

# 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.



*Mr. D*



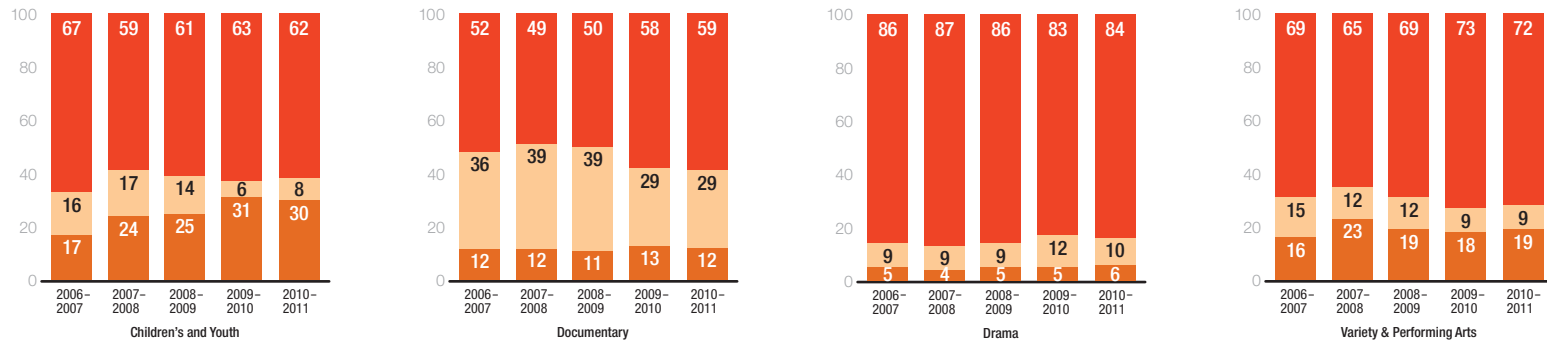
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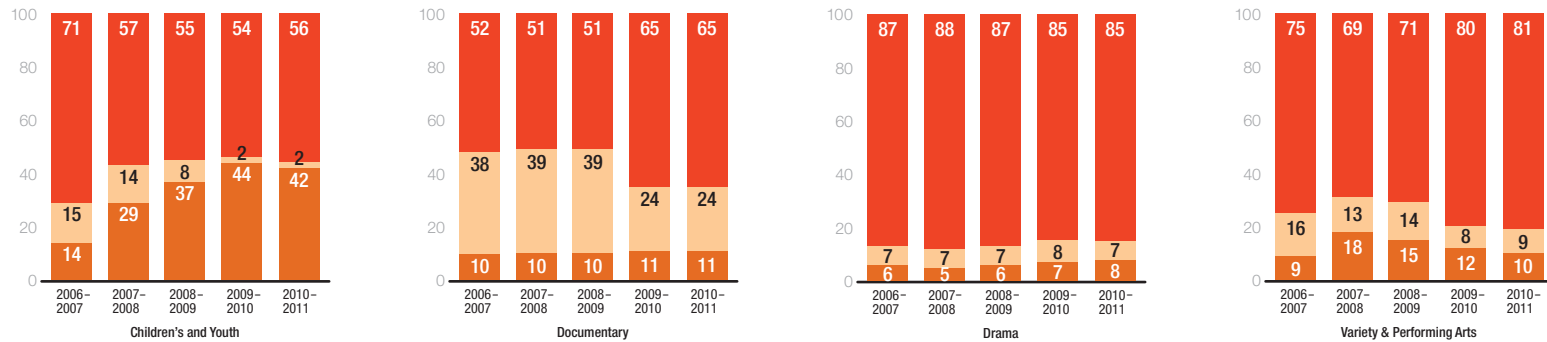
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# CMF-funded vs Other Canadian vs Foreign Programs by Genre

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-auditoire.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%.

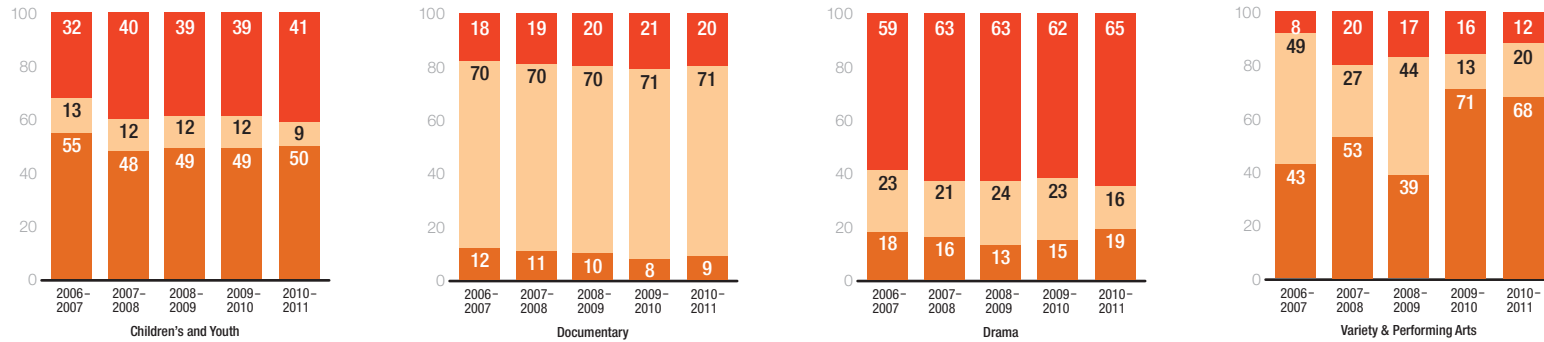
In the Drama genre, full-day viewing to CMF-funded programs grew by four share points, to a five-year high of 19%. However, viewing to foreign programs also rose to a five-year high of 65%. In peak viewing hours, viewing to CMF-funded programs increased by eight share points, to 34%, while viewing to 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%.

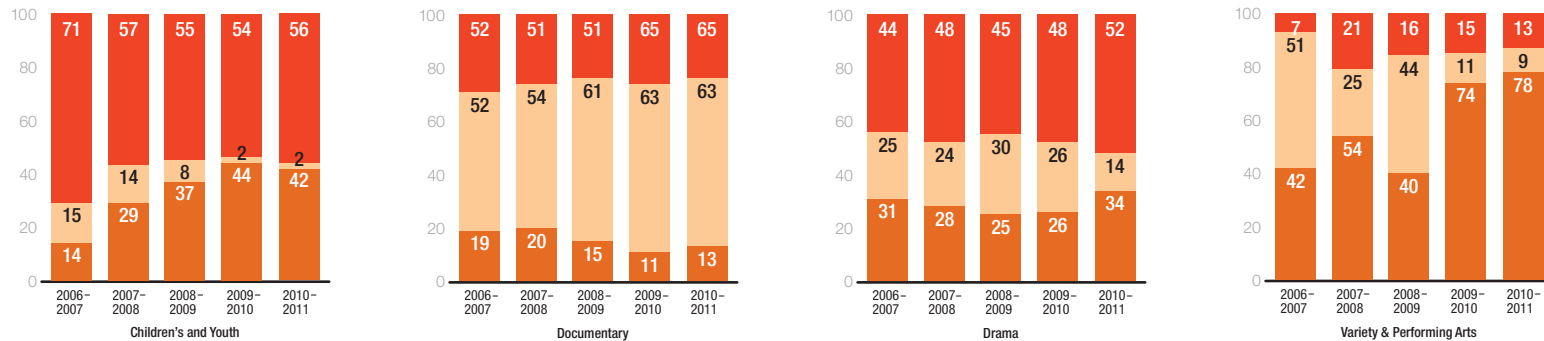
### CMF-funded vs Other Canadian vs Foreign Programs by Genre

#### 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