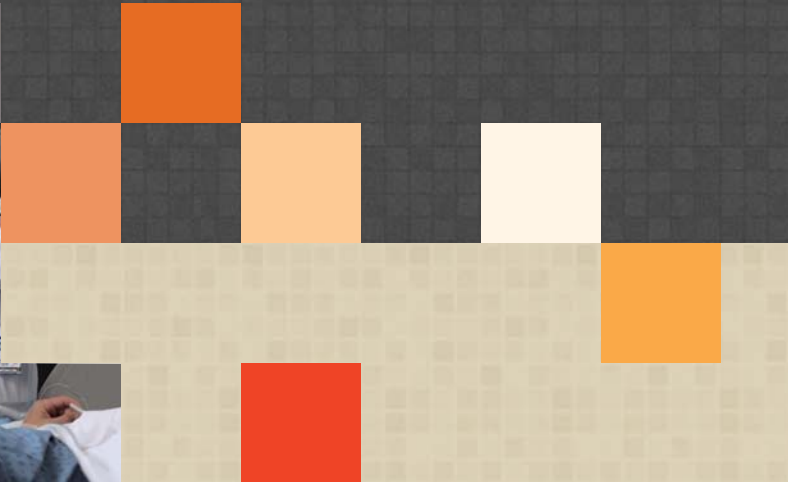




Canada Media Fund | Fonds des médias du Canada



2011–2012 ANNUAL REPORT

Financial Contributors

The Canada Media Fund (CMF) receives contributions from Canada's cable and satellite distributors and the Government of Canada. The CMF thanks its funding contributors for their continued support of Canadian television and digital media content.



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For a more detailed version of this annual report, including more charts and tables, funding lists and videos please consult our website at <http://ar-ra11-12.cmf-fmc.ca>.

About the CMF

Mandate & Vision

The Canada Media Fund (CMF) champions the creation and promotion of successful, innovative Canadian content and software applications for current and emerging digital platforms through financial support and industry research. Created by Canada's cable and satellite distributors and the Government of Canada, the CMF aspires to connect Canadians to our creative expressions, to each other, and to the world.

Funding Model

The Canada Media Fund (CMF) delivers financial support to the Canadian television and digital media industries through two streams of funding.

The **Experimental Stream** encourages the creation of leading-edge, interactive, digital media content and software applications.

The **Convergent Stream** supports the creation of innovative, convergent television and digital media content for consumption by Canadians anytime, anywhere.



La Promesse



Les Parent



Artzooka

Message from the Chair

This year marked a turning point for the Canada Media Fund (CMF), which was renewed as an ongoing program. We wish to thank the Government of Canada and particularly the Minister of Canadian Heritage and Official Languages, the Honourable James Moore, for making this commitment and enabling the CMF to truly play its part in Canada's Digital Economy Strategy.

At the outset of the year, the Board determined two overriding principles to guide CMF policy development: Simplification and Rewarding Success. These principles were subsequently articulated in the CMF's business plan and program budget for 2011–2012. Progress was made on several fronts in relation to these objectives. Through the ongoing industry consultation process, support was obtained for moving toward multiyear program Guidelines. Furthermore, the Guidelines were restructured, streamlining their presentation, ensuring greater consistency of language and reducing their size, in time for 2012–2013.

In order to better position Canadian television and digital media content to compete in a global digital environment, the Board agreed that the CMF should seek to reward the commercial success of CMF-funded projects by devising an incentive program related to sales. As such, reporting on sales will become an integral part of the funding process as of 2012–2013.

Furthermore, to better reward successful Canadian digital content, the CMF undertook a year-long collaboration with a national advisory committee to devise a Digital Media Performance Measurement Framework. The framework, to be launched in 2012–2013, will enable the CMF to define a standard set of digital media performance metrics and key performance indicators that will apply to all CMF-funded digital content; and establish the basis for developing weighting factors applicable to digital media performance measurement which will ultimately serve to calculate Performance Envelopes.

This project served as another example of the invaluable input the CMF receives from industry stakeholders. Suggestions, ideas and comments received throughout the year greatly contribute to our decision making process, and we continue to seek to provide new opportunities and improved mechanisms for stakeholders to share their views and experiences on CMF programs

For this reason, we are pleased to report that a survey of stakeholders conducted by Léger Marketing revealed that the majority (78%) of stakeholders are satisfied with the CMF's communications with the industry in regards to consultation. This insight has helped us understand what stakeholders expect of us and where we can build on our strengths.

The CMF and its Board of Directors remained committed to adhering to best practices in corporate governance to ensure that the Corporation is managed responsibly for the benefit of its members, funders, industry stakeholders, and the public. This year, the Board's Governance and Human Resources Committee managed the results of a Board assessment survey and implemented a directors' peer review program. The Committee also undertook a review of prevailing corporate governance trends and how they impact the CMF. The Board's Audit Committee for its part reviewed the impact of the change in accounting standards for not-for-profit organizations on the CMF and oversaw the transition to the new accounting standards.

At its planning session in November, the CMF Board mapped the environment in which the CMF operates, set priorities and determined strategic objectives for the next two years. These objectives, along with the ongoing commitment to simplification of programs and processes, served as the basis for the CMF's 2011–2012 budget, business plan, program allocations and program proposals.

Looking forward, we plan to increase our activity in regards to acquiring, creating and disseminating industry intelligence. In order to better leverage our support of Canadian digital content, the CMF will seek to build links with the venture capital community, incubators and accelerators, to provide funded projects with access to additional capital and expertise. We also plan to strengthen our ties with other Canadian and international funding organizations to leverage available resources for the development and production of television and digital media projects. These new actions, combined with our ongoing efforts, are a testament to the CMF's commitment to provide the Canadian television and digital media industry with the most effective support possible.

None of these advances could have been achieved without the extraordinary efforts of the CMF's management and staff that exceeded highest expectations in the successful operations of the CMF. I also wish to thank the staff of our Program Administrator, Telefilm Canada, for delivering our funding with a consistent commitment to client service and operational efficiency.

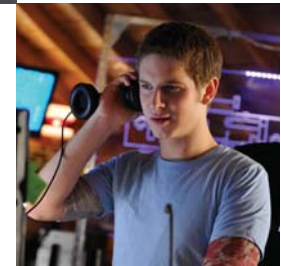
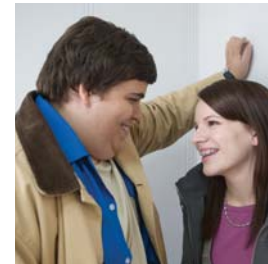
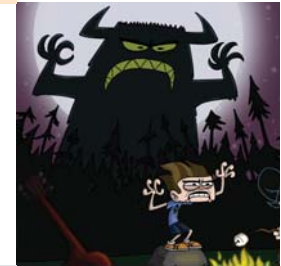
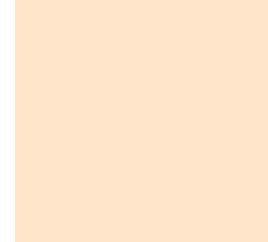
On behalf of all the Board members, I would like to thank outgoing Board member Ron Osborne for his contribution to the CMF and welcome Ron Close who joined the Board this year.

We also wish to express our gratitude to the Government of Canada and Canada's cable and satellite distributors for their significant investment in Canadian production and innovation, ensuring an exceptional place in the digital future.



A handwritten signature in black ink that reads "Louis L. Roquet".

Louis Roquet,
Chair



Message from the President and CEO

Thanks to its funding contributors, the Government of Canada and Canadian cable and satellite distributors, the Canada Media Fund (CMF) achieved unprecedented funding levels that enabled us to build on the previous year's successes and to continue to provide valuable and measurable support to Canada's television and digital media industry. Indeed, the overall program budget dedicated to the creation of Canadian screen-based media in 2011–2012 was increased to \$371 million, which in turn triggered more than \$1.3 billion in production volume.

Through its Convergent Stream, which supports the creation of television and digital media content for consumption by Canadians anytime, anywhere, the CMF championed the production of 504 television programs in the genres of drama, documentary, children and youth, and variety and performing arts. These were complemented by 177 associated digital media projects, including games, interactive web content, webisodes and a range of mobile applications, allowing for additional audience engagement with supported content. Projects emanated from all regions of the country, in a cross-section of languages spoken by Canadians, namely English, French and Aboriginal languages, as well as Italian, Mandarin, Punjabi and Spanish.

Through its Experimental Stream, which encourages the creation of innovative, interactive digital media content and software applications, the CMF provided almost \$33 million in funding to 90 projects at the development, production and marketing stages, triggering over \$50 million in industry activity. Applications originated from every region in Canada and included original content for the web, games for online use and interactive consoles, and software and mobile applications that continue to set new standards for the industry. In collaboration with digital media industry stakeholders, we continued to improve and refine the Experimental Stream by proposing the creation of distinct recoupment models for “live exploitation” products versus “finished” products, in order to

better align with industry practices. These new models will be implemented in 2012–2013.

To ensure that the CMF's funding policies remain aligned with emerging trends and developments, in Canada and internationally, the CMF contributed to new market intelligence, both through the work of our Industry and Market Trends department and through partnerships with industry organisations. We supported the development and subsequent publication of a ground-breaking set of economic indicators that capture interactive digital media production activity in Canada, including its contribution to the GDP and its role in generating full-time jobs, which were included in *Profile 2011*, published by the Canadian Media Production Association (CMPA) and the Association des producteurs de films et de télévision du Québec (APFTQ). We also supported the CMPA to publish *Content Everywhere: Mapping the Digital Future for the Canadian Production Industry*, an important report that examines how the “videofication” of the Internet is generating increased demand for professionally produced original content that is specifically made for an online audience. Other studies were also commissioned, and will be published in 2012–2013.

To continue developing our relationships with stakeholders and with all our audiences, we increased our online presence through social media and with the creation of *Trendscape*, a new blog devoted to industry trends. We also completely revamped the CMF website to provide quick and easy access to all the information on the CMF and its programs, along with improved navigation and new features.

To further the exchange of ideas, the CMF significantly increased its strategic partnerships, supporting 35 television and digital media conferences and markets in ten cities across Canada. Each event is a renewed opportunity for us to meet with stakeholders and to learn from each other.

On another front, the CMF continued its collaboration with Telefilm to increase the visibility and recognition of our successful content domestically and in international markets. Some highlights of this plan were made public in early 2012, however this project will continue to progress in the year to come.

Also on the global front, the CMF capped off the year by showcasing digital media projects before an international audience in Cannes at MIPCube, an industry event that brought together leaders from the television and digital media community that are shaping the content industry. The showcase was very well received by delegates and journalists alike and positioned the CMF as a driving force behind digital media production. We expect the positive coverage of the event will greatly build upon Canada's reputation as a world leader in digital media production and a reference for leading-edge digital content. As one journalist stated: "The future is Canadian". At the CMF, we truly believe that to be the case and we are proud to play an active role in shaping Canada's digital future.



Valerie Creighton
President and CEO



Board and Committee Activities

Board of Directors

The CMF's Board of Directors is responsible for the stewardship of the Corporation, including oversight of the Program and the Corporation's other activities, taking a leadership role in the development of the Corporation's strategic direction, and ensuring that management conducts the business and affairs of the Corporation in accordance with its objectives.

In November 2011, the Board conducted a comprehensive planning session that built on the strategic direction established in the 2010 planning session. The full day session was conducted by an external facilitator. The facilitator oversaw an in depth discussion of the environment in which CMF operates and the forces that may impact the evolution of the CMF funding program. This provided the focus for the development of the CMF's strategic objectives for 2012–2013 and 2013–2014 that were approved by the Board in March 2012.

Board members remained actively involved in the consultation process with a presence at industry Working Groups. The insights gained from the process enabled the CMF to refine its Program Guidelines by implementing a number of initiatives that reflected the imperatives of simplification and rewarding success, which had been identified at the outset of the consultation process, including the introduction of multi-year Guidelines, in effect for 2012–2013 and 2013–2014.

Getting Governance Right

The Corporation's Board of Directors is fully independent from management, its funders and any beneficiaries of the CMF Program. Directors are nominated and elected by the Corporation's members. The members of the Corporation are: the Canadian Coalition for Cultural Expression (CCCE), which represents Canada's five largest cable and satellite distributors (5 directors), and the Government of Canada, through Canadian Heritage (2 directors).

Composition of the Board (As of March 31, 2012)

Canadian Coalition for Cultural Expression	Department of Canadian Heritage
Alison Clayton	Cheryl Barker
Ron Close	Glenn Wong
Guy Fournier	
Louis Roquet (Chair)	
Max Valiquette	

The CMF and its Board of Directors are committed to adhering to best practices in corporate governance to ensure that the Corporation is managed responsibly for the benefit of its members, funders, industry stakeholders, and the public. As part of this commitment, the Board of Directors has adopted:

- a **Statement of Corporate Governance Principles** which defines the CMF's governance structure, describing the role of the Board and its mandate, the Committee structure, code of business conduct, and accountability for the responsible management of the funds contributed by its funders to the CMF Program.
- a **Board Charter** which outlines the duties and responsibilities of the Board, as well as that of each Director.
- a **Code of Business Conduct** which applies to all of the Corporation's directors, officers, and employees and which promotes:
 - honest, responsible, and ethical conduct, including the ethical and responsible handling of personal and professional relationships;
 - compliance with the terms of the Contribution Agreement and all applicable laws, rules, and regulations; and
 - full, fair, accurate, and timely disclosure in the reports that the Corporation files with the Department of Canadian Heritage in accordance with the Contribution Agreement and all other public communications.

Board Committees

The Board has two standing committees: the Audit Committee and the Governance and Human Resources Committee.

Audit Committee

The primary function of the Audit Committee is to assist the Board of Directors in fulfilling its corporate governance and oversight responsibilities with respect to financial reporting, internal controls and risk management, treasury, and external audit activities.

The Audit Committee has adopted a Committee Charter which outlines its duties and responsibilities. The charter is reviewed annually by the Committee in consultation with the Governance and HR Committee and updated as required.

Composition of the Committee

In 2011–2012, the Committee comprised:

- Cheryl Barker (Chair)
- Guy Fournier
- Ron Osborne (until June 21, 2011)
- Ron Close (as of July 6, 2011)

Accomplishments in 2011–2012

Changes to Accounting Standards – The Committee reviewed the assessment of the impact of the change in accounting standards for not-for-profit organizations on the Corporation and oversaw the transition to the new accounting standards in 2011–2012.

Internal Controls and Risk Management – The Committee reviewed a report on internal controls over financial reporting. It approved the annual internal audit plan, and received five internal review reports, and no significant deficiencies were noted.

Interim Financial Reporting and Annual External Audit – The Committee reviewed quarterly financial reports, oversaw the annual external audit activities and reviewed the 2011–2012 financial statements.

Services Agreement with Telefilm Canada – The Committee reviewed and recommended to the Board the approval of the Fourth Services Agreement with Telefilm Canada for an additional one year term to March 31, 2013.

Annual Business Plan and Budget – The Committee reviewed and recommended to the Board, the approval of the Corporation’s 2012–2013 business plan, budget and strategic communications plan.

Governance And Human Resources Committee

The primary function of the Governance and Human Resources Committee is to assist the Board of Directors in fulfilling its responsibilities with respect to corporate governance and human resources management.

The Governance and Human Resources Committee has adopted a Committee Charter which outlines its responsibilities and duties. The Charter is reviewed annually and updated as required.

Composition of the Committee

In 2011–2012, the Committee comprised:

- ▣ Alison Clayton (Chair)
- ▣ Max Valiquette
- ▣ Glenn Wong

Accomplishments in 2011–2012

President and CEO Succession Plan – Based on the succession policy developed last year, the Committee created a succession plan for the President and CEO which encompasses unexpected or emergency succession and also planned succession planning and addresses the immediate and longer term leadership needs of the organization.

Corporation’s Interactions with Stakeholders – The Committee reviewed the Corporation’s compliance with the Consultation Policy in 2011–2012, and concluded that the Corporation was in compliance. It also oversaw the Corporation’s formal mechanisms for addressing disputes with or issues raised by applicants for funding and concluded that there were adequate processes in place.

Director Development, Continuing Education and Assessment – The Committee oversaw the analysis of the results of the Board assessment Survey. The Committee also implemented the directors’ peer review program whereby Board members confidentially provide feedback on their colleagues. The Committee also created a new process for the orientation of new directors. Under its directors’ education policy, the Committee arranged several presentations to the Board which included a discussion of Technology, Media and Telecommunications Industry Trends and two presentations on innovative digital media projects.

Corporate Governance Trends—The Committee undertook a review of prevailing corporate governance trends and how they impact the Corporation and was satisfied that the Corporation was well positioned to respond to changes in the governance landscape.

Board And Committee Attendance 2011–2012

Meeting	Board	Audit Committee	Governance & HR Committee
Number	7	4	4
Attendance			
Cheryl Barker	7	4	
Alison Clayton	7	–	4
Ron Close	3 +	3	–
Guy Fournier	7	4	
Ron Osborne	1 *	–	–
Louis Roquet	7	–	–
Max Valiquette	6	–	4
Glenn Wong	7	–	4

NOTES

* Only one Board meeting was held in the period Ron Osborne was in office and therefore his attendance rate is 100%

+ Three Board meetings were held in the period Ron Close was in office and therefore his attendance rate is 100%

Directors' Compensation 2011–2012

The policy for directors' compensation was created by the two Members of the Corporation in 2009. The policy is reviewed at the annual meeting of Members and includes the fee scales for the annual retainer and meeting fees. The fee scales for 2011–2012 agreed by the Members were as follows:

Annual retainer:

- Chair of the Board—\$53,045
- Committee Chairs—\$41,200
- Other Directors—\$31,827

Meeting fees:

- \$1,273 for a full day meeting (8 hours including travel)
- \$637 for a half day meeting (4 hours including travel)

Board Appointments

Ron Close was appointed to the Board of Directors on July 6, 2011, following the departure of Ron Osborne on June 21, 2011. No other new appointments were made to the Board in 2011–2012.

Management Team (As of March 31, 2012)

Valerie Creighton, President and CEO

Stéphane Cardin, VP, Industry and Public Affairs

Sandra Collins, VP, Operations and CFO

Paul Dubal, Corporate Secretary

Catalina Briceno, Director, Industry and Market Trends

Nathalie Clermont, Director, Program Management

Maurice Boucher, Director, Marketing and Communications

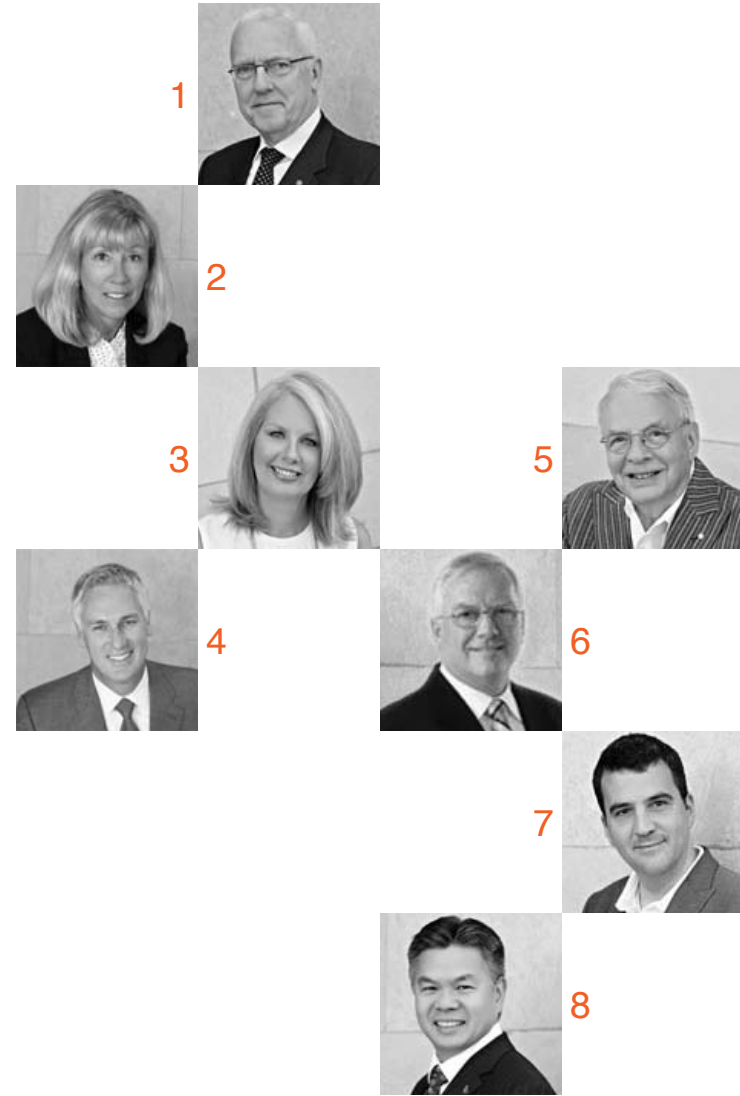
Julie Look, Director, Research

Board Members

1 Louis L. Roquet (*Chair, Board of Directors*) – Mr. Roquet has been General Manager of the City of Montréal, President and COO of Desjardins Capital de risque (Desjardins Venture Capital), President and CEO of the Société des alcools du Québec (Quebec Liquor Board) and Investissement Québec, Secretary General of the City of Montréal, and General Manager of the Montréal Urban Community. He is a member of a number of corporate and community boards, including Centraide (United Way), Birks & Mayors, and Mosaïcultures Internationales.

2 Cheryl Barker (*Chair, Audit Committee*) – Ms. Barker, a Chartered Accountant, is a former President of Manitoba Telecom Services Inc. (MTS). While at MTS, she also held the positions of CFO and COO. Currently, she serves as a Director on the Public Sector Pension Investment Board and as a trustee of Lanesborough Real Estate Investment Trust. Previously, she served on the boards of the Canadian Television Fund, the Manitoba Film and Sound Recording Development Corporation (Chair), and various other corporate and community organizations.

3 Alison Clayton (*Chair, Governance and Human Resources Committee*) – Ms. Clayton is an independent television and film consultant with multiple Gemini Award credits. Highlights from her career include serving as General Manager of the Biography Channel, Vice President of Programming for The Movie Network, Moviepix, and The Family Channel, and Senior Film Policy Advisor for the former Federal Department of Communications. She has served on the Ottawa Art Gallery Art Auction Committee and the boards of the Rogers Documentary Fund, the Alliance for Children and Television, and the Canadian Television Fund.



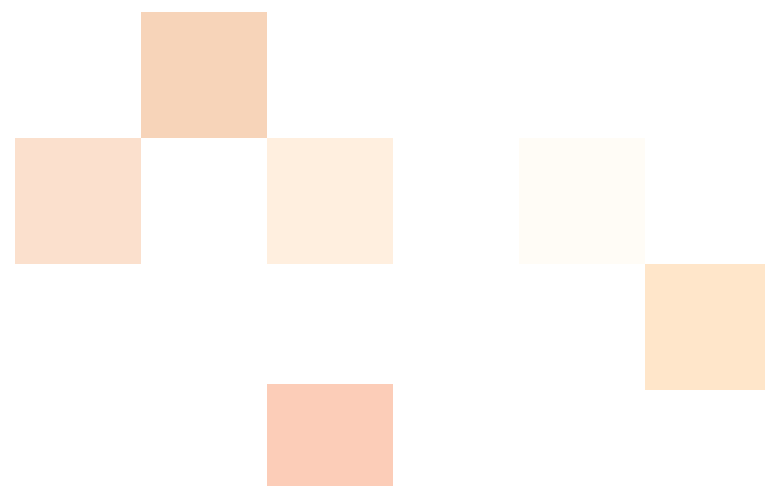
4 Ron Close (*as of July 6, 2011*) – Ron Close is a seasoned entrepreneur, executive, educator, board member and investor with a solid track record of leadership and achievement. Mr. Close is currently Entrepreneur-in-Residence at The Richard Ivey School of Business, and serves on several boards, including The Globe and Mail, MaRS Innovation and Cogniciti. Career highlights include the co-founding of Netcom Canada, one of Canada’s earliest and most successful Internet companies, and senior executive roles at AT&T Canada, Bell New Ventures, and Sympatico-MSN, Bell’s online portal business. He is a frequent panelist, moderator, guest lecturer and writer on business and entrepreneurship.

5 Guy Fournier – Mr. Fournier is an author, playwright, story editor, film producer, and screenwriter, with more than 300 television dramas to his credit. He was a founding member and President of the Institut québécois du cinéma and served as National Vice President of the Academy of Canadian Cinema and Television. He has served on the boards of Le Théâtre du Rideau Vert, Quatre-Saisons, Télé-Québec, and CBC/Radio-Canada. He is a member of the Order of Canada.

6 Ronald W. Osborne (*up to June 21, 2011*) – Mr. Osborne, a Chartered Accountant, currently serves as the Chairman of the Board of Sun Life Financial Inc. Previously, he was President and CEO of Ontario Power Generation Inc., Ontario Hydro, Bell Canada, and Maclean Hunter. He is Chairman of the Board of Governors of Roy Thomson Hall and is a member of a number of other corporate and community boards.

7 Max Valiquette – Mr. Valiquette is one of the North America’s leading experts on modern consumers, marketing, and media. He is a founder of Youthography, the foremost North American youth market research firm, as well as a prominent media authority on all aspects of youth culture. He was the host of TVOntario’s youth issues talk show, VoxTalk, and also writes a regular media column for Canadian Business magazine. He was the Marketing Chair for the AIDS Committee of Toronto’s fundraising event, Fashion Cares, in 2008.

8 Glenn Wong – Mr. Wong is an executive management consultant specializing in strategy and governance and the former President of Electronic Arts Canada and Rogers Cable TV (British Columbia). Based in Vancouver, Mr. Wong currently serves on the board of Coast Capital Savings Credit Union and the Vancouver Police Board where he is Vice-Chair. His past board roles have included the British Columbia Cancer Foundation and the Insurance Corporation of British Columbia. He is also a certified member of the Institute of Corporate Directors.



Managers Bios

1 Valerie Creighton (*President and CEO*) – Valerie Creighton is a cultural industry leader with more than 30 years' experience directing some of the country's most important organizations in the sector. Valerie is an expert in organizational change, and has been recognized as a visionary in promoting Canada's cultural wealth. She currently serves as President and CEO of the Canada Media Fund, which she guided through its transformation towards an advocate of successful, innovative Canadian content and software applications for current and emerging digital platforms. Valerie has taken part in foreign trade missions, and been recognized with numerous awards nationally and from her home province of Saskatchewan, where she owns and operates the Red Horse Ranch.

2 Stéphane Cardin (*VP, Industry and Public Affairs*) – Stéphane Cardin has over fifteen years of experience in the film and television industry. Since joining the organization in June 2006, Mr. Cardin maintains an ongoing dialogue with industry and government stakeholders, leads the development of policies and programs, and reinforces the positioning of the CMF within the industry.

3 Sandra Collins (*VP, Operations and CFO*) – Sandra Collins has over ten years of experience in the broadcast and production industry. Since joining the organization in 2007, she leads the Finance, Legal, Compliance, IT, and Corporate Services teams, and is responsible for reporting on these areas to the CMF Board's Audit Committee.

4 Maurice Boucher (*Director of Marketing and Communications*) – Maurice Boucher has twenty five years of experience in marketing and communications in various fields including broadcasting. Since joining the CMF in January 2012, he oversees the corporation's online communications, public relations, media relations and government relations strategies in addition to implementing marketing tactics targeted to the CMF's audiences.

5 Catalina Briceño (*Director, Industry and Market Trends*) – Catalina Briceño has over thirteen years of experience in the audiovisual and new media industry. Her role is to ensure that the policies for supporting the production of Canadian television and digital media content are aligned with emerging developments in Canada and internationally. Ms. Briceño provides the CMF with the industry intelligence necessary to develop effective policies and shares research results with stakeholders.

6 Nathalie Clermont (*Director, Program Management*) – Nathalie Clermont has worked for more than twenty years in the film and television industry, with extensive experience in financing. As Director of Program Management, she is a key advisor on CMF policies and programs, ensures consistency in service standards and the application process, and ensures that all file analyses are accurate, fair, and consistent, in accordance with the CMF Guidelines.

7 Paul Dubal (*Corporate Secretary*) – A UK law graduate and a qualified chartered secretary, Paul Dubal has had over ten years of senior level experience working with corporate boards in professional services and in the financial sector before joining CMF as corporate secretary to advise the Board on developing its governance structure.

8 Julie Look (*Director, Research*) – Julie Look has over fifteen years of experience in Canada's television industry. As Director of Research, she monitors Canadians' media consumption behaviour, reports on the performance and trends of CMF-funded programs and the calculation of CMF Performance Envelopes.

9 Roxane Girard (*Director, CMF Program Administrator, Telefilm Canada*) – Roxane Girard has over fifteen years of experience in Canada's film and television industry. As Director, CMF Program Administrator – Telefilm Canada, Ms. Girard leads a cross-country team that is responsible for the administration of the application process for the CMF.

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Industry Consultation

Overview of Accomplishments

A wide range of industry stakeholders attended or participated via the different elements of the consultation process in 2011–2012. The knowledge and input of the participants assisted the Canada Media Fund (CMF) in drafting program policies that reflect the needs of the industry. As well, the process enabled the industry to gain a better understanding of the challenges faced by the CMF in developing program policies that must take into consideration divergent and competitive needs and interests. Overall, there was a high level of engagement and interest by industry stakeholders.

Working Groups and National Focus Group

The CMF called upon industry Working Groups and a National Focus Group to examine key policy issues related to the CMF's strategic objectives of simplification and rewarding success. The National Focus Group is comprised of representatives from the BDUs, broadcasters, producers, unions and guilds, private funds, provincial funding agencies and other associations from the television and digital media industries, for a total of approximately 60 industry representatives. The seven industry Working Groups were for their part attended by smaller groups of representatives that had a specific interest in the policy issue at hand.

Digital Media Measurement Advisory Committee

Working with industry stakeholders, the CMF set out to define a common set of performance metrics and performance indicators that will address content consumption across multiple digital media platforms and devices. Through a series of sessions, participants worked towards developing a measurement framework that:

- ▣ meets requirements from Canadian Heritage to report on audience and usage of digital media projects;
- ▣ establishes the basis for developing weighting factors which will ultimately be integrated into the calculation of Performance Envelopes; and
- ▣ addresses the business and operational realities of the industry

The national advisory committee was composed of over 30 industry stakeholders from broadcaster groups, funding agencies, producers associations as well as independent digital media producers (selected from a broad spectrum of expertise, i.e., web, gaming, mobile apps).

On-Line Discussion Forum

On-line consultation tools were again utilized in the fall and winter. A dedicated consultation section on the CMF website was created where all documents presented and discussed during the Working Groups and the advisory committee meetings, as well as the calendar of meetings, were available for download. The consultation section also included a discussion forum to obtain feedback from all stakeholders nationwide.

Industry Context

2011–2012: A Multiscreen Audiovisual Universe

It's been a bumper-crop year of new developments in the multimedia industry. Content production, broadcasting and distribution firms have resolutely pursued migration to the digital environment to keep pace with consumer trends.

The TV broadcasting sector is increasingly exploring and improving its integration of various multiplatform production and distribution strategies. The concepts of transmedia production and convergent packages are becoming industry norms. In this context, the stakes related to performance and listening audience measures are critical. Collecting valid data and establishing a standard, industry-wide content measure are expected to top the list of concerns for multimedia firms.

The impressive proliferation of tablets, chiefly the iPad, was without question a defining development of the past months. According to recent OPA data, 85% of Americans now multitask while watching TV. Surveys further confirm that North Americans and Europeans use TV and other screens simultaneously. These findings point to a bright future for Second Screen strategies. Similarly, social media, especially Twitter and Facebook (with penetration rates in Canada of 14.3% and 47%, respectively), are beginning to intertwine with TV content, laying the groundwork for new opportunities to interact with audiences. In fact, with respect to TV-related social media use in prime time, the Second Screen Society reported a 193% increase over the previous year.

The entry of new players in the content production industry has had a major impact on the ecosystem, creating a more global market and not a little uncertainty with respect to future business models. Initiatives announced this year include YouTube's US \$100 M investment in original content, the launch of their first original series (*Lilyhammer* and *Battleground*) by both Netflix and Hulu, and Amazon's plans to commission original content to enhance its offering. Although the impact of these initiatives is currently restricted to the US market, the intention of these players to compete in the wider digital distribution space of audiovisual content is clear. For Canadian consumers accessing some of these channels online, the growth in content offerings shows no sign of slowing down in the months ahead. The market influx of connected devices (including Smart TV) will fuel demand even more for content of this nature.

New financing models

Another noteworthy trend is the growth of new funding models, crowdfunding in particular, which has moved from marginal to mainstream for production companies. The US platform Kickstarter made headlines again this year, mainly for enabling video game companies to fund projects that exceed the \$1 M threshold. We'll be keeping ongoing tabs on the stance and regulatory framework adopted by Canadian financing agencies and authorities with regard to these new funding mechanisms.

Key Industry Developments

Terms of Trade Agreement

In June 2011, a Terms of Trade Agreement between the Canadian Media Production Association and Astral, Bell Media (CTV), Corus, Rogers and Shaw Media came into effect. The agreement covers many aspects of the relationship between English-language independent producers and the signatory broadcasters. Key areas covered by the deal include development and evaluation, licensing conditions, editorial control, licence term, rights, equity, producer tax credits, and timeframe and administration.

Key Government Policy Developments

In May 2010, the federal government announced its intention to develop a multi-year digital economy strategy for Canada. The CMF was identified as the content arm of this strategy. In 2011–2012, progress was maintained towards the release of the strategy with two significant developments: copyright modernization and the release of a report on federal support to research and development.

Copyright Modernization

In September 2011, Bill C-11, the *Copyright Modernization Act*, was introduced to update and amend the *Canadian Copyright Act* for the first time since 1997. The bill will implement the rights and protections of the World Intellectual Property Organization Internet treaties and update Canada's copyright law for the digital age.

Federal R&D Panel Report

In October 2011, the expert panel leading the review of federal support to R&D released its report, which made a series of recommendations calling for a simplified and more focused approach to the 5 B dollars' worth of R&D funding provided

by the federal government annually. Amongst these, the report called for a simplification of the current Scientific Research and Experimental Development (SR&ED) tax credit program. Many of the recommendations were adopted and others will be implemented later in 2012.

Key Regulatory Developments

Group-based licence renewals

In July 2011, the CRTC released its "Group-based licence renewals for English-language television groups" decision. The decision applied to the television services of the following groups: Bell Media Inc., Shaw Media Inc., Corus Entertainment Inc., and Rogers Media Inc.

In it, the CRTC implemented its group-based licensing policy for large private English-language ownership groups. Under the policy, the CRTC reduced its focus on Canadian exhibition and instead concentrated on programming expenditure requirements. The approach requires the ownership groups mentioned above to invest in Canadian programming, including programs of national interest such as drama and comedy series, documentaries and award shows that promote Canadian culture. At the same time, these ownership groups have more flexibility to shift their Canadian content spending requirements between their various television services to meet their regulatory stipulations.

Regulatory framework relating to vertical integration

As noted in last year's Annual Report, 2010–2011 revealed a trend towards consolidation, with Shaw Communications' acquisition of Canwest Global Communications and BCE's acquisition of CTVglobemedia. In September 2011, the CRTC released its approach to vertical integration (i.e., the ownership or control by one entity of both broadcasters and distribution services). The

Commission identified vertically integrated companies as including Rogers Communications Inc., Quebecor Media Inc., Bell Canada and Shaw Communications Inc., and stated its objective of ensuring that consumers continue to benefit from a wide choice of programming in a broadcasting system where programming and distribution have become increasingly integrated.

In its regulatory framework, the CRTC addressed the availability of programming on new platforms such as mobile or retail Internet access services, and determined, among other things, that programming designed primarily for television cannot be offered on an exclusive basis to a mobile or retail Internet access service. The CRTC also requested vertically integrated companies to report on how they provide consumers with more choice and flexibility, while at the same time providing them with the ability to only pay for the services they want to watch. The policy also set out a number of decisions designed to ensure fair treatment for independent broadcasting distribution and programming services in the form of a Code of Conduct for commercial arrangements and interactions.

In March 2012, Bell announced its intention to acquire the Astral Group, one of the few remaining large independent broadcasting companies. With this acquisition, the vertical integration model is confirmed as the dominant competitive business model in Canada.

CRTC conducts fact-finding exercise on Internet and mobile content

In October 2011, the CRTC released the results of its fact-finding exercise on online and mobile programming services and their impact on the Canadian communications system. The Commission suggested that their findings were not conclusive, but indicated

that: 1) The traditional broadcasting system continues to support Canadian programming; 2) Consumption of online and mobile programming is growing but current measurement tools are unable to accurately reflect trends in consumer behaviour; 3) There is no clear evidence that Canadians are reducing or cancelling their television subscriptions, and online and mobile programming appears to be complimentary to the content offered by broadcasters; 4) Canadian creators are taking advantage of the opportunities of the digital environment to produce innovative content and reach global audiences; 5) Some online programming services have established viable business models and are competing in the marketplace for viewers; and 6) Internet and wireless networks may encounter capacity constraints in the future.

Prospects for an ISP levy rejected by the Supreme Court of Canada

With distribution and consumption of audiovisual content on the Internet increasing, the CRTC had been asked by some stakeholders to implement an “ISP levy” to require Internet service providers to contribute to the production of Canadian content in the same way that broadcasting distribution undertakings contribute to the CMF. In 2009, the Commission referred to the Federal Court of Appeal the question of whether it was legally permitted to do so under the *Broadcasting Act*. Specifically, the CRTC asked, whether retail ISPs carry on “broadcasting undertakings” subject to the *Broadcasting Act* when, in their role as ISPs, they provide access through the Internet to “broadcasting” requested by end-users.

The Federal Court of Appeal held in 2010 that they do not. This ruling was appealed to the Supreme Court of Canada, which delivered its decision in February 2012 affirming the decision of the Federal Court.

Industry Partnerships

The Canada Media Fund (CMF) has partnered with industry leaders to present 35 specialized events throughout Canada and internationally in 2011–2012. These partnerships are valuable opportunities for the CMF to gauge the current state of the industry, to inspire new ideas and to foster industry innovation that can continue to move our industry forward.

Whether it's collaboration among local stakeholders or efforts to bring together diverse groups of professionals, we recognize the importance of partnerships for leveraging resources, building knowledge, strengthening relationships, and achieving meaningful objectives.

35 partnerships • 23 events • 10 cities

- All Access • Banff World Media Festival
- Canadian Games Conference • Canadian Video Game Awards • Cartoon Connection Europe-Canada
- Festival du nouveau cinéma • GameON: Finance
- Games Developers' Conference • Gêmeaux
- Geminis • HOT DOCS • imagineNATIVE • InPlay
- Media Fresh Awards – Digital Alberta • Merging Media Conference • Merging Media Transmedia Seminar • MIPCOM • MIPCUBE • MIPTV • Mobiz
- Montreal International Games Summit (MIGS)
- nextMEDIA • Numix • Power to the Pixel • Prime Time in Ottawa • Rencontres cinématographiques du Québec • Rencontres internationales du documentaire de Montréal (RIDM) • Rendez-vous du cinéma québécois • Strategic Partners, Atlantic Film Festival • Web-in • Whistler Film Festival
- Writer's Guild of Canada Screenwriting Awards
- X-Summit • Youth Media Alliance Awards of Excellence • Youth Media Alliance Conference

1. All Access
2. Banff World Media Festival
3. Canadian Games Conference
4. Canadian Video Game Awards
5. Cartoon Connection Europe-Canada
6. Festival du nouveau cinéma
7. GameON: Finance
8. Games Developers' Conference
9. Gêmeaux
10. Geminis
11. HOT DOCS
12. imagineNATIVE
13. InPlay
14. Media Fresh Awards – Digital Alberta
15. Merging Media Conference
16. Merging Media Transmedia Seminar
17. MIPCOM
18. MIPCUBE
19. MIPTV
20. Mobiz
21. Montreal International Games Summit (MIGS)
22. nextMEDIA
23. Numix
24. Power to the Pixel
25. Prime Time in Ottawa
26. Rencontres cinématographiques du Québec
27. Rencontres internationales du documentaire de Montréal (RIDM)
28. Rendez-vous du cinéma québécois
29. Strategic Partners, Atlantic Film Festival
30. Web-in
31. Whistler Film Festival
32. Writer's Guild of Canada Screenwriting Awards
33. X-Summit
34. Youth Media Alliance Awards of Excellence
35. Youth Media Alliance Conference

Audience Results

While funding results in this report illustrate activities in the 2011–2012 fiscal year, audience results reflect the most recently completed broadcast year, specifically, 2010–2011.

Overall English-language Viewing Trends

Canadian vs. foreign programs

Canadians are watching more domestically produced English-language programs in prime time than ever before. Although there was a slight increase in the proportion of foreign programming viewed during the course of a full-day, the peak-hour share of viewing to Canadian programs rose to 36%, posting a seven percentage-point increase from five years ago.

CMF-funded genres vs. other genres

Overall, viewing to English-language programs in the four CMF-supported genres—Children’s & Youth, Documentary, Drama and Variety & Performing Arts (VAPA) has remained relatively stable. The full-day share of viewing to programs in the four CMF-supported genres rose slightly to 46%, two percentage points higher than the previous year, while peak-hour viewing grew by one point to 47%.

CMF-funded programs vs. non-funded Canadian programs

When examining viewership to Canadian programs in CMF-supported genres only, CMF-funded programs captured a five-year high at a 47% share of full-day viewing, advancing two share points from the previous year. In peak-viewing hours, CMF-funded programs captured a 53% share, rising one share point from last year, also setting a five-year record.

Overall Viewing of English-language programs in CMF-supported Genres

Among English-language programs in the CMF-supported genres, total hours as well as share of viewing to CMF-funded programs have grown over the past five years. A number of fresh drama series which premiered during 2010–2011 as well as returning drama series posted solid performances while an extensive list of documentaries performed remarkably well, boosting the hours of viewing to CMF-funded programs. As well, CMF-funded program hours scheduled have grown consistently over the past 5 years, likely traced to the introduction of new digital services, although this growth has outpaced the modest gain in hours scheduled for domestic programs in the 4 CMF-supported genres that did not receive CMF financing.

Consolidation in the broadcast television industry in recent years has provided new opportunities for corporate ownership groups with an array of channels, that straddle the conventional, specialty and digital specialty arenas, to promote, exploit and exhibit broadcaster-financed content across these assets, making the content available to the largest number of Canadian viewers, regardless of their channel affinity, thereby further driving viewership to CMF-funded content.

In the Children’s & Youth genre, the share of full-day viewing to CMF-funded programs dropped by one share point, to 30%. Viewing to non-CMF Canadian programs, however, grew by two share points, to 8%. In peak viewing hours, viewing to CMF-funded programs slipped by two share points, to 42%, while viewing to foreign programs grew by two share points, to 56%.

In the Documentary genre, the share of full-day viewing to CMF-funded programs dropped by one share point, to 12%, while viewing to foreign programs grew by one share point, to 59%. In peak-viewing hours, there was no change in share from the previous year; viewing to CMF-funded programs was stable at 11%, while viewing to foreign programs remained stable at 65%.

In the VAPA genre, the share of full-day viewing to CMF-funded programs rose by one share point, to 19%, while viewing to foreign programs decreased by one share point to 72%. During peak-viewing hours, however, viewing to CMF-funded programs slipped by two share points, to 10%, while viewing to both non-CMF Canadian and foreign programs rose by one share point each, to 9% and 81%, respectively.

In the Drama genre, the share of full-day viewing to CMF-funded programs increased by one point to 6%, while viewing to non-funded Canadian dramas declined by two share points, to 10%. In peak-viewing hours, the trend was similar, with viewing to CMF-funded programs rising by one share point, and non-funded Canadian dramas declining by one share point. This suggests that the observed growth in CMF-funded dramas came at the expense of non-CMF funded Canadian drama projects.



Mixmania



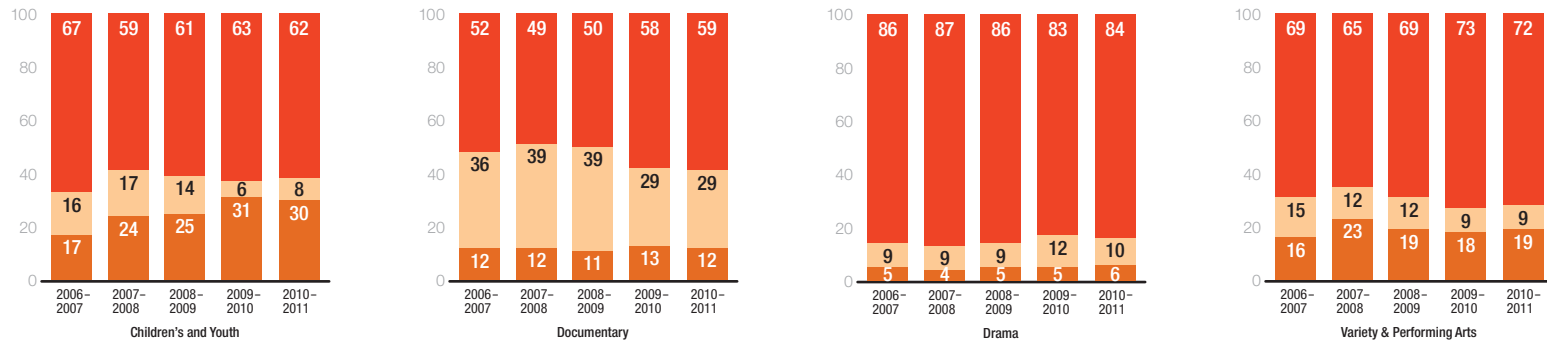
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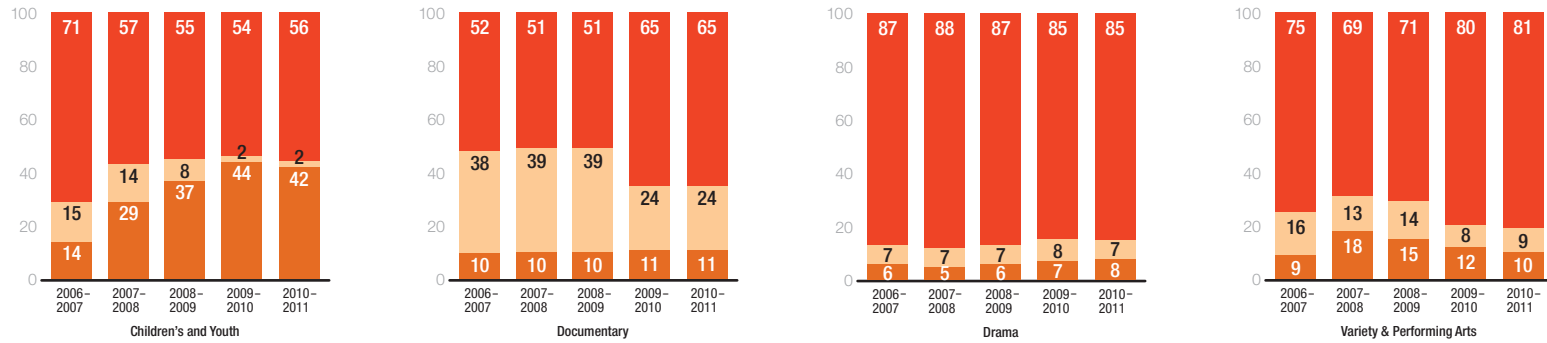
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CMF-funded vs Other Canadian vs Foreign Programs by Genre

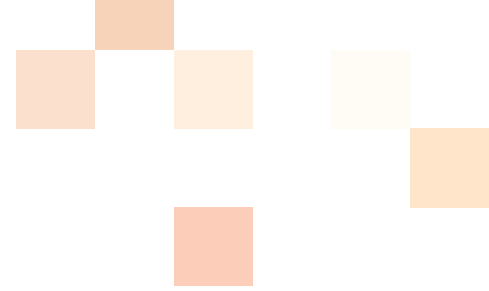
CMF-funded vs Other Canadian vs Foreign Programs by Genre
Full Day – English



CMF-funded vs Other Canadian vs Foreign Programs by Genre
Peak-Viewing – English



CMF-supported non-CMF-supported Canadian Foreign



Top Performing CMF-funded English-Language Programs

The following is a list of the top 20 English-language programs funded by the CMF which aired during the 2010–2011 broadcast year. A more detailed analysis of audiences by program title can be found in the *Canada Media Fund Audience Report* available on the CMF web site at <http://www.cmf-fmc.ca/publications/audience-reports-rapport-audioire.html>

Ten CMF-funded programs which aired in the 2010–2011 broadcast year achieved audiences of over 1 million viewers on average. This is the same number of programs that attained this level last year and well above the results from 2008–2009 and 2007–2008 during which only three and two titles, respectively, attracted one million viewers or higher.

Thirteen of the top twenty programs were dramas, achieving audiences that ranged from just under 1.8 million to 773,000. There were two variety and performing arts programs that achieved audiences of close to 1.1 million and 984,000 viewers, while five documentaries attained audiences of between 1.5 million and 686,000 viewers.

The top performing CMF-funded series, *Combat Hospital*, garnered over 1.7 million viewers. By way of comparison, the top performing foreign series in a CMF-supported genre, *The Big Bang Theory*, attracted an average audience of almost 3.1 million viewers, while five other series (*Grey's Anatomy*, *Criminal Minds*, *Glee*, *\$#! My Dad Says* and *The Mentalist*) delivered over two million viewers on average.



22 Minutes

English Overall – Top Twenty Programs

Broadcaster	Program Title	Duration (mins.)	Genre	Funded Year	Episodes Funded	Episodes Aired	Average Minute Audience
Global	Combat Hospital I	60	Drama	2011–2012	13	10	1,767,600
CBC	Battle of the Blades: Game ON	60	Documentary	2010–2011	1	1	1,528,600
CTV	Flashpoint IV	60	Drama	2010–2011	18	7	1,513,700
CTV	Flashpoint III	60	Drama	2009–2010	13	29	1,497,800
CBC	Heartland Christmas (A)	120	Drama	2009–2010	1	2	1,372,100
Global	Rookie Blue II	60	Drama	2010–2011	13	14	1,307,100
CBC	Rick Mercer Report (The) VIII	30	Drama	2010–2011	19	64	1,196,700
CBC	Air Farce New Year's Eve 2010	60	Variety & Performing Arts	2010–2011	1	2	1,097,800
Global	Rookie Blue I	60	Drama	2008–2009	13	5	1,071,400
CTV	Listener (The) II	60	Drama	2010–2011	13	32	1,005,300
CBC	Republic of Doyle II	60	Drama	2010–2011	13	22	999,600
CBC	Heartland IV	60	Drama	2009–2010	18	32	989,300
CBC	Season of Song: The Canadian Tenors and Friends	60	Variety & Performing Arts	2010–2011	1	2	984,100
CBC	Tudors (The) IV	60	Drama	2009–2010	10	20	816,400
CBC	InSecurity (Pilot)	30	Drama	2009–2010	1	2	811,200
CBC	This Hour Has 22 Minutes XVIII	30	Drama	2010–2011	13	18	772,500
CBC	Corrie Crazy: Canada Loves Coronation Street	60	Documentary	2010–2011	1	2	755,000
CBC	When North Goes South	60	Documentary	2009–2010	1	1	751,500
CBC	Gangster Next Door (The)	60	Documentary	2009–2010	1	2	701,500
Discovery	Last Days of the Dinosaurs	60	Documentary	2009–2010	1	18	686,400

Overall French-language Viewing Trends

Canadian vs. foreign programs

Canadian programs continue to account for the majority of viewing in the French-language market, with a 63% share of full-day viewing, down one share point from last year. More significantly, however, this reflects a continuing trend observed over the past five years where viewing to foreign programs has taken an increasing share of full-day viewing in the French market, from a 33% share in 2006–2007 to 37% in 2010–2011. This trend is echoed in peak-hours, where the share of viewing to Canadian programs has slipped from 68% in 2006–2007 to 64% in 2010–2011. Consequently, the share of viewing to foreign programs has risen from 32% to 36% in the same 5-year window.

While domestically produced programs have traditionally dominated weekly schedules of French-language broadcasters, there is growing year-over-year evidence to suggest that versioned foreign programs are becoming more prevalent on French-language broadcasters' schedules, and gaining a noticeable share of viewing in French Canada, at the expense of domestic programs.

CMF-funded genres vs. other genres

Almost half of television viewing in the French-language market went to programs in CMF-supported genres, with these programs attaining a 47% share of both full-day and peak-hour viewing in 2010–2011, each growing one share point from the previous year.

CMF-funded programs vs. non-funded Canadian programs only

When examining viewership to Canadian programs in CMF-supported genres only, CMF funded programs captured a 40% share of full-day viewing, rising six share points from the previous year. In peak-viewing hours, CMF-funded programs captured a 59% share, up 11 share points from the previous year. Note that

similar to the English market, recent changes which eliminated “CTF-ables” as eligible programs for the Audience Success performance envelope factor credit, and the inclusion of a limited amount of in-house productions as CMF-eligible projects have likely contributed to these observed gains in the volume of viewing.

Overall Viewing of French-language programs in CMF-supported Genres (CMF vs. Other Canadian vs. Foreign)

Among French-language programs in the CMF-supported genres, the share of viewing to CMF-funded programs is at its highest levels in five years, in both full day and peak viewing hours. There is, however, a discernible continuing trend of increased viewing to versioned foreign programming over the past five years.

In the Children's & Youth genre, the share of full-day viewing to CMF-funded programs increased by one share point, to 50%, while in peak viewing hours, the viewing share of CMF-funded programs remained stable at its five-year high of 75%.

In the VAPA genre, full-day viewing to CMF-funded programs dropped slightly from last year's record high, to 68%. In peak viewing hours, however, viewing to CMF-funded programs increased by four share points, to a five-year record high of 78%.

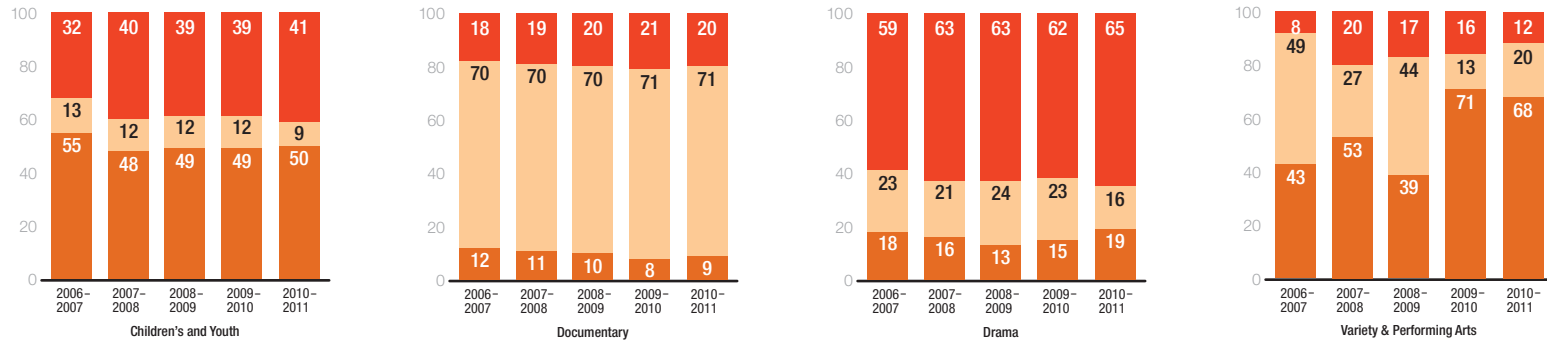
In the Drama genre, full-day viewing to CMF-funded programs grew by four share points, to a five-year high of 19%. However, viewing to foreign programs also rose to a five-year high of 65%. In peak viewing hours, viewing to CMF-funded programs increased by eight share points, to 34%, while viewing to foreign programs increased by four share points, to 52%. These figures suggest that the share of Canadian-produced dramas during peak-viewing hours continues to erode, with viewing shifting towards versioned foreign produced dramas.

In the Documentary genre, the majority of both full-day and peak-viewing continues to favour Canadian programs that were not CMF-funded. Full-day viewing to CMF-funded programs increased by only one share point, to 9%, the second-lowest level in the past five years, while viewing to foreign programs decreased by one

share point, to 20%. In peak-viewing hours, viewing to CMF-funded programs increased by two share points, to 13% (still the second-lowest level in the past five years), while viewing to foreign programs decreased by two share points, to 24%.

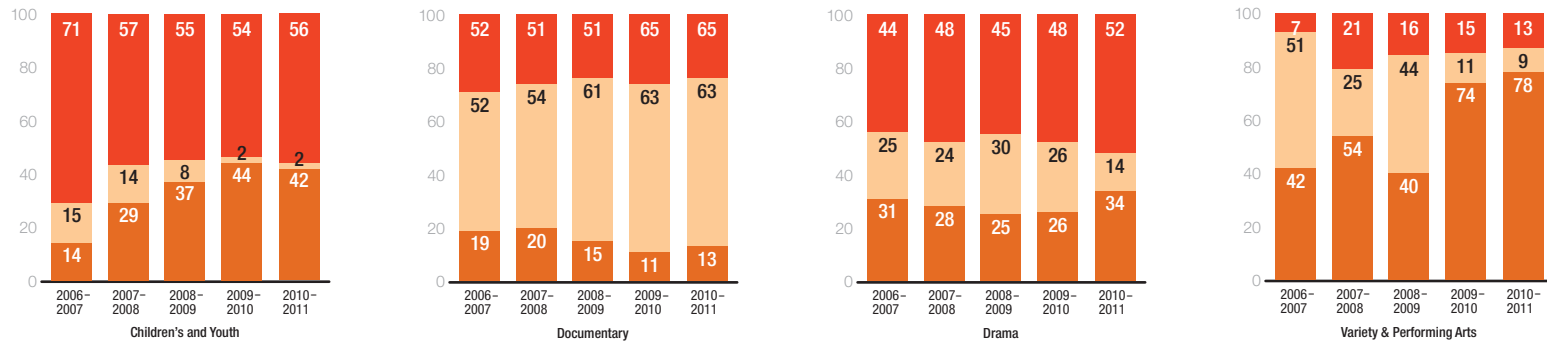
CMF-funded vs Other Canadian vs Foreign Programs by Genre

Full Day – French



CMF-funded vs Other Canadian vs Foreign Programs by Genre

Peak Viewing – French



CMF-supported non-CMF-supported Canadian Foreign

Top Performing CMF-funded French-Language Programs

The following is a list of the top 20 French-language programs funded by the CMF which aired during the 2010–2011 broadcast year. A more detailed analysis of audiences by program title can be found in the *Canada Media Fund Audience Report* available on the CMF web site at <http://www.cmf-fmc.ca/about-cmf/overview/publications-1/>

Fifteen CMF projects which aired in 2010–2011 achieved audiences of over 1 million viewers on average. This is down slightly from last year when seventeen projects posted audiences of over 1 million, although still better than 2008–2009 and 2007–2008, during which only eight and ten titles, respectively, attracted one million viewers or higher.

Fifteen of the top 20 programs were dramas, achieving audiences ranging from over 1.4 million viewers to 960,000 viewers, five were variety and performing arts programs, achieving audiences that ranged from over 1.2 million to just over 1 million viewers, and one was a documentary, attracting close to 1.6 million viewers. There were no programs from the documentary or children’s and youth genres made the overall top 20 programs list. The top-ranked program in documentary achieved an average audience of just over 900,000 viewers, while the top-performing program in children’s & youth posted an average audience of 173,000.

The top performing CMF-funded series, *19-2*, garnered over 1.4 million viewers. By way of comparison, the top performing foreign series in a CMF-supported genre, *Dr. House*, attained on average 773,000 viewers, while three other foreign series (*Esprits Criminels*, *Le Grand C* and *Les Beautés Désespérées*) posted over 500,000 viewers on average.



Yamaska



Destinees

French Overall – Top Twenty Programs

Broadcaster	Program Title	Duration (mins.)	Genre	Funded Year	Episodes Funded	Episodes Aired	Average Minute Audience
Radio-Canada	19-2	60	Drama	2010-2011	10	10	1,416,000
TVA	Yamaska II	60	Drama	2010-2011	22	22	1,322,400
Radio-Canada	Parent (Les)	30	Drama	2010-2011	20	20	1,295,300
TVA	Messmer: drôlement mystérieux	60	Variety and Performance Arts	2010-2011	2	2	1,247,000
TVA	Fidèles au poste! I	60	Variety and Performance Arts	2010-2011	22	26	1,208,500
TVA	LOL :-) I	30	Drama	2010-2011	14	12	1,131,700
TVA	Dieu Merci V	60	Variety and Performance Arts	2010-2011	17	10	1,113,000
TVA	Promesse (La) VI	60	Drama	2010-2011	26	26	1,103,600
TVA	Parlementeries 2009 (Les)	60	Variety and Performance Arts	2009-2010	2	2	1,101,400
Radio-Canada	Trauma II	60	Drama	2010-2011	10	10	1,094,600
Radio-Canada	Providence VII	60	Drama	2010-2011	22	11	1,065,600
TVA	Destinées IV	60	Drama	2009-2010	26	26	1,046,600
Radio-Canada	Providence VI	60	Drama	2009-2010	22	12	1,022,500
TVA	Tranches de vie I	30	Drama	2008-2009	9	19	1,019,500
Radio-Canada	Comme par magie: spéciale artistes	60	Variety and Performance Arts	2010-2011	2	4	1,004,500
Radio-Canada	Auberge du chien noir (L')	60	Drama	2010-2011	26	26	989,800
TVA	Tranches de vie II	30	Drama	2009-2010	18	9	983,000
Radio-Canada	Petite Vie - Spécial Noël (La)	90	Drama	2009-2010	1	1	967,400
Radio-Canada	Boys IV (Les)	30	Drama	2010-2011	13	13	965,000
Radio-Canada	Galère (La)	60	Drama	2010-2011	10	10	959,800

Awards and Prizes

109 CMF-funded projects won (includes honourable mentions) over 200 prizes in 26 prestigious Canadian award ceremonies during 2011–2012. Globally, outside of Canadian borders, 31 CMF-funded projects won prizes in 13 international contests.

Drama projects that garnered the most recognition, in Canada and on a global scale were *Call Me Fitz*, *Heartland*, *Blackstone*, *The Borgias*, *DeGrassi*, *Flashpoint* and *Hiccups*. French-language drama *19-2* captured by far the most number of awards.

19-2 3600 secondes d'extase Belle-Baie **Blackstone** **Call Me Fitz**
Combat Hospital **Degrassi** **Dino** **Dan** **Durham County** **Flashpoint**
Heartland John A: Birth of a Country **League of Super Evil** **Les aigles**
Les Bleus de Ramville **Les Dames en bleu** **Les Parent** **Les rescapés**
Living in your Car lol :-) **Lost Girl** **Mauvais Karma** **Mixmania 2** **Mordecai**
Richler: The Last of the Wild Jews **Nafragés des villes** **Nazi Hunters**
Penthouse 5-0 **Providence** **Reel Injun** **Rick Mercer Report** **Season**
of Song: The Canadian Tenors and Friends **Shattered** **Sleepyhead**
Spliced **Stella and Sam** **Tactik** **The Cat in the Hat Knows A Lot About**
That **The Borgias** **The Mighty Jungle** **The National Parks Project**
The Pig Farm **The Tudors** **Toc Toc Toc** **Todd and the Book of Pure**
Evil **Tout sur moi** **Toute la vérité** **Une grenade avec ça?** **Urbania.ca**
Vacation with Derek **Village on a Diet** **Wapos Bay: Long Goodbyes**
X-Weighted Families **Yamaska** **Yonge Street** **Zieuter.tv** **Zooville II**

International Sales

In 2011–2012, according to CMF's own tracking, 85 CMF-funded projects were sold to 69 countries and regions across six continents, 38% were in the Children's & Youth genre, one-third were documentary and 27% were drama projects. USA was the top buyer with 29 titles, followed by 18 titles to Australia, 16 titles to Italy and 14 titles each to the UK and the Middle East.



Almost Naked Animals



Guacamelee



My Babysitter's a Vampire

Funding Results

CMF Program Funding Summary

With the continued support of its funding contributors, the Canada Media Fund (CMF) contributed \$358.0 M to Canadian television and digital media projects in 2011–2012, a six percent increase, or \$21.0 M, from the previous fiscal year. A record-setting \$1.3 B of industry activity was triggered, rising 22% over 2011–2012, or 30% higher than the most recent five-year average.

The Convergent Stream received 91% of funding, with 9% supporting the Experimental Stream. The Experimental Stream provided \$32.9 M for 90 projects from across the country, spurring an additional \$50.0 M in economic activity within Canada's digital sector. The Convergent Stream dedicated \$325.1 M to Canadian screen-based projects including television programming and related digital media content. This is an 8% increase over 2010–2011.

Also introduced in 2011–2012 was the Convergent Digital Media Incentive, which offered additional support for digital media components. An additional \$1.7 M was granted to 25 projects. Overall, 88% of CMF funding supported television programming, with the balance of 12% supporting digital media content. Digital media content funding increased 2 share points from 2010–2011.

Breakdown by Program	\$M
English	24.2
French	8.7
Experimental Total	32.9
English	188.7
French	89.9
Performance Envelope Total	278.6
Francophone Minority	10.5
English Production Incentive	10.0
English Development Envelope	7.3
Aboriginal	6.9
French Development	3.0
English POV	2.5
Convergent Digital Media Incentive	1.7
Diverse Languages	1.5
Versioning	1.5
Regional French Incentive	1.2
Regional French Development	0.2
Northern Production Incentive	0.2
Convergent Total	325.1
Total	358.0

Funding Types

These results were achieved through a variety of CMF funding mechanisms which are constantly reviewed to most effectively serve the evolving needs of content producers. Development, production and marketing of screen-based media is supported through a variety of financing tools including license fee top-ups, equity investments, recoupable investments, non-recoupable contributions and loans. CMF investments and repayable advances and loans made up 37% of all CMF funding, the same level as last year.

Breakdown by Funding Type (\$M)

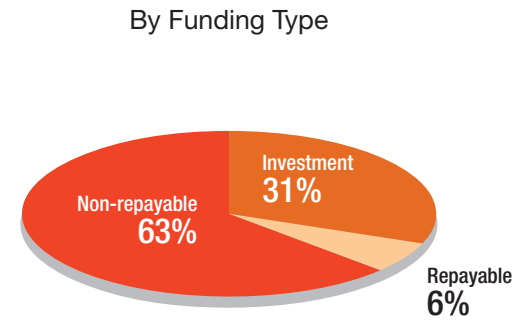
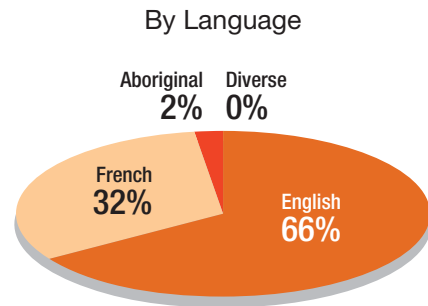
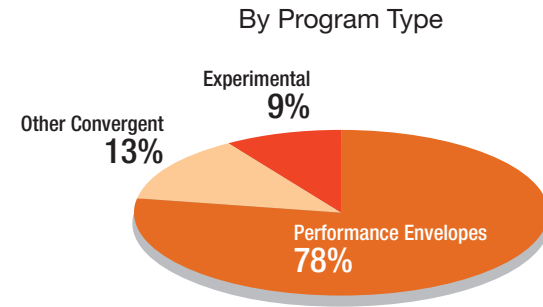
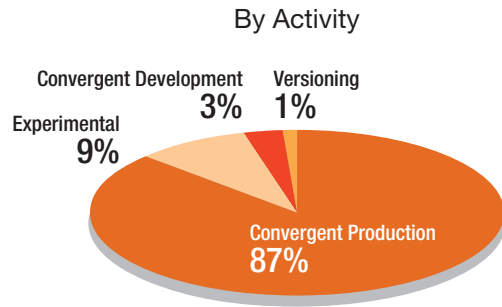
	Investment			Repayable			Non-repayable			Total
	Equity	Recoupable Investment	Sub-total	Advance	Non-interest Bearing Loan	Sub-total	Licence Fee Top-up	Non-repayable Contribution	Sub-total	
Experimental	0.0	23.5	23.5	8.1	1.3	9.4	0.0	0.0	0.0	32.9
Convergent	87.0	0.0	87.0	11.2	0.0	11.2	216.3	10.6	226.9	325.1
Total	87.0	23.5	110.5	19.3	1.3	20.6	216.3	10.6	226.9	358.0



Mixmania



Murdoch Mysteries DM



Experimental Stream

The Experimental Stream supports the creation of ground-breaking, interactive, digital media content and software applications. Innovation in user engagement is one of the consistent strengths of projects submitted. Projects funded through this program can be developed for commercial use by the Canadian media industry or public use by Canadians. Projects are supported at the development, production and marketing stages. Funding is allocated according to a selective process using an evaluation matrix. Projects at the production stage are assessed by a jury of Canadian and international industry experts. Their bios can be found on the CMF web site. The CMF thanks jury members for their contribution to the success of this program.

Experimental Stream 2011–2012

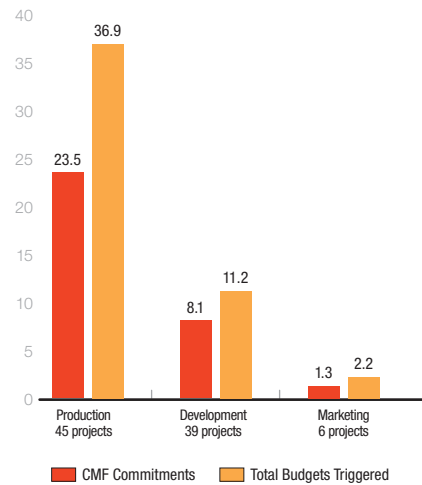
	#	CMF \$M	Budget \$M	Average Budget \$M	Average CMF \$M
English	20	10.6	15.9		
French	5	3.0	4.6		
Bilingual	20	9.9	16.4		
Production Total	45	23.5	36.9	0.8	0.5
English	11	2.3	3.2		
French	4	0.5	0.6		
Bilingual	24	5.3	7.4		
Development Total	39	8.1	11.2	0.3	0.2
English	3	0.5	0.9		
Bilingual	3	0.8	1.3		
Marketing Total	6	1.3	2.2	0.4	0.2
Total	90	32.9	50.3		

The CMF increased the budget for the Experimental stream from \$27.0 M in 2010–2011 to \$32.9 M in 2011–2012, representing a 22% increase in total funding over 2010–2011 and supporting 13 more projects than the previous year. Total projects funded rose to 90 from 77. The CMF provided 64% of financing to production projects in 2011–2012, up from 54% in 2010–2011. Total production budgets triggered went down from \$39.2 M to \$36.9 M, as average budgets decreased from \$0.9 M to \$0.8 M.

Experimental Stream 2010–2011

	#	CMF \$M	Budget \$M	Average Budget \$M	Average CMF \$M
English	19	10.1	21.5		
French	11	4.3	6.6		
Bilingual	12	6.9	11.1		
Production Total	42	21.3	39.2	0.9	0.5
English	7	0.9	1.7		
French	8	0.8	1.1		
Bilingual	8	1.5	2.2		
Development Total	23	3.2	5.0	0.2	0.1
English	7	1.4			
French	1	0.5			
Bilingual	4	0.6			
Marketing Total	12	2.5	1.9	0.4	0.2
Total	77	27.0	49.1		

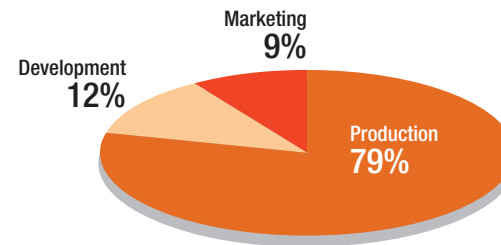
Experimental Funding: 2011–2012
\$M



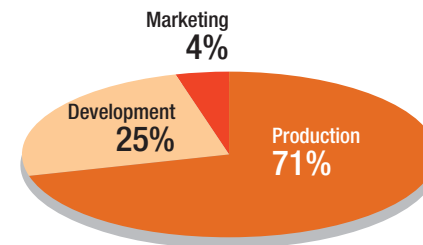
Production received 71% of funding in 2011–2012, as compared to 79% in 2010–2011, receiving an average of \$0.5 M in CMF investment. CMF funding to production projects ranged from \$19 K to \$1.0 M, the maximum contribution. Successful projects came from Alberta, British Columbia, Ontario, Quebec, and all of the Maritime Provinces. Bilingual production projects increased to 20 from 12 in 2010–2011, with a corresponding decrease (from 11 to 5) in projects produced for solely Francophone audiences.

Development more than doubled its share to 25% of Experimental Stream funding, compared to 12% in 2010–2011. Development projects merited a larger share in 2011–2012 due to the high level of demand the previous year and the continued high quality of development applications.

By Activity: 2010–2011

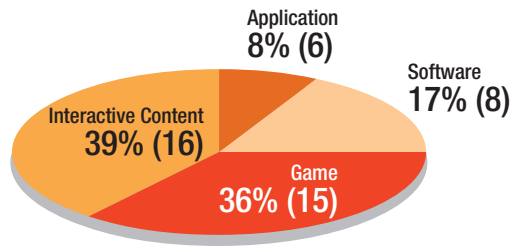


By Activity: 2011–2012



Stand-alone apps (for mobile and other platforms) and software received a quarter of production funding in 2011–2012, with the balance supporting interactive content and games. Of that portion, games for a variety of platforms captured a 36% share. The category of Interactive Content captures all content which requires a portal, such as a website, for use.

Production Content Types: 2011–2012
% of funding (# of projects)



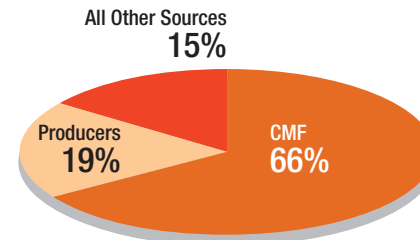
There were 278 applications to the Experimental stream in 2011–2012, and one-third were supported. While the CMF provided the majority of financing, producer self-investment, at 19%, was the secondary source of financing for experimental production, down from 24% of financing the previous year. Broadcasters’ financing rose from 1% in 2010–2011 to 3% in 2011–2012. The CMF allowed 7 applications to convert development advances to production investments in 2011–2012. This addition helped increase the CMF’s share of financing to 66% from last year’s 54%. Without the advances, CMF funding would have been 64% of production budgets.

Experimental Production Sources of Financing

Breakdown by Program	\$M	%
CMF	24.5	66
Producers	6.9	19
Provincial	1.5	4
TV Broadcasters	1.1	3
Foreign	1.0	3
Market Channel Partners	0.9	2
Other	0.4	1
Internet Portal	0.3	1
Federal	0.2	1
Private Funds	0.1	0
Total	36.9	100

CMF includes 2010–2011 development advances converted into production financing

Experimental Production Sources of Financing: 2011–2012



Convergent Stream Summary

The Convergent Stream supports the creation of multi-platform Canadian productions. They must include content intended for distribution on at least two platforms, one of which must be television, and the other, a digital media platform. More specifically, the stream enables the development and production of television shows and related digital media content in four underrepresented genres: drama, documentary, children’s and youth, and variety and performing arts (VAPA). The required digital media components must comprise rich and substantial interactive content and can include games, interactive web content, on-demand content, podcasts, webisodes, and mobisodes, for example. The Convergent Stream is designed to support access to Canadian-produced content, anytime, anywhere, on the device of the user’s choice.

The stream comprises a number of different programs and incentives designed to encourage the creation of content from all regions of Canada and in the variety of languages spoken by Canadians. The majority of funding in this stream is disbursed through the Performance Envelope Program.

Convergent Stream Funding

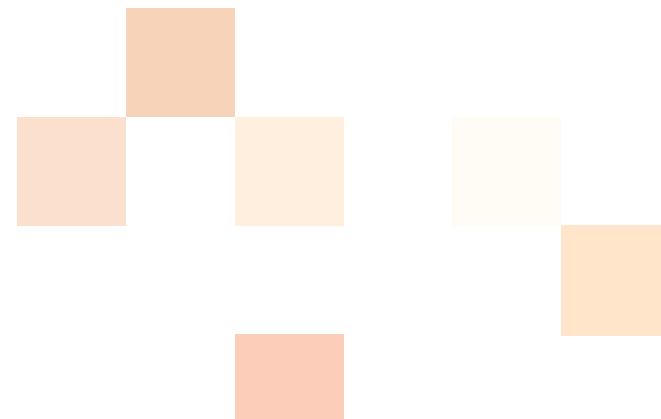
In 2011–2012, the CMF provided \$312.5 M in funding for the production of 509 convergent projects, an increase of 8% over 2010–2011, generating more than 2,800 hours of new content. Total 2011–2012 television funding was 12% over the previous 5-year average. Funding to digital media components rose by 48% adding 60 more projects (177 vs. 117 projects, a 51% increase) compared to the first year of convergence. In 2010–2011, the funding budget ratio was 3.5 to 1 but in 2011–2012, the ratio was 3.9 to 1. Total convergent budgets triggered increased by 19%.

English

English drama received the greatest share of funding among the supported genres at 56%, with children’s & youth at 20%, documentary at 18%, and variety & performing arts at 6%. English television drama budgets have risen sharply: 18% over 2010–2011 and 25% above the previous 5-year average. CMF’s share of English drama budgets declined from 29% in 2010–2011 to 23% in 2011–2012. The CMF contribution to English Variety & Performing Arts programming climbed from \$3.6 M to \$11.6 M in 2011–2012. The average budget per hour of English VAPA TV programming has more than doubled. Funding to English drama digital media components increased by 30% although the average project budget slipped. The number of funded DM components has increased in all English genres.

French

In the French market, drama received 48% of overall French funding, documentary was at 24%, children’s & youth at 17%, and variety & performing arts at 11%. Variety & performing arts funding was \$3.8 M above the previous 5-year average. French drama was the only genre to report marginal funding contraction, although the budget per hour was 7% above the previous 5-year average.



Convergent Summary Production: 2011–2012

	TV			DM	Convergent		
	CMF \$M	Hours	Av. Budget / hour \$K	CMF \$M	CMF \$M	#	Budgets \$M
Children's & Youth	39.2	353	445	3.1	42.3	44	163.4
Documentary	36.0	366	342	0.7	36.7	143	127.0
Drama	112.1	298	1,668	1.3	113.4	40	499.8
Variety & Performing Arts	11.6	72	474	0.1	11.7	15	34.6
English Total	198.9	1,089		5.2	204.1	242	824.8
Children's & Youth	16.6	445	146	0.5	17.1	35	67.5
Documentary	23.4	416	159	1.0	24.4	127	68.3
Drama	46.0	307	512	0.9	46.9	29	160.0
Variety & Performing Arts	11.0	466	159	0.3	11.3	48	75.6
French Total	97.0	1,634		2.7	99.7	239	371.4
Aboriginal	6.2	62	184	1.0	7.2	18	13.5
Diverse	1.2	16	250	0.3	1.5	10	4.8
Total – all languages	303.3	2,801		9.2	312.5	509	1,214.5



lol :-)



Pour un soir seulement



Gala du grand rire

Convergent Summary Production: 2010–2011

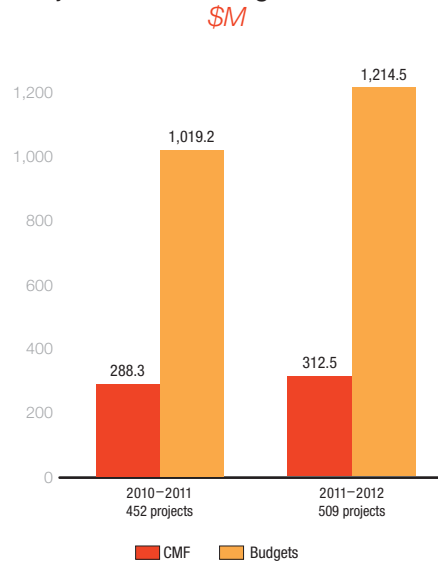
	TV			DM
	CMF \$M	Hours	Av. Budget/hour \$K	CMF \$M
Children's & Youth	37.6	304	512	1.6
Documentary	29.6	281	356	0.4
Drama	111.8	273	1,408	1.0
Variety & Performing Arts	3.6	57	219	0.0
English Total	182.6	915		3.0
Children's & Youth	14.6	369	147	0.5
Documentary	22.0	380	165	0.7
Drama	47.7	383	430	0.5
Variety & Performing Arts	9.5	359	156	0.4
French Total	93.8	1,491		2.1
Aboriginal	4.8	67	152	1.0
Diverse	0.9	18	158	0.1
Total—all languages	282.1	2,491		6.2

Convergent Summary: Five Year Average

	TV		
	CMF \$M	Hours	Av. Budget/hour \$K
	36.4	312	556
	30.2	349	323
	107.8	265	1,335
	3.6	48	267
Total	178.0	974	
	13.0	341	141
	22.9	397	164
	46.9	310	477
	7.2	234	162
Total	90.0	1,282	
	3.6	60	177
	n.a.	n.a.	n.a.
Total	271.6	2,316	

2006–2007 to 2010–2011, without Diverse

Convergent Project CMF Funding / Production Budget Ratio



Tastebuds

Second Platform

In 2011–2012, projects were deemed convergent if the television program met one of the following three conditions:

- ❑ it was complemented by one or several digital media components;
- ❑ it was made available on a digital distribution platform non-simultaneously with its original broadcast (non-simultaneous streaming); or
- ❑ it was made available on a CRTC-licensed video-on-demand (VOD) service.

The share of funding going towards convergent projects with digital media components has increased over all languages, with a greater increase in French (+7 points) than in English (+1 point). All funded Aboriginal and Diverse language projects used digital media as their second platform, rather than digital distribution or video-on-demand. Some convergent projects have DM components that are not funded by the CMF; hence the number of convergent projects using DM was greater than the number of funded DM components (in share and number).

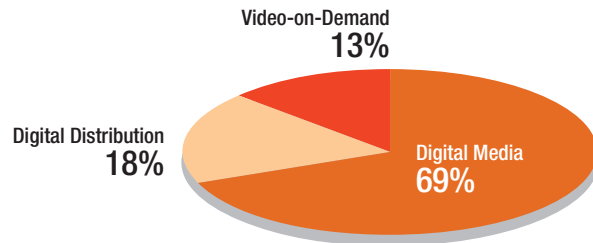
The share of funding going towards convergent projects with digital distribution was up in English projects (+5 points) and down in French projects (–9 points). The share of funding going towards convergent projects with video-on-demand was down in English projects (–6 points) and up slightly (+2 points) in French.

Second Platform

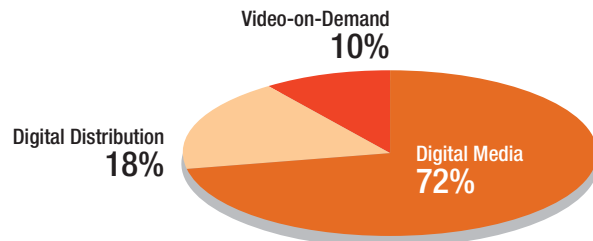
	2011–2012				2010–2011			
	CMF \$M	% of \$	Convergent #	% of #	CMF \$M	% of \$	Convergent #	% of #
English Digital Media	142.5	70	110	46	127.8	69	82	39
Digital Distribution	35.4	17	88	36	22.0	12	62	29
Video-on-Demand	26.2	13	44	18	35.8	19	68	32
Total	204.1	100	242	100	185.6	100	212	100
French Digital Media	73.2	74	98	41	64.3	67	82	38
Digital Distribution	21.3	21	122	51	28.6	30	124	57
Video-on-Demand	5.2	5	18	8	3.0	3	10	5
Total	99.7	100	238	100	95.9	100	216	100
Aboriginal Digital Media	7.2	100	18	100	5.4	93	15	100
Digital Distribution	0.0	0	0	0	0.4	7	1	0
Video-on-Demand	0.0	0	0	0	0.0	0	0	0
Total	7.2	100	18	100	5.8	100	16	100
Diverse Digital Media	1.5	100	10	100	0.6	60	5	100
Digital Distribution	0.0	0	0	0	0.0	0	0	0
Video-on-Demand	0.0	0	0	0	0.4	40	3	0
Total	1.5	100	10	100	1.0	100	8	100
All Languages Digital Media	224.4	72	236	47	198.1	69	184	41
Digital Distribution	56.7	18	210	41	51.0	18	187	41
Video-on-Demand	31.4	10	62	12	39.2	14	81	18
Total	312.5	100	508	100	288.3	100	452	100

Note: One 2011–2012 French project that received \$50,000 was originally funded by the CTF and so is non-convergent; this project is excluded from the above figures.

Convergent Stream Second Platform: 2010–2011
% of CMF funding



Convergent Stream Second Platform: 2011–2012
% of CMF funding



Sources of Financing for Convergent Stream Projects

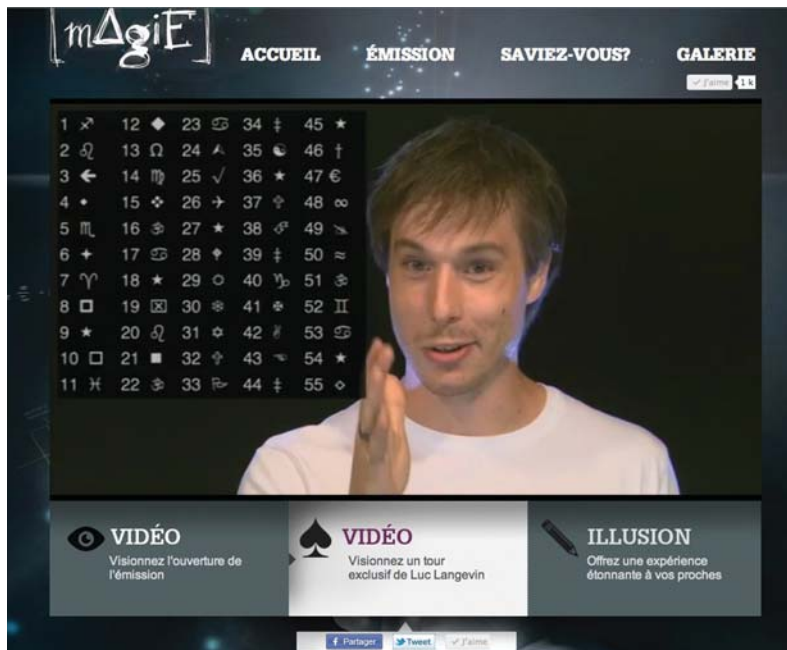
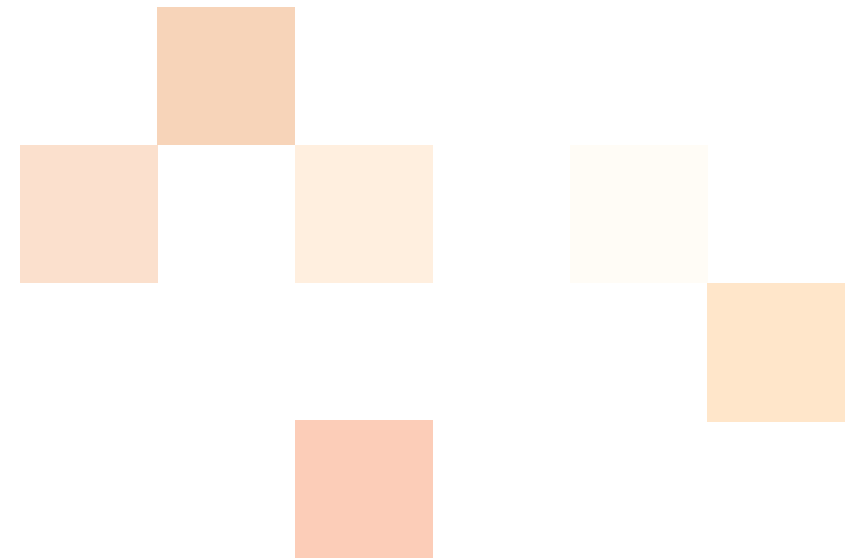
Television

Broadcasters provided the highest share of financing to television projects in all English genres, the highest rate of broadcaster financing at 43% was in VAPA. Overall, the CMF provided 25% of English production financing, the second highest contributor. The CMF participated at the highest rate in the English genres where non-broadcaster participants contributed at the lowest rate: variety and performing arts (over one-third) and documentary (29%). Provincial tax credits and agency funding provided the third highest share of English production funding at 19% overall. Distributors were significant contributors in English drama (17%) and children's and youth (9%). English producers did not account for more than 3% of any one genre.

Specialty and pay broadcasters accounted for 47% of overall broadcaster financing to English projects, with the highest shares in the children's & youth (89%) and documentary (70%) genres. CBC provided just under 1/3 of overall broadcaster financing to English projects, with the highest shares seen in variety and performing arts and drama. Conventional broadcasters played their most significant roles in the financing of English drama and variety & performing arts.

Broadcasters contributed at a greater rate to French projects than to English projects, with the exception of documentary. French documentary was also the only genre in which the CMF contributed at a higher rate than broadcasters (37% vs. 30%). Overall, the CMF accounted for 27% of financing to French-language projects, the lowest CMF participation being 15% in the variety & performing arts genre. Producers' investment was less than 2% of overall French-language production financing.

Radio-Canada was the dominant commissioner of French television content in 2011–2012, with considerable share in every genre (from 23% in children’s & youth to 64% in drama). Conventional broadcasters in the French market focused on drama (30% share of financing) and variety & performing arts (44% share of financing). Specialty and pay broadcasters provided 1/3 of broadcaster financing for French children’s & youth programs and just over half of documentary. Educational broadcasters provided the highest rate (43%) of French children’s & youth broadcaster financing.

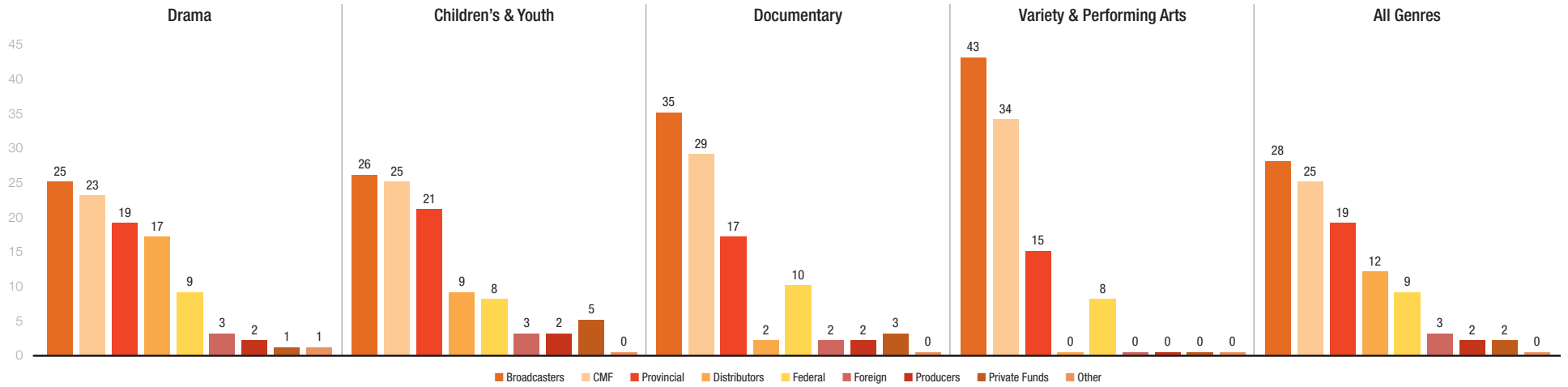


Comme par magie

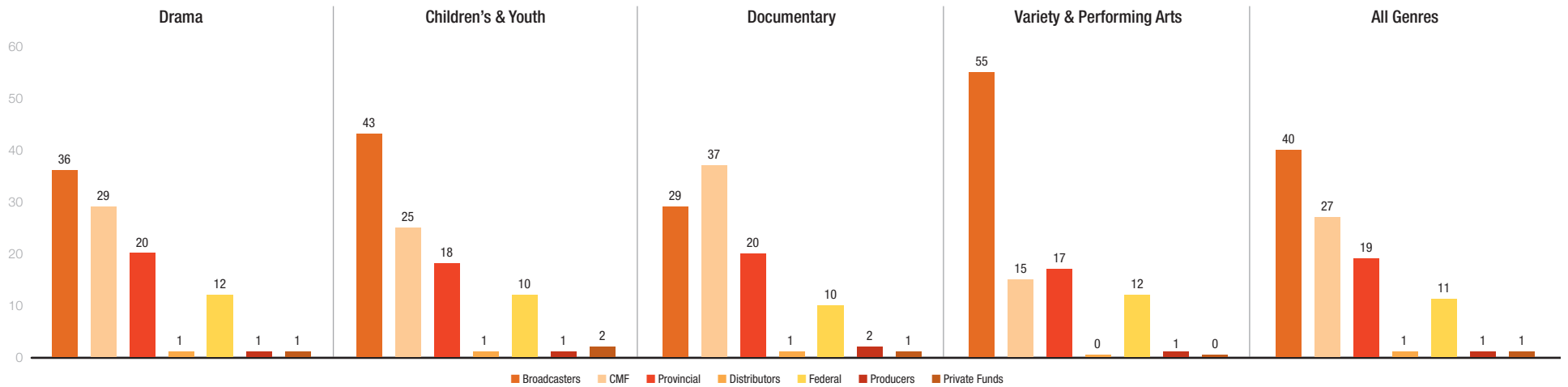


Toc Toc Toc

Financing: Television (%) *English*



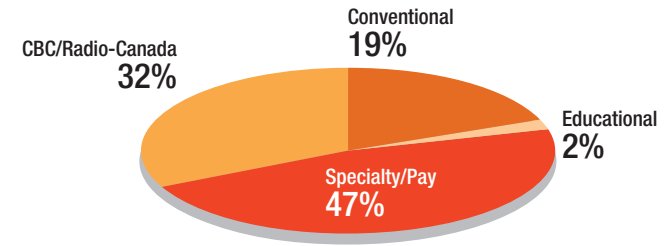
Financing: Television (%) *French*



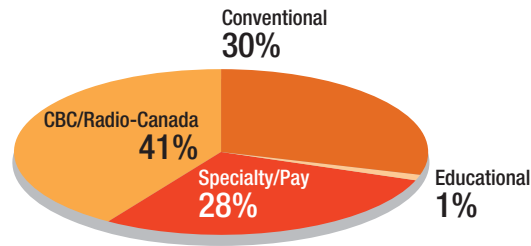
Broadcaster Detail

Results shown in this table attest to the important distinctions in the broadcast landscape in the English and French-language markets. (2011–2012 chart)

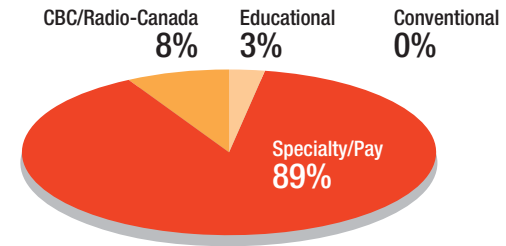
Broadcaster Detail: Television
English All Genres



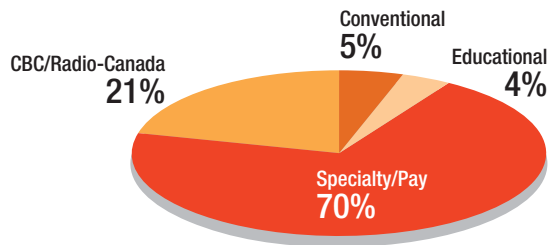
Broadcaster Detail: Television
English Drama



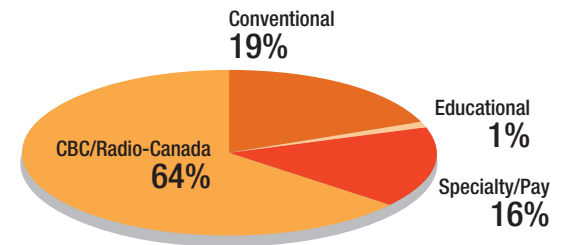
Broadcaster Detail: Television
English Children's & Youth



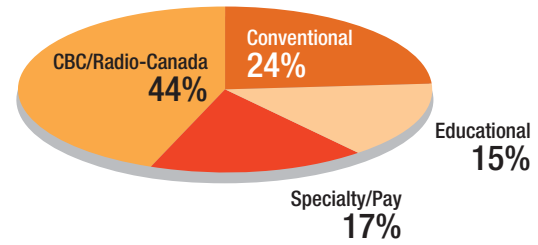
Broadcaster Detail: Television
English Documentary



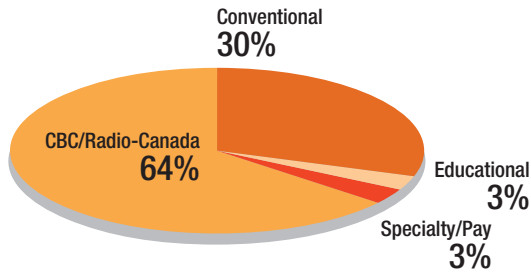
Broadcaster Detail: Television
English Variety & Performing Arts



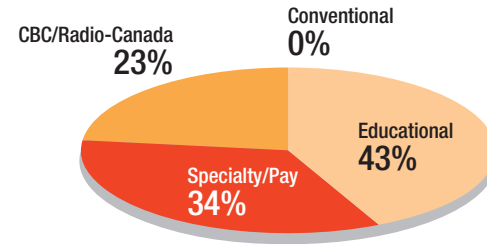
Broadcaster Detail: Television
French All Genres



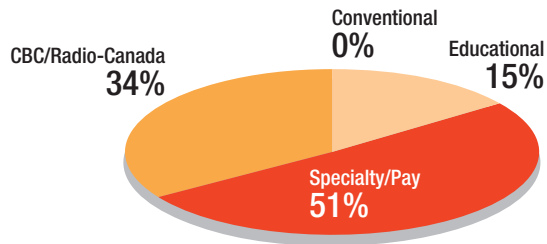
Broadcaster Detail: Television
French Drama



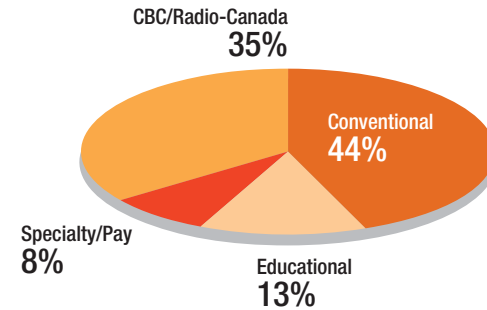
Broadcaster Detail: Television
French Children's & Youth



Broadcaster Detail: Television
French Documentary



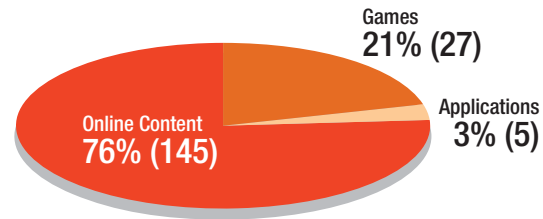
Broadcaster Detail: Television
French Variety & Performing Arts



Digital Media

Digital media components had fewer financing partners than television.

Digital Media Component Content Types
% of CMF Funding (# of projects)



Rick Mercer Report



La Galère

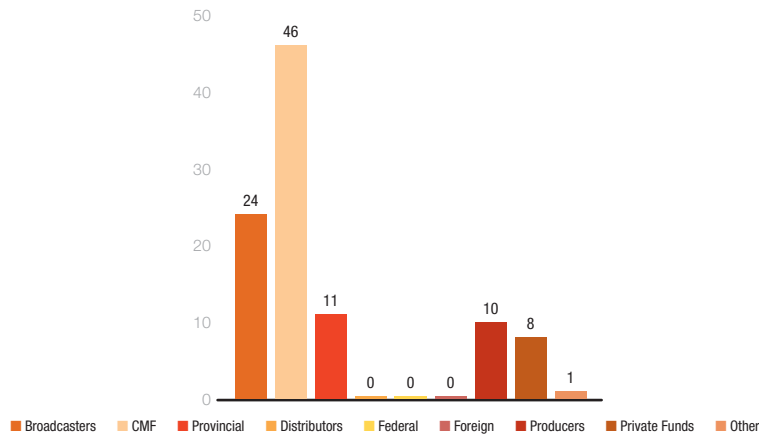


Lost Girl

English

In English DM projects, the CMF was the dominant contributor overall (46%). English broadcasters overall provided just under ¼ of digital media financing. English producer investment in digital media projects was high, especially in documentary at 20% and children’s & youth at 9%. Private funds contributed around 8% overall to English digital media projects.

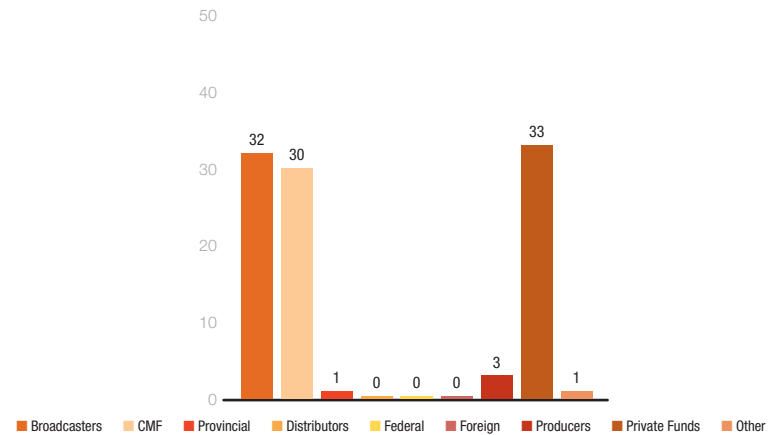
Digital Media Financing (%)
English



French

Private funds played an important role in French digital media financing (highest contributor), providing 1/3 of the financing. French broadcasters accounted for just under 1/3 (32%) of digital media financing, marginally higher than CMF’s share (30%). French Producer investment was comparatively small, overall around 3%.

Digital Media Financing (%)
French



Program Administration

For 2011–2012, the Canada Media Fund (CMF) renewed its collaboration with Telefilm Canada for the administration of the CMF's programs.

The CMF Program Administrator / Telefilm Canada (CMFPA) received a total of 1,834 applications for the 2011–2012 fiscal year, a similar volume as in 2010–2011. Of the applications received, 1,298 applications were approved for funding, an increase of just over 10% from 2010–2011.¹

of applications approved in 2011–2012

		TV	DM	Total
Experimental	Production	n.a	45	45
	Development	n.a	39	39
	Marketing	n.a	6	6
Experimental Total		n.a	90	90
Convergent	Production	513	181	694
	Development	317	172	489
	Versioning	24	1	25
Convergent Total		854	354	1,208
Grand Total		854	444	1,298

To help clients better understand the CMF's program guidelines, the CMFPA visited more than 150 producers from Halifax to Vancouver. The CMFPA also held over 100 follow up meetings and calls after the release of decisions in the Experimental Stream to help applicants whose projects had not been selected for funding to better prepare their submissions for future rounds of applications.

¹ The number of approved applications exclude the unfunded DM components that were approved to meet eligibility criteria in the Convergent Stream. There were 194 unfunded DM components approved in 2011-2012 and 182 in 2010-2011.

The CMFPA also continued to provide producers a pre-application consulting service to ensure that all eligibility criteria have been met and to optimize access to one or more CMF funding programs, prior to submitting the actual application for funding.

In its ongoing effort to improve client services, the CMFPA continued to promote its eTelefilm services, through which clients are able to file and sign their funding applications electronically. Through eTelefilm, clients can access and monitor information relating to their applications, as well as the status of their applications' progress through the file administration process. Of note, the service allows for files to be processed through coordination in half the normal time, accelerating the start of the file analysis.

The CMFPA also continued to offer and promote its direct deposit service to clients. In 2011–2012, more than 260 CMF clients registered with this service, a 63% increase from the 160 CMF clients in the previous year, which expedited the disbursement of funds.

Turnaround times for processing applications in a number of programs have improved during this fiscal year compared to the year before, notably in the Performance Envelope Program, which accounted for the majority of 2011–2012 applications. However, the services level targets have not been entirely met due to the volume of backlog from 2010–2011. This was due to the introduction of new programs, a larger number of applications by producers and the need to work with an entirely new group of clients who were interested in the CMF selective programs. Although several initiatives were undertaken with a view to simplification during 2011–2012, there is still room for further improvement in terms of shorter times for analysis and to ensure that targets set at the start of the year are being met. The CMF and CMFPA will continue to work closely together to simplify procedures and help meet these objectives

Average processing time

	Target based on the Services Agreement		Actual		Better / (worse) than target		
	TV	DM	TV	DM	TV	DM	
Experimental Production	Selective Decision	55		53.7		1.3	
	Contract & 1st payment	30		18		12	
	Beta Version	10		4.5		5.5	
	Final Cost	31				n.a.	
Experimental Development & Marketing	Selective Decision	55		49.6		5.4	
	Contract & 1st payment	20		18.2		1.8	
	Other disbursements	20		28.8		(8.8)	
Performance Envelope Production	Contract & 1st payment	30.5	30.5	37.1	44.8	(6.6)	(14.3)
	Rough cut/ Beta Version	7	7	4.2	4.6	2.8	2.4
	Final Cost	31	31	37.1	40.9	(6.1)	(9.9)
	DM-Unfunded		31		28.6		2.4
Selective Programs Production	Contract & 1st payment	50.5	50.5	40.4	42.5	10.1	8.7
	Rough cut/ Beta Version	7	7	4	3	4	3.6
	Final Cost	31	31	36.7		(5.7)	
	DM-Unfunded		31		42.6		(11.6)
English Development Envelope	Contract & 1st payment	24	24	47	53.3	(23)	(29.3)
	Other disbursements	6	6	8.4	7.2	(2.4)	(3.9)
	DM-Unfunded		24		42.1	(1.2)	(18.1)
French Selective Development	Contract & 1st payment	41.5	41.5	40.4	43.1	1.1	(1.6)
	Other disbursements	6	6	8.8	9.2	(2.8)	(7.4)
	DM-Unfunded		41.5		35.3		6.2
Versioning	Contract & 1st payment	15.5	15.5	18.5	12	-3	3.5
	Other disbursements	6	6	14.1		(8.1)	

Performance Envelope

The objective of the Performance Envelope Program is to encourage partnerships between broadcasters, television producers, and digital media producers to create convergent content that Canadian audiences can consume at the time and on the device of their choice. This program is part of the CMF's Convergent Stream so projects funded through this program must include content to be developed for distribution on at least two platforms, one of which must be television. Through this program, the CMF allocates funding envelopes to English and French broadcasters in an amount that reflects their track record of supporting and airing Canadian programming. Broadcasters commit these funds to Canadian projects but the actual funding is paid directly to the producer according to a payment schedule. For further details, please consult the Performance Envelope Calculations appendix.

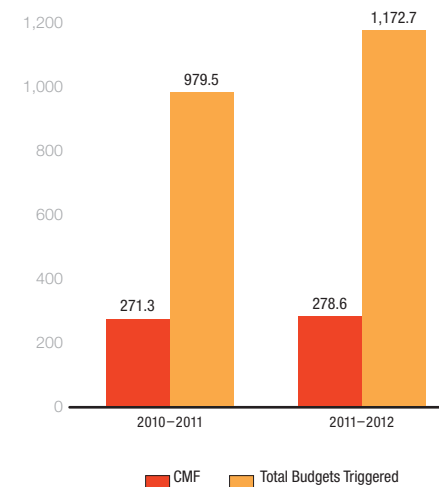
Performance Envelope Commitments

	2010–2011			2011–2012		
	TV	DM	Total Convergent	TV	DM	Total Convergent
CMF \$M	266.7	4.6	271.3	273.1	5.5	278.6
Total Budgets triggered \$M	966.9	12.6	979.5	1,154.4	18.3	1,172.7
# of projects*	392	90	410	443	133	447
# of television hours	2,352	n.a.	2,352	2,629	n.a.	2,629

* Convergent projects may be either TV alone or DM alone. Total projects will not be sum of TV and DM.

In 2011–2012, Performance Envelope funds were almost fully committed, at 99.9% of budget. A total of 83 broadcasters received envelopes, 3 more than the previous year. For the first time in the CMF's history, performance envelope commitments triggered \$1.2 B of production budgets. The 2% growth in Performance Envelope commitments, compared to 2010–2011, has boosted convergent production budgets triggered through the envelope program by 20%. In other words, an incremental 2011–2012 performance envelope commitment of \$7.3 M compared to the previous year triggered an added \$200.0 M in production budgets, supported 37 more convergent projects, 51 more TV components and 43 more digital media components. The CMF's share of financing to TV budgets was 24%, supporting an increase to the average television production budget over last year from \$411 K to \$439 K per hour. There were almost 300 more hours of television produced in 2011–2012 compared to 2010–2011.

Performance Envelope Funding / Production Budget Ratio

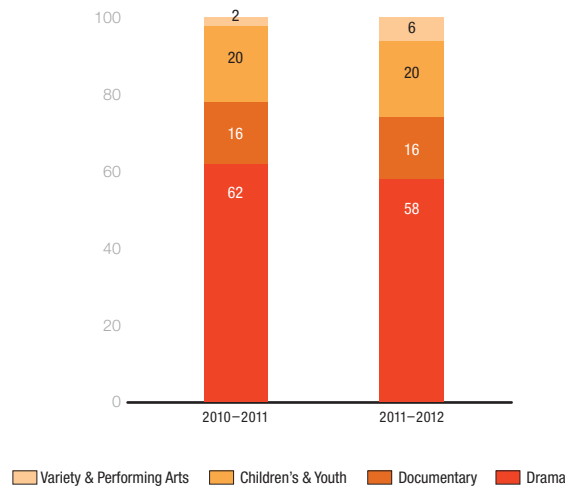


The final percent share of Performance Envelope funding by genre can vary from the Board-approved shares set at the outset of the year since 50% of Performance Envelope allocations to broadcasters are deemed Flex amounts that can be directed to any of the 4 CMF-supported program genres.

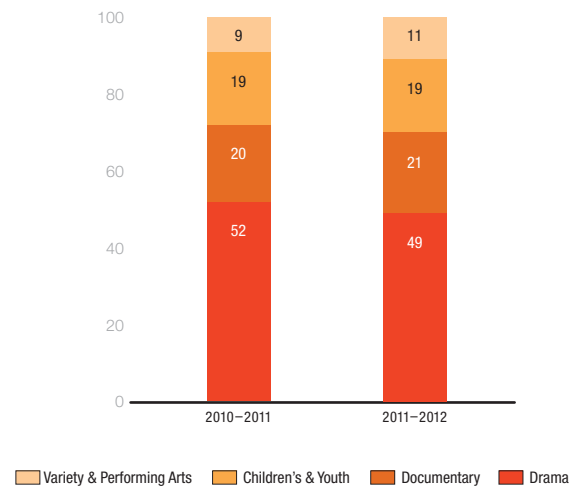
In 2011–2012 envelope funding in the VAPA genre, in both linguistic markets, exceeded its target share, contrary to historical trends. Funding results showed English VAPA at a 6 share, tripling its 2% target; French VAPA reported an 11 share, exceeding its 6% target. French Children’s & Youth’s also outperformed its target 20% share by almost 3 share points, exceeding the 18% genre share in 2010–2011 by 2 share points.

Drama in both languages did not reach its targeted share for a second year, with English Drama genre share at 58% or 3 share points below its 2011–2012 target and 4 share points lower than its 62% genre share in 2010–2011. French Drama at 49% share was 6 share points below its 2011–2012 target and 3 share points lower than its 52% share in 2010–2011. Documentary’s genre share in both linguistic markets were marginally lower than their 2011–2012 targets, just over 1 share point in French, and less than 1 share point in English.

Performance Envelope Genre % Funding Year-Over-Year
English Market



Performance Envelope Genre % Funding Year-Over-Year
French Market



Performance Envelope Broadcasters' Use of Genre Allocation

2011–2012	Budget by Genre \$M	Genre % Share Allocation	Commitments by Genre \$M	Genre % Share Commitment	Share Point variance by Genre vs Original Share
English Market					
Drama	115.5	61.1	109.3	57.9	-3.2
Documentary	31.2	16.5	30.2	16.0	-0.5
Children's & Youth	38.5	20.4	37.7	20.0	-0.4
Variety & Performing Arts	3.8	2.0	11.5	6.1	4.1
Total English PEs	189.0	100.0	188.7	100.0	
French Market					
Drama	49.5	55.0	44.1	49.0	-6.0
Documentary	19.8	22.0	18.5	20.6	-1.4
Children's & Youth	15.3	17.0	17.6	19.6	2.6
Variety & Performing Arts	5.4	6.0	9.7	10.8	4.8
Total French PEs	90.0	100.0	89.9	100.0	
Total	279.0		278.6		

Total digital media budgets rose by 45%, while CMF funding to digital media projects rose by 20%. However, the CMF's share of financing to digital media budgets has decreased to 30% in 2011–2012, compared to 37% in 2010–2011. The maximum percentage available for CMF funding is 50%. Due to a new Performance Envelope factor, broadcasters who support CMF-funded digital media components of convergent stream projects can expect increases in their Performance Envelope allocation in the future.

Francophone Minority Program

The Francophone Minority Program (FM) is designed to encourage the creation of projects that reflect the realities experienced by French-language communities living outside the province of Quebec. This program is part of the Canada Media Fund's (CMF) Convergent Stream; thus, projects funded through this program must include content to be produced for distribution on at least two platforms, one of which must be television and the other, digital media. Funding from this program is allocated according to a selective process, using an evaluation grid.

Total French CMF production funding to provinces outside of Quebec totaled \$11.5 M or 12% of French funding. This includes \$1.3 M from other convergent stream programs. 100% of the program allocation was spent in 2011–2012 supporting 117.5 television hours. Total budgets have increased from the 5-year average of \$24.9 M to \$26.7 M as funding increased by \$1.1 M over the same period. Similarly, average budgets per hour have increased from \$223 K to \$228 K.

Francophone Minority Program: Production

	2010–2011						2011–2012						5-year average		
	TV	DM	Total CMF \$K	#	Hours	Budgets \$K	TV	DM	Total CMF \$K	#	Hours	Budgets \$K	Total CMF \$K	Hours	Budgets \$K
Children's & Youth	1,006	75	1,081	2	17.5	2,753	1,065	0	1,065	2	17.5	2,605			
Documentary	3,951	174	4,125	16	43.5	8,564	4,993	298	5,291	18	58.5	11,576			
Drama	2,910	52	2,962	3	18.5	10,714	2,355	38	2,393	2	11.5	7,770			
Variety & Performing Arts	1,346	126	1,472	7	25.5	4,517	1,433	26	1,459	5	30.0	4,786			
Total	9,213	427	9,640	28	105.0	26,548	9,846	362	10,208	27	117.5	26,737	9,056	112	24,921

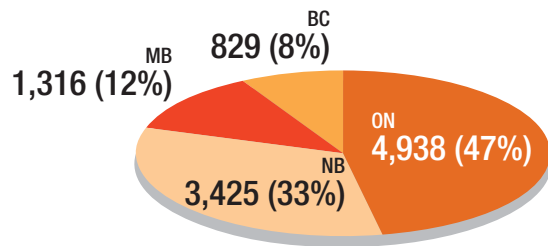
2006–2007 to 2010–2011

Francophone Minority Program: Development

2010–2011				2011–2012			
TV	DM	Total CMF \$K	#	TV	DM	Total CMF \$K	#
301	78	379	12	276	24	300	12

Documentaries received 52% of funding, compared to 43% last year. Projects originated from across the country, with the highest percentage of funding going to Ontario at 47%, 33% to New Brunswick, 12% to Manitoba and 8% to British Columbia.

Francophone Minority Program by Province
Production and Development \$K (%)



There were 12 digital media components funded in 2011–2012, one more than the previous year. Overall, digital media funding decreased from 2010–2011, from \$427 K to \$362 K which represented less than 4% of total production funding.

The FM program provided 38% of overall financing to Francophone Minority projects. Broadcasters provided around 27% for both television and digital media projects. Broadcasters licensing projects were ARTV, Canal D, Radio-Canada, TFO, and TV5. Radio-Canada and ARTV licensed 18 projects and TFO licensed 7, while TV5 licensed 2 and Canal D licensed 1.

Francophone Minority Program: Production Financing

	Television		Digital Media	
	\$K	%	\$K	%
CMF–FM	9,846	38	362	49
CMF–PE	818	3	5	1
CMF	10,664	41	367	50
Broadcasters	7,210	28	199	27
Provincial Governments	5,349	20	104	14
Federal Government	2,527	10	0	0
Private Funds	190	0	0	0
Producers	100	1	69	9
Foreign	148	0	0	0
Distributors	0	0	0	0
Other	0	0	0	0
Total	25,998	100	739	100

Aboriginal Program

The Aboriginal Program is designed to support Aboriginal-language independent production in Canada. This program is part of the Canada Media Fund's (CMF) Convergent Stream; thus, projects funded through this program must include content to be produced for distribution on at least two platforms, one of which must be television and the other, digital media. Funding from this program is allocated according to a selective process, using an evaluation grid.

As a result of past oversubscription on available program funding, the budget of the Aboriginal Program budget for development and production was increased to \$7.0 M in 2011–2012. Aboriginal-language projects received \$726 K in additional CMF funding from the Performance Envelope, English Production Incentive, and Northern Production Incentive programs.

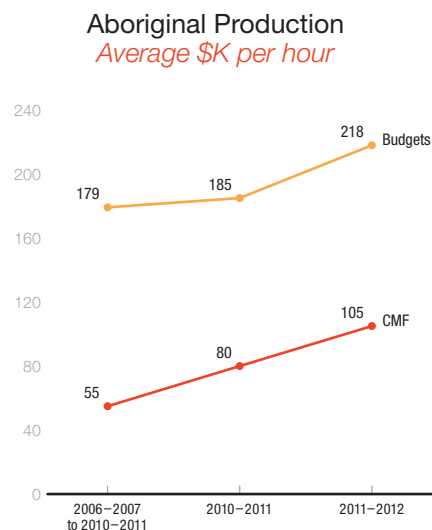
Aboriginal Program: Production

	2010–2011						2011–2012						5-year average		
	TV	DM	Total CMF \$K	#	Hours	Budgets \$K	TV	DM	Total CMF \$K	#	Hours	Budgets \$K	Total CMF \$K	Hours	Budgets \$K
Children's & Youth	1,255	351	1,606	4	20		1,029	351	1,380	4	14				
Documentary	2,888	576	3,464	11	41		3,587	414	4,001	11	37				
Drama	0	0	0	0	0		615	213	828	2	3				
Variety & Performing Arts	275	78	353	1	7		287	25	312	1	8				
Total	4,418	1,005	5,423	16	68	12,592	5,518	1,003	6,521	18	62	13,518	3,381	61	10,908

2006–2007 to 2010–2011

Aboriginal Program: Development

TV	2010–2011			#	2011–2012			#	5-year average	
	DM	Total CMF \$K			TV	DM	Total CMF \$K		Total CMF \$K	
418	159	577		18	326	68	394	15		371



Aboriginal projects came from coast to coast to coast: British Columbia, Alberta, Saskatchewan, Manitoba, Ontario, Nunavut, Quebec, and New Brunswick. Documentaries received 61% of program funding and children’s and youth programs received 21% of funding. These proportions are similar to 2010–2011.

Television

In 2011–2012, APTN licensed 16 projects and Nunavut Independent Television Network licensed two. There were two new television dramas, a Movie of the Week (MOW) and a drama series pilot. The increase in funding to television triggered a rise in funding per hour and in budgets per hour. In 2011–2012, TV production budgets ranged from \$216 K for a documentary one-off to \$1.6 M for a children’s and youth series.

Digital Media

Digital media components of projects received 18% of convergent funding in this program. There were 17 digital components funded and the average digital media component budget was \$125 K.

Financing Sources

CMF funding provided over half of television production budgets in 2011–2012, and almost half of digital media budgets. Broadcasters provided over 10% of television budgets with the rest of financing coming from government sources. Producers and distributors together provided 30% of digital media component financing.

Table 3.22 Aboriginal Program: Production Financing

	Television		Digital Media	
	\$K	%	\$K	%
CMF–AP	5,518	48	1,003	47
CMF–PE, EPI, NPI	726	68	0	0
CMF	6,244	55	1,003	47
Provincial Governments	2,234	20	213	10
Broadcasters	1,196	10	197	9
Federal Government	1,012	9	0	0
Private Funds	476	4	60	3
Producers	191	2	292	14
Distributors	20	0	345	16
Other	25	0	10	1
Total	11,398	100	2,120	100

Diverse Languages Program

The Diverse Languages Program is designed to support independent production in languages that reflect the diversity of Canadians by funding projects in languages other than English, French, or Aboriginal languages. This program is part of the Canada Media Fund's (CMF) Convergent Stream; thus, projects funded through this stream must include content to be produced for distribution on at least two platforms, one of which must be television and the other, digital media. Funding from this program is allocated according to a selective process using an evaluation grid.

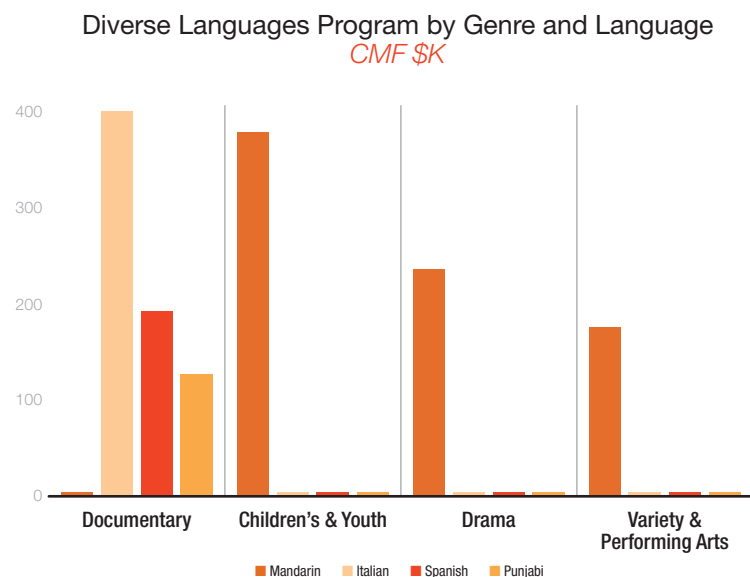
The Diverse Languages Program increased by 50% over 2010–2011 with a total CMF contribution of \$1.5 M to ten projects in Mandarin, Italian, Spanish and Punjabi. The increase in funding triggered a corresponding increase in production budgets of 61%. More than 52% of funding went towards Mandarin-language productions, an increase of 30 percentage points over last year and representing the sole commitments in children's and youth, drama, and the variety and performing arts genres. Four Italian-language documentaries received 27% of funding. Two additional documentaries in Spanish and Punjabi received funding for a total Diverse Language Program commitment of 48% to the genre, down from 77% in 2010–2011.

Table 3.23 Diverse Language Program – Production

	2010–2011						2011–2012					
	TV	DM	Total CMF \$K	#	Hours	Budgets \$ K	TV	DM	Total CMF \$K	#	Hours	Budgets \$ K
Children's & Youth	85	10	95	1	1.0		228	150	378	2	0.9	
Documentary	713	59	772	5	14.0		712	1	713	6	7.5	
Drama	100	33	133	2	3.0		160	75	235	1	5.0	
Variety & Performing Arts	0	0	0	0	0.0		99	75	174	1	3.0	
Total	898	102	1,000	8	18.0	2,978	1,199	301	1,500	10	16.4	4,799

Table 3.24 Diverse Language Program – By Language

	2011–2012					
	TV	DM	Total CMF \$K	#	Hours	Budgets \$ K
Italian	399	0	399	4	4.0	
Mandarin	487	300	787	4	8.9	
Punjabi	124	1	125	1	2.0	
Spanish	189	0	189	1	1.5	
Total	1,199	301	1,500	10	16.4	4,799



Five digital media projects received funding in 2011–2012, representing 20% of funding, the highest proportion of all CMF funding programs.

Financing Sources

Broadcasters were the majority financiers in diverse language television projects at 38%, with the CMF providing 30% of television and 38% of digital media financing. Provincial governments were the other major partner in television at 22% and in digital media at 32%.

Diverse Language: Production Financing

	Television		Digital Media	
	\$K	%	\$K	%
CMF	1,199	30	301	38
Broadcasters	1,504	38	81	10
Provincial Governments	894	22	249	32
Federal Government	390	10	0	0
Private Funds	10	0	0	0
Producers	17	0	154	20
Foreign	0	0	0	0
Distributors	0	0	0	0
Other	0	0	0	0
Total	4,014	100	785	100

Development

The Canada Media Fund (CMF) supports the development and pre-development of Canadian content mainly through its Development Program. This program is part of the CMF's Convergent Stream; thus, projects funded through this program must include content to be developed for distribution on at least two platforms, one of which must be television and the other, digital media. Development funds have been earmarked in other Convergent Stream programs as well.

For English-language projects, funding from this program is allocated through broadcaster envelopes, while for French-language, funding is allocated according to a selective process, using an evaluation grid.

In 2011–2012, the CMF contributed \$10.8 M to 277 convergent development projects. Total French and English development funding to TV was higher than the five-year average in each genre, with the exception of documentary. English-language projects received \$7.1 M, over 74% of which was spent on drama projects. French-language projects received \$3.4 M, of which more than 45% was spent on drama projects and 41% on documentary projects.

Digital media components received 3% of total funding, a significant decrease from the 6% committed in 2010–2011. In a change from 2010–2011, French-language digital media components received a more equal amount of funding compared to English-language digital media components. The highest amount of funding to any genre and language category went to English-language television drama. French-language documentary received the most digital media funding.

Development Funding

	2010–2011					2011–2012					5-year average
	\$K Funding			# of convergent Projects	\$K Budgets	\$K Funding			# of convergent Projects	\$K Budgets	\$K Funding
	TV	DM	Total			TV	DM	Total			
Drama	5,228	117	5,345	108	10,829	5,328	63	5,390	96	3,746	4,577
Children's & Youth	927	16	943	31	1,960	1,024	42	1,067	33	702	678
Documentary	506	34	540	41	1,134	622	26	648	42	2,673	777
Variety & Performing Arts	201	2	203	3	434	145	5	150	3	154	117
English Development Envelopes	6,862	169	7,031	183	14,357	7,119	136	7,255	174	7,274	6,149
Drama	1,711	107	1,818	36	4,438	1,590	28	1,618	20	11,255	1,450
Children's & Youth	245	58	303	10	514	381	28	409	14	2,357	237
Documentary	1,316	330	1,646	61	3,031	1,358	112	1,470	67	1,566	1,384
Variety & Performing Arts	0	0	0	0	0	65	9	74	2	250	48
French Total	3,272	495	3,767	107	7,983	3,394	177	3,571	103	15,429	3,119
Total	10,134	664	10,798	290	22,340	10,513	313	10,826	277	22,703	9,268

French Development Funding includes the French Selective, the Francophone Minority, and the French Regional Program

Versioning Program

The Canada Media Fund's (CMF) Versioning Program is designed to expand the accessibility of CMF-funded projects to other audiences by adding voice-overs and/or subtitles to projects. Versioning increases revenue potential in other markets when Canadian projects gain further national and international sales. Projects receive funding on a first-come, first-served basis.

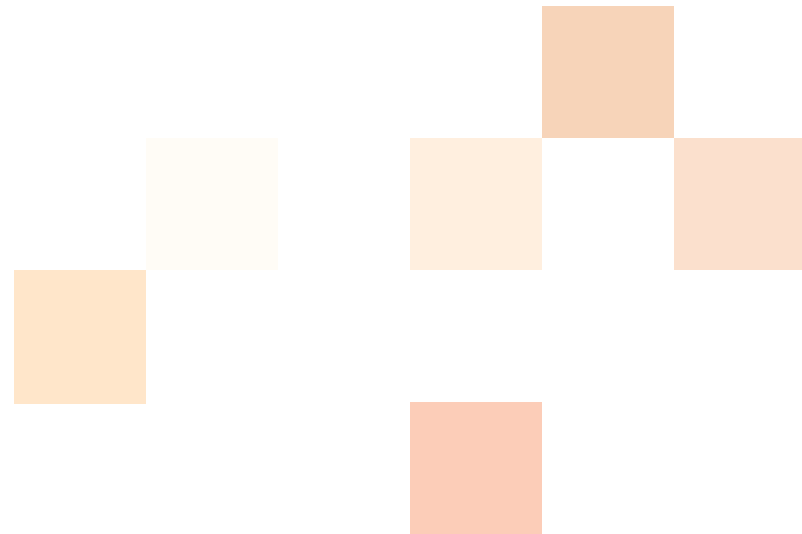
In 2011–2012 the CMF's \$1.5 M Versioning Program was almost fully subscribed, supporting 25 projects, a significant increase from 15 in 2010–2011. The majority of projects (19/25) were initially produced in the English-language and half of the projects (12/25) were from the children's and youth genre. The program funded 7 documentary projects (including one documentary digital media project) compared to one in 2010–2011. Of the television projects, there was one one-off, one mini-series and three MOWs, while the rest of the projects were series. One variety and performing arts project was versioned into Italian.

By Genre	2010–2011				2011–2012			
	#	\$K Funding	% Share of Funding	Hours	#	\$K Funding	% Share of Funding	Hours
Children's & Youth	9	1,132	78	86	12	927	62	96
Drama	4	235	16	13	5	363	24	32
Documentary	1	78	5	11	7	200	13	25
VAPA	1	4	0	1	1	9	1	2
Total	15	1,449	100	111	25	1,499	100	155

By Original Project Language	2010–2011				2011–2012			
	#	\$K Funding	% Share of Funding	Hours	#	\$K Funding	% Share of Funding	Hours
English	11	1,347	93	98	19	1,325	88	132
French	4	102	7	13	6	174	12	23
Total	15	1,449	100	111	25	1,499	100	155

Regional

By providing a number of incentives in its Convergent Stream programs, the Canada Media Fund (CMF) strives to encourage productions from outside Canada's main production centres of Toronto and Montréal. In 2011–2012, the share of funding to English-language regional production was 31%, still significantly below the prior 5-year average but also reflecting a \$6.6 M year-over-year increase in English regional funding.



Regional Funding Production

2011–2012		BC	YT	NT	AB	SK	MB	Toronto	ON	NU	Montreal	QC	NB	NL	NS	PE	Total
English	\$M	29.0	0.0	0.0	7.8	3.0	7.4	131.6	1.0	0.0	10.0	0.0	0.3	6.7	7.3	0.0	204.1
	%	14	0	0	4	1	4	64	1	0	5	0	0	3	4	0	100
French	\$M	0.8	0.0	0.0	0.0	0.0	1.3	0.1	5.6	0.0	83.3	4.9	3.7	0.0	0.0	0.0	99.7
	%	1	0	0	0	0	1	0	6	0	83	5	4	0	0	0	100
Total	\$M	29.8	0.0	0.0	7.8	3.0	8.7	131.7	6.6	0.0	93.3	4.9	4.0	6.7	7.3	0.0	303.8
	%	10	0	0	3	1	3	43	2	0	31	2	1	2	2	0.0	100

Regional by Program – % of funding to regional convergent productions

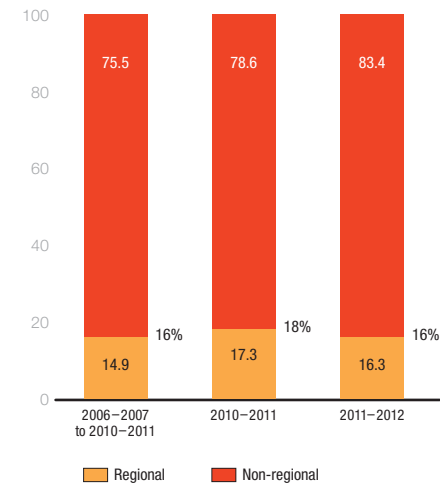
	English	French
Performance Envelope	87	62
English Production Incentive	12	31
English POV	1	7
Northern Production Incentive	0	0
Convergent Digital Media Incentive	0	0
Total	100	100

French regional production funding (outside Toronto and Montréal) has dropped to 16% from 18% in 2010–2011, equivalent to the prior five-year average. Francophone production outside Quebec received over 11% of French-language funding, while Quebec production excluding Montréal received 5% of funding.

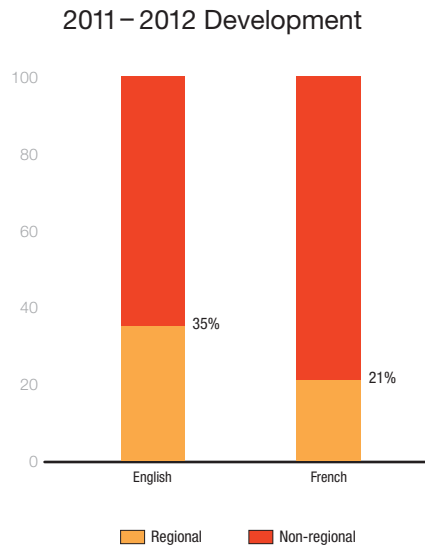
Regional Funding Production (\$M)
English



Regional Funding Production (\$M)
French



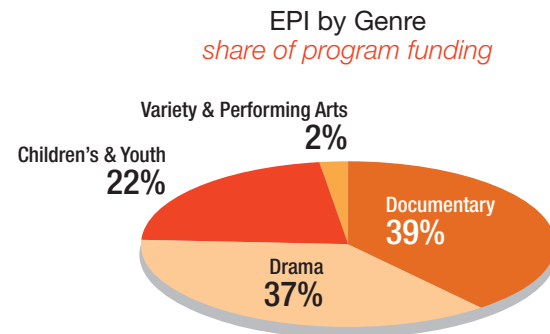
One-third of development funding was spent in the regions excluding Toronto and Montréal, with regional spending accounting for 35% of English and 21% of French-language development.



English Production Incentive Program

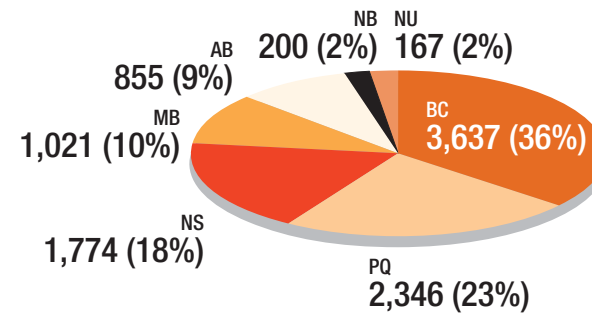
The English Production Incentive (EPI) provides additional funding support to producers in areas of Canada where English-language production volumes have declined more than 20% below their five-year historical average. The program provides 10% of project budgets to a maximum of \$1.0 M. This program is part of the CMF’s Convergent Stream; thus, projects funded through this stream must include content to be produced for distribution on at least two platforms, one of which must be television and the other, digital media. Funding from this program is allocated on a first-come, first-served basis within each eligible area.

In 2011–2012, the entire \$10.0 M program allocation was spent under a new process that divided funding by province instead of by five previously defined areas of the country. EPI funding contributed to 58 projects, triggering \$118 M in production budgets and 208 hours of television. Documentaries received the largest portion of 2011–2012 program funding at 39%.



Whereas 2010–2011 saw \$10.0 M split between British Columbia and Quebec, 2011–2012 saw smaller shares to more provinces. British Columbia received the largest share at 36%, Quebec took a 23% share, Nova Scotia 18%, with 10% each to Manitoba and Alberta. The remaining 4% of EPI funding was split between New Brunswick and Nunavut. Nunavut projects receiving EPI also received funds from the Aboriginal program so are not included in English totals.

EPI by Province
\$K (share of program funding)



China Heavyweight

International Co-productions

The Canada Media Fund (CMF) supports international treaty co-productions through both its Convergent and Experimental streams. In 2011–2012, international treaty co-productions represented a small portion of CMF funded projects, just over 6% of all convergent funding. There were no co-productions funded in the Experimental stream in 2011–2012.

At a total of \$19.0 M, the CMF committed more than double the funding for international treaty co-productions in the last fiscal year than in 2010–2011 (\$9.1 M), although the number of projects was consistent at 23. This remained below the previous five-year

average of \$26.4 M. The increase in funding was due to a handful of big-budget series led by *Combat Hospital* and *The Borgias*.

The majority of co-productions were with the United Kingdom (8) and France (10), as has been the trend in recent years. France re-established itself as the top co-producing country, after a decline in 2010–2011 dropped it to second. As it did last year, Singapore had two projects funded, with Ireland, Hungary, Romania and China each co-producing 1 project each. There were no co-productions with either Germany or Australia again this year, despite consistent partnerships with CMF-funded producers in the past.

Convergent	2010–2011			2011–2012			Past 5-year average	
	\$M	# of Convergent Projects	TV Hours	\$M	# of Convergent Projects	TV Hours	\$M	TV Hours
Majority Treaty co-pros	4.7	9	52	14.6	11	72		
Majority Share % of Total	1.6	2.0	2.1	4.7	2.2	2.6		
Minority Treaty co-pros	4.4	14	47	4.4	12	50		
Minority Share % of Total	1.5	3.1	1.9	1.4	2.4	1.8		
All Treaty co-pros	9.1	23	99	19.0	23	121	12.1	132
All Treaty co-pros % of Total	3	5	4	6	5	4	4	6
Total Convergent projects	288.3	452	2,491	312.5	509	2,801	271.5	2,316



Frisson des collines

Experimental	2010–2011		2011–2012	
	\$M	#	\$M	#
Majority international co-pros	1.2	2	0.0	0
Majority Share % of Total	5	5		
Minority international co-pros	0.0	0	0.0	0
Minority Share % of Total				
Total Experimental projects	21.3	42	23.4	45

# of Projects	2010–2011	2011–2012
France	6	10
United Kingdom	12	8
Singapore	2	2
China		1
Hungary	1	1
Ireland	1	1
Romania		1
Belgium	1	
Brazil	1	
Total	23	23

Management Discussion and Analysis

The review of the Corporation's financial position and operating results should be read in conjunction with the audited financial statements on the following pages. The results for 2011–2012 cover the period from April 1, 2011 to March 31, 2012 while the comparative numbers are for the period from April 1, 2010 to March 31, 2011.

Results of Operations

Revenue

The Corporation's revenue includes amounts from the broadcasting distribution undertakings (BDUs), the federal government through Canadian Heritage, recoveries on production investments, and interest. Total revenue increased 1.6% in the fiscal year, from \$359.7 M in 2010–2011 to \$365.4 M in 2011–2012.

Contributions from BDUs increased 1.9% or \$4.0 M in the fiscal year, from \$214.2 M in 2010–2011 to \$218.2 M in 2011–2012. As mandated by the CRTC, BDU contributions to the CMF are a function of BDU revenue from broadcast activities. As that revenue increases so do BDU contributions to the CMF.

The federal government funding of \$134.1 M in 2011–2012 was consistent with 2010–2011.

Recoveries on production investments increased by 8.0% or \$0.8 M in the fiscal year, from \$9.5 M in 2010–2011 to \$10.3 M in 2011–2012. Recoveries on production investments include repayment of development advances and recoupment of equity investments in CMF-funded programs.

Revenue from interest increased by 54.6% or \$1.0 M in the fiscal year, from \$1.8 M in 2010–2011 to \$2.8 M in 2011–2012. Interest revenue increased due to a \$0.5 M fair value adjustment related to the long-term investment; a higher short-term investment balance and a slightly higher interest rate.

Expenses

Total expenses increased 5.8% or \$20.5 M in the fiscal year, from \$351.8 M in 2010–2011 to \$372.3 M in 2011–2012. Program commitments represent 95.4% of total expenses in the fiscal year, an increase from 95.1% of total expenses in 2010–2011. The balance of the total expenses, or 4.6%, includes industry partnerships, general and administrative, program administration, and amortization.

Under the terms of the Contribution Agreement with Canadian Heritage, CMF's total administrative expenses (excluding industry partnerships) are capped at 6% of total revenue. In the fiscal year, the total administrative expenses were \$16.0 M or 4.3% of total revenue, compared to 4.6% in 2010–2011.

Program Commitments

Total program commitments increased by 6.2% or \$20.8 M in the fiscal year, from \$334.5 M in 2010–2011 to \$355.3 M in 2011–2012. The CMF provides financial contributions to Canadian producers through two program streams: Convergent and Experimental. The Convergent Stream program commitments increased by \$16.4 million, from \$310.4 M in 2010–2011 to \$326.8 M in 2011–2012. The Experimental Stream program commitments increased by \$6.0 million, from \$26.9 M in 2010–2011 to \$32.9 M in 2011–2012. Adjustments to prior years commitments of \$4.4 M were also reflected in the fiscal year.

The financial contributions can be made in a variety of funding forms depending on the program stream, all of which are expensed in the fiscal year in which the CMF approves a commitment to the project. The payments to the producer are made over several years as the project is being completed.

Industry Partnerships

Industry partnerships increased by 42.1% or \$0.3 M in the fiscal year, from \$0.8 M in 2010–2011 to \$1.1 M in 2011–2012. The CMF partnership program in the fiscal year included additional digital media and international events as well as some increased support for television industry events.

General and Administrative Expenses

General and administrative expenses decreased by 14.0% or \$0.9 M in the fiscal year, a decrease from \$6.1 M in 2010–2011 to \$5.3 M in 2011–2012. The reduction in these expenses in the fiscal year was primarily due to the one-time savings in risk management category of about \$0.6 M and the deferral of some program related activities to 2012–2013.

Program Administration Expenses

The CMF outsources the file administration activities to Telefilm Canada through a services agreement. Total file administration expenses in the fiscal year increased \$0.2 M or 2.4%, from \$10.3 M in 2010–2011 to \$10.5 M in 2011–2012.

Cash Flow and Reserves

Monthly payments are received from the BDUs. The CMF invoices Canadian Heritage monthly in arrears based on payments to producers. Repayment of development advances are received throughout the year and the majority of recoupment is received twice a year.

The CMF invests any funds not required for operations. As stipulated in the Corporation's policy, investments are in low-risk short-term instruments, federal or provincial securities. The Corporation's investments are drawn on as required to fund contractual obligations.

The CMF maintains unrestricted and restricted reserves. The funds in the reserves are accumulated through the receipt of revenue in excess of budget, and underspending in expenses. Funds accumulated in reserves are used to support the following year's program budget. In 2011–2012, \$7.6 M was drawn from the unrestricted reserve.

At the end of the fiscal year, there was \$30.7 M in unrestricted reserves, and \$34.5 M in restricted reserves. At the end of 2010–2011, there was \$38.4 M in an unrestricted reserve and \$33.8 M in restricted reserves.

The restricted reserves at March 31, 2012 include \$9.9 M for the settlement of expenses in the event of a dissolution of the CMF and \$24.5 M to support the 2012–2013 program budget. The restricted reserves at March 31, 2011 included \$21.6 M to support the 2011–2012 program budget and \$2.2 M to support the extension of the 2010–2011 English POV program. These reserves were released during the fiscal year.

Forward Looking

The Corporation will enter into a Contribution Agreement with Canadian Heritage for 2012–2013 for the amount of \$134.1 million, which is consistent with the prior year's agreement. The Corporation anticipates total revenue of \$370.1 M and total expenses of \$394.6 million. The shortfall between total revenues and total expenses will be funded by an allocation from the restricted reserve of \$24.5 million.

The CMF program budget for 2012–2013 is \$375.0 M including \$339.0 M for the Convergent Stream and \$36.0 M for the Experimental Stream. Also included in total expenses are industry partnerships of \$1.2 million; general and administrative expenses of \$7.3 million; and program administration expenses of \$11.1 million. Total administrative expenses are expected to be \$18.4 million, or 5.0% of total revenue.

Industry partnerships are expected to increase by \$0.1 M the program going forward will support venture capital partnerships and more international events. The remaining increase in administrative expenses of \$2.0 M includes additional administrative staff and the annualization of compensation expenses for other mid-year hires, digital media measurement, risk management, and marketing and communications expenses deferred from the prior year. The increases in administrative expenses include additional program administrative expenses of \$0.6 million.

Management Statement of Responsibility

The Financial Statements of the Canada Media Fund (CMF) have been prepared by management and approved by the Board of Directors (Board). Management is responsible for the integrity and reliability of the Financial Statements and the financial information contained within the Annual Report.

The Financial Statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations. The Financial Statements include certain amounts based on management's judgments and best estimates where deemed appropriate. The significant accounting policies used are disclosed in Note 2 to the Financial Statements. The financial information presented throughout the Annual Report is consistent with the Financial Statements.

The CMF develops and maintains systems of internal control and supporting procedures. The systems of internal control are designed to provide reasonable assurance that assets are safeguarded; that transactions are properly authorized, recorded, and in accordance with the by-laws and financial policies of the CMF; and that there are no material misstatements in the Financial Statements or the financial information contained within the Annual Report.

The internal control framework includes a strong corporate governance structure, a risk management framework that identifies, monitors and reports on key risks facing the organization, code of conduct and conflict of interest procedures, and other policies, management authorities and procedures that guide decision-making.

The controls also include the establishment of an organizational structure that provides a division of responsibilities and accountability, the selection and training of qualified staff, and the communication of policies, management authorities and procedures throughout the organization. The systems of internal control are further supported by internal and external auditors who review and evaluate internal controls in accordance with their respective annual audit plans approved by the Audit Committee.

The Audit Committee assists the Board in discharging its responsibility to approve the annual Financial Statements. The Audit Committee, consisting of three independent directors, meets regularly with management and the internal and external auditors to discuss the scope and findings of audits and other work they may be requested to perform from time to time, to review financial information and to discuss the adequacy of internal controls. The Audit Committee reviews the annual Financial Statements and recommends them to the Board for approval.

The CMF's external auditors, KPMG LLP, have conducted an independent examination of the Financial Statements in accordance with Canadian generally accepted auditing standards, performing such tests and other procedures as they consider necessary to express an opinion in their Auditors' Report. The external auditors have full and unrestricted access to management and the Audit Committee to discuss any findings related to the audit of the Financial Statements.



Valerie Creighton
President and CEO



Sandra Collins
Vice-President,
Operations and CFO



Independent Auditor's Report

To the Board of Directors of Canada Media Fund

We have audited the accompanying financial statements of Canada Media Fund, which comprise the statements of financial position as at March 31, 2012, March 31, 2011 and April 1, 2010, the statements of operations, changes in net assets and cash flows for the years ended March 31, 2012 and March 31, 2011, and notes, comprising a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditors' Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk

assessments, we consider internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained in our audits is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of Canada Media Fund as at March 31, 2012, March 31, 2011 and April 1, 2010, and its results of operations and its cash flows for the years ended March 31, 2012 and March 31, 2011 in accordance with Canadian accounting standards for not-for-profit organizations.

A handwritten signature in black ink that reads "KPMG LLP" with a horizontal line underneath.

KPMG LLP

Chartered Accountants, Licensed Public Accountants
June 5, 2012 Toronto, Canada

Statement of Financial Position

(In thousands of dollars)

March 31, 2012, March 31, 2011 and April 1, 2010

	March 31, 2012	March 31, 2011	April 1, 2010
Assets			
Current assets:			
Cash and cash equivalents	\$ 2,378	\$ 9,509	\$ 6,031
Investments	218,712	215,612	185,495
Accounts receivable (note 3)	22,753	25,566	24,285
Due from Department of Canadian Heritage	1,148	1,124	4,049
Prepaid expenses	109	79	69
	245,100	251,890	219,929
Long-term investment (note 10)	2,490	2,038	2,040
Capital assets (note 4)	111	101	147
	\$ 247,701	\$ 254,029	\$ 222,116
Liabilities and Net Assets			
Current liabilities:			
Accounts payable and accrued liabilities (note 6)	\$ 3,454	\$ 4,188	\$ 3,296
Programming commitments payable	178,876	177,597	154,498
	182,330	181,785	157,794
Net assets:			
Invested in capital assets	111	101	147
Internally restricted net assets (note 5)	34,522	33,783	42,462
Unrestricted	30,738	38,360	21,713
	65,371	72,244	64,322
Commitments, guarantees and contingencies (note 9)			
	\$ 247,701	\$ 254,029	\$ 222,116

See accompanying notes to financial statements.

On behalf of the Board:


Chair


Chair, Audit Committee

Statement of Operations

(In thousands of dollars)

Years ended March 31, 2012 and 2011

	2012	2011
Revenue:		
Contributions from broadcasting distribution undertakings	\$ 218,241	\$ 214,227
Contributions from Department of Canadian Heritage (note 1)	134,146	134,146
Recoveries on production investments	10,265	9,502
Interest	2,779	1,797
	<hr/> 365,431	<hr/> 359,672
Expenses:		
Programming commitments	355,346	334,492
Industry partnerships	1,074	756
General and administrative	5,278	6,138
Program administration	10,548	10,304
Amortization	58	60
	<hr/> 372,304	<hr/> 351,750
Excess (deficiency) of revenue over expenses	\$ (6,873)	\$ 7,922

See accompanying notes to financial statements

Statement of Changes in Net Assets

(In thousands of dollars)

Years ended March 31, 2012 and 2011

	Invested in capital assets	Internally restricted (note 5)	Unrestricted	Total
2012				
Net assets, beginning of year	\$ 101	\$ 33,783	\$ 38,360	\$ 72,244
Deficiency of revenue over expenses	(58)	–	(6,815)	(6,873)
Investment in capital assets	68	–	(68)	–
Internally imposed restrictions (note 5)	–	739	(739)	–
Net assets, end of year	\$ 111	\$ 34,522	\$ 30,738	\$ 65,371

	Invested in capital assets	Internally restricted (note 5)	Unrestricted	Total
2011				
Net assets, beginning of year	\$ 147	\$ 42,462	\$ 21,713	\$ 64,322
Excess (deficiency) of revenue over expenses	(60)	–	7,982	7,922
Investment in capital assets	14	–	(14)	–
Internally imposed restrictions (note 5)	–	(8,679)	8,679	–
Net assets, end of year	\$ 101	\$ 33,783	\$ 38,360	\$ 72,244

See accompanying notes to financial statements.

Statement of Cash Flows

(In thousands of dollars)

Years ended March 31, 2012 and 2011

	2012	2011
Cash flows from (used in) operating activities:		
Excess (deficiency) of revenue over expenses	\$ (6,873)	\$ 7,922
Items not involving cash:		
Amortization	58	60
Gain on long-term investment as a result of fair value adjustment	(452)	–
Change in non-cash operating working capital:		
Accounts receivable	2,813	(1,281)
Due from Department of Canadian Heritage	(24)	2,925
Prepaid expenses	(30)	(10)
Accounts payable and accrued liabilities	(734)	892
Programming commitments payable	1,279	23,099
	(3,963)	33,607
Cash flows from (used in) investing activities:		
Repayment of long-term investment	–	2
Purchase of capital assets	(68)	(14)
Purchase of investments, net	(3,100)	(30,117)
	(3,168)	(30,129)
Increase (decrease) in cash and cash equivalents	(7,131)	3,478
Cash and cash equivalents, beginning of year	9,509	6,031
Cash and cash equivalents, end of year	\$ 2,378	\$ 9,509

See accompanying notes to financial statements.

Notes to Financial Statements

(In thousands of dollars)

Years ended March 31, 2012 and 2011

Canada Media Fund (“CMF”) is a non-profit organization under the Income Tax Act (Canada). The mandate of CMF is to support the creation of successful, innovative Canadian content and software applications for current and emerging digital platforms through financial support and industry research.

CMF is governed by a Board of Directors, which consists of seven directors, who are nominated by two member organizations: (i) the Canadian Coalition for Cultural Expression, representing Canada’s cable and satellite distributors, which nominates five directors, and (ii) the Government of Canada, through the Department of Canadian Heritage (the “Department”), which nominates two.

CMF delivers financial support to the Canadian television and digital media industries through two streams of funding. The Convergent Stream supports the creation of convergent television and digital media content for consumption by Canadians anytime, anywhere. The Experimental Stream encourages the development of innovative, interactive digital media content and software applications. File administration is contracted to CMF Program Administrator at Telefilm Canada (“Telefilm”).

On April 1, 2011, CMF early adopted accounting standards for not-for-profit organizations. These are the first financial statements prepared in accordance with accounting standards for not-for-profit organizations.

In accordance with transitional provisions in accounting standards for not-for-profit organizations, CMF has adopted the changes retrospectively, subject to certain exemptions allowed under these standards.

The transition date is April 1, 2010 and all comparative information has been presented by applying accounting standards for not-for-profit organizations.

There were no adjustments to net assets as at April 1, 2010 or excess of revenue over expenses for the year ended March 31, 2011 as a result of transition to accounting standards for not-for-profit organizations.

1. Operations:

These financial statements comprise the financial position and results of operations of CMF.

CMF received funding under a Contribution Agreement from the Department of \$134,146 for the fiscal year ended March 31, 2012 (2011—\$134,146).

CMF receives amounts from the broadcasting distribution undertakings (“BDUs”) which are mandated by the Canadian Radio-television and Telecommunications Commission (“CRTC”) to contribute up to 5% of annual gross revenue derived from broadcasting activities to the production of Canadian programming. Under their conditions of licence with the CRTC, BDUs are required to remit at least 80% of such contributions to CMF.

2. Significant accounting policies:

The financial statements have been prepared in accordance with accounting standards for not-for-profit organizations applied within the framework of the significant accounting policies summarized below:

(a) Revenue recognition:

CMF follows the deferral method of accounting for restricted contributions from the Department and unrestricted contributions from BDUs. Under the deferral method of accounting for contributions, restricted contributions related to expenses of future periods are deferred and recognized as revenue in the year in which the related expenses are incurred. Contributions from the Department are recognized as revenue in the year in which the related expenses are incurred and payable. Contributions from BDUs are recognized as revenue when received or receivable if the amount can be reasonably estimated and collection is reasonably assured.

Interest income is recognized when it is earned.

Recoveries on production investments are recorded as revenue in the year in which the amounts are received or receivable.

(b) Programming commitments:

Programming commitments represent CMF's financial contribution to production, development, marketing and versioning projects.

Forms of funding in the Convergent Stream include: licence fee top-up, equity investment, repayable advance and non-repayable contribution.

Forms of funding in the Experimental Stream include: recoupable investment, repayable advance and non-interest bearing loan.

All forms of funding are expensed in the year in which CMF determines that the financial contribution to the project is approved. Some forms of funding may be recovered in the case of equity investments, repayable advances, recoupable investments and loans if certain criteria in the funding agreements are met. As the likelihood of the project achieving those criteria is uncertain, and the actual amount and timing of recovery of these types of funding is not determinable, or may never be recovered, no amount is recorded in the financial statements of CMF until the criteria have been met and the amounts are known.

In certain instances, the actual amounts paid differ from the original commitment. Adjustments for these differences are recorded when determined. During the year, an aggregate of \$235 (2011–\$1,630) of adjustments relating to the licence fee top-ups and an aggregate of \$4,161 (2011 — \$1,359) of adjustments relating to the equity investments, recoupable investments and advances were recorded relating to prior years.

(c) Capital assets:

Capital assets of CMF are recorded at cost less accumulated amortization. Amortization is provided on a straight-line basis over the assets' estimated useful lives as follows:

Equipment	20%–30%
Office furniture and fixtures	20%
Leasehold improvements	Term of lease

Software costs are expensed as incurred.

(d) Cash and cash equivalents:

CMF's policy is to present bank balances under cash and cash equivalents.

(e) Financial investments:

Financial investments include Government of Canada treasury bills, Province of British Columbia promissory notes and term deposits with term to maturity of one year or less.

Long-term investment include asset-backed term notes (note 10).

CMF has irrevocably elected to carry all of its financial investments, including its long-term investment, at fair value.

(f) Financial instruments:

CMF initially measures its financial assets and financial liabilities at fair value. It subsequently measures all its financial assets and financial liabilities at amortized cost, except for investments and long-term investment that are measured at fair value. Changes in fair value are recognized in the statements of operations. Financial assets subsequently measured at amortized cost include accounts receivable and due from Department of Canadian Heritage. Financial liabilities subsequently measured at amortized cost include accounts payable and accrued liabilities and programming commitments payable.

Financial instruments measured at amortized cost are adjusted by financing fees and transaction costs. All other transaction costs are recognized in excess (deficiency) of revenue over expenses in the period incurred.

Financial assets are assessed for impairment on an annual basis at the end of the fiscal year if there are indicators of impairment. If there is an indicator of impairment, CMF determines if there is a significant adverse change in the expected amount or timing of future cash flows from the financial asset. If there is a significant adverse change in the expected cash flows, the carrying amount

of the financial asset is reduced to the highest of the present value of the expected cash flows, the amount that could be realized from selling the financial asset or the amount CMF expects to realize by exercising its right to any collateral. If events and circumstances reverse in a future period, an impairment loss will be reversed to the extent of the improvement.

(g) Allocation of general and administrative expenses:

CMF does not allocate expenses between functions on the statements of operations.

(h) Use of estimates:

The preparation of financial statements requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the year. The carrying value of the long-term investment is a significant item, which is subject to such estimates and assumptions.

3. Accounts receivable:

	March 31, 2012	March 31, 2011	April 1, 2010
Accounts receivable	\$ 22,768	\$ 25,590	\$ 24,303
Less allowance for doubtful accounts	15	24	18
	\$ 22,753	\$ 25,566	\$ 24,285

4. Capital assets:

March 31, 2012	Cost	Accumulated amortization	Net book value
Equipment	\$ 300	\$ 219	\$ 81
Office furniture and fixtures	15	10	5
Leasehold improvements	131	106	25
	\$ 446	\$ 335	\$ 111

March 31, 2011	Cost	Accumulated amortization	Net book value
Equipment	\$ 291	\$ 248	\$ 43
Office furniture and fixtures	15	7	8
Leasehold improvements	131	81	50
	\$ 437	\$ 336	\$ 101

April 1, 2010	Cost	Accumulated amortization	Net book value
Equipment	\$ 287	\$ 215	\$ 72
Office furniture and fixtures	16	5	11
Leasehold improvements	120	56	64
	\$ 423	\$ 276	\$ 147

5. Internally restricted net assets:

	Balance, March 31, 2011	Transfers	Balance, March 31, 2012
Settlement of CMF operational expenses in the event of dissolution of its operations	\$ 9,992	\$ –	\$ 9,992
English POV 2010–2011	2,191	(2,191)	–
Program funding 2011–2012	21,600	(21,600)	–
Program funding 2012–2013	–	24,530	24,530
	\$ 33,783	\$ 739	\$ 34,522

	Balance, March 31, 2010	Transfers	Balance, March 31, 2011
Settlement of CMF operational expenses in the event of dissolution of its operations	\$ 6,555	\$ 3,437	\$ 9,992
English POV 2010–2011	–	2,191	2,191
Program funding 2010–2011	35,907	(35,907)	–
Program funding 2011–2012	–	21,600	21,600
	\$ 42,462	\$ (8,679)	\$ 33,783

The Board of Directors has set aside amounts for specific purposes which are not available for other purposes without prior approval from the Board of Directors.

On March 7, 2012, the Board of Directors approved the transfer of \$24,530 (2011–on November 25, 2010–\$21,600) from unrestricted to restricted net assets to provide additional funding for programming commitments for fiscal 2012–2013 (2011–for fiscal 2011–2012).

On March 8, 2011, the Board of Directors approved the transfer of \$3,437 from unrestricted net assets to increase the amount set aside for the settlement of the CMF operational expenses in the event of dissolution of its operations to \$9,992 (April 1, 2010–\$6,555).

On March 8, 2011, the Board of Directors approved the transfer of \$2,191 from unrestricted to restricted net assets for the 2010–2011 English POV program extension.

6. Government remittances:

Included in accounts payable and accrued liabilities are government remittances payable of \$27 (March 31, 2011–\$19; April 1, 2010–\$13), which includes amounts payable for payroll related taxes.

7. Financial instruments and risk management:

CMF is exposed to various risks through its financial instruments. The following analysis presents CMF's exposure to significant risk at March 31, 2012:

(a) Liquidity risk:

Liquidity risk is the risk of being unable to meet cash requirements or fund obligations as they become due. CMF manages its liquidity risk by constantly monitoring forecasted and actual cash flows and financial liability maturities and by holding financial assets that can be readily converted into cash. All of CMF's investments, except for the long-term investment are considered to be readily realizable as they can be quickly liquidated at amounts close to their fair value. There has been no change to risk exposure from 2011.

(b) Credit risk:

Credit risk arises from the potential that a counterparty will fail to perform its obligations. CMF is exposed to credit risk with respect to accounts receivable. CMF assesses, on a continuous basis, accounts receivable on the basis of amounts it is virtually certain to receive.

(c) Interest rate risk:

Interest rate risk is the risk to CMF's earnings that arise from fluctuations in interest rates and the degree of volatility of these rates. CMF is exposed to interest rate risk and its effect on interest income. The risk is low since interest income is not a major component of total revenue.

Fixed income securities have yields varying from 0.73% to 1.10% (2010–0.97% to 1.18%) with maturity dates ranging from April 1, 2012 to December 14, 2012 (2011–April 14, 2011 to November 24, 2011). The value of fixed income securities will generally rise if interest rates fall and fall if interest rates rise. The value of the securities will vary with developments within the specific companies or governments which issue the securities. There has been no change to risk exposure from 2011.

8. Related party transactions and balances:

There were no programming commitments funded during the current and prior years to production companies who are related to CMF by virtue of their direct or indirect membership on CMF's Board of Directors.

9. Commitments, guarantees and contingencies:

CMF is committed to rental payments of \$1,536 for its leased premises expiring on March 31, 2017.

2013	\$	288
2014		303
2015		309
2016		315
2017		321

In relation to these leases, CMF has agreed to indemnify the landlord against all expenses, damages, actions, claims or liabilities arising from any default under the leases or from CMF's use or occupation of the leased premises.

CMF is committed to payments of \$10,952 for file administration services provided by Telefilm, in accordance with a services agreement expiring on March 31, 2013. As detailed in the services agreement, in the event of termination, CMF is committed to pay some additional expenses that will be incurred to wind down the provision of services by Telefilm.

CMF has indemnified its past, present and future directors, officers and employees ("Indemnified Persons") against expenses (including legal expenses), judgments and any amount actually or reasonably incurred by them in connection with any action, suit or proceeding in which the Indemnified Persons are sued as a result of their service, if they acted honestly and in good faith with a view to the best interests of CMF. The nature of the indemnity prevents CMF from reasonably estimating the maximum exposure. CMF has purchased directors' and officers' liability insurance with respect to this indemnification.

In its services agreement with Telefilm, CMF has indemnified Telefilm and its directors, officers, employees, agents and other representatives from and against any claims, demands, actions, judgments, damages, losses, liabilities, costs or expenses that they may suffer or incur relating to, or caused by, the proper performance by Telefilm of its services under the agreement, any breach by CMF of the agreement, injury to person or property attributable to the negligent acts or omissions or wilful misconduct of CMF, or any failure by CMF to comply with applicable laws relating to the services. A reciprocal indemnification has been provided to CMF by Telefilm in the services agreement. CMF has contract liability coverage for this indemnification in its commercial general liability insurance.

CMF is party to a legal action arising in the ordinary course of operations. While it is not feasible to predict the outcome of this action, it is the opinion of management that the action is without merit.

10. Long-term investment:

CMF holds asset-backed term notes ("ABTNs") that were received in exchange for third party asset-backed commercial paper that suffered a liquidity disruption in mid-August 2007 and were subsequently restructured in January 2009. The ABTNs had an original face value of \$4,000.

Since quoted market values of such investments have not been available, CMF determined the fair value of its investment using available information regarding the credit risk attributable to the underlying assets, relevant market interest rates, and the expected amount and timing of principal and interest payments.

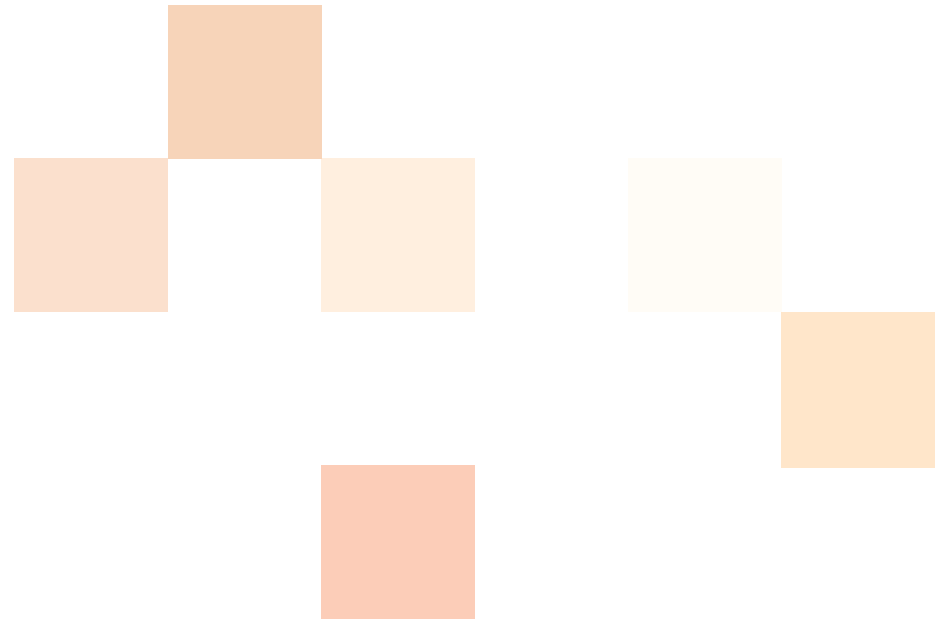
CMF used a probability weighted discounted cash flow approach to determine the portion of the fair value adjustment related to the expected risk and return profile of the ABTNs in comparison to market returns. Management's best estimate of the fair value of CMF's ABTNs as at March 31, 2012 was equal to \$2,490 (March 31, 2011–\$2,038; April 1, 2010–\$2,040). During the year, CMF received principal repayment of nil (2011–\$2). During the year, CMF received interest of \$34 (2011–\$16).

Notice

The Canada Media Fund 2011–2012 Annual Report is published to share important industry information with its stakeholders. The report includes detailed information on the results of CMF funding for the 2011–2012 fiscal year, from April 1, 2011 to March 31, 2012. The report also includes an analysis of Canadian audiences for the 2009–2010 broadcast year. References to awards, sales, and other forms of recognition feature productions that achieved these successes in 2011 or 2012 but may have been funded by the CMF prior to 2011–2012.

Statistics presented are as at the date of contracting with the CMF and are subject to change. As a result, a small number of funding agreements that were not yet signed at the time of publication of this report have been included within the data set. Figures in this document have been rounded. Shares depicted in data tables have been rounded to the nearest integer, hence, where a share of zero percent is indicated, activity less than 1% may have been present. Financing Sources are defined in the Appendix.

The CMF is committed to providing accurate, transparent, and timely information to its stakeholders. If you have any questions about the data in this report, please contact us.



Performance Envelope Calculations

The proportion of funding allocated to each performance envelope is determined by the performance of participating broadcasters against each other, within weighted factors. 2011–2012 performance envelope allocations, the calculations were based on the following six performance factors: audience success — total hours tuned, audience success — original first run, historic performance, regional production licensing, above-threshold licensing and digital media investment.

Audience success—total hours tuned

This factor was created to reward broadcasters with a proven track record of supporting CMF-funded projects that appeal to Canadian audiences. Whether this is the result of the calibre of the project that was triggered by the broadcaster, strong promotion and/or scheduling, the result is the same: Canadians spending more time viewing CMF-funded programming. Audience success—total hours tuned credit was based on total hours tuned to CMF-funded programs, for each broadcaster, commissioned or through acquisition, over the course of the 2009–2010 broadcast year. The calculation of 2011–2012 envelopes also represented the final year in which this performance factor included a limited number of programs of the type the CMF supports (known as CTF-ables). Total hours tuned were derived from BBM Canada audience measurements and included all persons aged 2+.

Audience success—original first run

This factor was created in response to a directive from the Department of Canadian Heritage (DCH) to place an emphasis on the support of original, first-run television programming in prime time. The audience success — original first run factor was intended to provide further incentive for broadcasters to commission original programming and air these programs in their prime time schedules. Credit derived from eligible telecasts was calculated using the same methodology as that used for audience success — total hours tuned.

Historic performance

The historic performance factor was intended to provide a measure of year-over-year funding stability for broadcasters and producers. Broadcasters earned historic performance credit based on the amount of CMF funding committed to projects to which they had contributed an eligible licence fee. Credit for the historic performance factor was determined on the basis of the following three fiscal years: 2007–2008, 2008–2009, and 2009–2010.

Regional production licensing

The regional production licensing factor rewards broadcasters who trigger projects outside the production centres of Toronto and Montréal, thus contributing towards one of the key CMF objectives, encouraging a diversity of voices from across the country. Broadcasters that licensed projects from the regions in 2010–2011 received credit in 2011–2012 performance envelope calculations.

Above-threshold licensing

The above-threshold licensing factor rewards broadcasters who contribute licence fees beyond the triggering thresholds established in the CMF Guidelines. Broadcasters licensing above the CMF Guidelines thresholds in 2010–2011 received credit in 2011–2012 performance envelope calculations.

Digital Media Investment

The digital media investment performance factor aims to encourage broadcasters to support “rich and substantial” (as defined in the Guidelines) digital media components to augment their television properties. Credit in the digital media investment factor in 2011–2012 performance envelope calculations was based on the combination of a broadcaster’s eligible cash and CMF contributions to 2010–2011 CMF-funded digital media components.

French Documentary

The French documentary allocation was split between one-offs and series for calculation purposes, to differentiate between the two formats, and to encourage broadcasters to continue commissioning one-off documentaries. Despite this extra step in the process, broadcasters that participated in this genre received a single, unified documentary envelope comprised of the amounts earned from these two program formats.

Factor Weights – %

2011-2012	Audience Success-Total Hours Tuned	Audience Success-Original First Run	Historic Performance	Regional Production Licensing	Above-threshold Licensing	Digital Media Investment	Total
ENGLISH (Drama & Variety / Per. Arts)	40	15	15	20	5	5	100
ENGLISH (Children's / Youth & Documentary)	55	0	15	20	5	5	100
FRENCH (Drama & Variety / Per. Arts)	35	15	25	10	10	5	100
FRENCH (Children's / Youth & Documentary)	50	0	25	10	10	5	100

Factor Weights – %

2010-2011	Audience Success	Historic Access	Regional Production Licensing	Above-threshold Licensing	Total
ENGLISH	40	30	20	10	100
FRENCH	30	45	10	15	100

Audience Data Sources 2012

Introduction

The CMF has developed a method of tracking the performance of all programs funded by the CMF since its inception and captured within the BBM databases. This methodology has been executed through the use of title matching algorithms developed by the CMF in conjunction with MediaStats and the independent consulting firm Figurs. While the information generated from this process is not yet available as a syndicated database to BBM subscribers, it is available in the form of aggregated data outlined in the CMF Annual Report.

Data Source

Data for the 2010–2011 broadcast year, as well as the historical data from 2006–2007 through to 2009–2010 broadcast years, was sourced from BBM data measurement systems.

Metrics

The audience data upon which these charts were based have been derived from the 2010–2011 broadcast year (Weeks 1–52, August 30, 2010 to August 28, 2011), Total Canada, Persons 2+, average minute audiences (000) converted to total hours. The analysis used program-level data in order to calculate viewing levels by country of origin and genre.

Full Day

Full day is the equivalent of Monday to Sunday, from 2 a.m. to 1:59 a.m.

Peak Viewing Hours

In all aspects of this report, peak viewing was based on viewing to programs with start times falling between 7 p.m. and 10:59 p.m., and end times falling between 7 p.m. and 11 p.m.

Definition of CMF-Funded Programming

Viewing to CMF-funded programming was based on viewing to English-language stations or French-language stations. These results take into account any project to which the CMF (and formerly CTF) contributed financing since the inception of the Fund. It is important to note that BBM does not currently identify individual telecasts by cycle number. It is therefore impossible to delineate which specific airing of a project may or may not have been funded. Due to these limitations in the BBM dataset, CMF-funded projects for the purpose of this analysis included all cycles/years for projects financed by the CMF, even if only select cycles/years of the project were funded.

Data Universe

English

For all charts provided, audience data to English-language television was based on the cumulative audiences of the following broadcasters:

A&E	diy network	M (TMN1)	Sportsnet Pacific
Accessible	Dusk	M Excess (TMN3)	Sportsnet West
Action	E!	M Fest (TMN5)	SportsnetOne
Animal Planet*	ESPN Classic Canada*	M Fun (TMN4)	Sun News
APTN	Family	Metro14	SUN TV Ontario (CKXT)
BBC Canada	Food Network	Morepix	Teletoon (English)
BNN Business News Network	Fox News US	Movie Central	Teletoon Retro (English)
Bravo!	G4	MovieTime	TLC
CBC News Network	Global BC (CHAN / CHBC)	Mpix	Travel & Escape*
CBC Total	Global Calgary (CICT / CISA)	MTV	Treehouse
CHCH	Global Ontario (CIII)	MTV2	TSN
CHEK	Global Quebec (CKMI)	MuchMore	TSN2
Citytv Calgary (CKAL)	Global Reality Channel	MuchMusic	TVO
Citytv Ontario (CITY)	Global Total	Mystery	Tvtropolis
Citytv Total	HBO Canada	National Geographic	Vision
Citytv Vancouver (CKVU)	HGTV	NHL Network*	W Network
CMT	History	Nickelodeon	WCAX
CNN	IFC	OLN	WCFE
Comedy	Investigation Discovery*	OMNI 1 Ontario (CFMT)	WCVB
Cosmo TV	Joy TV 10 BC (CHNU)	OMNI 2 Ontario (CJMT)	Weather Network*
CP24 Ontario	KAYU	OMNI BC (CHNM)	WETK
CPAC	KCTS	OMNI Calgary (CJCO)	WFFF
CTV News Channel	KHQ	OWN	WGRZ
CTV Total	KING	Peachtree TV	WIVB
CTV Two (Alberta)	Knowledge BC (CKNO)	Score	WKBW
CTV Two Total	KOMO	Showcase Diva	WNED
Deja View	KREM	Showcase	WPTZ
Discovery Channel	KSPS	Slice	WUTV
Discovery Science*	KSTW	Space	WVNY
Discovery World HD*	KVOS	Sportsnet East	
Disney Junior Eng	KXLY	Sportsnet National	

* indicates broadcaster did not submit specific program/episode lineup to BBM despite being present in program-level analyses on BBM Analytics/Nielsen software.

The above broadcasters have provided their weekly program schedules to BBM and BBM has reported these broadcasters' viewing audiences by program for Total Canada during the 2010–2011 broadcast year. The aggregate viewing across Canada to the above list of stations represented 93.36% of all viewing to English stations reported by BBM.

For charts where audience data was depicted for CMF-funded programs only, audience data for the following broadcasters were also included:

Animal Planet	iChannel
BiteTV	Investigation Discovery
Bold	Oasis HD
BookTV	One
Discovery Science	RadX
Discovery World HD	SCN
Documentary	Treasure HD
EQ HD	Twist

Owing to the fact that not all broadcasters in Canada are reported in BBM's audience databases at the program level, audiences watching CMF-funded programming via the above 16 English broadcasters were derived by manually inputting appropriate airdates, start times and durations into BBM audience software. This information was provided by each broadcaster for the purposes of calculating the audience success component of their 2012–2013 PEs. The information provided was for CMF-funded programming only and therefore did not include viewing to non-CMF funded programming. For this reason, viewing to these broadcasters was excluded from the overall viewing analysis provided.

Combined, the above two lists of English-language broadcasters (reporting on either program-level or time-period only) represented 93.40% of all Total Canada English viewing in 2010–2011, as defined by BBM.

French

For all charts provided, audience data to French-language television was based on the cumulative audiences of the following broadcasters:

Addik	RIS
Argent	Séries+
ARTV	SRC
Canal D	Super Écran 1
Canal Vie	Super Écran 2
Casa	Super Écran 3
Cinépop	Super Écran 4
Disney Junior French	Télétoon (French)
Évasion	TQ
Historia	TV5
LCN	TVA
Météomedia	V
Mlle	VRAK
MusiMax	Yoopla
MusiquePlus	Z-télé
Prise 2	Zeste
RDI	
RDS	

The above broadcasters have provided their weekly program schedules to BBM and BBM has reported these broadcasters' viewing audiences by program for Total Canada during the 2010–2011 broadcast year. The aggregate viewing across Canada to the above stations represented 99.43% of all viewing to French language stations reported by BBM. For charts where audience data was depicted for CMF-funded programs only, audience data for the following broadcasters were also included:

- ❑ APTN-French envelope list/chart
- ❑ TFO list/chart

Combined, the above two lists of French-language broadcasters represented 99.46% of all Total Canada French-language viewing in 2010–2011, as defined by BBM.

APTN is a unique broadcaster in that it airs both English and French as well as Aboriginal language programming throughout the course of its broadcast day. The language of program transmission is not necessarily identifiable in BBM databases.

For the purposes of this report, the CMF has categorized APTN as an English broadcaster. By taking the information provided by APTN for the purposes of calculating the audience success component of its 2012–2013 Performance Envelopes separately for English- and French- language programs, the CMF has manually adjusted the data to account for French-language CMF programs aired on this broadcaster.

What's Missing?

While the CMF audience analysis is based on a relatively complete viewing universe in the French market (99.54% as above), the viewing universe for the English market is slightly understated (93.4% as above).

The missing components include:

- ❑ viewing to Canadian stations/networks not reported at the program level in BBM audience databases. This would include some digital networks;
- ❑ viewing to Canadian independent small market stations not captured in BBM metered data systems, and viewing to non-network programming on stations affiliated with a conventional network (i.e. regional pre-emptions, specials, etc.); and
- ❑ viewing to some smaller-market U.S. and specialty channels.

Country of Origin and Genres

For CMF-funded programming:

- ❑ Country of origin, in all cases, was considered to be Canadian (regardless of whether it was a treaty co-production or not).
- ❑ Genre was children's and youth, documentary, drama, or variety & performing arts, depending upon the CMF eligibility requirements the program was funded under.

For all other programming:

Country of origin and genres were based on those provided via BBM audience databases through the CMF Country of Origin and Genre Initiative, funded exclusively by the CMF and administered by Mediastats with participation from the CRTC, BBM, and many broadcasters.

It is important to note that genre codes provided in BBM audience databases adhere to CRTC genre definitions, and do not perfectly align with CMF genre definitions. For the purposes of this report, the following applies:

- ❑ The children's and youth category* is comprised of the following genres as per CRTC classification:
 - *5A Formal Education And Pre-School*
 - *7A Ongoing Drama Series*
 - *7B Ongoing Comedy Series*
 - *7C Specials Minis MOWS*
 - *7E Animation*
 - *7F Sketch Comedy/Comedy Other*
 - *7G Other Drama*

*For further clarification, see "Determination of Children's & Youth Programming."

- ❑ The Documentary category is comprised of the following genres as per CRTC classification:
 - *2A Analysis and Interpretation*
 - *2B Long-Form Documentary*

- ❑ The Drama category* is comprised of the following genres as per CRTC classification:
 - *7A Ongoing Drama Series*
 - *7B Ongoing Comedy Series*
 - *7C Specials Minis MOWS*
 - *7E Animation*
 - *7F Sketch Comedy/Comedy Other*
 - *7G Other Drama*

*For further clarification, see "Determination of Children's & Youth Programming."

- ❑ The Variety & Performing Arts category is comprised of the following genres as per CRTC classification:
 - *9 Variety*
 - *8A Music & Dance*

Determination of Children's & Youth Programming

With the exception of the CRTC genre "5A Formal Education & Pre-School," there are no obvious genre designations for children's and youth programming. Yet, clearly, many programs are produced and broadcast in this country with the intent of targeting and reaching young audiences. For the purposes of this report, all programming in the following genres, were categorized as either drama or children's and youth depending on the actual average demographic composition of programs falling in these genres.

- *7A Ongoing Drama Series*
- *7B Ongoing Comedy Series*
- *7C Specials Minis MOWS*
- *7E Animation*
- *7F Sketch Comedy/Comedy Other*
- *7G Other Drama*

If more than 50% of the average audience (i.e., all telecasts averaged together) for any program falling in the above CRTC genres was aged 2–17, the program was categorized as children's and youth. If more than 50% of the average audience for a program was aged 18+, it was categorized as drama.

All other CRTC genres were considered to be "Other."

Financing Sources: Definitions

CMF

This category represented production funding committed to projects by the CMF.

Broadcasters

This category included contributions from all broadcaster types. The forms of broadcaster financial participation were licence fees, in cash or in the form of services provided that were used to purchase traditional television broadcast or non-traditional rights (merchandising and Internet broadcasting were examples of non-traditional rights), and equity investment. Digital media projects had licences for digital distribution.

- ❑ **Conventional**—broadcasters that were defined as conventional by the CRTC.
- ❑ **Educational**—broadcasters that were defined as educational by the CRTC, which comprised Knowledge Network, Télé-Québec, TFO, TVO.
- ❑ **CBC/Radio-Canada**—English or French Canadian Broadcasting Corporation television broadcasting services and affiliates, whether conventional or specialty.
- ❑ **Specialty & Pay**—broadcasters that were defined as specialty or pay-television by the CRTC.

Federal Government

This category included all federal government funding, for example: funding from tax credits, the Canadian International Development Agency, or the Canada Council for the Arts. Any Telefilm Canada funding was also included here.

Provincial Governments

This category included provincial government funding, for example: tax credits and grants from cultural agencies and ministry departments.

Distributors

This category included pre-sales and distribution advances from Canadian distributors. Distribution companies that were unrelated to the production applicant as well as those that are related distribution arms were included in these statistics.

Foreign

This category included financing from foreign entities of any type, including broadcasters and distributors. For treaty co-productions, only financing for the Canadian part of the budget, as defined by the CMF, was included.

Producers

All production company participation was represented in this category (except for distribution advances from related distribution arms). This included equity investment, deferrals, services rendered in kind, or loans. The participants were not limited to the applicant company and could have been a related party, a supplier, or any creative personnel.

Private Funds

This category included the independent television and digital media funds set up to fulfill CRTC requirements. Their participation included grants or equity investments. Other cultural agencies or charitable organizations were included in the Other Canadian category.

Interim Financiers

This category included private entities that provided interim financing.

Internet Portal

Distribution sites licensing digital media content, e.g., Sympatico.ca.

Other Canadian

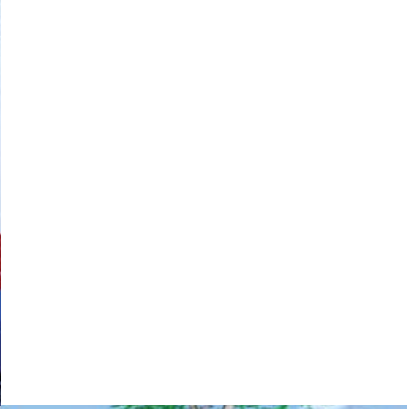
This category included any type of financing that did not fit into the above-mentioned categories. Charitable foundations made up the majority of these financiers.

Funding Lists

Funding results lists indicate approved and contracted applications for all convergent and experimental stream programs. The list reflects the final 2011–2012 results.

Approved applications are shown below, organized by language, genre, and medium of production with summary totals. Each broadcaster's PE contribution amount for a project is shown as well as the total PE funding committed. Other broadcasters may have co-licensed the production without contributing CMF funding and would not be shown here.

Approved applications are shown with the title of the convergent project, the applicant production company, region of production, project component viewing platform, the second platform meeting the convergence criteria, the content type of the digital media component, the program providing funding to the component, and the amount committed from each PE (there can be more than one) or program. If the digital media component is receiving no funding from the CMF, it will not appear on this list. For inter-provincial co-productions, the region of control reflects the residence of the majority co-producer and the location of principal photography. Projects originating in previous years and receiving additional funding in 2011–2012 are not convergent projects. These projects show "n.a." under the second platform information.



Experimental Stream (2011–2012)

Funding Results: 2011–2012

The Experimental Stream had two rounds of applications in 2011–2012. Approved applications for the Experimental Stream as of March 31, 2012 are listed below.

Approved applications are shown with the applicant production company, the title of the project, the type of project, the platform of the project, the language of the project, region of production, and the amount committed. For inter-provincial co-productions, the region of control reflects the residence of the majority co-producer.

Production

Applicant(s)	Project Title	Project Type	Platform	Language	Region	Funding \$
Apptui Inc.	Apptui	Application Software	Web	EN	TO	995,000
	Computers surround us. We see their displays everywhere—from digital signs in a mall to the movie theatre's projection system to an airport's video wall and a stadium jumbo screen. Yet, outside of your personal computer, you can't access them and we think that should change. Imagine if your smart phone or tablet could reach these computer screens and do things useful like change the display or select the current content you want. Fun things like playing a game on them before a show. Valuable things like getting directions and a coupon for your destination. With Apptui you can. Whether you use your smart phone to engage a digital sign, or your iPad to control your PC, Apptui easily and seamlessly unlocks a world of interaction between them. Think of it as a personal portable interface to the technology around you.					
Arcana Studio Inc.	PanelPose	Application	Tablet	EN	BC	200,000
	With PanelPose, a proprietary image-making application, users can write and direct their own stories that can be shared with friends through social media outlets. Combining seven years of comic book publishing with four years of animation production, Arcana has developed a revolutionary method of creating graphic novels and storyboards through computer generated models.					
Artfox Inc.	Artfox 2.0, cartographie sociale	Interactive Content	Web	BL	MTL	367,657
	Artfox 2.0 is a social network that enables people working in the arts, culture and entertainment community to share their online résumés as well as post job openings. Artfox 2.0 looks to bring together a large group of Canadian, American and international professionals. Résumés are created using information provided on projects members are currently involved in—or have previously worked on—to best highlight their skills and abilities as well as show the path they've taken in this ever-changing and constantly-evolving industry.					
Atatomic Inc.	Rocketr Mobile Apps	Application	Web	EN	TO	784,599
	Rocketr is an app for social note-taking. It blends the simplicity of the notepad with the power of conversation to create an environment conducive to idea development. Rocketr encourages people to collaborate around an idea by letting them capture thoughts quickly—in any form of note—and circulate them in groups. This incubation and collision of thought creates the right conditions for better ideas.					
Big Blue Bubble Incorporated	Songster Island	Game	Smartphone	BL	ON	395,779
	Songster Island is a revolutionary world-building game for the iPhone and Android platforms where the player creates little islands of monsters, takes care of them, breeds them and most importantly listens to them sing! Each monster will have its own voice and part in the music. When the player either buys or breeds a new monster, they can place them on the island and they start singing along with the other ones. Depending on which monsters the player places on the island, the music will sound different, creating a completely unique experience for each play. With tons of cool extra features like exporting your music and sending it to a friend or getting the monsters to dance to any mp3 on your smartphone, Songster Island is sure to inspire the next generation of gaming.					

Applicant(s)	Project Title	Project Type	Platform	Language	Region	Funding \$
Capybara Games Inc.	THORN	Game	Handheld console	BL	TO	975,000
	THORN is a new style of action-hybrid game. With its unique twist on action & surprisingly flexible controls, THORN is destined for multiple platforms.					
Cirrus Communications Inc. / Radio-Canada	Émilie	Interactive Content	Web	FR	MTL	897,650
	At the heart of the Émilie experience are interactive videos in which characters call us on our cell phones and we can text them back, voicemail systems that provide original sound content and the option of watching the story in multi-screen mode on a portable device. Events and print and web content will continue until a film premieres.					
Compu Global Hyper Mega Corporation	World Explorer for MineCraft – Asset Rendering Engine	Application Software	Smartphone	BL	AB	386,535
	World Explorer Asset Rendering Engine is an automated 3D model creation system for the players of Minecraft. By using this technology users can “scan in” sketches and images from their smartphone and quickly generate complex models. This eliminates the need to use complicated graphic design tools to build them virtually.					
Couzin Films Inc. / Radio-Canada	Tous seuls ensemble	Interactive Content	Web	FR	MTL	648,000
	A young landlord is found dead. Six tenants are suspected because he snooped into their private lives by secretly placing surveillance cameras in their apartments. But which one killed him? Since the detective (game master) is about to retire and does not understand technological tools, he calls on the public for help with the investigation. Users can help solve the mystery by searching through a series of clips to find evidence and looking for clues on the characters’ websites and personal pages (e.g., Facebook). But they have to watch out, because the suspects are planting false trails and reacting when they feel suspected or threatened. Besides offering a well-crafted suspense story, Tous seuls ensemble offers an accessible, action-packed 13-week ARG experience.					
Dancemaker.me Inc.	DanceMaker.me	Interactive Content	Web	BL	TO	740,000
	So you think you can be a star choreographer? With this game, you can be. DanceMaker.ME capitalizes on the current pop culture dance craze with the tools to provide dance enthusiasts to create, collaborate and publish their dance creations. Aspiring choreographers (like tween girls and their moms) can experiment with staging, blocking and timing as the game instructs them on theory, tech terms and classic dance. DanceMaker.ME will live on the web, as an iPad/Phone/Pod and Google Android App, and is also perfectly suited to gaming consoles such as the Nintendo Wii.					
Dark Matter Entertainment Inc.	Trinketz	Game	Web	EN	TO	924,072
	Tweens and the web will find true love when they enter the Trinketz universe. At its heart, Trinketz is a collecting and trading game of virtual items that can be almost anything. Each Trinketz item is unique and can be collected, customized and improved, and enjoyed alone or in the Trinketz community. Fully 3D and web browser-based, Trinketz creates a safe, collaborative place for 9 to 12 year-olds to learn skills such as purchasing, subscribing and managing game credits.					
DISPARUS.TV inc.	Disparus	Interactive Content	Web	FR	MTL	702,957
	DISPARUS is an interactive hybrid fiction-video game project where the user actively participates in a police investigation to get to the bottom of a disappearance of the Chick’n Swells. The user is an omniscient character who controls and directs the adventures of Toby Neault (Alexis Martin) and Carl Rheault (Antoine Bertrand), the detectives in charge of the case. To lead the investigation, they have to explore a virtual reality littered with clues. This city is a full immersive world that the budding detectives navigate to collect evidence and find the comedians. By clicking on items, moving objects, playing games of skill, solving puzzles and questioning city residents, the user gathers evidence to advance the investigation, discover new videos and eventually find the comic trio.					
DrinkBox Studios Inc.	Guacamelee!	Game	Game Console	BL	TO	450,000
	Guacamelee is a downloadable video game for home consoles that ups the ante in the platforming genre. It’s next-generation Super Mario Bros-style play, with dimension switching ability opening up new puzzles, combat mechanics and world levels. Target audience males 13 and up will be able to use new control and touch interfaces, and also employ social media channels to enhance the gaming experience.					

Applicant(s)	Project Title	Project Type	Platform	Language	Region	Funding \$
EATSLEEPRIDE MOBILE Inc.	EAT SLEEP RIDE MOBILE	Interactive Content	Smartphone	EN	TO	212,450
	Easy riders and weekend warriors alike will thrill to this Mobile iPhone application that enhances their motorcycle obsession through Mobile Ride Recording. This key platform function logs GPS points and other sensor data such as time stamps, then converts them into a route map to log, save, share and publish. This crowd-sourced wisdom for like-minded riders delivers exclusive intelligence for trip-planning, and lets true fanatics post their own content including video, photos, hot tips and more.					
Frima Studio Inc.	Brainhov's Revenge	Game	Handheld console	BL	QC	896,652
	Brainhov's Revenge is a real time strategy and puzzle game that offers both in equal parts. The game marks the return of Professor Tycoon, Ernest and, of course, their silly zombie horde as they battle the annoying zombified Professor Brainhov and those pesky human survivors. The player gets to build a zombie empire from the ground up by unlocking tycoon powers, 'recruiting' new zombies, and expanding their laboratory to epic proportions. The effectiveness of their ascension to power rests on exploring and interacting with every level of the game, as well as on defeating challenging bosses.					
Giant Step Inc.	ComicReply	Application Software	Web	BL	TO	86,250
	ComicReply is one-stop shopping for Canadian content creators to market their brands through User-Generated Content (UGC) contests. A platform that enables users to create personalized multi-media "fan-art" such as comics, drawings, greeting cards, voice-overs and character inventions, ComicReply re-purposes existing content assets so users can post their own concepts to win prizes. It's fully integrated as a web application, a Facebook app, and various mobile versions and can "skin" the overall display to suit client productions, which can extend into advertising and merchandise.					
GlassBOX Media Inc.	The Travel Detective	Game	Web	EN	TO	290,000
	Designed for iOS and GPS-enabled devices, Travel Detective is a new game that combines alternate reality, trivia and travel. The player takes the role of a detective solving mysteries around the world, seeking missing artefacts across the seven continents. Game play is based on a clue system devised by world-renown travel expert Robin Esrock, in this first "geo-educational" social game. A partnership with Travel Channel / XMG helps target the 18 to 24 year-old traveler, a demographic that grew up with a mobile device in hand who are sure to engage with this digital offering at home and on the road.					
Hothead Games Inc.	Pocket Sports Soccer	Game	Web	EN	BC	743,193
	Pocket sports Soccer is an online, competitive multiplayer game for mobile devices and PC. Choose to compete against your online friends, or the world, in the unique Daily Trophies game mode. Build your team and pit them against your friends or against any other team in the world.					
Imaginary Friend Books Inc.	Imaginary Friends	Interactive Content	Tablet	BL	NS	627,145
	This interactive book + game format for 7 to 9 year olds and their parents capitalize on the e-publishing revolution. It provides an experience that is interactive and activity based, and can be customized to a family's personal routines and stories. Imaginary Friends is a trans-media concept where parents are guided through the web-supported story platform with a system of checklists and rewards to help their kids transition from picture books to chapter reading where narrative unfolds over multiple sessions.					
Isuma Distribution International Ltd.	Digital Indigenous Democracy	Interactive Content	Web	BL	MTL	1,000,000
	Digital Indigenous Democracy (DID) is a low-cost, innovative package of community-based technology specially designed to serve slow-speed, low-bandwidth Inuit communities on Baffin Island to be able to network and access the internet and mobile applications. DID is a collaboration from some of Canada's most talented Indigenous media artists who have imagined a web evolution that will enable political connection among a remote group of citizens, supported by key academic partners, to protect their Inuktitut language and culture.					
iThentic Canada Inc.	GreenSpace	Interactive Content	Smartphone	EN	TO	561,347
	As our eco-awareness grows, so does the way we can monitor our personal efforts to combat global warming. GreenSpace is an interactive social media application for Facebook, smartphones and tablets that grew from the Webby-nominated Green Minutes project. GreenSpace is a real-time environmental simulation app that gives users a complete toolbox to promote their acts of green to create community and reduce real-world carbon emissions.					

Applicant(s)	Project Title	Project Type	Platform	Language	Region	Funding \$
LinguaComm Enterprises Inc.	Supiki	Interactive Content	Smartphone	EN	BC	693,225
	Years of research and development of speech recognition technology and innovative technical design now let users engage in realistic simulated conversations on smartphones with Supiki. This app will meet the needs of the billion people learning English worldwide. The Supiki Advantage is multi-fold: real conversations, authentic English, low cost, 24/7 delivery, no embarrassment: Talk away! It's a phone! And never-ending fun.					
liquidpubs Software Inc.	Phase A Development	Application Software	Web	BL	BC	462,127
	liquidpubs creates a new type of desktop publishing program specifically designed for the creation of interactive content. It is the first ePub WYSIWYG editor. And, it enables publishers to publish mobile Apps.					
Lucion Média inc.	Sphères polaires 2.0	Application	Smartphone	BL	MTL	105,164
	LUCION MÉDIA is developing two interactive applications for its urban installation Sphères polaires. The goal is to transform the installation into a tool for group improvisation. The first application will transpose the actions of passersby into silhouettes and project them throughout the installation. These moving shapes will be integrated into shadow theatres, which were already developed for the initial Sphères polaires. A second application will add text messages. These will be found on a tree made entirely of text. The "wish tree" will also be projected inside the various spheres. With its seductive, dream-like approach, this project will create a compelling dynamic and full interaction among participants. The new interactive functions will reinvent the Sphères polaires to offer an original visual and narrative instrument never before presented to the general public.					
Marblemedia Interactive Inc.	myKaboo	Interactive Content	Web	BL	TO	422,213
	myKaboo is a virtual pet for a new generation. More like a digital friend that interacts via portable, touch-enabled devices, Kaboos can be customized with social media and video game activities based on three different areas: activity, sociability and skill. Its wide appeal to males and females 8 to 18. In-app purchases will expand functionality and customize appearance for lengthier engagement, which is enhanced with play in different geo-locations, inter-Kaboo play on social networks and mini-gaming.					
Minority Media Inc.	The Silent Enemy	Game	Game Console	BL	MTL	775,000
	Inspired by a true story, Silent Enemy is a AAA-quality downloadable survival game that lets players experience Native life and spirituality in the harsh and magical North, at a time before contact with Europeans. To survive and feed a starving family, players will need to become true Shaman Hunters, able to control the animals and the weather by using authentic hunting techniques, tools, shelter, clothing as well as ancient spiritual practices. Silent Enemy is set in a unique world, one that puts players in contact with some of the most important issues of our times: food production, our treatment of animals and our physical and spiritual connection to the environment.					
MoboVivo Inc.	Xtra	Application Software	Tablet	EN	AB	539,895
	Xtra connects second screens like smartphones and tablets to the primary content screen, augmenting the viewing experience with comments, status updates, tweets and more. Fans can share information about actors, characters and storylines, or chat up products they "like". Pop-ups can be read in real time or stored in a personal locker to be read at a later time. Microphones on the second screen keep content in sync with audio watermarks and descriptive metadata, similar to that used in the TV ratings system.					
Orangepaperclip Inc.	La Cucina	Interactive Content	Tablet	EN	TO	477,750
	Ah, la digital dolce vita. This interactive cooking and entertainment series focuses on regional Italian cooking with Chef Massimo Bruno. Users discover Italy as they cook along with Massimo, plan menus for dinner parties and create pop-up invitations for their social media circles. It's a whole new dimension in hosting that features a multi-course recipe tool, multiple timers and a social media broadcast tool that distinguishes La Cucina from the rest of the field for Foodies ages 24 to 55. Voice-controlled navigation is another new feature of this series of apps that will have accompanying music playlists.					
Phéromone, agence d'interactions Inc. / ODD2 Inc.	Application mobile grand Jeu	Game	Smartphone	BL	MTL	187,500
	"Grand jeu augmenté" is the mobile extension of the Grand Club hockey team management game (RDS social network). This mobile platform allows users to offer their hockey management strategies remotely. The team management issues that can be controlled through the application relate to matches, events, training, monetization and geolocation. The creation of a mobile application for the social game draws on two leading-edge concepts: the ubiquitous web and crowdsourcing. It offers an original way to play and provides an enhanced gaming experience anchored in real life.					

Applicant(s)	Project Title	Project Type	Platform	Language	Region	Funding \$
Productions ELEKTRATEK inc.	U SEND LIVE	Application	PC	BL	MTL	129,750
	U Send Live is an application that enables users to manipulate and integrate smartphone content “live.” The application is intended for use by multimedia and event artists and producers looking to take their performances up a notch by projecting audience-generated multimedia content. Text messages, images and videos are recorded into an integration console and are then directly integrated into the event concept.					
Rival Schools Media Design Inc.	Indigenous Tales	Interactive Content	Tablet	BL	BC	379,890
	This series of animated e-books will take Canada’s respected aboriginal storytelling tradition to a worldwide audience. Indigenous Tales will be available in the App marketplace as a platform that combines written, animated and interactive elements, narrated in English, French and Spanish, along with native languages. To ensure authenticity, elders and educators will consult on the project to promote diversity and cultural sensitivity through these proud mythologies.					
Scriptivate Systems Inc.	Scriptivate	Application Software	Web	EN	BC	351,281
	Scriptivate is an application for the production of live presentations. The tool is a collaborative, interactive workspace for the production team of festivals, theatres, concerts, trade shows and more. The software reads, understands and organizes both the planning information and content of live presentations.					
Silicon Sisters Interactive Inc.	“Everlove” A Realtime Romance	Game	Web	EN	BC	362,857
	Everlove is an immersive cross-platform Romance product for the female interactive media consumer. Everlove creates a new genre of casual relationship game that takes one of the most popular categories of fiction and turns it into interactive escapism. Silicon Sisters Interactive will do this through utilizing web nodes rather than traditional branching, allowing the consumer to truly experience choice and consequence in their engaging gaming experience.					
Sinking Ship Entertainment Inc.	Figure It Out	Game	Tablet	EN	TO	258,000
	Figure it Out is an interactive experience for the iPad and iPhone for pre-school aged children, children with autism and their parents that is full of bright geometric shapes, sounds, music, characters and objects. The child will have the option to choose from five distinct activities: BUILD! CREATE! PLAY! CHOOSE! and IMPACT! The interface design will be intuitive and will use the same gestures that the user has come to master while using the tablet. Each level will offer open-ended and non-linear game play and the children will have the chance to create their own stories, art and characters. Users can choose any activity they like and play it as often as they please. One of the distinct features of Figure it Out is that it encourages the use of various thinking processes while enjoying an imaginative experience as opposed to simply winning or losing.					
Slant Six Games Inc.	Strata: Scavenger	Game	Web	EN	BC	1,000,000
	Strata: Scavenger combines the highly addictive practice of web browser resource gathering with next-generation 3D and arcade flight simulation, all in the immersive, post-apocalyptic world of Strata. Playstation Move and Nintendo Kinect peripherals allow for greater design flexibility and precise user play with simultaneous screen selection of multiple elements. Strata is also the first to offer flight stick controls. Top-level arcade game-play and next gen visuals will whet the appetite for wider franchise through multiple game types, social applications and non-game releases such as graphic novels.					
Smoking Gun Interactive Inc.	Freefall Racers	Game	Game Console	BL	BC	461,243
	Freefall Racers brings Adventure Racing to the world of Kinect. Using intuitive body motions you glide and turn your way through a 3D world of winding canyons, avoiding obstacles in your ultimate race to become Freefall Extreme champion. Discover a crazy lost world ruled by flying squirrels with an unquenchable desire for adrenaline fueled racing. Explore different routes through the canyons, each providing unique challenges and rewards. With acrobatics, power-ups and course specific bonuses, you’ll enjoy endless replayability as you race your friends at the speed of flight.					
Social Game Universe Inc.	Social Game Platform	Application Software	Web	EN	TO	400,000
	Social Game Platform is a software development platform that will allow companies to create and maintain social games for mobile platforms, Google+ and Facebook. The tool will provide the means to create content in the form of widgets such as a friends bar, store, leaderboards and more. The software will also provide detailed analytics on game usage.					

Applicant(s)	Project Title	Project Type	Platform	Language	Region	Funding \$
Switchblade Monkeys Entertainment Inc.	Secret Ponchos	Game	Console	BL	BC	300,000
	Positioned as an AAA game, Secret Ponchos features highly stylized Spaghetti Western art and musical direction that will stand out in the console arcade market. Secret Ponchos redefines how action games utilize online capabilities by creating new dynamics of player ego, and social awareness in the action genre. Hasta Luego Amigos!					
Telos International Inc.	Tenth Muse	Game	Web	EN	PEI	415,000
	Tenth Muse is a Sim / Casual RPG isometric adventure for Facebook, but what it really does it tap into the mythology of classic characters from literature, borrowing from public domain works to weave overlapping stories about the world After the Fall of Man. In a gameplay loop of Exploration, Neighborhood Building and Quests, players bring back the glory of the past through the power of books. Sherlock Holmes, Heathcliff, Captain Ahab and others figure in immersive storylines through familiar harvesting and adventure game mechanics.					
The Comic Machine Inc.	The Comic Machine	Application	Tablet	EN	TO	18,750
	The Comic Machine is a revolutionary digital comic book platform for the iPad. Current digital comic readers are basically flat scans of a printed book. The TCM app incorporates multiple layers of images and text and orchestrates them in a timed presentation which gives it a cinematic quality yet still retains reader control and navigation. Writers and artists will be able to create content that is engaging and immersive, and package and publish their work with incredible ease. The Comic Machine borrows from the strengths of literature, comics and cinema, combining all three to become an exciting new hybrid medium.					
Turbulent Media Inc.	La Boîte à Malle	Interactive Content	Web	FR	MTL	396,921
	La Boîte à Malle uses a remarkable technological advancement to allow users to insert themselves in a comedy clip using their webcam or cell phone camera. Taking the place of the actor, users complete a few simple steps to create their own version of the video, download it to their phone or computer and share it with their network. La Boîte à Malle is accessible, requires no special equipment or conditions, and offers users a unique and original opportunity to physically participate in their video content anywhere, any time. The whole experience is sustained by very promising funny video content that explores daily life problems, with exponential viral potential. A total of 110 clips are broadcast daily in the Sympatico environment for an extraordinary 26-week period.					
Turbulent Media Inc.	Loulou67	Interactive Content	Web	FR	MTL	320,000
	Loulou67 is an interactive project broadcast on the Sympatico portal where visitors have a real impact on the story's development. They're not involved in writing the script, but instead get to influence future events by the actions they take "live" using their webcam. Users become reality TV production assistants and must take action throughout each interactive video presented in order for the story to progress.					
Vocomo.com Inc.	VOCOMO	Application	Web	EN	TO	650,000
	VOCOMO is a web based and mobile multimedia speech recognition system that uses advanced audio technologies, XML & text to speech conversion technologies to create a compelling new audio content entertainment experience for people on the move. There's new technology to re-invent radio, one of the world's most popular media, and it will never be the same. Voice Content in Motion takes in-car radio listening and turns it into an interactive experience. VOCOMO actively engages people with popular content brands while they're in transit, to access podcasts, games, contests and other extensions using voice commands. Starting with popular CBC Radio shows like Q or Word of the Week, VOCOMO will expand into a variety of content partnerships to include language training, sports, comedy and lifestyle programming to build out revenue streams.					
Xenophile Media Inc.	Anxietyville	Interactive Content	Web	EN	TO	690,345
	Anxietyville is a darkly comic web series and Alternate Reality Game about the lives of six urban neurotics linked together in a web of technology-accelerated paranoia that turns out to be completely justified when they make a shocking discovery. A love story and a mystery set in a virtual city on the verge of destruction, Anxietyville is about surveillance and cyber sex, finding true love, and finding the right brand of deodorant.					

Applicant(s)	Project Title	Project Type	Platform	Language	Region	Funding \$
Zeros 2 Heroes Media Inc.	ARGO Engine	Application Software	Web	BL	BC	808,580
	The ARGO prototype provides a first stage analytics tool to connect producers, digital strategists and data analysts together during the process of running an alternate reality game. ARGO is now ready for full production and product launch as part of the Cloud Chamber ARG— a massive experience being developed by Denmark's Windelov / Lassen Interactive and backed by partners like Microsoft, the Danish Film Institute and the European Space Agency. This digital co-production marks one of the first such collaborations between Canadian and European digital media companies. Combining ground-breaking technology developed by Zeros 2 Heroes and the digital storytelling strategies of Christian Fønnesbech, the Cloud Chamber experience intertwines gameplay, narrative and social media to produce a compelling science-based thriller.					
Number of projects: 45					Total Commitments: 23,489,777	

Development

8083673 Canada Inc.	Chalice / QSI	Interactive Content	Tablet	EN	MTL	208,092
9178-6574 Québec inc. (Moment Factory)	X-Agora Grand Public	Application Software	Other	BL	MTL	405,634
AdEgg Mobile Inc.	Yolk Engine	Application Software	Web	BL	MTL	152,925
Albedo Informatics Inc.	Mytoshi	Game	Smartphone	EN	TO	150,000
Bubl Inc.	Bubler Application	Application Software	Web	BL	MTL	424,230
Camp Skookum Interactive Inc.	Camp Skookum	Game	Web	EN	BC	285,000
Catbird Productions Inc.	Burgundy Jazz aka Jazz Petite-Bourgogne	Interactive Content	Web	BL	MTL	60,000
Divani Films Inc.	The Virtual History of Fort York	Interactive Content	Tablet	EN	TO	500,000
Frima Studio Inc.	Project Toro	Game	Tablet	BL	QC	164,520
Gaslamp Games Inc.	Project Odin	Game	Web	EN	BC	405,000
Hibernum Créations Inc.	Yéti vs Snowmen	Game	Smartphone	BL	MTL	103,625
iSpeaky Inc.	Lingua Track	Interactive Content	Web	BL	MTL	243,000
Item 7 Inc. / Kung Fu Numerik Inc.	Covoiturage	Interactive Content	Web	FR	MTL	102,630
Kibooco Interactive Inc.	Kibooco	Interactive Content	Web	BL	BC	213,932
Kill Shakespeare Entertainment Inc. / Zeros 2 Heroes Media Inc.	Kill Shakespeare Enhanced Graphic Novel	Interactive Content	Tablet	EN	TO	132,000
La Boîte Numérique Inc.	La Plateforme C	Application Software	Web	FR	MTL	202,218
LaDiDa Media Ltd.	ESL (Égalité Stupidité Liberté)	Interactive Content	Web	BL	BC	128,482

Applicant(s)	Project Title	Project Type	Platform	Language	Region	Funding \$
Les Productions La Presse Télé Ltée	Duplex	Interactive Content	Web	FR	MTL	75,000
Les Productions Mozus Productions Inc.	La Vallée	Interactive Content	Web	FR	NB	97,500
Les Productions Version 10 inc.	Jeu immersif mobile	Game	Web	BL	MTL	90,949
LifeTimes the Game of Reminiscence Inc.	LifeTimes The App	Application Software	Smartphone	EN	TO	45,500
Mathfun Productions Inc.	Mathfun 123	Interactive Content	Console	BL	NL	450,000
MC2 Communication Média inc.	Brainmob	Interactive Content	Web	BL	MTL	450,000
Minority Media Inc.	The Books of Fears	Game	Console	BL	MTL	186,750
Mugisha Enterprises Inc.	Angora Napkin – iphone game	Game	Web	EN	PEI	40,810
Opti Rythmix inc.	Système de captation i2i 3D HD	Application Software	Web	BL	MTL	500,000
PadWorx Digital Media Inc.	Loud Boy	Interactive Content	Smartphone	EN	TO	145,000
PadWorx Digital Media Inc.	Sports Monsters	Interactive Content	Tablet	BL	TO	139,500
Studio Pascal Blais inc.	Création d'animation 2D en relief (Stéréoscopique) pour diffusion sur écran 3D (multi plateforme)	Application Software	Web	BL	MTL	125,000
Switch United Design Inc. / 6S Marketing Inc. / 8 Leaf Digital Productions Inc.	Search & Rescue Social Game	Game	Web	EN	BC	59,448
TalkAlter Technologies Inc.	TalkAlter – mémoire intergénérationnelle	Interactive Content	Web	BL	QC	500,000
Toxa Inc.	Fort McMoney	Interactive Content	Web	BL	MTL	96,571
Tribal Nova Inc.	iRead With... Je lis avec...	Interactive Content	Tablet	BL	MTL	123,761
Turbulent Media Inc.	iDoc	Application Software	Web	BL	MTL	30,000
Vivavision Inc.	De L'intérieur	Game	Tablet	BL	MTL	247,242
WorldTribe Media Inc.	RATH Online	Game	Web	EN	BC	383,505
Zandel Média Inc.	Résilience	Game	Web	BL	MTL	500,000
Zenith ABC Inc.	AT	Application Software	Web	BL	MTL	175,000
Zeros 2 Heroes Media Inc.	Viewpon – Social Buying System For Independent Cinemas	Interactive Content	Web	BL	BC	150,000
Number of projects: 39					Total Commitments: 8,097,147	

Marketing

Applicant(s)	Project Title	Project Type	Platform	Language	Region	Funding \$
Frima Studio Inc.	Nun Attack	Game	Smartphone	BL	QC	182,631
Herd Inc.	Herd.fm	Application Software	Web	EN	TO	238,500
MoboVivo Inc.	Previw Marketing	Application Software	Interactive TV	EN	AB	203,808
Poyoville Media Inc.	Blueplanet 3	Game	Web	BL	BC	250,000
Tribal Interactive Inc.	we dare u	Application Software	Web	EN	BC	100,000
UgroupMedia inc.	Père Noël portable	Interactive Content	Web	BL	MTL	375,000
Number of projects: 6					Total Commitments: 1,349,939	

Convergent Stream (2011–2012)

Performance Envelopes and Incentives: 2011–2012

Funding Results: 2011–2012

Amounts of CMF funding called Performance Envelopes (PE) were allocated to broadcasters for the 2011–2012 fiscal year, for commitments to convergent projects. Convergent projects will be available on more than one viewing platform, one being television. CMF funding can be committed to eligible rich and substantial digital media components and components produced for scheduled television, video-on-demand, and/or digital distribution viewing. The envelopes were calculated based on broadcasters' performance relating to eligible programming. The original PE allocation amounts can be found here: http://www.cmf-fmc.ca/downloads/create/2011-12_pe_allocations_aug_12.pdf

The CMF received PE program applications from production companies up to the 2011–2012 Performance Envelope program application deadline of December 5, 2011. Approved PE program television applications from certain provinces are eligible for funds from the English Production Incentive (EPI) and the Northern Production Incentive (NPI) and French projects originating in Quebec, outside of Montreal, are eligible for the Regional French Incentive (RFI). Digital media components are also eligible for the Convergent Digital Media Incentive (CDMI). Totals for approved 2011-2012 Performance Envelope Program applications, as of March 31, 2012, are shown below.

	Funding \$
English Performance Envelopes	
Total envelope	189.0 million
Total approved television applications	185.3 million
Total approved digital media applications	3.4 million
French Performance Envelopes	
Total envelope	90.0 million
Total approved television applications	87.8 million
Total approved digital media applications	2.1 million
English Production Incentive	
Total envelope	10.0 million
Total approved Alberta television applications	0.9 million
Total approved British Columbia television applications	3.6 million
Total approved Manitoba television applications	1.0 million
Total approved New Brunswick television applications	0.2 million
Total approved Nova Scotia television applications	1.8 million
Total approved Nunavut television applications	0.2 million
Total approved Quebec television applications	2.3 million

	Funding \$
Regional French Incentive	
Total envelope	1.2 million
Total approved television applications	1.2 million
Northern Production Incentive	
Total envelope	0.5 million
Total approved television applications	0.2 million
Convergent Digital Media Incentive	
Total English envelope	6.7 million
Total English approved digital media applications	1.4 million
Total French envelope	3.3 million
Total French approved digital media applications	0.3 million

Note: Figures are rounded.

Approved applications are shown below, organized by language and genre of production with summary totals. PE contributions to Aboriginal-language productions are an exception, as they are listed under the language of PE contribution. Each broadcaster's PE contribution amount for a project is shown as well as the total PE funding committed. Other broadcasters may have co-licenced the production without contributing CMF funding and would not be shown here. Projects receiving funds from the English Production Incentive, the Regional French Incentive, the Northern Production Incentive, and the Convergent Digital Media Incentive have the commitment amount illustrated. Total PE funding shown for a project does not include any funding committed from the Francophone Minority or Aboriginal programs. Lists of commitments from these programs can be found further in the funding results document.

Approved applications are shown with the title of the convergent project, the applicant production company, region of production, the platform of the component, the program providing funding to the component, and the amount committed from each PE (there can be more than one) or program. If the digital media component is receiving no funding from the CMF, it will not appear on this list. For inter-provincial co-productions, the region of control reflects the residence of the majority co-producer and the location of principal photography.

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
English						
Children's & Youth						
Almost Naked Animals III (41–52)	ANA III Productions Inc.	TO	Television	PE	YTV	720,000
Animism: The Gods' Lake I (2–7)	0848367 BC Ltd.	BC	Television	PE	APTN–English	480,000
				EPI		130,000
	Zeros 2 Heroes Media Inc./0848367 BC Ltd.	BC	Digital Media	PE	APTN–English	150,000
					Total	760,000
Beats in Bites I (1–32)	Genuine (Beats In Bites) Pictures Inc.	ON	Television	PE	TVO	190,000
Bookaboo I (1–26)	Cité-Amérique Inc.	MTL	Television	PE	CBC	514,802
				EPI		199,838
					Total	714,640
Camp Lakebottom I (1–26)	CLB Productions Inc.	TO	Television	PE	Teletoon (English)	1,456,000
					Teletoon (Français)	364,000
					Total	1,820,000

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
The Cat in the Hat Knows a Lot About That! Holiday Special	CITH Holiday Productions Inc.	TO	Television	PE	Treehouse TV	177,500
Cross Country Fun Hunt I (1 – 13)	Florence Productions Inc. (QC)	MTL	Television	PE	CBC	380,000
Degrassi XII (1201 – 1213)	Epitome Pictures Inc.	TO	Television	PE	Muchmusic	2,080,000
			Digital Media	PE	Muchmusic	75,000
	Total	2,155,000				
Detentionaire III (28 – 40)	Nelvana Limited	TO	Television	PE	Teletoon (Français)	771,232
					Teletoon (English)	770,768
	Watch More TV Interactive Inc.	TO	Digital Media	PE	Teletoon (English)	18,000
					CDMI	282,000
	Total	1,842,000				
Dino Dan III (1 – 14)	Sinking Ship (Dino Dan) Productions Inc.	TO	Television	PE	TVO	300,000
					Knowledge	42,000
	Total	342,000				
Franklin & Friends II (27 – 52)	Nelvana Limited	TO	Television	PE	Treehouse TV	1,131,330
					Treehouse TV	100,000
	Watch More TV Interactive Inc.	TO	Digital Media	PE	CDMI	145,000
					Treehouse TV	50,000
	Total	1,506,330				
Full ado / Just Kidding (1 – 26)	Juste pour rire les gags inc.	MTL	Television	PE	Teletoon (English)	341,800
					TVA	3,500
	Total	345,300				
Fuzzy Tales I (1 – 20)	Fuzzy Tales Inc.	TO	Television	PE	CBC	83,916
GrojBand I (1 – 13)	GrojBand Productions (Season I) Inc.	TO	Television	PE	Teletoon (English)	452,000
					Teletoon (Français)	184,217
	Total	636,217				
Guardians I (1 – 6)	Guardians Productions Inc.	SK	Television	PE	APTN – English	50,000

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
In Real Life III (24–33)	PTN Productions inc.	MTL	Television	PE	YTV	962,500
	Secret Location Inc.	TO	Digital Media	PE	YTV	174,575
	Total					1,137,075
Jerry and the Raiders I (1–26)	Jerry and the Raiders Productions Inc. / Jerry et les Aventuriers Galactiques (Quebec) Inc.	TO	Television	PE	TVO	250,000
				EPI		80,000
	Total					330,000
Justin Time II (14–26)	Guru Animation Studio Ltd.	TO	Digital Media	PE	Family	50,000
	Guru Justin Time 2 Ltd.	TO	Television	PE	Family	700,000
	Total					750,000
Kids Canada Celebration Project II (501–1000)	CBC	TO	Television	PE	CBC	711,853
			Digital Media	PE	CBC	300,000
	Total					1,011,853
Kol's World II (11–15)	Kol TV Inc.	TO	Television	PE	Pet Network	200,000
Making Stuff II (53–104)	Making Stuff Series 2 Productions Inc.	TO	Television	PE	TVO	55,000
					TFO	40,000
					Knowledge	33,808
					SCN	12,500
	Making Stuff Series 2 Productions Inc. / Moonray Studios Inc.		Digital Media	PE	TFO	10,000
Total					151,308	
Matt Hatter Chronicles III (20–26)	Hatter Chronicles Vol. III Inc.	TO	Television	PE	Teletoon (English)	293,138
					Teletoon (Français)	73,285
	Total					366,423
Max & Ruby V (53–78)	M&R V Productions Ltd.	TO	Television	PE	Treehouse TV	1,378,000
	Watch More TV Interactive Inc.	TO	Digital Media	PE	Treehouse TV	200,000
	Total					1,578,000
Mickey's Farm IV (92–117)	Mickey's Farm (Season 4) Ltd.	NL	Television	PE	Pet Network	250,000

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Monster Math Squad II (31 – 50)	DHX/Monster Productions II Inc.	NS	Television	PE	CBC	360,000
				EPI		360,000
					Total	720,000
Mr. Young II (201 – 226)	Mr. Young (II) Productions Inc.	BC	Television	PE	YTV	4,889,669
				EPI		1,000,000
	Thunderbird Films Inc.	BC	Digital Media	PE	YTV	200,000
					Total	6,089,669
My Babysitter's a Vampire II (14 – 26)	MBV Productions (Season II) Inc.	TO	Television	PE	Teletoon (English)	1,112,800
					Teletoon (Français)	278,200
					Total	1,391,000
The Next Star IV (1 – 12)	Tricon Television47 Inc.	TO	Television	PE	YTV	1,902,171
	Tricon Television53 Inc.	TO	Digital Media	PE	YTV	175,000
					Total	2,077,171
Oh My God II (7 – 12)	Stornoway Productions	TO	Television	PE	ichannel	52,850
Planet Echo III (301 – 313)	MRV Echo Three Inc./Positive Echo Three Inc.	MB	Television	PE	APTN – English	375,000
					SCN	150,000
			Digital Media	PE	APTN – English	35,000
					Total	560,000
Really Me II (14 – 26)	Really Me Productions (Season II) Inc.	TO	Television	PE	Family	1,179,799
			Digital Media	PE	Family	150,000
					Total	1,329,799
Resistance I (1 – 22)	Shaftesbury Films Inc.	TO	Television	PE	YTV	1,448,870
Scaredy Squirrel II (27 – 40)	Nelvana Limited	TO	Television	PE	YTV	363,410
	Watch More TV Interactive Inc.	TO	Digital Media	PE	YTV	116,523
					CDMI	193,477
					Total	673,410

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Sidekick III (27–40)	Nelvana Limited	TO	Television	PE	YTV	1,555,260
	Watch More TV Interactive Inc.	TO	Digital Media	PE	YTV	100,000
				CDMI		200,000
	Total					1,855,260
Skatoony II (14–27)	Marblemedia Skatoony II Inc.	TO	Television	PE	Teletoon (English)	871,100
					Teletoon (Français)	218,150
	Total					1,089,250
Splatalot II (27–52)	marblemedia splatalot II Inc.	TO	Television	PE	YTV	1,227,200
Story Planet I (1–26)	Story Planet Media Inc.	TO	Television	PE	TVO	105,000
Teen Scene I (1–7)	Cedar Root Television and Film Production Inc.	BC	Television	PE	APTN–English	100,747
That's So Weird! III (27–39)	Wisecracker Productions III (NS) Inc./ Wisecracker Productions III (ON) Inc.	NS	Television	PE	YTV	703,493
	DHX Media Interactive (Halifax) Ltd.	NS	Digital Media	PE	YTV	33,167
	Total					736,660
The Cat in the Hat Knows a Lot About That! II (41–60)	CITH Productions II Inc.	TO	Television	PE	Treehouse TV	1,657,800
Tiga Talk! IV (401–411)	Tiga Talk Season 4 Inc.	BC	Television	PE	APTN–English	412,500
			Digital Media	PE	APTN–English	25,000
	Total					437,500
TOOPY AND BINOO: Bedtimes Adventures I (1–26)	Echo Média Productions Inc.	MTL	Television	PE	Treehouse TV	291,000
				EPI		189,310
	Total					480,310
Untitled Dance Project I (1–26)	Temple Dance Productions Ltd.	TO	Television	PE	Family	1,300,000
			Digital Media	PE	Family	150,000
	Total					1,450,000
Warrior Games I (1–13)	Warrior Games Productions Inc.	BC	Television	PE	APTN–English	375,000
				EPI		100,000
			Digital Media	PE	APTN–English	31,370
	Total					506,370

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
What It Takes! I (1–13)	4412826 Canada inc. (faisant affaire sous Nish Télévision)	QC	Television	PE	APTN–English	120,000
				EPI		84,791
	Total	204,791				
Wingin' It III (301–310)	Wingin It III Productions Limited	TO	Television	PE	Family	800,000
			Digital Media	PE	Family	50,000
	Total	850,000				
Number of Children's & Youth projects: 46					Total Commitments: 42,541,219	

Documentary

1 Day (CBC)	CBC	TO	Television	PE	CBC	7,500
15 Reasons	15 Reasons Productions Inc.	TO	Television	PE	TVO	120,000
1812 Revisited (1–2)	CBC	TO	Television	PE	CBC	111,107
A Park for All Seasons III (20–25)	High Fidelity HDTV Media Inc.	TO	Television	PE	Oasis HD	70,051
			Digital Media	PE	Oasis HD	15,100
	Total	85,151				
After 3/11	90th Parallel Productions Ltd.	TO	Television	PE	CBC	75,000
Air Devils I (1–8)	Productions Pixcom Inc.	MTL	Television	PE	Discovery	1,690,816
				EPI	578,471	
	Total	2,269,287				
Arctic Defenders	John Walker Productions Ltd.	NS	Television	EPI		173,334
				NPI	86,667	
	Total	260,001				
Battle of the Blades: Game On	Insight-Battle of the Blades 3 Game On Ltd.	TO	Television	PE	CBC	355,822
Beat II (The) (201–210)	Productions Galafilm (The Beat II) Inc.	MTL	Television	EPI		200,000
The Beaver Whisperer	Dam Builder Productions Inc.	TO	Television	PE	CBC	195,000
Bipolarized	90th Parallel Productions Ltd.	TO	Television	PE	Global	125,000

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Bomb Hunters I (1 – 10)	Productions Pixcom Inc.	MTL	Television	PE	History Television	1,455,483
				EPI		427,742
					Total	1,883,225
The Boomer Biz	Dreamfilm Productions Ltd.	BC	Television	PE	CBC	195,000
				EPI		54,619
					Total	249,619
Born To Cheat	Rule Breaker Films Inc.	MB	Television	PE	CBC	195,000
				EPI		67,698
					Total	262,698
Boy on Bridge	Petty Harbour Productions Inc. / Maddox Cove Productions Inc.	NL	Television	PE	CMT	187,500
					Movie Central	37,500
					Total	225,000
Brave New World with Stephen Hawking I (1 – 5)	Handel Productions (WMW) Inc.	MTL	Television	EPI		65,500
Bruce Cockburn – Pacing the Cage	BB&J Productions Inc.	TO	Television	PE	Vision TV	50,000
Canada Remembers: Festival for Heroes	101188683 Saskatchewan Ltd.	SK	Television	PE	Vision TV	20,000
					SCN	5,000
					Total	25,000
Catch The Dream I (1 – 6)	Coptor Productions Inc. / Strongfront A/V Productions Inc.	TO	Television	PE	APTN – English	237,750
			Digital Media	PE	APTN – English	12,355
					Total	250,105
CFL 100th Anniversary Stories (90th Parallel) (1 – 2)	90th Parallel Productions Ltd.	TO	Television	PE	TSN	375,000
CFL 100th Anniversary Stories (Grey Cup 1969)	Smokin' Girl Productions Inc.	NS	Television	PE	TSN	198,965
				EPI		49,483
					Total	248,448
CFL 100th Anniversary Stories (Infield Fly Productions) (1 – 3)	IF: CFL 100th Productions Inc.	TO	Television	PE	TSN	562,500
Change of Life	90th Parallel Productions Ltd.	TO	Television	PE	Citytv	68,233

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
China Heavyweight	Eyesteel (CHW8) Productions Inc.	MTL	Television	EPI		49,553
Cosmic Vistas II (7 – 12)	High Fidelity HDTV Media Inc.	TO	Television	PE	Oasis HD	30,268
			Digital Media	PE	Oasis HD	10,475
					Total	40,743
Counterfeit Culture	Counterfeit Culture Inc.	NS	Television	PE	CBC	195,000
				EPI		54,973
					Total	249,973
Cubicle to the Cage I (1 – 12)	Hemmings Cubes Ltd.	NB	Television	PE	radX	36,000
The Devil You Know III (17 – 24)	Make Believe Entertainment Inc.	BC	Television	PE	OWN	416,000
Dieppe Uncovered	Northern Sky Entertainment Ltd.	TO	Television	PE	History Television	350,000
Dog Dazed	Bountiful Films Inc.	BC	Television	PE	CBC	210,929
				EPI		56,891
					Total	267,820
Down2Earth II (201 – 213)	Aarrow Productions Inc.	BC	Television	EPI		65,050
Edge of War I	FB Productions Inc.	SK	Television	PE	SCN	149,550
Elvis, In Love	Summerhill Productions Six Inc.	TO	Television	PE	Vision TV	36,563
Emergency Room I (1 – 6)	Stat Productions I Inc.	BC	Television	PE	Knowledge	498,692
				EPI		203,700
			Digital Media	PE	Knowledge	50,000
					Total	752,392
Empire of the Beetle	Lodgepole Productions Inc.	TO	Television	PE	CBC	195,000
The Exhibition	Jove Pictures Inc.	BC	Television	EPI		16,100
The Extra Yard: Inside The 2011 Argos I (1 – 4)	Sideline Pass Productions Inc.	AB	Television	PE	TSN	475,262
Father Figures	True Story Productions Inc.	BC	Television	PE	Knowledge	90,000
					TVO	10,000
			Digital Media	PE	Knowledge	10,000
					Total	110,000

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Fight Like Soldiers, Die Like Children	FLS Productions Inc.	TO	Television	PE	TVO	105,000
					Canal D	15,000
					Total	120,000
First Contact: Baffin Island	90th Parallel Productions Ltd.	TO	Television	PE	CBC	193,500
Fit First-Youth Edition III (1–6)	Fit First Season III Inc.	MB	Television	PE	APTN–English	157,500
			Digital Media	PE	APTN–English	4,000
					Total	161,500
The Ghosts In Our Machine	Ghosts Media Inc.	TO	Television	PE	documentary	70,000
God's Greatest Hits I (101–105)	Riddle Films GGH Inc.	TO	Television	PE	Vision TV	40,000
Gold Fever	Galafilm Productions (Gold Fever) Inc.	MTL	Television	PE	CBC	210,000
				EPI		67,481
					Total	277,481
Grand Benders (1–5)	Northern Outlaw Productions Inc.	TO	Television	PE	ichannel	195,000
					bpm:tv	7,500
					Total	202,500
GrandParenting	2304043 Ontario Inc.	TO	Television	PE	TVO	80,000
Grasslands	Grasslands Productions Inc.	SK	Television	PE	SCN	34,500
					Oasis HD	2,000
			Digital Media	PE	SCN	10,000
				CDMI		7,941
					Total	54,441
Green Heroes II (7–12)	CineFocus Canada Productions Inc.	TO	Television	PE	TVO	59,347
Grey Cup 100th Anniversary Stories (The 13th Man)	Field Goal Productions Inc.	MB	Television	PE	TSN	195,000
Gridlock	90th Parallel Productions Ltd.	TO	Television	PE	Citytv	63,667
The Guide I (1–6)	Sivumu Northern Productions Inc.	NU.	Television	EPI		80,500
Hell on Hooves IV (31–40)	Hell On Hooves Television Season 4 Inc.	SK	Television	PE	radX	30,000
HiFi Salutes II (8–14)	High Fidelity HDTV Media Inc.	TO	Television	PE	HiFi	30,049
Highway to Hell I (1–8)	GPM-H2H Productions Inc.	BC	Television	PE	Discovery	667,240

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Holding Back the Years I (1 – 6)	May Street Productions Ltd.	BC	Television	PE	Vision TV	65,000
				EPI		18,675
					Total	83,675
Hope For Wildlife III (27 – 39)	Hope For Wildlife 3 Productions Inc.	NS	Television	PE	Oasis HD	60,000
I Prophecy III (1 – 3)	Ruby Tree Films Inc.	NS	Television	PE	Vision TV	45,000
I Prophecy: The future Revealed II: Nostradamus	Prophecy Productions Inc.	ON	Television	PE	Vision TV	15,000
I Prophecy: The Future Revealed II: Rapture Ready	Prediction 2 Productions Inc.	NS	Television	PE	Vision TV	15,000
I Prophecy: The Future Revealed III (1 – 3)	Future Revealed Productions II Inc.	SK	Television	PE	Vision TV	45,000
Ice Pilots NWT IV (40 – 52)	Propheads IV Productions Ltd.	BC	Television	PE	History Television	1,950,000
Ice, Sweat & Tears	Ice Sweat & Tears Productions Inc.	TO	Television	PE	CBC	195,000
Inuit Cree Peacemakers	Kingullit Productions Inc.	NU	Television	NPI		34,019
Invisible Threat	101196508 Saskatchewan Ltd./2308861 Ontario Ltd.	SK	Television	PE	SCN	125,000
Journey to Christmas (1 – 4)	Journey to Christmas Productions Inc.	TO	Television	PE	APTN – English	100,000
			Digital Media	PE	CTS-TV	6,632
					Total	106,632
The Just	7980728 Canada Inc.	TO	Television	PE	Vision TV	15,000
Last Days of Vaudeville	Catbird Films Inc.	MTL	Television	EPI		47,000
Last Woman Standing	7887515 Canada Inc.	MTL	Television	PE	documentary	40,000
				EPI		45,340
	6909060 Canada Inc. (d/b/a Prospector Films)	MTL	Digital Media	PE	documentary	4,438
					Total	89,778
Life from Ash & Ice	Out-Yonder Productions Ltd.	BC	Television	PE	Oasis HD	20,000
					Knowledge	10,000
				EPI		16,610
					Total	46,610
Lights Out	Lights Out MSF Films Inc.	TO	Television	PE	CBC	195,000

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
The Long Hot Summer	Longest Summer Productions Inc.	NS	Television	PE	CBC	150,000
				EPI		146,351
	Total				296,351	
The Manor	Six Island Productions (Manor) Inc.	TO	Television	PE	TVO	85,000
					ichannel	1,000
	Total				86,000	
Masa–Off Grid	High Fidelity HDTV Media Inc.	TO	Television	PE	radX	5,505
			Digital Media	CDMI		65,190
	Total				70,695	
Murder She Solved: True Crime III (1–8)	MSS Media Inc.	BC	Television	PE	OWN	352,957
Museum Secrets II (9–14)	Museum Media Season II Inc.	TO	Television	PE	History Television	720,000
Mysteries of the Animal Mind	CBC	TO	Television	PE	CBC	7,500
The Mystery of San Nicandro	Nicandro Productions Inc.	TO	Television	PE	documentary	70,562
Native Planet I (1–6)	Real World Films Inc.	BC	Television	PE	APTN–English	326,162
			Digital Media	PE	APTN–English	49,250
	Total				375,412	
North Paws	Nexus Media Incorporated	NS	Television	PE	Pet Network	37,500
					ichannel	7,500
					EPI	4,940
				Digital Media	PE	Pet Network
Total				59,940		
Not Criminally Responsible	NCR Productions Ltd.	TO	Television	PE	CBC	195,000
Notorious Women Of The Bible I (1–5)	NWB Productions Inc.	BC	Television	PE	Vision TV	55,000
The Oath	Agoge Films Inc.	AB	Television	EPI		29,999
On Site I (1–6)	Built Bigger Productions Inc.	SK	Television	PE	SCN	138,000
			Digital Media	PE	SCN	20,000
				CDMI		30,000
	Total				188,000	

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
The Other Side I (1 – 13)	The Other Side Productions 1, Inc.	SK	Television	PE	APTN – English	314,132
			Digital Media	PE	APTN – English	48,056
					Total	362,188
Our Lady	3252577 Nova Scotia Limited	NS	Television	PE	Vision TV	60,000
				EPI		24,000
	iLady Productions Inc.	NS	Digital Media	PE	Vision TV	7,540
					Total	91,540
Perfect Storms (1 – 6)	Perfect Storm Television Productions Inc.	TO	Television	PE	History Television	995,715
Pet ER II (14 – 26)	Pet ER (Season 2) Inc.	NL	Television	PE	Pet Network	600,000
Pet Heroes II (13 – 24)	Corkscrew Media (Pet Heroes 2) Inc.	AB	Television	PE	CMT	195,405
The Power of the Spirit	5802416 Manitoba Inc.	MB	Television	PE	APTN – English	24,000
Public Unions	90th Parallel Productions Ltd.	TO	Television	PE	Citytv	57,697
Pyros I (1 – 8)	Pyros Productions Ltd.	BC	Television	PE	Discovery	1,200,000
				EPI		377,924
					Total	1,577,924
The Quon Dynasty I (1 – 13)	Quons Productions Inc.	AB	Television	EPI		111,180
Rahul Singh Documentary	90th Parallel Productions Ltd.	TO	Television	PE	Citytv	76,814
The Real Dirt On Gossip	2299139 Ontario Inc.	TO	Television	PE	CBC	195,000
					ichannel	7,500
					Total	202,500
The Red Heifer	Norflicks Productions Ltd.	TO	Television	PE	Vision TV	15,000
Red Hot History I (1 – 13)	Red Hot History Inc.	TO	Television	PE	History Television	1,005,235
Redemption Inc. Revisited	Redemption Revisited Inc.	TO	Television	PE	CBC	229,976
Reelside I (1 – 6)	FG-Reel Inc.	TO	Television	PE	Movie Central	100,000
Regret	No Regrets Ltd.	NL	Television	PE	documentary	55,000
Rescue Me I (101 – 106)	Sweetgrass & Sage Inc.	AB	Television	PE	APTN – English	160,734
				EPI		50,400
					Total	211,134

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
The Return of the Jets	Hockey's Back Productions Inc.	MB	Television	PE	CBC	209,700
				EPI		59,649
					Total	269,349
Revenge of the Squirrels	CBC	TO	Television	PE	CBC	58,231
Romeos & Juliets	Shaftesbury R&J Inc.	TO	Television	PE	CBC	491,250
Samaqan: Water Stories III (27 – 39)	Tsa'Mahgwon 27 – 39 Productions Inc.	BC	Television	PE	APTN – English	108,000
Serving the Royals	Kaos Productions Inc.	MTL	Television	PE	CBC	195,000
				EPI		49,900
					Total	244,900
Shattered Ground	Fractured Films Inc.	SK	Television	PE	CBC	203,678
The Sheepdogs	Compelling Beard Films Inc.	MB	Television	EPI		22,667
Special Ed	Spellburg Pictures Inc.	MB	Television	PE	TVO	10,000
				EPI		29,716
					Total	39,716
Strange New Worlds	Lightship Entertainment Inc.	BC	Television	PE	CBC	210,000
				EPI		67,860
					Total	277,860
Strip the City (1 – 6)	Handel Productions (STC) Inc.	MTL	Television	EPI		138,000
Super Volcano	Volcano Productions Inc.	ON	Television	PE	CBC	210,000
Supernatural Investigator (Flatliners / Near Death Experiences) III	Supernatural Productions Inc.	SK	Television	PE	Vision TV	15,000
Supernatural Investigator 2: Fortune Telling and Guardian Angel (1 – 2)	Paranormal Inquiry 2 Productions Inc.	NS	Television	PE	Vision TV	30,000
Supernatural Investigator: Afterlife Experiments / Finger of God? / Intruders: The Hidden Agenda?	3247626 Nova Scotia Limited	NS	Television	PE	Vision TV	45,000
				EPI		33,173
					Total	78,173
Supernatural Investigator: Reincarnation	Prophecy Productions Inc.	ON	Television	PE	Vision TV	15,000

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Supernatural Investigator: What Are The Odds? Coincidence / Luck / The Poltergeist Phenomenon	Ruby Believes Inc.	NS	Television	PE	Vision TV	45,000
				EPI		45,000
					Total	90,000
Suzuki Diaries III	CBC	TO	Television	PE	CBC	7,500
Temple Mount (1 – 3)	Temple Mount Productions Inc.	NS	Television	PE	Vision TV	26,211
				EPI		51,000
					Total	77,211
The Axe That Changed The World	Yap Huron Productions Inc.	TO	Television	PE	History Television	390,000
This Tour Has 22 Cities	Gander Boys Productions Inc./Lewisport Productions Inc.	NL	Television	PE	Movie Central	90,000
					W Network	75,000
					Total	165,000
Titanic – The Aftermath	Handel Productions (TTA) Inc.	MTL	Television	PE	Discovery	217,000
				EPI		70,552
					Total	287,552
Untamed Gourmet II (207 – 212)	Untamed Productions II Inc.	SK	Television	PE	APTN – English	72,900
Venus & Mars Today	Endless Media Group Inc.	BC	Television	PE	CBC	195,000
				EPI		49,962
					Total	244,962
Vincent Goes to Hell	Alice Doc Inc.	TO	Television	PE	Movie Central	165,000
The Waiting Room	Périphéria Productions Inc.	MTL	Television	EPI		34,450
War for Soil	Productions Films de l’Oeil Inc.	MTL	Television	EPI		18,500
War Junk (Pilot)	Northern Sky Entertainment Ltd.	TO	Television	PE	History Television	125,000
War Torn I (1 – 14)	War Torn Productions Inc.	TO	Television	PE	History Television	1,069,768
Water	Sixth Wave Productions Inc.	TO	Television	PE	The Movie Network	82,258
Way Off Broadway (1 – 13)	MWW Enterprises Inc./7972792 Canada Inc.	MTL	Television	PE	Bravo!	877,500
	MWW Enterprises Inc.		Digital Media	PE	Bravo!	20,000
				CDMI		28,837
					Total	926,337

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$	
Western Swagger	Century Football Productions Inc.	AB	Television	PE	TSN	195,000	
Why Men Cheat	Shaftesbury WMC Inc.	TO	Television	PE	CBC	195,000	
Wild Canada: The Eternal Frontier I (1–4)	Wild Canada Productions Ltd.	BC	Television	PE	CBC	1,200,000	
					SRC	100,000	
	Total					1,300,000	
William Shatner's Weird or What? III (21–30)	Cinefix (AS3) Inc.	TO	Television	PE	History Television	950,000	
WIND Documentary	90th Parallel Productions Ltd.	TO	Television	PE	CBC	184,500	
Written In Stone	Out-Yonder Productions Ltd.	BC	Television	PE	Oasis HD	20,000	
					Knowledge	10,000	
					EPI	16,625	
	Total					46,625	
X-Rayted I (1–8)	Farpoint Films Inc.	MB	Television	PE	Super Channel	31,382	
					EPI	91,047	
				Digital Media	PE	Super Channel	20,000
					CDMI	10,000	
	Total					152,429	
The Young And The Jobless	Y & J Productions Inc.	BC	Television	PE	CBC	195,000	
					EPI	53,910	
	Total					248,910	
Zapped	Burke & Bug Inc.	TO	Television	PE	CBC	205,500	
Number of Documentary projects: 141					Total Commitments: 34,527,091		

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Drama						
Arctic Air I (101 – 110)	Arctic Productions Ltd.	BC	Television	PE	CBC	1,901,224
					APTN – English	190,514
				EPI		1,000,000
			Digital Media	PE	CBC	100,000
					Total	3,191,738
Being Erica IV (401 – 411)	Being Erica IV Productions Limited	TO	Television	PE	CBC	5,584,612
Blackstone II (201 – 208)	Blackstone Cycle II Ltd.	AB	Television	PE	APTN – English	1,315,000
				EPI		480,000
			Digital Media	PE	APTN – English	146,919
					Total	1,941,919
Bomb Girls I (2 – 6)	Bomb Girls Productions (Ontario) Inc.	TO	Television	PE	Global	1,282,000
The Borgias II (201 – 210)	Borgias II Productions Inc.	TO	Television	PE	Bravo!	1,550,000
			Digital Media	PE	Bravo!	20,000
					Total	1,570,000
Call Me Fitz III (301 – 312)	7757310 Canada Inc.	TO	Television	PE	The Movie Network	2,017,800
					Movie Central	371,200
					Total	2,389,000
Combat Hospital I (1 – 13)	Sienna Films Productions XII Inc.	TO	Television	PE	Global	6,599,996
Comedy Bar II (2011) Prequel	Comedy Bar Season II Inc.	TO	Television	PE	Bite TV	4,900
			Digital Media	PE	Bite TV	43,000
				CDMI		15,000
					Total	62,900
Cracked (Pilot)	Cracker Jack Pilot Productions Inc.	TO	Television	PE	CBC	850,000
Flashpoint V (63 – 75)	Flashpoint Season V Productions Inc.	TO	Television	PE	CTV	6,599,994
	Flashpoint Interactive Inc.	TO	Digital Media	PE	CTV	25,000
				CDMI		25,000
					Total	6,649,994

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Gavin Crawford's Wild West (Pilot)	GCWWW Productions Limited	TO	Television	PE	CBC	350,000
Geeks and Geezers I (1–6)	DHX Media (Halifax) Ltd.	NS	Television	PE	Vision TV	333,917
Great Scot I (Pilot)	Great Scot BC Productions Limited	BC	Television	PE	CBC	350,000
				EPI		139,282
	Total					489,282
Hard Rock Medical I (1–9)	Hard Rock Medical Productions Inc.	ON	Television	PE	APTN–English	500,000
			Digital Media	PE	APTN–English	92,500
	Total					592,500
Health Nutz II (8–13)	Buzz Berry Productions II Inc.	BC	Television	PE	APTN–English	1,029,000
				EPI		210,000
		Digital Media	PE	APTN–English	20,000	
	Total					1,259,000
Heartland V (501–510)	Rescued Horse Season Five Inc.	AB	Television	PE	CBC	4,044,445
The Heretics I (1–12)	Sienna Films Productions XV Inc.	TO	Television	PE	Movie Central	960,000
InSecurity II (14–23)	Insecurity Productions II Inc./Insecurity Productions II (Ontario) Inc.	SK	Television	PE	CBC	1,622,485
Keep Your Head Up, Kid: The Sequel (1–2)	Coach 2 Productions Inc./5 For Fighting Productions Inc./Blue Coach MB 2 Productions Inc.	TO	Television	PE	CBC	3,800,000
King II (9–21)	King Film Productions II Inc.	TO	Television	PE	Showcase	3,100,000
Less Than Kind IV (40–47)	Kind 4 Film Productions Inc./Kind 4 Film Productions (Manitoba) Inc.	TO	Television	PE	Movie Central	2,400,682
The Listener III (27–39)	Shaftesbury Listener III Inc.	TO	Television	PE	CTV	6,599,996
				PE	CTV	20,000
				CDMI	111,450	
	Total					6,731,446
Little Mosque on the Prairie VI (601–611)	Little Mosque Productions VI Ontario Inc./Little Mosque Productions VI Inc.	TO	Television	PE	CBC	4,950,000
Lost Girl III (27–35)	Bo Series 2B Inc.	TO	Television	PE	Showcase	4,569,228

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Michael, Tuesdays & Thursdays I (2-12)	Rhombus Media (MTT) Inc.	TO	Television	PE	CBC	3,895,837
	Rhombus Media Inc.	TO	Digital Media	PE	CBC	43,000
	Total					3,938,837
Mr. D I (2-12)	Mr. D S1 Productions Limited/ Mr. D S1 Ontario Productions Limited	NS	Television	PE	CBC	110,000
				EPI		918,677
		Digital Media	PE	CBC	76,985	
	Total					1,105,662
Murdoch Mysteries V (53-65)	Shaftesbury Murdoch V Inc.	TO	Television	PE	Citytv	3,501,367
	Shaftesbury Digital I Inc.	TO	Digital Media	PE	Citytv	102,500
	Total					3,603,867
The Phantoms	Dream Street PHA Pictures Inc.	NB	Television	PE	CBC	50,000
				EPI		200,000
	Total					250,000
Primeval: New World I (1-13)	Anomaly Productions Ltd.	BC	Television	PE	Space	6,599,996
				PE	Space	20,000
				CDMI		105,000
	Total					6,724,996
Republic of Doyle III (27-39)	Republic Season 3 Inc./Malachy Season 3 Inc.	NL	Television	PE	CBC	5,408,500
The Rick Mercer Report IX (140-159)	Rick Mercer Report IX Inc.	TO	Television	PE	CBC	4,206,580
The Ron James Show III (26-38)	The Ron James Show III Inc.	TO	Television	PE	CBC	2,487,000
Rookie Blue III (27-39)	Rookie Blue Three Inc.	TO	Television	PE	Global	6,599,996
Saving Hope I (2-13)	Hope Zee One Inc.	TO	Television	PE	CTV	1,947,523
				PE	CTV	20,000
			CDMI		119,314	
	Total					2,086,837
Sunshine Sketches of a Little Town	Sunshine Sketches Productions Inc.	TO	Television	PE	CBC	1,115,104

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
The Transporter I (1–12)	Driver For Hire (QVF) Inc.	TO	Television	PE	The Movie Network	1,447,200
					Movie Central	660,800
			Digital Media	PE	Movie Central	100,000
					Total	2,208,000
This Hour Has 22 Minutes XIX (371–392)	Hour Productions XIX Inc./Hour Productions (ON) XIX Inc.	NS	Television	PE	CBC	2,017,988
Todd & The Book Of Pure Evil II (201–213)	Young Faust 2 Productions Inc.	MB	Television	PE	Space	4,650,000
				EPI		750,000
			Digital Media	PE	Space	15,000
					Total	5,415,000
Truck Stop Bloodsuckers Prequel	Grave Punchers Productions Inc.	AB	Television	PE	Bite TV	4,748
				EPI		1,111
			Digital Media	PE	Bite TV	43,000
				CDMI		16,537
					Total	65,396
Uvanga	Arnait Video Productions Inc.	NU	Television	NPI		100,000
Wish List (Pilot)	Wish List Pilot Productions Inc.	TO	Television	PE	CBC	850,000
Number of Drama projects: 41					Total Commitments: 113,508,907	

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Variety and Performing Arts						
Air Farce Not the New Year's Eve Show	Air Farce 2011 Inc.	TO	Television	PE	CBC	427,572
Battle of the Blades III (1 – 16)	Insight – Battle of the Blades 3 Ltd.	TO	Television	PE	CBC	4,954,879
	CBC	TO	Digital Media	PE	CBC	2,500
	Total					4,957,379
Broad Comedy I (1 – 13)	Drama Camp Productions Inc.	BC	Television	PE	APTN – English	100,299
Canada's Got Talent I (1 – 7)	Insight – CGT Ltd.	TO	Television	PE	Citytv	900,000
The Candy Show III (13 – 20)	Fancy Shoes TV Inc.	NS	Television	PE	APTN – English	255,000
			Digital Media	PE	APTN – English	10,000
	Total					265,000
CMT's Gift of Giving	0698389 B.C. Ltd./Rugged Media Inc.	BC	Television	PE	CMT	60,000
Comedy Now! XV (183 – 195)	Comedy Now 15 Productions Inc.	TO	Television	PE	Comedy	229,200
Cover Me Canada I (1 – 9)	Cover Me Canada Productions Limited	TO	Television	PE	CBC	3,190,000
	CBC	TO	Digital Media	PE	CBC	2,500
	Total					3,192,500
The Guilt Free Zone I (1 – 6)	Big Soul Productions Inc.	TO	Television	PE	APTN – English	255,000
			Digital Media	PE	APTN – English	5,000
	Total					260,000
Halifax Comedy Festival 2012 (1 – 6)	ComedyTV 12 Inc.	NS	Television	PE	CBC	227,147
Hobby Goblins I (1 – 8)	Synchronicity Enterprises Inc.	AB	Television	EPI		74,300
In Studio with Greg Coyes	The Mix 3 Productions Ltd.	BC	Television	EPI		59,428
It Is What It Is – Vic Chesnutt	101061436 Saskatchewan Ltd.	SK	Television	PE	SCN	18,750
Love Lies Bleeding	1555135 Alberta Inc.	AB	Television	PE	CBC	392,016
				EPI		107,738
	Total					499,754

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
The Neighbor's Dog III (301–313)	101194008 Saskatchewan Ltd.	SK	Television	PE	SCN	90,000
			Digital Media	PE	SCN	10,000
				CDMI		15,000
				Total		115,000
Winnipeg Comedy Festival 2012 IV (401–405)	WCF 2012 Productions Inc.	MB	Television	PE	CBC	355,000
Number of Variety & Performing Arts projects: 16					Total Commitments: 11,741,329	

French

Children's & Youth

« Ça sent drôle ! » I (1–13)	La boîte de production TV inc.	MTL	Television	PE	VRAC.TV	272,917
1,2,3... Géant! II (66–130)	Téléfiction Productions inc.	MTL	Television	PE	Télé-Québec	900,246
					TFO	500,000
					Total	1,400,246
Les Amis d'Axelle I (1–40)	Production Jaxa Inc.	MTL	Television	PE	TFO	31,111
Les Argonautes I (1–52)	Productions Pixcom Inc.	MTL	Television	PE	Télé-Québec	1,307,000
			Digital Media	PE	Télé-Québec	60,000
			Total	1,367,000		
Au défi I (1–26)	Les Productions Point de mire Inc.	MTL	Television	PE	TFO	415,000
			Digital Media	PE	TFO	40,000
			Total	455,000		
L'Automne de pougne	CarpeDiem Film & TV (Pougne) Inc.	MTL	Television	PE	TFO	10,000
Bookaboo I (1–26)	Cité-Amérique Inc.	MTL	Television	PE	SRC	198,000
					TFO	156,000
					Total	354,000
Le Dernier Passager I (1–13)	PR3 Médias inc.	QC	Digital Media	PE	Télé-Québec	17,054

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Le Dernier Passager II (14 – 39)	Communications IBTV Inc.	QC	Television	PE	Télé-Québec	460,088
				RFI		69,429
			Digital Media	PE	Télé-Québec	21,300
				CDMI		30,000
			Total	580,817		
Devine qui vient jouer II (24 – 49)	Les Productions Point de mire Inc.	MTL	Television	PE	TFO	242,500
			Digital Media	PE	TFO	10,000
			Total	252,500		
Les Étoiles du dodo I (1 – 120)	7854323 Canada Inc.	MTL	Television	PE	YOOPA	515,451
			Digital Media	PE	YOOPA	1,000
			Total	516,451		
Fan club IV (121 – 156)	ZONE3-XXXIV Inc.	MTL	Television	PE	VRAK.TV	384,928
			Digital Media	PE	VRAK.TV	23,369
			Total	408,297		
Fée Éric I (1 – 15)	La Presse Télé II Ltée	MTL	Television	PE	VRAK.TV	575,652
À la Ferme de Zénon I (1 – 72)	SRC	MTL	Television	PE	SRC	500,000
Aux Frontières du pas normal I (1 – 13)	9223-3287 Québec Inc. (Wabanok)	MTL	Television	PE	APTN – français	308,836
			Digital Media	PE	APTN – français	25,000
			Total	333,836		
G cuisiné III (161-225)	Broco show inc.	MTL	Television	PE	SRC	184,000
Une Grenade avec ça ? X (247 – 265)	ZONE3-XXXIV Inc.	MTL	Television	PE	VRAK.TV	489,599
			Digital Media	PE	VRAK.TV	25,000
			Total	514,599		
Il était une fois dans le trouble VIII (163 – 188)	ZONE3-XXXIV Inc.	MTL	Television	PE	VRAK.TV	780,403
			Digital Media	PE	VRAK.TV	25,540
			Total	805,943		

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Jack II (53–104)	PVP Jack II Inc	QC	Television	PE	SRC	335,750
					Knowledge	104,000
					TVO	40,131
				RFI		150,000
					Total	629,881
J'ai faim ! I (1–26)	Echo Média Productions Inc.	MTL	Television	PE	TFO	84,000
					YOOPA	61,265
			Digital Media	PE	YOOPA	1,000
					Total	146,265
JAM (Rock tes bas) I (1–10)	Productions GFP (II) Inc.	MTL	Television	PE	TFO	169,306
			Digital Media	PE	TFO	55,000
					Total	224,306
Kaboum VI (251–300)	Productions Pixcom Inc.	MTL	Digital Media	PE	Télé-Québec	15,000
KARV, l'anti.gala 2011	ZONE3-XXXIV Inc.	MTL	Television	PE	VRAK.TV	54,475
MDR II (16–41)	La Presse Télé II Ltée	MTL	Television	PE	VRAK.TV	498,101
			Digital Media	PE	VRAK.TV	25,000
					Total	523,101
Mission Mayday I (1–26)	SRC	MTL	Television	PE	SRC	175,000
			Digital Media	PE	SRC	40,000
					Total	215,000
Mixmania III (22–31)	ZONE3-XXVIII inc.	MTL	Television	PE	VRAK.TV	580,942
			Digital Media	PE	VRAK.TV	22,412
					Total	603,354
Motel monstre II (23–44)	7882939 Canada inc.	ON	Digital Media	PE	TFO	25,000
Paparadis I (1–15)	B-612 Médias Inc.	MTL	Television	PE	VRAK.TV	98,607
			Digital Media	PE	VRAK.TV	52,500
					Total	151,107

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Tactik IV (301 – 420)	Vivaclic Inc.	MTL	Television	PE	Télé-Québec	2,500,000
			Digital Media	PE	Télé-Québec	25,000
	Total					2,525,000
T'es où Théo ? II (66 – 130)	TVA Productions Inc.	MTL	Television	PE	YOOPA	10,000
Les Testeurs I (1 – 26)	ZONE3-XXXIV Inc.	MTL	Television	PE	VRAK.TV	258,364
Théo II (66 – 130)	TVA Productions Inc.	MTL	Television	PE	YOOPA	104,904
Toc Toc Toc VI (326 – 390)	Téléfiction Productions inc.	MTL	Television	PE	SRC	1,007,250
					Télé-Québec	500,000
	Total					1,507,250
VRAK la vie III (53 – 78)	Productions GFP (II) Inc.	MTL	Television	PE	VRAK.TV	452,294
Number of Children's & Youth projects: 34					Total Commitments: 16,024,724	

Documentary

Les 18 fugitives /The Wanted 18	Intuitive Pictures Inc.	MTL	Television	PE	SRC	119,950
L'Adolimentation	JLE Productions Inc.	TO	Television	PE	TV5	5,000
Ados, d'hier à aujourd'hui	N12 Productions Inc.	MTL	Television	PE	Canal Vie	56,366
Adrénaline I (1 – 13)	Images Pimiento Inc.	MTL	Television	PE	APTN – français	207,111
			Digital Media	PE	APTN – français	20,000
	Total					227,111
Aimer autrement	Les Productions Avanti Ciné Vidéo Inc.	MTL	Television	PE	Canal Vie	76,802
L'Alouette affolée	PVP-Films Inc.	QC	Television	PE	SRC	60,000
				RFI		29,500
	Total					89,500
Les Années III (1 – 12)	TV MaxPlus Productions Inc.	MTL	Television	PE	MusiMax	358,385
Artiste autiste	3976246 Canada Inc.	MTL	Television	PE	SRC	140,195
					ARTV	10,000
	Total					150,195

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$				
Atlit Yam, Le joyau englouti de la préhistoire	9249-3931 Québec Inc.	MTL	Television	PE	SRC	184,000				
Au-delà de Sin City	E2F Film Inc.	MTL	Television	PE	Canal D	109,499				
Aux limites de la scène	4181743 Canada Inc.	MTL	Television	PE	ARTV	41,500				
Bagarreurs	B-612 Médias Inc.	MTL	Television	PE	Canal D	139,700				
Les Beautés du mardi	ZONE3-XXXIV Inc.	MTL	Television	PE	Canal Vie	65,000				
Bidonville	9249-9847 Québec inc.	MTL	Television	PE	SRC	160,586				
					Digital Media	PE	RDI	15,776		
							SRC	8,542		
					Total	184,904				
Biographie I (1 – 15)	PVP-Films Inc.	QC	Television	PE	RDI	250,000				
							ARTV	53,000		
							RFI	150,000		
					Digital Media	PE	RDI	49,000		
					Total	502,000				
Bouncers	Vivazoom Inc.	MTL	Television	PE	Canal D	60,000				
Une Brique à la fois	Productions Cinéfort Inc.	MTL	Television	PE	Canal D	70,000				
Burlesque-l'art du jeu et de la séduction (1 – 3)	Bubbles Projets II Inc.	MTL	Television	PE	TV5	71,522				
California Dreamin'	Productions Pimiento inc.	MTL	Television	PE	RDI	113,340				
					Atelier Rocoto Inc.	MTL	Digital Media	PE	RDI	16,946
					Total	130,286				
C'est arrivé près de chez vous I (1 – 10)	Blimp Télé inc.	MTL	Television	PE	RDI	518,120				
							Digital Media	PE	RDI	60,000
					Total	578,120				
Combat libre	Les Productions Pierre Brochu Inc.	MTL	Television	PE	Canal D	60,000				
Le Combat Silencieux	Vélocité International inc.	QC	Television	PE	Télé-Québec	26,252				
							RFI	16,300		
					Total	42,552				

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Le Contrat I (1 – 10)	7257244 Canada Inc.	MTL	Television	PE	Canal D	667,000
	7932243 Canada Inc.	MTL	Digital Media	PE	Canal D	20,000
	Total					687,000
Corno – Corps et âme	9255-8162 Québec Inc.	MTL	Television	PE	SRC	146,417
Coups de poings, à coups de coeur (À)	3809412 Canada Inc.	MTL	Television	PE	Canal D	64,000
Les Cowboys de l'air I (1 – 6)	4548272 Canada inc.	MTL	Television	PE	Canal D	541,758
Cris du coeur (1 – 4)	3809412 Canada Inc.	MTL	Television	PE	Canal Vie	262,059
Dans un cinéma près de chez nous (1 – 3)	4472438 Canada Inc.	MTL	Television	PE	Historia	153,425
Le Dernier cabaret	9249-7189 Québec inc.	MTL	Television	PE	Canal D	64,793
Le Dernier des fantassins	Les Productions Avanti Ciné Vidéo Inc.	MTL	Television	PE	SRC	106,039
La Dernière Harde	7293372 Canada inc.	QC	Television	PE	TV5	10,000
				RFI		54,048
	Total					64,048
Le Design est partout I (1 – 15)	7926766 Canada Inc.	MTL	Television	PE	ARTV	334,000
			Digital Media	PE	ARTV	28,750
	Total					362,750
Destination cauchemar II (9 – 16)	ZONE3-XXXIV Inc.	MTL	Television	PE	Canal D	579,571
Dictature affective	PVP Monde inc.	QC	Television	PE	TFO	55,000
					Télé-Québec	43,000
				RFI		45,000
Total					143,000	
La Différence	7257244 Canada Inc.	MTL	Television	PE	TV5	10,000
Dossiers Mystère III (15 – 27)	Planète Bleue Télévision Inc.	MTL	Television	PE	Canal D	575,678
			Digital Media	PE	Canal D	21,500
	Total					597,178
Les Enfants Carton	Echo Média Productions Inc.	MTL	Television	PE	TV5	15,000

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Et si je décrochais un diplôme I (1–5)	HM2 Productions Inc.	QC	Television	PE	SRC	100,000
				RFI		36,466
			Digital Media	PE	SRC	21,700
					Total	158,166
L'Exterminateur	3809412 Canada Inc.	MTL	Television	PE	Canal D	64,000
Faits d'hiver I (1–6)	Blimp Télé inc.	MTL	Television	PE	TV5	120,000
Fausse couche vrai deuil	Les Productions Avanti Ciné Vidéo Inc.	MTL	Television	PE	Canal Vie	68,288
Fenêtre sur corps	Productions Nova Média Inc.	QC	Television	PE	TV5	10,000
				RFI		11,600
					Total	21,600
La Fidélité + ou	7847041 Canada Inc.	MTL	Television	PE	Canal Vie	66,226
Filiatrault	Zone3-XXXV inc.	MTL	Television	PE	Télé-Québec	88,000
La Fraternité de la bière	9252-0824 Québec inc	MTL	Television	PE	Canal D	78,310
Les Fugitifs I (1–8)	La Presse Télé II Ltée	MTL	Television	PE	Canal D	496,866
			Digital Media	PE	Canal D	20,000
					Total	516,866
Le Galet déconcertant	3809412 Canada Inc.	MTL	Television	PE	SRC	100,000
Grandes causes I (1–12)	Productions GCIP Inc.	MTL	Television	PE	Télé-Québec	275,000
Les Grands Défis I (1–9)	La Presse Télé II Ltée	MTL	Television	PE	Historia	411,241
			Digital Media	PE	Historia	15,000
					Total	426,241
Hippocrate II (4–5)	Tortuga films productions Inc.	QC	Television	PE	SRC	32,683
				RFI		27,500
					Total	60,183
L'Histoire des infirmières	Productions Tout Écran Inc.	QC	Television	PE	Historia	150,000
				RFI		44,850
					Total	194,850
Histoire d'un séjour I (1–13)	Les Productions HDS Inc.	MB	Television	PE	TFO	15,000

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Hugue à la ville	Toxa Productions Inc.	MTL	Television	PE	Canal D	75,300
L'Hypnotiste I (1 – 13)	Production Stéphan Raymond	MTL	Television	PE	Canal Vie	254,314
Ils dansent I (1 – 12)	La boîte de production TV inc.	MTL	Television	PE	SRC	358,614
			Digital Media	PE	SRC	61,331
					Total	419,945
In Memoriam (1 – 3)	Sovicom Inc.	MTL	Television	PE	Historia	152,351
Des Infirmières	Amazone Film Inc.	MTL	Television	PE	RDI	76,594
			Digital Media	PE	RDI	20,000
					Total	96,594
Lavoie sans frontière	7645465 Canada inc.	ON	Television	PE	TFO	32,508
Légendes urbaines III (21 – 30)	ZONE3-XXXIV Inc.	MTL	Television	PE	Canal D	545,525
			Digital Media	PE	Canal D	20,000
					Total	565,525
Lettres au Père Noël	7715099 Canada Inc.	MTL	Television	PE	Canal Vie	75,535
La Longueur de l'alphabet	Les Films Compass Inc	MTL	Television	PE	SRC	110,607
			Digital Media	PE	SRC	15,000
					Total	125,607
Louis-Edmond Hamelin : L'homme du Nord	Films du Rapide-Blanc Inc.	MTL	Television	PE	Télé-Québec	55,000
La Main ... et les autres	Les Films Perception Inc.	MTL	Television	PE	SRC	143,575
					ARTV	10,000
					Total	153,575
Mariage (1 – 3)	4167554 Canada Inc.	MTL	Television	PE	Historia	155,000
Mario Pelchat	Les Productions Select TV Inc.	MTL	Television	PE	TVA	5,000
Méthane : rêve ou cauchemar (1 – 2)	Idéacom International Inc.	MTL	Television	PE	SRC	110,000
Miroir, miroir ... I (1 – 13)	Les Productions Point de mire Inc.	MTL	Television	PE	TV5	160,000
			Digital Media	PE	TV5	15,000
					Total	175,000
Mlle à 40 ans I (1 – 4)	3809404 Canada Inc.	MTL	Television	PE	Mlle	98,408

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$		
Mon Algérie ... et la vôtre	Productions Telimagin inc.	MTL	Television	PE	RDI	183,272		
			Digital Media	PE	RDI	15,163		
	Total					198,435		
Le Monde à l'envers (1–4)	7883579 Canada Inc.	ON	Television	PE	TV5	20,000		
			Digital Media	PE	TV5	5,000		
	Total					25,000		
Mort ou vif	4472438 Canada Inc.	MTL	Television	PE	Télé-Québec	36,300		
					TFO	15,000		
	Total					51,300		
Noël: c'est l'amour ... de la musique	Les Productions Select TV Inc.	MTL	Television	PE	Prise 2	25,000		
Notre culture à l'étranger	7790791 Canada Inc.	MTL	Television	PE	Télé-Québec	25,000		
Le Nouveau grand jeu	Juju Montréal Inc.	MTL	Television	PE	SRC	15,000		
Objectif Nord I (1–4)	PVP-Films Inc.	QC	Television	PE	Télé-Québec	300,000		
					APTN–français	80,000		
						RFI	150,000	
					Digital Media	PE	Télé-Québec	70,000
							APTN–français	20,000
Total					620,000			
Opération Police I (1–10)	Sovitel Inc.	MTL	Television	PE	Canal D	654,676		
			Digital Media	PE	Canal D	30,000		
	Total					684,676		
Papa a raison I (1–3)	ZONE3-XXXIV Inc.	MTL	Television	PE	Historia	155,000		
Parent un jour, parent toujours I (1–13)	PVP-Films Inc.	QC	Television	PE	TFO	265,000		
						RFI	87,000	
					Digital Media	PE	TFO	25,000
					Total			
La Petite histoire du ski (1–3)	Quiet Motion Inc.	MTL	Television	PE	Historia	154,964		
Les Poings de la fierté	9238-2589 Québec inc.	MTL	Television	PE	SRC	151,328		

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Poker	Les Productions Pierre Brochu Inc.	MTL	Television	PE	Canal D	60,000
Ports d'attache III (27 – 39)	DBC2 Inc.	MTL	Television	PE	TV5	184,603
			Digital Media	PE	TV5	15,000
					Total	199,603
Un P'tit dernier pour la route	4472438 Canada Inc.	MTL	Television	PE	Télé-Québec	46,438
Que Vive la Mer Morte	Images Intuitives II Inc.	MTL	Television	PE	SRC	128,210
Reine du foyer (1 – 3)	ZONE3-XXXIV Inc.	MTL	Television	PE	Historia	155,000
Rendez-Vous I (1 – 8)	7810750 Canada Inc.	ON	Television	PE	ARTV	8,000
Le Rêve de Marika	Productions Adobe International Inc.	MTL	Television	PE	ichannel	3,000
Roc Star : les mineurs du Québec II (1 – 8)	Productions GFP (II) Inc.	MTL	Television	PE	Ztélé	118,302
Roller Derby	Vivazoom Inc.	MTL	Television	PE	Canal D	60,000
La Route c'est la vie	9098-2158 Québec Inc.	MTL	Television	PE	Canal D	150,000
Science ou fiction III (40 – 52)	Les Productions Point de mire Inc.	MTL	Television	PE	TV5	101,865
			Digital Media	PE	TV5	15,000
					Total	116,865
Secondaire 5	I Studio Cinéma Télévision II Inc.	MTL	Television	PE	Canal D	125,045
Les Secouristes de l'extrême	PVP-Films Inc.	QC	Television	PE	TV5	40,000
Seins à louer	PVP Monde inc.	QC	Television	PE	RDI	70,000
				RFI		33,500
					Total	103,500
Le Sexe autour du monde III (17 – 24)	9098-2158 Québec Inc.	MTL	Television	PE	TV5	166,000
			Digital Media	PE	TV5	12,500
					Total	178,500
Showbusiness québécois : le Big Bang	Sovitel Inc.	MTL	Television	PE	SRC	191,583

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Simplement vedette II (4–6)	Trinôme II Inc.	MTL	Television	PE	Canal Vie	199,280
Les Soldats de Jésus	Productions Pimiento inc.	MTL	Television	PE	RDI	148,136
Sous la ville	Catbird Films Inc.	MTL	Television	PE	SRC	186,331
					ARTV	5,000
	Les Productions Catbird Inc.	MTL	Digital Media	PE	SRC	67,000
	Total					258,331
Super Spider	Productions Nova Média Inc.	QC	Television	PE	TV5	10,000
					Oasis HD	3,000
					RFI	21,338
	Total					34,338
Les Survivants de la bataille de Hong-Kong	Gaspa Vidéo inc.	QC	Television	PE	RDI	40,000
					SRC	7,683
					RFI	26,900
	Total					74,583
Les Trains de la vie	Productions InformAction Inc.	MTL	Television	PE	SRC	143,496
Les Tripeux IV (52–64)	3809404 Canada Inc.	MTL	Television	PE	Ztélé	180,335
Un Tueur si proche X (90–99)	Productions Pixcom Inc.	MTL	Television	PE	Canal D	707,919
Uranium.PQ	AD HOC Films bis Inc.	MTL	Television	PE	RDI	110,487
La Valse des continents – Les mystères de l'Amérique du Sud	Idéacom International Inc.	MTL	Television	PE	TFO	59,936
La Valse des continents (1–5)	Idéacom International Inc.	MTL	Television	PE	SRC	50,000
Vie de Joanna Comtois (La)	Les Productions des trois dragons Inc.	MTL	Television	PE	Canal Vie	74,207
Le Vieil âge et le rire	Les Films Insiders inc.	MTL	Television	PE	SRC	164,779
Les Voix humaines II (11–20)	7645465 Canada inc.	ON	Television	PE	ARTV	5,000
Voulez-vous danser ? III (22–31)	ZONE3-XXXIV Inc.	MTL	Television	PE	ARTV	475,000
					Digital Media	PE
	Total					504,390

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Voulez-vous fêter? I (1–5)	ZONE3-XXXIV Inc.	MTL	Television	PE	ARTV	240,000
Voyages au bout de la nuit (1–6)	Productions InformAction Inc.	MTL	Television	PE	TV5	50,000
Y Génération plaisir	7257244 Canada Inc.	MTL	Television	PE	Canal Vie	62,720
Number of Documentary projects: 114					Total Commitments: 19,156,508	

Drama

30 Vies II (61-180)	30 Vies II Inc.	MTL	Television	PE	SRC	1,199,361
	Aetios Productions Inc.	MTL	Digital Media	PE	SRC	65,511
	Total					1,264,872
L'Affaire Dumont	L'affaire Dumont Inc.	MTL	Television	PE	Super Écran	364,732
Apparences I (1–10)	Productions Pixcom Inc.	MTL	Digital Media	PE	SRC	20,000
Les Appendices IV (37–48)	Productions Marie Brissette II inc.	MTL	Television	PE	Télé-Québec	250,000
	Productions Marie Brissette Inc.	MTL	Digital Media	PE	Télé-Québec	48,700
	Total					298,700
L'Auberge du chien noir X (227–253)	SRC	MTL	Television	PE	SRC	750,000
Aux pays des Têtes à claques I (9–13)	Salambo TV inc.	MTL	Television	PE	Teletoon (Français)	90,210
Belle-Baie V (40-44)	622266 N.B. Inc./Productions Belle Baie Inc.	NB	Television	PE	SRC	100,000
	Productions Belle Baie II Inc.	MTL	Digital Media	PE	SRC	5,442
	Total					105,442
Les Bleus de Ramville II (16–28)	7548885 Canada Inc.	ON	Television	PE	TFO	629,411
Les Boys V (61–73)	Les Boys Saison 5 inc.	MTL	Television	PE	SRC	1,885,969
			Digital Media	PE	SRC	40,000
	Total					1,925,969
Caméra café X (183–202)	Encore Café Télévision Inc.	MTL	Television	PE	TVA	300,000
Le Coq de St-Victor	9114-7843 Québec Inc.	QC	Television	PE	Télé-Québec	50,000
				RFI		150,000
	Total					200,000

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Destinées VI (131–156)	Productions Pixcom Inc.	MTL	Television	PE	TVA	3,145,000
			Digital Media	PE	TVA	1,000
				CDMI		19,404
				Total		3,165,404
La Galère IV (33–42)	Productions La Galère IV inc.	MTL	Television	PE	SRC	1,918,479
Le Gentleman III (17–24)	Productions Gentilhomme Inc.	MTL	Television	PE	TVA	2,686,231
					addik TV	34,826
				Total		2,721,057
LOL :-) II (15–28)	Productions LOL Inc.	QC	Television	PE	TVA	30,000
Mauvais karma II (14–26)	Sphère Média 2002 Inc.	MTL	Television	PE	SRC	1,601,438
			Digital Media	PE	SRC	63,479
				Total		1,664,917
Mirador II (11–20)	Productions Mirador inc.	MTL	Television	PE	SRC	2,774,434
			Digital Media	PE	SRC	63,834
				Total		2,838,268
Mon meilleur ami I (1–5)	ZONE3-XXXIV Inc.	MTL	Television	PE	Séries+	1,550,000
			Digital Media	PE	Séries+	20,000
				Total		1,570,000
O' I (1–10)	Sovicom Inc.	MTL	Television	PE	TVA	3,063,978
			Digital Media	PE	TVA	1,000
				CDMI		94,000
				Total		3,158,978
Les Parent IV (65–84)	La Presse Télé II Ltée	MTL	Television	PE	SRC	1,668,774
			Digital Media	PE	SRC	50,000
				Total		1,718,774
Les Pee-Wee 3D	Productions Pee Wee Inc.	MTL	Television	PE	Super Écran	350,000
			Digital Media	PE	Super Écran	10,000
				Total		360,000

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$		
Rescapés (Les) II (14–23)	Les Rescapés II Inc.	MTL	Television	PE	SRC	3,212,479		
			Digital Media	PE	SRC	20,000		
			Total			3,232,479		
Les Sioui-Bacon I (1–6)	9223-3287 Québec Inc. (Wabanok)	MTL	Television	PE	APTN–français	251,549		
			Digital Media	PE	APTN–français	15,000		
			Total			266,549		
Tout sur moi V (53–65)	Productions Trio V inc.	MTL	Television	PE	SRC	1,242,057		
					ARTV	150,000		
			Digital Media	PE	SRC	21,558		
			Total			1,413,615		
Toute la vérité III (41–60)	Sphère Média 2010 inc.	MTL	Television	PE	TVA	4,575,000		
			Digital Media	PE	TVA	58,881		
					CDMI	35,692		
			Total			4,669,573		
Tranches de vie IV (41–49)	TVA Productions Inc.	MTL	Television	PE	TVA	935,000		
Trauma III (21–32)	Trauma III Inc.	MTL	Television	PE	SRC	3,642,000		
			Aetios Productions Inc.	MTL	Digital Media	PE	SRC	63,171
			Total			3,705,171		
Tu m'aimes-tu ? I (1–13)	ZONE3-XXXIV Inc.	MTL	Television	PE	SRC	1,609,646		
					ARTV	65,000		
			Total			1,674,646		
Yamaska IV (68–91)	Fiction Yamaska IV inc	MTL	Television	PE	TVA	3,370,000		
			Digital Media	PE	TVA	1,000		
					CDMI	99,000		
			Total			3,470,000		
Number of Drama projects: 29					Total Commitments: 44,462,246			

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Variety and Performing Arts						
André Sauv� (1–2)	Juste pour rire TV Inc.	MTL	Television	PE	TVA	15,000
Artiste du mois XII (1–12)	TV MaxPlus Productions Inc.	MTL	Television	PE	MusiquePlus Inc.	200,958
					MusiMax	200,958
					Total	401,916
Bar ouvert I (1–25)	Zone3-XXXV inc.	MTL	Television	PE	T�l�-Qu�bec	300,000
Belle et Bum IX (203–227)	T�l�-Vision XIV Inc.	MTL	Television	PE	T�l�-Qu�bec	465,000
			Digital Media	PE	T�l�-Qu�bec	42,946
					Total	507,946
Bye Bye 2011	Les Productions Bye Bye 2011 (Les Productions Bye Bye 2010 Inc.)	MTL	Television	PE	SRC	123,000
Carte Blanche de Fran�ois L�veill�e	Qu�b�comm T�l�vision Inc.	QC	Television	PE	Super �cran	40,000
Ce soir VI (65–74)	Les Productions CS Inc.	MB	Television	PE	ARTV	10,000
C'est No�l avec Paul et Paul	Les Productions Avanti Cin� Vid�o Inc.	MTL	Television	PE	SRC	49,350
					ARTV	20,000
					Total	69,350
Classique ext�rieur d'impro – Grand Rire 2011	Qu�b�comm T�l�vision Inc.	QC	Television	PE	TV5	10,000
Com�die club 2012 III (27–39)	Qu�b�comm T�l�vision Inc.	QC	Television	PE	Canal D	166,565
Comme par magie – Sp�ciale Artistes VIII	T�l�fiction Productions inc.	MTL	Television	PE	SRC	38,750
					ARTV	6,000
					Total	44,750
Coup de th�atre (1–4)	7982712 CANADA INC	ON	Television	PE	TFO	215,600
			Digital Media	PE	TFO	32,500
					Total	248,100
Le D�fi des champions – Le grand vari�t� du dimanche I (1–9)	9230-1332 Qu�bec Inc	MTL	Television	PE	TVA	200,000
En direct de l'univers III (49–74)	La Presse T�l� II Lt�e	MTL	Television	PE	SRC	946,643

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$
Et Dieu créa ... Laflaque VIII (186 – 218)	Productions Vox Populi 1 Inc.	MTL	Television	PE	SRC	715,661
			Digital Media	PE	SRC	45,605
					Total	761,266
Festival Franco Ontarien – Carte blanche a Damien	7883579 Canada Inc.	ON	Television	PE	TV5	10,000
Festival Western de St-Tite IV (7 – 8)	511212 N.B. Inc.	NB	Television	PE	ARTV	5,000
Fidèles au poste! II (22 – 41)	321 Productions Télévision Inc.	MTL	Television	PE	TVA	200,000
Francofolies 2011 (1 – 2)	Echo Média Productions Inc.	MTL	Television	PE	SRC	20,000
					ARTV	10,000
					Total	30,000
Galas Grand Rire 2011	Québécomm Télévision Inc.	QC	Television	PE	Canal D	210,209
					SRC	139,231
					RFI	96,569
					Total	446,009
Un Gars le soir II (1 – 60)	9067-2841 Québec Inc.	MTL	Television	PE	V Interactions	80,734
Un Gars le soir III (141 – 196)	9067-2841 Québec Inc.	MTL	Television	PE	V Interactions	544,284
Un Gars le soir IV (197 – 338)	9067-2841 Québec Inc.	MTL	Television	PE	V Interactions	1,371,830
Ginette Reno – La musique en moi	Les Productions Select TV Inc.	MTL	Television	PE	TVA	10,000
Les Grands duels de la LNI III (32 – 46)	Productions Pixcom Inc.	MTL	Television	PE	Télé-Québec	145,752
Guy Nantel: La réforme Nantel (1 – 2)	Juste pour rire TV Inc.	MTL	Television	PE	TVA	10,000
Ils dansent (13)	La boîte de production TV inc.	MTL	Television	PE	SRC	120,277
Infoman XII (285 – 311)	Zone3-XXXV inc.	MTL	Television	PE	SRC	365,000
			Digital Media	PE	SRC	44,877
					Total	409,877
Jean-Michel Anctil – Tel quel	Productions Maricharlau Inc. (Les)	MTL	Television	PE	Super Écran	51,800
Makusham IV (37 – 46)	509581 N.B. Inc.	NB	Television	PE	APTN – français	129,556
	Connections Productions Inc.	NB	Digital Media	PE	APTN – français	25,000
					Total	154,556

Convergent Project Title	Applicant(s)	Region	Platform	Program	Envelope	Funding \$		
Mario Jean – Gare aux gros nounours! (1–2)	Encore Télévision I Inc.	MTL	Television	PE	TVA	46,448		
Messmer Drôlement mystérieux (3–4–5)	9218-3516 Québec Inc. (Entourage Télévision)	MTL	Television	PE	TVA	47,991		
Michel Barrette : Drôle de journée	Les Productions Avanti Ciné Vidéo Inc.	MTL	Television	PE	Super Écran	37,262		
Le Monde en gros	Productions Pixcom Inc.	MTL	Digital Media	PE	SRC	10,000		
Paris-Québec sous les étoiles 2011	PR3 Médias inc.	QC	Television	PE	Télé-Québec	20,000		
Le Pick-up	Productions Marie Brissette II inc.	MTL	Television	PE	SRC	111,915		
Pour l'Amour du Country IX (114–124)	505113 N.B. Inc.	NB	Television	PE	ARTV	10,000		
Pour l'amour du country X (125–135)	508499 Nb Inc.	NB	Television	PE	ARTV	10,000		
Prière de ne pas envoyer de fleurs I (1–13)	Zone3-XXXV inc.	MTL	Television	PE	SRC	190,000		
Rain, Comme une pluie dans tes yeux	Echo Média Productions Inc.	MTL	Television	PE	TFO	42,000		
RBO 3.0 I (1–8)	Bye Bye RBO Inc.		Television	PE	SRC	208,870		
			Digital Media	PE	SRC	50,000		
			Total			258,870		
Le Retour de nos idoles I (1–2)	Les Productions Select TV Inc.	MTL	Television	PE	TVA	5,000		
Série Juste pour rire 2011 (1–8)	Juste pour rire TV Inc.	MTL	Television	PE	TVA	410,000		
Simple Plan et l'OSM « De concert pour les jeunes »	PVP-Films Inc.	QC	Television	PE	ARTV	12,700		
					Télé-Québec	5,000		
					Total	17,700		
Star Académie V (1–10)	Productions SA 5 Inc.	MTL	Television	PE	TVA	856,707		
TAM III (12–24)	Production TAM inc.	QC	Television	PE	APTN – français	187,061		
					Digital Media	PE	APTN – français	12,939
					Total	200,000		
La Vie est un cirque IV (19–24)	Zone3-XXXVI Inc.	MTL	Television	PE	TV5	120,000		
Number of Variety & Performing Arts projects: 47					Total Commitments: 9,828,548			

Francophone Minority Program (2011–2012)

Funding Results: 2011–2012

The closing date for applications to the Francophone Minority Program was November 18, 2011. Approved applications for the Francophone Minority Program as of March 31, 2012 are listed below.

Approved applications are shown with the title of the convergent project, the applicant production company, region of production, project component viewing platform, and the amount committed to each component. If the digital media component receives no funding from the CMF, it will not appear on this list. For inter-provincial co-productions, the region of control reflects the residence of the majority co-producer and the location of principal photography.

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Production				
Drama				
Belle-Baie V (40–44)	622266 N.B. Inc./Productions Belle Baie II Inc.	NB	Television	1,200,000
Les Bleus de Ramville II (16–28)	7548885 Canada Inc.	ON	Television	1,154,852
			Digital Media	37,500
			Total	1,192,352
Number of projects: 2			Total commitments: 2,392,352	
Children's & Youth				
Motel monstre II (23–44)	7882939 Canada inc.	ON	Television	548,910
RadArt IV (40–52)	6399550 Canada Inc.	ON	Television	516,000
Number of projects: 2			Total commitments: 2,392,352	

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Documentary				
À l'an vert	Red Letter Films Ltd.	BC	Television	150,000
	LaDiDa Media Ltd.	BC	Digital Media	26,960
	Total			176,960
L'Adolimentation	JLE Productions Inc.	TO	Television	15,609
Ça fait déjà 50 ans ! I (1–12)	511211 NB Inc.	NB	Television	364,500
	Connections Productions Inc.	NB	Digital Media	25,000
	Total			389,500
Courants I (1–10)	660680 NB Ltd.	NB	Television	400,000
Eaux troubles du crime VI (16–18)	666765 BC Ltd.	BC	Television	398,442
			Digital Media	9,999
	Total			408,441
La Face cachée d'Ottawa (1–8)	7284098 Canada Inc.	ON	Television	400,000
			Digital Media	48,772
	Total			448,772
Frederic Back : Grandeur nature	649874 NB Inc.	NB	Television	150,000
Halifax, mémoire vivante du Titanic	606913 N.B. Ltée	NB	Television	150,000
			Digital Media	40,219
	Total			190,219
Havrer à la Baie	650895 NB Inc.	NB	Television	150,000
Histoire de chanter I (1–13)	7883641 Canada Inc.	ON	Television	397,982
			Digital Media	49,980
	Total			447,962
Histoire d'un séjour I (1–13)	Les Productions HDS Inc.	MB	Television	400,000
			Digital Media	30,000
	Total			430,000
Métis : Sangs mêlés, Gens libres (1–5)	Les Productions Métis inc./Manito Métis inc.	MB	Television	319,418

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Le Monde à l'envers (1-4)	7883579 Canada Inc.	ON	Television	350,179
			Digital Media	7,000
			Total	357,179
Rendez-Vous I (1-8)	7810750 Canada Inc.	ON	Television	400,000
Trois boxeuses canadiennes pour les Olympiques	Médiatique Boxeuses inc.	TO	Television	150,000
Les Visionnaires I (1-10)	6399550 Canada Inc.	ON	Television	372,627
Les Voix humaines II (11-20)	7645465 Canada inc.	ON	Television	274,485
			Digital Media	27,493
			Total	301,978
Yukon parle français!	Red Letter Films Ltd.	BC	Television	150,000
			Digital Media	32,959
			Total	182,959
Number of projects: 18			Total commitments: 5,291,624	

Variety & Performing Arts

Ce soir VI (65-74)	Les Productions CS Inc.	MB	Television	400,000
Festival Western de St-Tite IV (7-8)	511212 N.B. Inc.	NB	Television	119,580
Pour l'Amour du Country IX (114-124)	505113 N.B. Inc.	NB	Television	400,000
	Connections Productions Inc.	NB	Digital Media	26,000
			Total	426,000
Pour l'Amour du Country X (125-135)	508499 NB Inc.	NB	Television	400,000
Pour un soir seulement – en direct II	Les productions direct II	MB	Television	113,867
Number of projects: 5			Total commitments: 1,459,447	

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Drama				
Les Olyphant-Forgets I (1–13)	Slalom Productions Inc./Lusio Films Inc.	ON	Television	41,400
			Digital Media	2,700
			Total	44,100
Children's & Youth				
Les Jumeaux I (1–13)	Balestra Productions Inc.	ON	Television	25,000
			Digital Media	5,000
			Total	30,000
Motel Monstre III (45–66)	Slalom Productions Inc.	ON	Television	25,649
Number of projects: 2			Total commitments: 55,649	
Documentary				
Ambassades I (1–10)	Balestra Productions Inc.	ON	Television	26,736
			Digital Media	1,500
			Total	28,236
Fransas Quoi?	Red Letter Films Ltd.	BC	Television	18,031
			Digital Media	1,500
			Total	19,531
La Liberté	Les Productions Rivard Inc.	MB	Television	14,992
			Digital Media	1,500
			Total	16,492
Un Musée pour l'humanité	Les Productions Rivard Inc.	MB	Television	18,548
			Digital Media	1,500
			Total	20,048

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Parents 24/7 (1 – 13)	Les Productions Rivard Inc.	MB	Television	16,275
Poutine Western	Red Letter Films Ltd.	BC	Television	17,604
			Digital Media	1,500
			Total	19,104
Radis ? Prêt ? Go! (1 – 3)	Red Letter Films Ltd.	BC	Television	16,972
	LaDiDa Media Ltd.	BC	Digital Media	4,993
			Total	21,965
Rendez-vous (1 – 16)	7810750 Canada Inc.	ON	Television	33,800
			Digital Media	2,500
			Total	36,300
Trois boxeuses canadiennes pour les Olympiques	Médiatique Inc.	TO	Television	20,800
			Digital Media	1,500
			Total	22,300
Number of projects: 9			Total commitments: 200,251	

Aboriginal Program (2011–2012)

Funding Results: 2011–2012

The final closing date for applications to the Aboriginal Program was September 19, 2011. Approved applications for the Aboriginal Program as of March 31, 2012 are listed below.

Approved applications are shown with the title of the convergent project, the applicant production company, region of production, project component viewing platform, and the amount committed to each component. If the digital media component receives no funding from the CMF, it will not appear on this list. For inter-provincial co-productions, the region of control reflects the residence of the majority co-producer and the location of principal photography.

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Production				
Children's & Youth				
Amy's Mythic Mornings I (1–13)	Wone Woman Works Productions Ltd.	BC	Digital Media	62,070
Guardians I (1–6)	Guardians Productions Inc.	SK	Television	400,000
			Digital Media	200,000
			Total	600,000
Louis Says I (1–8)	Y'utthe Askiy Productions Ltd.	SK	Television	229,180
			Digital Media	41,700
			Total	270,880
What It Takes! I (1–13)	4412826 Canada inc. (faisant affaire sous Nish Télévision)	QC	Television	400,000
			Digital Media	47,705
			Total	447,705
Number of projects: 4			Total commitments: 1,380,655	

Documentary

All Our Relations I (1–6)	Waterfront Productions Inc.	TO	Television	297,319
			Digital Media	14,500
			Total	311,819

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
A Beautiful Forest	A Beautiful Forest Inc.	NB	Television	129,411
			Digital Media	12,500
			Total	141,911
Down2Earth II (201 – 213)	Aarrow Productions Inc.	BC	Television	382,450
			Digital Media	75,000
			Total	457,450
Fish Out of Water V (47 – 52)	Fish Out of Water Productions 6 Inc.	AB	Television	400,000
			Digital Media	10,000
			Total	410,000
The Guide I (1 – 6)	Sivumu Northern Productions Inc.	NU	Television	400,000
			Digital Media	40,000
			Total	440,000
Inuit Cree Peacemakers	Kingulliit Productions Inc.	NU	Television	400,000
			Digital Media	200,000
			Total	600,000
Medicine Line I (1 – 13)	Medicine Line Season One Inc.	MB	Television	400,000
			Digital Media	20,000
			Total	420,000
The Power of the Spirit	5802416 Manitoba Inc.	MB	Television	172,350
Samaqan: Water Stories III (27 – 39)	Tsa'Mahgwon 27-39 Productions Inc.	BC	Television	400,000
			Digital Media	22,000
			Total	422,000
Tales from Kilometre 509	Rezolution Productions Inc./Productions Rezolution Inc.	MTL	Television	321,000
	Rezolution Pictures International Inc.	MTL	Digital Media	10,000
			Total	331,000
Watchers of the North (1 – 6)	Watchers of the North Productions Inc.	MTL	Television	295,000
			Digital Media	10,000
			Total	295,000
Number of projects: 11			Total commitments: 4,001,530	

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Drama				
Skye and Chang (Pilot)	Mama-oo Pictures Ltd.	BC	Television	214,686
			Digital Media	12,500
			Total	227,186
Uvanga	Arnait Video Productions Inc.	NU	Television	400,000
			Digital Media	200,000
			Total	600,000
Number of projects: 2				Total commitments: 827,186

Variety & Performing Arts

In Studio with Greg Coyes	The Mix 3 Productions Ltd.	BC	Television	287,000
			Digital Media	25,000
			Total	312,000

Development

Children's & Youth

The Adventures of Laser Boy I (1–13)	Strutt Roar Media Inc.	BC	Television	15,000
			Digital Media	5,000
			Total	20,000
Drama Camp I (1–6)	Drama Camp Productions Inc.	BC	Television	19,601
i M I (1–6)	Square Pixel Inc.	AB	Television	62,250
			Digital Media	36,062
			Total	98,312
Kahneetah Mow-wi-nay-i-kay-chik I (1–6)	Kistikan Pictures Inc.	MB	Television	14,600
			Digital Media	2,500
			Total	17,100

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Yo Kids! I (1 – 13)	Keewatin Productions Ltd.	SK	Television	14,490
			Digital Media	5,000
			Total	19,490
Number of projects: 5			Total commitments: 174,503	

Documentary

The Life And Work Of Alex Janvier	4133064 Manitoba Inc. dba First Voice Multimedia	MB	Television	19,950
Moccasin Enterprises I (1 – 6)	Y'utthe Askiy Productions Ltd.	SK	Television	18,370
			Digital Media	3,750
			Total	22,120
Project Eagle Feather: Just the Beginning (1 – 2)	Project Eagle Feather Productions Inc.	BC	Television	3,571
			Digital Media	3,749
			Total	7,320
Ring of Fire (1 – 6)	Mushkeg Media Inc.	MTL	Television	25,000
			Digital Media	2,000
			Total	27,000
Stories from the Boreal I (1 – 6)	Y'utthe Askiy Productions Ltd.	SK	Television	20,000
			Digital Media	3,750
			Total	23,750
A Tale Of Two Nations	4133064 Manitoba Inc. dba First Voice Multimedia	MB	Television	19,950
Number of projects: 6			Total commitments: 120,090	

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Drama				
Pair-Ô-Dice Lodge I (1 – 13)	6710875 Canada inc. (doing business as Nish Media)	QC	Television	20,230
			Digital Media	2,400
			Total	22,630
Paper Injun I (1 – 13)	Mackenzie Delta Films Inc.	YK	Television	45,000
Saisons Atikamekw I (1 – 10)	6710875 Canada inc. (doing business as Nish Media)	QC	Television	23,027
			Digital Media	2,400
			Total	25,427
The Z-Virus I (Pilot)	Footpath Productions Inc.	TO	Television	4,548
			Digital Media	1,925
			Total	6,473
Number of projects: 4			Total commitments: 99,530	

English POV Program (2011–2012)

Funding Results: 2011–2012

The applications for the English POV Program were received for the May 20, 2011 closing date. Approved applications for the English POV Program as of March 31, 2012 are listed below.

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
An ILL Wind	Productions Grand Nord Québec Inc. / Dark Lullabies Inc. (d/b/a DLI Productions)	MTL	Television	244,510
	Smiley Guy Studios Inc.	TO	Digital Media	25,000
	Total			269,510
Arctic Defenders	John Walker Productions Ltd./Unikkaat Studios Inc.	NS	Televisiona	195,000
			Digital Media	50,000
	Total			245,000
El Huaso	The Handshake Productions Inc.	MTL	Television	32,154
The Exhibition	Jove Pictures Inc.	BC	Television	87,100
			Digital Media	19,500
	Total			106,600
Fly Colt Fly	Barefoot Bandit Productions Inc.	TO	Television	195,860
Hue	Hue Productions Inc.	BC	Television	89,039
Last Days of Vaudeville	Catbird Films Inc.	MTL	Television	230,300
	Les Productions Catbird Inc.	MTL	Digital Media	25,000
	Total			255,300
The Lost Highway	Insurgent Project 1 Ltd.	TO	Television	147,000
			Digital Media	24,976
	Total			171,976
Revolution	Diatrobe Pictures Inc./Big Screen Entertainment Inc.	TO	Television	257,178
			Digital Media	80,000
	Total			337,178
The Athenaeum Enterprise Reunion	Inigo Athenaeum Enterprise Inc.	TO	Television	249,999
	Inigo Films Inc.	TO	Digital Media	25,000
	Total			274,999

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
The Defector: Escape From North Korea	Zarathustra Films Inc.	TO	Television	222,104
			Digital Media	34,045
	Total			256,149
The Waiting Room	Périphéria Productions Inc.	MTL	Television	25,000
When Jews Were Funny	Funny Jews Inc.	TO	Television	211,511
Number of projects: 13			Total commitments: 2,470,276	

Diverse Languages Program (2011–2012)

Funding Results: 2011–2012

Approved applications for the program as of March 31, 2012 are listed below.

Convergent Project Title	Language	Applicant(s)	Region	Platform	Funding \$
Children's & Youth					
If Mountains Could Speak II	Mandarin	Maoran Studios Inc.	TO	Television	128,400
				Digital Media	75,000
	Total				203,400
Miaomiao! (1–13)	Mandarin	Apex Media Corp.	TO	Television	99,000
				Digital Media	75,000
	Total				174,000
Number of projects: 2				Total commitments: 377,400	

Documentary

Ariel	Spanish	9231-8419 Québec Inc. d.b.a. Productions Parabola	MTL	Television	189,553
Casa Dolce Casa [Home Sweet Home]	Italian	Telelatino Network Inc.	TO	Television	99,759
Gustavo Y Gino – Fanaticos De Futbol – Fanatici Del Calcio	Italian	Telelatino Network Inc.	TO	Television	99,759
My Big Fat Punjabi Wedding (1–4)	Punjabi	7955456 Canada Inc.	TO	Television	123,771
				Digital Media	1,000
	Total				124,771
Non Solo Buste e Bonbonnieri [A Cultural Microcosm Inside the Italian Canadian Wedding]	Italian	Telelatino Network Inc.	TO	Television	99,759
Raccontami Ancora [Keep Telling Me Stories]	Italian	Telelatino Network Inc.	TO	Television	99,759
Number of projects: 6				Total commitments: 713,360	

Convergent Project Title	Language	Applicant(s)	Region	Platform	Funding \$
Drama					
Outlaws of the Marsh – Revisited (1 – 10)	Mandarin	New Realm Studios Inc.	TO	Television	160,000
				Digital Media	75,000
				Total	235,000
Variety & Performing Arts					
Shen Yun 2012	Mandarin	Lucent Media Production Inc.	TO	Television	99,240
				Digital Media	75,000
				Total	174,240

Versioning Program (2011–2012)

Funding Results: 2011–2012

Approved 2011–2012 Versioning program applications, as of March 31, 2012, are shown below.

Title	Applicant(s)	Genre	Region	Platform	Funding \$
English into French					
18 to Life II (13–25)	Galafilm Distribution Inc.	Drama	MTL	Television	124,763
Crash and Burn I	Whizbang Films Distribution Inc.	Drama	TO	Television	71,301
Dino Dan I (1–26)	Breakthrough Enterprises Inc.	Children's & Youth	TO	Television	58,369
Endgame I (1–13)	Thunderbird Films. Inc.	Drama	BC	Television	119,127
Filumena	FILU Productions Inc.	Variety & Performing Arts	AB	Television	9,000
Franklin and Friends I (1–26)	Nelvana Enterprises Inc.	Children's & Youth	TO	Television	136,300
How To Be Indie II (27–52)	DHX Media (TO) Ltd.	Children's & Youth	TO	Television	171,704
Justin Time I (1–13)	Guru Animation Studio Ltd.	Children's & Youth	TO	Television	51,735
League of Super Evil III (40–52)	Nerd Corps International Distribution Inc.	Children's & Youth	BC	Television	67,112
Mr. Young I (1–26)	Nelvana Enterprises Inc.	Children's & Youth	TO	Television	25,773
Really Me I (1–13)	Fresh TV Distribution Inc.	Children's & Youth	TO	Television	81,994
Scaredycat	TVA Films	Drama	MTL	Television	24,080
Sleepyhead	TVA Films	Drama	MTL	Television	24,080
Snapshot II (7–12)	Sound Venture International Inc.	Documentary	ON	Television	25,917
Stella and Sam	Bejuba! Entertainment Inc.	Children's & Youth	TO	Television	68,544
Vacation with Derek	Shaftesbury Sales Company Inc.	Children's & Youth	TO	Television	19,688
Wapos Bay I (1–13)	Wapos Bay Productions Inc.	Children's & Youth	SK	Television	112,612
Wingin' It II (14–41)	Temple Street Releasing Limited	Children's & Youth	TO	Television	90,558
Wingin' It III (301–310)	Temple Street Releasing Limited	Children's & Youth	TO	Television	42,395

Title	Applicant(s)	Genre	Region	Platform	Funding \$
French into English					
Artisans du changement II –MN	PVP-Films Inc.	Documentary	QC	Digital Media	5,647
Artisans du changement II (11–20)	PVP-Films Inc.	Documentary	QC	Television	88,999
Citoyens ou étrangers ? (1–2)	Vivamondo Distribution Inc.	Documentary	MTL	Television	7,656
La Croisée des chemins II (14–26) (1 episode)	Balestra Productions Inc.	Documentary	ON	Television	409
Eaux Troubles du Crime IV (10–12)	Filmoption International Inc.	Documentary	MTL	Television	13,388
La Part du monde I (1–15)	Filmoption International Inc.	Documentary	MTL	Television	57,824
Number of projects: 25					1,498,975

Development (2011–2012)

Funding Results: 2011–2012

English Development Envelopes

English Development Envelopes were allocated to corporate groups of broadcasters for commitments to convergent projects. Convergent projects must have a traditional broadcast component and a rich and substantial digital media component.

Approved applications for the English Development Envelopes as of March 31, 2012 are listed below. Approved applications are shown with the title of the convergent project, the applicant production company, region of production, project component viewing platform, the corporate group envelope, and the amount committed to each component. If the digital media component receives no funding from the CMF, it will not appear on this list. For inter-provincial co-productions, the region of control reflects the residence of the majority co-producer and the location of principal photography.

Convergent Project Title	Applicant(s)	Region	Platform	Envelope	Funding \$
Children's & Youth					
Adventures of Napkin Man (The) I (1 – 13)	Breakthrough Films & Television Inc.	TO	Television	CBC	80,325
Anne's Droids I (1 – 20)	Sinking Ship Entertainment Inc.	TO	Television	TVO	11,500
			Digital Media	TVO	750
				Total	12,250
Bagel and Becky's Supersonic Chronicles I (1 – 26)	Firefish Entertainment Inc.	TO	Television	Teletoon (English)	29,750
			Digital Media	Teletoon (English)	250
				Total	30,000
Brothers Sandhu (The) I (1 – 26)	S&S Executive Services Inc.	TO	Television	CBC	13,464
Chirp I (1-26)	Yowza Digital Inc.	TO	Television	CBC	49,927
Chop Chop Ninja I (1 – 52)	Sardine Productions Inc.	MTL	Television	Teletoon (English)	23,000
			Digital Media	Teletoon (English)	2,000
				Total	25,000
Chuck's Choice I (1 – 26)	Cookie Jar Development Inc.	TO	Television	Corus Entertainment Inc.	26,360
			Digital Media	Corus Entertainment Inc.	2,500
				Total	28,860
Dan Signer Untitled I (1 – 26)	Thunderbird Films Inc.	BC	Television	Corus Entertainment Inc.	34,887

Convergent Project Title	Applicant(s)	Region	Platform	Envelope	Funding \$
Dance Camp I (1–6)	Good Medicine Media II Ltd.	BC	Television	APTN–English	8,700
			Digital Media	APTN–English	2,625
				Total	11,325
Dino Dan III (301–313)	Sinking Ship Entertainment Inc.	TO	Digital Media	TVO	840
Dinopaws I (1–26)	Guru Animation Studio Ltd.	TO	Television	Corus Entertainment Inc.	36,328
			Digital Media	Corus Entertainment Inc.	2,500
				Total	38,828
Frankie Pickle I (1–52)	Entertainment One Television Productions Ltd.	TO	Television	TVO	9,750
			Digital Media	TVO	250
				Total	10,000
Georacers I (1–10)	9 Story Entertainment Inc.	TO	Television	Corus Entertainment Inc.	12,600
	9 Story Interactive Inc.	TO	Digital Media	Corus Entertainment Inc.	2,500
				Total	15,100
He Said/She Said I (1–13)	Fresh TV Inc.	TO	Television	Astral Broadcasting Group Inc.	17,500
			Digital Media	Astral Broadcasting Group Inc.	2,500
				Total	20,000
Infernal World of Doctor Druce (The) I (1–26)	Apartment 11 Productions Inc.	MTL	Television	Teletoon (English)	37,363
Jake and Sadie I (1–13)	Shaftesbury Development Inc.	TO	Television	CBC	17,912
K9 Kids I (1–26)	K9 Productions Inc.	TO	Television	Corus Entertainment Inc.	58,550
			Digital Media	Corus Entertainment Inc.	2,500
				Total	61,050
Moosicles I (1–26)	CBC	TO	Television	CBC	15,541
Mr. Pandini's Amazing Pet Show I (1–26)	Worldwide Bag Media Inc.	BC	Television	CBC	18,934
My Big Big Friend II (27–52)	Breakthrough Films & Television Inc.	TO	Television	Corus Entertainment Inc.	39,767
Nemesis I (1–26)	Guru Animation Studio Ltd.	TO	Television	Teletoon (English)	12,250
			Digital Media	Teletoon (English)	250
				Total	12,500

Convergent Project Title	Applicant(s)	Region	Platform	Envelope	Funding \$
Nerds and Monsters I (1 – 26)	Slap Happy Cartoons Inc.	BC	Television	Corus Entertainment Inc.	39,562
			Digital Media	Corus Entertainment Inc.	2,500
	Total				42,062
Ninja – Cowboy – Bear I (1 – 26)	Entertainment One Television Productions Ltd.	TO	Television	CBC	46,522
Numb Chucks I (1 – 52)	9 Story Entertainment Inc.	TO	Television	Corus Entertainment Inc.	25,250
	9 Story Interactive Inc.	TO	Digital Media	Corus Entertainment Inc.	2,500
	Total				27,750
Really Me III (27 – 39)	Fresh TV Inc.	TO	Television	Astral Broadcasting Group Inc.	49,000
			Digital Media	Astral Broadcasting Group Inc.	2,500
	Total				51,500
Splatalot II (27 – 52)	marblemedia splatalot II Inc.	TO	Television	Corus Entertainment Inc.	97,600
	Marblemedia Interactive Inc.	TO	Digital Media	Corus Entertainment Inc.	2,500
	Total				100,100
Stella and Sam III (40 – 65)	Stella & Sam Productions Inc.	TO	Television	Astral Broadcasting Group Inc.	35,961
			Digital Media	Astral Broadcasting Group Inc.	5,000
	Total				40,961
Sweet vs. Freaks I (1 – 26)	8145890 Canada Inc.	ON	Television	Teletoon (English)	10,000
	Ivanusic-Vallee, Philippe	ON	Digital Media	Teletoon (English)	250
	Total				10,250
Tales of Ty the T-Rex I (1 – 26)	Ty the T-Rex Productions Inc.	SK	Television	SCN	11,250
Thinkheads (The) I (1 – 26)	Wizard Hat Productions Inc.	TO	Television	TVO	9,000
This Is ... Series 3 (1 – 65)	Sinking Ship Entertainment Inc.	TO	Television	Corus Entertainment Inc.	7,500
	Marblemedia Interactive Inc.	TO	Digital Media	Corus Entertainment Inc.	2,500
	Total				10,000
Turbo Town I (1 – 13)	Breakthrough Films & Television Inc.	TO	Television	TVO	9,750
	Breakthrough New Media Inc.	TO	Digital Media	TVO	250
	Total				10,000
What Do People Do All Day I (1 – 26)	Cookie Jar Entertainment Inc. / Divertissement Cookie Jar Inc.	TO	Television	CBC	63,399

Convergent Project Title	Applicant(s)	Region	Platform	Envelope	Funding \$
Winston Steinburger I (1 – 26)	Entertainment One Television Productions Ltd.	TO	Television	Teletoon (English)	25,000
Yub Yubs I (1 – 100)	Firefish Entertainment Inc.	TO	Television	Astral Broadcasting Group Inc.	39,998
			Digital Media	Astral Broadcasting Group Inc.	5,000
	Total				44,998
Number of projects: 35					

Documentary

Adventures of Dr. Crackhead (The)	Big Twin Productions Inc.	TO	Television	CBC	11,914
Age of Persuasion I (1 – 13)	Bunbury Films Inc.	MTL	Television	CBC	29,000
Amazing Algae	Tell Tale Productions Inc.	NS	Television	CBC	14,962
Animism: People Who Love Objects	Real To Reel Productions Inc.	TO	Television	Shaw Media Inc.	12,500
	Real To Reel Productions Inc./Phantom Compass Inc.		Digital Media	Shaw Media Inc.	250
	Total				12,750
Antisocial Limited	ID Productions Inc.	AB	Television	TVO	9,351
			Digital Media	TVO	1,000
	Total				10,351
ASI I (1 – 6)	White Pine Pictures Inc.	TO	Television	Shaw Media Inc.	27,860
			Digital Media	Shaw Media Inc.	250
	Total				28,110
Blood & Rust	YAP Films Inc.	TO	Television	Shaw Media Inc.	10,000
			Digital Media	Shaw Media Inc.	250
	Total				10,250
Canada: Drug Kingpin	BL Productions Inc.	TO	Television	CBC	10,000
Carpe Diem	Rock Yenta Productions Inc.	TO	Television	CBC	9,730
CFL 100th Anniversary Stories (90th Parallel)	90th Parallel Productions Ltd.	TO	Television	Bell Media Inc.	20,300
			Digital Media	Bell Media Inc.	750
	Total				21,050

Convergent Project Title	Applicant(s)	Region	Platform	Envelope	Funding \$
CFL 100th Anniversary Stories (Aquila Productions Inc.)	Aquila Productions Inc.	AB	Television	Bell Media Inc.	15,000
CFL 100th Anniversary Stories (Frantic Films) (1 – 4)	Field Goal Productions Inc.	MB	Television	Bell Media Inc.	31,500
			Digital Media	Bell Media Inc.	780
			Total		32,280
CFL 100th Anniversary Stories (Infield Fly Productions)	Infield Fly Productions Inc.	TO	Television	Bell Media Inc.	19,628
			Digital Media	Bell Media Inc.	1,200
			Total		20,828
CFL 100th Anniversary Stories (Through The Roof)	Through the Roof Inc.	NS	Television	Bell Media Inc.	28,300
			Digital Media	Bell Media Inc.	1,000
			Total		29,300
Dark Side of the Chew	8022283 Canada Ltd.	TO	Television	TVO	4,500
			Digital Media	TVO	500
			Total		5,000
Dog Park (The) I (1 – 8)	Stornoway Productions	TO	Television	Stornoway Enterprises Inc.	9,992
Emergency Room I (1 – 8)	Lark Productions Inc.	BC	Television	Knowledge	20,646
			Digital Media	Knowledge	2,500
			Total		23,146
Fly Me	Rock Yenta Productions Inc. / Netherwood Film Productions, Inc.	TO	Television	Shaw Media Inc.	10,220
			Digital Media	Shaw Media Inc.	250
			Total		10,470
Ghosts In Our Machine (The)	Ghosts Media Inc.	TO	Television	CBC	12,499
Green Heroes II (7 – 12)	CineFocus Canada Productions Inc.	TO	Television	TVO	10,000
	CineFocus Canada Interactive Inc.	TO	Digital Media	TVO	5,000
			Total		15,000
Hot Rollers	Red Queen Productions Inc.	TO	Television	Shaw Media Inc.	10,000
			Digital Media	Shaw Media Inc.	250
			Total		10,250

Convergent Project Title	Applicant(s)	Region	Platform	Envelope	Funding \$
I Miss You Jew	Z Films Inc.	TO	Television	CBC	6,000
Ice Guardians	Aquila Productions Inc.	AB	Television	CBC	17,498
Jews of San Nicandro (The)	Matter of Fact Media Inc.	TO	Television	CBC	10,000
Jockeys (1–6)	Indios Productions Inc.	MB	Television	APTN–English	10,409
			Digital Media	APTN–English	2,500
			Total		12,909
Last Woman Standing	6909060 Canada Inc. (d/b/a Prospector Films)	MTL	Television	CBC	7,500
Living Dolls	Makin' Movies Inc.	TO	Television	Shaw Media Inc.	10,000
			Digital Media	Shaw Media Inc.	250
			Total		10,250
Lost Heroes (please refer to 128252 TV PRO)	Lost Heroes Inc.	MB	Digital Media	Allarco Entertainment Inc.	1,223
Monsoon	Intuitive Pictures Inc.	MTL	Television	CBC	11,280
Muneeza in the Middle	GAPC Entertainment Inc.	ON	Television	CBC	14,525
Mystery of Battleship Island (The)	Stornoway Productions	TO	Television	Stornoway Enterprises Inc.	5,574
Off the Edge of the Map I (1–13)	Force Four Productions Ltd.	BC	Television	Shaw Media Inc.	15,000
			Digital Media	Shaw Media Inc.	250
			Total		15,250
Real Therapy I (1–13)	Abbreviated Productions Inc.	TO	Television	Shaw Media Inc.	38,832
RV Nation	Infield Fly Productions Inc.	TO	Television	Shaw Media Inc.	20,027
			Digital Media	Shaw Media Inc.	250
			Total		20,277
Science of Sainthood (The) I (1–2)	Matter of Fact Media Inc.	TO	Television	ZoomerMedia Inc.	10,000
Shooting Caribou: Last Days of the George River Herd	Clearwater Documentary Inc./Compass Media Inc	AB	Television	CBC	7,500
Slow Death by Rubber Duck I (1–6)	Zoot Pictures Inc.	SK	Television	SCN	4,500
Spirit Horses	Zoot Pictures Inc.	SK	Television	CBC	30,000
Tessa and Scott: The Golden Couple I (1–10)	Media Headquarters Film & Television Inc.	TO	Television	Bell Media Inc.	14,430
			Digital Media	Bell Media Inc.	750
			Total		15,180

Convergent Project Title	Applicant(s)	Region	Platform	Envelope	Funding \$
Trashopolis III (14–26)	Productions Pixcom Inc.	MTL	Television	Shaw Media Inc.	23,345
Upload / Mad World	Partners In Motion Pictures Inc.	SK	Television	SCN	9,375
Urban Native Girl–Indigenous Fashion I (1–13)	Wabunganung Film Company Ltd.	TO	Television	APTN–English	10,000
			Digital Media	APTN–English	5,040
	Total	15,040			
Wild Archaeology I (1–13)	5432 Pale Fox Pictures Inc.	TO	Television	APTN–English	18,250
			Digital Media	APTN–English	2,100
	Total	20,350			
Number of projects: 43					

Drama

19–2 I (1–13)	Productions 19–2 Inc.	MTL	Television	CBC	58,332
Above the Noise I (1–13)	Temple Street Productions Incorporated	TO	Television	CBC	38,430
Almost Heroes II (9–21)	Entertainment One Television Productions Ltd.	TO	Television	Shaw Media Inc.	54,171
			Digital Media	Shaw Media Inc.	500
	Total	54,671			
Alternates (The) I (1–13)	Entertainment One Television BAP Ltd.	TO	Television	Shaw Media Inc.	28,699
			Digital Media	Shaw Media Inc.	500
	Total	29,199			
Arctic Air II (14–26)	Omni Film Drama Development.Ltd.	BC	Television	CBC	200,000
Band Office I (101–108)	OP Development Inc./Indigena Creative Group Inc. dba Terra Nullius Productions	MB	Television	APTN–English	10,964
Bedtime Stories I (1–13)	Fire Development Inc.	TO	Television	Shaw Media Inc.	24,650
			Digital Media	Shaw Media Inc.	500
	Total	25,150			
Beowulf I (1–13)	Omni Film W8 Development Ltd.	BC	Television	Corus Entertainment Inc.	8,619
				Astral Broadcasting Group Inc.	8,619
	Total	17,238			
Best Laid Plans (The) (1–6)	PDM Entertainment Inc.	TO	Television	CBC	59,463

Convergent Project Title	Applicant(s)	Region	Platform	Envelope	Funding \$
Bitten (Pilot)	No Equal Entertainment Inc.	BC	Television	Bell Media Inc.	15,435
Black Devils (The) (1–2)	Whizbang Films Inc.	TO	Television	CBC	72,126
Blackstone III (1–8)	Blackstone Productions Ltd.	AB	Television	APTN–English	100,000
			Digital Media	APTN–English	5,000
	Total	105,000			
Book of Negroes (The)	Conquering Lion Pictures Inc.	TO	Television	CBC	56,689
Border Songs I (1–13)	Temple Street Productions Incorporated	TO	Television	Bell Media Inc.	11,992
			Digital Media	Bell Media Inc.	1,500
	Total	13,492			
Borealis I (1–3)	Borealis Season One Inc.	AB	Television	Bell Media Inc.	123,088
			Digital Media	Bell Media Inc.	1,000
	Total	124,088			
Butterfly Effect (The)	Foundation Television Inc.	BC	Television	Bell Media Inc.	91,000
			Digital Media	Bell Media Inc.	1,500
	Total	92,500			
Butterfly: the Joannie Rochette Story	Solo Productions Inc.	TO	Television	Bell Media Inc.	51,201
			Digital Media	Bell Media Inc.	1,625
	Total	52,826			
Concierge (The) I (Pilot)	FF II Productions Inc.	TO	Television	Corus Entertainment Inc.	15,822
				Astral Broadcasting Group Inc.	15,822
	Total	31,644			
Cop's Wife (The) (Pilot)	Sienna Films Inc.	TO	Television	Shaw Media Inc.	25,952
			Digital Media	Shaw Media Inc.	500
	Total	26,452			
Could Be Worse (Pilot)	Sparrow Media Development Inc.	BC	Television	Bell Media Inc.	26,601
			Digital Media	Bell Media Inc.	1,000
	Total	27,601			
Cracked I (2–4)	White Pine Pictures Inc.	TO	Television	CBC	81,790

Convergent Project Title	Applicant(s)	Region	Platform	Envelope	Funding \$
Crash Canyon III (27 – 39)	Breakthrough Films & Television Inc.	TO	Television	Teletoon (English)	57,453
Dangerous Objects I (1 – 13)	Shaftesbury Development Inc.	TO	Television	Shaw Media Inc.	16,627
Dark Horse I (101 – 102)	SEVEN24 Films Inc./marblemedia Inc.	AB	Television	Corus Entertainment Inc.	72,875
	Marblemedia Interactive Inc.	TO	Digital Media	Corus Entertainment Inc.	2,500
	Total				75,375
Delmer and Marta I (1 – 6)	Mosaic Entertainment Inc.	AB	Television	APTN – English	55,000
			Digital Media	APTN – English	5,000
	Total				60,000
Dick and Jane (Pilot)	D. Nightingale & Assoc. Ltd. d/b/a The Nightingale Company	TO	Television	Bell Media Inc.	19,422
			Digital Media	Bell Media Inc.	500
	Total				19,922
Durham County – The Movie	MBA Media Development Inc.	MTL	Television	Corus Entertainment Inc.	9,124
				Astral Broadcasting Group Inc.	9,124
	Total				18,248
Educated Pervert (The) I (1 – 13)	Entertainment One Television Productions Ltd.	TO	Television	Corus Entertainment Inc.	14,204
				Astral Broadcasting Group Inc.	14,204
	Total				28,408
False Flag I (1 – 13)	Lark Productions Inc.	BC	Television	Bell Media Inc.	40,482
			Digital Media	Bell Media Inc.	1,500
	Total				41,982
Family Trust (Pilot)	Keatley Entertainment Ltd.	BC	Television	Bell Media Inc.	34,438
			Digital Media	Bell Media Inc.	600
	Total				35,038
Flashpoint V (501 – 513)	Flashpoint Season V Productions Inc.	TO	Television	Bell Media Inc.	200,000
			Digital Media	Bell Media Inc.	1,500
	Total				201,500
Fourth Wheel (The) I (Pilot)	Take 5 Development Inc.	TO	Television	Bell Media Inc.	48,379

Convergent Project Title	Applicant(s)	Region	Platform	Envelope	Funding \$
Friday I (1–13)	DHX Media (Halifax) Ltd.	NS	Television	Bell Media Inc.	21,998
			Digital Media	Bell Media Inc.	900
				Total	22,898
Gangland	Gang Of 2 Productions Ltd.	BC	Television	CBC	35,957
Gavin Crawford's Wild West I (2–13)	Temple Street Productions Incorporated	TO	Television	CBC	82,416
Geri Hall 2011–12 (Pilot) (#3) Blind	Geriwinkle Inc.	TO	Television	CBC	26,924
Get Larry (Pilot)	Insight Production Company Ltd.	TO	Television	Shaw Media Inc.	15,878
			Digital Media	Shaw Media Inc.	500
				Total	16,378
Halfway I (1–13)	D. Nightingale & Assoc. Ltd. d/b/a The Nightingale Company	TO	Television	Corus Entertainment Inc.	31,209
				Astral Broadcasting Group Inc.	31,209
				Total	62,418
Hard Rock Medical I (1–9)	Hard Rock Medical Productions Inc.	ON	Television	TVO	15,000
			Digital Media	TVO	1,000
				Total	16,000
Heartland VI (601–606)	Rescued Horse Season Six Inc.	AB	Television	CBC	151,105
Hemlock I (1–13)	Shaftesbury Development Inc.	TO	Television	CBC	59,485
Highland Gardens II (14–26)	Epitome Pictures Inc.	TO	Television	Bell Media Inc.	73,916
			Digital Media	Bell Media Inc.	1,500
				Total	75,416
Homicide	Pier 21 Films Ltd./Force Four Films Ltd.	TO	Television	Shaw Media Inc.	29,421
			Digital Media	Shaw Media Inc.	500
				Total	29,921
Hoods I (101–113)	OP Development Inc.	MB	Television	Shaw Media Inc.	39,987
			Digital Media	Shaw Media Inc.	500
				Total	40,487
House of Blues I (1–13)	Standing 8 Productions Inc.	NS	Television	CBC	8,689
Howard's Life I (1–13)	Brain Power Studio Inc.	TO	Television	Teletoon (English)	34,601

Convergent Project Title	Applicant(s)	Region	Platform	Envelope	Funding \$
Hudson I (1 – 10)	Take 5 Productions Inc.	TO	Television	CBC	68,743
Incarnate I (1 – 13)	Copperheart Entertainment Inc.	TO	Television	Corus Entertainment Inc.	7,894
				Astral Broadcasting Group Inc.	7,894
				Total	15,788
Job Land I (Pilot)	Pope Productions Ltd.	NL	Television	Shaw Media Inc.	13,612
			Digital Media	Shaw Media Inc.	500
				Total	14,112
Joint Custody I (1 – 13)	Lark Productions Inc.	BC	Television	Bell Media Inc.	14,299
			Digital Media	Bell Media Inc.	1,500
				Total	15,799
Jonah Geller (Pilot)	Media Headquarters Film & Television Inc.	TO	Television	Bell Media Inc.	46,401
			Digital Media	Bell Media Inc.	1,500
				Total	47,901
Khouris (The) I (1 – 13)	DHX Media (Halifax) Ltd.	NS	Television	CBC	36,160
Legally Haunted	Breakthrough Films & Television Inc.	TO	Television	Shaw Media Inc.	32,168
	Breakthrough New Media Inc.	TO	Digital Media	Shaw Media Inc.	500
				Total	32,668
Leilah & Jayne I (Pilot)	Entertainment One Television Productions Ltd.	TO	Television	CBC	44,250
Librarian (The) (Pilot)	Corey Marr Productions Inc.	TO	Television	Shaw Media Inc.	28,686
			Digital Media	Shaw Media Inc.	500
				Total	29,186
Louise Penny Project (The) (1 – 2)	PDM Entertainment Inc.	TO	Television	CBC	100,000
Magic Hockey Skates (The)	Amberwood Productions Services Inc.	ON	Television	CBC	29,610
Malpractice (Pilot)	Ilana C Frank Films Inc.	TO	Television	Shaw Media Inc.	22,903
			Digital Media	Shaw Media Inc.	500
				Total	23,403

Convergent Project Title	Applicant(s)	Region	Platform	Envelope	Funding \$
Mark of Cain (Pilot)	Frantic Manitoba Productions Inc.	MB	Television	Bell Media Inc.	51,444
			Digital Media	Bell Media Inc.	1,000
				Total	52,444
Men (The) I (1–13)	Magee TV Inc.	TO	Television	CBC	56,189
Mouse	Indian Grove Productions Ltd.	TO	Television	Bell Media Inc.	39,817
			Digital Media	Bell Media Inc.	1,500
				Total	41,317
Mr. D II (14–19)	Mr. D S1 Productions Limited/ Mr. D S1 Ontario Productions Limited	NS	Television	CBC	100,108
Murdoch Mysteries V (53–65)	Shaftesbury Murdoch V Inc.	TO	Television	Rogers Broadcasting Limited	99,701
			Digital Media	Rogers Broadcasting Limited	3,659
				Total	103,360
Murdoch Mysteries VI (66–78)	Shaftesbury Development Inc.	TO	Television	CBC	150,850
My Three Sons (Pilot)	Frantic Manitoba Productions Inc.	MB	Television	Bell Media Inc.	25,166
			Digital Media	Bell Media Inc.	1,000
				Total	26,166
Natural Disasters I (1–13)	Typewriter Films Inc.	TO	Television	CBC	42,611
Negotiator (The) (Pilot)	White Pine Pictures Inc.	TO	Television	Shaw Media Inc.	34,418
			Digital Media	Shaw Media Inc.	500
				Total	34,918
Old City Hall I (1–13)	Shaftesbury Films Inc.	TO	Television	Bell Media Inc.	51,891
On the Outside Looking Indian I (Pilot)	Amaze Film + Television Inc.	TO	Television	CBC	32,825
On The Ropes (Pilot)	APB Pictures Inc.	TO	Television	Corus Entertainment Inc.	14,421
				Astral Broadcasting Group Inc.	14,421
				Total	28,842
One Square Mile I (1–13)	Angel Entertainment Corporation	SK	Television	CBC	54,055
Orphan Black I (1–13)	Temple Street Productions Incorporated	TO	Television	Rogers Broadcasting Limited	22,773
Package Deal I (1–13)	Thunderbird Films Inc.	BC	Television	Rogers Broadcasting Limited	33,728

Convergent Project Title	Applicant(s)	Region	Platform	Envelope	Funding \$
Parallel Max I (1 – 13)	Shaftesbury Films Inc.	TO	Television	Bell Media Inc.	15,938
			Digital Media	Bell Media Inc.	1,000
			Total		16,938
Patch (The) I (1 – 13)	Serendipity Point Films Inc.	TO	Television	CBC	31,173
Picnicface II (14 – 26)	Breakthrough Films & Television Inc.	TO	Television	Bell Media Inc.	65,868
Pole (The) I (Pilot)	1334992 Ontario Inc. o/a The Brothers Clute Productions	TO	Television	APTN–English	14,259
			Digital Media	APTN–English	1,000
			Total		15,259
Port Hope I (1 – 13)	Entertainment One Television Productions Ltd.	TO	Television	CBC	33,335
Private Lives I (Pilot)	Netherwood Film Productions, Inc. / Sphère Média Plus Inc.	TO	Television	Shaw Media Inc.	27,483
			Digital Media	Shaw Media Inc.	500
			Total		27,983
Project X Triton Media (1 – 2)	Triton Media Holdings Inc.	BC	Television	CBC	98,307
Red List (The) I (1 – 13)	DHX Media (Halifax) Ltd.	NS	Television	Bell Media Inc.	61,699
			Digital Media	Bell Media Inc.	750
			Total		62,449
Republic of Doyle IV (40 – 52)	Take The Shot Productions Inc. / Malachy Season 4 Inc.	NL	Television	CBC	200,000
Ron James Show (The) IV (39 – 51)	The Ron James Show IV Inc.	TO	Television	CBC	56,044
Rudyard & Tim I (Pilot)	Amaze Development Inc.	TO	Television	Bell Media Inc.	39,585
			Digital Media	Bell Media Inc.	1,000
			Total		40,585
Satisfaction I (1 – 13)	DHX Media (Halifax) Ltd.	NS	Television	Bell Media Inc.	34,945
			Digital Media	Bell Media Inc.	900
			Total		35,845
Saving Hope I (1 – 13)	Four Seasons Productions Inc.	TO	Television	Bell Media Inc.	100,759
Seed I (1 – 13)	Force Four Productions Ltd.	BC	Television	Rogers Broadcasting Limited	28,204
Silent Partners I (1 – 13)	Copperheart Entertainment Inc.	TO	Television	CBC	38,865

Convergent Project Title	Applicant(s)	Region	Platform	Envelope	Funding \$
Smilin' Jack	Pier 21 Films Ltd.	TO	Television	CBC	81,245
Solomon Gursky was Here (1–8)	Serendipity Point Films Inc.	TO	Television	CBC	101,186
Spun Out (101–113)	Project 10 Productions Inc.	TO	Television	Bell Media Inc.	59,513
			Digital Media	Bell Media Inc.	875
				Total	60,388
Street (The)	Olympia Films Inc.	MTL	Television	CBC	5,792
T.A.S.C. (Pilot)	Cochrane & Barken Productions Inc.	TO	Television	CBC	36,387
TAC English—Au pays des Têtes à claques Adaptation	Salambo TV inc.	MTL	Television	Teletoon (English)	39,722
The Whiteoaks of Jalna I (Pilot)	Shaftesbury Development Inc.	TO	Television	Shaw Media Inc.	20,136
			Digital Media	Shaw Media Inc.	500
				Total	20,636
Tim Steeves Project I (1–13)	Sussex Sonic Productions Inc.	TO	Television	Bell Media Inc.	47,855
			Digital Media	Bell Media Inc.	900
				Total	48,755
Time Out I (1–13)	Lark Productions Inc.	BC	Television	CBC	38,102
Todd & The Book Of Pure Evil III (301–313)	Young Faust 3 Productions Inc.	MB	Television	Bell Media Inc.	56,363
			Digital Media	Bell Media Inc.	1,000
				Total	57,363
Trust I (1–13)	Hungry Eyes Film & Television Inc.	TO	Television	CBC	37,670
Unaccompanied Minor I (1–2)	Foundry Films Inc.	TO	Television	Corus Entertainment Inc.	18,447
				Astral Broadcasting Group Inc.	18,447
				Total	36,894
Undertaker (The) I (1–13)	Lark Productions Inc.	BC	Television	Shaw Media Inc.	30,974
			Digital Media	Shaw Media Inc.	500
				Total	31,474
Untitled Bruce McCulloch Project I (Pilot)	Accent Entertainment Corporation	TO	Television	Bell Media Inc.	32,744
			Digital Media	Bell Media Inc.	750
				Total	33,494

Convergent Project Title	Applicant(s)	Region	Platform	Envelope	Funding \$
Watching the Detectives (Pilot)	Mystic Point Productions Inc.	BC	Television	Bell Media Inc.	41,609
			Digital Media	Bell Media Inc.	1,500
	Total				43,109
Wish List I (1 – 13)	Entertainment One Television Productions Ltd.	TO	Television	CBC	49,095
Wondrous Strange I (1 – 13)	Entertainment One Television BAP Ltd.	TO	Television	Rogers Broadcasting Limited	34,483
Wynter (Pilot)	Angel Entertainment Corporation	SK	Television	APTN – English	25,947
			Digital Media	APTN – English	8,625
	Total				34,572
Number of projects: 106					

Variety & Performing Arts

American Refugees (1 – 6)	Couch Productions Inc.	NS	Television	CBC	100,000
Bruce and Company I (1 – 6)	Henge Production & Consulting Ltd	NL	Television	APTN – English	15,000
			Digital Media	APTN – English	5,000
	Total				20,000
Over the Rainbow I (1 – 8)	Temple Street Productions Incorporated	TO	Television	CBC	29,750
Number of projects: 3					

French Selective Development (2011–2012)

Approved applications for French Selective Development as of March 31, 2012 are listed below. Convergent projects must have a traditional broadcast component and a rich and substantial digital media component.

Approved applications are shown with the title of the convergent project, the applicant production company, region of production, project component viewing platform, and the amount committed to each component. If the digital media component receives no funding from the CMF, it will not appear on this list. For inter-provincial co-productions, the region of control reflects the residence of the majority co-producer and the location of principal photography.

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Children's & Youth				
Adrénaline I (1–26)	Les Productions La Presse Télé Ltée	MTL	Television	25,722
			Digital Media	1,000
	Total	26,722		
Fantôme dans le placard (Un) I (1–26)	Zone3 Inc.	MTL	Television	36,232
Flop Sandwich I (1–120)	Vivavision Inc.	MTL	Television	37,193
			Digital Media	1,000
	Total	38,193		
Gang du journ@l (La) I (1–120)	Zone3 Inc.	MTL	Television	35,847
			Digital Media	1,000
	Total	36,847		
Histoires de zoo I (1–13)	9085-7525 Québec Inc.	MTL	Television	18,900
			Zenith ABC Inc.	2,000
	Total	20,900		
Jack II (53–104)	PVP Animation Inc.	QC	Television	14,400
Jar Dwellers SOS I (1–52)	PVP Animation Inc.	QC	Television	29,100
Oûm I (1–52)	Media-Max Inc./Oûm Productions Inc.	MTL	Television	21,531
P'tits bouts de tout (Les) I (1–52)	Vivavision Inc.	MTL	Television	15,175
			Digital Media	1,000
	Total	16,175		
Radio enfer 2.0 I (1–26)	Ciné Télé Action inc.	MTL	Television	24,294

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Rêves de Magalie (Les) I (1 – 26)	Groupe Fair-Play Inc.	MTL	Television	22,002
Roland et Monsieur Crapaud I (1 – 10)	Bellefeuille Production Ltée	NB	Television	49,980
			Digital Media	16,980
			Total	66,960
Number of projects: 12				

Documentary

Agents du changement magique (Les) (1 – 6)	Téléfiction Productions inc.	MTL	Television	19,700
Aidants naturels : à quel prix!	6566049 Canada inc. f/a/s Films Entourage	MTL	Television	18,000
			Digital Media	1,500
			Total	19,500
Arcand	Productions Telimagin inc.	MTL	Television	16,800
			Digital Media	2,500
			Total	19,300
Argent avec un grand \$ I (1 – 12)	9125-2767 Québec Inc. (f/a/s Swan Productions)	MTL	Television	26,000
			Digital Media	2,000
			Total	28,000
Body Language –Le langage du corps (1 – 6)	Réalizations Claire Obscura Inc.	MTL	Television	34,500
Chiens pisteurs (Les)	Vivavision Inc.	MTL	Television	7,000
Choisir la terre	E2F Film Inc.	MTL	Television	20,370
			Digital Media	6,000
			Total	26,370
Chute (La)	9252-7068 Québec Inc. f/a/s Productions Pelletier Inc.	MTL	Television	18,417
			Digital Media	1,500
			Total	19,917
Colocs d'Iberville (Les)	Lowik Média 2008 Inc.	MTL	Television	17,500
			Digital Media	3,000
			Total	20,500

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Cyber agression	Anémone Films Inc.	MTL	Television	11,400
Dernière période de prolongation	Les Productions Magenta inc.	MTL	Television	18,135
			Digital Media	1,500
			Total	19,635
Discrètes (Les)	Toxa Productions Inc.	MTL	Television	17,997
			Digital Media	1,500
			Total	19,497
DJ	Périphéria Productions Inc.	MTL	Television	15,000
	Périphéria Productions Inc./Kung Fu Numerik Inc.		Digital Media	5,000
			Total	20,000
École à deux (L')	Productions InformAction Inc.	MTL	Television	17,160
			Digital Media	1,500
			Total	18,660
Enquêtes II (9–14)	Productions HyperZoom Inc.	MTL	Television	35,000
			Digital Media	1,000
			Total	36,000
Femmes flics	Production Stéphan Raymond	MTL	Television	12,970
			Digital Media	800
			Total	13,770
Fleuve et son île (Le)	Les Films Perception Inc.	MTL	Television	20,986
			Digital Media	1,500
			Total	22,486
Gais des villes, gais des champs	Télé-Boréale Productions inc.	QC	Television	18,182
			Digital Media	1,500
			Total	19,682
Gaston Miron: un homme revenu d'en dehors du monde	E2F Film Inc.	MTL	Television	10,000
			Digital Media	1,500
			Total	11,500

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Grandes causes I (1 – 12)	Info Presse Productions Télé Inc.	MTL	Television	29,984
			Digital Media	4,800
	Total	34,784		
Grand-Pré	Phare-Est Média Inc.	NB	Television	14,868
			Digital Media	1,500
	Total	16,368		
Hawkesbury	Eye Steel Film Inc.	MTL	Television	19,362
Jamais sans nos enfants	Productions Telimagin inc.	MTL	Television	21,000
			Digital Media	5,000
	Total	26,000		
Jeunes de choeur (1 – 2)	Trinôme inc.	MTL	Television	18,000
			Digital Media	1,500
	Total	19,500		
Kafka et les Ouïghours	Macumba Média Inc.	MTL	Television	25,000
			Digital Media	1,500
	Total	26,500		
La Bolduc – Superstar	Lusio Films Inc.	MTL	Television	18,665
Mon agent préféré I (1 – 13)	Trinôme inc.	MTL	Television	6,000
Moyen âge, Québec I (1 – 9)	Zone3 Inc.	MTL	Television	18,882
Paradoxe de la faim (Le)	Lowik Média 2008 Inc.	MTL	Television	30,000
			Digital Media	15,047
	Total	45,047		
Parcomètre Blues	7752199 Canada Corporation	MTL	Television	18,000
Parent un jour, parent toujours I (1 – 26)	PVP-Films Inc.	QC	Television	19,800
Parlez-moi d'humour I (1 – 8)	Québécomm Télévision Inc.	QC	Television	41,538
			Digital Media	1,500
	Total	43,038		

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Petite histoire du ski (La) (1–3)	Quiet Motion Inc.	MTL	Television	12,600
			Digital Media	1,000
			Total	13,600
Phentex I (1–9)	Les Productions Point de mire Inc.	MTL	Television	38,165
			Digital Media	1,000
			Total	39,165
Police Académie	Les Productions Flow Inc.	MTL	Television	19,110
			Digital Media	1,500
			Total	20,610
Poupées gigognes (Les)	Films de l'Oeil inc.	MTL	Television	18,000
			Digital Media	5,000
			Total	23,000
Question de confiance	Orbi-XXI Productions Inc.	MTL	Television	15,763
			Digital Media	1,500
			Total	17,263
Revanche des jeux vidéo (La)	Echo Media Inc.	MTL	Television	15,690
			Digital Media	400
			Total	16,090
Révolution agricole ... urbaine! (Une)	Arts Et Images Productions Inc.	MTL	Television	16,780
			Digital Media	1,500
			Total	18,280
Sagesse grise I (1–10)	Blimp Télé inc.	MTL	Television	29,060
			Digital Media	1,545
			Total	30,605
Sortir du bois!	Arts Et Images Productions Inc.	MTL	Television	15,067
			Digital Media	1,500
			Total	16,567

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Tavernes (1 – 3)	9248-3650 Québec Inc.	MTL	Television	17,242
			Digital Media	1,000
	Total	18,242		
Tintin au Québec	Echo Media Inc.	MTL	Television	19,937
			Digital Media	1,000
	Total	20,937		
Univers de Paul LeBlanc (L')	Productions du Milieu Inc.	NB	Television	17,640
			Digital Media	1,500
	Total	19,140		
Vies Parallèles III (17 – 24)	Les Productions La Presse Télé Ltée	MTL	Television	18,541
			Digital Media	1,000
	Total	19,541		
Voulez-vous fêter ? I (1 – 10)	Zone3 Inc.	MTL	Television	18,541
Who do you think you are? I (1 – 6)	Zone3 Inc./A Media Inc.	MTL	Television	36,456
			Digital Media	2,000
	Total	38,456		
Number of projects: 48				

Drama

19-2 II (11 – 20)	Productions 19-2 Inc.	MTL	Television	50,000
88 + 1 I (1 – 10)	Cirrus Communications Inc.	MTL	Television	38,360
			Digital Media	2,550
	Total	40,910		
Adam et Ève I (1 – 13)	Gestion Avanti Ciné Vidéo Inc.	MTL	Television	100,000
			Digital Media	2,250
	Total	102,250		

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Autopsies I (1–10)	Productions Pixcom Inc.	MTL	Television	100,000
			Digital Media	2,000
			Total	102,000
Boîte (La) I (1–13)	Gestion Avanti Ciné Vidéo Inc.	MTL	Television	39,866
Coach I (1–26)	Vivavision Inc.	MTL	Television	39,824
Équipe Chabot I (1–20)	Encore Télévision Inc.	MTL	Television	38,762
			Digital Media	2,563
			Total	41,325
Forces (Les) I (1–26)	Les Productions La Presse Télé Ltée	MTL	Television	50,000
Guy Lafleur (1–6)	Melenny Productions Inc.	MTL	Television	80,000
			Digital Media	2,500
			Total	82,500
Homme libre (Un) I (1–24)	Duo Productions Inc.	MTL	Television	49,204
Madame 0 I (1–12)	Orbi-XXI Productions Inc.	MTL	Television	32,092
			Digital Media	5,900
			Total	37,992
Mardis de Béatrice (Les) I (1–13)	Cirrus Communications Inc.	MTL	Television	16,287
			Digital Media	1,050
			Total	17,337
Mauvais karma III (27–36)	Sphère Média 2002 Inc.	MTL	Television	100,000
Menace masquée (La) I (1–13)	Cinémaginaire Télévision Inc.	MTL	Television	33,306
Mes plus beaux malheurs I (1–13)	Gestion Avanti Ciné Vidéo Inc.	MTL	Television	30,801
Mirador III (21–30)	Productions Mirador inc.	MTL	Television	100,000
	Sphère Média Plus Inc.	MTL	Television	50,000
			Digital Media	2,500
			Total	52,500
N20 I (1–22)				
Nouvelle adresse I (1–12)	Sphère Média Plus Inc.	MTL	Television	50,000
Pêcher avec un grand P I (1–13)	Juste pour rire TV Inc.	MTL	Television	49,988

Convergent Project Title	Applicant(s)	Region	Platform	Funding \$
Péruce Cité II (14–26)	Oasis Animation Inc.	MTL	Television	50,000
Plan B I (1–10)	Ocube Média Inc.	MTL	Television	50,000
			Digital Media	1,050
			Total	51,050
Plus fou que ça ... tumeur! I (1–13)	Productions Kenya Inc.	MTL	Television	50,000
Rescapés (Les) III (24–33)	Productions Casablanca Inc.	MTL	Television	100,000
	Cirrus Communications Inc.	MTL	Television	50,000
Sainte-Élégie I (1–13)			Digital Media	1,050
			Total	51,050
Saison deux I (1–10)	Productions Casablanca Inc.	MTL	Television	100,000
			Digital Media	2,000
			Total	102,000
Trafic I (1–13)	Cirrus Communications Inc.	MTL	Television	50,000
Tu m'aimes-tu? II (14–26)	Zone3 Inc.	MTL	Television	50,000
Number of projects: 27				

Variety & Performing Arts

Chick'n Friends (1–4)	Encore Télévision Inc.	MTL	Television	35,000
			Digital Media	1,500
			Total	36,500
Rêver	Balestra Productions Inc.	ON	Television	30,000
			Digital Media	7,500
			Total	37,500
Number of projects: 2				

French Regional Development Program (2011–2012)

Approved applications for French Regional Development as of March 31, 2012 are listed below. Convergent projects must have a traditional broadcast component and a rich and substantial digital media component.

Approved applications are shown with the title of the convergent project, the applicant production company, project component viewing platform, and the amount committed to each component. If the digital media component receives no funding from the CMF, it will not appear on this list. For inter-provincial co-productions, the region of control reflects the residence of the majority co-producer and the location of principal photography.

Documentary

Convergent Project Title	Applicant(s)	Platform	Funding \$
21 décembre 2012	Productions Thalie Inc.	Television	5,000
Abitibi : La grande aventure humaine I (1–13)	Productions Nova Média Inc.	Television	5,000
Curieux métiers I (1–13)	Productions Nova Média Inc.	Television	45,000
		Digital Media	1,500
Total			46,500
Le Dernier âge I (1–13)	Direction Productions Inc.	Television	45,000
		Digital Media	5,000
Total			50,000
Gène d'espoir	Tortuga Films Inc.	Television	24,700
		Digital Media	1,500
Total			26,200
Guéribières sur glace	Vélocité International inc.	Television	5,000
Hippocrate (4–6)	Tortuga Films Inc.	Television	25,220
		Digital Media	1,500
Total			26,720
Histoires de boules (1–3)	Ruralia Films (II) inc.	Television	30,000
	Toxa Inc.	Digital Media	1,000
Total			31,000

Convergent Project Title	Applicant(s)	Platform	Funding \$
Humour du monde	Québécomm Télévision Inc.	Television	30,000
La Première étoile – The First star	Productions Trait D'Union	Television	5,000
Rentrée des classes I (1 – 12)	Vélocité International inc./Productions Claire Lamarche inc.	Television	5,000
Sur les traces de E.T. I (1 – 8)	9215-8534 Québec Inc. (Parallaxes)	Television	5,000
Number of projects: 12		Total commitments: 240,420	

