

MANITOBA | MUSIQUE  
FILM & ET FILM  
MUSIC | MANITOBA



# REJU VENATION

Annual  
Report  
2021-22



Everest Dark,  
photo by Kyle Sandilands

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Le monde de Gabrielle Roy,  
photo by Steven Ackerman

## LETTER OF TRANSMITTAL

Dear Minister Smith,

In accordance with section 16 of the Manitoba Film and Sound Recording Development Corporation Act, I have the honour of presenting the annual report of the Manitoba Film and Sound Development Corporation for the fiscal year ended March 31, 2022.

Respectfully submitted,

Dan Donahue

## MESSAGE FROM THE CHAIR

### A new era for Manitoba Film & Music

As much as the pandemic tossed us challenges throughout 2021 and the beginning of 2022, it also offered the opportunity to take stock of the state of affairs in the industry and the work of Manitoba Film & Music—to reflect upon what could be done differently and more effectively in recognition of the dramatically shifting landscape which had already begun to emerge prior to COVID-19. It sparked a year of rejuvenation and, I believe, a new era for Manitoba Film & Music.

One major theme which ran throughout the corporation's evolution over the past year centred around building new relationships and strengthening existing ones. Seeking the input of those we exist to serve is key to the success of Manitoba Film & Music. The emphasis we have placed on collaboration has already begun to reap rewards to the benefit of our cultural industries as a whole. We are in possession of an incredibly creative and dedicated industry workforce which, I believe, has just scratched the surface of its true potential.

It is important to acknowledge the dedication of the staff at Manitoba Film & Music. Keeping the train on the rails throughout a prolonged period of disruption, and emerging stronger than ever, is no small feat and to them I offer my sincere thanks.

I would also like to highlight the invaluable ongoing support provided by the Government of Manitoba, most especially the extraordinary injection of program funding to assist us in navigating the challenges of the pandemic.



As well, much of what we have been able to accomplish, in a brief period of time, is in no small way the result of our interim CEO Rod Bruinooge's efforts, which have seen us successfully transition to this next phase, as well as those of the board of directors, whose dedication to, and enthusiasm for, the agency has been second to none.

Every film produced or album released is the result of highly skilled and immensely creative individuals. Manitoba Film & Music couldn't exist without them and when they do better, we do better. As we continue on this path of rejuvenation, only optimism and opportunity lie ahead.

Dan Donahue

"It sparked a year of rejuvenation and, I believe, a new era for Manitoba Film & Music."

# BOARD OF DIRECTORS

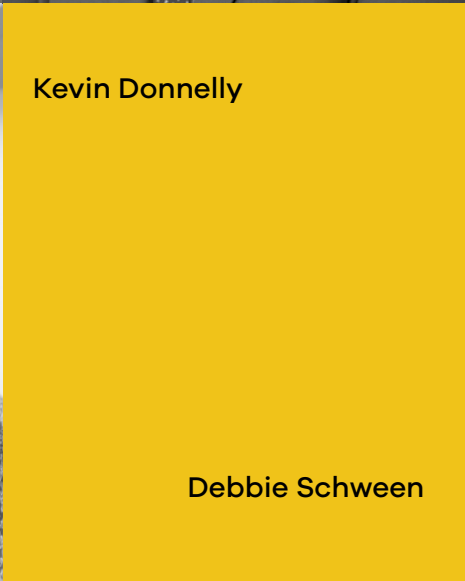
Dan Donahue - Chair



Carter Chen



Kevin Donnelly



Debbie Schween



“The pandemic showed us that the creative soul is a determined one, and out of stillness comes rejuvenation.”

## MESSAGE FROM THE INTERIM CEO

### A year of change and growth leads to rejuvenation

During the peak of the pandemic, it felt like the world was waiting—waiting to resume, to begin again. But the pandemic showed us that the creative soul is a determined one, and out of stillness comes rejuvenation.

There is an extraordinary amount of excitement for the opportunities that came—and are continuing to come—to Manitoba’s film and music industries.

On the film and TV side, we saw our biggest year ever in terms of production volume despite pandemic hindrances. We also saw more projects that were supported by Manitoba Film & Music go into production this year, showcasing the diversity of peoples and locations the province has to offer.

We worked with government to provide a significant sustainability program to the music sector. Artists started to tour again, and music companies revitalized their spaces and equipment.

In my role as interim CEO, I had the opportunity to connect with many of the stakeholders that drive our industry as well as work closely with government to ensure we are all moving in the same direction

for the betterment of the industry. Part of these discussions continue to focus on COVID preparedness and the ways in which we can best support the film and music industries during the pandemic.

Internally, we made some exciting changes within our corporate structure, including a repurposing of the film department to work more efficiently. We are driving internal technological change as well, which will ease the process of application submission, bringing it into alignment with industry standards.

Our office continues to advocate for more studio space, as this is the biggest barrier to growth for Manitoba’s film industry. The world has decided it wants exponentially more content, and it won’t be long before more of it is produced here than ever before. We must prepare ourselves for that eventuality.

The second biggest barrier to growth is a crew workforce shortage, and we will continue to support industry initiatives to increase qualified members.

The next twelve months will be exciting for Manitoba as the rejuvenation of the music and film sectors grows. The creative economy continues to show that it is a successful economic driver and job creator, and our office will work to help remove any impediments the industry faces to support that growth.

Rod Bruinooge

# MANITOBA FILM & MUSIC TEAM

## Agency staff

**Rod Bruinooge** (since Nov. 2021)  
CEO & Film Commissioner (interim)

**Kevin Gabriel**  
Chief Operating Officer

**Janice Tober**  
Director of Marketing & Communications

## Film Commission Services

**Louise O'Brien-Moran**  
VP of Physical Production, Film Commission Services & Deputy Film Commissioner

**Andrew Gallinger**  
Manager of Film Commission Services

## Film Financing and Tax Credits

**Brian Clasper**  
Director of Film Financing & Tax Credits

**Tyson Poshtar**  
Tax Credit & Deeming Analyst

**Liam Brennan** (since Jan. 2022)  
Development & Film Program Analyst

## Music

**Stephen Carroll**  
Director of Music Programs

**Bonnie Seidel**  
Coordinator of Music Programs



# HOW WE DO WHAT WE DO



*Padre, photo by Heather Beckstead*

## Film commission

**Market** Manitoba globally as a film and TV destination

**Respond** to inquiries regarding locations, infrastructure and physical production

**Promote** Manitoba's talent, technical expertise and track record

**Motivate** decisionmakers at studios and networks to choose Manitoba

**Secure** inward investment to the province

## Film financing & tax credits

**Manage** funding programs that support Manitoba's film industry

**Promote** Manitoba's tax credit incentive to foreign producers and studios

**Administer** the Manitoba Film & Video Production Tax Credit

**Steward** the deeming provision in collaboration with stakeholders

**Invest** in co-productions that employ Manitobans

## Music

**Promote** Manitoba musical artists, facilities and skills

**Support** the Manitoba music industry through the delivery of programs

**Collaborate** with partners to meet industry needs

**Advocate** on key industry topics

**Leverage** artistic successes to help create jobs, intellectual property, cultural enrichment and economic activity

## QUICK STATS AND FACTS

### Film

# 88

**productions produced in Manitoba**

Project ownership:

- 52% Manitoban
- 38% Non-Manitoban (Canadian or international)
- 10% shared

## 27 feature films produced:

- 10 dramatic feature films (budget above \$2M)
- 11 low budget dramatic feature films (budget under \$2M)
- 6 documentary feature films

# 2

French language scripted series

Manitoba actors accounted for **81%** of total Canadian cast

329 hours of content produced

83 hours subsidized through Manitoba Film & Music investment (approx.)

## Over 1,500

shooting days in Manitoba of which 40% occurred in **18** rural locations

Business generated for **36** Manitoba production companies

### Music

# 3,856

days of employment for 510 Manitobans

# 118

music companies funded

Received **415** program applications

Acts received

# 37 award nominations

and had **14 wins**

## 19 artists

supported through online concerts

Funded **54** applications through the recording program with an investment of **\$275,000**

Delivered **\$750,000** through two completed programs, the Music Companies Sustainability Fund and the Artist Development Sustainability Fund, funding **45** artists and **29** companies

# OUR PARTNERS: WE CAN'T DO IT ALONE

We work with many national associations, private and public funding agencies, and academies to ensure our creative industries share a collective voice.

**Academy of Canadian Cinema & Television**

**Association of Provincial and Territorial Funding Agencies**

**Black Screen Office**

**Canadian Independent Music Association**

**Canada Media Fund**

**Canadian Media Producers Association**

**Canadian Academy of Recording Arts and Sciences (CARAS)**

**Indigenous Screen Office**

**National Screen Institute**

**Telefilm Canada**

**The Harold Greenberg Fund**

We collaborate with government partners, association colleagues and our provincial training organization to meet the needs of our clients, whether it is to advocate on their behalf, address labour demands or arrange shooting locations.

**ACTRA Manitoba**

**City of Winnipeg, Film and Special Events Office**

**DOC Manitoba**

**DGC Manitoba**

**Film Training Manitoba**

**IATSE 856**

**ICG 669**

**Indigenous Film Collective**

**Manitoba Music**

**Manitoba Sport, Culture and Heritage**

**On Screen Manitoba**

**Winnipeg Film Group**

# WHO WE SUPPORTED

## Film

48 Hr Film Festival

ACTRA Manitoba Awards Gala

Cannes Film Festival

CMPA Prime Time

European Film Market/Berlinale

FascinAsian Film Festival

Freeze Frame

Gimli Film Festival

National Screen Institute (NSI)  
CBC New Indigenous Voices

NSI EAVE On Demand Access Program

NSI New Northern Voices

NSI Series Incubator

On Screen Manitoba All Access

SXSW Film Festival

Telefilm Coproduction Series

Winnipeg Film Group First Film,  
Production and Marketing Fund

## Music

BreakOut West

Festival du Voyageur

Manitoba Country Music Awards

Manitoba Music Market Access Fund

Manitoba Music Canadian  
Songwriter Challenge

Manitoba Music Export Market  
Development Program

Manitoba Music Indigenous Music  
Development Program

Shared Health Holiday Concert

SXSW Music Festival

Synonym Wall-to-Wall Mural &  
Culture Festival

TD Winnipeg International Jazz Festival

Winnipeg Folk Festival

# WHAT HAPPENED THIS YEAR

Everest Dark,  
photo by Kyle Sandilands

## FILM AND TELEVISION HIGHLIGHTS

### Rejuvenating relationships with clients

During the pandemic, Manitoba Film & Music focused on building its long-standing relationships with studios. These client connections proved strong as live production came back in full force, driving production volumes to unprecedented levels.

Universal Studios (Universal 1440 division), for instance—a loyal client whose support has been critical to the growth of the Manitoba film industry—brought *Bring It On: Cheer or Die* to the province, a horror genre film cast in the same mold as a classic slasher picture. Additionally, the global studio's Universal Features division—who filmed the #1 box office hit, *Nobody*, here—returned for another action-packed film, *Violent Night*, about a team of elite mercenaries that break into a wealthy family's compound on Christmas Eve.

Paramount TV revitalized its 25-year relationship with the province in a new series, *SkyMed*. Debuting in July on the legendary studio's channel

(as well as in Canada on CBC), this high-stakes medical rescue series delivers life, death and drama at 20,000 feet. Production crews capitalized on the diversity of Manitoba landscapes, shooting over 42 days in rural Manitoba, displaying new locations well beyond the Perimeter.

### After a long courtship, MGM brings its first feature to Manitoba

Manitoba Film & Music undertakes many measures to keep the province top of mind as a location for projects in development. We meet with studio executives in person to refresh them on the advantages of shooting in Manitoba and provide an update on crew growth, new architecture and infrastructure. These trusted relationships take time to cultivate.

For years, Manitoba Film & Music has scouted various projects for MGM but, although we have been close numerous times, no production found its way to the province until now, thanks to one relationship. The Halloween-themed feature film, *Dark Harvest*, helped ensure 2021 was a bumper crop year for our film industry.

### New opportunities for the underrepresented

There is renewed energy in the film industry to focus on a diversity of voices, both locally and internationally.

Three-time Academy Award nominee, Woody Harrelson, headlines the feature film, *Champions*, as an imperfect but dedicated coach of a basketball team preparing to compete in the Special Olympics. Winnipeg's St. Amant Centre supported the film's efforts for inclusivity by promoting the casting call for adults with intellectual and developmental disabilities, including those on the autism spectrum.

*Champions* is the fifth film produced in Manitoba by long-time client, Gold Circle Pictures, who previously shot *Chilled in Miami*, *Haunting in Connecticut*, *ATM* and *I Still See You*.

*The Porter* brought the glamour of the roaring 20s to Manitoba while shining a spotlight on racial inequities that fueled the world's first Black union.

Winnipeg was the perfect architectural canvas to double as Chicago and Montreal, cities around which *The Porter's* story is set. In addition to Winnipeg's turn-of-the-century architecture, Manitoba's

Prairie Dog Express train was pivotal to the production, as were other local assets such as period costumes, vehicles and vintage props. The series aired on CBC and will premiere in the US on BET network.

### As production grows, so does infrastructure

In the 25 years since the Manitoba Production Centre was built for an industry that was less than 20% of our current production volume, film projects have become bigger budget productions with larger crews, longer prep time and shooting periods. Television series also require more stage space for multiple sets, as well as larger lock ups, wardrobe areas, art departments and offices. This tremendous growth in production has spurred much-needed growth in infrastructure and the arrival of Big Sky Studios.

Big Sky Studios has already housed the crew of *The Porter* series, while this past winter saw the warehouse space renovated to become a mill, paint shop, lock up and refurbished studio for onsite industry vendors. The enterprise recently broke ground on two new purpose-built studios that will be adjacent to the existing structure.



Aml Ameen as Junior and Ronnie Rowe Jr as Zeke in *The Porter*, photo by Arnold Pinnock

**“The Manitoba crew on *The Porter* was a joy to work with, they were bar none, one of the best teams we have ever worked with in the country.”**

**Jennifer Kawaja**  
Executive Producer, *The Porter*



# FILM AND TELEVISION PRODUCTION VOLUME

Total global production budgets in the 2021-22 fiscal year: \$364.5 million



NOTE: These figures represent film and television production activity reported as of fiscal year ending March 31, 2022.

## FILM AND TELEVISION FINANCING SUPPORT

### Feature Film Development Fund and Television and Web-Based Development Fund

During the fiscal year, 12 applications were approved for a total investment of \$144,489. The combined budget for these projects totaled \$486,055.



The Sun and His Daughter, photo by Cheryl Laniuk

| APPLICANT                             | PROJECT                                     | FUNDING  |
|---------------------------------------|---|----------|
| Ray Films Inc.                        | <b>Aanya et nos histoires effacées</b>      | \$20,000 |
| Buffalo Gal Pictures Inc.             | <b>Baggage of Three</b>                     | \$4,800  |
| 4Head Films Inc.                      | <b>Bouteille</b>                            | \$10,000 |
| Buffalo Gal Pictures Inc.             | <b>Lateslip</b>                             | \$5,000  |
| 4Head Films Inc.                      | <b>Loops and Arrows</b>                     | \$10,000 |
| Heart Shaped Movies Inc.              | <b>Mother Night</b>                         | \$10,000 |
| Heart Shaped Movies Inc.              | <b>Northern Lights</b>                      | \$10,000 |
| Frantic Films Corporation             | <b>Not Dead Yet</b>                         | \$12,000 |
| Buffalo Gal Pictures Inc.             | <b>Rumours</b>                              | \$10,689 |
| Inferno Pictures Inc.                 | <b>The Good Goodbye</b>                     | \$25,000 |
| julijette Inc.                        | <b>The Last Spell Drake of Saskatchewan</b> | \$15,000 |
| Buffalo Gal Pictures Development Inc. | <b>The Lion in Winnipeg</b>                 | \$12,000 |

**"It was a joy to film *The Sun and His Daughter* in Manitoba. The extraordinary locations, vast sunsets and endless Prairie skies throughout the province were second to none. Manitoba Film & Music was a tremendous resource for our team and their support enabled us to bring to life a powerful and unique story."**

**Mackenzie Leigh**  
Producer, *The Sun and His Daughter*

## FILM AND TELEVISION FINANCING SUPPORT

### Feature Film Production Fund and Television and Web-Based Production Fund

During the fiscal year, 16 applications were approved for a total investment of \$2,531,092. The combined budget for these projects totaled \$95,617,607.

| APPLICANT                     | PROJECT                               | FUNDING   |
|-------------------------------|---------------------------------------|-----------|
| Big Makwa Pictures Inc.       | <b>Acting Good</b>                    | \$450,000 |
| 10098202 Manitoba Inc.        | <b>Almost Perfect Crime</b>           | \$100,000 |
| HH Season One Inc.            | <b>Heartland Homicide</b>             | \$150,000 |
| KOK Manitoba Inc.             | <b>King of Killers</b>                | \$100,000 |
| OP Little Bird Inc.           | <b>Little Bird</b>                    | \$600,000 |
| Thin Stuff Productions Inc.   | <b>Olive House</b>                    | \$400,000 |
| Lady Lady Pictures Inc.       | <b>Polarized</b>                      | \$183,000 |
| Harold's Stash Inc.           | <b>Satanic Panic</b>                  | \$25,000  |
| Seeking Fire Inc.             | <b>Seeking Fire</b>                   | \$25,428  |
| STK Season One Inc.           | <b>Shoot To Kill</b>                  | \$50,000  |
| 10109216 Manitoba Inc.        | <b>The Elevator Game</b>              | \$115,000 |
| Fierce Turtle Media Inc.      | <b>The End of the World: The Maya</b> | \$50,000  |
| Prairie Porter Inc.           | <b>The Porter</b>                     | \$73,254  |
| The Sun and His Daughter Inc. | <b>The Sun and His Daughter</b>       | \$59,271  |
| Vandits Productions Inc.      | <b>Vandits</b>                        | \$75,000  |
| Wintertide Productions Inc.   | <b>Wintertide</b>                     | \$75,139  |



*Knots, photo by Siyee Man-VanDyck*

### Pitch Readiness Program for Multi-Episode Productions (Pre-Market Development)

During the fiscal year, six applications were approved for a total investment of \$34,989. The combined budget for these projects totaled \$167,063.

| APPLICANT                      | PROJECT                   | FUNDING  |
|--------------------------------|---------------------------|----------|
| Eagle Vision Inc.              | <b>April Raintree</b>     | \$10,000 |
| 10109229 MANITOBA LTD.         | <b>Haus of Contralata</b> | \$5,000  |
| Merit Motion Pictures Inc.     | <b>Soundscapes</b>        | \$5,000  |
| Kistikan Pictures Inc.         | <b>Strawberry Moon</b>    | \$4,989  |
| Three Factual Development Inc. | <b>The Intrepid Tapes</b> | \$5,000  |
| Kistikan Pictures Inc.         | <b>The Reds</b>           | \$5,000  |

### Grant Program for Emerging Talent and Micro-Budget Production

During the fiscal year, six applications were approved for a total investment of \$34,667. The combined budget for these projects totaled \$197,751.

| APPLICANT                       | PROJECT                              | FUNDING  |
|---------------------------------|--------------------------------------|----------|
| Rowan Gray                      | <b>Discordia</b>                     | \$10,000 |
| Refugees Light Productions Inc. | <b>LIGHT</b>                         | \$7,267  |
| Blue Prairie Productions Ltd.   | <b>Places &amp; Spaces: Winnipeg</b> | \$2,900  |
| Fernando Dalayoan               | <b>Regalo</b>                        | \$1,000  |
| Elena Sturk-Lussier             | <b>Stay</b>                          | \$8,500  |
| Stuart Matheson                 | <b>The Tomahawk</b>                  | \$5,000  |



*My Son Went Quiet, photo by Ian Bawa*

Alfre Woodard as Fay with additional cast of *The Porter*, photo by Arnold Pinnock



## FILM AND TELEVISION FINANCING SUPPORT

### Feature Film Marketing Fund

During the fiscal year, two applications were approved for a total investment of \$15,000.

| APPLICANT              | PROJECT           | FUNDING  |
|------------------------|-------------------|----------|
| Flag Day Manitoba Inc. | <b>Flag Day</b>   | \$10,000 |
| Prairie Porter Inc.    | <b>The Porter</b> | \$5,000  |

### Access to Markets and Festivals

During the fiscal year, 13 applications were approved for a total investment of \$12,971. The combined budget for these activities totaled \$32,233.

| APPLICANT                    | MARKET/FESTIVAL                                     | FUNDING |
|------------------------------|---|---------|
| Ryan Steel                   | <b>Halifax Independent Filmmakers Festival 2022</b> | \$705   |
| Frantic Films Corporation    | <b>MediaXchange's Make it in America</b>            | \$750   |
| Joshua Hood Productions Ltd. | <b>Banff World Media Festival 2022</b>              | \$1,500 |
| julijette Inc.               | <b>Banff World Media Festival 2022</b>              | \$1,500 |
| Zoot Pictures Inc.           | <b>BARQ 2022</b>                                    | \$2,000 |
| Prairie Boy Productions Inc. | <b>LA Marketing Meetings</b>                        | \$1,500 |
| Red Roots Productions Inc.   | <b>Hot Docs 2022</b>                                | \$1,500 |
| Red Roots Productions Inc.   | <b>NAB Show 2022</b>                                | \$750   |
| Ellaina Brown                | <b>The 48 Film Festival</b>                         | \$500   |
| Jaenna Calingasan            | <b>The 48 Film Festival</b>                         | \$633   |
| Jayzee Calingasan            | <b>The 48 Film Festival</b>                         | \$633   |
| Nate Flaman                  | <b>The 48 Film Festival</b>                         | \$500   |
| Taylor Brown                 | <b>The 48 Film Festival</b>                         | \$500   |

# FILM AND VIDEO PRODUCTION TAX CREDIT

## PROJECTS THAT HAVE SUBMITTED TAX CREDIT APPLICATIONS

| PROJECT TYPE         | NUMBER OF PROJECTS | TOTAL PROJECT BUDGETS |
|----------------------|--------------------|-----------------------|
| Feature Films        | 29                 | \$250,860,223         |
| MOWs                 | 10                 | \$26,727,120          |
| TV Series/Miniseries | 68                 | \$245,525,982         |
| One-offs             | 8                  | \$954,609             |
| Others               | 7                  | \$499,378             |
| <b>TOTALS</b>        | <b>122</b>         | <b>\$524,567,312</b>  |

## NUMBER OF TAX CREDIT APPLICATIONS RECEIVED



## TAX CREDIT CERTIFICATES ISSUED



**Note:** Eligible productions have up to 30 months after the end of the taxation year in which principal photography began for Manitoba Film & Music to receive the respective Manitoba Film and Video Production Tax Credit application. Therefore, tax credit applications are not necessarily processed in the same fiscal year that production took place.

# WHAT HAPPENED THIS YEAR

## MUSIC HIGHLIGHTS

### Virtual concerts are a vital new link

Although touring is coming back, online performances remain strong, and some artists have redefined 'business as usual' to include them.

Popular children's performer Madame Diva, for instance, reinvented her stage show for online audiences and launched a nationwide school program. Using funds from the Artist Development Sustainability Fund, the Francophone artist refurbished an outbuilding on her rural property to be a state-of-the-art studio for producing content for this new venture. The result is that, now, Madame Diva has the ability to reach her existing audiences and build new ones all across Canada from Ste. Anne, Manitoba.

### Venues reinvent themselves

Many live venues were dark during the peak of the pandemic. And, while no-one asked for downtime, many found they had it and embarked on fixer-upper projects that proved to increase their venue's value in the province's cultural landscape.

The Park Theatre took the pandemic as an opportunity to reinvent its space. With its doors shuttered and stage dark, the owner of the highly regarded venue, Erick Casselman, decided this was a key moment in the history of the theatre and used the shutdowns to renovate the entire facility. He created a larger, modern space that is filling a much-needed capacity gap. The venue has been thriving since reopening, despite the ongoing challenges the pandemic brings. We invested in the Park Theatre through the Music Companies Sustainability Fund and our Music Business Development Fund.

**"I'm beyond grateful to the folks at Manitoba Film & Music for all of their support. Touring as a developing artist is often a very expensive endeavour and, thanks in large part to Manitoba Film & Music, I've had the opportunity to play my music all over the world without going beyond my means."**

Taylor Janzen

### Live and in person once again

With live concerts on hold for much of 2021, touring is coming back with a vengeance as audiences are hungry for in-person entertainment.

After signing with influential label, Glassnote Records, and releasing her debut album, Taylor Janzen emerged from the pause on live

performances to head out on an extensive 27-show tour of the US, opening for acclaimed group, X Ambassadors. This tour is set to launch the career of this Winnipeg-based songwriter in the US and beyond. Taylor was supported through our recording, touring and video funding programs.

### Starting a studio from scratch

The demand for recording studio time remained high throughout the year. In fact, time was so tight that Rob Hill decided to open a brand-new studio at the height of the pandemic.

The No Fun Club studio owner and his team worked tirelessly to rejuvenate a warehouse space on Wall Street in Winnipeg, turning the cinderblock building into a high-tech facility with a stunning interior using reclaimed wood. The studio has become one of the province's most sought-after recording facilities, boasting an array of highly sought-after analogue recording gear and instruments, with attached living quarters for out-of-town bands to use while in Winnipeg to record. The facility has been used for several Manitoba Film & Music-funded recordings as well as for live performance music videos.



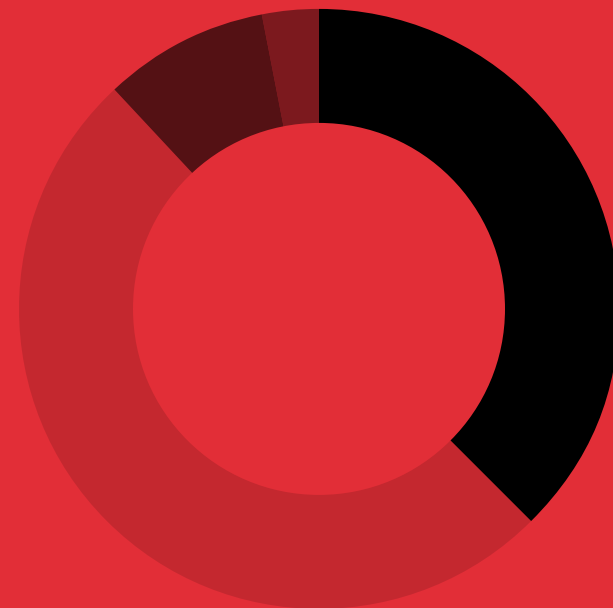
No Fun Club

# MUSIC PRODUCTION ACTIVITY

During the 2021-22 fiscal year, Manitoba Film & Music provided \$555,451 in core program funding toward 146 applications and \$750,000 in sustainability funding toward 76 applications, including recording, touring and online concerts, marketing, music video creation and business sustainability initiatives. Of these, 45 applicants self-identified as Francophone, 58 as Indigenous and 77 as cultural minorities.\*

As funding for Manitoba artists from other sources is often limited, our investment is the key element of support for the province's emerging and established musicians.

\*Note: These numbers include the first round of sustainability funding.



|                       |                    |             |
|-----------------------|--------------------|-------------|
| Manitoba Film & Music | \$1,305,451        | 37.65%      |
| Applicant             | \$1,751,729        | 50.52%      |
| FACTOR/Musicaction    | \$304,629          | 8.78%       |
| Canada Council        | \$105,800          | 3.05%       |
| <b>Total</b>          | <b>\$3,467,609</b> | <b>100%</b> |

## MUSIC FUNDING SUPPORT

### Artist Development Sustainability Fund—New

Due to the generous support of the Government of Manitoba, the Artist Development Sustainability Fund allowed artists to apply to Manitoba Film & Music to secure financing for key business initiatives to relaunch their careers and businesses.

During the fiscal year, we supported 41 artists by providing \$375,000 in funding.



Taylor Janzen

| APPLICANT             | FUNDING  |
|-----------------------|----------|
| Anthony OKS           | \$8,750  |
| Apollo Suns           | \$7,000  |
| Ash Halo              | \$8,500  |
| BBS Steve             | \$6,948  |
| Begonia               | \$18,500 |
| Cassidy Mann          | \$10,000 |
| Del Barber            | \$6,000  |
| Derrick Gardner       | \$10,000 |
| Desiree Dorion        | \$6,000  |
| Don Amero             | \$17,500 |
| Fahjah                | \$10,000 |
| Field Guide           | \$9,144  |
| Haus of Panda         | \$10,000 |
| Indian City           | \$7,500  |
| Jade Turner           | \$7,500  |
| JayWood               | \$10,000 |
| Jerry Sereda          | \$7,000  |
| Jocelyn Gould         | \$10,000 |
| Jocelyne Baribeau     | \$17,500 |
| JP Hoe                | \$6,000  |
| Kelly Bado            | \$10,000 |
| Len Bowen             | \$9,000  |
| Lev Snowe             | \$7,000  |
| Living Hour           | \$7,000  |
| Madeleine Roger       | \$16,000 |
| Mattmac               | \$9,000  |
| Max Winds             | \$6,767  |
| Mise en Scene         | \$10,000 |
| Mobina Galore         | \$15,750 |
| Quinton Blair         | \$6,859  |
| Raine Hamilton        | \$7,000  |
| Royal Canoe           | \$7,000  |
| Scott Nolan           | \$7,000  |
| Slow Spirit           | \$6,000  |
| Sophie Stevens        | \$7,000  |
| Super Duty Tough Work | \$9,144  |
| Taylor Janzen         | \$7,000  |
| The Bros. Landreth    | \$7,000  |
| Warming               | \$9,000  |
| Will Bonness          | \$7,986  |
| YSN Fab               | \$9,653  |



Mattmac

## MUSIC FUNDING SUPPORT

### Music Companies Sustainability Fund—New

The Music Companies Sustainability Fund increased the pool of funded music businesses to include professional labels, managers, for-profit music presenters, for-profit music venues, agents, backline companies, audio production companies, mastering studios and accredited recording studios.

During the fiscal year, we supported 25 projects by providing \$375,000 in funding.

| APPLICANT              | FUNDING  |
|------------------------|----------|
| Argyle Studio          | \$11,250 |
| Audio Works            | \$13,500 |
| Birthday Cake Media    | \$23,096 |
| CBG Artist Development | \$24,750 |
| Collector Studio       | \$11,223 |
| deadmen                | \$11,250 |
| Derek Benjamin         | \$13,500 |
| Fete Jockey Events     | \$4,981  |
| Hotel Rooms Music      | \$7,450  |
| Mainstage Backline     | \$13,500 |
| Mighty Cypress Talent  | \$12,000 |
| Misfit Music Mgmt      | \$12,000 |
| Musirex Productions    | \$11,250 |
| Paintbox Recording     | \$11,250 |
| Private Ear Recording  | \$26,250 |
| Pyramid Cabaret        | \$15,000 |
| RAS Creative           | \$12,500 |
| Real Love Winnipeg     | \$28,500 |
| Signpost Recording     | \$11,250 |
| Sonic Backline         | \$13,500 |
| Stereobus Recording    | \$15,000 |
| The Good Will          | \$15,000 |
| The Park Theatre       | \$28,500 |
| The Royal Albert       | \$15,000 |
| The Song Shop          | \$13,500 |

### Music Video and Viral Video Fund

We provided \$60,747 to 25 acts for 34 separate projects during the fiscal year, with a combined budget totaling \$193,754

| APPLICANT          | FUNDING |
|--------------------|---------|
| Apollo Suns        | \$1,800 |
| Begonia            | \$1,500 |
| Boy Golden         | \$1,200 |
| Dr Henry           | \$950   |
| Field Guide        | \$1,300 |
| Ghost Twin         | \$6,300 |
| Jason Kirkness     | \$800   |
| Jonny Moonbeam     | \$900   |
| Living Hour        | \$6,500 |
| Mattmac            | \$1,450 |
| Mobina Galore      | \$1,700 |
| North Graffiti     | \$1,500 |
| Petric             | \$6,500 |
| Raine Hamilton     | \$6,321 |
| Rickson Makwe      | \$1,500 |
| Royal Canoe        | \$1,500 |
| Rusty Robot        | \$750   |
| Sierra Noble       | \$1,500 |
| Slow Leaves        | \$317   |
| Taylor Janzen      | \$5,500 |
| The Bros. Landreth | \$5,859 |
| Touching           | \$1,000 |
| Trampoline         | \$1,200 |
| Tunic              | \$1,400 |
| Tyler Del Pino     | \$1,500 |



Erick Casselman



Ash Halo

**“After being closed for two years, trying to reopen the Park Theatre would have been nearly impossible without Manitoba Film & Music. Their support of live music and the arts is invaluable, and the heartbeat of our local arts and culture scene.”**

Erick Casselman  
The Park Theatre

## MUSIC FUNDING SUPPORT

### Record Product Marketing Support Program

We provided \$118,070 to 30 acts for 34 separate projects during the fiscal year, with a combined budget totaling \$344,805.

| APPLICANT                 | FUNDING  |
|---------------------------|----------|
| Agapito                   | \$1,000  |
| Anthony OKS               | \$6,525  |
| Apollo Suns               | \$10,000 |
| Ash Halo                  | \$3,100  |
| Begonia                   | \$5,400  |
| Danielle Savard           | \$3,050  |
| Doc Walker                | \$2,900  |
| El Leon and the Strangers | \$3,000  |
| Erin Propp and Larry Roy  | \$6,275  |
| Field Guide               | \$6,179  |
| Ghost Twin                | \$4,500  |
| Kris Ulrich               | \$810    |
| Laura Lucas               | \$2,850  |
| Little Miss Higgins       | \$1,250  |
| Low Budget Rock Star      | \$2,700  |
| Mattmac                   | \$6,300  |
| Northern Royals           | \$900    |
| Petric                    | \$7,250  |
| Raine Hamilton            | \$3,200  |
| Renee Lamoureux           | \$2,200  |
| Rusty Robot               | \$3,650  |
| Sierra Noble              | \$3,200  |
| SoulBear                  | \$481    |
| Sweet Alibi               | \$8,000  |
| The Bros. Landreth        | \$8,250  |
| Touching                  | \$3,400  |
| Trampoline                | \$1,600  |
| Tyler Del Pino            | \$5,900  |
| VIKINGS                   | \$3,650  |
| Viva Non                  | \$550    |

*Madame Diva*

### Recording Artist Touring and Online Concert Support Program

We provided \$71,219 to 24 acts for 32 separate projects during the fiscal year, with a combined budget totaling \$351,372.

| APPLICANT                 | FUNDING  |
|---------------------------|----------|
| Apollo Suns               | \$2,700  |
| Ariel Posen               | \$8,446  |
| Desiree Dorion            | \$1,400  |
| Don Amero                 | \$1,500  |
| El Leon and the Strangers | \$5,100  |
| Field Guide               | \$2,508  |
| Glassreel                 | \$1,100  |
| Ila Barker                | \$700    |
| JayWood                   | \$1,500  |
| Jeannine Guyot            | \$1,700  |
| Jocelyne Baribeau         | \$4,700  |
| Living Hour               | \$1,728  |
| Mise en Scene             | \$1,300  |
| Quinton Blair             | \$4,500  |
| Raine Hamilton            | \$3,675  |
| Rickson Makwe             | \$700    |
| Sean Burns                | \$875    |
| Sierra Noble              | \$2,600  |
| Slow Leaves               | \$700    |
| Sweet Alibi               | \$3,063  |
| Taylor Janzen             | \$10,000 |
| The Bros. Landreth        | \$7,400  |
| The Secret Beach          | \$1,924  |
| Tyler Del Pino            | \$1,400  |



*Northern Royals*



### Music Recording Production Fund for Out-of-Province Artists

We provided \$33,650 to five acts during the fiscal year, with a combined budget totaling \$106,750.

| APPLICANT    | FUNDING  |
|--------------|----------|
| Cancer Bats  | \$8,500  |
| Josh Sahunta | \$2,550  |
| Leith Ross   | \$8,000  |
| Mouraine     | \$10,000 |
| Pretzil Stex | \$4,600  |

### Music Business Development Fund

We provided \$27,000 to five companies during the fiscal year, with a combined budget totaling \$54,872.

| APPLICANT                  | FUNDING  |
|----------------------------|----------|
| 5082200 Manitoba Ltd.      | \$3,000  |
| 6861521 Manitoba Ltd.      | \$3,000  |
| Mighty Cypress Talent Inc. | \$15,000 |
| Misfit Music Mgmt          | \$3,000  |
| Zorham 2019 Ltd.           | \$3,000  |

## MUSIC FUNDING SUPPORT

### Music Recording Production Fund

Through the Preproduction tier, we supported five acts by providing \$6,375 in funding during the fiscal year.

We provided \$235,070 to 45 Level 1, 2 and 3 music recording projects during the fiscal year, with combined project budgets totaling \$662,657.

### PREPRODUCTION

| APPLICANT      | FUNDING |
|----------------|---------|
| Encore         | \$1,275 |
| Fire and Smoke | \$1,275 |
| HAVS           | \$1,275 |
| Paper Machetes | \$1,275 |
| Sala           | \$1,275 |

### LEVEL 1

| APPLICANT                | FUNDING |
|--------------------------|---------|
| Apollo Suns              | \$1,750 |
| Ash Halo                 | \$2,500 |
| Bicycle Face             | \$2,400 |
| Brandon Post             | \$2,700 |
| Chamber Orchestra MUSAIC | \$2,700 |
| CJ the Grey              | \$2,550 |
| Derrick Gottfried        | \$1,600 |
| Desiree Dorion           | \$3,000 |
| Double the Trouble       | \$2,550 |
| dr rift                  | \$1,700 |
| Emma Peterson            | \$2,700 |
| Encore                   | \$2,400 |
| Haus of Panda            | \$2,550 |
| Ila Barker               | \$2,750 |
| Larysa Musick            | \$1,750 |
| Living Hour              | \$1,850 |
| Madeleine Roger          | \$3,000 |
| Mise en Scene            | \$1,600 |
| Mitchell Makoons         | \$2,550 |
| Noah Derksen             | \$2,700 |
| Northern Royals          | \$2,700 |
| Petric                   | \$3,000 |
| Rusty Robot              | \$2,500 |
| Tyler Del Pino           | \$2,550 |
| VIKINGS                  | \$2,500 |
| Virgo Rising             | \$2,400 |

### LEVEL 2

| APPLICANT                      | FUNDING  |
|--------------------------------|----------|
| Al Simmons                     | \$9,000  |
| Amos the Kid                   | \$8,000  |
| Andrina Turenne                | \$9,000  |
| Ariel Posen                    | \$9,000  |
| Ash Halo                       | \$8,500  |
| Boy Golden                     | \$8,500  |
| Field Guide                    | \$8,000  |
| JayWood                        | \$9,000  |
| Jeremie & the Delicious Hounds | \$8,500  |
| Mattmac                        | \$9,000  |
| Royal Canoe                    | \$6,120  |
| Sala                           | \$8,000  |
| Scott Nolan                    | \$8,000  |
| Super Duty Tough Work          | \$10,000 |
| Touching                       | \$7,500  |
| VIKINGS                        | \$8,500  |
| Will Bonness                   | \$10,000 |
| Yes We Mystic                  | \$8,500  |

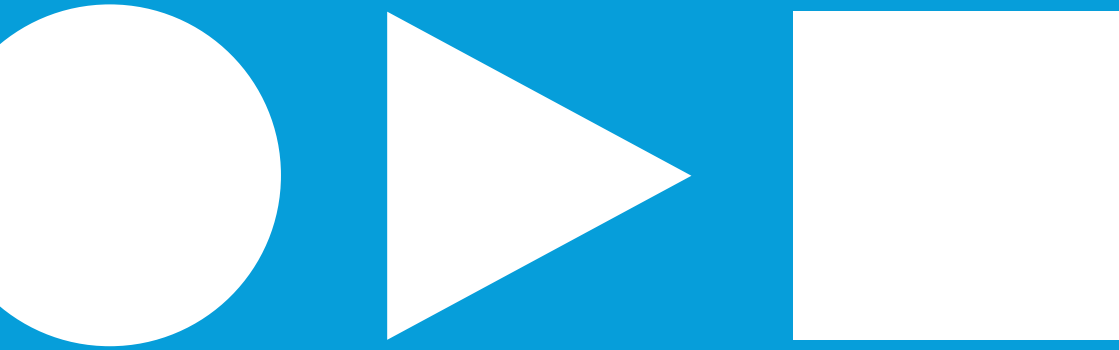
### LEVEL 3

| APPLICANT     | FUNDING  |
|---------------|----------|
| Taylor Janzen | \$19,000 |



JayWood





## DISCLOSURES

### THE CORPORATION

The Manitoba Film and Sound Recording Development Corporation, known as Manitoba Film & Music, is a statutory corporation of government proclaimed under the Manitoba Film and Sound Recording Development Corporation Act funded by the Province of Manitoba through Manitoba Sport, Culture and Heritage.

The management of Manitoba Film & Music reports directly to the board of directors appointed by the Lieutenant Governor in Council.

### THE PUBLIC INTEREST DISCLOSURE (WHISTLEBLOWER PROTECTION) ACT

The Public Interest Disclosure (Whistleblower Protection) Act came into effect in April 2007. This law gives employees a clear process for disclosing concerns about significant and serious matters (wrongdoing) in the Manitoba public service, and strengthens protection from reprisal. The Act builds on protections already in place under other statutes as well as policies, practices and processes in the Manitoba public sector.

Wrongdoing under the Act may be: contravention of federal or provincial legislations; an act or omission that endangers public safety, public health or the environment; gross mismanagement; or knowingly directing or counseling a person to commit a wrongdoing. The Act is not intended to deal with routine operational or administrative matters. A disclosure made by an employee in good faith, in accordance with the Act, and with a reasonable belief that wrongdoing has been or is about to be committed is considered to be a disclosure under the Act, whether or not the subject matter constitutes wrongdoing. All disclosures receive careful and thorough review to determine if action is required under the Act, and must be reported in the corporation's annual report in accordance with Section 18 of the Act. Manitoba Film & Music did not receive any disclosures for the fiscal year ending March 31, 2022.

# FINANCIAL STATEMENTS

FOR THE YEAR ENDED MARCH 31, 2022

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|--|-----------|
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# MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL REPORTING

The accompanying financial statements are the responsibility of the management of **Manitoba Film and Sound Recording Development Corporation** and have been prepared in accordance with Canadian public sector accounting standards. In management's opinion, the financial statements have been properly prepared within reasonable limits of materiality, incorporating management's best judgment regarding all necessary estimates and all other data available to the audit report date.

Management maintains internal controls to properly safeguard the assets and to provide reasonable assurance that the books and records from which the financial statements are derived accurately reflect all transactions and that established policies and procedures are followed.

The responsibility of the external audit is to express an independent opinion on whether the financial statements of **Manitoba Film and Sound Recording Development Corporation** are fairly represented in accordance with Canadian public sector accounting standards. The Independent Auditor's Report outlines the scope of the audit examination and provides the audit opinion.

On behalf of Management

**Manitoba Film and Sound Recording Development Corporation**



**Rod Bruinooge**  
CEO & Film Commissioner (interim)

May 26, 2022



**Kevin Gabriel**  
Chief Operating Officer

# INDEPENDENT AUDITOR'S REPORT



Tel.: 204 956 7200  
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BDO Canada LLP  
201 Portage Avenue - 26<sup>th</sup> Floor  
Winnipeg MB R3B 3K6 Canada

To the Board of Directors of Manitoba Film & Sound Recording Development Corporation

## Opinion

We have audited the financial statements of Manitoba Film & Sound Recording Development Corporation (the "Organization") which comprise the statement of financial position as at March 31, 2022, and the statement of operations and accumulated surplus, changes in net financial assets, and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

In our opinion, the financial statements present fairly, in all material respects, the financial position of the Organization as at March 31, 2022 and the results of its operations, its changes in net financial assets and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

## Basis for Opinion

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

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

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

# INDEPENDENT AUDITOR'S REPORT

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

Those charged with governance are responsible for overseeing the Organization's financial reporting process.

## Auditor's Responsibilities for the Audit of the Financial Statements

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

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

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the

circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Organization's internal control.

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

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

*BDO Canada LLP*

Chartered Professional Accountants  
Winnipeg, Manitoba  
May 24, 2022

# STATEMENT OF FINANCIAL POSITION

| March 31                          | 2022              | 2021              |
|-----------------------------------|-------------------|-------------------|
| <b>Financial assets</b>           |                   |                   |
| Cash and bank (Note 3)            | \$ 4,225,228      | \$ 2,571,644      |
| Portfolio investment (Note 4)     | 128,816           | 118,301           |
| Accounts receivable               | -                 | 250,000           |
|                                   | <b>4,354,044</b>  | <b>2,939,945</b>  |
| <b>Liabilities</b>                |                   |                   |
| Accounts payable and accruals     | 43,332            | 43,701            |
| Employee future benefits (Note 5) | 128,816           | 118,301           |
| Carry-over commitments (Note 6)   | 3,380,772         | 1,866,175         |
| Deferred revenue                  | -                 | 250,000           |
|                                   | <b>3,552,920</b>  | <b>2,278,177</b>  |
| <b>Net financial assets</b>       | <b>801,124</b>    | <b>661,768</b>    |
| <b>Non-financial assets</b>       |                   |                   |
| Prepaid expenses                  | 78,843            | 112,813           |
| Tangible capital assets (Note 7)  | 61,857            | 80,812            |
|                                   | <b>140,700</b>    | <b>193,625</b>    |
| <b>Accumulated surplus</b>        | <b>\$ 941,824</b> | <b>\$ 855,393</b> |

## Approved on behalf of the Board:

*Carter Chen*

Director



Director

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

# STATEMENT OF OPERATIONS AND ACCUMULATED SURPLUS

| For the year ended March 31  | 2022             | 2022               | 2021         |
|--|------------------|--------------------|--------------|
|  | Budget           | Actual             | Actual       |
| <b>Revenue</b>   |                  |                    |              |
| Province of Manitoba (Note 8)  | \$ 3,582,600     | \$ 4,332,800       | \$ 3,475,300 |
| Other  | 85,000           | 88,161             | 155,558      |
|  | <u>3,667,600</u> | <u>4,420,961</u>   | 3,630,858    |
| <b>Expenditures (Schedule)</b>   |                  |                    |              |
| Corporate services   | 260,623          | 244,805            | 197,893      |
| Film commission/location services  | 397,995          | 350,975            | 361,937      |
| Film and television programs   | 1,740,000        | 2,744,337          | 1,591,606    |
| Industry support   | 240,000          | 186,221            | 135,284      |
| Music programs   | 506,075          | 1,296,124          | 521,750      |
| Program delivery - film/television, tax credits<br>and music programs (Note 9)         | 822,907          | 768,338            | 738,218      |
|  | <u>3,967,600</u> | <u>5,590,800</u>   | 3,546,688    |
| <b>Excess (deficiency) of revenue over expenditures<br/>before program recoupments</b> | <b>(300,000)</b> | <b>(1,169,839)</b> | 84,170       |
| <b>Program recoupments (Note 10)</b>   | <b>300,000</b>   | <b>1,256,270</b>   | 102,570      |
| <b>Annual surplus (Note 11)</b>  | <b>\$ -</b>      | <b>86,431</b>      | 186,740      |
| <b>Accumulated surplus, beginning of year</b>  |                  | <b>855,393</b>     | 668,653      |
| <b>Accumulated surplus, end of year</b>  |                  | <b>\$ 941,824</b>  | \$ 855,393   |

# STATEMENT OF CHANGES IN NET FINANCIAL ASSETS

| For the year ended March 31                    | 2022             | 2022              | 2021       |
|--|------------------|-------------------|------------|
|  | Budget           | Actual            | Actual     |
| <b>Annual surplus</b>                          | \$ -             | \$ 86,431         | \$ 186,740 |
| <b>Acquisition of tangible capital assets</b>  | -                | (7,797)           | (9,453)    |
| <b>Disposal of tangible capital assets</b>     | -                | 1,393             | -          |
| <b>Amortization of tangible capital assets</b> | 42,500           | 25,359            | 30,340     |
| <b>Decrease in prepaid expense</b>             | -                | 33,970            | 10,697     |
| <b>Increase in net financial assets</b>        | <u>\$ 42,500</u> | <u>139,356</u>    | 218,324    |
| <b>Net financial assets, beginning of year</b> |                  | <b>661,768</b>    | 443,444    |
| <b>Net financial assets, end of year</b>       |                  | <b>\$ 801,124</b> | \$ 661,768 |



No Fun Club

# STATEMENT OF CASH FLOWS

| For the year ended March 31                      | 2022                | 2021         |
|--|---------------------|--------------|
| <b>Cash Flows from Operating Activities</b>      |                     |              |
| Annual surplus                                   | \$ 86,431           | \$ 186,740   |
| Amortization capital assets                      | 25,452              | 30,340       |
| Loss on sale of capital assets                   | 225                 | -            |
|  | <b>112,108</b>      | 217,080      |
| Changes in non-cash working capital balances     |                     |              |
| Accounts receivable                              | 250,000             | (230,127)    |
| Prepaid expenses                                 | 33,970              | 10,697       |
| Accounts payable and accruals                    | (369)               | (34,909)     |
| Employee future benefits                         | 10,515              | 11,837       |
| Carry-over commitments                           | 1,514,597           | (72,778)     |
| Deferred revenue                                 | (250,000)           | 250,000      |
|  | <b>1,670,821</b>    | 151,800      |
| <b>Cash Flows from Capital Activities</b>        |                     |              |
| Purchase of capital assets                       | (7,797)             | (9,453)      |
| Proceeds on sale of capital assets               | 1,075               | -            |
|  | <b>(6,722)</b>      | (9,453)      |
| <b>Cash Flows from Investing Activities</b>      |                     |              |
| Increase in portfolio investment                 | (10,515)            | (11,837)     |
| <b>Increase in cash and bank during the year</b> | <b>1,653,584</b>    | 130,510      |
| <b>Cash and bank, beginning of year</b>          | <b>2,571,644</b>    | 2,441,134    |
| <b>Cash and bank, end of year</b>                | <b>\$ 4,225,228</b> | \$ 2,571,644 |

# NOTES TO FINANCIAL STATEMENTS

## For the year ended March 31, 2022

### 1. Nature of the Organization

Manitoba Film and Sound Recording Development Corporation (the "Organization") is a statutory corporation created by the Province of Manitoba through The Manitoba Film and Sound Recording Development Corporation Act and is exempt from income taxes. The main objective of the Organization is to foster growth of the Manitoba film and music recording industries by providing financing and other assistance.

The Organization has been designated by the Minister of Finance to administer the Manitoba Film and Video Production Tax Credit Program, including the registration of productions and review of tax credit applications.

### 2. Summary of Accounting Policies

#### Basis of Accounting

The financial statements have been prepared in accordance with Canadian public sector accounting standards ("PSAS") as established by the Public Sector Accounting Board, and reflect the following significant accounting policies.

#### Financial Assets

Accounts receivable are recorded at the lower of cost and net realizable value. An allowance for doubtful accounts is recorded when there is uncertainty whether the amounts will be collected.

Portfolio investments are investments that are capable of reasonably prompt liquidation and are recognized at cost.

#### Liabilities

Liabilities are present obligations as a result of transactions and events occurring prior to the end of the fiscal year. The settlement of the liabilities will result in the future transfer or use of assets or other form of settlement. Liabilities are recorded at the estimated amount ultimately payable.

Pension benefit costs are determined using the projected benefit method prorated on years of service and based on best estimate assumptions.

#### Non-financial Assets

(a) Prepaid expenses are payments for goods or services that will provide economic benefit in future periods. The prepaid amount is recognized as an expense in the year the goods or services are consumed.

# NOTES TO FINANCIAL STATEMENTS

For the year ended March 31, 2022

## 2. Summary of Accounting Policies (continued)

### (b) Tangible Capital Assets

Purchased capital assets are stated at cost less accumulated amortization. Amortization, is provided using the straight line method based on the estimated useful life of the asset, at the following rates:

- Computer equipment 30%
- Equipment 20%
- Furniture and fixtures 20%
- Leasehold improvements 5%
- Website 30%

### Program Funding

The Organization provides grant funding to Manitoba companies and individuals in order to promote Manitoba's film and music recording artists and industries. The grant may take the form of equity financing from which, in the future, there may be a recovery of principal or return on investment.

### Revenue Recognition

Provincial government transfers for operating purposes are recognized as revenue in the period in which all eligibility criteria and/or stipulations have been met and the amounts are authorized. Any funding received prior to satisfying these conditions are considered unearned until conditions have been met. When revenue is received without eligibility criteria or stipulations, it is recognized when the transfer from the Province of Manitoba is authorized, except when and to the extent the transfer gives rise to an obligation that meets the definition of a liability for the Organization. Any unrestricted contributions or grants are recorded as revenue in the year received or in the years the funds are committed if the amount can be reasonably estimated and collection is reasonably assured. Other revenue are recognized as follows:

#### a) Program Recoupments

Any recovery of principal or return on investment of programs funded is recorded as program recoupments when received.

#### b) Jump Start Program Recoupments

Any recovery of principal or return on investment of programs funded under the Jump Start program must be re-invested in the Organization's Market Driven Television Production and Market Driven Feature Film Production financing programs within the fiscal year that the recoupment occurs, if possible. If not possible, recoupments will be deferred to the following fiscal year and recognized as revenue at that time.

# NOTES TO FINANCIAL STATEMENTS

For the year ended March 31, 2022

## 2. Summary of Accounting Policies (continued)

### Use of Estimates

The preparation of financial statements in accordance with PSAS requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from management's best estimates as additional information becomes available in the future.

## 3. Cash and Bank

|                            | 2022                | 2021         |
|----------------------------|---------------------|--------------|
| Cash                       | <b>\$ 844,456</b>   | \$ 705,469   |
| Internally designated cash | <b>3,380,772</b>    | 1,866,175    |
|                            | <b>\$ 4,225,228</b> | \$ 2,571,644 |

Cash on deposit and internally designated cash earn monthly interest at the Chartered Bank's commercial rates. The Organization has internally designated a portion of its cash as noted above to satisfy commitments made as disclosed in Note 6 for carry-over commitments.

## 4. Portfolio Investment

Portfolio investment consists of a guaranteed investment certificate in the amount of \$128,816 with a maturity date of March 22, 2023, bearing interest at a rate of 1.20% per annum.



# NOTES TO FINANCIAL STATEMENTS

For the year ended March 31, 2022

## 5. Employee Future Benefits

### a) Pension Benefits

Employees of the Organization are provided pension benefits by the Civil Service Superannuation Fund (the "Fund"). Under paragraph 6 of the Civil Service Superannuation Act, the Organization is described as a "matching employer" and its contribution toward the pension benefits is limited to matching the employees' contribution to the Fund. The Organization's contribution for the year was \$65,961 (\$60,290 in 2021) and is included in employees benefits expense.

### b) Enhanced Pension Benefit Obligation

Certain employees of the Organization are entitled to enhanced pension benefits. A pension liability has been established for those employees whose annual earnings exceed the limit under the Civil Service Superannuation Fund Plan. The cost is actuarially determined using the projected benefit methods and reflects management's best estimate of salary increase and the age at which the employee will retire. The Organization measures its accrued enhanced pension benefit obligation as of December 31 each year. The most recent actuarial report was December 31, 2020.

The pension obligation liability at March 31 included in accounts payable and accruals includes the following components:

| 2022  | 2021              |            |
|---|-------------------|------------|
| Accrued obligation liability                |                   |            |
| Balance, beginning of the year              | <b>\$ 118,301</b> | \$ 106,464 |
| Current service costs                       | <b>191</b>        | 5,159      |
| Interest cost                               | <b>6,669</b>      | 6,002      |
| Employer benefit payments                   | <b>(10,552)</b>   | (7,928)    |
| Effect of changes in assumptions            | <b>(84)</b>       | 577        |
| Experience gain and transitional adjustment | <b>14,291</b>     | 8,027      |
| Balance, end of year                        | <b>\$ 128,816</b> | \$ 118,301 |

# NOTES TO FINANCIAL STATEMENTS

For the year ended March 31, 2022

## 5. Employee Future Benefits (continued)

The total expenses related to pension benefits at March 31 include the following components:

|   | 2022             | 2021      |
|---|------------------|-----------|
| Current service costs                       | <b>\$ 191</b>    | \$ 5,159  |
| Interest cost                               | <b>6,669</b>     | 6,002     |
| Effect of changes in assumptions            | <b>(84)</b>      | 577       |
| Experience gain and transitional adjustment | <b>14,291</b>    | 8,027     |
| Balance, end of year                        | <b>\$ 21,067</b> | \$ 19,765 |

Significant long-term actuarial assumptions used in the December 31, 2020 valuation and in the determination of the March 31, 2022 present value of the accrued pension obligation were:

|                               | 2022         | 2021  |
|-------------------------------|--------------|-------|
| Discount rate                 | <b>5.75%</b> | 5.75% |
| Rate of compensation increase | <b>2.48%</b> | 3.50% |

The Organization has internally designated its short-term investment (see Note 4) to meet its obligation for providing enhanced pension benefits to eligible employees.

*Polarized, photo by Holly Dunphy*



# NOTES TO FINANCIAL STATEMENTS

For the year ended March 31, 2022

## 6. Carry-Over Commitments

Due to lead times required to obtain all the resources necessary to complete film, television and music recording projects, the Organization approves applications for funding which may not be disbursed until subsequent fiscal periods. Particulars of such approved funding in fiscal year ended March 31, 2022 and prior years, which were not fully advanced as at March 31, 2022 are as follows:

|   | Year of Commitment  |                   |                      |                     |              |
|---|---------------------|-------------------|----------------------|---------------------|--------------|
|   | 2021-2022           | 2020-2021         | 2019-2020<br>& Older | 2022                | 2021         |
| Development Financing Programs                              | \$ 131,647          | \$ 24,937         | \$ 13,650            | \$ 170,234          | \$ 145,902   |
| Production Financing Programs                               | 1,888,351           | 275,573           | 224,490              | 2,388,414           | 1,407,945    |
| Emerging Talent Matching Funds                              | 32,637              | 15,430            | 11,350               | 59,417              | 77,140       |
| Feature Film Marketing Program                              | 7,000               | -                 | 600                  | 7,600               | 2,200        |
| Access to Markets/Festivals                                 | 12,371              | -                 | -                    | 12,371              | 257          |
|   | <b>2,072,006</b>    | <b>315,940</b>    | <b>250,090</b>       | <b>2,638,036</b>    | 1,633,444    |
| Sound Recording Production Fund Level 1                     | 24,760              | 9,700             | -                    | 34,460              | 39,600       |
| Sound Recording Production Fund Level 2                     | 64,998              | 36,200            | -                    | 101,198             | 83,400       |
| Sound Recording Production Fund Level 3                     | 7,600               | 7,600             | 1,800                | 17,000              | 28,200       |
| Sound Recording Production Fund for Out-of-Province Artists | 10,060              | 3,200             | 3,600                | 16,860              | 13,900       |
| Music Video Fund  | 10,324              | -                 | -                    | 10,324              | 8,512        |
| Record Product Marketing Fund                               | 30,620              | 310               | -                    | 30,930              | 33,419       |
| Recording Artist Touring Fund                               | 15,264              | 400               | -                    | 15,664              | 11,800       |
| Music Business Development Fund                             | 10,800              | -                 | -                    | 10,800              | 8,400        |
| Market Access Fund  | 5,500               | -                 | -                    | 5,500               | 5,500        |
| Music Sustainability Fund                                   | 500,000             | -                 | -                    | 500,000             | -            |
|   | <b>679,926</b>      | <b>57,410</b>     | <b>5,400</b>         | <b>742,736</b>      | 232,731      |
| Total Commitments   | <b>\$ 2,751,932</b> | <b>\$ 373,350</b> | <b>\$ 255,490</b>    | <b>\$ 3,380,772</b> | \$ 1,866,175 |

# NOTES TO FINANCIAL STATEMENTS

For the year ended March 31, 2022

## 7. Tangible Capital Assets

|                          | 2022              |                    |                   |                  |
|--------------------------|-------------------|--------------------|-------------------|------------------|
|                          | Opening Balance   | Additions          | Disposals         | Closing Balance  |
| Cost                     |                   |                    |                   |                  |
| Computer equipment       | \$ 99,958         | \$ 7,115           | \$ (370)          | \$ 106,703       |
| Equipment                | 12,926            | -                  | -                 | 12,926           |
| Furniture and fixtures   | 56,078            | -                  | (1,023)           | 55,055           |
| Leasehold Improvements   | 147,687           | 682                | -                 | 148,369          |
| Website / Database       | 45,446            | -                  | -                 | 45,446           |
|                          | <b>362,095</b>    | <b>7,797</b>       | <b>(1,393)</b>    | <b>368,499</b>   |
| Accumulated Amortization |                   |                    |                   |                  |
| Computer equipment       | 83,075            | 9,231              | (42)              | 92,264           |
| Equipment                | 8,640             | 1,195              | -                 | 9,835            |
| Furniture and fixtures   | 52,271            | 1,578              | (51)              | 53,798           |
| Leasehold Improvements   | 109,302           | 5,584              | -                 | 114,886          |
| Website / Database       | 27,995            | 7,864              | -                 | 35,859           |
|                          | <b>281,283</b>    | <b>25,452</b>      | <b>(93)</b>       | <b>306,642</b>   |
| Net book value           | <b>\$ 80,812</b>  | <b>\$ (17,655)</b> | <b>\$ (1,300)</b> | <b>\$ 61,857</b> |
|                          |                   |                    |                   | 2021             |
| Opening Balance          |                   |                    |                   | Closing Balance  |
| Cost                     |                   |                    |                   |                  |
| Computer equipment       | \$ 97,000         | \$ 6,979           | \$ (4,021)        | \$ 99,958        |
| Equipment                | 15,111            | -                  | (2,185)           | 12,926           |
| Furniture and fixtures   | 55,055            | 1,023              | -                 | 56,078           |
| Leasehold Improvements   | 146,236           | 1,451              | -                 | 147,687          |
| Website / Database       | 66,828            | -                  | (21,382)          | 45,446           |
|                          | 380,230           | 9,453              | (27,588)          | 362,095          |
| Accumulated Amortization |                   |                    |                   |                  |
| Computer equipment       | 73,462            | 13,634             | (4,021)           | 83,075           |
| Equipment                | 9,343             | 1,482              | (2,185)           | 8,640            |
| Furniture and fixtures   | 50,571            | 1,700              | -                 | 52,271           |
| Leasehold Improvements   | 103,747           | 5,555              | -                 | 109,302          |
| Website / Database       | 41,408            | 7,969              | (21,382)          | 27,995           |
|                          | 278,531           | 30,340             | (27,588)          | 281,283          |
| Net book value           | <b>\$ 101,699</b> | <b>\$ (20,887)</b> | <b>\$ -</b>       | <b>\$ 80,812</b> |



# NOTES TO FINANCIAL STATEMENTS

For the year ended March 31, 2022

## 8. Music Sustainability Fund

The \$4,332,800 funding from the Province of Manitoba includes \$750,000 (\$nil in 2021) towards sustaining and stimulating the Music industry after the impact of the COVID-19 Pandemic.

## 9. Program Delivery

Program Delivery also includes the expenses associated with the delivery of the Manitoba Film & Video Production Tax Credit Program ("MTC"). While the value of the MTC does not flow through the Organization, the management of it does and is therefore determined to be worth nothing. The cost to administer the MTC Program in the fiscal year was approximately \$113,073 (\$83,150 in 2021). A total of 117 projects submitted applications for processing during the 2022 fiscal year (123 in 2021).

## 10. Program Recoupments

During the year the Organization received total program recoupments of \$1,256,270 (\$102,570 in 2021) of which \$4,460 (\$7,391 in 2021) related to the Jump Start program. These Jump Start recoupments were reinvested into new projects during the year.

## 11. Budget

The Board approved its operating budget based on planned expenses and the use of unrestricted accumulated surplus to cover any deficit for the year.

## 12. Industry Support

The Organization indirectly supports the ongoing development of creative talent, business skills and capacity building of various film, television and music recording professionals by providing funding for specific programming administered by organizations such as Manitoba Music, On Screen Manitoba, the National Screen Institute of Canada and the Winnipeg Film Group.

## 13. Lease Commitments

The Organization occupies leased premises subject to minimum monthly rent payments until August 2024, plus various equipment leases with quarterly payments until December 2025. Future minimum annual payments are as follows:

|      |            |
|------|------------|
| 2023 | \$ 110,109 |
| 2024 | 49,979     |
| 2025 | 7,029      |
| 2026 | 5,121      |



Padre, photo by Heather Beckstead

# NOTES TO FINANCIAL STATEMENTS

For the year ended March 31, 2022

## 14. Financial Risk Management

In the normal course of operations, the Organization is exposed to various financial risks. Management's close involvement in the operations allows for the identification of risks and variances from expectations. The Organization does not meaningfully participate in the use of financial instruments to control these risks. The Organization has no designated hedging transactions. The financial risks and management's risk management objectives and policies are as follows:

### Credit Risk

Credit risk arises from the possibility that entities that owe funds to the Organization may experience financial difficulty and not be able to fulfill their commitment. The maximum exposure to credit risk is equal to the carrying value of the cash, portfolio investment and receivables. The risk has not changed in the year.

### Interest Rate Risk

Interest rate risk is the risk that changes in market interest rates may have an effect on the cash flows associated with some financial instruments, known as cash flow risk, or on the fair value of other financial instruments known as interest rate price risk.

The Organization is not exposed to interest rate cash flow risk as the Organization does not have any short-term or long-term debt. The risk has not changed in the year.

The Organization does not trade in financial instruments and is not exposed to interest rate price risk. The risk has not changed in the year.

### Liquidity Risk

Liquidity risk is the risk that the Organization cannot meet its financial obligations associated with financial liabilities in full. The main source of the Organization's liquidity is government funding used to finance the Organization's operations and is adequate to meet the Organization's financial obligations associated with financial liabilities.

Contractual cash outflows consist of accounts payable and accruals that are due within one year.

Liquidity risk may arise from unanticipated expenditures in excess of the financial capability of the Organization. It is management's opinion that the Organization is not exposed to significant liquidity risk from their financial instruments. The risk has not changed in the year.

# NOTES TO FINANCIAL STATEMENTS

For the year ended March 31, 2022

## 15. Uncertainty due to COVID-19 Pandemic

The global pandemic has continued to disrupt economic activities and supply chains. This has adverse impacts in Canada and on the global economy. The full impact of the COVID-19 outbreak continues to evolve as at the date of this report. As such, it is uncertain as to the full magnitude of the effect that the pandemic will have on the Organization's financial condition, liquidity and future results of operations. The Organization is not able to estimate the effects of the COVID-19 outbreak on its results of operations, financial condition, or liquidity for fiscal 2022-2023.



Stay, photo by  
Elena Sturk-Lussier

# SCHEDULE OF EXPENDITURES

| For the year ended March 31   | 2022                | 2022                | 2021                |
|---|---------------------|---------------------|---------------------|
|   | Budget              | Actual              | Actual              |
| <b>Corporate Services</b>   |                     |                     |                     |
| Salaries and benefits   | \$ 172,643          | \$ 182,647          | \$ 132,933          |
| Operating   | 87,980              | 62,158              | 64,960              |
|   | <b>260,623</b>      | <b>244,805</b>      | 197,893             |
| <b>Film Commission/Location Services</b>                                      |                     |                     |                     |
| Salaries and benefits   | 265,165             | 260,467             | 263,915             |
| Operating   | 132,830             | 90,508              | 98,022              |
|   | <b>397,995</b>      | <b>350,975</b>      | 361,937             |
| <b>Film and Television Programs</b>   |                     |                     |                     |
| Development Funding   | 85,000              | 167,478             | 174,026             |
| Production Financing  | 1,590,000           | 2,522,732           | 1,331,161           |
| Emerging Talent Matching Funds  | 50,000              | 34,667              | 71,750              |
| Feature Film Marketing  | 15,000              | 15,000              | 7,278               |
| Jump Start  | -                   | 4,460               | 7,391               |
|   | <b>1,740,000</b>    | <b>2,744,337</b>    | 1,591,606           |
| <b>Industry Support</b>   |                     |                     |                     |
| Film industry associations  | 50,000              | 12,971              | (716)               |
| Film sponsorships/partnerships  | 36,000              | 19,300              | 13,500              |
| Music industry associations   | 130,000             | 130,000             | 105,000             |
| Music sponsorship/partnerships  | 24,000              | 23,950              | 17,500              |
|   | <b>240,000</b>      | <b>186,221</b>      | 135,284             |
| <b>Music Programs</b>   |                     |                     |                     |
| Music Recording Production Levels 1-3   | 156,075             | 237,483             | 273,870             |
| Music Business Development Fund   | 25,000              | 27,000              | 21,000              |
| Music Video   | 40,000              | 58,526              | 40,811              |
| Record Product Marketing Support  | 65,000              | 118,246             | 106,789             |
| Recording Artist Touring Support  | 200,000             | 71,219              | 61,280              |
| Sound Recording Production Fund<br>for Out-of-Province Artists                | 20,000              | 33,650              | 18,000              |
| Music Sustainability fund   | -                   | 750,000             | -                   |
|   | <b>506,075</b>      | <b>1,296,124</b>    | 521,750             |
| <b>Program Delivery - Film/Television, Tax Credits<br/>and Music Programs</b> |                     |                     |                     |
| Salaries and benefits   | 623,342             | 625,294             | 590,835             |
| Operating   | 199,565             | 143,044             | 147,383             |
|   | <b>822,907</b>      | <b>768,338</b>      | 738,218             |
| <b>Total expenditures</b>   | <b>\$ 3,967,600</b> | <b>\$ 5,590,800</b> | <b>\$ 3,546,688</b> |