



communiqué 2021



MISSION

APTN is sharing our Peoples' journey, celebrating our cultures, inspiring our children and honouring the wisdom of our Elders.

ABOUT APTN

The launch of APTN on Sept. 1, 1999 represented a significant milestone for Indigenous Peoples across Canada. The network has since become an important source of entertainment, news and educational programming for over 10 million households across Canada. Since television broadcasts began reaching the Canadian North over 30 years ago, the dream of a national Indigenous television network has become a reality. The rest, as they say, is broadcast history.

APTN's fiscal year runs from Sept. 1, 2020 to Aug. 31, 2021.

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MESSAGE FROM OUR CHAIRPERSON

Julie Grenier

Ai,

This is my first time writing to you as the new chairperson of APTN's Board of Directors. I am honoured to take on this new role, and would first like to thank former-Chairperson Jocelyn Formsma for all of her hard work and dedication over the years.

I grew up in Kuujuaq, a small community in Nunavik, northern Quebec. In addition to my work on APTN's Board of Directors, I'm also the director general of Taqramiut Nipingat Inc. (TNI), a regional television and radio producer/broadcaster in Nunavik. Throughout the six years that I've been a part of APTN's Board of Directors I have served as vice-chair, secretary and have appeared in front of the Canadian Radio-television and Telecommunications Commission (CRTC) under the TNI banner to support APTN's broadcast licence renewal. I'm also actively involved on the board of Esuma, an organization that encourages youth to stay in school.

We've now lived through nearly two years of a global pandemic and it has certainly been a time of deep reflection and great change. I would like to commend everyone at APTN for persevering through the last 18 months and beyond. As a network, we really came together and mobilized with vigour to keep delivering the content that our audiences rely on us for.

Despite the pandemic, 67% of our content from Q3 of 2020-2021 was made by an Indigenous producer — a great accomplishment during a time when production has been significantly hindered by the pandemic and its ever-changing regulations. In addition, we've also been able to produce a variety

of programs in eight Indigenous languages, another accomplishment that speaks to our commitment and perseverance.

Throughout this time, there have also been a number of changes to APTN's Board of Directors. In December 2020, we held our board elections which resulted in the appointment of a new board member from the southwest quadrant, Tristin Greyeyes. Jesse Nahmabin was also appointed as our new treasurer and a new member of the executive committee. Our former treasurer, Jeff Ward, is now our new vice-chair. I am very excited to continue working with this exceptional group in the years to come.

MOVING FORWARD

As we close the book on another year and look ahead to the next, the board is beginning to gear up for the early stages of our licence renewal process. We are still in the early days of the renewal, but the process is a long one and we need to make additional amendments to our governance manual in the meantime.

We want nothing more than to see the network continue to succeed and forge new paths. With this in mind, we continue to put resources into ATPN lumi to further serve our online audience. As we navigate this new platform, we've come to realize that more opportunities and programming lie not just within Canada, but internationally as well.

Going forward, we aim to place a greater emphasis on bringing international Indigenous content to this platform.

With new board members joining the team and another year on the horizon, the APTN Board of Directors looks forward to all that the network can and will accomplish in the years to come.

Nakurmiik Iluunnasi,

Julie Grenier, Chairperson
APTN Board of Directors



MESSAGE FROM OUR CEO

Monika Ille

Kwāi,

This past fiscal year has been one of reflection and great change, not only for APTN, but the whole world.

First off, I'd like to welcome and congratulate Julie Grenier on her recent appointment as the APTN Chair of our board of directors. Julie has extensive experience on various boards, including our own, and I have no doubt she will achieve great things in her new role.

APTN has continued to make great strides in its programming, while also dealing with new challenges brought on by the COVID-19 pandemic. Despite these challenges, the network continues to host high-quality content to audiences across the country.

We've been efficiently navigating the COVID-19 pandemic and its effect on our work and employees. Our programming department has been working closely with independent producers to explore content that can be produced quickly, in light of the COVID-19 restrictions. We aim to continue with these new procedures once the global pandemic has ended, helping us deliver quality content to our audiences faster than ever before.

Our APTN News team has also made significant strides over the past year, namely with the launch of a new podcast, *APTN News Brief* with Rick Harp. This all-new podcast officially launched in June 2021, offering our audiences a brief 10-minute episode every weekday that covers the news highlights from the evening before.

In June 2021, two APTN News journalists received one of the most prestigious awards in journalism, the Michener Award, for their stunning series, *Death by Neglect*. This haunting investigation delves into a First Nations child-welfare system in which three sisters took their own lives.

As we navigated through another year of COVID-19, we realized we had to make some changes to our annual events to consider the safety and well-being of our communities. In that light, we decided to host a special edition of APTN Indigenous Day Live in December 2020, entitled *APTN Indigenous Day Live Winter Solstice*. Rather than celebrate the summer solstice as we typically do, we celebrated the winter solstice virtually and broadcast the pre-recorded event featuring Canadian, Indigenous and international artists.

But as the weather warmed up, we decided it was time to bring back our beloved APTN Indigenous Day Live. While the 2021 edition was still virtual and pre-recorded, we were able to feature dozens of fantastic Indigenous and non-Indigenous artists who performed from five separate locations across Canada and the United States. The event was broadcast on our linear channels and was available for streaming on APTN lumi.

APTN lumi also achieved some great milestones this past fiscal. The streaming service became available on Apple TV channels in December 2020, increasing the number of viewers who can now check out our unique Indigenous content. Plus, we launched our very first APTN lumi original series, *Querencia*, in June 2021. This new 2SLGTBQ+ series follows the story of two Indigiqueer women who fall in love and help

show one another the ropes in their opposing and often colliding worlds.

All these accomplishments aside, we also experienced some significant restructuring over the past year. Our programming department added new positions, director of TV content and director of online content. Mike Omelus joined APTN in November 2020 in the newly-created position of executive director of content and strategy. And our former COO, Sky Bridges, departed the network in March 2021.

MOVING FORWARD

As we leave another fiscal year behind us, we look ahead to the future and all we hope to accomplish in the years to come.

One of our main goals continues to be increasing the amount of Indigenous-language programs available on APTN lumi. While we were able to increase this number to 72 Indigenous-language programs in 19 different languages in the past fiscal, our work is not done. In addition to that, we're aiming to increase our international Indigenous content on APTN lumi.

We have also cemented the legacy and impact of APTN lumi by officially declaring its mission statement and values. The mission of APTN lumi is to *be the leading source for authentic Indigenous stories that connects APTN to digital audiences*. And just like

our values for the network as a whole, we remain committed to our audiences: *The vision of APTN lumi is to illuminate the Indigenous stories and voices that spark the cultural revitalization of our communities*. With all this in mind, our overall goal is for APTN lumi to become a strong leader of Indigenous content.

Finally, I would like to end on a rather heartbreaking, but very necessary, note. In May 2021, Indigenous communities across Canada were devastated by the recovery of the remains of 215 children, which were found buried at a former residential school in Kamloops, B.C. Since then, hundreds and hundreds more graves and remains have been discovered near residential schools across the country. This is an incredibly difficult time for all Indigenous communities across Canada and we will keep sharing Indigenous stories and voices as we continue along the path of reconciliation.

Wli nanawalmezi (take good care of yourself),

Monika Ille, Chief Executive Officer
APTN

Year in Review

2020-2021 Highlights

MORE THAN **81%**
Canadian programming content

Broadcasts more than
51.5 HOURS/WEEK
Indigenous-language
programming in 16
different languages

MORE THAN **95%**
Canadian programming broadcast
was independently produced

Broadcasts
22 HOURS/WEEK
French-language programming

TOP EMPLOYER AWARDS

for Canada's Top 100 Employers,
Canada's Top Employers for Young
People, Manitoba's Top Employers and
recipient of the Canada's Most Admired
Corporate Cultures

7 JOURNALISM AWARDS

11 APTN PROGRAMS
(First and second window)
garnered 36 awards in 2020

62% OF EMPLOYEES
are Indigenous

4.9 MILLION
combined users on APTN and
APTN National News websites

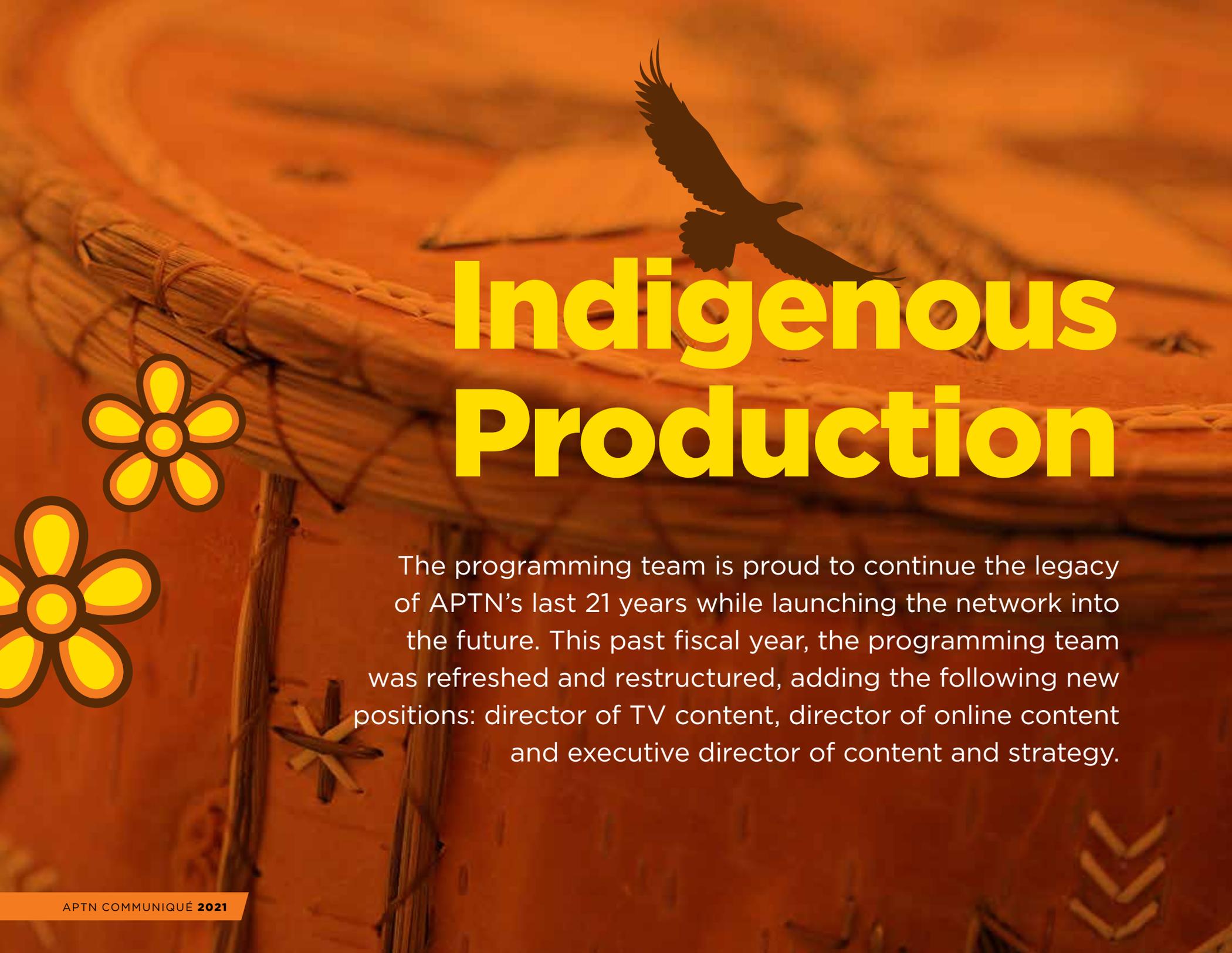
17 NEW ADVERTISERS
secured for TV and aptn.ca

**SUPPORTED
OR PARTNERED
WITH VARIOUS EVENTS
ACROSS CANADA**

including Gimli Film Festival, imagineNATIVE Film + Media Arts Festival, Indspire Awards Broadcast, Soaring: Indigenous Youth Empowerment Gathering and Whistler Film Festival.

**DELIVERED CRITICAL
INFORMATION**

during the COVID-19 pandemic by partnering with NationTalk and Indigenous Health Today to offer insight and guidance through an Indigenous lens for the Indigenous public.



Indigenous Production

The programming team is proud to continue the legacy of APTN's last 21 years while launching the network into the future. This past fiscal year, the programming team was refreshed and restructured, adding the following new positions: director of TV content, director of online content and executive director of content and strategy.

This split allows the linear and digital teams to focus on exploring the broad spectrum of opportunities that are unique to the two formats, while still working as a cohesive unit. Whether we're talking about slow TV, interstitial content, onscreen graphics or added value for special events programming, we are always looking for new ways to liven up the APTN brand across all channels and formats. We're still looking to deliver the same great programming as before, in addition to enriching the audience's experience of the network by drawing on themes and connections within our content.

Throughout our programming, we've pivoted some of our key events like APTN Indigenous Day Live and the Indspire Awards to deliver outside-the-box COVID-19 safe versions of our beloved live shows. New initiatives like our General Entertainment Request for Proposal (RFP), allowed some of our most dynamic producers to fly into production quickly and safely, delivering new shows in record time.

Partnerships are also an emerging theme this year, with more connections between APTN and other broadcasters being made. This increases the diversity of our content while still protecting narrative sovereignty and demonstrating what reconciliation in the broadcast sector can look like.

SPOTLIGHT ON SUCCESS 2020-2021 ACCOMPLISHMENTS

REQUEST FOR PROPOSALS

In light of the COVID-19 pandemic and the unique challenges it presents to our producers, APTN launched a General Entertainment RFP, which would help Indigenous regional productions respectfully operate within their community COVID-19 protocols. Since the operating costs to produce are done within a limited budget that is solely funded by APTN, the interim cost fees are minimal and production timelines are shorter. This allows for content to be delivered within six months, which keeps APTN premieres moving along during the COVID-19 pandemic. It is a partnership that is proving to be fruitful for everyone in terms of timelines and delivery, and one that we hope to implement annually in the future.

The Feature Film RFP 2020-2021 resulted in a licence offer to Jules Koostachin's *Broken Angel* and further development on two Métis features, *Marie-Rose Delorme Smith Story* and *#vanlife*.

The Northern Members 2020-2021 RFP, the Indigenous Language

Programming – Series 2020-2021 RFP, and the Indigenous Language Programming – Emerging Director 2020-2021 RFP continued to support our Indigenous language speakers.

The programming team launched an unprecedented five RFPs in January 2021. We released our annual two RFPs for productions that seek support from the Canada Media Fund's Indigenous Program, along with a request for shorts and a web series for APTN lumi. A key goal for these entertainment programs is a very quick turnaround to help fill some enormous gaps created by production slowdown caused by COVID-19.

To provide detail on this year's RFPs and to answer questions from the Indigenous production community, the programming team held two virtual meetings at the beginning of February. Our first-ever webinars – one in English, the other in French – struck a receptive chord, drawing more than 80 attendees.

AWARDS & RECOGNITION

APTN-supported features stood out as favourites at a number of festivals. The Vancouver International Women in Film Festival honoured the dramatic feature film *Red Snow* with awards for Best Feature, Best Direction and Best Screenplay. Another feature film, the light-hearted *Indian Road Trip*, picked up two Leo Awards, while the sci-fi thriller *Parallel Minds* snagged a Rosie Award.

Monkey Beach, a supernatural drama, swept the feature film categories at the American Indian Film Festival with six awards, including Best Film, Best Director, Best Lead Actor, Best Lead Actress, Best Supporting Actor and Best Supporting Actress. This powerhouse film then nabbed a further four "best" awards at the Red Nation International Film Festival.

The documentary feature *Once Were Brothers: Robbie Robertson and The Band* picked up the Best of Fest Audience Award at the prestigious Palm Springs International Film Festival.

Another feature documentary, the impactful *nipawistamâsowin: We Will Stand Up* continued its run of wins into 2020 with awards for Best Canadian Documentary from the Vancouver Film Critics Circle, two Golden Sheaves at the Yorkton Documentary Film Festival, two Rosie Awards and one Canadian Screen Award.

Controversial feature documentary *Inconvenient Indian* received the People's Choice Award, the Amplify Voices Award at the Toronto International Film Festival, the Magnus Isaacson Award, the Grand Prize Award at the Montreal International Documentary Festival, and the Allan King Award from the Director's Guild of Canada Awards.

Within the realm of television series, the network received a Canadian Screen Award for the captivating documentary series *Future History*.

APTN also enjoyed recognition from the Hot Docs Canadian International Documentary Film

Festival with the Betty Youson Award being awarded to the documentary short film *émicêtôcêt: Many Bloodlines*.

STRATEGIC PARTNERSHIPS

This past fiscal, collaboration and partnerships have proven fruitful in terms of improving and supporting our efforts towards other productions seeking collective support. We were able to step in and bring constructive perspectives and reflections on Indigenous matters featured in multiple projects with other broadcast partners:

- CBC invited APTN to participate in the now 2021 Canadian

Screen Award winner in Best Children's or Youth Non-Fiction Program or Series category: *Every Child Matters: Reconciliation Through Education* (CBC) first window/ APTN second window. For a third time, CBC and APTN participated in the 28th annual Indspire Awards in June 2021. We are also exploring various shows where APTN can offer insight from an Indigenous broadcast committee perspective on various titles such as: *The Beehive* (CBC), *Finality of Dusk* (CBC), *Singing Back the Buffalo* (CBC), *Stories From the Land II* (CBC GEM) and *La Brigade* (Radio Canada).

- TVO and APTN are collaborating on the feature documentary, *The Beautiful Scars of Tom Wilson* (TVO) while TFO is second window and APTN third window broadcast on *La Brigade* (TFO).
- Through a recent acquisition of *Life Below Zero Canada - Season 1* (Cottage Life) APTN and Blue Ant have quickly become allies and are now partnering on three original productions: *Life Below Zero Canada - Season 2* (Cottage Life), *Merchants of the Wild - Season 4* (APTN) and *Wild Rose Vet - Season 1* (APTN).
- *APTN Indigenous Day Live 2021* (APTN) was broadcast on AMI and Eastlink June 20-21, 2021.

APTN and imagineNATIVE collaborated for a fourth year on the APTN and imagineNATIVE Web Series Open Call and Pitch Competition virtually in 2020. Soon afterward, we worked with the National Screen Institute (NSI) to launch the annual NSI IndigiDocs program in 2021.

APTN continues its ongoing partnership with the National Screen Institute (NSI) with the annual NSI IndigiDocs program in 2021. This program provides mentorship and training to Indigenous producer/director creative teams who are producing short documentary films. APTN has collaborated with the NSI on this project since 2013 and has helped

Indigenous Language Commitments: 2020-2021

Indigenous Language Commitments - APTN 2020-2021 Fiscal

Language	Hours	% of Total Hours
Blackfoot	6.50	4%
Coast Salish	6.50	4%
Cree	30.5	21%
Dene	6.50	4%
Inuktitut	45.5	31%
Michif	11	7%
Mi'kmaq	34	23%
Ojibwe	6.5	4%
Total	147	100%

mentor and train many Indigenous filmmakers over the years.

This past fiscal year, APTN's programming department committed to 52 original productions, representing over 445 hours of programming in English, French and eight Indigenous languages.

PROGRAMMING COMMITMENTS (AS OF JUNE 25, 2021)

ACQUISITIONS TV (2020-2021)

This fiscal year, Acquisitions secured 172 hours of programming for linear and 68.5 hours of programming for SVOD.

The critically-acclaimed *Wentworth* resumes Season 8, a Canadian premiere and exclusive, and the riveting thriller *Total Control* is back with Season 2. The mega-hit *Riverdale* returns with Season 3 (fall) and Season 4 (winter).

New to APTN are two captivating Canadian documentary series. *Life Below Zero Canada* shares the trials of people living in the most remote regions of Northern Canada, and *High Arctic Haulers* tracks the perilous journey of cargo ships destined for northern communities.

From New Zealand-based Pango Productions, the fun cooking series *Easy Eats* and the gardening show *He Kakano* both offer a taste of Māori culture. The reality series

Class Act follows four high school theatre troupes. *Spiky Gold Hunters* introduces us to a rambunctious cast of characters who dive for sea urchins. *Piri's Tiki Tour*, named Best Lifestyle Program by the 2019 NZ TV Awards, follows retired rugby player Piri Weepu, as he learns about diving, fishing and foraging. Acquisitions secured Canadian premieres and a two-year for all.

Australia's Oceans, Australia's Wild Treasures and *Wild Australians* explore the country's fascinating wildlife, all narrated by Indigenous actor Aaron Pedersen. *On Country Kitchen* follows a dynamic duo as they discover Australia's local produce and turn those ingredients into mouth-watering dishes. Three out of these four series will have their Canadian premieres on APTN, and first year exclusive. Also exclusive to APTN is the teen drama *Ready for This*, which follows six teens who move into a hostel in Sydney to follow their dreams.

Acquisitions secured 19 feature films.

The Legend of Baron To'a is the story of a young Tongan man who follows in his father's wrestling footsteps. The action-comedy won the Audience Choice Award at the imagineNATIVE Film & Media Arts Festival 2020. Produced by renowned Indigenous filmmaker Taika Waititi, *Baby Done* is a comedy about adventurer Zoe, who decides to rush through all her dreams

before becoming a first-time mother. Both will have their Canadian premieres on APTN, with the first 18 months exclusive.

Indian Horse, the engrossing Canadian film adaptation of Richard Wagamese's celebrated novel, will have its network premiere, as will *Restless River*, the story of young Inuk Elsa as she comes of age in 1940s Nunavik.

Two Canadian romantic comedies offer lighter fare. *#Roxy* will have its Canadian premiere on APTN. Winner of the 2020 Kidscreen Award for Best Teen Movie, the film sees high school nerd Cyrus join forces with jock Christian, played by Booboo Stewart, to woo his secret love. *Love, Alaska*, starring Sarah Podemski, is the story of reunited childhood friends who are given a second chance at love. It will have its second run on the network.

Blockbusters like *Furious 7* and Academy Award-winning dramas, *A Beautiful Mind* and *Les Misérables*, will have viewers on the edge of their seats. APTN has also acquired classics *Geronimo: An American Legend*, the story of the Apache chief, and *Legends of the Fall*, the epic family drama.

PROGRAMMING COMMITMENTS (AS OF JUNE 30, 2021)

APTN LUMI ACQUISITIONS/ ORIGINAL PRODUCTIONS

Overall, the acquisition and

production team for APTN lumi has secured 70.5 hours of programming for the 2020-21 fiscal year. This includes 63.5 hours in English, 3.5 hours in French and 3.5 hours in various Indigenous languages. In addition to the direct-to-consumer platform offered through aptnlumi.ca, APTN lumi launched its own channel on Apple TV channels, available through the Apple TV app.

PRODUCTIONS

APTN lumi taps into the evolution of storytelling and expands the space to a whole new generation of storytellers. In June of 2021, APTN lumi released its first original series, *Querencia*, an Indigiqueer love story produced by young Indigenous talent Mary Galloway, who also directed and acted in the series, and Jessie Anthony as the series' co-producer. Following this fiscal's Web Series RFP, APTN lumi has commissioned two original productions from emerging talent: *DdotH* (Meegwun Fairbrother) and *Tales From the Rez* (Colin Lyttle).

ACQUISITIONS

Some notable acquisitions for APTN lumi include securing rights for the entire *North of 60* series (Season 1 to 6) and all five movies. It is a notable series of Indigenous stories that we, and our customers, felt suited the overall offering of APTN lumi.

We continue to acquire all genres of content that are suitable to the needs of our viewing audience on the

platform. This fiscal, APTN lumi has made its first deal with the National Film Board of Canada (NFB) and is continuously looking for Canadian and international Indigenous content that tells Indigenous stories.

CANADA MEDIA FUND (CMF) | PERFORMANCE ENVELOPES (PE)

CMF funding is vital to APTN's ability to support Indigenous productions for our national audience. It enables the network to meet the CRTC expectations for licensed programming genres and broadcast languages. APTN's English Performance Envelope increased by 4% and French decreased by 9% in the CMF 2020-2021 fiscal year. APTN triggered the total CMF 2020-2021 PE with 135 hours in English, 35.5 hours in French and 89.5 hours in various Indigenous languages, all for a total of 260.5 hours of programming which is solely led by Indigenous producers.

Summary of APTN's 2020-2021 CMF Performance Envelopes:

- 100% of English PE consisting of 235 hours of programming.
- 100% of French PE consisting of 25.5 hours of programming.
- Includes 89.5 hours of programming in connection to both the English and French PE.
- \$35,800,952 total production budgets to be triggered (English, French and Indigenous languages).
- APTN also generated 100% of

its CMF English and French development funds for 2020-2021.

CANADA MEDIA FUND (CMF) | INDIGENOUS PROGRAM (IP)

The IP budget for the 2020-2021 fiscal year was \$8.7 million, which did not see an increase from last year. As the only regulated broadcaster that has a specific Condition of Licence to broadcast Indigenous-language programming, APTN and the Indigenous producers continue to trigger the majority of the IP. The network broadcasts a minimum of 35 hours of Indigenous language programming each week.

Summary of CMF's 2020-2021 IP (Production):

- 66% of projects supported by the IP were licenced by APTN.
- 52.5 hours of Indigenous-language programming to be produced for APTN.
- 6 hours of French-language programming to be produced for APTN.
- 52.5 hours of English-language programming to be produced for APTN.
- \$10,623,636 total production budgets to be triggered by APTN.

INDIGENOUS DAY LIVE 2021

APTN Indigenous Day Live (IDL) has been proudly celebrating Indigenous artists since 2007. Through cultural activities and live music, this event

features some of the country's biggest names in Indigenous music and television, including JUNO Award winners and up-and-coming artists.

After postponing *APTN Indigenous Day Live 2020*, the network decided it was time to bring IDL back in 2021.

The virtual event was broadcast to audiences on June 20 and included performances from Snotty Nose Rez Kids, Tom Wilson, iskwē, Neon Dreams, Julian Taylor and Charlotte Cardin.

SPOTLIGHT ON SUCCESS

People from across Canada tuned in to the broadcast on all four APTN channels as well as through seven Indigenous radio stations broadcasting to a combined audience of over 512,000 potential listeners and viewers. The original broadcast and encore presentation recorded a total viewership of 78,000 (for aptn e, w and aptn hd).

IDL 2021 was also made available for free streaming on APTN lumi starting June 20 at 8 p.m. ET until June 22 at 8 p.m. ET. The *IDL 2021* broadcast was one of the top three viewed shows for the month of June 2021 on APTN lumi.

From May 18 to June 22, 2021, we reached our audiences through paid and organic content shared via social media by APTN. Overall, we received 18,724,931 impressions, 204,024 engagements/clicks and 885,109 video views.

MOVING FORWARD

APTN will continue to celebrate Indigenous Peoples and their many cultures and contributions in the years to come.

CONTENT CREATION

INDIGENOUS CONTENT MADE IN-HOUSE

The Content Creation (CC) team is an innovative, internal, content team that is an important part of the overall linear and digital programming strategies of APTN. These productions include timely, high-quality content that is developed by our team with efficiency and creativity. We serve an internal need for add-value content that enriches the tone of our linear and online viewing experience.

SPOTLIGHT ON SUCCESS



Making a Scene
(Documentary - English)
Premiered: Feb. 14, 2021 | APTN
linear and APTN lumi

This documentary explores the history and evolution of the DIY music scene in Haida Gwaii, B.C. This was the Content Creation's first documentary, which premiered in Haida Gwaii in August 2019. The event was a success and well-received by the community.



Digital Drum Studio Sessions — Season 3 (Music - Short Doc Series - English)
Premiered: July 1, 2021 (Episodes 1 and 2), Fall 2021 (Episodes 2 and 3) | APTN lumi

In *Digital Drum Studio Sessions*, audiences get inside access to recorded studio sessions across Canada. The first two episodes were completed during the early days of the COVID-19 pandemic. Episodes three and four were put on hold due to pandemic restrictions, but production was able to resume in mid-August 2021.



Better Late than Never
(Documentary - English)
Premiered: June 21, 2021 | APTN lumi

This documentary showcases the inaugural season of the National Arts Centre's Indigenous Theatre (themed "Our Stories Are Medicine"). But more importantly, it shines a light on the Indigenous Theatre. It also explores the evolution of the Indigenous arts community and how initiatives like the Indigenous Theatre foster, preserve and inspire that community. This was the first APTN lumi original production that was created by the CC team.



Artisans
(Short Doc Series - English)
Premiered: Early August 2021 | APTN lumi

This series shares why Indigenous artisans create, what inspires them, and how it connects them to their communities, traditions, and culture. Due to the various stages of COVID-19 restrictions, this series was created using a combination of Zoom interviews, animation and motion graphics and was shot on location when permitted within the safety guidelines.

MOVING FORWARD

The end of the 2020-2021 fiscal year was a time for evaluating the internal content needs of the network as a whole and collaborating with stakeholders on what will be our focus going forward.

This year, we are seeing a strong trend toward broadcast partnerships. As budgets across the sector shrink

and as mainstream audiences realize the value of Indigenous stories, APTN is working with producers and broadcast partners to raise budgets, quality, integrity, and visibility for Indigenous projects. One additional advantage of these partnerships is that they allows us to focus more on maintaining and developing new signature series.

Content creation continues to evolve its work within APTN. By creating content in-house, CC is in a unique position to not only control its production environment, but to optimize workflow efficiency and increase overall productivity. A more controlled environment also assists in developing talent — both internally and externally — building APTN sub-brands and laying the

foundation for specialized content creation units.



OUR PEOPLE

A top employer, trailblazer and influential presence, APTN creates in-house employee programs that are recognized and praised by industry leaders.

SPOTLIGHT ON SUCCESS 2020-2021 ACCOMPLISHMENTS

Originally known as the Human Resources department, the newly-named People and Culture department adopted this new title in January 2021. This change reflects the important work of the department that ensures the network remains committed to its employees and instills a productive, safe and fun workplace culture.

To align with the department name change, and in order to more accurately reflect the work that the team accomplishes, there have also been changes to certain job titles:

- HR supervisor changed to human resources business partner.
- HR generalist changed to human resources advisor.
- HR executive assistant changed to human resources officer.
- Director of HR changed to director of people and culture.

COLLABORATIVE CULTURE

APTN's benefits outshine those offered by many other companies. This, and many other elements, have contributed to the network's thriving internal culture this past fiscal:

- **Collaborative Culture Code project** — a collaborative project with Waterstone Human Capital, on the creation of an APTN Culture Code. Through a company-wide workplace survey and interviews with select staff, we're examining

what our current workplace culture looks like and determining what changes we can make to improve it even more.

- **Wellness Presentations** — after a number of APTN staff revealed they were struggling with their mental and physical health during the COVID-19 pandemic, People and Culture provided staff with a series of six virtual wellness learning sessions. These examined topics ranging from “Mental Health and Wellbeing” to “Living Well with Stress” and “Eating Plan for Stress Management.”
- COVID-19 survey results and action items.
- Company-wide job description review.
- **The Employee Engagement Committee (EEC)** — a collaborative effort that helps foster a culture of engaged employees. The committee works with employees and senior management to implement healthy changes within the workplace.
- **Traditional Elder Healing Services** — made available to all employees through the existing Employee and Family Assistance Program (EFAP). We have six Elders available throughout Canada.
- **EQ Care** — currently providing APTN with an additional six-month trial run of virtual health care for our employees. The trial period expires on Oct. 31, 2021.

- Virtual team-building events during the COVID-19 pandemic that included:
 - A gathering with an Elder on Dec. 17, 2020, who provided a virtual blessing for all APTN employees.
 - Meditation Mondays.
 - Virtual bingo. All proceeds went to the Broadway Neighbourhood Centre and Ma Mawi Wi Chi Itata Centre Inc. hamper drive clients.

PARTNERSHIPS

The People and Culture department continues to develop partnerships in order to increase Indigenous participation at APTN:

- **Journalists for Human Rights (JHR)** — This partnership continues to successfully place Indigenous interns in multiple APTN bureau locations across Canada.
- **Canadian Women's Foundation** — APTN has signed off on a collaborative Services Agreement with the CWF to support the training component of their ROSA project. APTN's labour relations/projects specialist provides HR support.
- **MOSMA Mid-Ocean School of Media Arts** — Collaboration with APTN that creates a work practicum for students.
- **Royal Canadian Airforce** — Continued partnership and fellowship program.

- **MB Start** — Relationship started to assist in recruitment of eligible candidates for APTN.
- **Indspire** — Partnered with APTN to distribute scholarships to Indigenous students.

AWARDS & RECOGNITION

By continuing to offer exciting career opportunities and fostering a nurturing work environment, APTN was recognized for its enduring dedication to employees throughout this past fiscal year:

- Canada's Top Employer for Young People for the fifth consecutive year.
- Canada's Top 100 Employers for the ninth consecutive year.
- Manitoba's Top Employers for the 13th consecutive year.
- Recognized as one of Canada's Most Admired Corporate Cultures for the third time.

TRAINING FOR THE FUTURE

APTN is known for its unwavering support of Indigenous talent and its commitment to the professional development of employees in the broadcast industry. All employees receive support for ongoing training, both in-house and online, to encourage growth within the organization.

The People and Culture department is currently developing two new mandatory workplace training sessions for all employees, which will

be delivered in the fall and winter of 2021. The first is a revamped respectful workplace training program which will be delivered internally and will focus on elements ranging from “Distinguishing the differences between actions, intentions and perceptions” to “What to do if you are being treated uncivilly,” and “How to live up to values and our Culture Code.”

The second program will be delivered by our partners from ROSA, the Canadian Women’s Foundation, and will examine Workplace Violence and Harassment Prevention. This will ensure our compliance with Bill C-65, the new federal legislation on harassment

and violence prevention from all federally regulated workplaces.

New APTN employees receive training in Understanding Indigenous and Treaty Rights, Harassment in the Workplace and Workplace Hazardous Materials Information System (WHMIS).

APTN continues with our formalized mentorship program. Led by an Indigenous woman, the program provides Indigenous employees with development opportunities. Once they complete the program, employees have the opportunity to apply for mid-level management and senior management vacancies as they become available. The program will

be starting up again in the fall of 2021. Four APTN employees are currently participating in this program.

SUPPORTING ALL CANADIANS

APTN continues to collaborate with the Canadian Women’s Foundation to support the training component of their new project, Rosa.

Rosa is a digital platform designed to act as a robust, one-stop-shop that provides clarity around workplace sexual harassment. The project will also provide training and support for preventing workplace sexual harassment.

The first of its kind in Canada, Rosa will help workers continue to lead

the charge of eliminating sexual harassment from their workplaces.

AFTERMETOO, a collaborator on the project with the Canadian Women’s Foundation, was formed in Toronto in 2017 as a response to inadequate protections and systems that address workplace sexual harassment in the entertainment industry. APTN is supporting the training component of Rosa from April 1, 2019 to Feb. 28, 2024.

LEVERAGING LEARNING

The network helps Indigenous students of vocational schools and post-secondary institutions with internships and practical work experience and introduces them to

2020-2021 INTERNSHIPS | WORK EXPERIENCES | FELLOWSHIP

Institution	Program	Department	# Of Students
University of Manitoba	Internship	People and Culture	1
Venture for Canada	Internship	Marketing	1
ACCESS	Internship	Programming	1
Canadian Armed Forces/Royal Canadian Airforce	Fellowship	People and Culture	1
Journalists for Human Rights	Internship	News	1

the real world of TV broadcasting. Highlights include:

APTN's Work Experience Program, where APTN collaborates with educators in high school and post-secondary educational institutions to identify fitting Indigenous students to enroll in the network's program. Students who complete the Work Experience Program are eligible to apply for a paid internship position at the network.

The Extensive Internship Program and Work Experience Program placed four students over the fiscal year, helping them acquire valuable work experience.

As in years past, APTN and the Canadian Association of Journalists (CAJ) continue to collaborate. However, due to COVID-19, we were unable to provide an Indigenous person with a paid placement at APTN Investigates during the past fiscal year.

REWARDING COMMUNITY

Our Indigenous Scholarship Program supports First Nations, Inuit and Métis students in the course of their studies, leading to full-time employment in a television or filmmaking career. APTN will award the APTN Indigenous Scholarship to six Indigenous students who otherwise would not have the opportunities or the resources to complete a course of study. Through Inspire's Building Brighter Futures:

Bursaries, Scholarships, and Awards program, six Indigenous students will receive \$2,000 each, which may be applied to academic and/or living costs. The scholarship was awarded to six students within the past fiscal year. Here is a glance at five of the recipients and their goals for the future:

Mary Deleary is Anishinaabe Kwe from Deshkan Ziiibiing (Chippewas of the Thames First Nation) in Ontario, Canada. She received her MA in Tribal Governance from the University of Minnesota-Duluth and is a Ph.D. candidate in Native Art History at the University of Oklahoma. Before attending the University of Oklahoma, she was visiting faculty at the Institute of American Indian Arts and served as coordinator of the Balzer Contemporary Edge Gallery, curating over a dozen shows for students, faculty and staff. Her research focus includes Anishinaabe arts of the Great Lakes region and finding traces of material and visual culture that originates from Deshkan Ziiibiing.

Katie Ryland is originally from Happy Valley Goose-Bay, N.L., and is a Métis member of NunatuKavut. She is currently finishing up her bachelor of science (Honours) in behavioural neuroscience at Memorial University in St. John's, N.L. Katie is passionate about equal access to healthcare and will be beginning her masters in public health in the fall with hopes of working

in a setting where she can provide healthcare education and resources to people in remote and rural areas.

Brandon Arnt is a student who is enthusiastic about computers and technology. His maternal family is Anishinaabe, from Tootinaowaziibeeng Treaty Reserve signatory to Treaty 4. He is currently pursuing a bachelor of science degree in computer science at the University of Victoria, B.C., and hopes to pursue a career in game development. Brandon wants to learn more about his Indigenous ancestry to support his community. He says that the APTN scholarship will help him focus on developing his ideas and learn more about Indigenous advocacy. He hopes that the games and stories he wants to create will advance Indigenous reclamation and create the change he wants to see in the world.

Levi Kingfisher is pursuing an MSc in organic agriculture at Wageningen University in the Netherlands, with a specialization in sustainable food systems. He is interested in many forms of innovation in agricultural and food systems, specifically in the potential for Indigenous farming practices as a resource for improving the sustainability and resilience of food systems globally. He's also interested in how these practices are translated into more mainstream systems of "sustainable" farming, such as regenerative agriculture, agroforestry and agroecology.

Drew Rose is a Plains Cree/ Métis from Red Pheasant Cree Nation of the Treaty 6 territory in Saskatchewan. He is a humble Indigenous guest on Secwepemcúlcw (Shuswap territory), and is presently studying at Thompson Rivers University where he received his associate of arts degree and recently got accepted into the bachelor of education (B.Ed.) program. In pursuing his B.Ed., he believes that his Indigenous experience will also lend itself to further be an asset, one in which students can relate to by feeling supported, valued and inspired to become educators. It is through Indigenous teachings and the pursuit of post-secondary education that he feels an inherent need, like his ancestors, to advocate for our youth and contribute to creating a space that upholds our rights and access to Indigenous education.

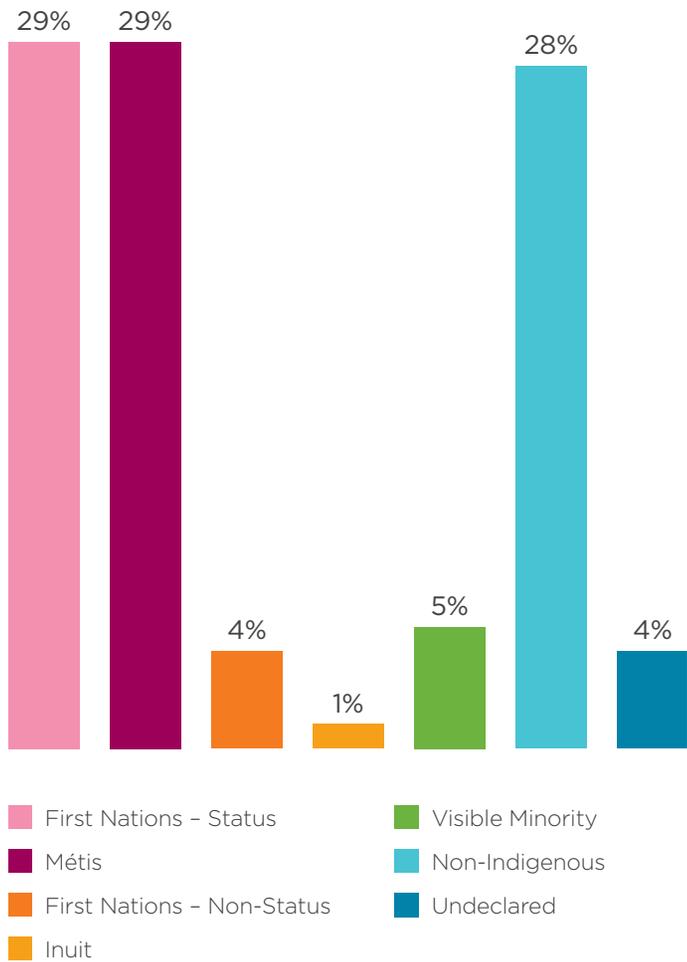
EMPLOYEE RECOGNITION

This past fiscal year, APTN presented eight employees with five-year anniversary gifts, five employees with 10-year anniversary gifts, two employees with 15-year anniversary gifts and eight employees with 20-year anniversary gifts.

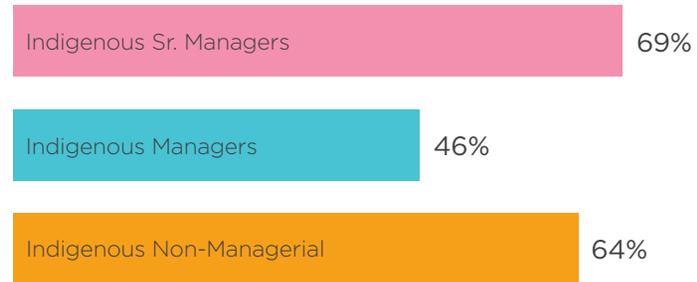
APTN'S DIVERSITY UPFRONT

As of May 25, 2021, 63% of APTN employees are of Indigenous ancestry.

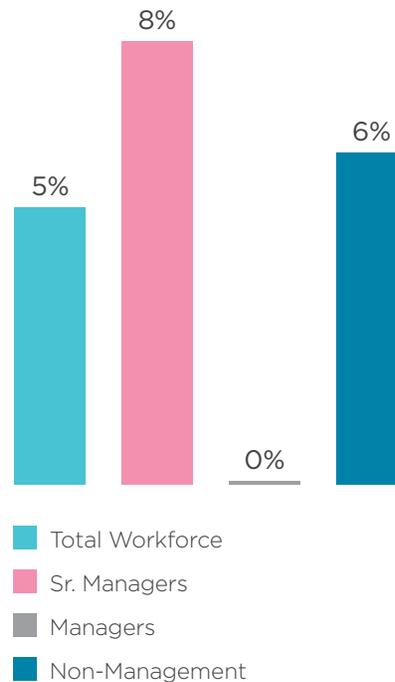
Total Workforce



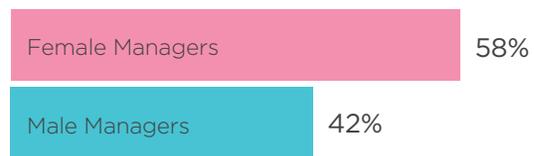
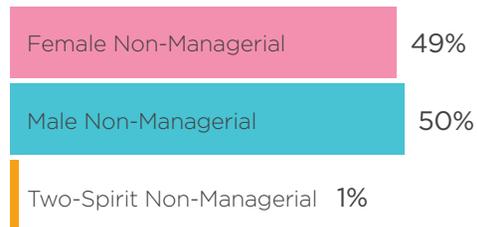
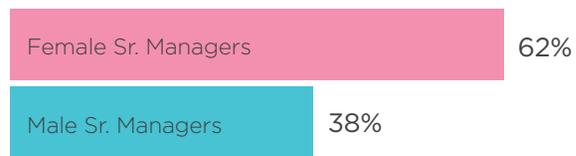
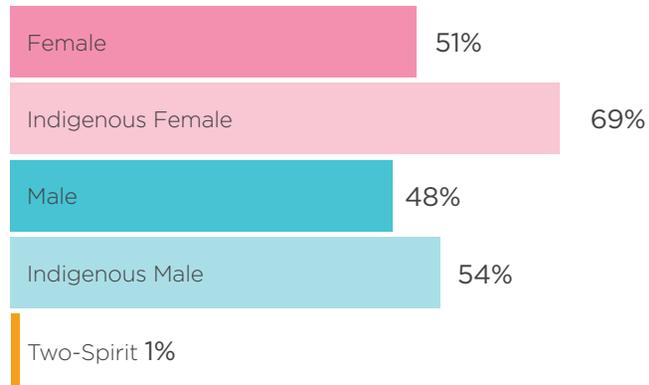
Positions



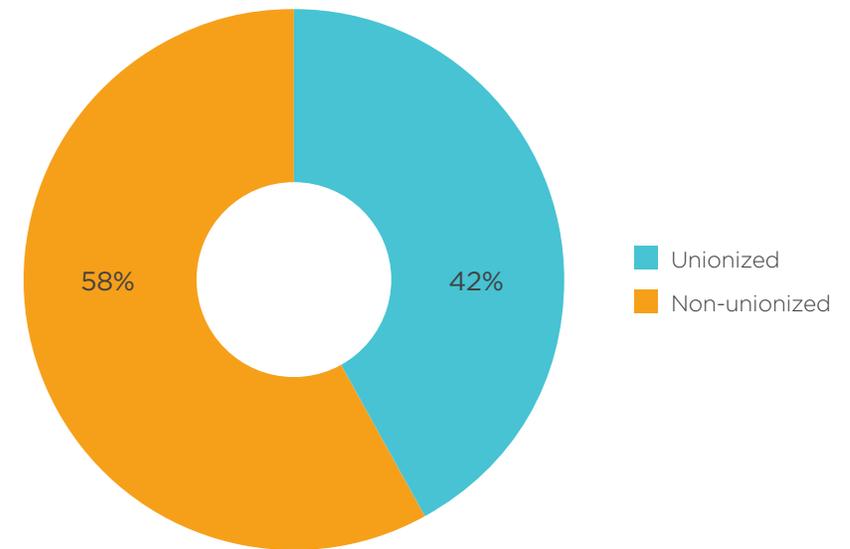
Visible Minorities



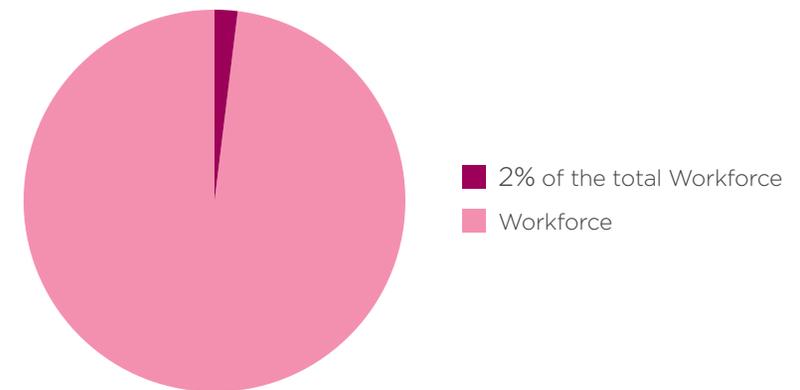
Workforce Gender



Unionized



Persons with Disabilities



UNDERSTANDING OUR AUDIENCE

APTN understands the unique differences within its audiences and acknowledges the vast diversity among Indigenous Peoples in Canada. As a result, the network conducts research and outreach initiatives on a regular basis to better understand its evolving and loyal audience.

SPOTLIGHT ON SUCCESS 2020-2021 ACCOMPLISHMENTS

APT N LUMI

After launching to the public in 2019, APTN lumi will celebrate its second year of service in the fall of 2021. This on-demand streaming service is dedicated to providing digital Indigenous content to users across Canada, allowing them to tune in to their favourite shows anytime, anywhere. The network conducted a comprehensive research study on APTN lumi members to provide insight into the audience perceptions and opinions about our streaming service. Results from the study are being used to guide enhancements to the service.

A FOCUS ON MEDIA CONSUMPTION

It is imperative to provide timely and relevant research to our internal stakeholders as APTN embarks upon new initiatives to ensure its success. We continue to conduct research in order to understand the media consumption behaviours of Indigenous communities, which have their own unique viewing and content needs.

In order to better understand these needs, the network continued to deploy its national tracking survey across the Indigenous population in Canada over three waves. APTN found that approximately 41% of the 18+ Indigenous population continues to tune in on a regular basis. The survey also provides quantitative data that shows what proportion of our audiences are using Internet-based services to consume media.

CURRENCY DATA DOWNFALLS

The network has always faced limited access to industry-measured data that adequately represents its audiences. APTN uses Numeris data as its currency, but Numeris ratings for APTN channels reveal an incomplete picture of its diverse audiences. Only 14% of the country's Indigenous population resides within the sample areas, which include the major centres of Toronto, Edmonton, Calgary, Vancouver and Montreal. APTN has remained doubtful this system can adequately measure its performance, and we continue to explore other methods to support our data requirements.

APT N INSIDERS

APT N utilizes an online panel of core viewers: the APT N Insiders. Since 2010, this panel has participated in ongoing surveys about APT N programs and initiatives. Its primary purpose is to gather an inventory of opinions about the network's programs and initiatives and consider the views of the people APT N serves. This information is provided to program producers so they can adjust for consumer feedback. Surveys are generally distributed on a monthly basis. Nine surveys were conducted on programming and another three were conducted on internal matters.

In addition to these efforts, the network also conducted focus groups with young adults to garner their opinions, behaviours and interests on news content.



ADVERTISING

APTN is a national Canadian television network that shares our Peoples' stories for all Canadians. Our roots run deep in communities across the country, creating meaningful connections with our audiences.

CHALLENGES

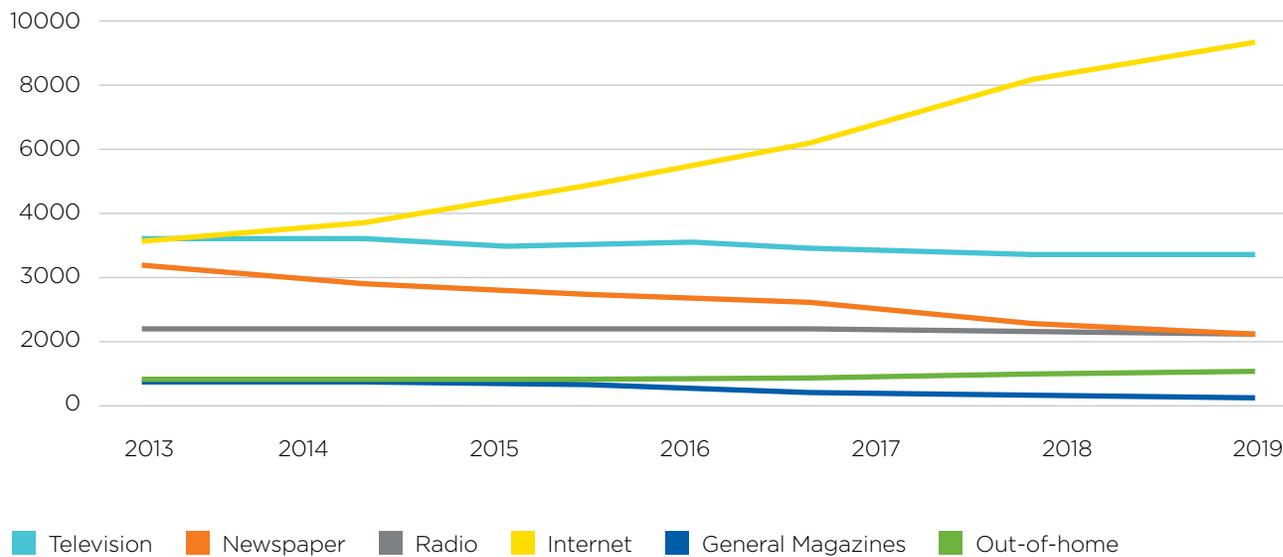
Maintaining a balance between generating advertising revenue while ensuring APTN remains true to its mandate remains our biggest challenge.

Propagating advertising revenue is still a significant hurdle for APTN. National advertisers, which comprise the majority of APTN's revenue, base their spending on sustained and/or increased audience numbers measured by Numeris.

The continuing rise of digital advertising has made it more difficult to generate TV advertising revenue for APTN. Digital advertising has increased its share of media from 20% to over 56% in the last 10 years, growing at the expense of all media, including traditional television.

Below are some recent data on advertising revenue by media in Canada:

Advertising Revenue by Media CDN \$ Net - Millions



Sources: Television: Linear revenue - Statistics Canada (2013 - 2019); Online revenue - thinktv estimate; Daily & Community Newspaper: News Media Canada; Radio: CRTC; Internet: IAB Canada; General Magazine: Numerator (2013-2019); Outdoor: Estimate of net revenue based on Numerator data.

SPOTLIGHT ON SUCCESS
2020-2021 Accomplishments

The network continues to commission quality television programs comparable to other national networks. With marketing budgets at a fraction of other broadcasters, publicizing these programs to a national audience (Indigenous and non-Indigenous) is a challenge.

APTN HD

587,000

Primetime Average Weekly Reach

1.1 million

Run of Schedule Average Weekly Reach

1.4 million

Primetime Average Monthly Reach

2.5 million

Run of Schedule Average Monthly Reach

APTN+ (APTN E, APTN W)¹

353,000

Primetime Average Weekly Reach

679,000

Run of Schedule Average Weekly Reach

869,000

Primetime Average Monthly Reach

1,574,000

Run of Schedule Average Monthly Reach

ONLINE AUDIENCE - APTN.CA AND APTNNEWS.CA²

555,000+

Monthly Sessions

410,000+

Monthly Users

717,000+

Monthly Page Views

¹ *Statistics based on Numeris TV Meter, Fall 2020, APTN+ and APTN HD, Ind 2+, 2a-2a and Prime time, Total Canada, AvWkRch, AvMRch

² Compiled from Google Analytics statistics, September 2020 - August 2021.

SALES STRATEGIES

One of APTN's commitments has always been being recognized by advertisers and marketers for its distinctive value and as the only possible option to access Canada's Indigenous population. The network continues to inform the advertising community on the buying power of our audience: Indigenous Peoples. The purchasing power of Indigenous Peoples is expected to increase fourfold as education and employment outcomes continue to trend upwards.

It is essential for APTN to expand its sources of revenue from advertising in order to maintain and grow the network. The media landscape is highly competitive for all television broadcasters. Capturing advertisers' attention, gaining their interest and securing their investments continues to be an uphill battle, as there are numerous options and mediums available.

In ongoing efforts to diversify its sources of revenue, APTN continues to:

Stay Current — Regularly updating APTN's highlight reel, media kit and website to keep clients and advertisers aware of the network's programming. We also continue to highlight APTN's role, successes and strengths in the Canadian broadcasting landscape.

Leverage Data — Offer the latest data, as it pertains to primetime programming, for both established and newly-acquired programs.

Increase Awareness — Promote APTN's new commercial availability of non-standard formats among advertisers, including snipes and lower thirds.

APTN.ca and APTNNEWS.ca Featured Advertising — Big box ads and leaderboard.

Utilize Audience Tracking Tools — Employ website audience demographic data to assist in selling aptn.ca for online advertising.

Focus on Continuous Engagement — Share information with media buyers and industry personnel through presentations, bulletins and events. Educating the advertising industry on Indigenous Peoples and their cultures.

Advertising on APTN is currently restricted to national advertisers. This fiscal year, APTN continued its partnerships with its long-standing clients. Here are just a few of the new advertisers for aptn.ca and linear television:

- Amazon
- GlaxoSmithKline
- Home Hardware
- Old Navy
- Parmalat
- Scotiabank
- Walmart



SETTING THE TECHNOLOGICAL PACE

APTN faces its challenges head-on and continues to adapt to changing environments and consumer behaviours. This willingness to adapt keeps the network a step ahead within the industry and ensures it will continue to offer a cutting-edge experience for another 20 years and beyond.

SPOTLIGHT ON SUCCESS 2020-2021 ACCOMPLISHMENTS

Ever since APTN lumi, the network's streaming service, launched in September 2019, APTN's digital and engineering teams have been working hard to improve our capabilities — both on the front end and the back end. The digital media department has made several enhancements to the APTN lumi platform, including adding a new search function and making major performance enhancements to greatly improve the user experience.

The department has also been working on a new multiphase plan. This will involve automating the over-the-top (OTT) workflow which includes asset creation, asset preparation, transcoding/encoding and delivery processes. This will reduce or eliminate duplication of effort, eliminate manual processes and help with the tracking of assets and new versions. In addition, it will also enhance the network's OTT distribution capabilities and efficiencies.

APTN continues to enhance and automate our workflow and systems by integrating our proprietary Media Asset Management (MAM) system with our distribution partners, our OTT video delivery platform as well as our Broadcast Management applications for scheduling and rights management.

Our scheduling department took a huge leap forward in March 2021 when it seamlessly switched to a new Broadcast Management System (BMS). The leading-edge system allows APTN to streamline processes and increase

efficiencies. During the first phase of the multi-stage project, the system began scheduling programs and commercials on APTN's four linear channels. In summer 2021, the new BMS began managing program rights and was linked to APTN's digital MAM library and another integral system — the Great Plains software used by the finance department. The final phase of the project will see the BMS begin scheduling programming for OTT.

Through this process of building our digital infrastructure and developing new workflows, our internal teams continue to explore and learn new digital skills. For example, APTN has adopted the Interoperable Master Format (IMF) as the network's mezzanine-level file format. IMF is a single, interchangeable master file format that has been rooted in the motion picture industry for many years. By adopting and integrating IMF, the network is able to share and exchange digital assets in a seamless and automated way. A number of our Avid editors and Master Control operators are learning how to create IMF packages. Meanwhile, other APTN employees are building on their current skillset and making a point of learning in-demand digital skills.

MOVING FORWARD

The network is working hard to update, enhance and optimize APTN's digital assets through an integrated strategy. Digital properties are being redeveloped with new features that will promote deeper user engagement and enhance the user experience.

OUR STORIES, TOLD OUR WAY

APTN News gives viewers an in-depth look at the stories affecting Indigenous Peoples from across Canada and around the world. Our award-winning coverage includes political and social conversations that are often ignored, under-reported or misunderstood by mainstream news media.

SPOTLIGHT ON SUCCESS 2020-2021 ACCOMPLISHMENTS

SPECIAL NEWS PROGRAMMING

Reporters in bureaus across the country focus on special news programming and event coverage to provide a national overview and regional representation of all Indigenous Peoples.

We have provided extensive coverage of the COVID-19 pandemic in Canada, focusing on how Indigenous communities are dealing with the health crisis.

We also showed the inequalities brought to light by the pandemic. Urban-based Indigenous Peoples were the first to experience higher than average infection rates, especially those experiencing homelessness. In these news stories, public health officials confirmed Indigenous Peoples, especially in the prairie provinces, made up a higher proportion of positive COVID-19 cases needing hospital care.

Indigenous Services Canada (ISC) and APTN teamed up to provide crucial health information during the pandemic. This resulted in a weekly segment where ISC doctors went on the air to explain prevention, transmission, and facts about COVID-19 as well as the safety and efficacy of the vaccines. Every week the health officials also answered questions directly from our viewers. This is all compiled in a resource page on our website: <https://www.aptnnews.ca/topic/covid-19/>

Other stories that gained traction include our ongoing coverage of the child welfare system as it affects Indigenous Peoples.

Clean Water, Broken Promises is a series APTN News co-produced as part of a consortium investigating the progress of the Canadian

government's efforts to eliminate long-term boil water advisories on First Nations. In February 2021, the consortium of journalists nationwide released the results of our 18-month investigation.

The collaborative project by more than 100 reporters at 10 journalism schools and six media organizations has prompted debate in the House of Commons, calls for a federal investigation by the Southern Chiefs' Organization and a campaign by Engineers Without Borders for fair pay for First Nations water operators.

Our *Perspectives* series continues to be popular with our audience. Throughout the year, feature-length news stories and a three-part series offer in-depth explorations of current issues. Keeping our staff safe during the pandemic is very important to APTN. As such, this limited the number of *Perspectives* series we were able to produce.

And for the first time, APTN News will be part of the Federal Debates Production group in partnership with CBC News, CTV News and Global News for the next federal leaders' debates.

Visit aptnnews.ca to learn more about these stories and many more from *APTN National News*.

APTN INVESTIGATES

Season 12 of *APTN Investigates* continued the format of two-part episodes for a more immersive experience of the story.

Our investigative journalists shared a season of untold stories, including:

- Former Inuit patients who lost connections with their families after being evacuated to tuberculosis sanatoriums in the south.
- Indigenous women who say Canadian police aren't taking their allegations seriously.
- The impacts of climate change on Indigenous communities.
- A Saulteaux woman trying to clear her name after 25 years in prison, who says she's been wrongfully convicted.
- Families of men who died in RCMP custody still searching for answers.
- And the push to decolonize museums, to name a few.

NOUVELLES NATIONALES D'APT

APTN celebrated the two-year anniversary of its French national news program, *Nouvelles Nationales d'APT* on Aug. 26, 2021. APTN has offered French-language programming for several years, but this weekly program is the network's first French national news program intended for an Indigenous audience. We will continue to delve into the one of a kind national stories of francophone Indigenous Peoples.

Highlights from this year include:

- Extensive coverage of the Public Inquiry Commission on relations between Indigenous Peoples and certain public services in Quebec.
- Coverage of Mohawk land disputes three decades after of the Siege of Kanehsatake.
- Coverage of the death of Joyce Echaquan who livestreamed the abusive remarks of hospital staff in Joliette during what were to be the final moments of her life, the coroner's inquest that followed and the rigorous public response.
- Coverage of a four-year framework agreement between Quebec and the Anishinaabe intended to promote increased community participation in moose management in the Vérendrye wildlife reserve.

MULTIPLATFORM PROGRAMMING

- The podcast, *APT News Brief* with Rick Harp, was officially launched in June, bringing a condensed version of the nightly newscast to listeners each morning.
- APTN News produced a series of vignettes for our website which celebrated Indigenous heroes and historical figures throughout National Indigenous History Month in June 2021.
- *APT National News* consistently provided a livestream on our website and social media platforms of the daily COVID-19 updates made by Prime Minister Trudeau, cabinet ministers and the Chief Public Health Officer of Canada.

AWARDS & RECOGNITION

Michener Awards

APT News and *APT Investigates*
- *Death By Neglect*
(Kenneth Jackson and Cullen Crozier)

Canadian Screen Awards

Best News or Information Segment
APT Investigates - Writing Home
(Holly Moore, Brittany Guyot)

Canadian Association of Journalists Awards

Broadcast News category:
APT Investigates - Writing Home / Carving Home
(Holly Moore, Brittany Guyot)

Atlantic Journalism Awards

Breaking News/Spot News: Television
Mi'kmaw Fishery (Angel Moore, Trina Roache, Paul Poirier — Halifax, N.S.)

RTDNA Awards

President's Award

APT National News & Current Affairs

— Cheryl McKenzie

Investigative Award — Central Region

Global Toronto, Institute for Investigative

Journalism and APT News - *Former Neskantaga*

Contractor Accused of Cutting Corners in Other

First Nations

PARTNERSHIPS

Here are some of the partnerships APTN fostered this past fiscal year:

- APTN News and NITV in Australia collaborated to share strategies on shaping our respective newsrooms with an aim to provide the best possible content and grow our audiences
- Ongoing editorial mentorship to The Discourse online media in the creation of the IndigiNews platforms
- Renewed partnership with Journalists for Human Rights in support of their Indigenous Reporters Program
- Provided a virtual World Media Trainer for Journalists for Human Rights eight-week program in Kenyaw
- Part of an ongoing consortium of news organizations and journalism schools in a collaborative investigative project which will change what Canadians know about access to basic services within First Nations.

REPRESENTATION ON INDUSTRY BOARDS

The executive director of news and current affairs and news staff continue to serve as board members for the Inspirit Foundation, Canadian Association of Journalists (CAJ), the adjudication panel for the Local Journalism Initiative and the awards rules committee for the Canadian Screen Awards.

COMMUNITY WORK

The network also makes a conscious effort to connect with Indigenous communities across Canada. This ensures that the content we produce is both relevant and inspirational to the diverse communities and audiences it serves. Here is some of the community work the network was involved in this past fiscal year:

- Increasing number of requests from educational institutions, such as the First Nations University of Canada and King's College, asking for APTN journalists to present to their students
- Presentation to youth at Indspire's Soaring: Indigenous Youth Empowerment Gathering.

MOVING FORWARD

We have expanded APTN News' digital presence, giving us more opportunities to reach new audiences with fresh content. A large part of our focus remains on growing our digital news presence on multiple platforms.

While we have several long-term employees celebrating 20 years of service, we are also seeing our newsroom demographic gradually shift to a younger workforce. This is a great opportunity for us to strengthen our ability to provide more quality content that will attract Indigenous youth.

We also continue to focus on mentorships and cross-training in order to increase our journalists' skills and abilities.





CONDITIONS OF LICENCE

Terms

The licence took effect Sept. 1, 2018 and will expire on Aug. 31, 2023.

**APTN CONDITIONS OF LICENCE STATUS
REPORT, BROADCAST YEAR:
SEPT. 1, 2020 – AUG. 31, 2021**

Conditions of licence applicable to all APTN feeds

1. The licensee shall adhere to the conditions of licence for discretionary services set out in Appendix 2 to *Standard requirements for television stations, discretionary services, and on-demand services* Broadcasting Regulatory Policy CRTC 2016-436, 2 November 2016, with the exception of the general programming requirement set out in condition of licence 6, and condition of licence 19 relating to high-definition programming.

APTN is pleased to report that all conditions of licence for discretionary services — governing everything from advertising limits to described video requirements and quality standards for closed-captioning — have all been adhered to for the broadcast year 2020–2021, which is year three (3) of our new broadcast licence.

2. The licensee shall provide a high-quality, general-interest television service offering a broad range of programming that reflects the diverse perspectives of Aboriginal peoples, their lives and their cultures. The service will provide a positive window on Aboriginal life for all Canadians, whether living in northern or southern Canada. The schedule will include programming in English, French and various Aboriginal languages.

APTN’s programming has remained consistently high-quality over the years. We continue to provide a wide range of programming in all genres, which reflects the perspectives of Indigenous Peoples for our vast audience. By maximizing on the regional feeds, specific content of interest is offered on the appropriate

feed and at a time most relevant to that region. Content of a national interest is shared across the entire APTN network on a national level.

3. The licensee shall devote at least 75% of the broadcast year and at least 75% of the evening broadcast period to the broadcast of Canadian programs.

APTN has achieved this condition across all programming feeds. Please see the following table:

FEED	Day: 6a – 12a	Evening: 6p – 12a
aptn e	83%	75%
aptn hd	83%	75%
aptn w	81%	75%
aptn n	85%	77%

4. The licensee shall broadcast, at a minimum, an average of eight hours of Canadian programs between 7 p.m. and 11 p.m. in each broadcast week that are drawn from the following program categories set out in Item 6 of Schedule I to the *Discretionary Services Regulations*: 2(b) Long-form documentary, 7 Drama and comedy, 8(a) Music and dance, 9 Variety and 11(a) General entertainment and human interest, or that are Canadian regional productions.

For the purpose of this condition of licence, “regional production” shall have the same meaning set out in *Group-based licence renewals for English-language television groups – Introductory decision*, Broadcasting Decision CRTC 2011-441, 27 July 2011.

APTN continues to offer Canadian long-form documentaries, drama and comedy, music and dance, variety and human-interest programs in prime time. While our condition of licence requires us to offer a minimum of eight hours

per week, the network averages over 15 hours per week of this type of content on each of our programming feeds.

5. At least 80% of the programming broadcast on the service, other than news (program category 1), current affairs (program category 2 (a) and 3) and sports (program category 6) (see Item 6 of Schedule I to the *Discretionary Services Regulations*), shall be produced by independent production companies not related to the licensee. An “independent production company” is defined as a Canadian company that is carrying on business in Canada with a Canadian business address, that is owned and controlled by Canadians, whose business is in the production of film, videotape or live programs for distribution, and in which the licensee and any company related to the licensee owns or controls, directly or indirectly in the aggregate, less than 30% of the equity.

More than 90% of APTN’s Canadian content, excluding news programming and the other categories noted in the condition of licence, is produced by independent production companies.

6. Subject to condition 7, the licensee shall, for each broadcast year, make sufficient expenditures such that the undertaking devotes at least 55% of the previous year’s gross revenues to the acquisition of or investment in Canadian programming.

Despite implementing new initiatives such as a General Entertainment RFP that allowed producers to safely deliver new shows in record time, COVID-19 significantly slowed Canada’s production pipeline, meaning APTN was not able to meet this content spending requirement in 2020-21 – a situation that similarly impacted most other broadcasters in the country, and prompted the CRTC to provide regulatory relief

(Decision 2021-274). APTN is confident it will meet spending requirements going forward, now that lockdowns have eased and program production is getting back on track. The precise percentage of revenue spend on Canadian programming is not available at the time of publication, as APTN is completing our financial statements and the related audit.

7. In each broadcast year of the licence term, excluding the final year,-
 - a. The licensee may expend an amount on Canadian programming that is up to 5% less than the minimum required expenditure for that year calculated in accordance with condition 6; in such case, the licensee shall ensure that the undertaking expends in the next broadcast year of the licence term, in addition to the minimum required expenditure for that year, the full amount of the previous year's under-expenditure;
 - b. Where the licensee expends an amount for that year on Canadian programming that is greater than the minimum required expenditure calculated in accordance with condition 6, the licensee may deduct that amount from the total minimum required expenditure in one or more of the remaining years of the licence term.

Despite implementing new initiatives such as a General Entertainment RFP that allowed producers to safely deliver new shows in record time, COVID-19 significantly slowed Canada's production pipeline, meaning APTN was not able to meet this content spending requirement in 2020-21 – a situation that similarly impacted most other broadcasters in the country, and prompted the CRTC to provide regulatory relief (Decision 2021-274). APTN is confident it will

meet spending requirements going forward, now that lockdowns have eased and program production is getting back on track. The precise percentage of revenue spend on Canadian programming is not available at the time of publication, as APTN is completing our financial statements and the related audit.

8. On or before November 30 of each year, the licensee shall file with the Commission a report on its expenditures for and exhibition of Canadian programming in a manner and form prescribed by the Commission.

APTN will file the required report following the completion of APTN's financial statements and the related audit.

9. The licensee shall have an adequate number of members on its Board of Directors to represent northern and southern Canada, and at least one member who is selected by the Aboriginal broadcasting societies that make up the Northern Native Broadcast Access Program.

APTN's by-laws are on file with the Commission. The by-laws provide for adequate representation by northern and southern Canada and for the selection of directors by Indigenous broadcasting societies that participate in the Northern Native Broadcast Access Program.

10. The licensee shall file, by no later than 30 November in each year, a report signed by a senior officer of the corporation attesting that APTN has met the requirements set out in the conditions of licence regarding the broadcast of programming in Aboriginal languages and in the French-language, as well as the requirement relating to the closed captioning of the English- and French-language programs during the previous broadcast year. This report shall include the following information:

- Weekly amount (time) of programming broadcast in Aboriginal languages on each feed, listed separately;
- Weekly and annual amount of French-language programming broadcast on each feed, listed separately;
- Annual amount of English-language programming broadcast on each feed, listed separately; and
- Annual amount of closed captioning of the French-language and the English-language programming broadcast on each feed, listed separately.

APTN files an annual report each year before the end of November via upload to the CRTC's secure website. The network will continue to follow that process.

11. The licensee shall file, by no later than 30 November in each year, a report relating to its independent production activity that shall include:

- the name of the production for which APTN has entered into a new production commitment;
- the name of the production company;
- whether it is "related";
- the region of production;
- the length of production (episodes and program running time); and
- the budget of production (to be filed in confidence with the Commission)

For the purposes of these conditions of licence:

All time periods shall be calculated according to Eastern Standard Time. Further, the terms “broadcast year” and “evening broadcast period” shall have the same meanings as those set out in the *Television Broadcasting Regulations, 1987*.

The term “broadcast week” shall have the same meaning as set out in the *Radio Regulations, 1986*.

To view APTN’s Independent Production Activity (Original Productions) for the recently completed broadcast year, with the exception of related production budget information that will be filed in confidence with the Commission, please refer to Appendix A: Independent Production Activity (Original Production) 2020–2021.

Additional conditions of licence for APTN North

12. The licensee shall broadcast a minimum of 35 hours of programming in Aboriginal languages in each broadcast week.

APTN averages over 51 hours each broadcast week of Indigenous language content on aptn n.

13. The licensee shall broadcast at least 5 hours and 30 minutes of news or current affairs programming in each broadcast week.

APTN averages approximately 12 hours of news or current affairs programming each broadcast week on aptn n.

Additional conditions of licence for APTN East

14. The licensee shall broadcast a minimum of 12 hours of programming in Aboriginal languages in each broadcast week.

APTN provides an average of 13 hours each broadcast week of Indigenous language programming on aptn e.

15. Starting no later than the end of the first year of the licence term, the licensee shall broadcast a weekly French-language newscast.

APTN provides *Nouvelles Nationales d’APTN*, our French-language news broadcast, to our audiences.

16. The licensee shall broadcast a minimum of 20 hours of French-language programming in each broadcast week.

APTN averages approximately 22 hours each broadcast week of French-language programming on aptn e.

17. The licensee shall broadcast at least 5 hours and 30 minutes of news or current affairs programming in each broadcast week.

APTN averages approximately 12 hours of news or current affairs broadcasting each broadcast week.

Additional conditions of licence for APTN West

18. The licensee shall broadcast a minimum of 12 hours of programming in Aboriginal languages in each broadcast week.

APTN provides an average of 13 hours of Indigenous language programming each broadcast week on aptn w.

19. The licensee shall broadcast at least 5 hours and 30 minutes of news or current affairs programming in each broadcast week.

APTN averages approximately 12 hours of news programming each broadcast week, which includes the later evening rebroadcast.

Additional conditions of licence for APTN HD

20. The licensee is authorized to make available for distribution a high definition version of its service, together with the standard definition regional feeds of its service, provided that 95%

of the programs on the high definition version of its service are also broadcast on at least one standard definition regional feed of the service. Further, all of the programs making up the 5% allowance shall be provided in high definition. For the purposes of this condition, “program” has the same meaning as that set out in the *Discretionary Services Regulations*, or any successor regulations.

Almost all of the content broadcast on aptn hd can be seen on one of the SD regional feeds. The few instances where content was truly unique to HD was very minimal. During our fall season, only 0.5 hours per week were unique. Only 0.5 hours per week were unique during our spring season.

21. The licensee shall broadcast at least 5 hours and 30 minutes of news or current affairs programming in each broadcast week which may be unique to the high definition version of the service and excluded from the calculation of programs taken from the standard definition feeds set out in condition 20.

APTN averages approximately 12 hours of news programming each broadcast week.

22. The licensee shall broadcast a minimum of 17 hours of French-language programming in each broadcast week.

APTN averages approximately 18 hours of French-language programming each broadcast week.

23. The licensee shall broadcast a minimum of 18 hours of programming in Aboriginal languages in each broadcast week. This programming may be taken from its standard feeds and may be offered at any time over a 24-hour broadcast day.

APTN offers 19 hours of Indigenous language programming each broadcast week on aptn hd.



Indigenous Day Live 2021

PROGRAMMING

APTN connects with its audience through genuine, inspiring and engaging entertainment on multiple platforms.

WHAT'S ON

Here is a sample list of series from the 2020-2021 broadcast season.

Secret History: The Wild West



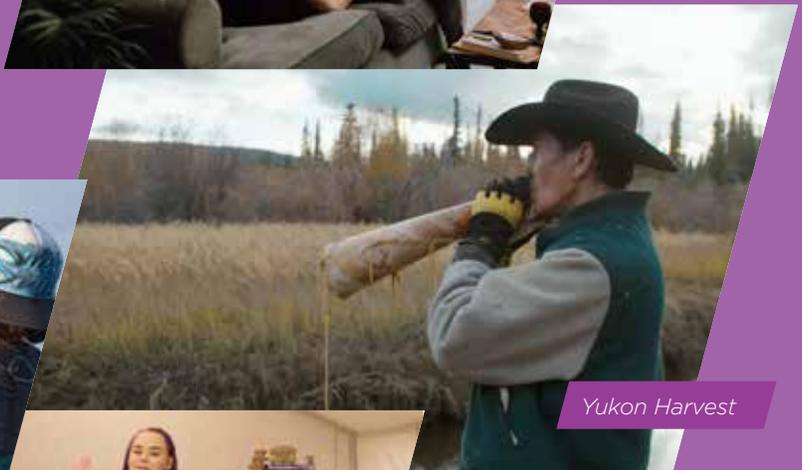
Querencia



Moosemeat & Marmalade



Yukon Harvest



Gespe'gwa'gi: The Last Land



Anaana's Tent



Fall

SEPTEMBER
TO DECEMBER



**CHUCK AND THE FIRST PEOPLES' KITCHEN
- SEASON 1**

aptn.ca/chuckandthefirstpeopleskitchen/

Launched:

Sept. 10, 2020
(World Premiere — English)
Sept. 14, 2020
(World Premiere — French)
13 x 30-minute episodes
Documentary

On a quest for knowledge, Chef Chuck Hughes goes on a personal journey towards a rediscovery of First Peoples' ancestral culinary traditions. Chuck explores authentic Indigenous culinary culture by travelling through communities in Eastern Canada.



NÎPAWISTAMÂSOWIN: WE WILL STAND UP

aptn.ca/wewillstandup/

Launched:

Sept. 13, 2020
(Network Premiere)
1 x 60-minute episode
Documentary

nîpawistamâsowin: We Will Stand Up follows the family of the late Colten Boushie, a young Cree man fatally shot in a Saskatchewan farmyard, as they demand justice from Canada's legal system.



NATIONS AT WAR - SEASON 2

aptn.ca/nationsatwar/

Launched:

Sept. 15, 2020
(World Premiere — Coast Salish)
Sept. 19, 2020
(World Premiere — English)
13 x 30-minute episodes
Documentary

For eight centuries, Indigenous Peoples in what is now known as Canada, fought one another and the Europeans for land, resources and power. Triumphs, treacheries and tragedies bound the destinies of Indigenous Peoples and newcomers together.

Winter

JANUARY
TO APRIL



GESPE'GEWA'GI: THE LAST LAND - SEASON 1

aptn.ca/gespegewagithelastland/

Launched:

Feb. 11, 2021
(World Premiere — Mi'gmaq)
13 x 30-minute episodes
Feb. 13, 2021
(World Premiere — English)
Documentary

This documentary series dives into the exciting, exhilarating and sometimes dangerous life of a handful of Mi'gmaq men and women who make their living by fishing in the waters of the Restigouche River and the Atlantic Ocean.



*SECRET HISTORY: THE WILD WEST
- SEASON 1*

aptn.ca/secrethistory/

Launched:

Feb. 11, 2021
(World Premiere — Blackfoot)
13 x 30-minute episodes
Feb. 13, 2021
(World Premiere — English)
Documentary

In this vivid docuseries, dramatic re-enactments bring to life the origins and achievements of North America's greatest heroes and villains.

Spring & Summer

MAY
TO AUGUST



YUKON HARVEST - SEASON 1

aptn.ca/yukonharvest/

Launched:

May 4, 2021

13 x 30-minute episodes

(World Premiere — Tuchtone)

May 8, 2021

(World Premiere — English)

Documentary

This series chronicles the adventures of Indigenous hunting guides as they traverse the wilds of the Yukon in Canada. Some of the guides are seasoned veterans, others are unfamiliar with the practice and are attempting to reconnect with their roots.



FRIDAY NIGHT THUNDER - SEASON 1

aptn.ca/fridaynightthunder/

Launched:

May 7, 2021

13 x 30-minute episodes

(World Premiere)

Documentary

Friday Night Thunder examines the allure of sprint car racing and navigates the lives of five racing families at the Ohsweken Speedway.



SANS RÉSERVE - SEASON 2

aptn.ca/sansreserve/

Launched:

May 10, 2021

18 x 30-minute episodes

(World Premiere)

Talk Show

Charles Bender welcomes his guests' words with warmth and care. These leading figures from different fields share a profound respect for First Peoples in Canada.



QUERENCIA - SEASON 1

corporate.aptn.ca/media-centre/shows/querencia/

Launched:

Jun. 1, 2021

8 x 30-minute episodes

(APTN lumi Premiere)

Drama

For Abe, proud, feminist, queer city gal, it's just another day. For closeted, small-town Daka, it's life-changing — the day she moves to the big city. The two find kinship that'll last a lifetime as Daka clumsily enters the 2SLGBTQ+ world with Abe showing her the way.



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