TFO – Business Plan
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1. Summary
1. Summary

DIGITAL LEARNING POWERED BY INNOVATION

Over the last three years, Groupe Média TFO has completely transformed itself. It was crucial for the organization to adjust its focus, most importantly to better meet the needs of an audience whose media consumption habits have completely changed over the last years, at a never-before-seen pace. Viewing now happens wherever, whenever. For young and old, there are less and less “must-watch” TV moments. To us, these changes seemed like opportunities to be seized.

First and foremost, for children and their world, Groupe Média TFO is a premium destination for award-winning educational and innovative content in French, breaking ground in digital learning. Over the last year, TFO has made a mark on its audiences, achieving very encouraging performance results that are well on their way to being judged exceptional. Whether it is our TV ratings, our social media reach, our mobile imprint and digital presence, we are experiencing accelerating growth.

We developed and executed an evolving digital strategy and an over-the-top (or, as we say in the industry, OTT) road map. This is an organic plan, fueled by innovation and ambition. Our digital strategy and OTT distribution plan have allowed us to distribute our own productions, as well as those acquired from independent producers. We market numerous digital applications. Furthermore, in the summer of 2014, we signed with the Ministry of Education a new agreement that radically widened TFO Education’s reach, opening the door to new audiences by making our collection of 5,000 educational tools available to the teachers of Ontario’s 60 English-language school boards. Now, more than 2 million students have access to our educational content in Canada! This opens the door to the distribution and sale of our products and services to Francophile audiences from around the world.

From 2012 to 2014 in Canada, the number of hours of television watching per week decreased by 10%. During the same period, TFO’s TV viewing exploded by 240%. A never-seen-before increase in TFO’s 30-year history, especially considering TFO is a public organization operating in a minority-language setting.
Equally impressive is the growth in market share that we’ve experienced amongst French-language channels available in Ontario. In the last year alone, we’ve come from the last position, out of 5, to SECOND position, right behind Radio-Canada. That is a share growth of 336%.

If we take a look at the world of digital platforms from January 2013 and October 2014, our Mini TFO YouTube channel has experienced 1,154% growth. Today, it is considered the No. 1 destination in its market in Canada, with views coming up to 30,000,000. Extraordinary results, knowing that according to The Guardian newspaper, views for the top 100 YouTube channels grew by 80% in the last year.

In terms of the web, using all North American websites as a benchmark, web traffic increased overall by 37% in the last year. As for our main Web platform (tfo.org), its number of visitors has grown by 615% over the last two years. To give you some insight, the number of visitors grew from a monthly average of 24k to 177k per month, in the space of less than 2 years. What’s more, the number of page views increased by almost 2,700% over the same period, indicating to us massive new user interest.

Along the way, we have been honoured with prizes and awards at home and abroad from Amsterdam to Austin, including in Toronto, Montréal, New York and Las Vegas. These honours augment, improve and multiply our efforts. This year, this included the great honour of TFO being a finalist, in Amsterdam, for the International Broadcasting Convention (IBC) Innovation Awards 2014, among major industry players such as BBC iPlayer, Sky Deutschland, and Channel 4. This recognition now only allowed us to position ourselves as an innovative medium in a worldwide industry, but also to show that despite limited financial resources, innovation knows no bounds. Indeed, the challenge that we have met head-on has been to improve our production capacity by creating processes that facilitate the instant conversion of television content for broadcast on the web, through on-demand video or in social media, shrinking the average production time from three days to a few hours. A proof of our success: thanks to its new model, TFO has gone from 3 editing rooms to 50 editing stations, allowing the organization to improve its production rate by 40% while reducing the need to hire freelancers by 50%.

Last year, we were propelled by the winds of innovation. TFO organized and held the first Tablettistes Summit in Toronto, an international conference on the phenomenal impact of new technologies on education. The summit was developed as an annual event to provide an opportunity, for education and technology experts, to speak to each other and to optimize educational content offered on tablets. The second Summit is slated for February 18, 2015.

TFO innovated once more by creating EduLulu, a one-of-a-kind service that independently evaluates new educational apps available for download through Google Play and Apple’s AppStore, to help parents make enlightened decisions. And furthermore, we will soon launch Lumina, now in beta, a specialized search engine which indexes all the educational content offered online in Canada.

Despite all of our successes, we feel that the future of our organization depends on our capacity to innovatively produce, distribute, and promote our educational contents. At a time when only 4% of all digital content available in the world are in French, it is imperative to keep an eye on the massive changes occurring in the education and media sectors, here and beyond. Already,
the multiple resource optimization initiatives we have put into place are leading to promising results that confirm the value of our content and allow us to contribute in a concrete way to the development of communities living in a minority-language setting.
2. Positioning Statement
2. Positioning Statement

Groupe Media TFO is a premium destination for people of all ages seeking educational and innovative content in French. It provides stimulating experiences and award-winning content on the cutting-edge of digital learning.

In order to meet the changing needs of its audiences, TFO is determined to offer accessible content, whatever the place and platform of access.

TFO is thus committed to helping children, youth, and adults adapt to the realities of technologies and accelerated globalization by helping them gain the skills of critical thought, creativity and communications they will need to be responsible citizens.
3. Strategic Directions
3. Strategic Directions

STRATEGIC OBJECTIVES FOR GROUPE MÉDIA TFO – 2014-2015

1. Operate Groupe Média TFO with sound management of human and financial resources, by keeping a close eye on expenses and by tapping new sources of revenue.

2. Ensure proper orientation of new members of the Board of Directors. Support Board activities and reinforce communications with its members.

3. Optimize organization’s ties with the Ministry of Education in particular and with various other Ministry, government, and political stakeholders to better communicate our successes, challenges and issues, to improve and stabilize sources of public funding.

4. Suggest a process to renew the organization’s strategic plan. Ensure strategic and operational plans are evolving so they adapt to current technological changes and new media consumption trends.

5. Continue improving the quality and performance of organization’s content.

6. Ensure the development of new content distribution channels.

7. Represent Groupe Média TFO on all appropriate forums, including those of French-language communities in Ontario, Canada and beyond, to promote the organization’s work.

8. Ensure that Groupe Média TFO respects: the laws that apply to it; its own regulations and policies; and the principles of sound risk management.

INNOVATION - OPTIMIZATION
4. Overview of Current and Future Activities
4. Overview of Current and Future Activities

TFO prioritizes various activities to meet its mandate to serve Franco-Ontarians and other Francophone clients. These activities can be classified in six categories, in accordance with TFO’s strategic objectives. The diagram below shows these categories and how they relate to each other.
As you can see, TFO offers enlightened leadership (for example, when it comes to tablet use by children and youth in an educational context), which leads the organization to create innovative content formats. From these content ideas, TFO continually adapts and improves its Flexible Operational Environment, its Agile Technology, and its reactive promotional efforts and marketing.

TFO works tirelessly to optimize human and financial resource use in each of its sectors. Furthermore, its six sectors, together, promote the broadcast of high-quality, French-language content, aimed at meeting the needs and expectations of today’s audience.

4.1 Innovative Content
TFO is essentially a creator and distributor of creative content. Although historically a television broadcaster, it is now more accurate to describe the organization as an aggregator, creator and distributor of multiplatform content. In this context, TFO is constantly adapting the content it creates and purchases to the creative content platforms used by Canadians (and others). The evolution of use and consumption habits is described in the Environmental Scan section of this Business Plan.

TFO has adopted this multiplatform strategy by developing first-class products for children and adults. These products are described below; recent data supporting their success can be found following their description.

Content for children: MINI TFO

Mini TFO is one of TFO’s most popular products: a franchise that includes TV shows, interstitial vignettes, 3 highly popular YouTube channels, as well as a variety of fun, educational and interactive applications.
As of November 2014, Mini TFO had nearly 30 million views on its Mini ABC YouTube channel. That’s 800% more than in November 2013!

The 2014-2015 fiscal year will be very exciting for Mini! The dream of creating a multiplatform world combining education, diversity and innovation has become a reality and continues to develop. This year, interactivity is king at Mini TFO. We are proud to launch several projects that will highlight innovation and interactivity, allowing us to be in direct contact with our audience. In addition to numerous shoots in the studio and short clips, here are the projects we will be working on:

1. Colourful and animated clips of traditional French songs featuring our hosts’ avatars, as well as a game associated with the clips. These interactive video clips will be produced for iOS and Android platforms. In keeping with its commitment to interactivity and innovation, Mini TFO is introducing avatars of its beloved hosts by creating animated characters that will star both in interstitial TV vignettes and in the traditional French songs app. With this application, children will be able to learn songs and explore magical interactive worlds that come to life with the touch of a finger.

![Image of colorful cartoon characters](image.png)

2. Interactive vignettes on YouTube. We continue to produce interactive vignettes for YouTube. Children will be able to pick their favorite host or the rest of the story by clicking on their choice.

3. Mini TFO interactive vignettes for the web or mobile devices. With the Interlude tool, vignettes will be recorded for linear broadcast, as well as for an interactive experience on tablets. These vignettes, called “Mini tactiles”, will be available on Mini TFO’s website. As these segments are more complicated to produce and are destined for two different platforms, shooting processes will have to be modified.

4. A new Mini TFO app featuring the “Charlie” character, called “J’apprends les 5 sens avec Charlie”. The app will be available in the winter of 2015.
5. Daily iPhone shoots that allow for almost instantaneous posting on social media and interaction with the audience as “likes” and comments.

6. A Mini TFO tour in November 2014 in 3 regions of Ontario (Trenton-Belleville, North Bay/Sudbury and Guelph) that will allow us to build audience loyalty and add new followers on social media platforms. We expect to meet 2,000 children aged 3 to 6.

7. Song videos. We continue to put music learning at the forefront with numerous videos broadcast on TV and on our musical YouTube channel, Mini Dorémi. A dozen new songs will be produced, including an interactive version of the popular Mini TFO song.

**Educational Content**

Since the launch of Mini TFO, a large proportion of the content presented has taken into account the Ministry of Education curriculum for the target audience. Mini TFO continues to look to the curriculum for inspiration, and to consult with Ontario educators and parents to identify their needs.
The new Ontario kindergarten curriculum emphasizes learning through play and investigation. Playing develops intelligence, stimulates imagination, encourages problem-solving, and helps develop confidence, self-esteem and a positive attitude towards learning. Our interest in the matter is to develop content that matches that trend.

We have also identified three areas of the Ontario curriculum where content is lacking: science and technology, physical education and health (subjects that teachers find the most difficult to teach to children). There is also a lack of overall First Nations content.

To meet the needs identified above, we will produce content specifically designed to address that shortage.
Content for teens: Flip

Flip TFO is Groupe Média TFO’s new interactive platform. On TV, Flip is a daily interactive newsfeed hosted by four young people: Alex, Meilie, LP and Francesca. On the menu: daily trending videos and pictures, guests, musical performances and reports (fashion, beauty, entertainment, tech). On the web, Flip is a never-ending series of daily trending videos, articles popular on social media, surveys and contests.

Flip is broadcast live, Monday to Thursday, at 7 pm on TFO, and is simulcast on the web at fliptfo.ca. The franchise aims to be, all at once, an educational and entertaining platform, a place where young people can feel drawn in by the featured conversations and content, but can also relax and let themselves be entertained.

Flip exists through social media. Be it on Facebook, Twitter, Instagram or YouTube, the Flip TFO team is constantly publishing new content for fans. What’s more, viewers are invited to participate in live shows and to send to hosts, through their mobile devices, tweets, Facebook posts and Instagram pictures, which are posted on the screen throughout the show.

To position its brand with the global French-language community, Flip partners with YouTube collaborators (YouTubers) who produce clips for the franchise. These are broadcast on the show and uploaded on Flip’s YouTube channel. Alternately, YouTubers promote the clips to their fans and bring in a new audience (a phenomenon called growth hacking).

As the franchise evolves, Flip hopes to join the ranks of Studio Bagel, in France, a gathering of Canadian YouTubers that are collectively growing and presenting educational and entertaining content for young (and not-so-young) Francophones.
Content for Adults: BRBR

BRBR is a multiplatform product featuring emerging French-language musicians and new music. It offers a weekly television show and vast dynamic content on the web, thanks to its website, YouTube channel and social media. The BRBR website is updated daily by collaborators from across the country, who share with viewers musical discoveries from their local music scenes.

Taking advantage of independent music’s revival in Canada, BRBR is one of a handful of French-Canadian music platforms, and also contributes to the learning of French as a second language. The relationship between music and language can be found in section 7.

The content presented by BRBR is selected by the show’s producers at festivals, concerts and other major Canadian events. New music artists are then invited by BRBR producers in TFO’s studios for a performance recorded with two handheld cameras and five automated cameras. This content is then broadcast on the web or on television, during the weekly show.

As this product evolves, a new version of the website will be launched (spring 2015) and new video content will be presented on the web. This way, BRBR will become more familiar to French-language artists and will position itself as a can’t-be-missed stop for performers visiting Toronto. Furthermore, TFO has signed strategic partnerships for this product and continues to develop new ones. For example, the cross-promotion with the Polaris Prize links the BRBR brand with one of the country’s best known music prizes. The BRBR content will also shortly find itself on MSN and other broadcast partners to be announced soon.
Content for Adults: #ONfr

#ONfr is the latest in-house production from Groupe Média TFO.

This multiplatform public affairs franchise (blog and show) immerses its audience in the Ontario political scene, in a way that no TFO production has done before.

Queen’s Park’s most current issues are discussed in the blog, updated daily by journalist François Pierre Dufault and his small team of collaborators and guest editors.

Thursday’s weekly show delves deeper into important issues, featuring decision-makers as well as keen observers of provincial political scene.

The economy, education, Francophonie, transportation, health: everything is there.

#ONfr’s content is mostly produced in Toronto, but occasionally also elsewhere in the province. The franchise is also very present on social media, especially Twitter.

Six weeks after it first aired, #ONfr is starting to settle in on the web and to be considered a reference for Franco-Ontarians.
Content for Adults: Carte de visite

Carte de visite is a television show featuring Francophones and francophiles from across Canada.

The show is hosted by Gisèle Quenneville, Daniel Lessard, Rachel Desaulniers and Linda Godin. Carte de visite’s guests are known for their work and their life. They come from all spheres of society: from politics to the arts, from education to science.

Carte de visite is broadcast Friday, Saturday and Sunday nights. More than 100 shows are planned for the current season.

Carte de visite shows can also be viewed on the tfo.org website as well as on the “Rendez-vous” YouTube channel.
SUMMARY

TFO 24.7 is a unique and entertainingly instructive television and web magazine that reflects your francophone community: interviews, reporting, comedic sketches, music, and special features are all part of this multiplatform show. Discover artists, young people, entrepreneurs and leaders that are helping Canada’s Francophonie shine. Watch TFO 24.7, Le nouveau regard francophone from Monday to Thursday, at 8:30 pm on TFO, and every day at tfo.org/24.7 and on social media.
TFO 24.7 aims to showcase the dynamic nature of young people, organizations, community leaders, artisans, entrepreneurs, and artists from across Canada that enrich, in their own way, our Francophone communities and contribute to their development.

TFO 24.7 wishes to be a witness to the Francophone identity in Canada, in all of the fields that shape it:

Education, with its schools, colleges and universities.
Literature, with its authors and publishers.
Music, with its musicians and performers.
Theatre, with its plays and artists.
Youth, with its leaders, events and gatherings.
Economic development, with its numerous entrepreneurs.
Health, with its hospitals and French-language health networks.
History, with its great figures, struggles and battles.
Leaders and politicians.
Immigrants, with their contributions, successes and challenges.
Etc.
TFO 24.7’s audience is French-speaking adults, aged 35 to 49, from across Canada, looking for social and cultural news. With its diverse contents, the TFO 24.7 franchise manages to pique the interest of twentysomethings and seniors alike.

**TFO 24.7: MULTIPLATFORM CONTENT**

**SHOW**

Contemplative, authentic, esthetic, TFO 24.7 is a show about discovering the Canadian Francophonie, while featuring local and hyperlocal aspects of Canada’s Francophone communities. It offers a dynamic experience where, like on an iPad, one quickly flips through content. With no main host, the show aims to showcase Francophone and francophile personalities from sea to sea.

**WEBSITE**

TFO 24.7: a brand new website offering 5 to 8 new elements a day. Esthetically pleasing and easy to navigate, the website encourages internet users to discover varied, modern, dynamic and innovative content.
SOCIAL MEDIA
Whether it’s on Facebook, Twitter or YouTube, TFO 24.7 presents new content every day, encouraging internet users to participate in the Franco-Canadian community. This interaction is particularly important, as it allows us to stay in contact with members of that community, to ensure we offer content where they can see, hear and understand themselves, and learn to know each other better.

TEAM

TFO 24.7 TEAM
The TFO 24.7 team includes the franchise producer, a managing director, a managing editor, two researchers (one more to come), four full-time directors, one part-time director, a production assistant and two production coordinators. Most of the team works in TFO’s offices in Ottawa; directors also work in the Toronto and Sudbury offices.
TFO 24.7 COLLABORATORS
To keep track of the interests of Canada’s Francophones and francophiles, TFO 24.7 works with a team of about 15 collaborators from across the country: correspondents, videographers and bloggers who present local achievements and themes.

Each week, correspondents prepare a report about arts, unusual facts or technology. Producing, shooting and editing are mostly done in Ottawa.

Video bloggers from across Canada record their opinion videos on an iPad supplied by TFO, and send us their images. Editing of opinion videos is done at TFO.

Professional videographers from outside Ontario work with professional shooting and editing equipment and send us a finished product.
COMMUNITY VIDEOGRAPHERS
TFO 24.7 also collaborates with various community media partners who provide us with content. TFO 24.7 offers iPad training to certain partners producing videos in their local communities. Winnipeg’s La Liberté newspaper sends us a weekly video. Altomedia’s papers in Southern Ontario and Le Voyageur newspaper do it once a month. The Association des francophones du Nord-Ouest de l’Ontario also works with us occasionally. Other partnerships of this type are forthcoming with other media who have shown interest, such as the Acadie Nouvelle paper in New-Brunswick.

SPECIAL EVENTS
TFO 24.7 is also active in the community by participating in community events in partnership with various organizations. Here are a few examples:

Embassy of France in Canada
Production of 8 video clips on the First World War, for children, to mark the 100th anniversary of the conflict

Fédération des communautés francophones et acadiennes du Canada (FCFA)
Presentation of a TFO 24.7 video during the launch of National Francophone Immigration Week

Forum des jeunes ambassadeurs francophones des Amériques (CENTRE DE LA FRANCOPHONIE DES AMÉRIQUES)
Production of video clips
Training on producing video blogs with an iPad

Parlement des jeunes francophones des Amériques (CENTRE DE LA FRANCOPHONIE DES AMÉRIQUES)
Training on using an iPad to work as a parliamentary journalist

Les Rendez-vous de la Francophonie (CANADIAN FOUNDATION FOR CROSS-CULTURAL DIALOGUE)
Live streaming of the great meeting of the Canadian Francophonie, where a dozen of universities and post-secondary institutions from the Association des universités de la francophonie canadienne (AUFC) were present.

La Cité
Production of the TFO 24.7 magazine by students of the Television Production program at La Cité

Regroupement des étudiants franco-ontariens (RÉFO)
Production of video blogs by students member of the RÉFO during the États généraux sur le postsecondaire en Ontario français

Assemblée de la francophonie de l'Ontario (AFO)
Broadcast of TFO 24.7 videos through the AFO’s media monitoring service
Production of video clips during the symposium on official languages, the Forum Franconnexion
CONCLUSION

TFO 24.7 is a still-young but dynamic franchise that shows great originality and creativity, and has an innovative vision of today’s Francophonie.

TFO 24.7 is a multiplatform franchise that pushes the boundaries of the Francophone world and contributes to the recognition of the achievements of Francophones and Francophiles from across Canada.
CinéTFO

With CinéTFO, TFO presents a selection of prizewinning, festival-worthy foreign films, as well as classic French movies. It also offers examples of Canadian cinema and invites its audience to discover the best French- and English-language Canadian films. Like a festival, CinéTFO shows blocks of films with a common theme, including, retrospectives on great directors and remastered masterpieces.

TFO has recently improved the online presence of CinéTFO, mostly with blogs and video interviews posted on a YouTube channel. TFO presents its audience with articles and contextual interviews with first-class creators (actors, directors, etc.) and other field experts, in order to offer value-added content to fans of great movies.

Acquired Content and digital media

_Beyond its in-house productions, TFO works in collaboration with independent producers to develop and co-produce innovative and high-quality youth programming, including:_

**LES HIPALOULAS**

TV: “Welcome to the Hipalouparc where you will find Dario on guitar, Léa on keyboard and Hugo on drums. They are the Hipaloulas, a talented trio of musicians who sing, dance and offer quite a performance. As for Bémol and Octave, the Hipaloulas’ two puppet friends, they never miss a chance to play tricks on them.” Productions Point de Mire.

MN: The “Les Hipaloulas 2” tablet app invites children ages 3 to 7 to experience music in the Hipaloulas’ colorful and cheerful musical world. With new educational videos, songs and interactive modules, children will learn all about music theory, among other things, and will even be able to record and listen to their original compositions! Productions Point de Mire.
JAM, Season 3

TV: Stand-up comedian Patrick Groulx offers many a challenge to young Franco-Ontarian singers-songwriters, leading them on an adventure that will take them all the way to the stage of the FrancoFolies de Montréal. On the menu: music, humour, and creativity. Productions FAIRPLAY.

MN: For JAM’s third season, the website is evolving to offer more content, more exclusive content, and more videos, as well as a new blog designed to be a privileged means of communications for JAM participants and their audience. Stand-up comedian Patrick Groulx leads seven young French-language artists from Ontario on an adventure that will take them all the way to the stage of the Francofolies de Montréal. Productions FAIRPLAY.

SUBITO TEXTO, Season 2

TV: “Subito Texto follows Maude, Jennifer, Mélanie, Vincent and Sami, who are starting high school. Together, they try to come to grips with an unknown world, full of promise... and worries!” Productions Zone 3.

MN: The first phase of the interactive project is to build a community of users grouped together in an under-construction virtual universe where individual actions have a positive impact on the game platform and its development (gather “efforts” to invest them in 3 common projects). Productions Zone 3.
RAPHAËL, CITOYEN DU MONDE

TV: “In this series, 17 year-old Raphaël Grenier-Benoît, meets with young people who have chosen to make a difference in our world. From Northern Ontario to Peru, by way of Burkina Faso, Florida and Montreal, Raphaël experiences various forms of social involvement with these young people. Along the way, he discovers new cultures and realities. These meetings lead him to question himself, to share his point of view and to reflect on the issues tackled.” ATTRACTION productions.

MN: An adaptive website accompanies the Raphaël, Citoyen du monde TV show, under the guise of a travelogue. Thanks to content synchronization, users feel like they’re following, in real time, Raphaël’s travels through different Francophone destinations. As well as allowing users to discover new cultures and social realities, the series celebrates sharing and various forms of social involvement as Raphaël meets young people his own age. ATTRACTION productions.
LES JUMELLES, Season 2

TV: “This series features two teams of two players competing in a scavenger hunt that allows them to learn more about the history of their Francophone community. Teams must solve a mystery relating to the geography or the history of their town in order to find a treasure. Players are given clues sending them in the right direction. Furthermore, they get GPS coordinates through their tablet by scanning codes hidden in various locations through the city.” BALESTRA productions.

MN: The “Sur la piste des Jumelles” app is a scavenger hunt that lets users go on 12 quests, play just as many mini games and access a ton of exclusive content! To solve mysteries, users must talk to characters and use objects they find to unlock the next steps and discover the hidden treasures of the Manuscript. Meet strongman Jos Montferrand, Vankleek Hill’s Major Higginson, the Dionne Quints’ Dr. Dafoe, and many other historical figures. With the twins, solve enigmas and experience the catastrophes, accidents, thefts, discoveries and incredible adventure that are part of History! Play now to discover the hidden mysteries of Ontario’s history! The app is available through Apple’s AppStore, and through Google Play. BALESTRA productions.
MOTEL MONSTRE, Season 4

TV: “This series deals with important themes for tweens, such as friendship, bullying and diversity. The show is set in the village of Bouillon, where Magalie tries to keep the peace between the monsters that live in the motel, while protecting it against Colette, the village’s autocratic mayor.” Productions SLALOM.

MN: The website hosts a 2D interactive platform game, with educational and fun activities related to the TV series. The game boasts multiple levels, themed puzzles, complementary mini-games, bonuses and unlockable elements, all within the world of the Motel Monstre TV series, and based directly on subjects seen in school by kids aged 9 to 12 (related mostly to sciences). Learn Magalie’s untold story in the mysterious universe of Thaumathos, made up of 4 worlds. Productions SLALOM.
LE RÊVE DE CHAMPLAIN

TV: Le Rêve de Champlain is a docu-fiction series made up of 6 episodes of 30 minutes about the life of Samuel de Champlain, based on the novel “Champlain’s Dream” by Pulitzer-Prize winning author David Hackett Fisher. We will be shedding light on the life story, as fascinating as it is timeless, of the French explorer as well as on the heritage of a man who influenced the physical, cultural and social portrait of our entire country. By following the steps of the historian, every episode is a mix of documentary exploration and historical re-enactment. The series will be broadcast in March or April 2015.

MN: What would Samuel de Champlain’s life have been like if he had had access to a digital tablet? What testimony would he have left on social media? A contemporary history book, La Tablette de Champlain offers a light-hearted, dynamic and current look at the adventures of the legendary founder of New France. Follow the steps of Samuel de Champlain from 1602 to 1635, in an anachronistic format where historical events and figures are still authentic. Designed for the whole family, La Tablette de Champlain invites you to discover the history of French Canada by letting you immerse yourself in the digital universe of Samuel de Champlain! This app has been offered since late September in Apple’s AppStore and Google Play. Productions FAIRPLAY and SLALOM.

Moving Forward

TFO continues to order and purchase content, but it now requires that the purchased content is able to “follow” the consumer wherever he goes: on the web, on mobile platforms, etc. Therefore, TFO looks for content that can be presented in an application, a game or other interactive or web product. In this way, TFO creates its own innovative content, in addition to encouraging the development of innovative content by independent Canadian producers.

Content performance

All of TFO’s multiplatform products experienced strong growth from July 2013 to July 2014. Through this multiplatform strategy, when the performance of TFO content is evaluated, it is necessary to analyze traditional content (on TV or the web), websites and social media activities. Since formal education products from TFO have their own market, their performance is assessed separately.
Traditional Content
From July 2013 to July 2014, TFO’s video content grew more popular in various important aspects:
- 38% (on television) and 15% (on the web) growth in the number of hours of viewing per viewer
- Total of 15 million views on YouTube for TFO products (including 12 million for Mini TFO)
- 690% boost in the total (cumulative) number of views since July 2013

Web Products
TFO’s integrated content strategy also led to a rise in the use of its web products from July 2013 to July 2014:
- The number of page views on tfo.org has grown 22%, with the number of visits rising 15%;
- The number of hours spent on the site per visit rose by 15%;
- The number of site visits originating from social media climbed 62%;
- The total number of persons involved with TFO on social media (“likes” or Twitter followers) has risen 354%

Groupe Média TFO has, as of now, 10 YouTube channels, 14 social media platforms (Facebook, Twitter, Instagram), more than 200 websites, and about 30 apps and games for mobile devices (iOS and Android). TFO has also signed multiple content distribution agreements (with cable companies or broadcasters, and with content distribution platforms on the web). This strategy now allows us to offer our audience multiple contact points and afford our content an ever-greater visibility.
4.2 TFO Éducation

The TFO Éducation team liaises between the educational content produced by TFO and the educators that use the content in class. The team meets with educators, makes presentations and offers workshops to ensure optimal use of the content. This support sometimes includes the creation of accompanying content (i.e. teachers’ guides and websites), that the educational services team orders as needed. TFO is a key resource for French-language educators in Ontario and beyond. 2014 was a pivotal year for TFO Éducation: in August, a new agreement with the Ministry of Education made TFO’s educational services available to all the students of Ontario’s 60 English-language school boards’ French as a second language programs. This opening of the francophile market confirms the business potential of our educational products.

Formal Educational Content

From July 2013 to July 2014, we saw a sharp rise in the number of subscribers to the TFO Éducation website, which translated into more traffic and higher engagement by site users, including:

- 105% growth in the number of visits to the site.
- More than 65,000 paying subscribers.
- 136% increase in individual visitors.
- 99% rise in the number of pages viewed.

Originally, TFO’s educational services were offered to the approximately 90,000 students registered in Ontario’s French-language school boards. With subscription sales to schools and school boards elsewhere in Canada, in addition to the August 2014 announcement regarding the distribution of our educational services to the FSL sector in the province’s 60 English-language school boards, we now reach more than 2 million students in Canada out of a total of 5.5 million.

Moving Forward

Although each multiplatform TFO product will evolve as it needs, there are certain common priorities:

- TFO will continue to produce quality traditional audiovisual content.
- This content will be broadcast on television, on the web and on mobile platforms, as needed.
- Platforms will continue to promote each other by encouraging audiences to watch television, web or mobile content to create commitment throughout the week.
- Traditional content will be offered in various other formats (interactive, written or other) as needed.
Together, these principles form the cornerstone of TFO’s multiplatform **content** strategy. However, the realization of the vision depends on technology, the work environment and the marketing strategy. The following sections will explain how these goals are to be achieved.

### 4.3 Agile Technology

The technological shift undertaken in 2013 thanks to the extra 4 million dollars invested by Ontario was a success. This change impacted two aspects: the production of audiovisual content, and the web environment that hosts the majority of that content.

**Audiovisual Content Production**

In terms of audiovisual content production, the combination of the technological changes made and of the reorganization of our workflows has allowed us to double the number of production hours without adding new resources. The freelance budget was also divided in half.

The technology implemented allowed content staff to access editing tools without having to go through a specialized technician. The version of the Adobe editing software currently used is CS6.0.2, released at the end of 2012. Adobe has changed its sales model: since 2013, it has offered only a cloud version of its software. This model is subscription-based. We will not have to purchase new versions from the capital budget. However, there will be an impact on our operations budget. The offering of software by subscription rather than through purchasing is a definite trend in the market.

**Web Environment**

The implementation of the WordPress environment was completed in early 2013. This allowed us to gain a fair bit of flexibility in terms of launching new sites and microsites and refreshing site content quickly and continuously. For example, between July and October 2014, we were able to launch about 20 sites and applications, in support of the Content Department’s new season launches.

In June 2014, we reorganized web teams to make the development of sites and applications more dynamic. The entire web team was under the supervision of the Content Department. The team’s functions are now split between two sectors. The Content Department now focuses exclusively on editorial questions and managing external development firms. The Technology and Optimization Department supports the web infrastructure with a limited team of integrators and acts as technical advisor for future developments.
Moving Forward

Always from the perspective of optimization and technological innovation, we are planning to upgrade to version CC 2014.0 of Adobe’s editing software in 2015. This new version will correct a certain number of bugs while offering more effective tools.

Finally, to guarantee the continuity and security of our site production infrastructure, we have started the migration of our 240 websites to Amazon’s cloud platform, AWS. This migration will be completed in early 2015.

In 2015, we will need to start replacing a certain number of pieces of equipment that are getting to the end of their useful life.

It is essential to recognize that the speed at which technology is evolving keeps increasing. Consequently, TFO will continue to ensure it is at the forefront of such changes by using production technologies in innovative ways, but also by making sure that its working methods (and related training) follow the pace of that evolution. By creating a culture focused on constant learning, TFO hopes to extend the lifespan of its current technological investments.

4.4 Flexible Operational Environment

Increased Effectiveness

In the context of the technological shift started last spring, a work group was mandated to review the organization’s operational model and thus:

- Optimize production flows and output.
- Define shooting-editing ratios and performance parameters based on industry best practices.

The working group then analyzed productivity standards based on internal and industry practices. In light of the analysis results, performance parameters were implemented.

Many other measures were put into place to take advantage of technological changes in order to optimize operational productivity.

Notably, a reorganization of the technical production staff led to the designation of a resource responsible for managing postproduction activities. This postproduction technical producer is mainly in charge of optimizing multifunction, editing and sound mixing room performances, and of ensuring optimal use of postproduction resources. This person is also responsible for updating postproduction (IPV) workflows and for the continuing training of users.

At the same time, a software for centralizing the management of workflows and editing, sound mixing, digitizing and graphic design deadlines was put in place to improve information sharing between teams. This work management tool allows production teams to send their requests, instructions and other materials directly to postproduction rooms. For example, each editor is now appointed to a particular production. The director can now send his material to an editing
room as soon as pre-editing is done (without having to wait for an editing session to be assigned to him). This allows the editor to start the work as soon as he can. Therefore, the physical presence of the director is no longer required in the editing room, and the director can work on other things. Operators are responsible for finishing their work within set deadlines and for ensuring that their respective rooms perform optimally.

**Studio and On-Site Schedules**

To ensure judicious and optimal use of production resources, studio assignments have been reviewed and “blocks” of production sessions are now reserved to certain franchises. This measure contributes to:

- Reducing the number of hours needed for set, costume and makeup changes resulting from frequent studio production periods.
- Taping several products with the same set during a longer studio session.
- Allowing the production team to spend more time on preproduction work.

What’s more, during taping periods, available stages can be used for rehearsals and preparation, including set installation or lighting for subsequent production sessions.

Thus, the organization is able to produce a higher content volume with the same resources.

**Widening the Reach of Performance Evaluations**

Another change resulting from the last bargaining agreements: performance evaluations will now be undertaken for all unionized staff at TFO (before, only non-union personnel was evaluated). These evaluations, rather than being associated with promotions or pay, help highlight the training needs of employees or areas where they could shine. Combined with TFO’s new versatility strategy, these evaluations ensure that staff members receive training in areas where they already have some knowledge or natural ability.

**Training**

This new flexibility (and the adoption of new agile technologies) have translated in a considerable increase in TFO’s training activities. Although training has always been offered to employees, these new developments reaffirm the importance of training staff for the organization, now and in the future. What’s more, with the pace at which technologies are evolving, the importance given to training and upgrading the skills of staff will allow TFO to get ready for future changes (in content production and broadcast methods, for example).

**Employee Recognition**

TFO recently implemented an employee recognition program. Launched in May 2013, the well-received program allows staff to nominate colleagues in three categories: team spirit, excellence, and sense of initiative. The program also honours employees with 10, 20, and 30 or more years of service.

**Looking Forward**

Thanks to steps taken to create a more Flexible Operational Environment, TFO will be able to count on the know-how and talent of its employees. These gifted staff members will be assigned more effectively, which will allow them to create more innovative content.
4.5 Integrated Marketing (and Promotion)

At TFO, marketing (brand and content promotion, and communications) and educational services responsibilities are joined. In the spring of 2014, the sector was reorganized to reflect this new sharing of responsibilities in two areas, with a marketing director managing promotion and communications activities, and a director for TFO Éducation.

**Brand Marketing**

With the development and launch of a new brand in 2011-2012, followed by the launch of a first integrated campaign in 2012-2013, the Senior Director of Marketing has focused on the development and promotion of multiple Groupe Média TFO brands and franchises. These efforts have paid off, most notably in the shape of numerous industry nominations and awards, at the international level. These initiatives have also been successful in terms of brand performance: whether it was TV ratings, market shares or web and social media performances, Groupe Média TFO has reached and sometimes exceeded the most ambitious goals.

The Senior Director of Marketing, indeed, has made available to staff a series of statistical tables that show the organization’s performance on a daily basis. This allows teams to appreciate the impact production, programming, distribution and promotion activities.

4.6 Development and Innovation

The Development and Innovation sector is responsible for identifying new sources of revenue and implementing growth strategies based on creative and innovative solutions. Groupe Média TFO has three main (and interdependent) objectives: organic growth through current sources of revenue, generate new sources of revenue and create strategic partnerships.

**Organic Growth**

The two main current sources of funding are the Ontario Ministry of Education and Canadian cable distributor licensing fees. Included in basic cable in Ontario, the TFO channel is offered by subscription in other parts of the country, for example in Québec, the Atlantic Provinces and Manitoba. With the growth of Francophone communities in Western Canada, a potential market exists there for TFO with distributors such as SHAW and Telus.

Revenue generated by cable and satellite distribution fees are a generally stable source of revenue, but not one that is expected to grow over the next few years. That is why it remains important for Groupe Média TFO to diversify its distribution sources of revenue by exploring digital channels and other types of revenue-generating agreements.

**New Forms of Revenue**

**Ad Revenue**
As publicity spending remains stable for radio and television, it is shrinking for newspapers. As for spending on web ads, it is, this year, for the first time in Canada, overtaking television publicity spending. It has gone from 2,964 billion dollars in 2003 to 3,387 billion dollars in 2013. As for interactive digital spending, it has gone from 364 million dollars in 2003 to 3,525 billion dollars in 2013. This forecast includes 10% growth in French-language ad revenue, which should reach 740 million dollars (IAB Canada).

The license granted by the CRTC allows Groupe Média TFO to promote products related and relevant to its content environment and audience. This possible source of revenue has been underexploited in the past. The creation of the Development and Innovation Department marks the implementation of a strategy for identifying media properties, and managing and optimizing stocks to raise publicity revenue, while respecting TFO’s fundamental educational mission.

The ad revenue and media creativity proposition is essentially based on the reach and size of the TFO audience on the global media network (television and digital platforms). TFO’s capacity for generating revenue is closely tied to its capacity for producing quality content, and to gain and retain its target audiences in a committed and relevant way. In order to implement this approach, it is important to develop strategies that will boost traffic and stocks, and optimize operational capacity, in particular by automating Groupe Média TFO’s television ad operations.

In terms of digital platforms, opportunities are that much greater in the sense that Groupe Média TFO’s audience keeps growing and that the reorganization of its websites will include adding innovative, high-performance and engagement-generating publicity formats, allowing TFO to commercialize its environments at more advantageous CPT (cost per thousand), including video, prevideo and mobile ads.

Beyond basic ad revenue, Groupe Média TFO also wants to offer agencies and advertisers a range of services allowing them to develop their brand in the context of its media environment and content. This including show sponsoring, content integration, custom vignettes and content, promotions, community calendars, short formats, sponsorship panels, creative ad panel, lower third, squeeze back and other formats.

The plan is forecasting ad revenue of 200,000$ at the end of the 2014-2015 fiscal year, of 270,000$ in 2015-2016, of 300,000$ in 2016-2017 and of 325,000$ in 2017-2018, for combined television and Web platforms.

Custom Content
Advertisers recognize that it is increasingly important to develop content that generate relevant and enriching conversations with target clientele. Consequently, the demand for custom content is on the rise, particularly for programs on things like financial skills, philanthropy or any type of content contributing to youth and other learners’ learning pathway.

Groupe Média TFO has 30 years of experience in developing and broadcasting educational content. Its ability to take advantage of this unique skill on behalf of commercial brands constitutes a strategic source of revenue for TFO’s future.
The first year will be spent developing the approach and integrating a method for observing, collecting and analyzing information, allowing TFO to build interactive content solutions, based on observable, decisional and predictable data. Groupe Média TFO will develop case studies with 2 or 3 select clients to share on all relevant forums in 2015. The second and third years will be used to grow revenue in this manner and to position educational content.

Digital Broadcast Platforms

Consumption habits are constantly evolving, which has a direct impact on cable revenue. While cable revenue tends to decrease, new distribution networks are being created, offering Groupe Média TFO’s content numerous opportunities to be known in new markets.

Distributors, just like large media networks, must adapt to follow the consumer in his content consumption path, to offer him relevant and personalized programming when, where and how (i.e. in the right format) he needs it. This can be seen as a threat, but in truth, it offers TFO the opportunity to make its brand known in new territories, especially in terms of its French-language youth content, the demand for which is on the rise in the market.

Thus, the digital distribution strategy will be deployed on many levels:

- Identify the most promising distribution networks in terms of volume and audience relevance.
- Prioritize youth content broadcasting to establish our national and international reputation in that market.
- Plan for the management and negotiation of upstream fees.

Innovation

Not only is innovation a source of revenue for Groupe Média TFO, but it is also part of the organization’s culture. Thanks to its leadership and its ability to stay in touch with market needs, the Innovation Department launched, in 2014, a digital product for parents and teachers, allowing them to find the best educational apps for children. Recognizing the growing need for a centralization of educational resources, TFO is currently developing a digital portal that will reorganize and revitalize TFO Éducation to better meet the needs teachers, students, parents and decision-makers in terms of educational material and resources, in Ontario and beyond. As well as allowing for aggregating, categorizing, selecting, sharing and editing educational resources, the portal will offer a new digital approach for enriching the learning process.

According to Statistics Canada, more than 5.3 million students attend public elementary and secondary schools in the country. According to Canadian Parents for French, more than 2 million students are learning French as a second language, including 328,451 in French immersion programs in more than 2,100 schools in Canada. The potential for TFO to extend its digital education offerings to new target audiences in North America is enormous.

As well as being part of the culture and the way of doing things at TFO, innovation is also a source of growth. Numerous strategies have been implemented to monetize innovation efforts:
- Subscriptions to value-added educational services.
- Freemium model, allowing for the evolution of value-added, paid-for services.
- Ads.
- Accreditation programs and more.

**Strategic Partnerships**

Groupe Média TFO partnerships are grouped according to several criteria identifying their relevance and contribution to TFO’s objectives and strategic priorities. To continue to manage its activities responsibly, TFO makes choices, every day, in how it optimizes its relationships with partners that create value. Certain partners allow TFO to make its brand and franchises know on platforms and during events, in exchange for visibility of their own. Others let us improve the broadcast of our content and generate additional and complementary content, for the benefit of our target audiences.

**Research and Enlightened Leadership**

Finally, the Development and Innovation team is responsible for business intelligence, marketing research and media research. Media research in particular offers content and marketing managers the data that allows them to measure the performance of Groupe Média TFO contents on all platforms. Thus, performance indicators let us understand the results of franchises’ performances and adapt content, or broadcast and promotion strategies accordingly.

TFO also invests in marketing research to be better able to understand targeted groups, their needs, their motivations, their perception of TFO brands and offers, their satisfaction about certain offered services, etc.

The development of new digital destinations also leads us to investing in user experience studies, allowing TFO to improve the experience and navigation of its digital products.

An exceptional understanding of the way children and youth interact today with content is essential to TFO’s positioning as a leader in creating educational content in French. Groupe Média TFO is leading collaboration initiatives, including the *Tablettistes* Summit, where neuroscience, education and technology experts discuss trends in technology use by learners of all ages. The 2nd edition of the *Tablettistes* will be held February 18, 2015. The event, financed in part by the Ministry of Education, will welcome in 2014-2015 a new French partner, CANOPÉ.
5. Environmental Scan
5. Environmental Scan

Like any other media organization, TFO does not operate in a vacuum. The organization must rather prepare itself, react and adapt to changes in the fields of media and education. The [CS1] main factors influencing TFO’s current strategic objectives are as follows:

- The evolution of consumption habits.
- Trends in technology use for teaching.
- Changes in production processes.
- Canadian workplace trends.

Evolution of Consumption Habits

The Canadian public is consuming audiovisual content at unprecedented rates. Although certain media outlets indicate otherwise, the Canadian television audience is relatively stable. Indeed, according to the CRTC, Canadians were viewing 28.5 hours of television per week in 2010-2011 (the last year for which date is available), an increase of 1.8% compared to 2009-2010 and 7% compared to 2008-2009 [1].

This being said, Canadians, in particular Francophones, consume more and more content on web, mobile device and tablet platforms. For example, Internet use and the number of hours spent online have shot up over the last four years for which data is available. In 2007, only 71% of French-speaking Canadians had internet access. In 2011, this proportion had grown to 82%. Notably, 97% of Francophones aged 18 to 34 had internet access in 2011.

Not only does internet access improve, but the amount of hours spent online is also increasing. In 2007, Francophones were spending about 9.8 hours online a week. In 2011, the same group spent 13.1 hours online, an increase of 33% in only four years.

Furthermore, French-speaking Canadians consume more and more audiovisual content through new channels. In 2011, 33% of them were viewing television shows on the internet at least once a month. The same year, 8% of Francophones were viewing videos on a mobile device at least once a month. Although it remains small, this proportion had doubled the previous two years (2% in 2009 and 4% in 2010). Finally, 3% of French-speaking Canadians watched videos on a tablet at least once a month in 2011.

These statistics show that although video consumption on web, mobile device and tablet platforms is still marginal, Canadians are increasingly using these three platforms for viewing video content. By positioning itself at the forefront of this trend, TFO will be well placed to react to the future evolution of consumption habits.

Trends in Technology Use for Teaching [CS2]

Since the arrival of the iPad in 2010, tablets have been incredibly successful, one Canadian out of every ten indicating that a tablet is his main computer [2]. As Canadian families start using
tablets and other “small screens” (like smartphones and mini-tablets), these devices will increasingly find themselves in the hands of young children. A number of preschool-aged children use a tablet as a main multimedia device and thus have “native” skills for using this technology.

Although children are still using tablets, in part, to view traditional content, like streamed video, the majority of content is interactive and is capable of taking advantage of tablets and other tactile devices’ unique properties, like the internal gyroscope. Since these young “tablettists” interact with content in never-before-seen ways, this content must be developed in new ways as well to meet their educational needs.

Indeed, recent studies support increased tablet or computer use in the classroom. The use of applications and tablets for teaching young students is particularly encouraged, since these children are making “native” use of the technology and must gain the habits of a good “virtual citizen”.[3]

According to these studies, school boards in California, Texas and North Caroline have launched programs to give a tablet for classroom use to each student in their region. California plans to adopt electronic textbooks to reduce the cost associated with books. Ministries of Education in New Zealand and Australia have also been among the most enthusiastic in promoting the use of tablets, and indeed of new technologies in general, in the classroom.

Changes in Production Processes

Even if not all elements of audiovisual processes are changing, it is still a fact that new technology has affected many key aspects of video content production. First of all, the cost of production has progressively declined over the last few years. Although it was previously almost impossible for one person to create video content good enough to broadcast, it is now possible to create video content (of slightly lower quality) with cheaper cameras or even tablets. Secondly, editing software is now much more affordable and accessible.

This increased availability has translated into the proliferation of user-generated content and has allowed producers of traditional audiovisual content (like TFO) to explore new methods. For example, cheaper automated cameras allow for the affordable creation of great quantities of content that can then be (roughly) edited by producers and directors with more easily accessible software.

Canadian Workplace Trends

Among the numerous trends in Canadian workplaces, two impact TFO operations: BYOD (bring your own device) workplaces and the growth of social media.

In so-called BYOD workplaces, employees purchase their own devices (smartphones, tablets, laptops, etc.) that are then integrated into the organization’s network and workflows. This approach lets employees use, test and try all sorts of computer equipment and software, but it presents serious risks for network security, as well as issues in implementing software. For
example, each mobile device operating system (like iOS, Android) can interact slightly differently with the organization’s email services, which can increase the time needed to make the system work smoothly. What’s more, such environments have their share of problems related to the security of the organization’s data, since devices are also for personal use.

TFO is committed to offering staff an innovative work environment, but has no plans, for the time being, to transition to a BYOD workplace.

The adoption of social media as a distribution and communications channel is another key trend in Canadian workplaces. Social media are no longer only used by marketing services; various practices have been introduced on the optimal way of using social media for an organization. Furthermore, social media continues to evolve, and that is why organizations like must rely on almost continuous training to stay on the cutting edge of social media use.
6. Human Resources
6. Human Resources

In September 2014, Groupe Média TFO had 126 permanent employees and 47 contract staff members. In addition to offering a flexible and versatile work environment since 2013-2014, TFO reviewed its operational model to optimize production flows and output and define performance parameters based on industry best practices.

What’s more, thanks to two new collective bargaining agreements negotiated in 2013 with UNIFOR and CMG, Groupe Média TFO launched in August 2014 its new performance evaluation process (agreed upon with both unions), standardized for all organization staff, whether they be unionized (UNIFOR and CMG) or not.

Since September 2014, Human Resources Services have added an extra resource and now count 3 staff members.

Among other projects, this extra staff member is responsible for adding up the training needs identified in performance evaluations, and coming up with an annual and global training plan for Groupe Média TFO, one that conforms to the strategic objectives of the organization.

A commitment survey was also launched in the fall of 2014 to gauge employee satisfaction at work and to implement corrective measures, if need be.

By adding this resource, Human Resources Services will be able to focus its effort on training, staff retention, workplace health and safety (including updating accessibility policies and procedures) and optimization of communications processes between management and employees.
7. Initiatives Involving Third Parties
7. Initiatives Involving Third Parties

In each of the main areas of activity, TFO collaborates with external parties to reach its objectives. Some of these initiatives are presented below.

Given TFO’s marketing budget restrictions, the organization works with other parties to cross promote its programming. For example, TFO has recently reached a partnership with the Canadian Opera Company (COC) under which the General Director of the COC presents opera programs on TFO in exchange of COC product promotion. TFO will continue to seek opportunities to form innovative partnerships that will bring renewed and numerous audiences to its multiplatform content.

In order to promote specific programs and services, TFO has also joined forces with well-established organizations like music and film festivals, children and family events and businesses such as:

- Winterlude (Ottawa),
- the Canadian Tulip Festival (Ottawa),
- the Regroupement des gens d’affaires de la capitale nationale (Ottawa).

Furthermore, as part of its commitment to French-language education – beyond its current relationship with the 12 French-language school boards in Ontario –, TFO now offers its educational content to the 60 English-language school boards in Ontario for the purpose of teaching French as a second language.

In order to develop knowledgeable leadership in the area of tablets and mobile devices within an educational context, TFO collaborates with educational and research institutions. TFO also supports local, provincial, national and international events that relate to its programming. For example, TFO is one of the main sponsors of the Association canadienne d’éducation de langue française (ACELF) Conference.
8. Implementation Plan
# 8. Implementation Plan

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>PERSON RESPONSIBLE</th>
<th>DEADLINE</th>
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<tbody>
<tr>
<td>Continually increase our performance and audience engagement across all platforms –from +1% to +40% according to indicators.</td>
<td>Chief Content Officer</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>Increase the Average Minute Audience (AMA) between 7:00 p.m. and 9:00 p.m. et start perpetuating access during prime-time hours.</td>
<td>Chief Content Officer</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>Receive at least one innovative business award (F@st, Techvibes, CIX, YMA, etc.) or innovative or interactive content award.</td>
<td>Chief Content Officer</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>Develop a global multi-screen strategy for every digital product and service that is redefined according to influence, revenue, traffic, exposure, conversion, referencing and cross promotion.</td>
<td>Chief Content Officer</td>
<td></td>
</tr>
<tr>
<td>Reduce internal franchise production costs.</td>
<td>Executive Producer</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>Increase the performance of and engagement on TFO Éducation platforms (website, applications, TFO+, etc.)</td>
<td>Chief Marketing Officer</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>Increase the reach of our media relations interventions in order to increase the media presence of Groupe Média TFO’s content and activities.</td>
<td>Director of Marketing and Communication</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>Increase TFO’s audience through linear and non-linear platforms.</td>
<td>Director of Marketing and Communication</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>Optimize the performance and creativity of the promotional video team.</td>
<td>Brand Promotion Manager</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>Develop strategic release plans for each brand.</td>
<td>Brand Promotion Manager</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>ACTIVITY</td>
<td>PERSON RESPONSIBLE</td>
<td>DEADLINE</td>
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<tr>
<td><strong>DEVELOPMENT AND INNOVATION</strong></td>
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<tr>
<td>Generate new advertising revenue while remaining faithful to the educational mandate and public vocation of Groupe Média TFO.</td>
<td>Chief Development and Innovation Officer</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>Optimize the commercial performance of new products and services.</td>
<td>Chief Development and Innovation Officer</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>Create a reputation surrounding innovation (internally and externally) and ensure the evolution of existing innovative products and services.</td>
<td>Chief Development and Innovation Officer</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>Ensure business development (organic growth) of the distribution sector across all platforms in order to generate revenue.</td>
<td>Manager of Consultant Services and Media Creativity</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>Identify and develop new distribution markets for our current educational content.</td>
<td>Manager of Consultant Services and Media Creativity</td>
<td>End of March 2015</td>
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<tr>
<td><strong>OPERATIONS</strong></td>
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<tr>
<td>Optimize the use of production resources to increase the rate at which content is produced.</td>
<td>Technical Production Manager</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>Define productivity standards and recommend best practices to ensure optimal performance of our production resources.</td>
<td>Vice-President and Chief Operating Officer</td>
<td>Report on productivity standards submitted in June</td>
</tr>
<tr>
<td>Optimize recruiting techniques and improve staff retention.</td>
<td>Human Resources Director</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>Adjust our archiving standards to comply with the <em>Ontario Archives and Recordkeeping Act, 2006.</em></td>
<td>Administrative Services Manager</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>Negotiate a lease for TFO’s Toronto and Ottawa offices.</td>
<td>Vice-President and Chief Operating Officer</td>
<td>First quarter of 2017</td>
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### FINANCE AND CONTROLS

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<tr>
<th>ACTIVITY</th>
<th>PERSON RESPONSIBLE</th>
<th>DEADLINE</th>
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<tbody>
<tr>
<td>Reduce the non-productive administrative duties related to collecting,</td>
<td>Controller</td>
<td>February 2015</td>
</tr>
<tr>
<td>approving and processing manual time sheets by implementing an electronic</td>
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<td>processing system for time sheets.</td>
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<tr>
<td>Give a new boost to the current service model in Legal Services to align</td>
<td>Vice-President and Chief Operating</td>
<td>End of March 2015</td>
</tr>
<tr>
<td>with clients’ new expectations in a more efficient way.</td>
<td>Officer</td>
<td></td>
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<tr>
<td>Increase financial understanding of fiscal responsibility beyond senior</td>
<td>Controller</td>
<td>End of March 2015</td>
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<tr>
<td>management through the development of a training and support process for</td>
<td></td>
<td></td>
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<tr>
<td>the entire management team.</td>
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<tr>
<td>Reorganize the payment and refund process to make it more efficient, from</td>
<td>Assistant Controller</td>
<td>End of March 2015</td>
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<tr>
<td>form completion to cheque production.</td>
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### TECHNOLOGY ET OPTIMIZATION

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<tr>
<th>ACTIVITY</th>
<th>PERSON RESPONSIBLE</th>
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<tbody>
<tr>
<td>Implement an IT and broadcasting disaster recovery infrastructure.</td>
<td>Chief Technology and Optimization Officer</td>
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<tr>
<td>Align wireless supply with operational needs.</td>
<td>IT Manager</td>
<td></td>
</tr>
<tr>
<td>Reduce the increasing connection costs to TFO’s satellite signal.</td>
<td>Chief Technology and Optimization Officer</td>
<td></td>
</tr>
<tr>
<td>Reduce television broadcasting errors.</td>
<td>Broadcast Facilities Manager</td>
<td></td>
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<tr>
<td>Reduce video signal losses during technical production.</td>
<td>Broadcast Facilities Manager</td>
<td></td>
</tr>
</tbody>
</table>
9. Communications Plan
<table>
<thead>
<tr>
<th>Activities</th>
<th>Dates</th>
<th>Communications Objectives</th>
<th>Target Audience</th>
<th>Key messages</th>
<th>Strategies</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fall Schedule</strong></td>
<td>- September 2014</td>
<td>- Introduce new programming from TFO</td>
<td>- TV journalists, Eng, FR, Ontario and Quebec</td>
<td>- Something new for everyone at TFO</td>
<td>- Create an introduction to today’s TFO</td>
<td>- On Sept. 23, announced the 2014 fall season with the distribution of personalized media release to targeted media outlets in key markets</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>- From emotion to information, from entertainment to learning,</td>
<td>- Target some media with specific shows</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>- The whole family will enjoy our new fall menu</td>
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<tr>
<td><strong>Ciné TFO</strong></td>
<td>- Sept./Oct. 2014</td>
<td>- Position CinéTFO as the destination for world-class international films</td>
<td>- Cinema passionate</td>
<td>- It is TIFF year-long at TFO</td>
<td>- Media releases</td>
<td>- On Oct. 1st and 2nd, we sent press releases to 3 target media audiences:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- All Ontario and Quebec media</td>
<td>- Canadian Cinema every Monday; feature English movies or English subtitles – what is 100% unique?</td>
<td></td>
<td>o TV and Cinema English media of Ontario</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Outside Ontario: National/ regional outlets</td>
<td>- International cinema in your</td>
<td></td>
<td>o French media of Ontario,</td>
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<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Public Affairs Shows</strong></td>
<td>- November 2014</td>
<td>- Generate media awareness for public affairs shows</td>
<td>- Francophiles &amp; Francophones 35-50 – throughout Canada</td>
<td>- Inspirational - Current - National - Unique</td>
<td>- Position TFO as the voice of an invisible minority - Target French community newspapers where TFO has bought ads</td>
<td>- TFO provides insight into the actions of Canada’s invisible minority, providing role models and insight into the influential activities of Francophones across Canada</td>
</tr>
<tr>
<td><strong>(24.7, Carte de visite and #ONfr)</strong></td>
<td></td>
<td>- Position TFO as a unique storyteller of the lives of Franco-Canadians</td>
<td></td>
<td></td>
<td></td>
<td>- Highlight recent and upcoming stories, how subjects are found - Highlight presentation techniques that are interactive and easily consumable and sharable</td>
</tr>
</tbody>
</table>

- Manitoba and NB
  - TV and Cinema media of Québec
<table>
<thead>
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<th>Key messages</th>
<th>Strategies</th>
<th>Activities</th>
</tr>
</thead>
</table>
| Les Tablettistes Summit | January 2015| - Become a prominent event on the annual calendar of business/education media events (i.e. ideaCITY) nationally and globally | - 12 French and 60 English Ontario school boards  
- Education Facilitators in ON, NB, MB and QC  
- University innovation programs (i.e. MaRS and Ryerson)  
- Innovative Businesses  
- Education Content publishers  
- Education Associations  
- Education & Innovation Media (i.e. Tech Crunch, Strategy, Wired, Marketing)  
- Mainstream media as well | - Media consumption is changing, the paradigm is already shifting. TFO is taking the lead to ensure Ontario's education is relevant to the needs of kids and learners in general, today and tomorrow | - Make TFO an innovator and leader in forecasting and delivering on the needs of future education | - Press release to announce the event by leveraging the most interesting speakers (at the time tickets go on sale) The goals are to introduce the event to media, encourage attendance and pre-event interviews with key speakers and Glenn O’Farrell.  
- Identify media to invite and work with key shows.  
- Provide on-site wrangling of media at event coordinating speaker and TFO interviews  
- Work with newsrooms to capture event presentations and interviews with speakers. Post-event develop a schedule for the sharing and dissemination of |
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<th>Activities</th>
</tr>
</thead>
</table>
| MiniTFO    | - January 2015 | - Enhance visibility of MiniTFO  
- Increase Francophiles' viewership  
- Support MiniTFO's activities and apps | - Francophile parents  
- Francophones parents worldwide | - MiniTFO is a trusted digital media kindergarten  
- Growth of French as | - Present the MiniTFO multiplatform programs | information captured at event.  
- Create a Glenn O'Farrell by-lined review of the event for posting on site, social content and sharing with guests post event and all school board clients. Develop and pitch a 2015 Op-Ed for the National Post and one French publication in Quebec after the event.  
- Event highlights should also be compiled into a video narrated by O'Farrell. Developed and posted online |
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>(Biblio Mini TFO, Hipaloulas, Charlie et les 5 sens and les chansons traditionnelles) – and YouTube channels : MiniABC, MiniNation, MiniDoremi - Present Wuxia</td>
<td>- French communities</td>
<td>second language in Canada</td>
<td></td>
<td>producers and educators behind TFO programming - Introduced to TFO Education materials and digital properties - Kids meet hosts and do a craft (all filmed for potential segment and parents posting on sites) - Invite traditional media to cover event MiniTFO Tour Support - CASACOM to provide local media relations support for tour - Invite local media to events, coordinate pre- and post-event interviews with hosts/producers</td>
</tr>
<tr>
<td>Activities</td>
<td>Dates</td>
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<td>-------------------------------------------------------------------------------</td>
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<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>FLIP</td>
<td>- January 2015</td>
<td>- Reaching the key audiences (challenge)</td>
<td>- Tweens/teens (10-16)</td>
<td>- To be cool</td>
<td>- Use tweens/teens vocabulary</td>
<td>- With the collaboration of the FLIP team, CASACOM will propose stunt opportunities and look for places to get exposure</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Francophile parents</td>
<td>- Interactivity with live shows</td>
<td>- Go through their parents?</td>
<td>- Invite key media to perform a stunt/teaser with FLIP team.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>- How to talk to tweens/teens – FLIP are the experts – see last page of the brief</td>
<td></td>
<td>- Potential events:</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>o Winterlude, Ottawa</td>
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<td></td>
<td></td>
<td>o Bon Soo, Sault Ste. Marie</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>o Voyager, Thunder Bay</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>o Carnaval de la Ronde, Timmins</td>
</tr>
<tr>
<td>Le rêve de Champlain</td>
<td>- January to March 2015</td>
<td>- Raise awareness of the series and all applications</td>
<td>- Entertainment &amp; General media (French and English)</td>
<td>- This is a pure TFO creation</td>
<td>- Create multiple touch points and opportunities to talk about the program and its significance; create an extensive media relations campaign promoting the TFO project</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>- Tell the story of the project</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>- Linking Le rêve de Champlain with the 400th commemoration of the French</td>
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<tr>
<td>Activities</td>
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<tr>
<td>- Position TFO as the creator of Le rêve de Champlain</td>
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<td></td>
</tr>
<tr>
<td>- Tell TFO Media Group story</td>
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<table>
<thead>
<tr>
<th>Communications Objectives</th>
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<tbody>
<tr>
<td>presence in Ontario</td>
</tr>
<tr>
<td>- Leveraging Champlain as a source of inspiration for all – tolerance and acceptance of cultural differences</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Target Audience</th>
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<tbody>
<tr>
<td>presence in Ontario</td>
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</table>

<table>
<thead>
<tr>
<th>Key messages</th>
</tr>
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<tbody>
<tr>
<td>presence in Ontario</td>
</tr>
<tr>
<td>- Leveraging Champlain as a source of inspiration for all – tolerance and acceptance of cultural differences</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Start reaching out to media in the Fall through long lead publications</td>
</tr>
<tr>
<td>- Create stunts: Spotting Champlain: Champlain sightings at various cultural events in Ontario and Quebec (i.e. Champlain skating down the Rideau Canal, participating in Crushed Ice event in Québec City, Polar Bear Dip at Bon Soo Carnival, etc) – tie sightings in with relevant events to Champlain’s vision of Canada</td>
</tr>
<tr>
<td>- OR</td>
</tr>
<tr>
<td>- Creating the Champlain tolerance and acceptance movement to celebrate Champlain’s influence on current culture</td>
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</tr>
<tr>
<td>Activities</td>
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<td>--------------------------</td>
</tr>
<tr>
<td>Corporate communications</td>
</tr>
</tbody>
</table>
Annex A

OTT ROADMAP
## OTT ROADMAP

<table>
<thead>
<tr>
<th>Year</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>Conventional TV and Cable/Satellite Distributors</td>
</tr>
<tr>
<td>2014</td>
<td>Conventional TV and 40 Cable/Satellite Distributors, including multiple VOD platforms, 10 YouTube/Daily Motion channels, 200 websites, 20 mobile apps/games, 15 syndicated distribution platforms: AOL, La Presse, MSN, Blue Ant, Omnia Médias, Urbania, etc., 14 social media platforms</td>
</tr>
</tbody>
</table>

---

TFO Produced Content & Acquisitions
TV VIEWING

TFO: 240% increase from March 2012 to September 2014

Industry: 10% decrease from March 2012 to September 2014

Source: NUMERIS (CBC)
TV SPECIALTY CHANNEL GROWTH

MARCH 2012 TO SEPTEMBER 2014

SOURCE: NUMERIS (CBC)
TV VIEWING MINUTES ACROSS CANADA
### TV MARKET SHARE GROWTH

<table>
<thead>
<tr>
<th>RANK</th>
<th>STATIONS</th>
<th>SEPT TO DEC 2013</th>
<th>JUNE TO SEPT 2014</th>
<th>POINT INCREASE</th>
<th>% INCREASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SRC</td>
<td>17,9</td>
<td>21,9</td>
<td>4</td>
<td>22%</td>
</tr>
<tr>
<td>2</td>
<td>TFO</td>
<td>4,2</td>
<td>18,3</td>
<td>14,1</td>
<td>336%</td>
</tr>
<tr>
<td>3</td>
<td>TV5</td>
<td>39,2</td>
<td>17,9</td>
<td>-21,3</td>
<td>-54%</td>
</tr>
<tr>
<td>4</td>
<td>TVA</td>
<td>10,9</td>
<td>13,9</td>
<td>3</td>
<td>28%</td>
</tr>
<tr>
<td>5</td>
<td>RDI</td>
<td>8,6</td>
<td>11,2</td>
<td>2,6</td>
<td>30%</td>
</tr>
</tbody>
</table>

*Source: NUMERIS (CBC)*  
*Ontario viewing of Francophone Networks*
YOUTUBE VIEW GROWTH

**mini TFO**

**YOUTUBE CHANNEL**

1154% growth from January 2013 (1,485,924 views) to October 2014 (18,633,962 views).

**TOP 100 YOUTUBE CHANNELS WORLDWIDE**

80% growth from January 2013 (18,633,962 views) to October 2014 (32,053,816 views).

*Source: Google Analytics / Numeris (CBC)*
MONTHLY VISITORS GROWTH

**TFO.ORG**

- **JUNE 2012**
- **SEPTEMBER 2014**

Growth: \( \uparrow 615\% \)

**ALL WEB NORTH AMERICA**

- **JANUARY 2013**
- **JANUARY 2014**

Growth: \( \uparrow 37\% \)

*Source: Google Analytics / CBC (Comscore)*
MONTHLY PAGE VIEW GROWTH

TFO.ORG

↑ 2668%

June 2012 - September 2014

ALL WEB

↑ 23%

January 2013 - January 2014

Source: Google Analytics / CBC (Comscore)
Annex B

Groupe Média TFO Achievements and Awards (2013-2014)
PRIX ET NOMINATIONS DU GROUPE MÉDIA TFO (2013-2014)

2014 - 2015

PRIX

International

Academy of Interactive and visual Arts (AIVA) de New York
W3 Awards
Edululu
Web video Educational Training
Silver

Academy of Interactive and visual Arts (AIVA) de New York
W3 Awards
Edululu
Web video Public service
Silver

Academy of Interactive and visual Arts (AIVA) de New York
W3 Awards
BRBR
General Website Categories – Music
Silver

National (Canada)

Prix Gémeaux 2014
Bookaboos
Catégorie Meilleure réalisation jeunesse : fiction

ACT1 : Prix ingénieux - Ingenious Awards
Not-for-profit sector
Edululu

The Advertising & Design Club of Canada
Le Piano Vivant
Silver in Promo
Silver in Out of Home
NOMINATIONS

International

IBC 2014 Innovation Awards
Gagnant 2e position dans la catégorie Content Management

National (Canada)

Digi Awards 2014
EduLulu
Finaliste
Video Marketing and Advertising

2013 - 2014

PRIX

International

David Ogilvy Awards - Advertising Research Foundation (ARF)
L’Or
Récompense les campagnes publicitaires
La-j-en-sais-quoi Télé
Government & Non-Profit

PromaxBDA North America
Le Piano Vivant
Bronze
Promotional Viral/Web/Mobile Content

Promax BDA - Local Awards, Juin 2014
Mini TFO
L’Or
Total Package Design

Promax BDA - Local Awards, Juin 2014
Mini TFO
Bronze
Art Direction and Design: ID

Telly Awards
Le Piano Vivant
Argent - Prix du Public
Internet/Online Video - Video

Telly Awards
Le Piano Vivant
Bronze
Internet/Online Video - Live Events
**Telly Awards**
*Le Piano Vivant*
Bronze
*The living Piano - Internet/Online Video – Viral*

**Telly Awards**
*Le Piano Vivant*
Bronze
*Internet/Online Video - Entertainment2*

**Marketing Magazine**
*Le Piano Vivant*
Out-of-Home
*Experiential/Stunts/Events, 2014*

**Interactive Media Awards 2014**
*TFO ÉDUCATION*
Outstanding Achievement Award
*Site web TFO Education*

**Communicator Awards 2014**
*TFO ÉDUCATION*
Argent

**Communicator Awards 2014**
*MINI TFO*
Argent

**Communicator Awards 2014**
*BRBR TFO*
Argent

**National (Canada)**

**Prix Alliance Média Jeunesse**
*Prix pour une carrière vouée à l’Excellence*
*Annick Snell, directrice préachat et acquisitions des programmes enfance et jeunesse*

**Prix Gémeaux 2013**
*Motel Monstre (Slalom et Mbiance)*
*Catégorie : Meilleur projet numérique pour une émission ou série Jeunesse*

**Digi Awards 2013**
*Motel Monstre*
*Best in Cross-Platform Projects for Kids*
*Best in Online Gaming*

**Digi Awards 2013**
*Zoub! Doubt*
*Best in Cross Platform Kids*

**Prix Alliance Média Jeunesse 2014**
*Motel Monstre*
Prix d'excellence : Meilleure émission de télévision – ouverture au monde et respect

**Prix Alliance Média Jeunesse 2014**
1, 2, 3... Géant – Application ( Téléfiction Productions)
Prix d'excellence : Meilleur contenu interactif – préscolaire
Prix des parents

**Prix Alliance Média Jeunesse 2014**
Là est la question! Productions La Fête ( Cinéastes) / Productions Avenida)
Prix d'excellence : Meilleur projet transmédia
Prix d'excellence : Meilleur contenu interactif – 7 ans et plus – site Web

**NOMINATIONS**

**International**

The 61st Cannes Lions International Festival of Creativity
Le Piano Vivant
Finaliste

AtoMiC Awards, 2014
Le Piano Vivant
Finaliste
Experiential and Engagement, 2014

One Show, 2014
Le Piano Vivant
Finaliste
Merit – Interactive

**National (Canada)**

Digi Awards 2013
TFO EDUCATION
Finaliste
Best in e-Learning platform

Regroupement des gens d'affaires de la Capitale Nationale
GROUPE MEDIA TFO
Finaliste dans la catégorie « Grande entreprise de l'année »