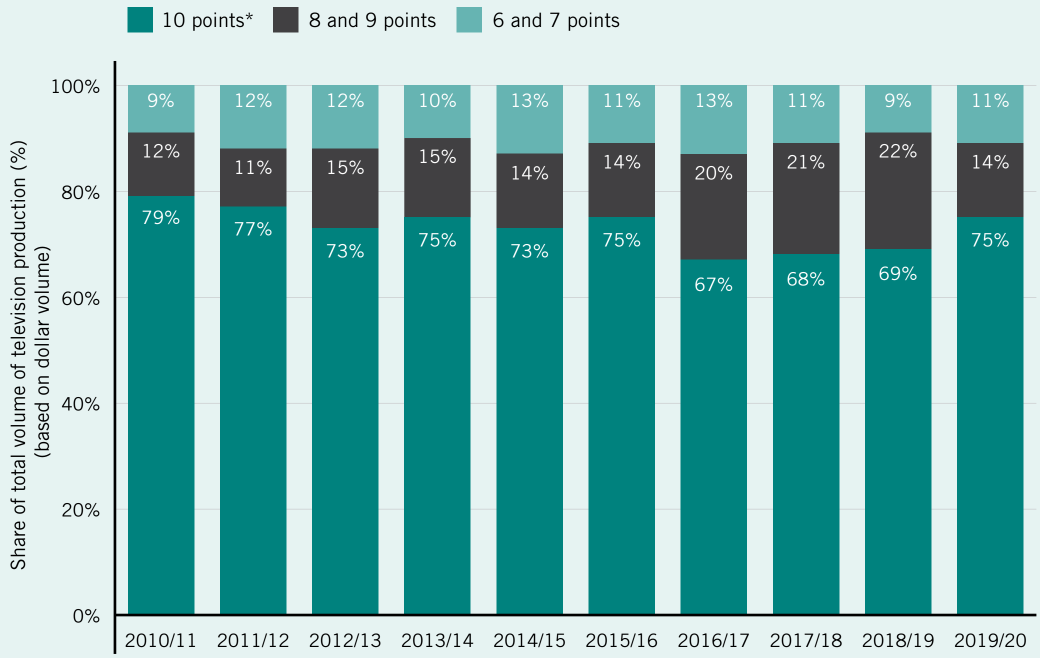
CANADIAN CONTENT POINTS

To certify television programs and films as Canadian content, CAVCO and the CRTC use similar evaluation tools based on assigning points to key creative production roles. Canadian broadcasters can use these certified films and television programs to meet their Canadian television exhibition requirements. CAVCO utilizes a point scale, which assigns points to key creative production roles occupied by Canadians (in conjunction with other eligibility criteria) to determine if a film or television program is eligible to access the Canadian Film or Video Production Tax Credit (CPTC) and other funding mechanisms through Telefilm Canada and the CMF.[10] To be certified as Canadian content, a film or television program (other than audiovisual treaty coproduction) must obtain a minimum of six points; the maximum number of points a film or television program can obtain is 10.[11]

[10] For more information on the Canadian content point scale, please see CAVCO's CPTC Application Guidelines.

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

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



Source: Estimates based on data collected from CAVCO.

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

REGION

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

($ millions)	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20	2019/20 share of total
Ontario	993	1,299	1,056	1,094	1,216	1,263	1,323	1,318	1,418	1,227	47%
Quebec	711	772	701	664	774	762	895	716	837	787	30%
British Columbia	231	367	387	417	426	429	512	431	539	360	14%
Prairie Provinces and Territories*	106	130	88	127	114	122	127	161	145	175	7%
Atlantic Canada**	70	102	73	116	70	93	109	136	79	84	3%
Total	**2,111**	**2,671**	**2,305**	**2,418**	**2,599**	**2,669**	**2,966**	**2,763**	**3,018**	**2,633**	**100%**

Source: Estimates based on data collected from CAVCO.

Note: Data includes an estimate of CRTC-certified television production. Statistics published by provincial funding agencies may differ from those in *Profile 2020*. Please see *Notes on Methodology* for additional information. Some totals may not sum due to rounding. Historical figures for certain provinces/territories have been revised due to the re-coding of some productions to different fiscal years (in which principal photography started) and/or to different provinces/territories.

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

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

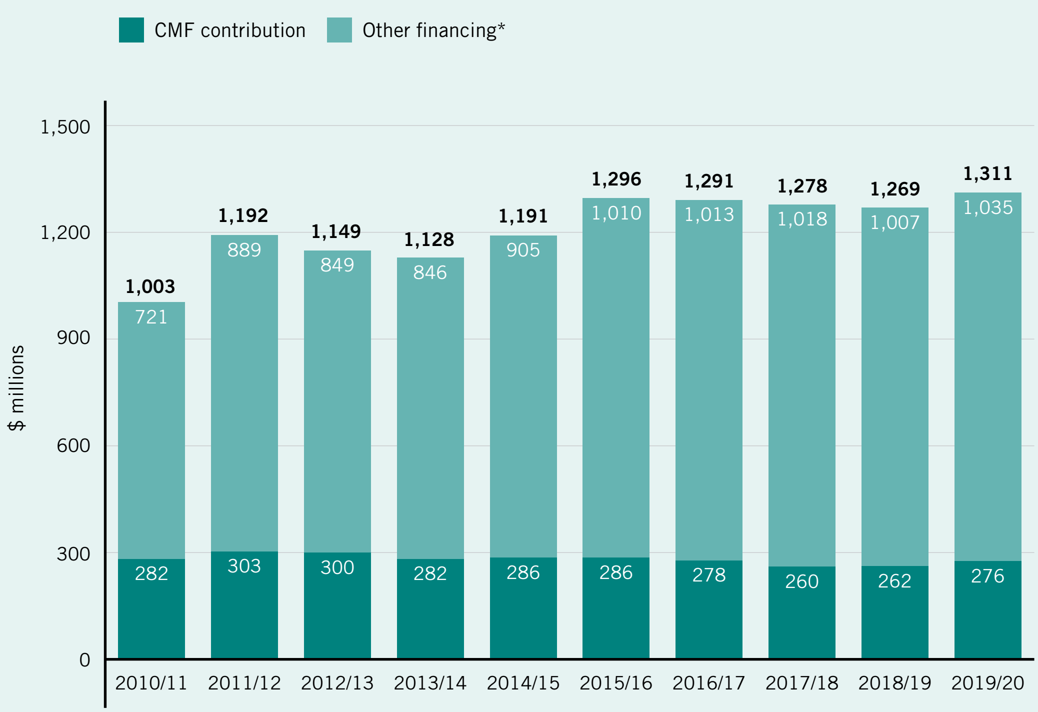
CANADA MEDIA FUND

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

The CMF has an overall program budget of more than $350 million for screen-based media across two funding streams: the Convergent Stream and the Experimental Stream. The Convergent Stream provides financial support to screen-based projects with television content and content or applications for at least one additional digital media platform. The Experimental Stream funds the creation of innovative digital media content and software applications. This section provides an overview of the screen-based production supported by the Convergent Stream.

CMF funding of $276 million supported $1.31 billion[12] in television production in 2019/20 and generated 37,100 jobs. Although the total value of CMF funding was up by $14 million in 2019/20, over the longer-term, the CMF has been experiencing downward pressure on its revenue on account of falling revenues in the Canadian BDU industry. Between 2011/12 and 2019/20, the total value of CMF funding fell by 8.9% – from $303 million to $276 million. Despite the lower levels of CMF funding available in the recent years, the CMF's rate of financial leverage has moved higher. In 2019/20, CMF-supported projects attracted $3.75 in additional production financing for every dollar of CMF funding. This was 14% higher than the 10-year average of $3.30 observed between 2010/11 and 2019/20.

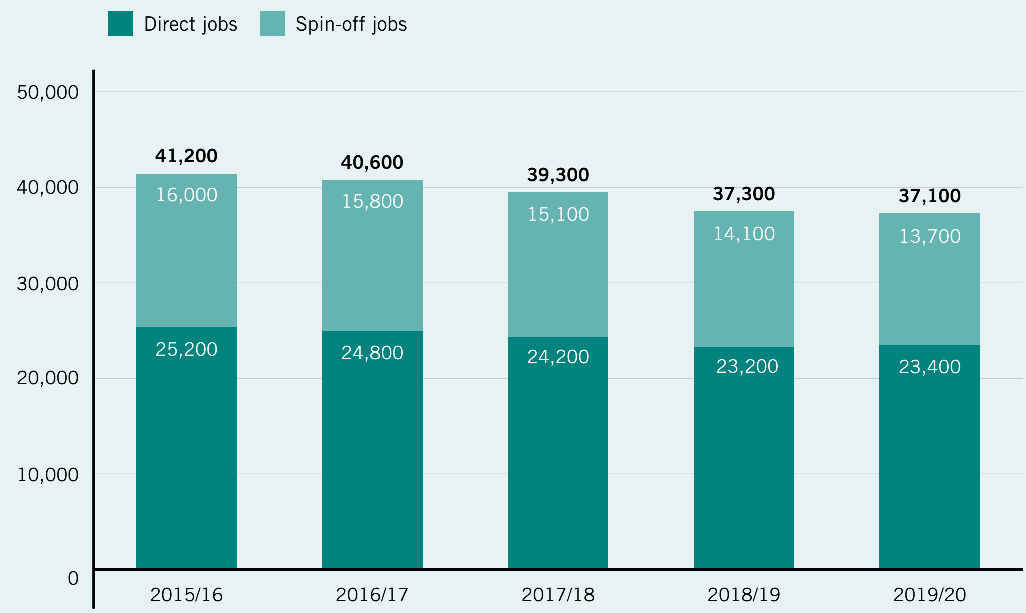
Exhibit 3-13 Volume of Canadian television production with CMF contributions



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

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

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



Sources: Estimates based on data from the CMF, Statistics Canada and the Conference Board of Canada.
Note: See the *Notes on Methodology* section for a description of the job-estimation methodology.

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

	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
Documentary	715	828	828	886	925	1,041	1,045	831	959	1,051
Children's and youth	695	812	785	712	799	763	688	697	516	547
Drama (i.e. fiction)	659	613	671	661	700	757	728	724	727	760
Variety and performing arts	422	549	404	321	354	398	418	452	393	415
Total	**2,491**	**2,801**	**2,688**	**2,580**	**2,778**	**2,959**	**2,878**	**2,704**	**2,595**	**2,773**

Source: CMF.
Note: Some totals may not sum due to rounding.

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

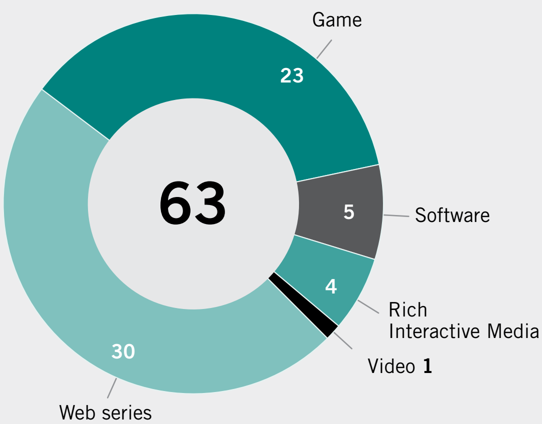
	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
($ millions)										
Documentary	56	64	58	57	59	65	69	58	64	69
Children's and youth	54	57	56	56	56	54	39	37	33	38
Drama (i.e. fiction)	160	159	166	152	158	153	151	151	153	150
Variety and performing arts	13	23	18	16	13	13	19	15	13	18
Total	**282**	**303**	**300**	**282**	**286**	**286**	**278**	**260**	**262**	**276**
Share of total										
Documentary	20%	21%	19%	20%	21%	23%	25%	22%	24%	25%
Children's and youth	19%	19%	19%	20%	20%	19%	14%	14%	13%	14%
Drama (i.e. fiction)	57%	53%	55%	54%	55%	53%	54%	58%	58%	54%
Variety and performing arts	5%	8%	6%	6%	5%	5%	7%	6%	5%	7%
Total	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**

Source: CMF.
Note: Some totals may not sum due to rounding.

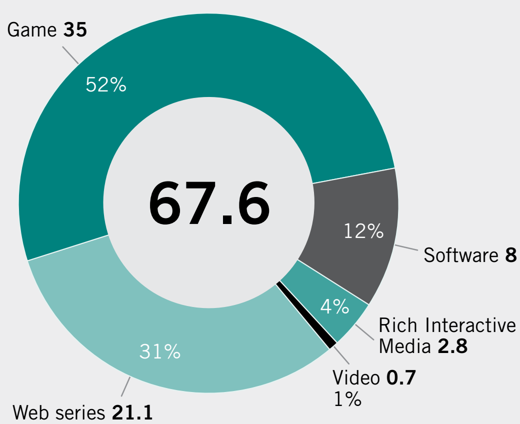
Box 3 CMF-supported Experimental Stream digital media production, 2019/20

The CMF operates three funding streams for digital media production. The Convergent Stream provides financial support to screen-based projects with television content, and content or applications for at least one additional digital media platform. The Experimental Stream funds the creation of innovative digital media content and software applications. In 2019/20, the Experimental Stream provided $35.5 million in funding to 63 projects with total production budgets of $67.6 million.[13] The Sector Development Support component supports projects that are primarily for the benefit of the sector.

Number of projects



Total production budgets ($M)



Source: CMF

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

FINANCING

Exhibit 3-17 Financing of Canadian television production

	2015/16		2016/17		2017/18		2018/19		2019/20	
All Canadian television production	$ millions	%	$ millions	%	$ millions	%	$ millions	%	$ millions	%
Private broadcaster licence fees	524	20%	453	15%	382	14%	397	13%	381	14%
Public broadcaster licence fees	243	9%	318	11%	349	13%	363	12%	331	13%
Federal tax credit[1]	281	11%	313	11%	292	11%	313	10%	277	11%
Provincial tax credits[1]	483	18%	517	17%	507	18%	556	18%	470	18%
Canadian distributors[2]	315	12%	448	15%	330	12%	381	13%	306	12%
Foreign[3]	317	12%	378	13%	436	16%	406	13%	381	14%
CMF[4]	286	11%	278	9%	260	9%	262	9%	276	10%
Other public[5]	59	2%	107	4%	81	3%	154	5%	93	4%
Other private[6]	162	6%	154	5%	126	5%	187	6%	119	5%
Total	**2,669**	**100%**	**2,966**	**100%**	**2,763**	**100%**	**3,018**	**100%**	**2,633**	**100%**

	2015/16		2016/17		2017/18		2018/19		2019/20	
English-language production[7]	$ millions	%	$ millions	%	$ millions	%	$ millions	%	$ millions	%
Private broadcaster licence fees	329	16%	272	12%	238	11%	232	10%	218	11%
Public broadcaster licence fees	108	5%	159	7%	168	8%	173	8%	132	7%
Federal tax credit[1]	206	10%	232	10%	216	10%	228	10%	192	10%
Provincial tax credits[1]	381	19%	402	18%	406	19%	440	19%	356	19%
Canadian distributors[2]	310	15%	441	20%	325	15%	373	16%	299	16%
Foreign[3]	312	16%	373	17%	431	20%	403	18%	376	20%
CMF[4]	192	10%	185	8%	177	8%	178	8%	188	10%
Other public[5]	45	2%	64	3%	66	3%	116	5%	70	4%
Other private[6]	127	6%	113	5%	75	4%	124	5%	77	4%
Total	**2,009**	**100%**	**2,241**	**100%**	**2,102**	**100%**	**2,268**	**100%**	**1,908**	**100%**

	2015/16		2016/17		2017/18		2018/19		2019/20	
French-language production	$ millions	%	$ millions	%	$ millions	%	$ millions	%	$ millions	%
Private broadcaster licence fees	196	30%	183	25%	144	22%	166	22%	164	23%
Public broadcaster licence fees	137	21%	161	22%	181	27%	191	25%	202	28%
Federal tax credit[1]	75	11%	81	11%	76	11%	85	11%	85	12%
Provincial tax credits[1]	102	15%	115	16%	102	15%	115	15%	113	16%
Canadian distributors[2]	3	<1%	4	1%	5	1%	7	1%	5	1%
Foreign[3]	2	<1%	2	<1%	5	1%	2	<1%	3	<1%
CMF[4]	94	14%	93	13%	83	13%	84	11%	88	12%
Other public[5]	15	2%	44	5%	15	2%	37	5%	23	3%
Other private[6]	35	5%	41	6%	50	8%	63	8%	43	6%
Total	**659**	**100%**	**725**	**100%**	**661**	**100%**	**750**	**100%**	**725**	**100%**

Sources: Estimates based on data obtained from CAVCO and CMF.
Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.

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

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

All languages	Fiction	Children's and youth	Documentary	Lifestyle and human interest[1]	VAPA	All genres
Amount ($M)						
Private broadcaster licence fees	101	32	24	201	24	381
Public broadcaster licence fees	162	34	23	77	36	331
Federal tax credit[2]	144	37	22	60	15	277
Provincial tax credits[2]	249	86	36	76	21	470
Canadian distributors[3]	168	89	15	20	3	306
Foreign[4]	279	54	15	26	0	381
CMF[5]	150	38	69	0	18	276
Other public[6]	85	2	1	10	3	93
Other private[7]	55	23	2	42	7	119
Total	**1,393**	**394**	**206**	**513**	**127**	**2,633**
Share of total financing						
Private broadcaster licence fees	7%	8%	12%	39%	19%	14%
Public broadcaster licence fees	12%	9%	11%	15%	28%	13%
Federal tax credit[2]	10%	9%	10%	12%	12%	11%
Provincial tax credits[2]	18%	22%	17%	15%	16%	18%
Canadian distributors[3]	12%	23%	7%	4%	2%	12%
Foreign[4]	20%	14%	7%	5%	0%	14%
CMF[5]	11%	10%	33%	0%	14%	10%
Other public[6]	6%	<1%	<1%	2%	2%	4%
Other private[7]	4%	6%	1%	8%	6%	5%
Total	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**

English-language production[8]	Fiction	Children's and youth	Documentary	Lifestyle and human interest[1]	VAPA	All genres
Amount ($M)						
Private broadcaster licence fees	63	21	11	116	8	218
Public broadcaster licence fees	90	6	9	12	14	132
Federal tax credit[2]	115	27	12	32	6	192
Provincial tax credits[2]	208	67	29	43	10	356
Canadian distributors[3]	165	87	19	25	4	299
Foreign[4]	278	52	17	29	0	376
CMF[5]	104	25	50	0	9	188
Other public[6]	68	1	1	1	1	70
Other private[7]	44	13	1	18	2	77
Total	**1,135**	**296**	**148**	**277**	**53**	**1,908**
Share of total financing						
Private broadcaster licence fees	6%	7%	7%	42%	15%	11%
Public broadcaster licence fees	8%	2%	6%	4%	26%	7%
Federal tax credit[2]	10%	9%	8%	12%	12%	10%
Provincial tax credits[2]	18%	22%	20%	16%	18%	19%
Canadian distributors[3]	15%	29%	13%	9%	7%	16%
Foreign[4]	24%	18%	11%	10%	<1%	20%
CMF[5]	9%	8%	34%	0%	17%	10%
Other public[6]	6%	<1%	1%	0%	2%	4%
Other private[7]	4%	4%	1%	6%	4%	4%
Total	**100%**	**101%**	**101%**	**100%**	**100%**	**100%**

(Continued next page)

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

French-language production	Fiction	Children's and youth	Documentary	Lifestyle and human interest[1]	VAPA	All genres
Amount ($M)						
Private broadcaster licence fees	39	13	12	84	16	164
Public broadcaster licence fees	75	30	10	67	21	202
Federal tax credit[2]	29	10	6	29	9	85
Provincial tax credits[2]	41	19	8	32	11	113
Canadian distributors[3]	3	1	<1	1	<1	5
Foreign[4]	<1	1	1	<1	<1	3
CMF[5]	46	14	19	0	9	88
Other public[6]	15	1	1	1	3	23
Other private[7]	11	7	1	22	2	43
Total	**258**	**98**	**58**	**237**	**74**	**725**
Share of total financing						
Private broadcaster licence fees	15%	13%	20%	36%	22%	23%
Public broadcaster licence fees	29%	31%	17%	28%	29%	28%
Federal tax credit[2]	11%	11%	10%	12%	13%	12%
Provincial tax credits[2]	16%	19%	14%	13%	16%	16%
Canadian distributors[3]	1%	1%	<1%	<1%	<1%	1%
Foreign[4]	<1%	1%	2%	<1%	0%	<1%
CMF[5]	18%	14%	32%	0%	13%	12%
Other public[6]	6%	1%	2%	<1%	4%	3%
Other private[7]	4%	7%	2%	9%	3%	6%
Total	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**

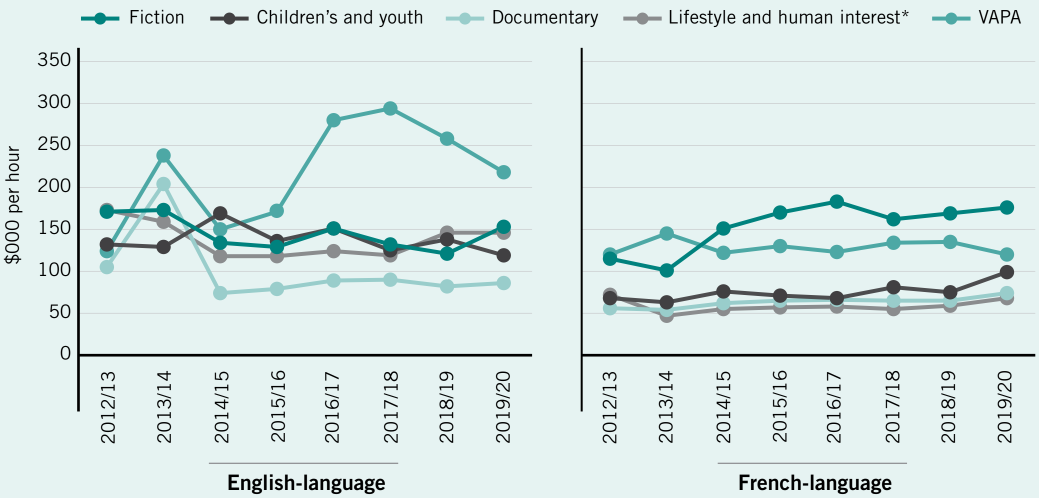
Sources: Estimates based on data obtained from CAVCO and CMF.

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

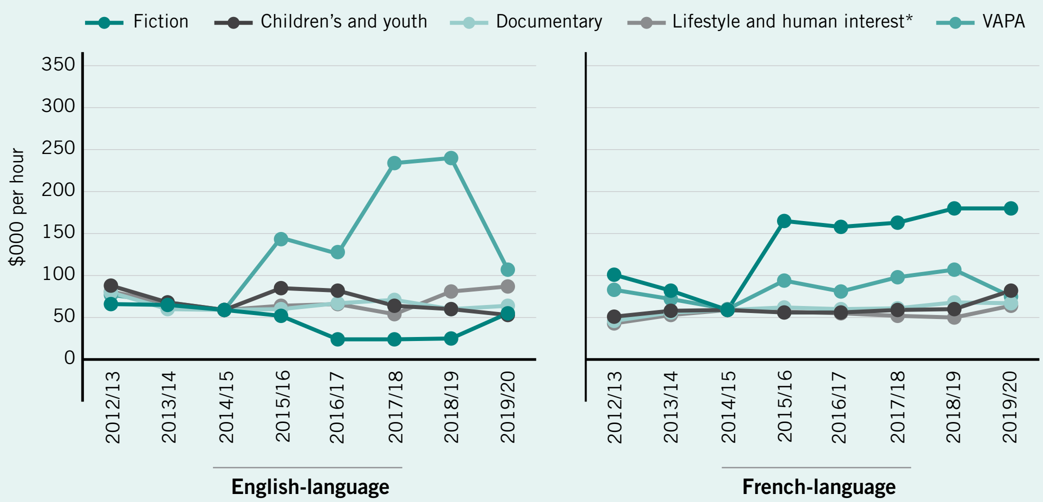
1. Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.
2. Canadian production companies receive federal and provincial tax credits based on their eligible expenditures, and, in almost all cases, invest their tax credits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

Exhibit 3-19 Average and median per-hour licence fees paid by Canadian broadcasters for Canadian television programming

Average licence fees



Median



	Fiction				Children's and youth				Documentary				Lifestyle and human interest*				Variety and performing arts			
	Average		Median		Average		Median		Average		Median		Average		Median		Average		Median	
	En	Fr	En	Fr	En	Fr	En	Fr	En	Fr	En	Fr	En	Fr	En	Fr	En	Fr	En	Fr
2012/13	171	115	66	101	132	68	88	51	105	56	80	46	173	72	81	43	124	120	77	83
2013/14	173	101	65	82	129	63	68	58	204	54	60	56	159	47	67	53	238	145	68	72
2014/15	134	151	59	59	169	76	59	59	74	62	59	59	118	55	59	59	150	122	59	60
2015/16	129	170	52	165	136	71	85	56	79	65	60	62	118	57	64	57	171	130	145	94
2016/17	151	183	24	158	151	68	82	56	89	66	67	60	124	58	66	55	280	123	126	81
2017/18	132	162	24	163	125	81	64	59	90	65	71	61	119	55	54	52	294	134	234	98
2018/19	121	169	25	180	138	75	60	60	82	65	60	68	146	59	81	50	258	135	240	107
2019/20	153	176	55	180	119	99	53	82	86	74	64	67	146	68	87	64	218	120	107	75

Sources: Estimates based on data obtained from CAVCO for a sample of projects.
Note: Statistics for average and median licence fees are based strictly on CAVCO-certified projects that received a licence fee. The statistics for average and median licence fees have not been adjusted in any manner to take into account television programs that only received certification from the CRTC.
* Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.

4. Canadian theatrical feature film production

The Canadian theatrical feature film segment produces feature-length films, which are intended for primary release in movie theatres.[14] Recent examples of notable Canadian theatrical feature films include *Nadia, Butterfly*; *The Nest*; *Possessor;* and *Blood Quantum*.

Highlights from 2019/20

- Theatrical feature film production in English[15] increased by 2.3% to $221 million.
- The average budget for Canadian fiction feature films increased to $2.9 million.
- The average budget for fiction films made in English increased to $2.8 million.
- The share of theatrical feature films with a budget of more than $5 million increased to 17%.
- Foreign financing of Canadian theatrical feature film production increased from $47 million to $50 million and accounted for 17% of total financing.

- Canadian theatrical feature film production decreased by 8.9% to $287 million.
- Canadian producers made 112 theatrical feature films, down from 128 in 2018/19.
- Theatrical feature film production in French decreased by 33.3% to $66 million.
- The average budget for fiction films made in French decreased to $3.1 million.
- The total volume of theatrical feature film production in the fiction genre decreased by 1.5% to $259 million.
- The number of theatrical feature films in the fiction genre decreased from 99 to 92.

[14] For this report, the feature film category includes all films 75 minutes and over in length.

[15] Due to the very low number of projects produced in bilingual format and non-official languages, the data for this category was combined with the data for the English-language market for 2016/17 to 2019/20.

Examining the last decade (2010/11 to 2019/20), it is clear that the annual levels of Canadian theatrical feature film production were significantly lower in the latter half of the decade (2015/16 to 2019/20) than in the first half (2010/11 to 2014/15). Between 2010/11 and 2014/15, the annual volume of Canadian theatrical feature film production averaged $355 million (Exhibit 4-1). During the second half of the decade, the annual average dropped by nearly 20% to $288 million.

Despite lower volumes in recent years, the annual number of Canadian theatrical feature films produced remained practically unchanged. An average of 121 films were produced annually between 2010/11 and 2014/15, and an average of 122 films were produced annually between 2015/16 and 2019/20 (Exhibit 4-2). This suggests that the drop in theatrical feature film production was due to lower production budgets. In the first half of the decade, English-language theatrical feature films had an average budget of $3.7 million (Exhibit 4-3), which dropped by nearly one-third to $2.5 million in the latter half.

Historically, most of the annual growth or decline in Canadian theatrical feature film production has been closely linked to fluctuations in the inflow of foreign financing. Indeed, lower levels of foreign pre-sale demand for Canadian theatrical feature films were a major factor in the decline in volume between 2015/16 and 2019/20 (Exhibit 1-5). Although the global market drives year-to-year fluctuations in the volume of Canadian theatrical feature film production, Telefilm Canada and other public sources continue to play the largest role in the financing of Canadian theatrical feature film production. In 2019/20, public funding sources combined to provide 59% of the total financing for Canadian theatrical feature film production (Exhibit 4-7).

Telefilm Canada

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

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

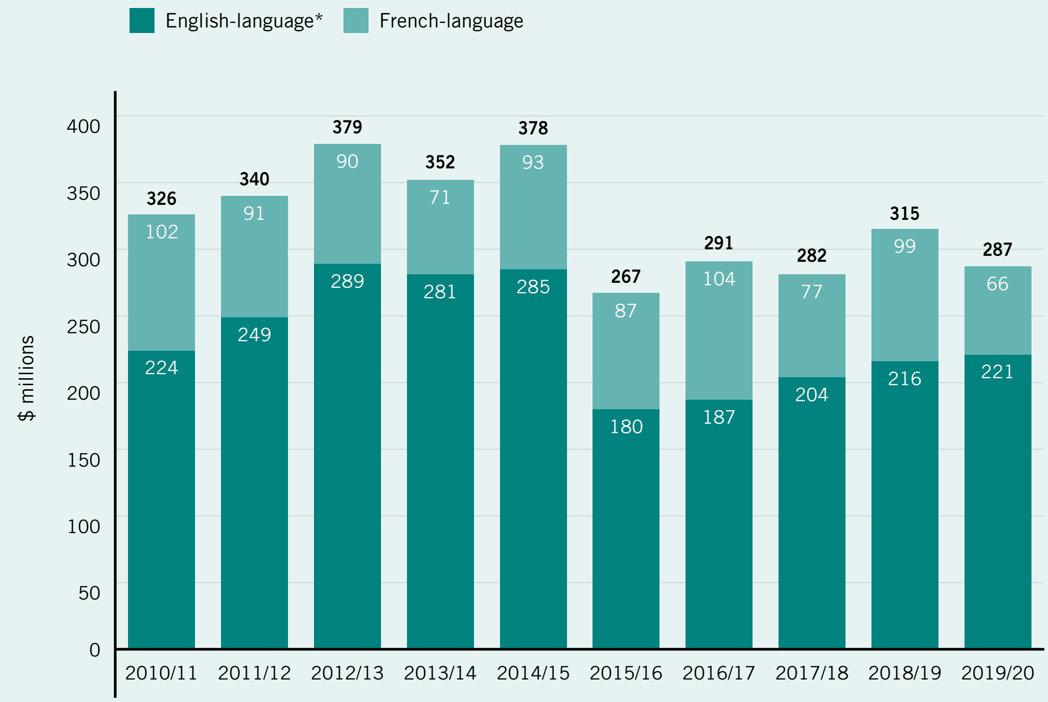
In 2019/20, Telefilm Canada provided a total of $102.2 million in financial support to Canada's audiovisual sector.[16] This included $78.3 million in support for the development of the audiovisual industry (e.g. production, development, theatrical documentary programs, and other), and $23.9 million in funding for promotional support.[17]

[16] Telefilm Canada (2018), *Building Resilience Through Partnership: 2019-2020 Annual Report*, p. 12.

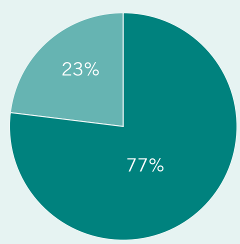
[17] Ibid.

LANGUAGE

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



Share
2019/20



Annual average growth rate

Language	2019/20	2010/11–2019/20
English-language*	2.3%	0.1%
French-language	(33.3%)	(4.7%)
Average: all languages	**(8.9%)**	**(1.4%)**

Source: Estimates based on data collected from CAVCO.
Note: Some totals may not sum due to rounding.
* Includes data for projects produced in bilingual format and non-official languages, which cannot be reported on separately due to confidentiality issues arising from low production volume.

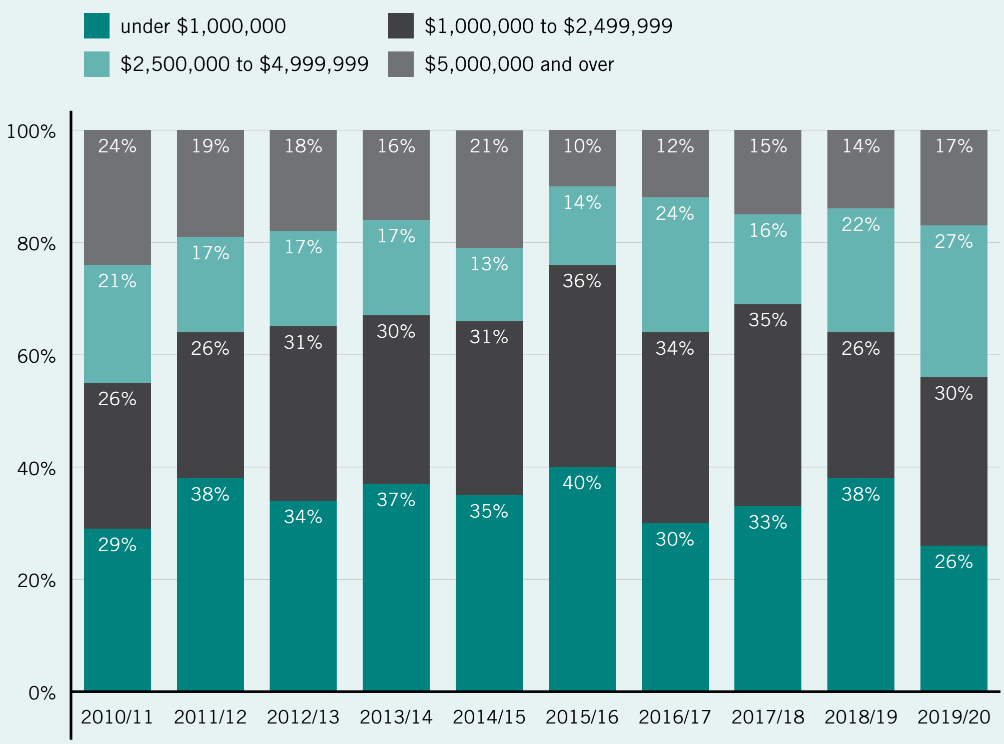
Exhibit 4-2 Number of Canadian theatrical feature films produced in Canada on an annual basis, by language

	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
English-language*	66	75	90	75	89	84	81	84	95	82
French-language	50	39	38	42	42	38	42	42	33	30
Total	**116**	**114**	**128**	**117**	**131**	**122**	**123**	**126**	**128**	**112**

Source: Estimates based on data collected from CAVCO.
* Due to the very low number of projects produced in bilingual format and non-official languages, the data for this category was combined with the data for the English-language market for 2016/17 to 2019/20, and with the French-language market for 2010/11 to 2015/16.

BUDGETS

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



Source: Estimates based on data collected from CAVCO.
Note: Some totals may not sum due to rounding. Budget calculations exclude the foreign budgets of audiovisual treaty coproductions.

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

($ millions per film)	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
English-language										
Average	3.8	3.5	3.6	3.9	3.5	1.8	2.6	2.8	2.5	2.8
Median	1.8	1.2	1.3	1.3	1.4	1.0	1.6	1.3	1.3	1.9
French-language										
Average	2.9	3.3	2.7	2.5	2.4	2.2	3.4	2.2	3.3	3.1
Median	2.2	2.4	1.8	1.9	1.3	1.8	2.4	1.7	3.1	2.9
All languages*										
Average	3.4	3.4	3.4	3.5	3.1	2.0	2.8	2.6	2.7	2.9
Median	2.0	1.5	1.4	1.4	1.3	1.3	1.8	1.5	1.8	2.1

Source: Estimates based on data from CAVCO.
Note: Calculations exclude the foreign budgets of audiovisual treaty coproductions.
* Includes production in bilingual format and other languages.

GENRES

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

	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
Volume ($ millions)										
Fiction	291	277	357	314	295	179	253	212	263	259
Other genres*	35	63	21	38	83	88	38	70	52	28
Total	**326**	**340**	**379**	**352**	**378**	**267**	**291**	**282**	**315**	**287**
Number of films										
Fiction	85	81	107	89	94	91	90	82	99	92
Other genres*	31	33	21	28	37	31	33	44	29	20
Total	**116**	**114**	**128**	**117**	**131**	**122**	**123**	**126**	**128**	**112**

Source: Estimates based on data from CAVCO.
Note: Some totals may not sum due to rounding.
* Includes documentary, children's and youth, and VAPA genres.

REGION

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

($ millions)	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20	2019/20 share of total
Ontario	121	176	173	131	124	113	82	119	140	159	55%
Quebec	127	136	145	178	203	107	153	139	138	106	37%
British Columbia	41	8	37	18	44	34	37	10	21	7	2%
Prairie Provinces and Territories*	26	17	12	19	7	8	18	8	13	15	5%
Atlantic Canada**	11	4	11	6	0	5	2	6	3	n/a***	n/a***
Total	**326**	**340**	**379**	**352**	**378**	**267**	**291**	**282**	**315**	**287**	**100%**

Source: Estimates based on data collected from CAVCO.
Note: Statistics published by provincial funding agencies may differ from those in *Profile 2020*. See *Notes on Methodology* for additional information. Historical figures for certain provinces/territories have been revised due to the re-coding of some productions to different fiscal years (in which principal photography started) and/or to different provinces/territories. Some totals may not sum due to rounding.
* Alberta, Saskatchewan, Manitoba, Yukon, Nunavut and Northwest Territories.
** Nova Scotia, Newfoundland and Labrador, New Brunswick and Prince Edward Island.
*** Due to low numbers for productions in Atlantic Canada in 2019/20, data has been combined with Prairie Provinces and Territories.

FINANCING

Exhibit 4-7 Financing of Canadian theatrical feature film production

All Canadian theatrical feature film production	2015/16 $ millions	2015/16 %	2016/17 $ millions	2016/17 %	2017/18 $ millions	2017/18 %	2018/19 $ millions	2018/19 %	2019/20 $ millions	2019/20 %
Private broadcaster licence fees	1	1%	1	<1%	1	<1%	1	<1%	2	1%
Public broadcaster licence fees	4	1%	2	1%	3	1%	3	1%	3	1%
Federal tax credits[1]	17	7%	17	6%	17	6%	20	6%	17	6%
Provincial tax credit[1]	57	21%	54	19%	53	19%	60	19%	55	19%
Canadian distributors[2]	22	8%	46	16%	36	13%	30	10%	22	8%
Foreign[3]	32	12%	14	5%	31	11%	47	15%	50	17%
Telefilm Canada	54	20%	69	24%	67	24%	70	22%	68	24%
Other public[4]	25	9%	33	11%	32	11%	40	13%	28	10%
Other private[5]	55	21%	55	19%	42	15%	44	14%	41	14%
Total	**267**	**100%**	**291**	**100%**	**282**	**100%**	**315**	**100%**	**287**	**100%**

By language	English-language[6] 2017/18 $ millions	%	2018/19 $ millions	%	2019/20 $ millions	%	French-language 2017/18 $ millions	%	2018/19 $ millions	%	2019/20 $ millions	%
Private broadcaster licence fees	1	<1%	1	<1%	2	1%	<1	<1%	<1	<1%	<1	<1%
Public broadcaster licence fees	2	1%	3	1%	3	1%	1	1%	1	1%	<1	<1%
Federal tax credit[1]	14	7%	16	7%	15	7%	3	4%	4	4%	2	3%
Provincial tax credits[1]	38	19%	40	19%	42	19%	15	19%	20	20%	14	21%
Canadian distributors[2]	31	15%	24	11%	18	8%	5	6%	6	6%	4	7%
Foreign[3]	30	15%	42	19%	49	22%	1	1%	6	6%	<1	<1%
Telefilm Canada	46	23%	47	22%	41	19%	21	27%	23	23%	27	40%
Other public[4]	12	6%	12	5%	16	7%	21	27%	28	28%	13	22%
Other private[5]	30	15%	32	15%	35	16%	11	15%	12	12%	5	8%
Total	**204**	**100%**	**216**	**100%**	**221**	**100%**	**77**	**100%**	**99**	**100%**	**66**	**100%**

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

Note: Some totals may not sum due to rounding.

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

5. Audiovisual treaty coproduction

The Government of Canada currently has audiovisual coproduction treaties or memoranda of understanding with close to 60 partners.[18] These agreements offer Canadian and foreign producers the opportunity to combine their creative, technical and financial resources to make coproductions that can be granted national production status in each of the partnering countries.

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

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

Highlights from 2019/20

- Canada was a majority (or equal) partner for 52% of its treaty coproduction projects in 2019/20 – up from 46% in 2018/19.
- The median project budget for television treaty coproductions increased from $2.7 million to $5.1 million.
- The total budgets of television treaty coproductions increased by 9% to $169 million.

- France and the UK were Canada's leading coproduction partners between 2010/11 and 2019/20. The UK was the leading television treaty coproduction partner. France was the leading partner for feature films.

- Canada participated in 46 treaty coproductions – down from 57 in 2018/19.
- The total budgets of Canada's treaty coproductions decreased by 11.5% to $322 million.
- Canadian budgets accounted for 41% of total treaty coproduction budgets in 2019/20 compared to 52% in 2018/19.
- The total number of feature film treaty coproductions decreased from 34 to 25.
- The total budgets of Canada's feature film treaty coproductions decreased by 26.8% to $153 million.

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

Over the past six years, treaty coproduction has been on somewhat of a decline (Exhibit 5-1). The last three years represent the three lowest total volume figures in this last 10-year period. Significant year-to-year fluctuations in treaty coproduction activity and volume is not uncommon due to large productions driving shifts in activity. While the annual data does not point to any single source for this recent long-term decline, two factors appear to have played a significant role.

First is the fact that 2013/14 was a standout year for Canada in terms of participation in treaty feature film production, with $337 million in volume (Exhibit 5-9) – well above the volume experienced in the prior three years (2010/11 to 2011/12). In the subsequent six years (2014/15 to 2019/20), Canada's annual volume of treaty feature production generally hovered around $150 million.

The second factor is the significant drop-off in the volume of television treaty coproduction in the last two fiscal years. After averaging $277 million annually between 2010/11 and 2017/18, the volume of television treaty coproduction dropped to $155 million in 2018/19, and $169 million in 2019/20 (Exhibit 5-6).

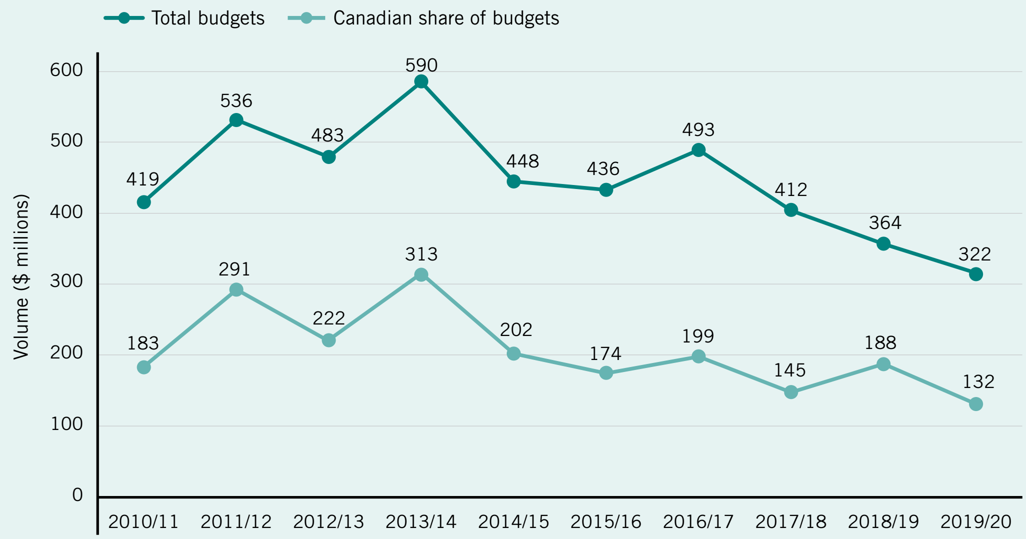
This small recovery in television treaty coproduction in 2019/20 was almost entirely due to higher levels in English-language segment – which actually accounted for approximately 90% of Canada's total television on treaty coproduction volume in recent years (Exhibit 5-6). English-language television treaty coproduction increased by approximately $17 million from 2018/19 to 2019/20.

The increase was also clearly driven by higher levels of coproduction in the drama genre. The number of drama television projects increased from 2 to 6 in 2019/20 (Exhibit 5-7). This tripling of project activity was accompanied by a near-doubling of volume – as the total volume of drama coproduction increased from $56 million in 2018/19 to $96 million in 2019/20. Despite this increase in drama production in the television treaty coproduction segment in 2019/20, the annual volume ($96 million) was still well below the levels reached between 2010/11 and 2017/18. During that 8-year period, the volume of drama coproduction in the television segment averaged $265 million per annum. Indeed, it was this drop off in television drama production in 2018/19 that appears to have pulled down Canada's entire television treaty coproduction activity in the past two fiscal years.

This partial recovery in drama coproduction in 2019/20 was offset by a steep decline in documentary coproduction within the television treaty coproduction segment. In 2019/20, the number of documentary projects halved – from 16 to 8 – thereby resulting in a 10-year low (Exhibit 5-7). The volume of documentary production fell by 65.3% – from $49 million to $17 million – also a 10-year low.

ALL RELEASE WINDOWS

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



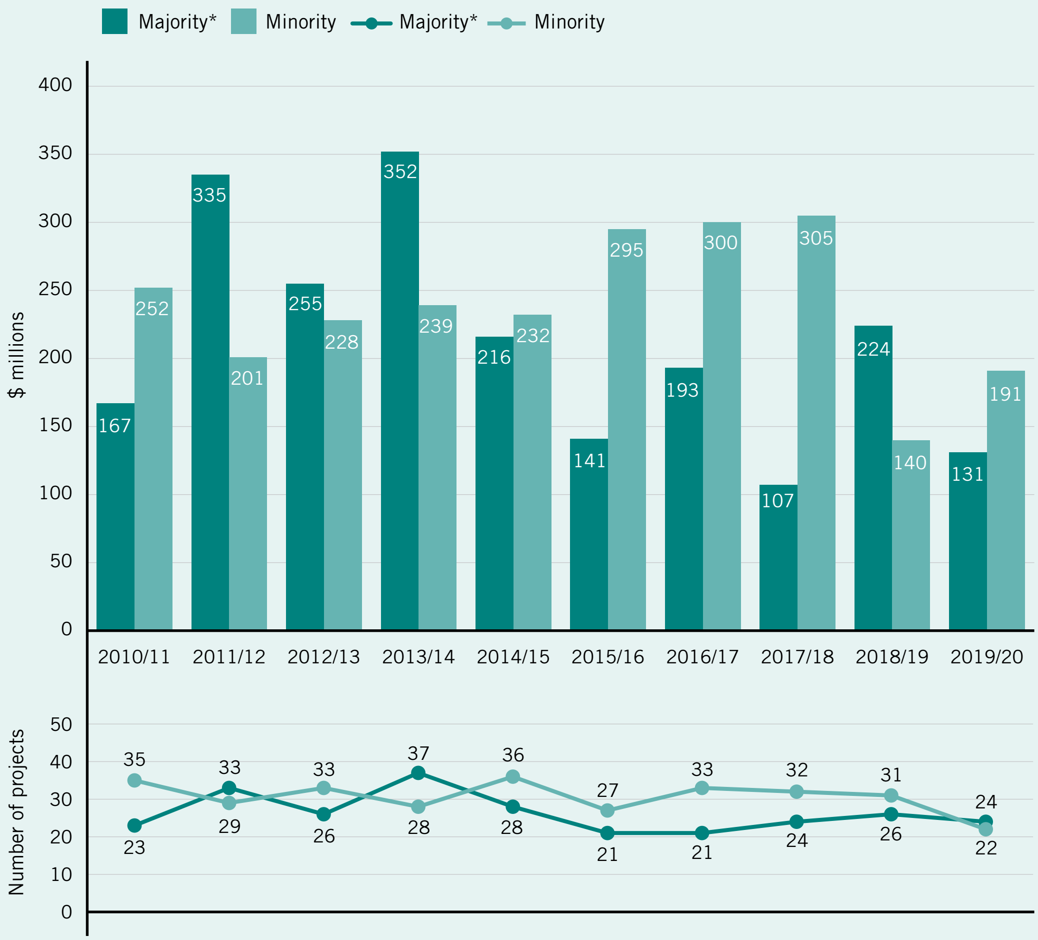
Source: Telefilm Canada.
Note: Statistics as of September 2020.
* Volume of coproduction refers to the value of total global budgets for coproduction projects. The total volume of production includes the financial participation of Canadian producers (i.e. Canadian share of budgets) and foreign producers (i.e. foreign share of budgets).

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

	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
English-language										
Canadian share of budgets ($M)	162	265	192	304	182	141	188	132	177	115
Foreign share of budgets ($M)	216	215	195	260	225	214	251	225	143	148
Total budgets ($M)	**377**	**480**	**387**	**564**	**407**	**355**	**439**	**357**	**320**	**263**
Number of projects	48	46	42	58	50	31	44	35	45	36
French-language										
Canadian share of budgets ($M)	21	25	31	9	21	33	11	12	11	17
Foreign share of budgets ($M)	20	31	65	17	20	47	43	43	33	42
Total budgets ($M)	**41**	**56**	**96**	**26**	**41**	**80**	**54**	**55**	**44**	**59**
Number of projects	10	16	17	7	14	17	10	21	12	10
All languages										
Canadian share of budgets ($M)	183	291	222	313	202	174	199	145	188	132
Foreign share of budgets ($M)	237	246	261	278	245	262	295	268	176	190
Total budgets ($M)	**419**	**536**	**483**	**590**	**448**	**436**	**493**	**412**	**364**	**322**
Number of projects	58	62	59	65	64	48	54	56	57	46

Source: Telefilm Canada.
Note: Statistics as of September 2020. Some totals may not sum due to rounding.
* Volume of coproduction refers to the value of total global budgets for coproduction projects. The total volume of production includes the financial participation of Canadian producers (i.e. Canadian share of budgets) and foreign producers (i.e. foreign share of budgets).

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



Source: Telefilm Canada.
Note: Statistics as of September 2020.
* The statistics for majority-Canadian treaty coproduction includes projects where the Canadian share of spending was equal to or more than 50% of the total project budget.

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

	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
By language										
English-language	3.6	4.6	2.7	4.6	2.7	5.1	4.4	2.2	3.8	5.6
French-language	2.6	1.6	2.5	2.4	1.7	3.5	1.7	1.3	2.9	2.5
By release window										
Television	2.8	3.0	1.9	2.8	2.0	1.6	1.7	1.3	2.7	5.1
Feature film	3.6	4.6	4.9	10.2	5.7	5.5	6.6	3.9	3.8	3.7
All projects	**3.5**	**3.4**	**2.6**	**3.8**	**2.6**	**3.5**	**3.3**	**1.8**	**3.7**	**3.7**

Source: Telefilm Canada.
Note: Statistics as of September 2020.

Exhibit 5-5 Audiovisual treaty coproduction partner countries, 2010/11–2019/20

	Number of projects	Total global budgets ($ millions)	Canadian share of total global budgets	
			$ millions	%
United Kingdom	156	822	448	54%
France	148	1,187	552	47%
Germany	33	508	286	56%
Ireland	29	764	217	28%
Australia	21	144	84	58%
Belgium	16	102	46	46%
South Africa	15	93	41	44%
Israel	14	15	8	52%
Brazil	8	45	23	52%
New Zealand	8	37	15	41%
Spain	7	72	37	51%
Switzerland	7	16	7	41%
Other bipartite	73	360	186	52%
Multipartite*	34	340	97	29%
Total	**569**	**4,505**	**2,047**	**45%**

Source: Telefilm Canada.
Note: Statistics as of September 2020. Some totals may not sum due to rounding.
* Multipartite production includes audiovisual treaty coproduction projects where Canada has two or more partner countries.

TELEVISION

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

	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
English-language										
Canadian share of budgets ($M)	92	148	99	122	104	107	97	88	76	49
Foreign share of budgets ($M)	151	159	123	124	170	175	174	190	63	107
Total budgets ($M)	**243**	**307**	**222**	**246**	**274**	**282**	**271**	**278**	**139**	**156**
Number of projects	29	33	31	38	35	23	26	20	17	16
French-language										
Canadian share of budgets ($M)	2	3	6	2	5	2	7	6	4	8
Foreign share of budgets ($M)	2	4	11	5	7	3	18	12	12	5
Total budgets ($M)	**5**	**7**	**18**	**7**	**12**	**4**	**25**	**18**	**16**	**13**
Number of projects	4	8	10	3	7	4	8	16	6	5
All languages										
Canadian share of budgets ($M)	95	151	105	124	109	108	104	94	80	57
Foreign share of budgets ($M)	153	162	135	129	177	179	193	202	75	112
Total budgets ($M)	**248**	**313**	**240**	**253**	**286**	**287**	**296**	**296**	**155**	**169**
Number of projects	33	41	41	41	42	27	34	36	23	21

Source: Telefilm Canada.
Note: Statistics as of September 2020. Some totals may not sum due to rounding.
* Volume of coproduction refers to the value of total global budgets for coproduction projects. The total volume of production includes the financial participation of Canadian producers (i.e. Canadian share of budgets) and foreign producers (i.e. foreign share of budgets).

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

	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
Total global budgets ($ millions)										
Drama (fiction)	165	186	151	134	184	185	222	223	52	96
Documentary	26	42	52	36	63	23	35	33	49	17
Children's and youth	57	86	37	83	39	78	39	40	54	55
Total	**248**	**313**	**240**	**253**	**286**	**287**	**296**	**296**	**155**	**169**
Number of projects										
Drama (fiction)	10	5	6	11	8	5	7	4	2	6
Documentary	16	22	27	19	27	16	21	27	16	8
Children's and youth	7	14	8	11	7	6	6	5	5	7
Total	**33**	**41**	**41**	**41**	**42**	**27**	**34**	**36**	**23**	**21**
Average project budgets ($ millions)										
Drama (fiction)	16.5	37.1	25.2	12.2	23.0	37.1	31.7	55.8	25.9	16.1
Documentary	1.6	1.9	1.9	1.9	2.3	1.5	1.7	1.2	3.1	2.1
Children's and youth	8.1	6.1	4.6	7.6	5.5	13.0	6.5	8.0	10.8	7.9
All genres	**7.5**	**7.6**	**5.8**	**6.2**	**6.8**	**10.6**	**8.7**	**8.2**	**6.7**	**8.0**

Source: Telefilm Canada.
Note: Statistics as of September 2020. Some totals may not sum due to rounding.
* Volume of coproduction refers to the value of total global budgets for coproduction projects. The total volume of production includes the financial participation of Canadian producers (i.e. Canadian share of budgets) and foreign producers (i.e. foreign share of budgets).

Exhibit 5-8 Audiovisual treaty coproduction partner countries, television segment, 2010/11–2019/20

	Number of projects	Total global budgets ($ millions)	Canadian share of total global budgets	
			$ millions	%
United Kingdom	131	650	342	53%
France	90	517	244	47%
Australia	17	128	78	61%
Germany	14	79	21	26%
Ireland	12	638	140	22%
Israel	9	9	5	56%
Brazil	7	40	21	52%
Singapore	6	34	22	65%
New Zealand	6	26	7	26%
South Africa	5	41	18	44%
Hungary	5	124	57	46%
Other bipartite	20	45	22	48%
Multipartite*	17	211	50	24%
Total	**339**	**2,542**	**1,026**	**40%**

Source: Telefilm Canada.
Note: Statistics as of September 2020. Some totals may not sum due to rounding.
* Multipartite production includes audiovisual treaty coproduction projects where Canada has two or more partner countries.

FEATURE FILM

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

	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2018/19
English-language										
Canadian share of budgets ($M)	70	117	93	182	77	35	91	44	101	66
Foreign share of budgets ($M)	65	56	72	136	55	38	77	34	80	41
Total budgets ($M)	**135**	**173**	**165**	**318**	**133**	**73**	**168**	**78**	**181**	**107**
Number of projects	19	13	11	20	15	8	18	15	28	20
French-language										
Canadian share of budgets ($M)	18	22	24	6	16	31	4	6	7	9
Foreign share of budgets ($M)	18	28	54	12	13	45	24	32	21	37
Total budgets ($M)	**36**	**50**	**78**	**19**	**29**	**76**	**29**	**37**	**28**	**46**
Number of projects	6	8	7	4	7	13	2	5	6	5
All languages										
Canadian share of budgets ($M)	88	140	117	189	93	66	92	50	108	75
Foreign share of budgets ($M)	83	84	127	148	69	83	105	66	101	78
Total budgets ($M)	**171**	**223**	**244**	**337**	**161**	**149**	**197**	**116**	**209**	**153**
Number of projects	25	21	18	24	22	21	20	20	34	25

Source: Telefilm Canada.
Note: Statistics as of September 2020. Some totals may not sum due to rounding.
* Volume of coproduction refers to the value of total global budgets for coproduction projects. The total volume of production includes the financial participation of Canadian producers (i.e. Canadian share of budgets) and foreign producers (i.e. foreign share of budgets).

Exhibit 5-10 Audiovisual treaty coproduction partner countries, theatrical feature film segment, 2010/11–2019/20

	Number of projects	Total global budgets ($ millions)	Canadian share of total global budgets	
			$ millions	%
France	58	669	309	46%
United Kingdom	25	171	105	61%
Germany	19	429	265	62%
Ireland	17	126	78	62%
Belgium	15	89	44	49%
South Africa	10	52	23	44%
Spain	7	72	37	51%
Switzerland	6	16	6	40%
Denmark	5	35	17	49%
Israel	5	5	2	45%
Italy	4	21	15	73%
Australia	4	17	6	35%
Cuba	4	12	9	74%
Other bipartite	34	118	58	49%
Multipartite*	17	129	47	36%
Total	**230**	**1,960**	**1,020**	**52%**

Source: Telefilm Canada.
Note: Statistics as of September 2020. Some totals may not sum due to rounding.
* Multipartite production includes audiovisual treaty coproduction projects where Canada has two or more partner countries.

6. Foreign location and service production

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

In recent years, Canada's FLS production segment has contributed to numerous films that achieved successful global box office runs. Some recent Hollywood films that have either been shot in Canada or had their VFX work done in Canada include *Operation Christmas Drop*, *Gretel & Hansel*, *To All the Boys I've Loved Before 3* and *There's Someone Inside Your House*.

Canada has also become a destination for the filming of many American television series and mini-series, such as *The Queen's Gambit*, *The Umbrella Academy*, *Arrow*, *Titans*, *Riverdale*, *See*, *The Handmaid's Tale*, *The Boys* and *Star Trek: Discovery*, which have been commissioned by US networks as well as online video streaming services.

Highlights from 2019/20

- The total volume of FLS production in Canada increased by 8% to an all-time high of $5.25 billion.
- The number of FLS productions increased from 465 to an all-time high of 521.
- The total volume of FLS television series production increased by 11.7% to an all-time high of $3.06 billion.
- The number of FLS television series shot in Canada increased from 208 to an all-time high of 224.
- The number of FLS feature films shot in Canada increased slightly from 164 to 166.

- The total volume of FLS feature film production decreased by 6.9% to $1.68 billion.

Content production by existing international subscription video on demand (SVOD) platforms such as Netflix, Amazon Prime Video, Disney+, AppleTV+, HBO Max, and Hulu helped lift FLS production in Canada to an all-time high in 2019/20. Overall, the volume of FLS production in Canada increased to a new record of $5.25 billion (Exhibit 6-1). This increase was due entirely to higher levels of television production, as FLS feature film production[19] actually declined by $125 million.

A total of 224 FLS television series were shot in Canada in 2019/20, up from 208 series in 2018/19 (Exhibit 6-2). These 224 FLS television series generated $3.06 billion in production, up from $2.74 billion in volume in 2018/19 (Exhibit 6-1). The production of pilots and other types of single-episode television programming also rose from $315 million in 2018/19 to $508 million in 2019/20, a $193 million increase that accounted for 38% of the overall increase in FLS volume in 2019/20. Television series production accounted for the other 62% of the overall increase.

Ontario, Quebec, Nova Scotia, Manitoba and the territories were all beneficiaries of higher FLS production in 2019/20 (Exhibit 6-4). Indeed, Ontario and Quebec both saw their volumes of FLS production increase by well over $300 million in 2019/20.

- In **Ontario**, the total volume of FLS production increased by $556 million to a record $1.54 billon, due to an increase in production volume of FLS TV series (from $726 million to a record $1.21 billon) and TV movies, pilots and other single-episode programming (from $79 million to $151 million).
- **Quebec** benefited from higher demand for services from its VFX studios, and total FLS production rose by $371 million to $1.14 billon.
- In **Nova Scotia**, FLS production volume rose from $26 million in 2018/19 to $40 million in 2019/20 – growth supported in part by the province's decision to increase the size of its Film and Television Production Incentive Fund from $20 million to $26 million in 2019/20.[20]
- In **Manitoba**, FLS production was $4 million, or 2.3%, higher in 2019/20, reaching a 10-year record of $171 million.[21]
- Across the **territories**, FLS production increased from $7 million in 2018/19 to $8 million in 2019/20, but was still short of the 10-year peak of $18 million recorded in 2016/17.

Statistics published by Creative BC and included in *Profile 2020* suggest that the total volume of FLS production in British Columbia decreased by 16.7% in 2019/20 (Exhibit 6-4). According to Creative BC, the actual level of FLS production activity in British Columbia in 2019/20 was more likely to have been at the same level as it was 2017/18 and 2018/19, rather than being lower. For further information on the reporting methodology used by Creative BC and how to interpret the province's film and TV production statistics, please see "Film and Television Tax Credit Certification/ Explanation of Reporting Methodology" at creativebc.ca.

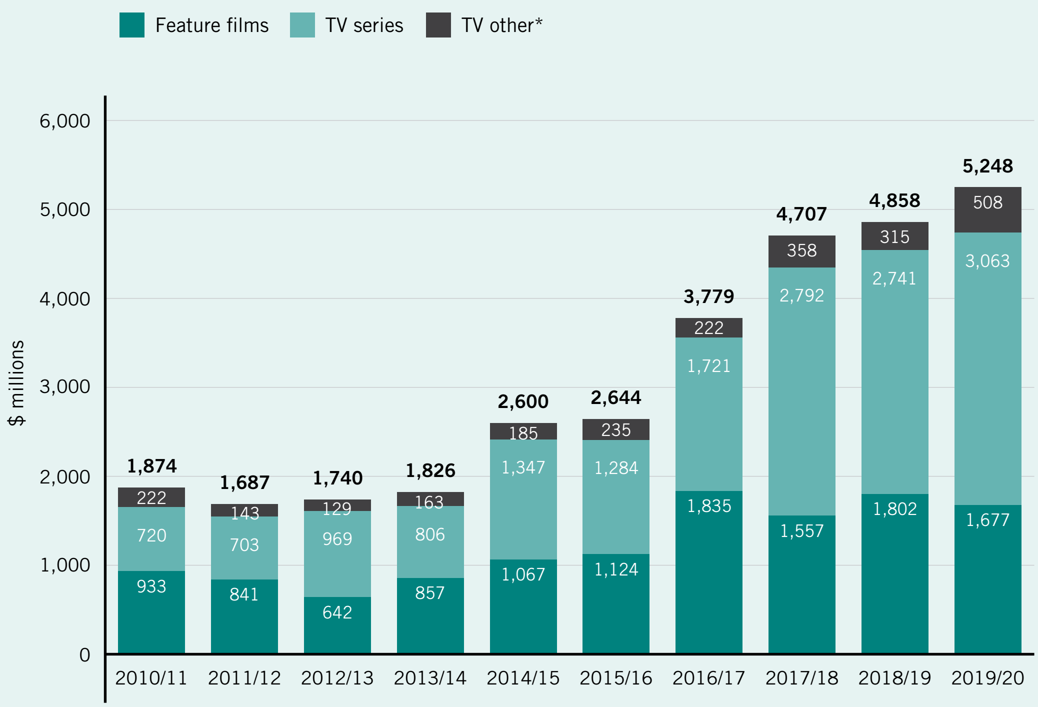
[19] This can also include feature films for which visual effects or digital animation work was done in Canada.

[20] Province of Nova Scotia (2019), "Nova Scotia Film and Television Production Incentive Fund Increase for 2019-20," news release, September 18, 2019.

[21] Lauren Malyk (2018), "Manitoba hits $210M in production volume," *Playback*, December 18, 2018.

TOTAL PRODUCTION AND TYPES

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



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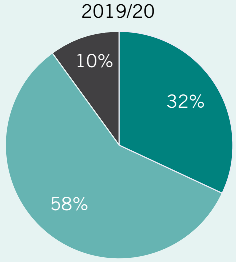
2019/20



Annual average growth rate

Type	2019/20	2010/11–2019/20
Feature films	(6.9%)	6.7%
TV series	11.7%	17.5%
TV other*	61.3%	9.6%
Average: all types	**8.0%**	**12.1%**

Source: Association of Provincial Television and Film Agencies.

Note: Some totals may not sum due to rounding.

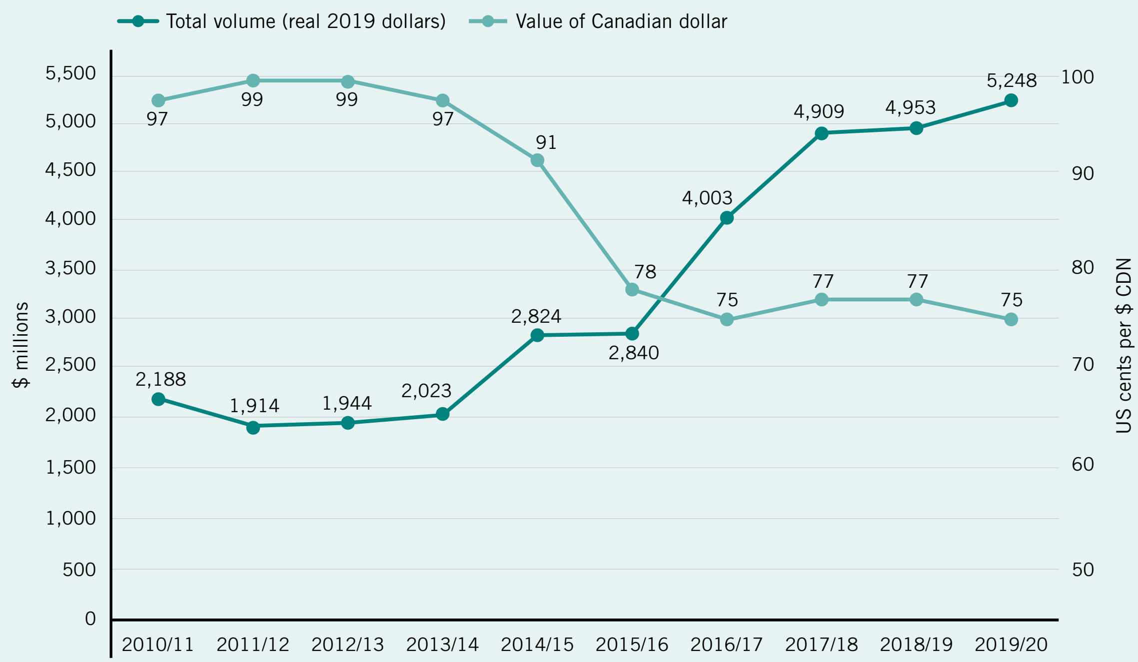
* Prior to 2017/18, mini-series were included as part of the TV other category. In 2017/18, the statistics for mini-series were collected in the TV series category. For this reason, the year-over-year growth in TV series production in 2017/18 is slightly overstated. However, the vast majority of production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

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

	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
Feature films	66	99	93	91	111	128	186	167	164	166
TV series	76	78	85	92	115	156	137	209	208	224
TV other*	81	58	42	51	53	71	77	104	93	131
Total	**223**	**235**	**220**	**234**	**279**	**355**	**400**	**480**	**465**	**521**

Source: Association of Provincial Television and Film Agencies.
Note: Totals are based on available data and make no allowance for unavailable data.
* Prior to 2017/18, mini-series were included as part of the TV other category. In 2017/18, the statistics for mini-series were collected in the TV series category. For this reason, the year-over-year growth in TV series production in 2017/18 is slightly overstated. However, the vast majority of production in the TV series category is still likely comprised of TV series rather than TV mini-series.

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



Source: Bank of Canada, Statistics Canada and Association of Provincial Television and Film Agencies.

REGION

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

($ millions)	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20	2019/20 share of total
British Columbia*	1,364	1,102	1,076	1,080	1,672	1,574	2,311	3,040	2,816	2,347	44.7%
Ontario	224	382	399	446	545	698	882	869	985	1,541	29.4%
Quebec	240	157	212	147	275	282	404	666	771	1,142	21.8%
Manitoba	11	8	23	47	11	42	70	89	167	171	3.3%
Nova Scotia	31	22	25	17	n/a	12	39	12	26	40	<1%
Territories**	1	3	2	2	3	3	18	1	7	8	<1%
Alberta	4	13	4	88	92	34	54	31	86	0	0%
Saskatchewan	0	1	0	0	0	0	0	0	1	0	0%
New Brunswick	n/a	n/a	0	0	1	0	0	0	0	0	0%
Prince Edward Island	n/a	n/a	0	0	<1	0	0	0	0	0	0%
Newfoundland and Labrador	0	0	0	0	0	0	0	0	0	0	0%
Total	**1,874**	**1,687**	**1,740**	**1,826**	**2,600**	**2,644**	**3,779**	**4,707**	**4,858**	**5,248**	**100.0%**

Source: Association of Provincial Television and Film Agencies.
Note: Statistics published by provincial funding agencies may differ from those in *Profile 2020*. Please see *Notes on Methodology* for additional information. Some totals may not sum due to rounding.
n/a: Data not available or suppressed for confidentiality.
* Statistics published by Creative BC for British Columbia are based on the fiscal year in which a project received certification for the provincial tax credit, which may differ from the fiscal year in which the project's filming actually takes place. Statistics based on tax credit certifications are a good overall indicator of production activity and volume; however, the year-to-year trends in production activity and volume can become disconnected from on-the-ground activity when a large number of projects receive certification in fiscal years before or after the fiscal year of principal photography. In addition, Creative BC has reported that the adoption of a new tax credit processing system resulted in a higher-than-normal backlog of applications, which may have also contributed to an understatement of actual production levels in 2019/20. With that in mind, Creative BC has indicated that the actual level of FLS production activity in British Columbia in 2019/20 was more likely to have been at the same level as it was in 2017/18 and 2018/19, rather than have decreased, as is suggested by the published statistics based on tax credit certification.
** Territories include Yukon, Nunavut and Northwest Territories.

COUNTRY

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

	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
Number of projects										
US	194	185	171	177	197	261	304	364.5	365	409
Other foreign	13	23	22	31	57	67	72.5	77.5	69	72
Canada*	16	27	27	26	25	27	23.5	38	31	40
Total	**223**	**235**	**220**	**234**	**279**	**355**	**400**	**480**	**465**	**521**
Percentage of total										
US	87%	79%	78%	76%	71%	74%	76%	76%	78%	79%
Other foreign	6%	10%	10%	13%	20%	19%	18%	16%	15%	14%
Canada*	7%	11%	12%	11%	9%	8%	6%	8%	7%	8%
Total	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**

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

7. Broadcaster in-house production

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

Highlights from 2019

- Spending on the in-house production of news programming was virtually unchanged (decreasing by 0.6%) at $706 million.

- The total volume of in-house production decreased by 6.5% to $1.15 billion.
- Conventional broadcasters' spending on in-house production decreased by 8.1% to $595 million.
- Spending on in-house production by discretionary and on-demand services decreased by 4.7% to $559 million.
- Spending on the in-house production of sports programming decreased by 22.4% to $266 million.

After rising in 2018, in-house production volume in Canada decreased in 2019, due to lower spending in both the conventional television sub-segment and the discretionary and on-demand sub-segments of the broadcasting industry. The decrease was driven almost entirely by lower spending on the in-house production of sports programming.

Without a major global sporting event – such as the Olympic Games or FIFA World Cup – to televise in the 2019 broadcast year, total spending on the in-house production of sports programming decreased by $77 million (Exhibit 7-2). Statistics published by the CRTC indicate that while spending on in-house production of sports programming by discretionary services remained stable at just over $233 million in 2019, spending by CBC/Radio-Canada dropped from $108.1 million to $32.3 million.[22] This $75.8 million drop accounted for practically all of the overall decrease observed across the entire Canadian broadcasting industry.[23]

While the in-house production of sports programming experienced a cyclical decrease at CBC/Radio-Canada in 2019, spending on the in-house production of news programming remained relatively stable across all sub-segments of the Canadian broadcasting sector. Private conventional services' spending on the in-house production of news declined by $4.4 million, which accounted for a decline of 1.2%.[23] Across its conventional and discretionary services, CBC/Radio-Canada's spending on in-house news production declined by $1.4 million, or 1.1%.[23] These declines were offset somewhat by a $1.3 million increase in spending on news at discretionary services (excluding those operated by CBC/Radio-Canada).[24]

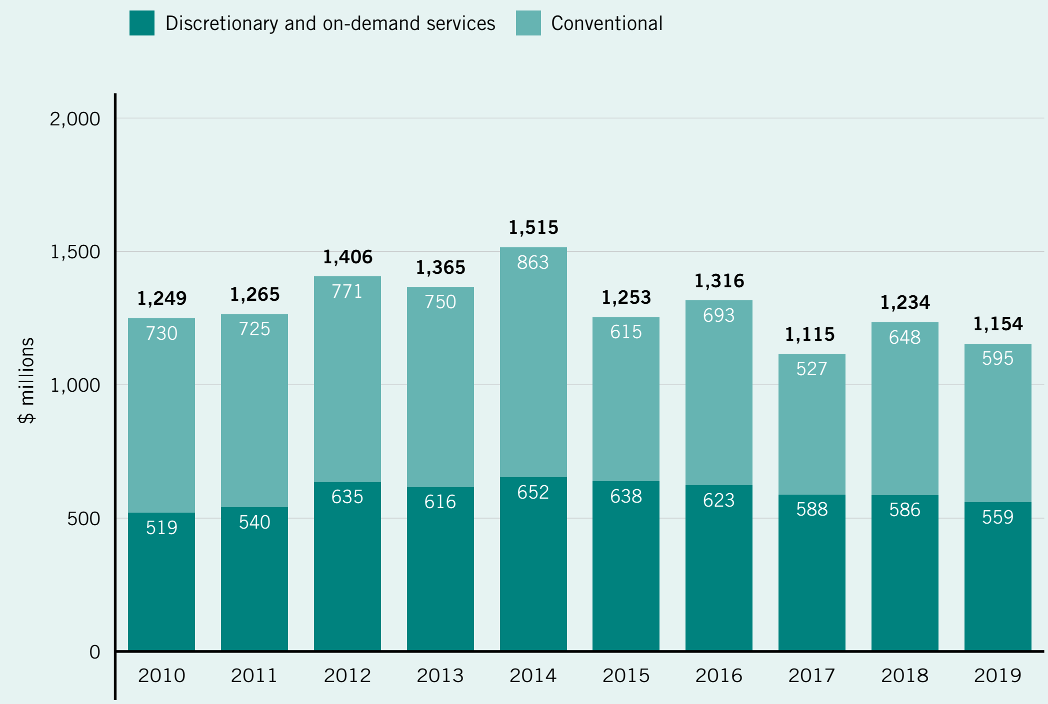
22 Calculations based on data from CRTC (2020a), *Conventional Television: Statistical and Financial Summaries, 2015-2019*; CRTC, *Conventional Television: Statistical and Financial Summaries, 2014-2018* (2019a), CRTC (2020b), *Discretionary and On-Demand Services: Statistical and Financial Summaries, 2015-2019*; and CRTC (2019b), *Discretionary and On-Demand Services: Statistical and Financial Summaries, 2014-2018*.

23 Calculations based on data from CRTC (2020a), CRTC (2019a), CRTC (2020b), and CRTC (2019b).

24 Calculations based on data from CRTC (2020b) and CRTC (2019b).

PRODUCTION VOLUME

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



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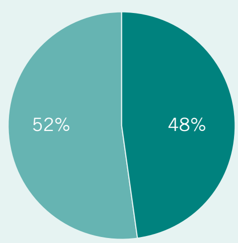
2019/20



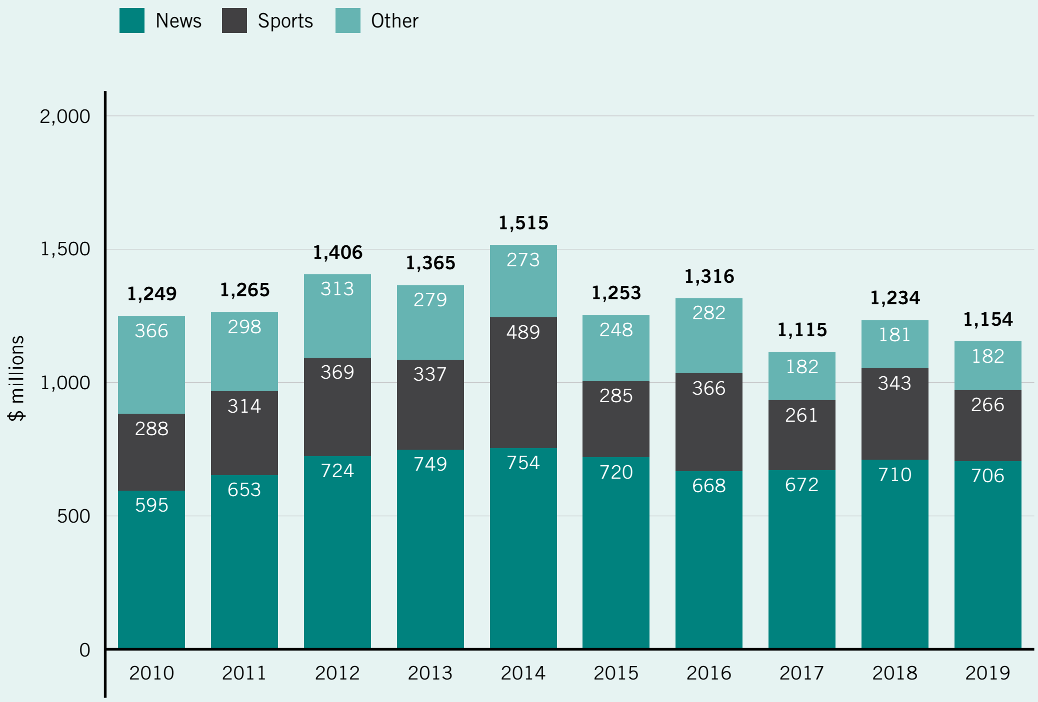
Annual average growth rate

Sub-segment	2019	2010–2019
Discretionary and on-demand services	(4.7%)	0.8%
Conventional	(8.1%)	(2.2%)
Average: all sub-segments	**(6.5%)**	**(0.9%)**

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

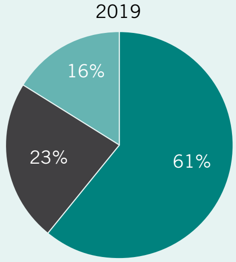
GENRE

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



Share

2019



Annual average growth rate

Genre	2019	2010–2019
News	(0.6%)	1.9%
Sports	(22.4%)	(0.9%)
Other	0.6%	(7.5%)
Average: all genres	**(6.5%)**	**(0.9%)**

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

REGION

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

($ millions)	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2019 share of total
Ontario	739	729	811	767	885	677	729	612	686	622	54%
Quebec	242	252	293	291	331	279	307	258	296	272	24%
British Columbia	93	100	104	103	101	97	96	87	87	89	8%
Alberta	79	86	92	92	91	94	88	80	83	87	8%
Manitoba	19	21	23	24	29	30	28	25	26	27	2%
Saskatchewan	22	24	26	28	27	27	24	20	20	21	2%
Nova Scotia	29	28	31	32	27	26	23	16	17	18	2%
New Brunswick	11	11	12	13	11	11	10	8	9	9	1%
Newfoundland and Labrador	9	9	10	11	10	9	8	7	7	7	1%
Prince Edward Island	2	2	2	2	2	2	2	1	1	1	<1%
Territories*	3	3	3	3	3	2	1	1	1	1	<1%
Total	**1,249**	**1,265**	**1,406**	**1,365**	**1,515**	**1,253**	**1,316**	**1,115**	**1,234**	**1,154**	**100%**

Sources: Estimates based on data collected from CRTC, CBC/Radio-Canada and Statistics Canada.
Note: Statistics published by provincial funding agencies may differ from those in *Profile 2020*. See *Notes on Methodology* for additional information. Some totals may not sum due to rounding.
* Yukon, Nunavut and Northwest Territories.

8. Distribution

Canada's distribution industry includes both Canadian-controlled and foreign-controlled companies that distribute film and television content through theatres, television broadcasters, Blu-ray/DVD wholesaling and other video platforms.

Some of the leading Canadian-controlled distribution companies include eOne Distribution, Mongrel Media and Metropole Films Distribution, as well as the distribution arms of Canadian independent production companies such as WildBrain (formerly DHX Media), Cineflix Media and Thunderbird Entertainment. Foreign-controlled distribution companies operating in Canada include the distribution arms of major Hollywood studios.

Highlights from 2019

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

- Revenue decreased by 15.7% between 2017 and 2019 to a total of $1.81 billion.
- Revenue from the distribution of Canadian films and television programs decreased by 14.1% (compared with 2017) to a total of $232 million.
- Sales of Canadian films and television programs to foreign markets in 2019 decreased by 1.5% (compared with 2017) to a total of $128 million.
- Canadian distributors' investment in Canadian films and television programs in 2019/20 decreased by 20.2% (compared with 2018/19) and totalled $328 million.

While total revenue within the Canadian film and television distribution industry topped $2 billion in both 2015 and 2017,[25] industry revenue dropped by 15.7% to $1.81 billion in 2019 (Exhibit 8-1). According to Statistics Canada, this drop in revenue can be linked to the ongoing evolution of film and television distribution and consumption[26] – in particular, Canadians' decreasing purchase of DVDs and increasing use of Internet-based video services. Not only did revenue from the distribution of film and television content drop by 13.4% in 2019, but revenue from other sources (namely, the wholesaling of pre-recorded videos) fell by 20% over the two-year period.

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

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

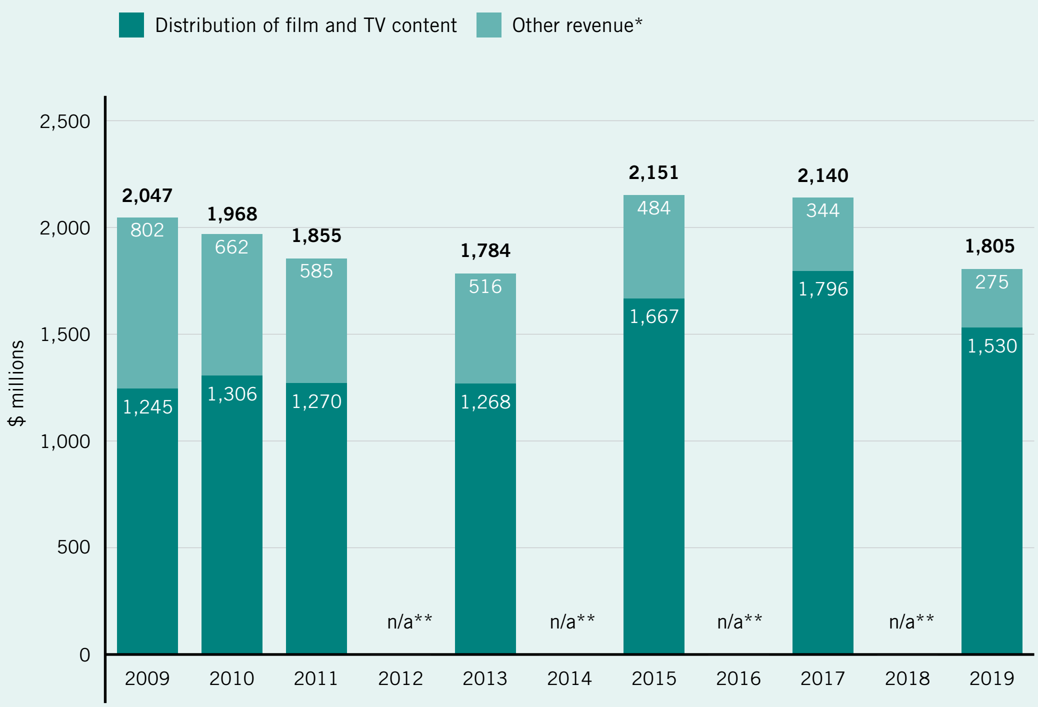
Canadian distributors invest in Canadian films and television programs through minimum guarantees and advances on anticipated distribution revenues. Between 2010/11 and 2016/17, Canadian distributors more than doubled their annual investments in Canadian films and television programs – from $225 million to $494 million (Exhibit 8-3). In recent years, however, these annual levels of investment have waned. In 2019/20, Canadian distributors invested an estimated $328 million in Canadian films and television programs – down by a third from 2016/17's 10-year peak and below the 10-year average of $349 million.

[25] As of 2011, Statistics Canada only publishes data for the audiovisual distribution industry on a biennial basis. For that reason, no data is available for 2016 and 2018.

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

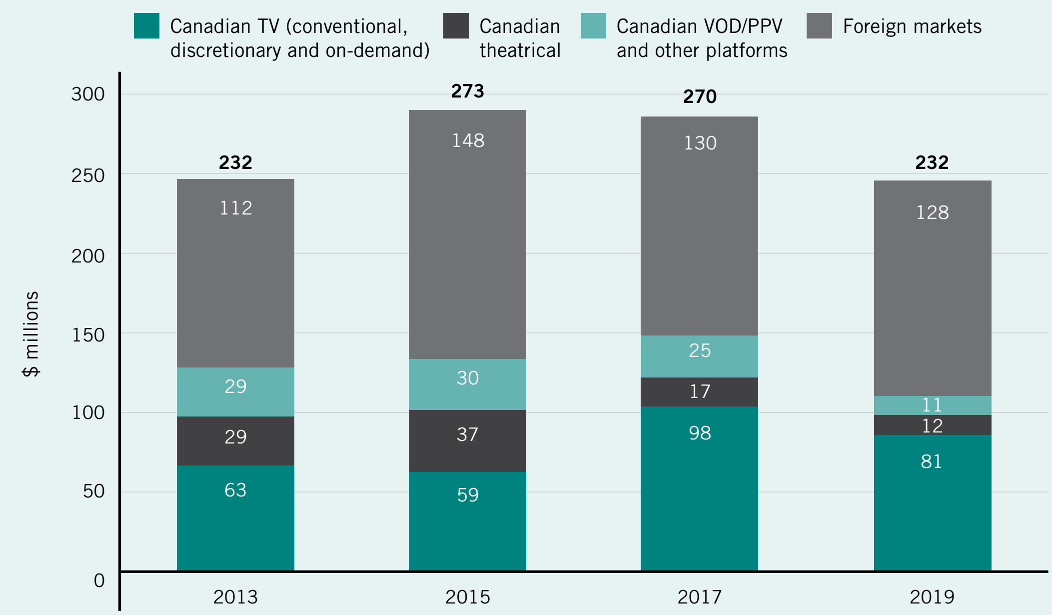
REVENUE

Exhibit 8-1 Total revenue in the Canadian distribution industry



Source: Statistics Canada, Table 21-10-0075-01.
n/a: No data available.
Note: Beginning with 2013, Statistics Canada adopted a new methodology for measuring total revenue in the film and video distribution industry. For that reason, the figures reported before and after 2012 may not be directly comparable for the purpose of time-series analysis.
* Includes revenue from the wholesaling of pre-recorded video, production of audiovisual works for outright sale, contract production of audiovisual works, and other sources.
** As of 2011, Statistics Canada only publishes data on a biennial basis. For that reason, no data is available for 2012, 2014, 2016 and 2018.

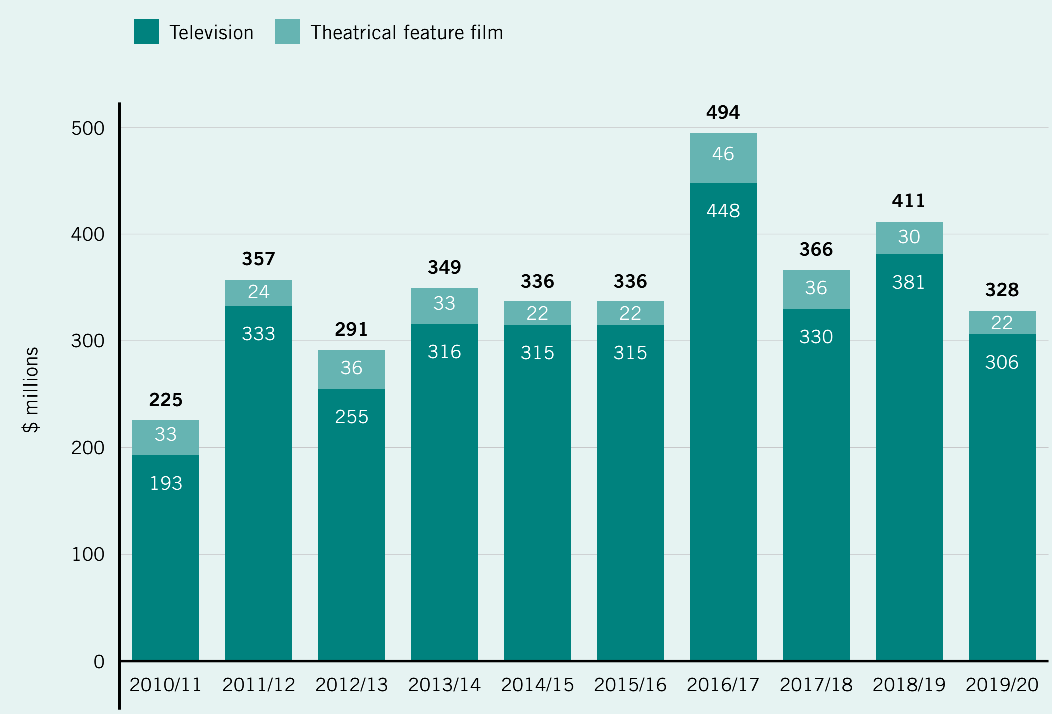
Exhibit 8-2 Revenue from the distribution of Canadian film and television content, by market



Source: Statistics Canada, Table 21-10-0074-01.
Note: Some totals may not sum due to rounding.

INVESTMENT IN CANADIAN PRODUCTIONS

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



Source: Estimates based on data obtained from CAVCO.
Note: Some totals may not sum due to rounding.

9. Television broadcasting and audiences

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

- **The *private conventional television* sub-segment includes private broadcasters that maintain over-the-air infrastructure to broadcast to households.[27]**
- **CBC/Radio-Canada's *conventional services*, which also maintain over-the-air infrastructure to broadcast in English and French across Canada.[28]**
- ***Provincial educational broadcasters* operating in Quebec, Ontario and British Columbia.**
- **Services in the *discretionary and on-demand* sub-segment are only available via cable, direct-to-home (DTH) satellite television or Internet protocol television (IPTV) providers. Discretionary services typically provide sports, 24-hour news, movies, arts and other thematic programming, and earn revenue from a combination of subscription fees and advertising. On-demand services include video-on-demand (VOD) and pay-per-view (PPV) services that earn revenue from subscription or transactional payments, rather than advertising.**

Highlights from 2019

- Revenue at private conventional broadcasters increased by 0.8%.
- Canadian programs accounted for three of the top 10 programs on Canadian television during the 2019/20 broadcast season (up from one program in 2018/19).
- In the English-language market, Canadian programs' audience share increased to 19% during the 2018/19 broadcast season[29] – up from 18% during the 2017/18 broadcast season.
- In the French-language market, Canadian programs' audience share increased to 71% during the 2018/19 broadcast season – up from 62% during the 2017/18 broadcast season.

- Revenue at discretionary and on-demand services was virtually unchanged (decreasing by only 0.3%).
- Revenue at provincial educational broadcasters was virtually unchanged (decreasing by only 0.5%).
- Nine of the top 10 Canadian-produced programs during the 2019/20 broadcast season were in the French-language market.

- Broadcasting industry revenue decreased by 1.7% to $6.92 billion.
- Revenue at CBC/Radio-Canada's conventional services decreased by 10.9%.

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

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

[29] Aggregate audience statistics by country of origin (and genre) are only available on a one-year lagged basis due to the time required for program coding.

Lower revenue at CBC/Radio-Canada in 2019 dragged down total revenue across Canada's television broadcasting industry by 1.7%, even though the rest of the industry experienced virtually flat revenue in 2019 (Exhibit 9-1). Without a major sporting event to televise during the 2019/20 broadcast season, advertising revenue at CBC/Radio-Canada's conventional services dropped by $52 million, or 21.5%.[30] On top of this drop in advertising revenue, CBC/Radio-Canada experienced a $55 million decrease in its annual parliamentary appropriation, which contributed to an overall drop of $116 million, or 3.8%, in CBC/Radio-Canada's total revenue.[31] In contrast, after seven consecutive years of annual revenue decreases, Canada's private conventional broadcasters experienced a slight 0.8% uptick in their revenue.

Discretionary and on-demand services – the largest single segment of the Canadian television broadcasting industry – saw revenues decrease by $14 million, or 0.3%, to $4.25 billon, which was driven by a 1.2% increase in subscription revenue at discretionary services, as advertising revenue within the segment increased by 2.2%.[32]

At the provincial level, revenues for educational broadcasters declined by $1 million to $186 million – after hitting a five-year high of $187 million in 2018 (Exhibit 9-1).

Over the 2018/19 broadcast season, Canadian programming's share of the peak-period audience in the French-language market jumped to a 10-year high of 71% (Exhibit 9-7). French-language television programs continued to dominate the list of the top 10 Canadian-produced television series aired in Canada (across both language markets) during the 2019/20 broadcast season – holding nine of the top 10 spots (Exhibit 9-3). The most viewed Canadian series in the broadcast year was the French-language competition series *La Voix* (2.2 million average minute audience [AMA]).

In the English-language market, Canadian programming's share of the peak-period audience increased slightly, from 18% to 19% (Exhibit 9-6). The most-watched English-language program was *Transplant* (1.4 million AMA).

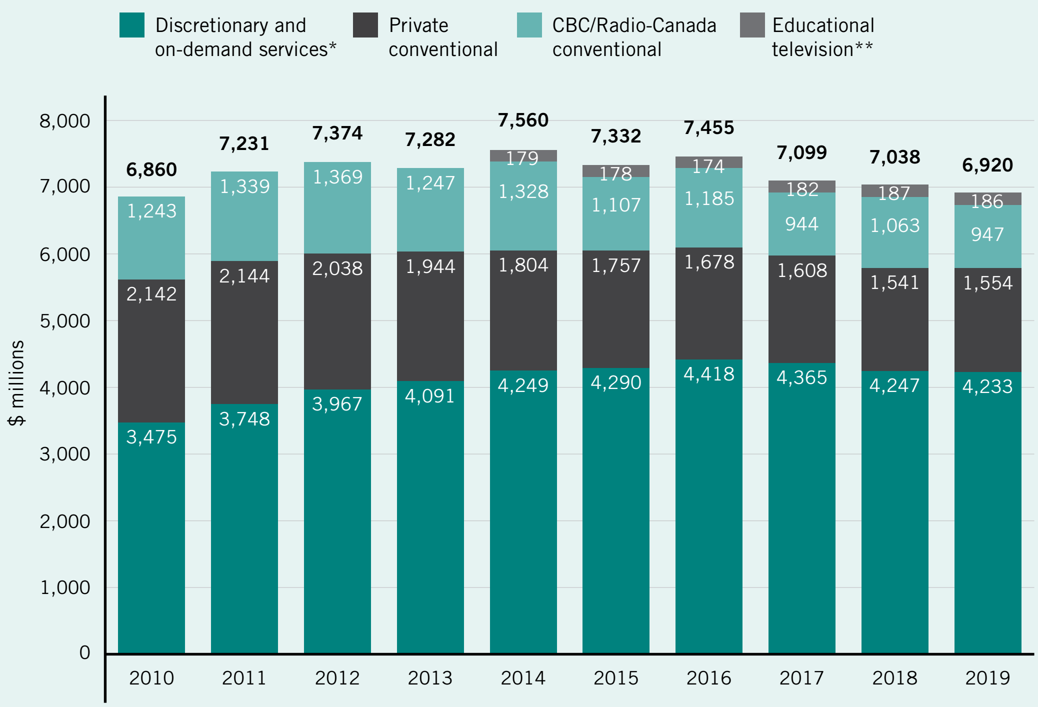
30 CRTC (2020a).

31 CRTC (2020a).

32 CRTC (2020b).

REVENUE

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



Source: Nordicity estimates based on data from CRTC.
* Includes revenue earned by discretionary television services owned by CBC/Radio-Canada.
** Data for educational television services only available beginning in 2014.

TOP TELEVISION PROGRAMS

The following section presents statistics on the top-rated programs on television in Canada. The lists of top 10 television programs are drawn from Numeris's database of audience statistics for the 2019/20 broadcast season (September 1, 2019 to August 31, 2020) and includes programs in the CMF-supported genres (i.e. drama, children's and youth, documentary, and variety and performing arts [VAPA]). In cases where the same title ranks in multiple occurrences, only the audience level of the top-ranking instance has been used.

TOP-RATED TELEVISION PROGRAMS

Exhibit 9-2 Top 10 television series in Canada, 2019/20 broadcast season*

Program (country of origin)	Average Minute Audience (000s)
1. *The Good Doctor* (US)	2,369
2. *La Voix* (Canada)	2,154
3. *Grey's Anatomy* (US)	2,051
4. *9-1-1* (US)	1,986
5. *Station 19* (US)	1,980
6. *9-1-1: Lone Star* (US)	1,908
7. *New Amsterdam* (US)	1,845
8. *The Masked Singer* (US)	1,834
9. *District 31* (Canada)	1,803
10. *Fugueuse* (Canada)	1,765

Source: CMF Research (Numeris), 2020.
* Television series include all television projects with more than three episodes televised during a single broadcast season.

Exhibit 9-3 Top 10 Canadian-produced television series, 2019/20 broadcast season*

Program	Average Minute Audience (000s)
1. *La Voix*	2,154
2. *District 31*	1,803
3. *Fugueuse*	1,765
4. *Épidémie*	1,616
5. *Alerte amber*	1,598
6. *Transplant*	1,415
7. *Révolution*	1,402
8. *L'Échappée*	1,391
9. *L'Heure bleue*	1,196
10. *Léo*	1,191

Source: CMF Research (Numeris), 2020.
* Television series include all television projects with more than three episodes televised during a single broadcast season.

ENGLISH-LANGUAGE MARKET

Exhibit 9-4 Top 10 Canadian television series in the English-language market, 2019/20 broadcast season*

Program	Average Minute Audience (000s)
1. *Transplant*	1,415
2. *Cardinal*	1,018
3. *Murdoch Mysteries*	926
4. *Nurses*	868
5. *Coroner*	822
6. *Still Standing*	648
7. *Frankie Drake Mysteries*	597
8. *Schitt's Creek*	557
9. This Hour Has 22 Minutes	522
10. *Kim's Convenience*	498

Source: CMF Research (Numeris), 2020.
* Television series include all television projects with more than three episodes televised during a single broadcast season.

FRENCH-LANGUAGE MARKET

Exhibit 9-5 Top 10 Canadian television series in the French-language market, 2019/20 broadcast season*

Program	Average Minute Audience (000s)
1. *La Voix*	2,154
2. *District 31*	1,803
3. *Fugueuse*	1,765
4. *Épidémie*	1,616
5. *Alerte amber*	1,598
6. *Révolution*	1,402
7. *L'Échappée*	1,391
8. L'Heure bleue	1,196
9. *Léo*	1,191
10. *1res fois*	1,146

Source: CMF Research (Numeris), 2020.
* Television series include all television projects with more than three episodes televised during a single broadcast season.

AUDIENCE SHARE

This section includes aggregate statistics on Canadian programming's audience share in each of the CMF-supported genres (i.e. drama, children's and youth, documentary and VAPA). These statistics are only available on a one-year-lagged basis, and therefore report audience shares for the 2018/19 broadcast season (September 1, 2018 to August 31, 2019).

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

Broadcast season	2009/10	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19
Drama (fiction)	16%	15%	16%	17%	17%	16%	15%	16%	12%	13%
Children's and youth	46%	44%	46%	49%	49%	50%	56%	52%	48%	34%
Documentary	35%	35%	45%	49%	48%	49%	50%	52%	47%	48%
Variety and performing arts	20%	19%	22%	13%	13%	18%	20%	22%	9%	15%
All CMF-supported genres	**22%**	**22%**	**23%**	**24%**	**24%**	**23%**	**23%**	**24%**	**18%**	**19%**

Source: CMF Research (Numeris), 2020.

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

Broadcast season	2009/10	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19
Drama (fiction)	52%	48%	46%	48%	49%	52%	51%	53%	49%	55%
Children's and youth	81%	76%	73%	74%	66%	66%	62%	54%	63%	55%
Documentary	74%	76%	72%	72%	73%	73%	72%	74%	76%	94%
Variety and performing arts	85%	87%	92%	91%	94%	95%	96%	97%	91%	99%
All CMF-supported genres	**63%**	**62%**	**61%**	**62%**	**62%**	**64%**	**64%**	**66%**	**62%**	**71%**

Source: CMF Research (Numeris), 2020.

10. Theatrical exhibition and audiences

The theatrical exhibition industry includes theatre chains, independent theatres and IMAX theatres that exhibit theatrical feature films. Despite the growth in online digital distribution platforms, the theatrical exhibition industry remains an important window for the release of feature films in Canada. In 2018 (the most recent year of available data), there were 2,687 theatre screens in Canada and over 96 million paid admissions.[33]

Highlights from 2020

- Canadian films' share of the Canadian box office doubled to 3.4%.

- Theatrical exhibition industry revenue fell by 77% to $431 million.
- Total box office receipts fell by 77% to $233 million.
- Canadian films' box office revenue in Canada dropped by 53% to $8 million.
- The number of Canadian feature films released in Canadian theatres dropped from 145 to 72.[34]
- In the French-language market, Canadian films' box office fell to $6 million but their share rose to 17.5% share.
- In the English-language market, Canadian films' box office fell to $1.7 million, but their share rose to 0.9% share.

[33] Statistics Canada (2019), Table 21-10-0180-01.

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

Between 2011 and 2019, even with increasing competition from Internet-based television services, the annual value of the theatrical box office in Canada was consistently around $1 billion (Exhibit 10-4). In 2020, however, COVID-19 led to the widespread closure of theatres in Canada and collapse in box office revenue. Statistics from the Movie Theatre Association of Canada reveal that box office revenue fell by 77% in 2020 and ended the year at $233 million. Total revenue in the exhibition industry is estimated to have fallen from over $1.8 billion in 2019 to $433 million in 2020 (Exhibit 10-1).

While 2020 was a devastating year for Canada's movie theatres, proportionally more of the lost box office was borne by American films. Compared to 2019, the number of Canadian and foreign non-American films released in Canadian theatres dropped by approximately half in 2020, but the supply of American films dropped by two-thirds (Exhibit 10-6). With Hollywood studios postponing the release of many of their films, foreign (non-American) and Canadian films increased their box office – albeit on much lower box office revenue. Foreign non-American films' box office revenue dropped from $71 million to $47 million in 2020, but their market share rose from 7.9% to 20.2% (Exhibits 10-4 and 10-5). Similarly, Canadian films' box office revenue dropped from $17 million to $8 million, but their market share doubled from 1.7% to 3.4%.

The long-term resiliency of Canada's movie-theatre industry may be further tested in 2021 and beyond. In 2020, several of the leading Hollywood studios announced changes to the theatrical release of their films going forward. Universal and Paramount announced agreements with the US theatre chain AMC, which effectively shorten the exclusive theatrical window for their films.[35] Disney announced that it would be diverting some films to Disney+.[36] WarnerMedia announced that it would simultaneously release its entire 2021 slate of films in theatres and on its HBO Max service in the US.[37] The future of Canada's theatrical exhibition industry will be tied to the degree to which these practices extend into Canada in years to come.

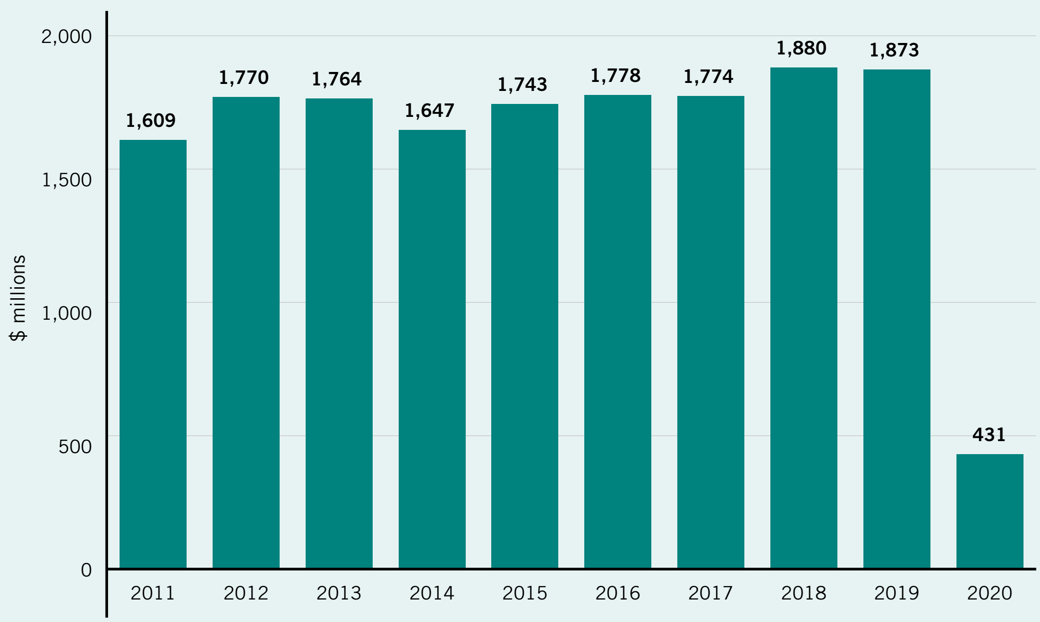
[35] Daniel Loria (2020), "AMC Theatres Welcomes Back Universal Titles Under Shortened Theatrical Exclusivity Window," *BoxOffice.com*, July 28, 2020.

[36] Daniel Loria and Rebecca Pahle (2020), "Disney Shifts Focus to Streaming, Expresses Flexibility on Windows, in Direct to Consumer Restructuring," *BoxOffice.com*, December 10, 2021.

[37] Bradly Shankar (2020), "Warner Bros.' 2021 films will stream in Canada on Crave after they hit theatres," *mobilesyrup.com*, December 3, 2020.

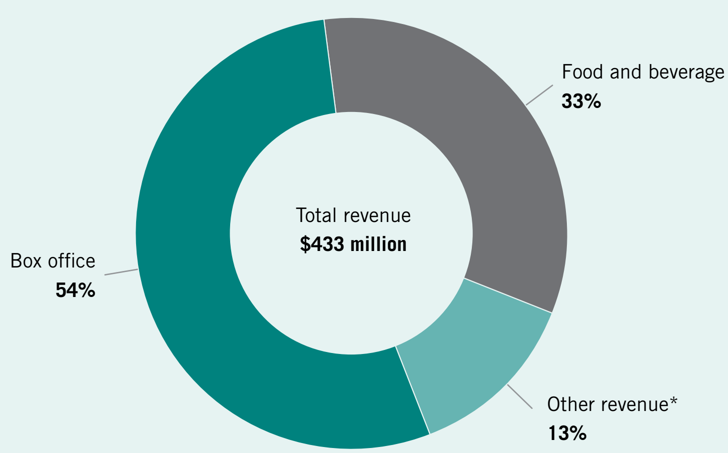
TOTAL REVENUE

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



Sources: Nordicity estimates based on data from the Movie Theatre Association of Canada (MTAC), Cineplex Inc. and Statistics Canada, catalogue no. 87F0009X and table: 21-10-0178-01.
Note: See Motion Picture Association – Canada and Canadian Media Production Association (2013), *The Economic Contribution of the Film and Television Sector in Canada* for additional description of methodology.

Exhibit 10-2 Sources of revenue in the theatrical exhibition industry in Canada, 2020



Sources: Nordicity estimates based on data from MTAC and Cineplex Inc.
Notes: See Motion Picture Association – Canada and Canadian Media Production Association (2013), *The Economic Contribution of the Film and Television Sector in Canada* for additional description of methodology.
* Includes revenue earned from sales of in-theatre advertising, other advertising sales, merchandise sales, private screenings and parties, and corporate events.

FILM FESTIVALS

In recent years, many of the film festivals that traditionally acted as markets for the selling of independent productions to distributors have evolved into more sophisticated marketing and sales operations. Now festivals are often a means of building word-of-mouth and interest by actively cultivating audiences ahead of a theatrical release, as well as providing the fora for industry practitioners to engage with each other and filmmakers.

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

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

As part of its support of the promotion of Canadian films, Telefilm Canada provided financial support to 75 Canadian film festivals and 88 industry events and initiatives in Canada in 2019/20.[38] These 75 festivals represent the major events in Canada; however, there are numerous smaller local film festivals that operate without funding from Telefilm Canada. Telefilm Canada's Success Index[39] tracks Canadian films' recognition (i.e. selections, prize nominations and awards) at 14 Canadian film festivals as part of its assessment of Canadian films' commercial, cultural and industrial performance.

Exhibit 10-3 Canadian film festivals that contribute to Telefilm Canada's Success Index

1. Calgary International Film Festival
2. Cinéfest Sudbury International Film Festival
3. Festival du nouveau cinéma de Montréal
4. Fantasia International Film Festival
5. Festival international du film pour enfants de Montréal (FIFEM)
6. FIN Atlantic International Film Festival
7. Hot Docs
8. Ottawa International Animation Festival
9. Rencontres internationales du documentaire de Montréal
10. Toronto International Film Festival (TIFF)
11. TIFF Kids International Film Festival
12. Vancouver International Film Festival (VIFF)
13. Victoria Film Festival
14. Whistler Film Festival

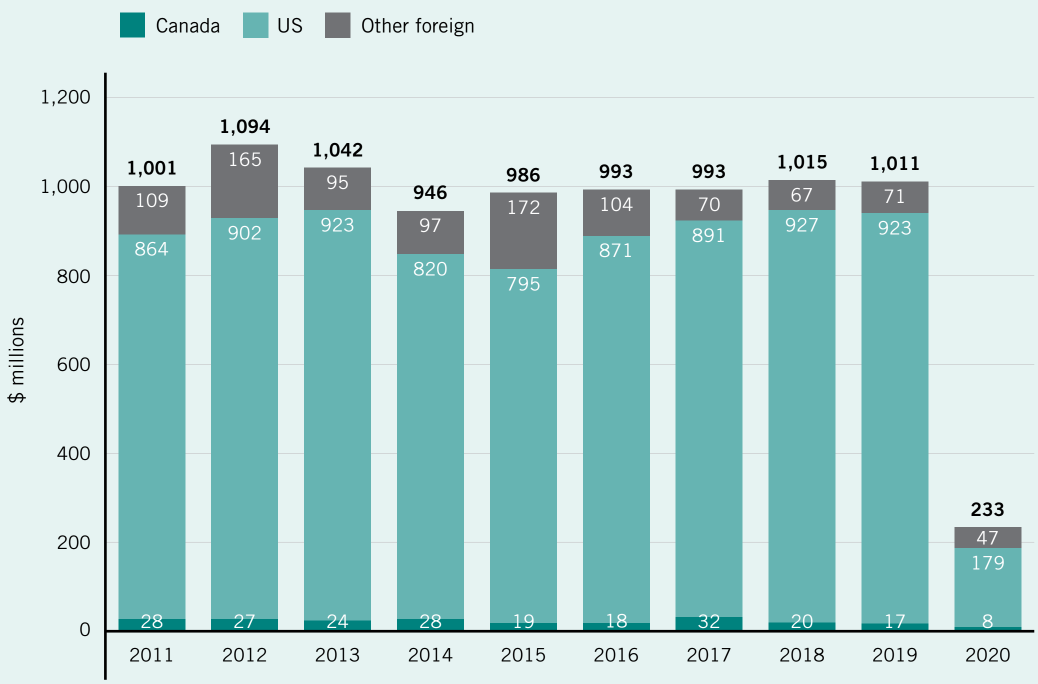
Source: Telefilm Canada (2019).
Note: Due to the negative impact of COVID-19 on the Canadian feature film industry, Telefilm Canada suspended further use of the Success Index for the 2020–2021 fiscal year.

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

[39] Telefilm Canada's Success Index combines seven indicators that measure Canadian films' commercial, cultural and industrial performance to track the overall success of the films it funds. For more information, see https://telefilm.ca/en/industry-resources/success-index.

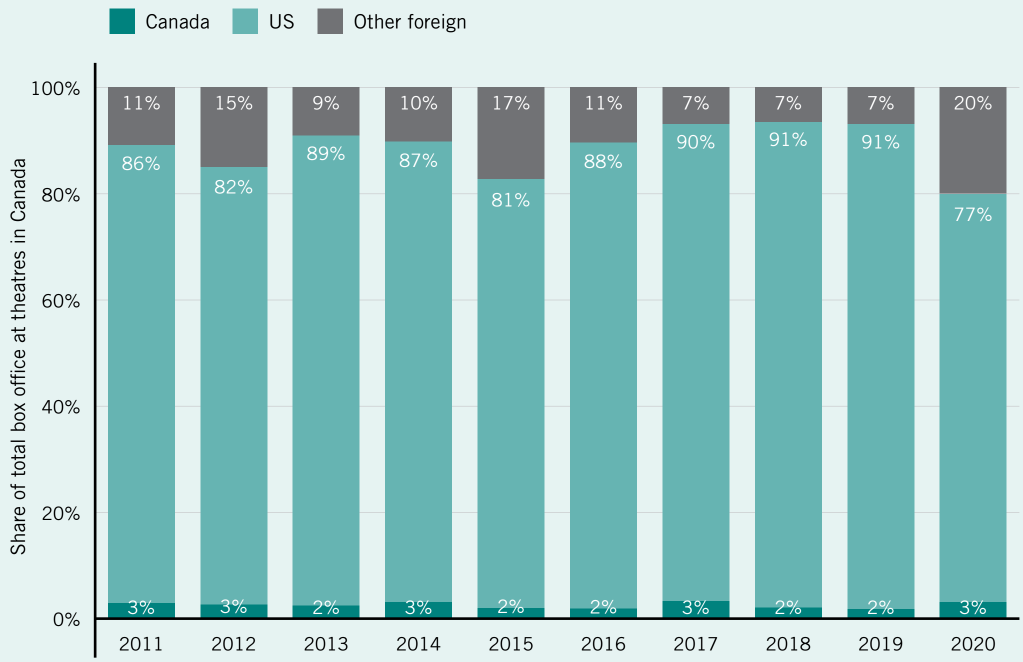
NATIONAL BOX OFFICE TRENDS

Exhibit 10-4 Box office revenue in Canada, by origin of production



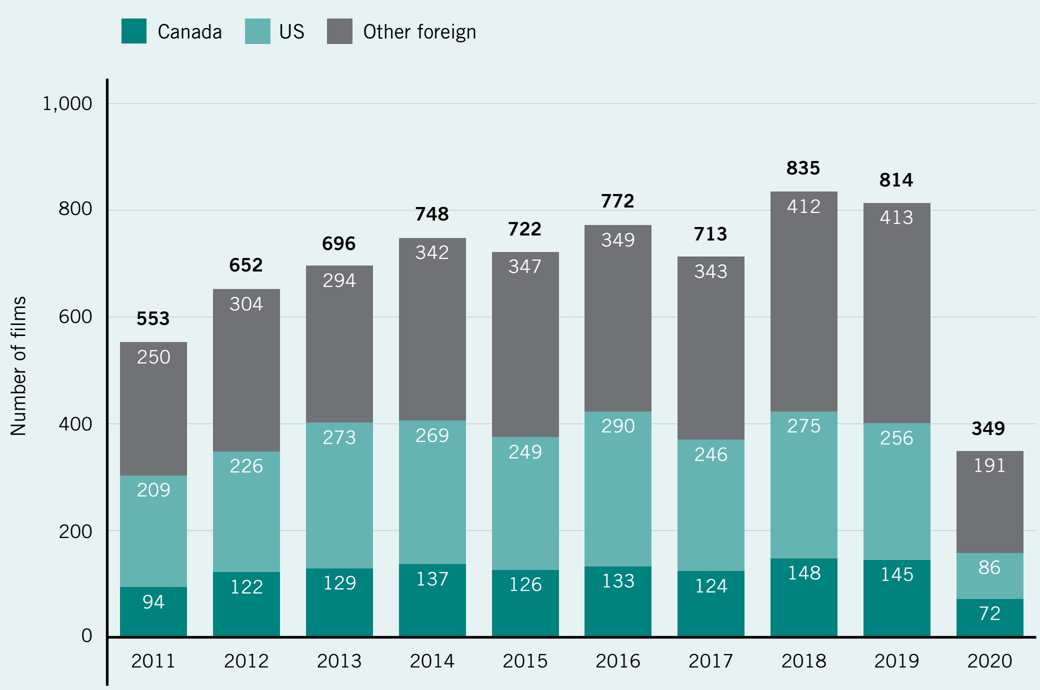
Source: MTAC.
Note: Some totals may not sum due to rounding.

Exhibit 10-5 Shares of total box office revenue in Canada, by origin of production



Source: MTAC.
Note: Some totals may not sum due to rounding

Exhibit 10-6 Number of new-release feature films playing in theatres in Canada, by origin of production



Source: Department of Canadian Heritage analysis of data from MTAC.
Note: Data only include feature films released for the first time in theatres in a particular year. For example, the statistics for 2019 only include the number of films released in Canadian theatres for the first time in 2019.

BOX OFFICE BY LANGUAGE MARKET

Exhibit 10-7 Box office revenue and market share at theatres in Canada, by language market

French-language market	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020
$ millions										
Box office of Canadian films presented in French	19.8	12.9	12.6	12.1	13.8	10.3	23.6	15.8	14.0	6.0
Box office of foreign films presented in French	127.3	130.2	126.7	108.4	115.2	108.7	103.9	101.6	105.4	28.3
Total box office of films presented in French	147.1	143.1	139.3	120.5	129.0	119.0	127.5	117.4	119.4	34.3
Canadian films' share	13.5%	9.0%	9.0%	10.0%	10.7%	8.7%	18.5%	13.5%	11.7%	17.5%
Number of films playing in theatres in Canada										
Canadian	76	78	97	91	84	104	95	112	111	68
Foreign	279	310	301	280	280	291	289	318	345	236
Total	355	388	398	371	364	395	384	430	456	304
Ratio of foreign to Canadian films	3.7	4.0	3.1	3.1	3.3	2.8	3.0	2.8	3.1	3.5
English-language market										
$ millions										
Box office of Canadian films presented in English	8.1	13.9	11.2	16.3	4.9	7.4	8.6	4.6	3.1	1.7
Box office of foreign films presented in English	845.8	937.2	891.8	809.1	852.2	866.4	857.3	893.1	888.7	196.9
Total box office of films presented in English	853.9	951.2	903.0	825.3	857.1	873.8	865.9	897.7	891.8	198.6
Canadian films' share	0.9%	1.5%	1.2%	2.0%	0.6%	0.8%	1.0%	0.5%	0.3%	0.9%
Number of films playing in theatres in Canada										
Canadian	76	80	111	121	102	113	113	120	132	87
Foreign	568	803	867	870	803	973	949	1,058	1,084	774
Total	644	883	978	991	905	1,086	1,062	1,178	1,216	861
Ratio of foreign to Canadian films	7.5	10.0	7.8	7.2	7.9	8.6	8.4	8.8	8.2	8.9

Source: MTAC.
Note: Some totals may not sum due to rounding.

TOP FEATURE FILMS BY LANGUAGE OF PRESENTATION

Exhibit 10-8 Top 10 Canadian-produced feature films presented in the English-language market, 2020

2020		
Title	Box office receipts* ($ millions)	Official language of production
1. *The Broken Hearts Gallery*	0.35	English
2. *Target Number One*	0.27	French-English
3. *Possessor Uncut*	0.19	English
4. *The Song of Names*	0.17	English
5. *Monkey Beach*	0.08	English
6. *Mafia Inc.*	0.08	French
7. *Percy*	0.08	English
8. *The Nest*	0.08	English
9. *Disappearance at Clifton Hill*	0.05	English
10. *Il Pleuvait des oiseaux*	0.03	French

Source: MTAC.

* Box office receipts earned between January 1 and December 31, 2020. This amount may under-represent a particular film's total box office receipts if the film played in Canadian cinemas in other calendar years.

Exhibit 10-9 Top 10 Canadian-produced feature films presented in the French-language market, 2020

2020		
Title	Box office receipts* ($ millions)	Official language of production
1. *Merci pour tout*	1.34	French
2. *Mafia Inc.*	1.27	French
3. *Target Number One*	0.74	French-English
4. *Mon cirque a moi*	0.71	French
5. *The Song of Names*	0.35	English
6. *14 jours, 12 nuits*	0.29	French
7. *Flashwood*	0.24	French
8. *Les Rose*	0.21	French
9. *La Déesse des mouches à feu*	0.19	French
10. *Nadia, Butterfly*	0.08	French

Source: MTAC.

* Box office receipts earned between January 1 and December 31, 2020. This amount may under-represent a particular film's total box office receipts if the film played in Canadian cinemas in other calendar years.

Exhibit 10-10 Top 10 feature films presented in the English-language market, 2020

2020		
Title	**Box office receipts* ($ millions)**	**Country of origin**
1. *Star Wars: The Rise of Skywalker*	22.59	US
2. *Jumanji: The Next Level*	17.21	US
3. *1917*	14.00	US-UK
4. *Bad Boys for Life*	12.14	US
5. *Sonic the Hedgehog*	9.59	US
6. *Frozen 2*	7.76	US
7. *Little Women*	7.50	US
8. *Birds of Prey*	7.32	US
9. *Tenet*	6.49	US-UK
10. *Dolittle*	5.58	US

Source: MTAC.
* Box office receipts earned between January 1 and December 31, 2020. This amount may under-represent a particular film's total box office receipts if the film played in Canadian cinemas in other calendar years.

Exhibit 10-11 Top 10 feature films presented in the French-language market, 2020

2020		
Title	**Box office receipts* ($ millions)**	**Country of origin**
1. *Jumanji: The Next Level*	3.18	US
2. *Star Wars: The Rise of Skywalker*	2.59	US
3. Sonic the Hedgehog	2.10	US
4. *1917*	1.64	US-UK
5. *Dolittle*	1.58	US
6. *Bad Boys for Life*	1.44	US
7. *Merci pour tout*	1.34	Canada
8. *Mafia Inc.*	1.27	Canada
9. *Frozen 2*	1.18	US
10. *The Call of The Wild*	0.90	US

Source: MTAC.
* Box office receipts earned between January 1 and December 31, 2020. This amount may under-represent a particular film's total box office receipts if the film played in Canadian cinemas in other calendar years.

11. Broadcasting distribution undertakings

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

Highlights from 2019

- IPTV subscribers and revenues increased to 3 million and $2.2 billion, respectively.

- The number of BDU subscribers declined by 2.6% to 10.5 million.
- Lower revenues for cable TV and DTH satellite led to a slight 0.8% decrease in total BDU revenues.
- BDUs' contributions to the creation of Canadian programming decreased by 1.9% to $407 million.

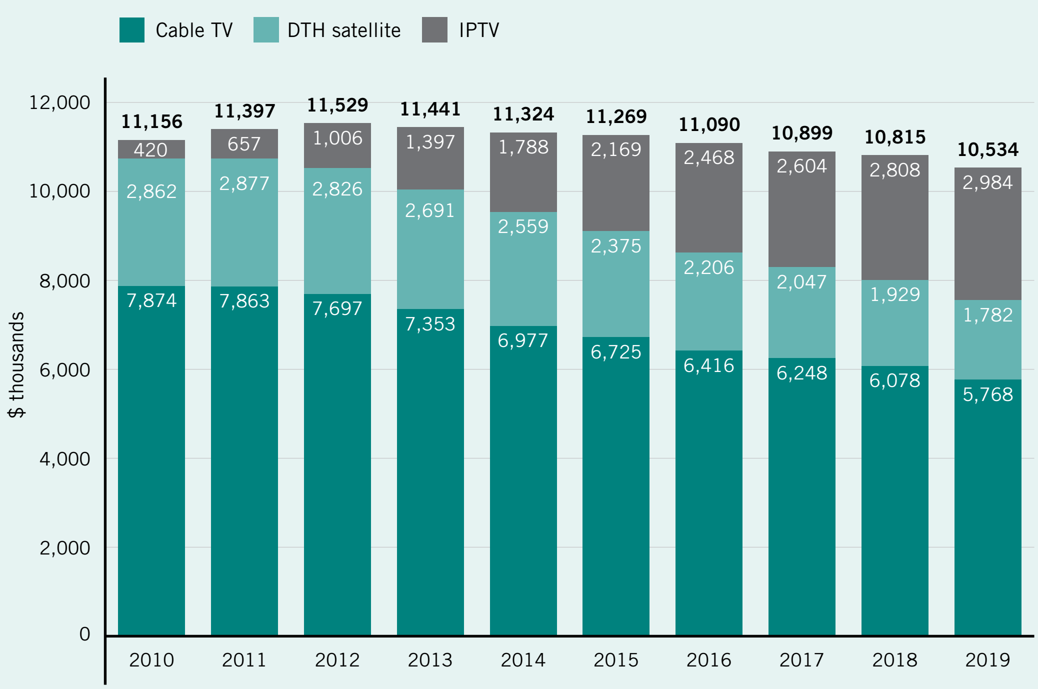
Canada's BDU industry experienced an acceleration in cord-cutting in 2019. According to statistics from the CRTC, the number of subscriptions to Canadian BDU services peaked at 11,529,000 in 2012 (Exhibit 11-1). However, the industry has since experienced annual declines. In 2019, Canada's BDUs lost 281,000 subscribers. This was not only over three times the number of subscribers lost in 2018, but the largest single annual number of cord cutters since 2012.

The acceleration in cord-cutting in 2019 was not surprising, given the increasing popularity of subscription video-on-demand (SVOD) platforms and other Internet-based video services, including transactional video-on-demand (TVOD) and advertising video-on-demand (AVOD) services. In 2019, the total revenue earned by Internet-based video services in Canada increased by 9.2% to $4.5 billion.[40] Between 2015 and 2019, these services' revenue grew at an annual average rate of 26.6%.[41] SVOD services, such as Netflix, Amazon Prime Video, Disney+, Crave, Club illico, Gem, ICI Tou.tv and Sportsnet Now, accounted for $2.6 billion in revenue in 2019; AVOD services such as YouTube accounted for just under $1.4 billion; and TVOD services such iTunes accounted for $542 million.[42]

Through their contributions to the CMF, independent production funds and the funding of local programming, BDUs support the creation of Canadian content. In 2019, however, due to declining BDU subscribership and revenue, BDUs' total contributions to creation of Canadian programming declined by 1.9% to $407 million – the lowest level over the past decade (Exhibit 11-3). BDUs' contributions to the CMF decreased by 1%, and contributions to local news and programming decreased by 3.8%. Meanwhile, BDUs' contributions to independent production funds – after falling by $10 million in 2018 – were unchanged at $40 million in 2019.

BDU SUBSCRIBERS AND REVENUE

Exhibit 11-1 Number of BDU subscribers*



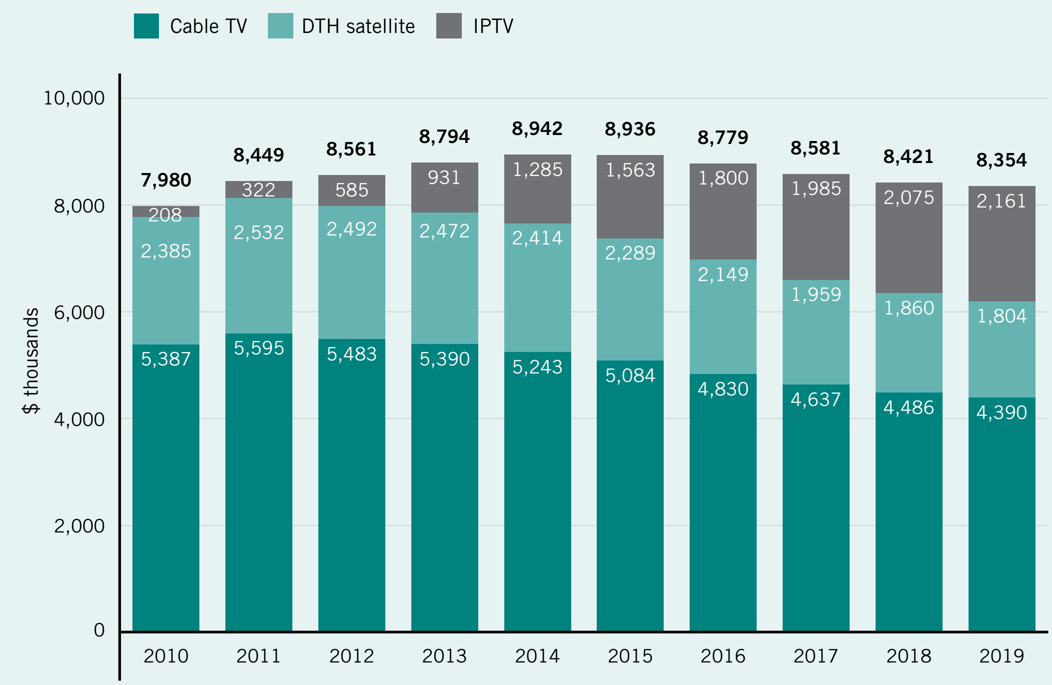
Source: CRTC.
* Excludes BDUs not required by regulations to report financial and operating data to the CRTC.

[40] CRTC (2020c), *Communications Monitoring Report 2020*, Infographic 3.4.

[41] CRTC (2020c), Infographic 3.4.

[42] CRTC (2020c), Figure 3.8.

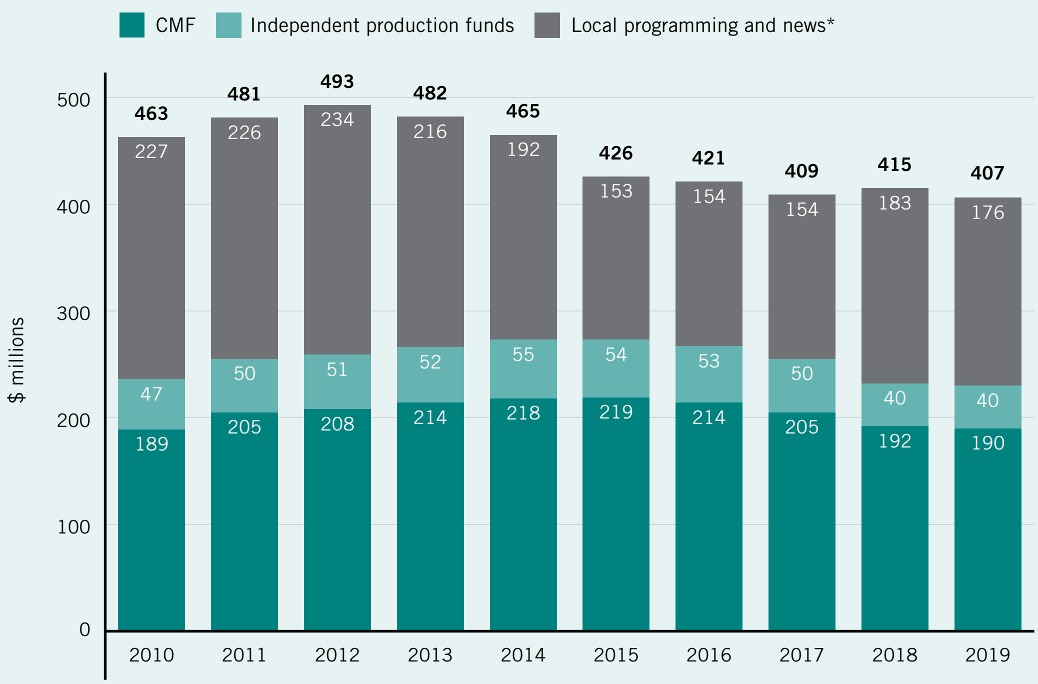
Exhibit 11-2 Total revenue in the Canadian broadcasting distribution industry*



Source: CRTC.
Note: Some totals may not sum due to rounding.
* Excludes BDUs not required by regulations to report financial and operating data to the CRTC.

INVESTMENT IN CANADIAN PROGRAMMING

Exhibit 11-3 BDUs' investments in Canadian programming



Source: CRTC.

* Includes expenditures on local expression (i.e. community television channels) and contributions to the Local Program Improvement Fund (2009-2014) and the Independent Local News Fund (2018-2019).

Notes on Methodology

Estimates of Canadian production

The estimates of Canadian production are based on data from the Canadian Audio-Visual Certification Office (CAVCO) of the Department of Canadian Heritage. In order to account for the fact that there is a 42-month window in which producers may submit their application to CAVCO,[43] Nordicity applied the following gross-up factors to the raw production data supplied by CAVCO:

- 2017/18: 2.9%
- 2018/19: 5.4%
- 2019/20: 11.0%

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

Revisions to historical statistics

Due to the 42-month application lag at CAVCO, it is possible that the data from CAVCO may not provide a comprehensive indication of production volume until up to four years after the end of a particular fiscal year. As a result, the Canadian production statistics reported in *Profile 2020* for the previous three years (2016/17, 2017/18 and 2018/19) have been revised to reflect all currently available data from CAVCO.

Estimates of CRTC-certified Canadian television production

The estimates of Canadian television production include an estimate of CRTC-certified television production (i.e. television production exclusively certified by the CRTC). Research conducted by Nordicity and the Department of Canadian Heritage in 2009 indicated that CRTC-certified television production accounted for an estimated 13.5% of total Canadian production. This rate was used in *Profile 2020* to estimate the total volume of CRTC-certified production.

Short films

Short films include films under 75 minutes in length. In *Profile 2012* and earlier editions, data for theatrical short films was included in the overall statistics for Canadian theatrical production. Beginning in *Profile 2013*, data for theatrical short films was included in the statistics for Canadian television production. In *Profile 2020*, data for theatrical short films has been included in Canadian television production for all years – 2010/11 through 2019/20.

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

43 The *Income Tax Act* allows producers to submit their CPTC application to CAVCO up to 42 months after the end of the fiscal year in which principal photography started.

Canada Media Fund

The statistics reported for the CMF include data for Convergent Stream production supported by the CMF starting in 2010/11.

Broadcaster in-house production

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

Reconciliation with statistics published by provincial funding agencies

Certain provincial funding agencies in Canada also publish statistics for film and television production activity within their provinces. The statistics published by the provincial funding agencies may differ from those in *Profile 2020* for a variety of reasons:

- Some provincial funding agencies publish production statistics on a calendar-year basis rather than on a fiscal-year basis, as they are reported in *Profile*.
- Some provincial funding agencies report production activity on the basis of the fiscal year in which a film or television project receives approval for its tax credit application rather than the year in which the project's principal photography starts (i.e. the practice used by CAVCO).
- Statistics reported by provincial funding agencies exclude broadcaster in-house production.
- Provincial funding agencies typically report production activity on the basis of the province in which the film or television project occurred, whereas the statistics in *Profile* are reported on the basis of the province in which the producer of the project is based (i.e. the practice used by CAVCO).

Foreign investment in production

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

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

Estimation of person-count employment

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

For direct employment, these multipliers were developed based on research of aggregate wages, days worked, and the number of people currently registered with unions and guilds to work in film and TV production in Canada. Separate multipliers were calculated for each type of production and reflect the composition of the labour force by department.

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

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

Estimation of full-time equivalent (FTE) employment

Nordicity calculated the number of direct jobs by estimating the share of total production volume that was paid as salaries and wages to cast and crew (2019/20: 57%), and then dividing this estimate by an estimate of the average salary of an FTE in the film and television production sector (2019/20: $64,074).

Average FTE salary in the film and television production sector

	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
Average FTE cost	$52,293	$54,175	$55,476	$56,935	$58,016	$58,607	$59,445	$60,396	$62,389	$64,074

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

Spin-off employment impact

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

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

Economic impact of production

Labour income

Direct labour income in the film and television production sector was derived by multiplying the number of direct FTEs by the average production-sector FTE cost of in the film and television production industry (see above). The estimate of spin-off labour income was derived by multiplying the number of spin-off FTEs by an economy-wide average FTE cost of $52,478.

Gross domestic product

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

Glossary

Advertising video-on-demand (AVOD)	An Internet-based service that gives consumers free access to video content in exchange for being exposed to advertising (e.g. YouTube).
Average minute audience (AMA)	The average number of persons watching a television program during any 60-second portion of that program.
Broadcaster in-house production	Refers to television programs made internally by broadcasters. It largely consists of news and sports programming, but can also include production in other genres.
Broadcasting distribution undertakings (BDUs)	Includes cable, direct-to-home (DTH) satellite multipoint distribution services (MDS) and Internet protocol TV (IPTV) services that allow Canadian households and businesses to access licensed television programming services, including conventional television, discretionary television services and on-demand television services, by subscribing to channel packages and certain à la carte services.
Canada Media Fund (CMF)	Funded by the Government of Canada, and cable, DTH satellite and IPTV service providers, with a mandate to support the creation of Canadian convergent digital content across multiple platforms, including television and leading-edge new media applications, as well as experimental content applications or software for the Internet, wireless and other emerging digital platforms. Launched on April 1, 2010.
Canadian Audio-Visual Certification Office (CAVCO)	The section within the Department of Canadian Heritage that co-administers (with the Canada Revenue Agency) the two federal tax credit programs (Canadian Film or Video Production Tax Credit [CPTC] and Film or Video Production Services Tax Credit [PSTC]). As part of this role, it is responsible for assessing television programs and films against its content-points scale (in conjunction with other eligibility criteria) to determine if a film or television program is eligible to access the CPTC and thereby can also access other funding mechanisms available through Telefilm Canada or the CMF.

Canadian Film or Video Production Tax Credit (CPTC)	The federal government tax credit program for supporting the production of films and television programs that qualify as Canadian content. The CPTC provides a tax credit equal to 25% of a production's qualified labour expenditures. Qualified labour expenditures are capped at 60% of a production's total costs, net of any assistance received.
Canadian Radio-television and Telecommunication Commission (CRTC)	Canada's regulator of the broadcasting and telecommunications sectors.
Conventional television / Conventional TV	Includes private and public broadcasters that maintain over-the-air (OTA) infrastructure to broadcast to households, although the vast majority of Canadian households now receive conventional television signals via cable, DTH satellite television or IPTV providers.
Convergent Stream	A funding stream of the CMF that provides financial support to the production of digital media components that are related to CMF-funded television productions in order to provide content on different digital media platforms.
Coproduction	A film or television program made by producers from two or more countries and typically shot in those producers' countries. Coproductions are often made in accordance with international treaties to ensure that they receive national treatment in each producer's country ("audiovisual treaty coproductions"). Note that this report only includes statistics for audiovisual treaty coproductions.
Direct-to-home (DTH) satellite	A BDU service under which households and businesses utilize a small aperture satellite antenna to receive television signals.
Discretionary services	Refers to television services that are only available via cable, DTH satellite and IPTV service providers, and typically provide sports, 24-hour news, movies, arts and other thematic programming. Discretionary services earn revenue from a combination of subscription fees and advertising. They may also be referred to as specialty television or pay television services.
Educational broadcasters	Refers to the four television broadcasting licensees controlled by provincial governments, which focus on the provision of educational programming. The four educational broadcasters include TéléQuébec, TVO, Knowledge Network (BC) and Groupe Média TFO.
Experimental Stream	A funding stream of the CMF that provides financial support to the production of interactive digital media content, software applications and web series that are unrelated to CMF-funded television productions.

Film or Video Production Services Tax Credit (PSTC)	The federal government tax credit program for supporting the production of films and television programs that do not qualify as Canadian content. The PSTC provides a tax credit equal to 16% of a production's qualified Canadian labour expenditures, net of any assistance received.
Foreign investment in production (FIIP)	A measurement of the value of international financial participation in the film and television production sector in Canada. It includes foreign presales and distribution advances for all projects certified by CAVCO; estimates of presales and distribution advances for non-CAVCO-certified productions; and the total value of foreign location and service (FLS) production in Canada.
Foreign location and service (FLS)	Includes feature films and television programs filmed in Canada primarily by foreign producers. It also includes the visual effects (VFX) work done by Canadian VFX studios for foreign films and television programs.
Full-time equivalents (FTEs)	A measurement of employment that converts the number of part-time workers or any workers working less than a full work year into the equivalent number of full-time workers.
Gross domestic product (GDP)	Refers to the monetary value of the unduplicated value-added generated by an industry or economy. The difference between the value of an industry's output and the value of the inputs it consumes from other industries.
Internet-based television services or Internet-based video services	Includes SVOD, AVOD and TVOD services.
Internet protocol TV (IPTV)	A BDU service that is supplied to households and businesses through a broadband connection.
Multipoint distribution systems (MDS)	A fixed wireless broadcast communications system that uses microwave antennae to transmit broadcast signals point-to-multipoint basis.
On-demand services	On-demand services permit consumers to watch specific films or television programs whenever they want, rather than at a scheduled time (i.e. linear television). On-demand services can be offered over BDU platforms (e.g. cable-TV or DTH satellite) or over the Internet.
Pay television / Pay TV	Pay television services are available via cable or satellite television services. They typically feature premium programming such as recently released films and do not earn revenue from advertising; instead, they rely on subscription or transactional payments.

Specialty television / Specialty TV	Specialty television services are only available via cable or satellite television providers and typically provide sports, 24-hour news, movies, arts and other thematic programming. Specialty television services earn revenue from a combination of subscription fees and advertising.
Spin-off impact	Refers to the sum of the indirect and induced economic impacts. The indirect impact includes the employment and GDP generated within industries that supply goods and services to the production sector. The induced impact includes the employment and GDP generated in consumer industries within the Canadian economy that benefit from the re-spending of wages earned by production sector cast and crew, and the workers employed in the supplier industries.
Subscription video-on-demand (SVOD)	A television service whereby consumers pay a monthly subscription fee so that they can choose which specific films or television programs to watch and when to watch them (e.g. Netflix, Crave, Club illico, Amazon Prime Video, Hulu, NFL Game Pass). Consumers typically access SVOD services over the Internet.
Telefilm Canada	A Crown corporation established by the Government of Canada in 1968 with a mandate to invest in the production of Canadian films. Telefilm Canada now administers most of the federal government's programs for supporting the Canadian film industry. It also administers Canada's treaty coproduction agreements on behalf of the federal government, and the funding programs of the CMF.
Transactional video-on-demand (TVOD)	An online service whereby consumers can pay a fee to download a specific film or television program (e.g. Apple iTunes). In some cases, TVOD can be used to rent a film or television program, where use of the download is restricted to a period of time.
Video-on-demand (VOD)	A television service whereby consumers can pay a fee to choose specific films or television programs to watch, and when to watch them. In Canada, VOD is typically offered over BDU platforms (i.e. cable-TV, IPTV or DTH satellite).