

Annual highlights of the broadcasting sector 2023-2024



Canadian Radio-television and
Telecommunications Commission

Conseil de la radiodiffusion et des
télécommunications canadiennes

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Introduction to the 2023-2024 CMR Report

This report presents key metrics and insights from the broadcasting market for the 2023-2024 broadcast year (ending August 31, 2024). In 2024, Canadians continued to increase their consumption of content online, enjoying the flexibility to listen to and watch content whenever and however they want. Advancements in technology have enabled Canadians to access a wide range of online services, with Canadians being offered both free and subscription-based content. This shift includes convenient access to traditional services such as live radio and television, as well as video-on-demand and streaming subscriptions. While the digital shift remains a central theme, this report also highlights the continued relevance and importance of traditional broadcasting. Radio, TV, and Broadcasting Distribution Undertakings (BDUs) continue to serve as trusted sources of Canadian content for news, sports, children’s content, and play a significant part of the media landscape.

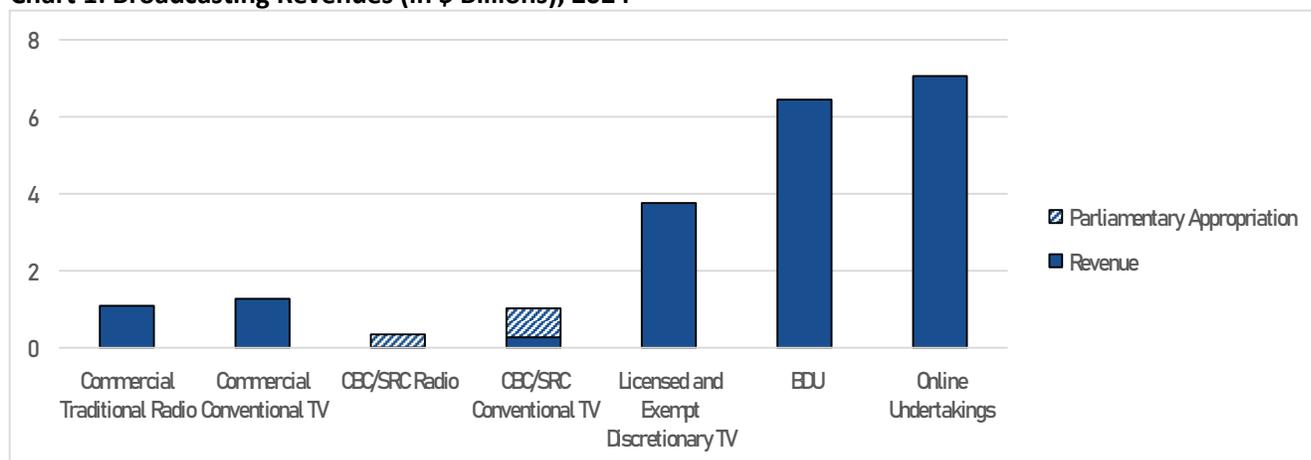
Highlights of the Broadcasting Sector for the 2023-2024 Broadcasting Year

In the 2024 broadcast year Radio, Discretionary TV, and BDUs remained profitable despite declining revenues. Online Undertakings¹ were the only sector to significantly increase revenues and generated more revenues than any single sector of the conventional broadcasting system. Conversely, commercial conventional television continued to operate at a loss. In total, commercial broadcasting revenues² increased by 0.2% from the 2023 to the 2024 broadcast year.

- Commercial Radio (-0.9%), Commercial Conventional TV (-8.6%), Discretionary services (-4.6%), and BDU (-7.99%) reported revenues decreases compared to 2023, whereas Audio and Audiovisual Online Undertakings reported a 34% and a 8% increase in revenues, respectively.
- CBC radio revenues increased 10.04% due to an increase in Parliamentary Appropriation (10.35%). CBC Conventional TV revenues increased 15% driven by increases in National time sales (33.6%) and Parliamentary Appropriation (13.56%).

According to the MTM Fall 2024 Adoption report, a growing number of Canadian households are now streaming-only, up from 23% in 2023 to 29% in 2024. As a result, Online Undertakings now account for 36% of total broadcasting revenues.

Chart 1: Broadcasting Revenues (in \$ Billions), 2024



Source: CRTC Annual Returns and Annual Digital Media Survey.

¹ In 2024, to align with decision [2024-121](#), audio and audiovisual Online Undertakings include those that generated \$25 million or more in Canadian revenue. In prior years, it included audiovisual online undertakings that generated \$50 million in revenue and audio online undertakings that generated \$25 million in revenue.

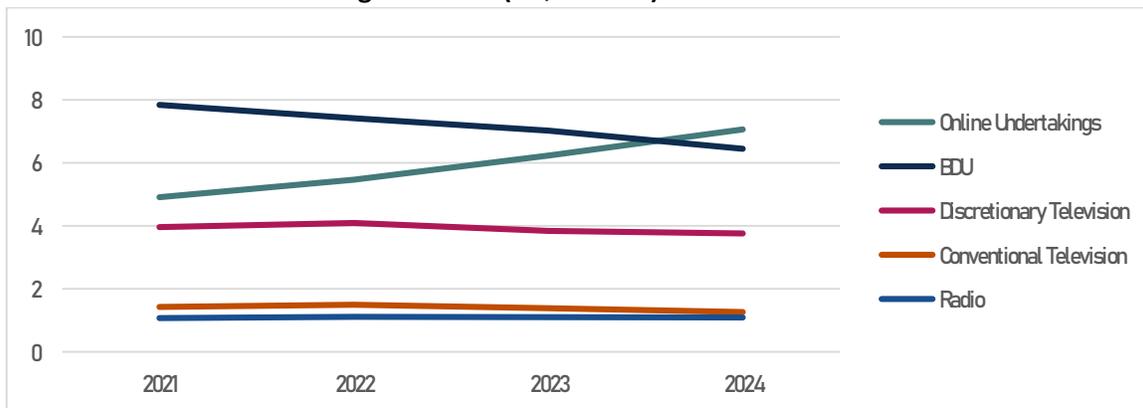
² The total broadcasting includes revenue from: BDU, Online Undertaking, Discretionary Television (including 9.1(1)(h)), Commercial Conventional Television, Commercial Conventional Television, and Commercial Radio.

Additional data from the 2024 Broadcast year is available in the [Communications Market Reports – Open Data](#) and the [Financial Summaries for Broadcasting Sector](#) web pages.

Section 1: Changing Landscape of Traditional and Online Broadcasting Revenues

In Broadcast year 2024, most of the commercial sector revenues was reported by Online Undertakings (36%), BDU (32.81%), and Discretionary television (19.16%).

Chart 2: Commercial Broadcasting Revenues (in \$ Billions)



Source: CRTC Annual Returns. Annual Digital Media Survey for Online Undertakings.

Commercial Traditional Radio³

In 2024, revenues generated by English stations accounted for 77.7% of the total commercial radio revenues share. The French (18.2%) and Ethnic (4.1%) stations accounted for a smaller portion of the total commercial radio market. As shown in Table 1, in 2024, local advertising accounted for 66.8% of the total commercial radio revenues. In 2024, radio revenues generated from local advertising decreased by 0.88%, but remained above 2022 levels. National advertising represented 29.2% of the total commercial radio revenue and Commercial radio stations reported a decrease of 1.87% in national advertising. In 2024, French-language radio revenues increased by 0.55%, while English-language radio stations reported a decrease of 1.26% and Ethnic radio stations reported a decrease of 0.66%.

Table 1: Commercial Traditional Radio Revenues

Radio Sector	2023 Revenues (\$M)	2024 Revenues (\$M)	% Change
Total	1,103.6	1,093.6	-0.9%
English-language	860.2	849.4	-1.3%
French-language	197.9	199.0	0.6%
Ethnic	45.5	45.2	-0.7%
Local Advertising			
Local Time Sales	736.4	729.9	-0.9%
National Advertising			
National Time Sales	325.6	319.5	-1.9%

Source: CRTC Annual Returns.

³ Radio expenditure data also include Satellite and Pay Audio

Commercial Traditional Television

As shown in Table 2, Commercial conventional and discretionary television services reported a decrease in revenues compared to the 2023 broadcast year. Advertising accounted for 91.7% of the commercial conventional television revenues. Most of the advertising revenues was generated through national advertising (71.2%). The revenues of conventional French-language television stations declined at a faster rate than English & Bilingual language television stations. In contrast, discretionary services generated 65.6% of their revenues through subscriptions and 32.6% of their revenues through advertising. Discretionary service subscription revenues decreased by 3.7% and discretionary service advertising revenues decreased by 6%.

Table 2: Commercial Traditional Conventional and Discretionary Television Revenues

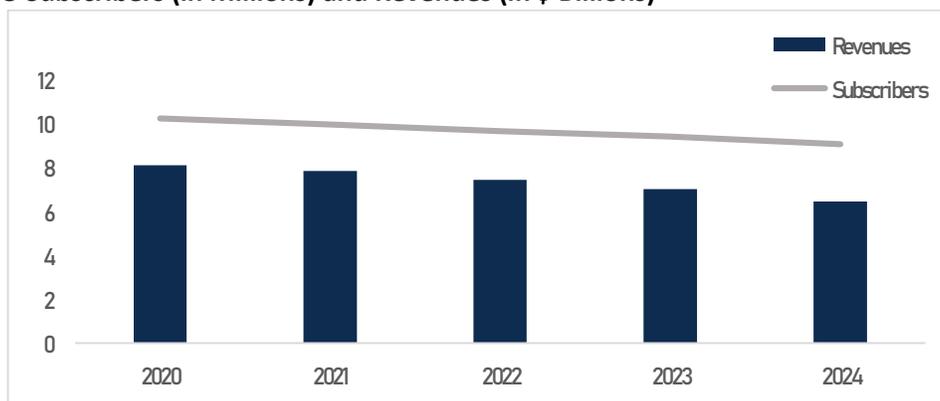
	Television Sector	2023 Revenues (\$M)	2024 Revenues (\$M)	% Change
Conventional Television Stations	Total	1,389.5	1,270.0	-8.6%
	English & Bilingual	1,125	1,030.0	-8.4%
	French-language	256.5	231.1	-9.9%
	Ethnic-language	8.5	8.9	4.7%
Discretionary Television Services	Total	3,945.9	3,764.1	-4.6%
	English & Bilingual	3,234.4	3,091.0	-4.4%
	French-language	653.8	621.7	-4.9%
	Ethnic-language	57.8	51.3	-11.3%

Source: CRTC Annual Returns.

Broadcasting Distribution Undertakings (BDU)

From 2020 to 2024, revenues and subscriber numbers declined; however, the rate of revenues loss outpaced the drop in subscribers. Revenues fell by a compound annual growth rate (CAGR) of 5.6%, while the numbers of subscribers fell by a CAGR of 3%. This disproportional reduction suggests a decrease in the average revenues per subscriber. The yearly average revenues per user (ARPU) was \$791.7 in 2020, but decreased to \$711.9 in 2024. These declines may have been attributed to factors such as customers switching to lower priced BDU options and BDU offering promotional TV and internet packages.

Chart 3: BDU Subscribers (in Millions) and Revenues (in \$ Billions)

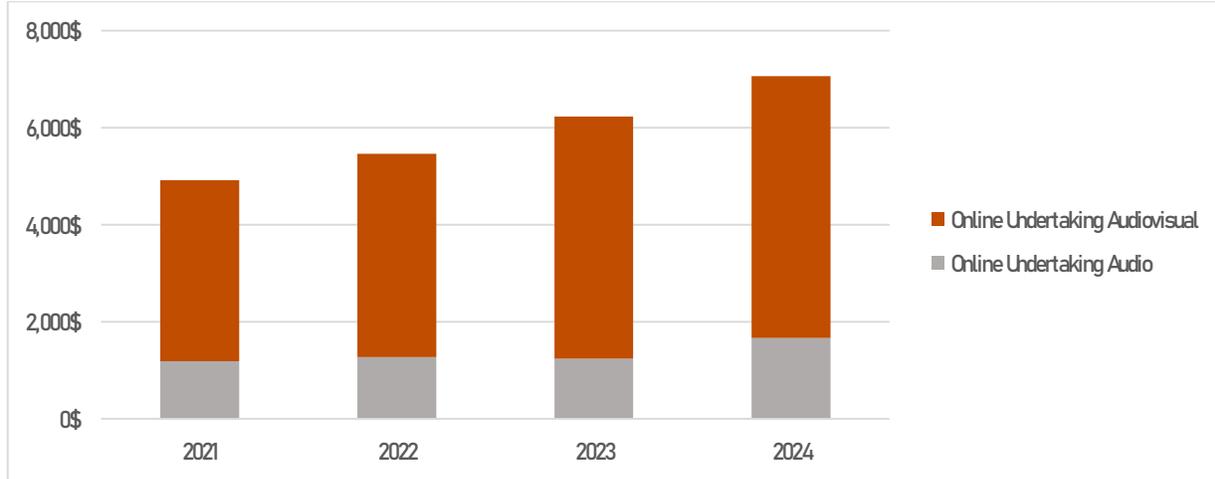


Source: CRTC Annual Returns.

Online Undertakings

In 2024, revenues of online undertakings services increased by 14.5% and by a CAGR of 13.6% since 2021. Online undertakings are composed of audio and audiovisual services. Individually, in 2024, the revenues of online undertaking audio services increased by 34.2% and online undertaking audiovisual services increased by 9.6%. Over the last four years, however, revenues of audiovisual services of have increased at a faster rate than the revenues of audio services.

Chart 4: Revenues of Online Undertakings Services (in \$ Millions)

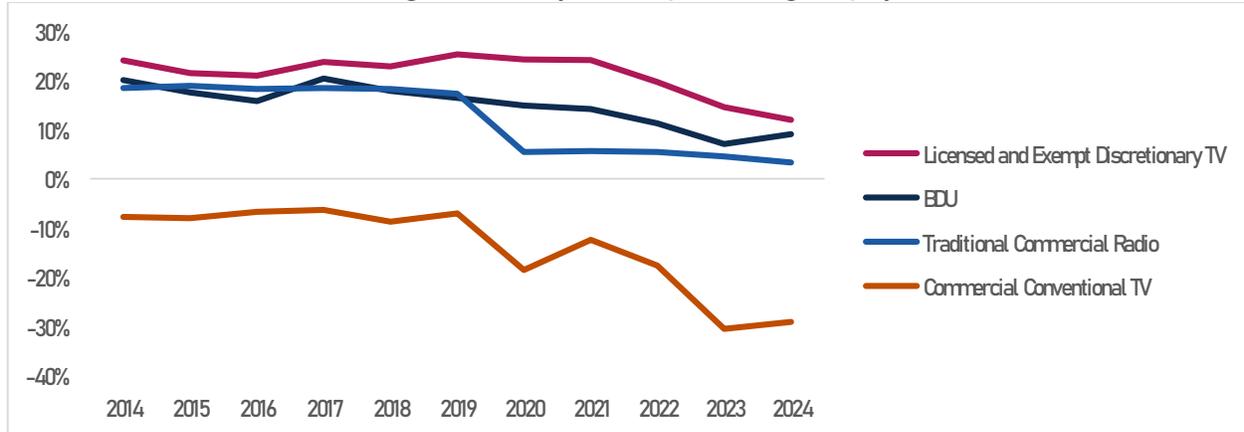


Source: Annual Digital Media Survey.

Profitability of Commercial Services

In 2024, all traditional services remained profitable, with the exception of commercial conventional television which continued to report a negative Profit Before Interest and Taxes (PBIT).

Chart 5: Commercial Broadcasting Profitability Trends (PBIT Margin %) by Sector



Source: CRTC Annual Returns.

- Since 2023, the PBIT margins of Traditional Commercial Radio and Licensed and Exempt Discretionary services have decreased, while the operating margin of BDU have increased. The PBIT margin of commercial conventional television services have increased marginally but remained negative.

- Most sectors reported a decrease in their operating costs: 10.42% by commercial conventional TV, 1.74% by licensed and exempt discretionary TV, and 9.95% by BDU. The radio sector reported a modest increase in expenses (0.7%), despite a modest decrease in revenues.
- For the PBIT margin of the traditional commercial radio sector in 2024, English radio stations reported a 1.2 percentage point decrease, and French radio stations reported a 6.4 percentage point decrease, while Ethnic radio stations reported a modest increase of 0.5 percentage points.
- For Conventional and Discretionary television sectors in 2024, decreases in PBIT margins have been reported for services in all languages.
- Traditional Commercial Radio and discretionary services of larger ownership groups (those owned by corporations that file aggregate returns) were more profitable than the services of smaller ownership groups (those who do not file aggregate returns). Conversely, Conventional television stations owned by smaller ownership groups were more profitable than their larger ownership group counterparts.

Section 2: Contributions to Canadian Content and Programming

The CRTC commissioned Ipsos to conduct multiple waves of [public opinion research \(POR\)](#), one of which surveyed Canadians' views about Canadian Programming. POR findings suggest that 74% of Canadians tune in to Canadian programming frequently (28%) or occasionally (46%). For specific types of programs, POR data suggests that Canadians value Canadian programming about news and current affairs the most, followed by an interest in comedies, drama series, fictional stories, and documentaries about Canadian topics. Findings from MTM's 2024 Fall survey support this idea, suggesting there is a demand to see Canadian content in audio and audiovisual formats to maintain Canadian culture.

In the 2024 broadcast year⁴, overall contributions to Canadian content have increased slightly, suggesting that overall investment into these sectors has been stable over time. Variance in Radio Canadian content Development (CCD) and Television CPE may be due to [Broadcasting Decision 2021-274](#), which stipulates that radio and television sectors were to pay the required contribution shortfalls, due to the COVID-19 pandemic, no later than 31st August, 2023. Television licensees of independent services were to pay their shortfalls no later than 31st August, 2024.

Traditional Commercial Radio

In 2024, Radio reported a decrease in contributions to CCD⁵, largely due to broadcasters who paid more in CCD contributions in the 2022 and 2023 broadcast years to catch up with CCD deferrals during the Covid-19 pandemic. Despite the elevated figures in 2022 and 2023, the total amount reported in 2024 is lower than it was in 2020. The decline in CCD has been faster than the decline in radio revenues and expenses, and may be affected by the thin PBIT margin that radio stations have reported over the past 5 years.

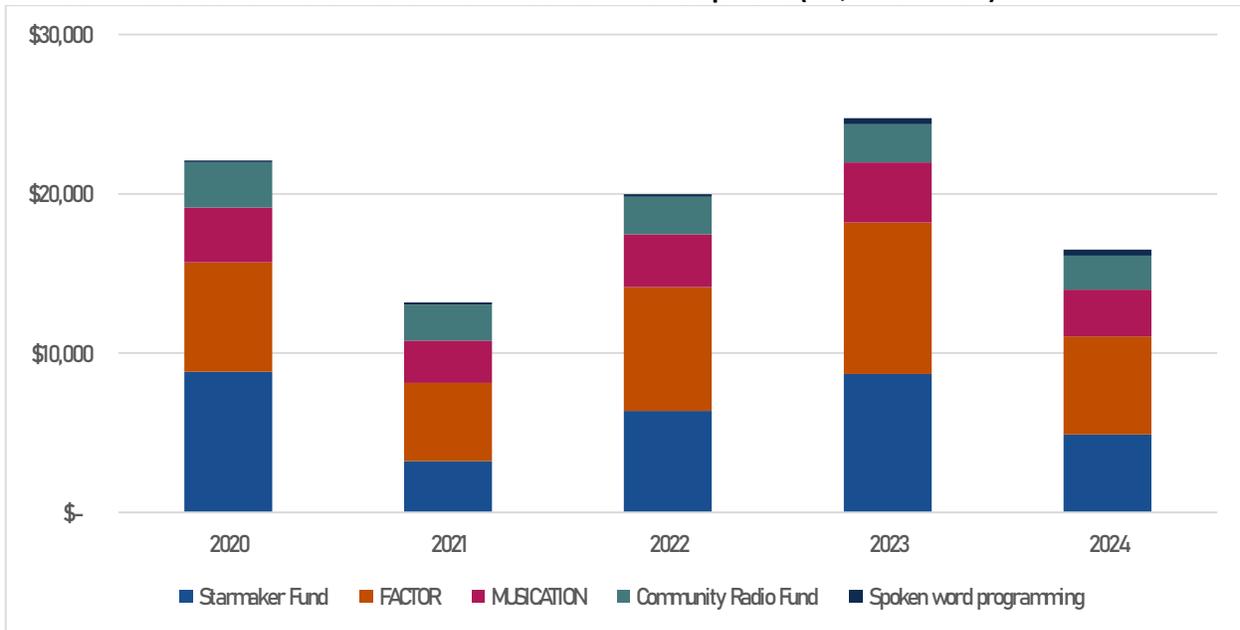
- CCD is, in part, composed of contributions to English-language music and French-language music in Canada, Radio new spoken word content, and non-commercial radio broadcasters in Canada. Considering the context surrounding the decreases in CCD, it is understandable that contributions to Canadian English-language music, Canadian French-language music, news programming, and

⁴ Contributions made in the 2024 Broadcast year predates any contributions that could result from 2024-121

⁵ Contributions to Canadian Content Development only included Basic and Over and Above contributions. Tangible Benefits are included in the Starmaker Fund. Learn more about [CCD](#).

non-commercial radio broadcasters have fallen year over year. That said, the increase of CCD to new spoken word content has grown since 2020.

Chart 6a: Radio Contributions to Canadian Content Development (in \$ Thousands)



Source: CRTC Annual Returns.

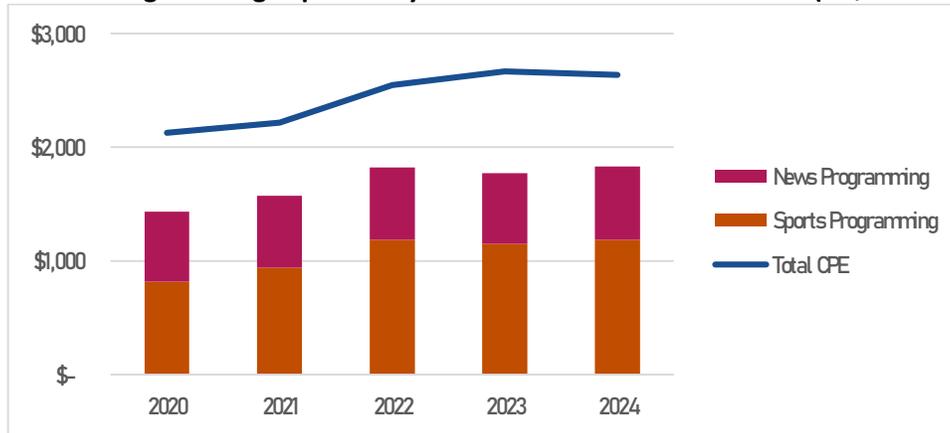
These categories were selected to highlight their respective contributions. Radio broadcasters also contribute to Music Industry Association, Local music initiatives, audio content initiatives, schools and educational institutions, and other CCD initiatives.

Traditional Commercial Television

The combined CPE of conventional stations and discretionary services have increased steadily over the past 5 years by a CAGR of 5.5%. Since 2020, expenditures on programs of national interest (PNI), a sub-component of the CPE, have increased at a CAGR of 3.9%.

- Since 2021, Canadian broadcasters have increased their expenditures on news and sports programming. For example, in 2024, 70% of the total Canadian TV programming expenditures was allocated to News and Sports both of which require significant investments.
- The [2024 CMPA Profile Report](#) suggests that the volume of Canadian television and film production aimed at children and youth decreased, largely due to a drop in English-language children and youth productions.
- Foreign investment is a significant contributor to the number of Canadian jobs created in the industry. Along with key creative talent, skilled industry workers and the impact of a weaker Canadian dollar, federal tax credits helped to attract foreign productions to Canada.
- In previous years, foreign investments, particularly from the United States, fuelled film and television production growth in Canada. However, given the impact of the strikes in the US, that investment and production activity decreased.

Chart 6b: Canadian Programming Expenses by Commercial Television Services (in \$ Millions)



Source: CRTC Annual Returns.

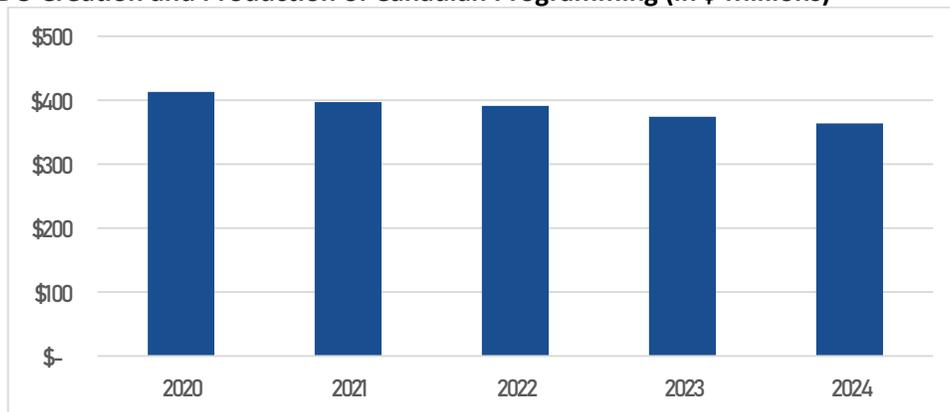
Sports and news are highlighted to show their portion of total CPE. CPE also includes Information, Music and entertainment, among others.

Broadcasting Distribution Undertakings (BDU)

Over the past 5 years, BDU contributions decreased on average by 2.2% per year, while their subscribers and revenues decreased faster over the same period, 3% and 5.6%, respectively. In 2024, BDU contributions represented 5.6% of total BDU revenues.

- Ontario led terrestrial BDU contributions with 39%, followed by Quebec at 25.3%, and the Prairies at 16.3%. Ontario was the only region to see contributions increase since 2023 (4.6%).
- In 2024, 42% of the BDU contributions were allocated to the [Canadian Media Fund](#), which supports the creation and promotion of certain kinds of Canadian content across audiovisual platforms.
- Since 2021, BDUs have contributed, on average, \$41.4M to locally reflective news programming, which supports news programming to local communities served by broadcasters, and \$18.3M to the Independent Local News Fund, supporting smaller, independently owned news stations to produce local news content.⁶

Chart 6c: BDU Creation and Production of Canadian Programming (in \$ Millions)



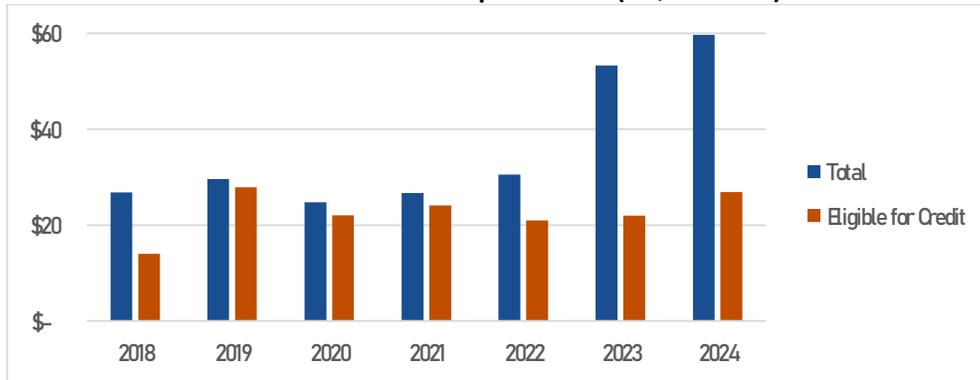
Source: CRTC Annual Returns.

⁶ To ensure that local television stations have the financial resources to continue providing high-quality local news and information, the Commission permitted licensed BDUs to devote a part of their local expression contribution to the production of news on local television stations. See [Broadcasting Regulatory Policy 2016-224](#).

Official Language Minority Communities (OLMC)

[Official languages and official language minority communities \(OLMC\)](#) are the English and French linguistic minority communities in Canada and can be interpreted as English language communities in Quebec and French language communities outside of Quebec. As an incentive for broadcasters to invest in OLMC productions, broadcasters can receive a 25% credit against their CPE requirements for expenditures on Canadian programming produced by OLMC producers, as per [Broadcasting Decision CRTC 2017-148](#). Chart 7 is the expenditures per year for OLMC productions in television.

Chart 7: Canadian Television OLMC Production Expenditures (in \$ Millions)



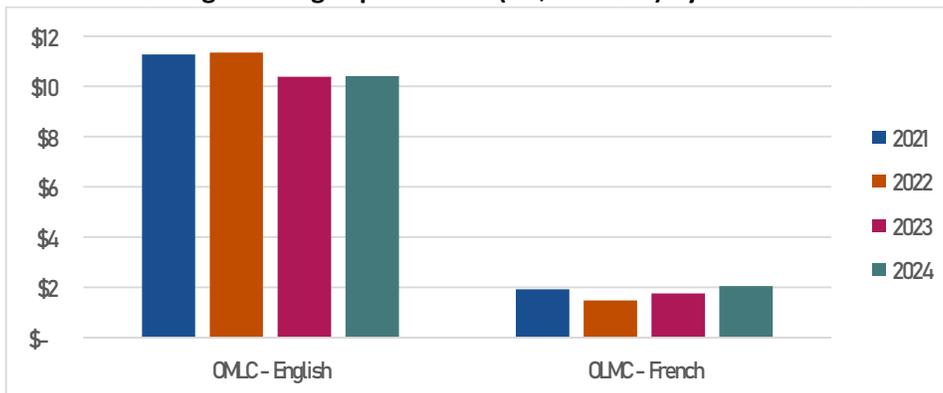
Source: CRTC Annual Returns. CBC began to report OLMC production expenses in 2023.

When reporting on CPE OLMC productions, licensees do not specify the language of each production. Language breakdowns below are based on the licensee’s broadcast language.

Over the past 7 years, the average yearly expenditure for English productions in Quebec has been \$28 million. In 2024, English productions accounted for 76% of the total OLMC production expenditures. Over the same period, the average yearly expenditure for French productions outside of Quebec was \$8 million. CRTC data suggests that OLMC productions accounted for 2.3% of the total commercial CPE expenditures, up from 1.7% of the last year.

For radio, there were 9 total French commercial stations operating outside of Quebec in 2024. The stations serving OLMCs outside of Quebec reported \$2 million in programming expenditures. In contrast, the 9 English commercial radio stations operating in Quebec in 2024 reported \$10.4 million in programming expenditures in 2024.

Chart 8: Canadian Radio Programming Expenditures (in \$ Millions) by Stations Who Serve OLMCs



Source: CRTC Annual Returns.

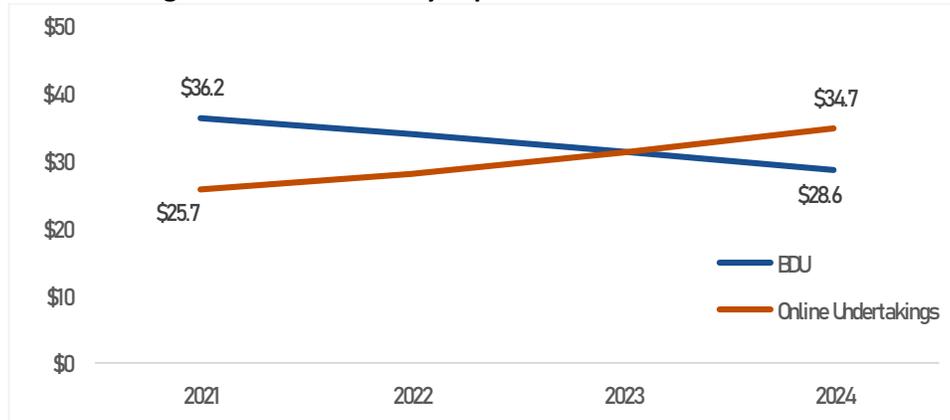
Section 3: Spotlight on the Digital Shift

The revenues of Online Undertakings has consistently grown at a fast rate since 2021 and now account for over a third of the total broadcasting market revenues. Much of this growth is due to Canadians shifting their consumption habits away from traditional sectors and steadily increasing their consumption on Online Undertakings services. Traditional broadcasters have responded to the digital shift by offering more services on digital platforms in efforts to reach cord cutters and digital-only audiences.

Based on the revenues data reported by BDUs and Online Undertakings, combined with [Statistics Canada](#) estimates on the number of households in Canada, estimates can be gathered about how Canadians are shifting their spending away from traditional BDU services and towards Online Undertakings.

- Estimated average monthly expenditures⁷ per household on BDU services have gone down from \$36.2 in 2021 to \$28.6 in 2024, whereas Online Undertakings expenditures have increased from \$25.7 in 2021 to \$34.7 in 2024.
- Estimated monthly expenditures per household increased from \$6.1 to \$8.3 for audio Online Undertakings and from \$25.1 to \$35.2 for audiovisual Online Undertakings.
- Estimated household monthly expenditures on subscriptions to BDU services continued to decline by a CAGR of 7.18% since 2021. In contrast, estimated household monthly expenditures on subscriptions to audio and audiovisual Online Undertakings services continued to increase at a CAGR of 11.85% since 2021.
- In 2024, Online Undertakings expenditures per household outpaced those of BDU, with households spending an average of 9.7% more on Online Undertakings services.
- Over the past 4 years, the decline of BDU revenues outpaced the decline in subscribers, which fell at a CAGR of 3% during the same period. However, newer households in Canada are also opting to not sign up for BDU services in favour of more flexible and sometimes cheaper alternatives offered by online undertakings.
- For more information about the digital shift in the advertising market, please see the quarterly updated [Canadian Agency Advertising Gross Spending](#) dashboard.

Chart 9: Estimated Average Household Monthly Expenditures on BDU & Online Undertaking Services



Source: CRTC Annual Returns and Statistics Canada census data.

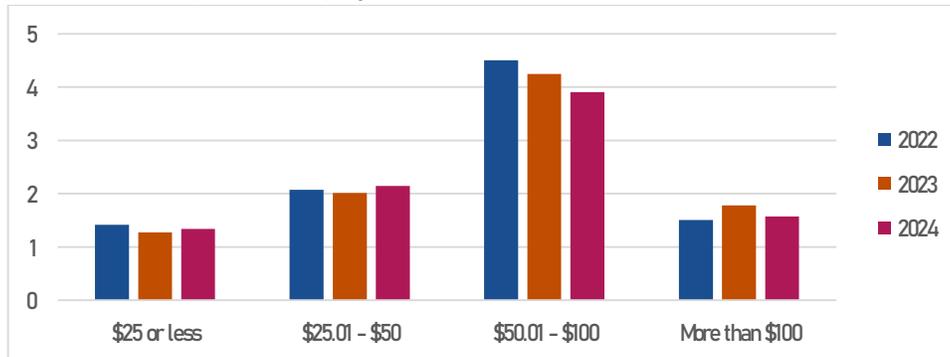
Data from MTM suggests that nearly 30% of Canadians have either changed or cancelled their BDU services in 2024. When examining BDU subscriber data by price point, CRTC's 2024 annual survey data

⁷ Estimated average monthly expenditures is calculated by dividing the revenues of BDUs and Online Undertakings by the number in households in Canada. While the number of households did increase from 2021 to 2024, the amount spent per household continued to rise over the last four years.

matches this trend, suggesting that while some Canadians have opted to cancel their packages altogether, which has led to a reduction in total BDU subscribers, others have opted for a less expensive BDU package, as seen in the modest increases in subscribers in less expensive price intervals.

- Most of the growth seen in the cheaper BDU options comes from growth in terrestrial services.
- Many satellite services are in the higher price points, likely because they are the sole service available to some Canadians.
- Despite some households moving to cheaper BDU plans, the majority of Canadians with a BDU subscription pay between \$50-\$100.

Chart 10: BDU Subscribers (in Millions) by Price Point



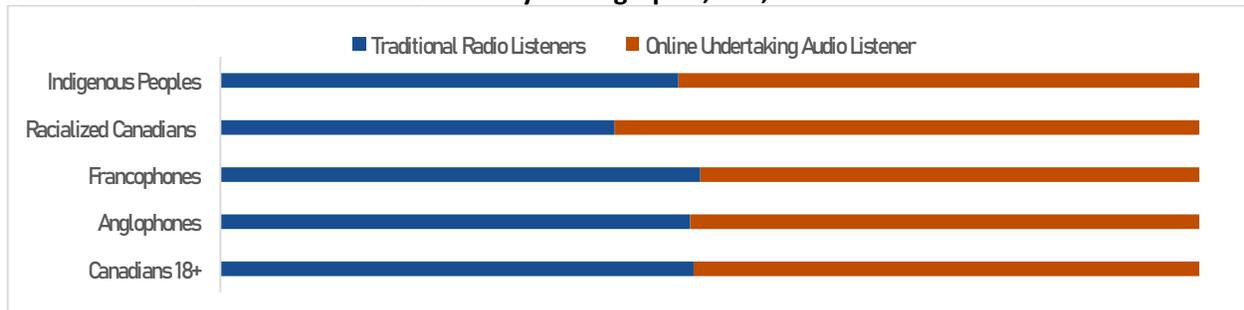
Source: CRTC Annual Returns.

Service Penetration

Each year, MTM conducts a survey on the broadcasting consumption habits of Canadians 18+. Participants can self-identify as Anglophone, Francophone, Racialized, and/or Indigenous. Canadians 18+ is an aggregate of all demographics. This aggregate is used as a baseline to compare consumption habits among different demographics of Canadians.

Data from the MTM Fall 2024 survey suggests that all Canadians were more likely to stream audio content than they were to listen to radio over a traditional receiver. The 2024 Fall survey marked the first time the data suggested Francophone Canadians were marginally more likely to stream audio (79%) than listen to radio on a traditional receiver (76%). The aggregated dataset suggests that streaming and traditional audio are consumed at similar rates between Anglophone and Francophone Canadians, whereas Indigenous peoples and Racialized Canadians have opted to stream slightly more audio content than the aggregated average. Over the past 5 years, MTM data suggests that a growing number of all Canadians are shifting towards the digital side of audio consumption.

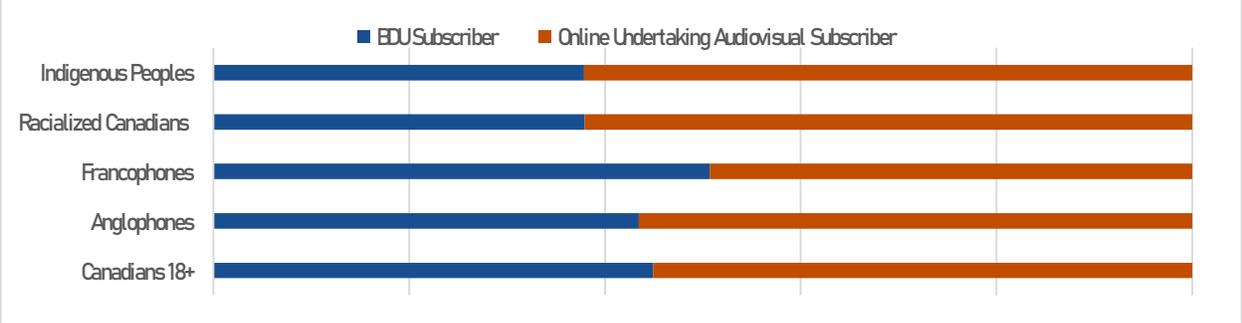
Chart 11a: Penetration of Audio Services by Demographic, 18+, 2024



Source: MTM.

For audiovisual services, the trend is similar. MTM data suggests Anglophone Canadians, Indigenous peoples, and Racialized Canadians were more likely to an online undertaking service than a paid traditional television service. Year over year, Francophone Canadians remain the only group to be more likely to subscribe to a paid traditional television service than an Online Undertaking service, likely due to the amount of original French-language content available on paid traditional television services.

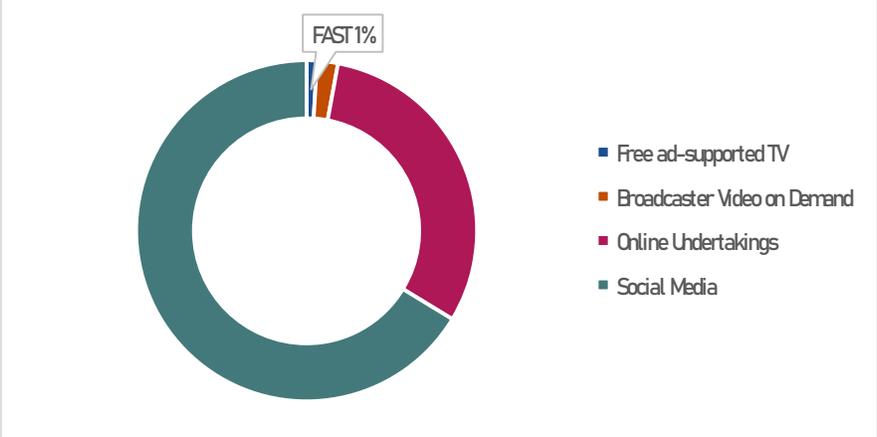
Chart 11b: Penetration of Audiovisual Services by Demographic, 18+, 2024



Source: MTM.

For Free Ad-Supported Television (FAST), data from Numeris VAM suggests that while Canadians tune in to FAST, Canadians are watching other media platforms for significantly longer durations. Data from MTM suggests that penetration of FAST content is highest among Indigenous peoples (29%), followed by Anglophone and Racialized Canadians (23%), and Francophones (13%). Data from Numeris suggests that FAST channels currently occupy less than 1% of the total viewing in the Ontario and Quebec Franco streaming market.

Chart 11c: Total Viewing of Free Ad-Supported Television, 2024

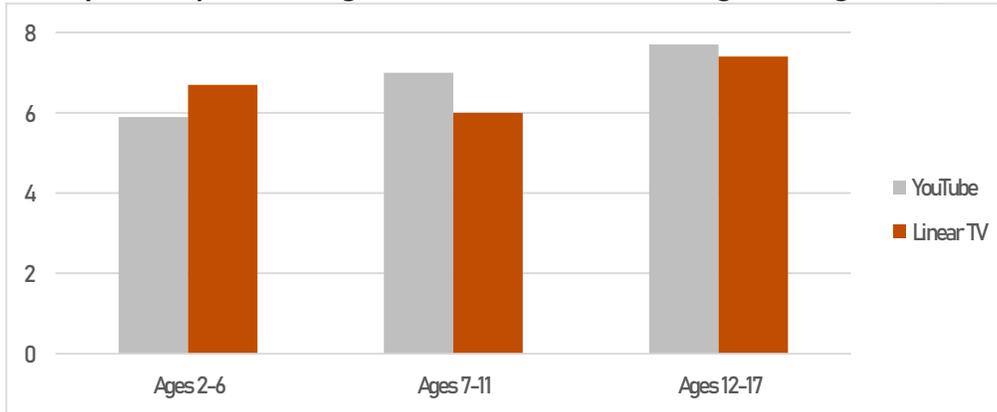


Source: Numeris VAM. This data can be monitored on a quarterly basis by visiting the [CRTC’s audience measurement dashboard](#).

Children have been slowly listening to more audio on Online Undertakings. MTM’s 2020 junior survey indicated that 58% of respondents aged 2-17 listens to AM/FM radio, which is down to 48% in 2024. In contrast, audio streaming has increased from 67% in 2020 to 72%. Children are most likely to consume Online Undertaking audio content through Spotify, used by 39% of children, and YouTube Music, used by 36% of children.

For children’s television programming, there is also a shift to Online Undertakings. MTM data suggests that 83% children aged 2-17 consumed content on YouTube and 81% consumed content on an SVOD (81%), as opposed to the 69% who consumed content on linear tv. However, estimated weekly hours spent consuming YouTube Content and Linear TV are somewhat similar.

Chart 12: Weekly Hours Spent Viewing YouTube and Linear TV among Youth Aged 2-17, 2024



Source: MTM.

Section 4: News and Sports

While some audiences have opted out or reduced their consumption of traditional media, regularly scheduled news and sports programming may encourage Canadians to interact with traditional audio and audiovisual platforms. The appeal of live content, particularly news and sports content, remains a key reason for Canadians to maintain access to traditional services. The CRTC’s POR research indicated that news is important to Canadians, with 79% of respondents being interested in national news; 73% of respondents being interested in local news; and 71% of respondents being interested in international news. Although sports content may appeal to a narrower audience, it still captured the interest of 32% of respondents.

Generally, mainstream sports and national news content offered on Discretionary Services have remained profitable over the past five years. However, the PBIT margin for these services has dropped from 17.4% in 2020 to 5.2% in 2024, likely due to increases in expenses outpacing increase in revenue. For example, during that time frame, acquisition of rights expenses increased by a CAGR of 11% and program production expenses increased by a CAGR of 5.2%, while sports and news programming revenue increased by a CAGR of 5.6%.

A comparison of these discretionary services by language highlights a distinct contrast between English and French discretionary services, as they are quite different in terms of profitability. In 2024, English mainstream sports and national news content offered on Discretionary services had a PBIT margin of 8.7%, whereas French Services had a PBIT margin of -11.4%. Although English stations are facing rising operational costs, their 21.8% PBIT margin in 2020 and sustained revenues growth over the past five years at a CAGR of 6.8% have contributed to their capacity to absorb these cost increases while continuing to remain profitable. French services have faced ongoing financial pressures. These challenges have been compounded by a lower PBIT margin of 0.5% recorded in 2020 and rising expenses over the past five years at a CAGR of 3.6%, which have outpaced 5-year revenues growth at a CAGR of 0.7%, placing an increased strain on their operations.

In contrast to discretionary services, commercial conventional television services that report news programming expenditures have also faced financial challenges. In 2024, nearly all services reporting news programming expenditures recorded a negative PBIT, underscoring the financial strain of the sector. The challenge lies in rising expenses outpacing revenue decline. Both English and Ethnic-language commercial conventional services allocate over 50% of their total programming expenditures to news programming. French commercial conventional services dispense approximately 17.4% of their programming expenditures on news programming, with approximately 70% of their programming expenses being directed towards Music and Entertainment. Although commercial conventional television news programming expenditures increased by a modest CAGR of 0.52% since 2020, overall revenues have declined by a CAGR of 1.2% and the sector has not reported a profit since prior to 2020, raising concerns about the long-term financial sustainability of these services.

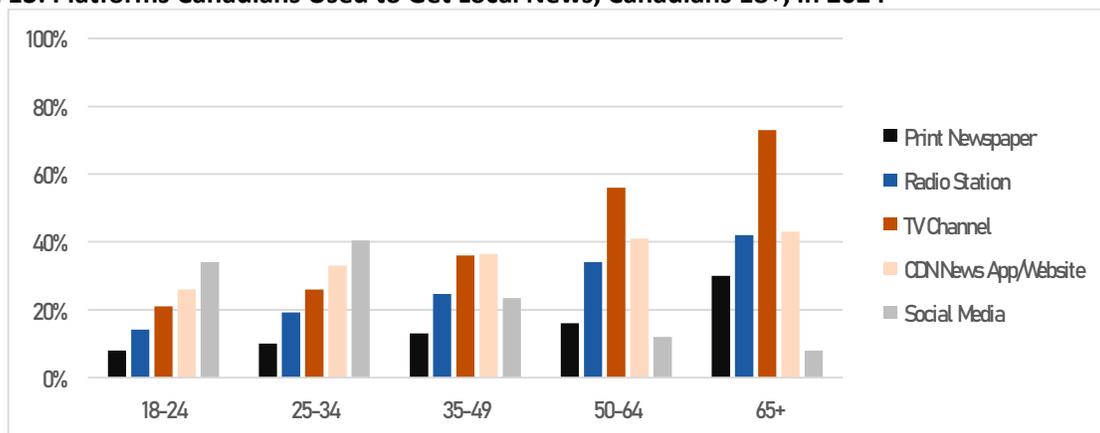
News Content

Recent public opinion research provides some insight into how Canadians access Canadian news content. CRTC POR research suggests that 66% of Canadians surveyed indicated that they consumed Canadian news online, while traditional services were consumed at lower rates, including television at 49%, radio at 43%, and print newspapers at 15%.

For local news specifically, consumption habits of Canadians seem to change. In its 2024 study of the Canadian consumer, Vividata asked Canadians which platforms were used to get local news. Data from Vividata suggests that 46% of Canadian respondents 18+ got their local news on television, followed by 36% on a news website/app, 29% from local radio stations, and 16% from printed newspapers.

- For age-related demographics, Vividata further suggests that traditional sources such as television and local radio stations are most likely to be used by Canadians 50+ and least likely to be used by Canadians 18-24.
- Canadians aged 18-34 indicated that they were more likely to obtain local news from social media than any other age group.
- Vividata suggests that older age groups of Canadians are more likely to consume local news than younger age groups.

Chart 13: Platforms Canadians Used to Get Local News, Canadians 18+, in 2024



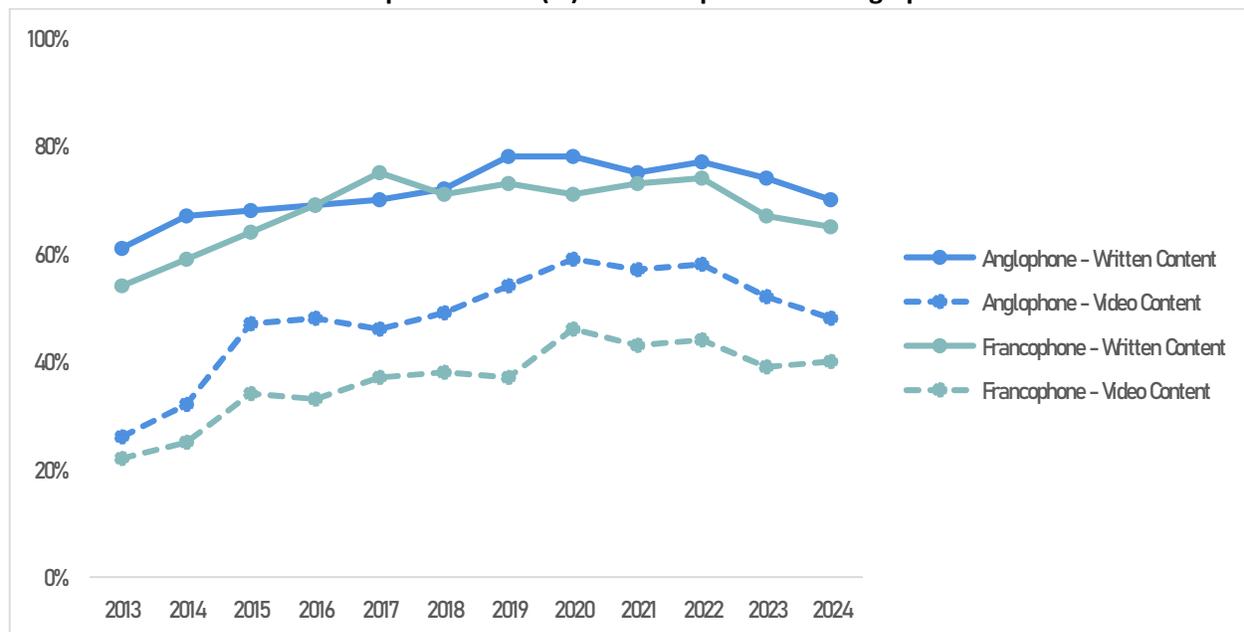
Source: Vividata, SSC Study of the Canadian Consumer Fall 2024, Base: Canadians 18+.

Data from MTM can provide some insights about how Canadians are consuming news online. From 2014 to 2022, data from MTM suggests that Canadians consistently increased their consumption of online

news. However, the data suggests that Canadians online news consumption peaked in 2022 and has plateaued in 2023 and 2024.

- On average, all Canadians read more online news than they watch. Data suggests that Canadian Anglophones consume slightly more online news (both read and watch) than Francophones.
- All Canadians aged 18+ report consuming news online; however, online news consumption seems to be highest among Canadians aged 18-49. Canadians aged 65+ consume the least amount of online news of all age groups.
- In 2024, Canadians consumed online news at comparable levels across demographic groups. Among Canadians aged 18 and over, 69% read and 46% watched online news; among racialized Canadians, 75% read and 46% watched; and among Indigenous Peoples, 64% read and 51% watched.

Chart 14: Online News Consumption Habits (%) of Francophone and Anglophone Canadians 18+

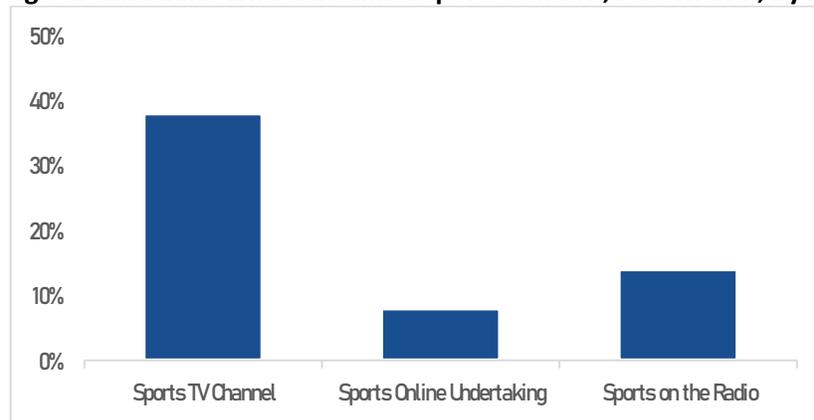


Source: MTM.

Sports Content

Data from MTM suggests that penetration of sports services is higher on traditional platforms compared to online platforms. In its 2024 survey, MTM reports that 38% of survey respondents watched a Sports TV channel, whereas only 8% consumed content on a sports SVOD. Survey participants in the Vividata’s 2024 dataset for sports on the radio in Canada report that 14% of participants consumed sports content over the radio. When comparing this data by language market, 14% of the respondents in the English Canada market reported listening to sports on the radio, compared to 12% of the French Canada market.

Chart 15: Percentage of Canadians Who Consumed Sports Content, Past Month, by Platform, 2024



Source: MTM for Sports TV Channel and Sports Online Undertaking. Vividata SCC Study of the Canadian Consumer Fall 2024, Base Canadians 18+ for Sports on the Radio.

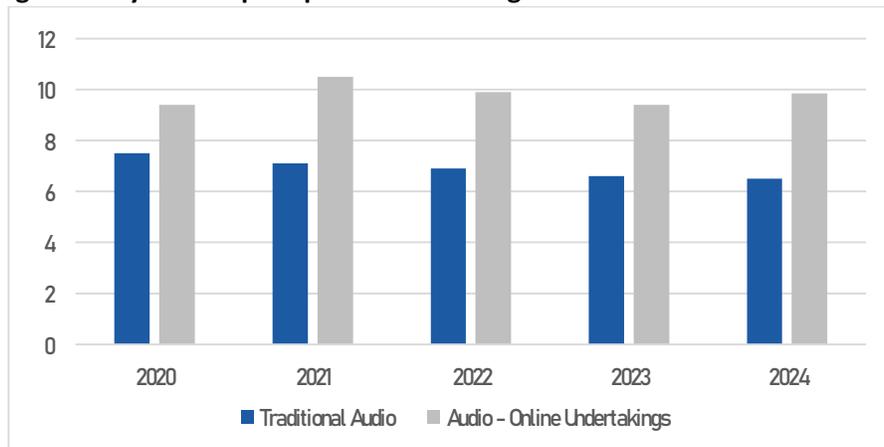
Section 5: Listening/Viewing of Broadcasting Services

Audio Listening Habits

In the 2024 broadcast year, there was an increase in the average weekly hours spent listening to Online Undertakings audio services, growing their total share of the audio consumption market. For example, since 2020, hours spent listening to traditional broadcasting has decreased at a CAGR of 1.8%, whereas Online Undertakings audio has increased at a CAGR of 0.5%. Yet, traditional broadcasting services continued to occupy 40% of Canadian listening habits.

- Compared to 2023, tuning to traditional services decreased 1.5% and Online Undertakings audio services increased by 5%. The tuning data for traditional broadcasting is collected by Numeris and the audio data for Online Undertakings services is self-reported data collected by MTM.
- The CRTC has an expectation that tracks by Indigenous artists and emerging artists be played on commercial radio.⁸ In 2024, 4.8% of total tracks played were by emerging artists, up 1% from last year. Total tracks played by Indigenous artists did, however, accounted for 0.74% of total tracks played, a decrease of 0.15% from last year.

Chart 16: Average Weekly Hours Spent per User Listening to Audio Services



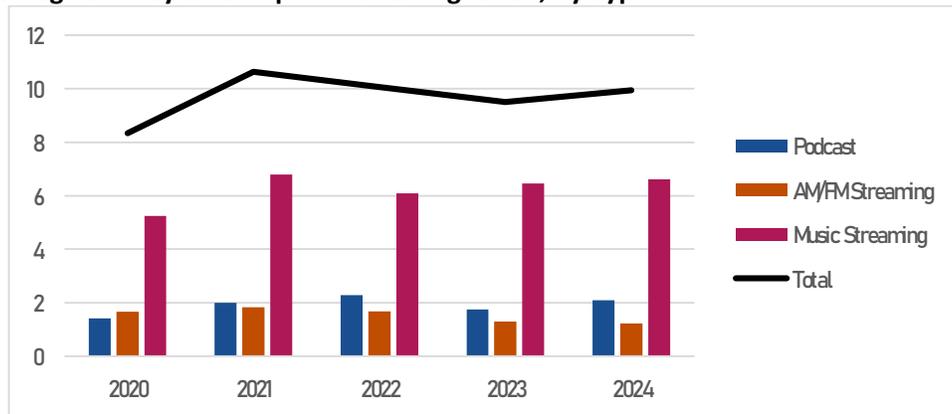
Source: Numeris (Traditional Audio) and MTM (Online Undertaking - Audio).

⁸ For more information, please see [Broadcasting Decision 2022-332](#)

MTM includes streaming music, podcasts, and AM/FM Radio in their Online Undertaking audio survey.

- Over the past five years, Anglophone Canadians have increased their average hours per week of Online Undertaking audio consumption from 9.8 in 2020 to 10.23 in 2024. Francophone Canadians have increased their average hours per week of online audio consumption from 8.2 in 2020 to 8.45 in 2024.
- Music streaming accounts for the largest portion of weekly Online Undertaking audio consumption for both Anglophones and Francophones. Weekly AM/FM streaming is consumed less, reportedly being 10.7% of the Online Undertaking audio weekly listening hours for Anglophones and 20.5% for Francophones. In 2024, 36% of Canadians aged 18 and over reported listening to a podcast in a given week, with nearly identical listening habits among 36% of Anglophone Canadians and 35% of Francophone Canadians. Podcasts are most popular among younger Canadians, with 49% of Canadians 18-34 years of age and 44% of Canadians 35-49 years of age having reported listening to a podcast in 2024. Time spent listening to podcasts increased slightly from 1.75 mean weekly hours in 2023 to 2.09 mean weekly hours in 2024.
- For more information, please see our dashboard about [Canadian radio listening habits](#).

Chart 17: Average Weekly Hours Spent Streaming Audio, by Type



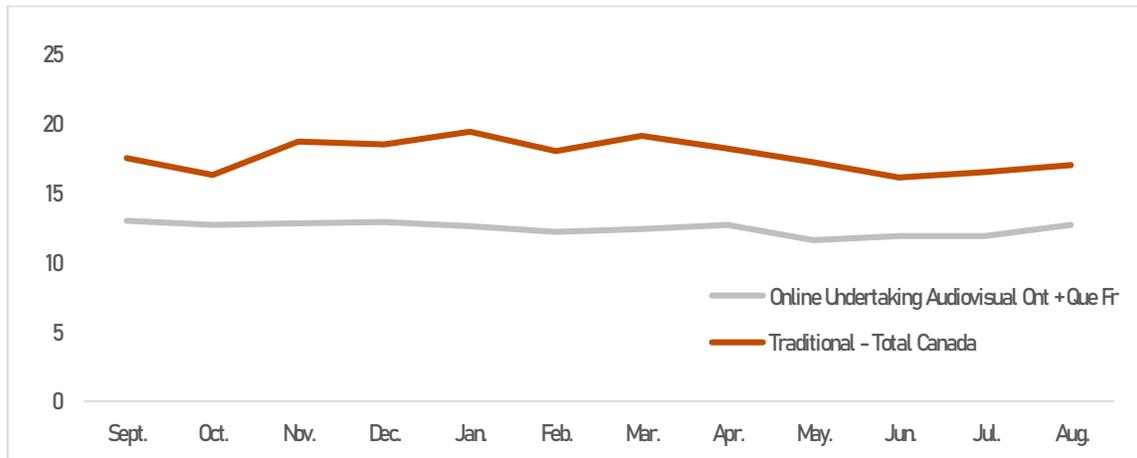
Source: MTM.

Audiovisual Viewing Habits

Video Audience Measurement (VAM) from Numeris is a tool available to the Canadian broadcasting industry that can measure consumption of in-home video streaming on all devices. As VAM only currently collects streaming measurements in Ontario and Quebec Francophone markets, comparing digital to traditional audiovisual consumption is more appropriate on a per-user basis. During the 2024 broadcast year, consumption of Canadian traditional television services varied from between 16.1 to 19.4 average weekly hours per viewer. For Online Undertakings audiovisual services in the Ontario and Quebec Franco market, consumption varied between 11.6 to 13 average weekly hours per viewer.

- According to MTM data, weekly traditional television consumption in 2024 was highest among Canadians aged 50 and over (87%), while weekly consumption of online undertaking audiovisual content was most popular among those aged 35 to 49(83%). In their survey, Francophones were more likely to have consumed traditional audiovisual content than Anglophones.
- Moreover, both streaming and traditional television remain popular in Canada. MTM reported that 62% of Canadians subscribe to a traditional television and 76% of Canadians subscribe to an SVOD service.
- For more information, please see our dashboard about [Canadian Traditional Viewership Habits](#).

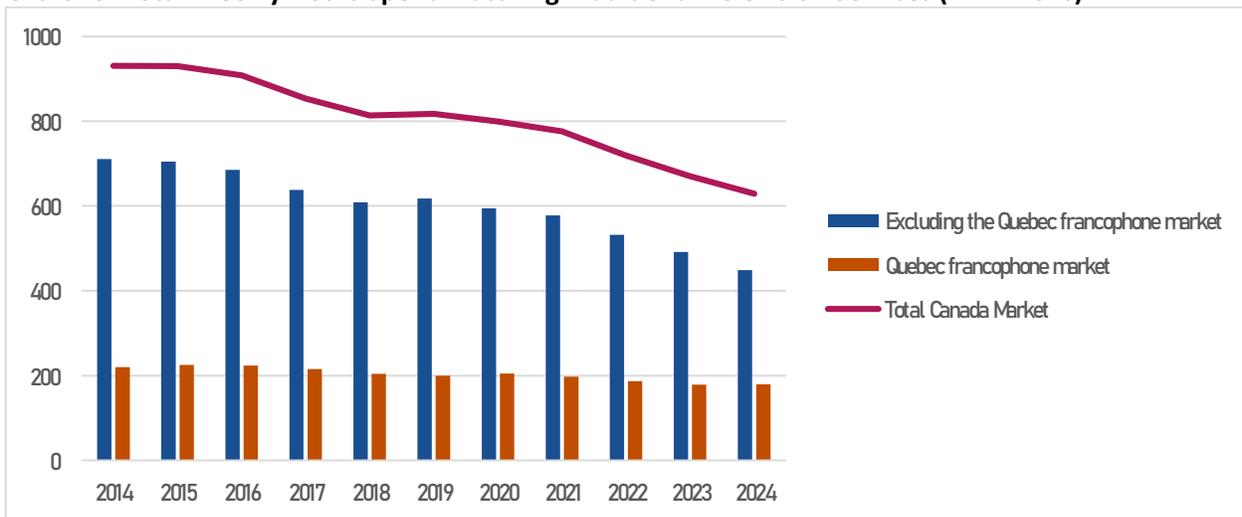
Chart 18: Average Weekly Hours per Viewer Spent Watching Audiovisual Services



Source: Numeris.

In 2024, the number of hours spent watching traditional television services decreased by 8.6%. However, weekly hours spent watching traditional television services increased in the Quebec Franco market by 0.6%, for the first time since 2020.

Chart 19: Total Weekly Hours Spent Watching Traditional Television Services (in Millions)



Source: Numeris.

Section 6: Methodology

CRTC Data Collection

The CRTC data collection has sourced its statistical and financial data from the annual returns provided by commercial and CBC/SRC radio stations, conventional television stations, discretionary services, and on-demand services, for the broadcast year ending 31 August 2023.

CBC/SRC revenues include parliamentary appropriations for conventional television.

Annual returns for the broadcast year ending 31 August 2022 were required to be filed with the Commission by 30 November 2022. Data received after the compilation date is not reflected in this publication. The data reported for previous years has been updated to reflect any additional or adjusted information received by the Commission after the 31 August date for prior years' publications.

Pursuant to Broadcasting Regulatory Policy 2015-86, the term "discretionary services" now encompasses all currently licensed services formerly known as pay and specialty services, whereas the term "on-demand service" now encompasses all licensed pay-per-view and video-on-demand services.

Media Technology Monitor (MTM)

[MTM](#) measures Canadians' media technology adoption and use at two points in time to monitor changes in media penetration and use over the year. Telephone interviews are conducted with a regionally representative sample of Canadians who have a landline telephone service and those who rely solely on cell phone service. The 2024 fall survey included 8,292 Canadian adults (4,425 Anglophones and 3,867 Francophones). Respondents 18+ may also self-identify as Racialized Canadians or Indigenous peoples. The CMR uses data collected from the fall surveys unless stated otherwise.

Numeris

Audience measurement data is important not only to industry stakeholders, who use the data to help sell airtime to advertisers, but also to the CRTC, which uses the data to assess the effectiveness of its policies by understanding the reach of programming across the country and across various demographics.

Television audience measurement data sourced from Numeris was collected by portable people meter (PPM) devices.

Prior to 2019-2020, radio audience measurement data was based on Numeris radio data from the fall surveys across Canada, Monday to Sunday from 5 a.m. to 1 a.m., with participants aged 12 or older. Due to the impact of the COVID-19 pandemic and its extenuating factors, Numeris was unable to produce the Fall 2020 Radio Release. In its place, the Spring 2020 and Spring 2021 surveys were used. The Fall 2021 survey was used in 2020-2021. The Fall 2022 survey was used in 2021-2022.

Since 2021, Numeris only measures the top 22 markets, Monday to Sunday from 5 a.m. to 1 a.m., with participants aged 12 or older.

The Numeris data presented by linguistic market divides Canada into two sections: (1) all of Canada, excluding Francophone respondents in Quebec; and (2) exclusively Francophones respondents in Quebec.

The television seasons used by Numeris were the following:

26 August 2013 to 31 August 2014, includes all persons 2+, Monday to Sunday, 2 a.m. to 2 a.m.
1 September 2014 to 30 August 2015, includes all persons 2+, Monday to Sunday, 2 a.m. to 2 a.m.
31 August 2015 to 28 August 2016, includes all persons 2+, Monday to Sunday, 2 a.m. to 2 a.m.
29 August 2016 to 27 August 2017, includes all persons 2+, Monday to Sunday, 2 a.m. to 2 a.m.
28 August 2017 to 26 August 2018, includes all persons 2+, Monday to Sunday, 2 a.m. to 2 a.m.
27 August 2018 to 30 August 2019, includes all persons 2+, Monday to Sunday, 2 a.m. to 2 a.m.
26 August 2019 to 30 August 2020, includes all persons 2+, Monday to Sunday, 2 a.m. to 2 a.m.
31 August 2020 to 29 August 2021, includes all persons 2+, Monday to Sunday, 2 a.m. to 2 a.m.
30 August 2021 to 28 August 2022, includes all persons 2+, Monday to Sunday, 2 a.m. to 2 a.m.
29 August 2022 to 27 August 2023, includes all persons 2+, Monday to Sunday, 2 a.m. to 2 a.m.
28 August 2023 to 25 August 2024, includes all persons 2+, Monday to Sunday, 2 a.m. to 2 a.m.

The Online Undertakings audiovisual figures used in the 2022 and 2023 broadcast year represent in-home Video Audience Measurement (VAM) of Numeris participating services. VAM data is collected using a FocalMeter, a small box attached to the participating household's router that detects when Numeris participating stations and streaming services are watched on the internet through different digital devices. In the 2022 and 2023 broadcast year, only the Ontario market and the Quebec Francophone market were measured using VAM.

Public Opinion Research (POR)

Ipsos was commissioned by the CRTC to conduct [public opinion research](#) about Canadians' views regarding their broadcasting, online, and telecommunications services. Online and telephone interviews were used to sample 2,541 Canadians aged 18 years or older. POR tracker is designed to be inclusive, ensuring participation from all Canadians. The sample includes 1858 Anglophones, 479 Francophones, 124 Indigenous peoples, 176 Canadians who live in Official Language Minority Communities, 734 Racialized Canadians, and 196 TSLGBTQ+ Canadians.

Vividata

[Vividata's](#) Study of the Canadian Consumer (SCC) provides quarterly insights into Canadians' media habits, consumer behaviours, and brand engagement across the country. The Fall 2024 survey consists of 59,339 respondents aged 14 and older, including 8,714 Francophones and 50,625 Anglophones, and is conducted online with a nationally representative sample across more than 40 markets. Respondents share detailed information on demographics, psychographics, media consumption (including print, digital, TV, audio), shopping behaviours, and brand usage. The SCC also includes the option for individuals to self-identify across a range of cultural and linguistic backgrounds. Unless otherwise noted, all findings reference data from the Fall 2024 release.

Definitions

AVOD refers to advertising video-on-demand service. This is an Internet-based service model in which a client typically has free access to content but is exposed to in-stream advertisements (e.g., YouTube and Facebook).

BDU revenues refers to revenues from basic and non-basic BDU services and excludes Internet-based service revenues, such as Netflix, Crave and Club Illico, but include Internet Protocol Television services such as Bell Fibe and Telus Optik TV.

Broadcasting contributions to Canadian content include Canadian content development (CCD) contributions, Canadian programming expenditures (CPE), contributions to the creation and production of Canadian programming from BDUs, and tangible benefits from ownership transactions in the form of CCD contributions and CPE.

Canadian programming expenditures refers to expenditures used to create Canadian programming and to ensure that a diversity of voices and interests are represented in our national broadcasting system. The policy objectives of the *Broadcasting Act* include encouraging the development of Canadian expression and ensuring that each element of the Canadian broadcasting system contributes to the creation and presentation of Canadian programming, in an appropriate manner. As such, Canadian broadcasters are required to allocate portions of their annual broadcasting revenues to expenditures on Canadian programming.

Canadian content development (CCD) contributions are financial contributions made by radio broadcasters to support the development and promotion of Canadian musical and spoken word content for broadcast.

Conventional TV refers to national broadcast television networks (i.e. CBC/SRC, Global, TVA).

Direct-to-home (DTH) refers to satellite service providers.

Discretionary services encompass all currently licensed services formerly known as pay and specialty services, pursuant to Broadcasting Regulatory Policy 2015-86.

Earnings before interest, taxes, depreciation and amortization (EBITDA) is a metric used to measure financial performance. It is expressed as a percentage of total revenues.

IPTV refers to Internet Protocol Television, such as Bell Fibe and Telus Optik TV, but excludes Internet-based services, such as Netflix, Crave, and Club Illico.

On-demand services encompass all licensed pay-per-view (PPV) and video-on-demand (VOD) services, pursuant to Broadcasting Regulatory Policy 2015-86.

PBIT refers to profit before interest and taxes.

Programs of national interest (PNI) are programs from the following categories:

- Long-form documentary (category 2b);
- Drama and comedy (category 7);

- Music and dance (including music video clips and music video programs) and variety (categories 8 and 9) in the French-language market; and
- English-language and French-language award shows (which fall under General entertainment and human interest [category 11]).
- For French-language broadcasters, PNI also includes music video and variety programs.

SVOD refers to subscription-based video-on-demand service. It is an Internet-based service model in which a client pays a subscription fee to gain access to a library of content. This category includes services that air the content of the library according to a linear schedule (e.g., Sportsnet Now) and services that permit a user to choose from a catalogue of content that is available at any time (e.g., Netflix and Amazon Prime Video).

Total broadcasting revenues include revenues from private commercial and CBC/SRC conventional television, discretionary and on-demand services, private commercial and CBC/SRC radio services, as well as BDUs. They do not include Internet-based services unless stated otherwise.

TVOD refers to transactional video-on-demand service. It is an Internet-based service model in which a client pays for specific content but generally does not pay to access the service itself (e.g., iTunes, Microsoft Movies & TV, and the PlayStation Network).