

CANADA MEDIA FUND

Digital Media Advisory Committee

Date: October 27, 2016

Objectives

To update and consult with the Digital Media Advisory Committee on the following items:

- Progress report on the number of CMF-funded projects reporting
- Review of DM technical subcommittee meeting (May 2016)
- Acquisition of comScore Digital Analytix by Adobe Analytics
- Review of Value Added vs. Rich & Substantial DM projects (and tagging requirements)
- Progress on benchmarks and reporting of KPIs in aggregate
- Progress on measurement of experimental projects
- Information Paper: recent developments on measurement approaches

Progress Report on Projects Reporting

The CMF is continuing to pursue the goal of full compliance for digital media reporting through enforcement of the comScore tagging requirement for digital media projects. As of July 2016, for the 5-year period of projects (2010-2015), 78% of Convergent and 60% of Experimental projects have been tagged. This represents a significant increase in the number of projects successfully tagged since the DMAC was last convened in 2015. For the 6-year period of projects (2010-2016), 68% of Convergent and 49% of Experimental projects have been tagged.

Digital Media - Number of Production Projects Tagged & Reporting (as of July 2016)

Compliance by year		2010-2011 projects		2011-2012 projects		2012-2013 projects		2013-2014 projects		2014-2015 projects		2015-2016 projects	
		#	%	#	%	#	%	#	%	#	%	#	%
Convergent	Tagged	96	81%	150	86%	200	90%	180	85%	123	53%	68	29%
	Total funded	119		174		223		213		230		235	
Experimental	Tagged	33	66%	33	66%	32	60%	31	65%	32	46%	6	9%
	Total Funded	50		50		53		48		70		69	

Overall Compliance		2010-2015 total projects (5 fiscal years)		2010-2016 total projects (6 fiscal years)	
		#	%	#	%
Convergent	Tagged	749	78%	817	68%
	Total funded	959		1194	
Experimental	Tagged	161	60%	167	49%
	Total funded	271		340	

Updates from DM technical subcommittee (May 2016)

The Canada Media Fund (“CMF”) convened a Technical Subcommittee Information Session on May 11, 2016 to discuss recent definitional and classification changes in the Digital Media Measurement Framework (“DMMF”) and updates regarding tagging procedures. The main topics covered were:

- the recent acquisition of the comScore Digital Analytix Technology by Adobe Analytics
- definitions and classifications of CMF funded content
 - Rich Interactive Media inclusive versus non-inclusive
 - Value-Added versus Rich and Substantial digital media projects
- a refresher on the identification of comScore tags’ labels and values and recent changes in the online producer form
- an enumeration of options regarding video tagging and other content
- limitations and opportunities for game console tagging.

Specific issues raised in the meeting will be discussed in the sections that follow.

Acquisition of comScore Digital Analytix by Adobe Analytics

Adobe Analytics purchased comScore’s Digital Analytix Technology and its contracts in November 2015, and the CMF entered into a new supplier contract with Adobe on September 30, 2016. As part of the new service agreement, all existing tags previously issued by comScore will need to be migrated to the Adobe platform. The CMF has been working closely with Adobe over the past several months in order to mitigate risks and ensure as smooth a transition as possible.

A tag management solution has been developed that would allow the developer to insert a simple script that contains the Adobe-readable tag. The implementation of this tag management solution began in October 2016 and is being rolled-out in a phased approach based on platform: web, mobile, and finally video. Tags for new projects also started to roll-out in October, with the process being similar to the previous comScore tagging system, along with additional documentation support available for applicants.

The new Adobe Analytics service has the capability of measuring other third party platforms that are not currently taggable due to proprietary issues (i.e. YouTube, Facebook, other social media). Given that there are large amounts of content (including CMF-financed content) found on these platforms, the CMF may in future expand its measurement reach to include these services. Some of these add-ons are currently only available at added cost, therefore the CMF is still in the process of conducting exploratory research into this type of data measurement integration.

At the outset of the creation of the DMMF, the CMF considered various options in terms of engaging with digital analytics service providers. The rationale behind choosing one analytics provider, previously comScore and now Adobe, was that data was more comparable across projects when using one provider, as methodologies for collecting data will differ amongst different providers. With the migration to Adobe Analytics, there will be a break in the continuity of trended data as the comScore DAX platform is officially phased out. In order to ensure reporting requirements with Canadian Heritage are met, the current proposal is to have both Adobe and comScore platforms running in parallel until the end of the current fiscal year (March 31, 2017).

It should be noted that the CMF is currently looking towards trending the data rather than reporting specific numbers. As such, CMF Staff feel that slight differences in absolute figures presented by the different service providers should not pose a major issue at this early stage in DM reporting.

Review of Value Added vs. Rich & Substantial DM projects (and tagging requirements)

As per the 2016-2017 CMF guidelines that can be found on the CMF website, the CMF has introduced a new “Value-Added” category as an alternative to the existing Rich and Substantial requirement for Convergent Digital Media projects.

Previously, one of the options available to Applicants to meet the CMF convergence requirements was to create a DM Component that met the minimum threshold of “rich and substantial”. Now, the minimum threshold for eligible DM Components has been lowered from “rich and substantial” to “value-added”. Eligibility within each tier of content is primarily determined by the total spend on the DM component.

Value-Added projects are defined as:

- **Value-added:** DM Components with a budget up to \$100K (for the English-language market) or \$50K (for the French and Diverse languages markets).

These projects will **not** be tagged.

The CMF will continue tracking Rich and Substantial projects, defined as:

- **Rich and substantial:** DM Components with a budget over \$100K and \$50K (for English and French markets respectively).

In regard to changes to Rich and Interactive Media (RIM) Projects, the CMF has witnessed an evolution in the types of projects that fall under this classification. In order to adapt to this change, the CMF has split RIM projects into “Inclusive” and “Non-Inclusive”. The definitions for projects that fall under these categories are as follows:

- **Rich interactive media (Inclusive):** Multimedia content that combines story telling with visual technologies where user participation and interactivity are successfully met through a fully rich immersive experience. Inclusive experiences usually begin on a single linear path, using levels to advance to a predetermined destination or goal.
- **Rich interactive media (Non-Inclusive):** Multimedia content that combines visual technologies however, is not structured to tell a complete story. Non-Inclusive experiences require user participation and interactivity that is non-linear. The experience may also be segmented into unrelated, multiple content types (CMF-eligible).

Many of the issues concerning categorization of certain projects, such as ‘social media’, might no longer be of concern as these projects may fall under the Value-Added definition (with budgets falling under the \$100K / \$50K threshold). As of October, there were approximately 51 Rich & Substantial DM projects and 10 Value Added DM projects submitted to the CMF for financing. As we are not at the end of the program year, these figures may not be indicative of the final ratio of Rich & Substantial vs Value Added projects that are submitted for financing. However the current figures suggest that there has not been an immediate flow of applications towards the lower-budgeted Value Added category.

The CMF has also added “Web-Series” as a category. These projects will be physically tagged in a similar manner as “video” projects, but categorized under the new “Web-Series” nomenclature.

- **Video:** Moving images with or without sound, limited interaction options are offered to the user.
- **Web-Series:** Two or more related episodes of (Linear or Interactive) video content that originate on the web.

The CMF reminds all applicants and developers that the Digital Media Measurement Framework (“DMMF”) requires each project to have an ‘active’ user function, and thus be tagged at the point of interaction triggered by the user.

Progress on benchmarks and reporting of aggregated KPIs

Several months ago, the CMF asked comScore for assistance in developing reporting tools (dashboards) to help track the progress of CMF funded digital media projects. CMF Staff were interested in examining three general considerations: 1) overall program health; 2) performance of specific categories of content against industry standards; 3) performance of individual projects against industry standards.

Comparisons against industry standards were to be done using comScore's mediaMetrix database. However, with the sale of comScore Digital Analytics to Adobe, access to mediaMetrix is no longer guaranteed. As such, for this first stage in CMF Staff focused the project on delivering dashboards measuring overall program health. In measuring overall program health, dashboards trended by month were created for the following KPIs: visits / page views, new visits / browsers, engagement (pages per visit), average page view count, average duration per visit. The resulting first stage dashboards can be found in Appendix A.

While these initial dashboards have now been created, CMF Staff are continuing to investigate how to best use these reporting tools to describe behavior and success of CMF DM projects. The dashboards themselves still require contextual refinement in order to serve as potential barometers of success. Over the coming weeks and months, staff will investigate what are the key questions are from the perspective of the CMF that measure success, and apply these questions as a framework for contextualizing the KPIs that are generated in the benchmark report.

Progress on Experimental measurement

Measurement compliance for experimental projects has historically been low. However, the rate of tagging compliance has increased over the past year due in part to older projects (which often take much longer to go into production than convergent DM projects) having moved on to phase 2 of production, and the CMF's efforts to enforce defaults on projects not tagging or requesting extensions within 6 months of contract signing. With the transition to Adobe, CMF staff are examining the measurement capabilities from our new supplier. In the meantime, here is a list of platform types that were previously unmeasured by comScore, and possible measurement options with Adobe:

Platform Type	Possible Adobe Measurement Options
YouTube videos / channels	Adobe documentation suggests that it can be tracked using DTM and YouTube plugin. However, measurement capacity has not been determined, especially in cases where developers have specific funded video existing outside of YouTube channels.
SMS texting	Adobe Analytics captures and analyzes mobile data (SMS/MMS) marketing. It can capture such metrics as visits, visitors, bounce rate. No mention of time spent.
Projects that are only collecting licenses (typically subscription based)	Can be tracked, although CMF staff still examining capabilities.
Social media apps for channels such as Facebook	Captured by Adobe Social (requires add-on subscription)
Game consoles where restrictions apply including limitations on tagging of hardware, or 3 rd party servers	Proprietary platforms, not measureable by Adobe in most cases. Self-reporting required.
Content that is not designed with technology or, more specifically, a server connection (example: variety and performing arts installations)	If content has a server connection, may be trackable. Art installations that don't use this technology, on the other hand, would likely be unmeasurable except for self-reporting.
Content with offline server connections	Would need to be examined on a case-by-case basis.

Appendix A

1. Based on the template below, the content types for each Genre will vary.
2. Each Genre will contain its own subset of CMF-funded content. For instance, most Dramas and Documentaries support Video or Rich Interactive Media content on web-based platforms.
3. Games are prevalent in the C&Y Genre and supported and financed on both Web and App platforms. There are also a number of games that are supported in the Experimental Stream, using its own subset of metrics and measures of success such as gross sales.

Convergent							
METRICS							
Language + Genre							
	Content (Web)	Visits	Page Views	Browsers	New Monthly Browse	Monthly New Visits	Pages/Visit
	Games	50211, (35.38%)	105416, (33.17%)	30485, (38.64%)	28221, (40.37%)	28175, (40.35%)	2.13 (8.62%)
	Social Media	X	X	X	X	X	
	Rich Interactive Media Inclusive	X	X	X	X	X	
	Rich Interactive Media Non-Inclusi	X	X	X	X	X	
	Content (Apps)	Visits (Sessions)	Unique Visitors	Pageviews	Events	Avg Duration Per Visit	
	Games	X	X		X	X	
	Social Media	X	X		X	X	
	Rich Interactive Media Inclusive	X	X	X	X	X	
	Rich Interactive Media Non-Inclusi	X	X	X	X	X	
	E-book	X	X	X	X	X	
	Video	Views			Events	Avg Duration Per Visit	
		X			X	X	

Appendix A

1. Metrics such as Active Users and Returning Users may be considered more successful indicators for Experimental Apps (shown below), while number of Visits and Unique Visitors are more applicable metrics for Experimental Web-based projects.

Experimental		METRICS					
Language							
Games	Content (Web)	Visits	Unique Visitors	Pageviews	Events	Avg Duration Per Visit	Gross Sales \$\$
	Games	X	X	X	X	X	X
	Content (Apps)	Active Users	Returning Users	Pageviews	Events	Avg Duration Per Visit	Gross Sales \$\$
	Games	X	X	X	X	X	X
	Games (Console)						X
	Other Experimental Projects						X

Other Possible Metrics the CMF can collect:

Canadian vs Foreign Geographical Data Information (comScore)

Device Types: smartphone, tablet (comScore)

Events: User actions such as open, start, stop, close for apps and games in general (comScore)

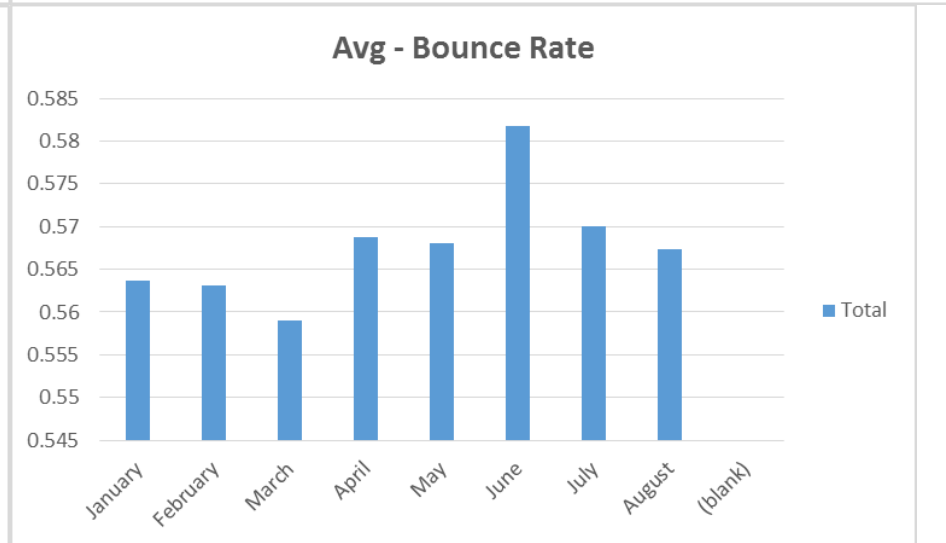
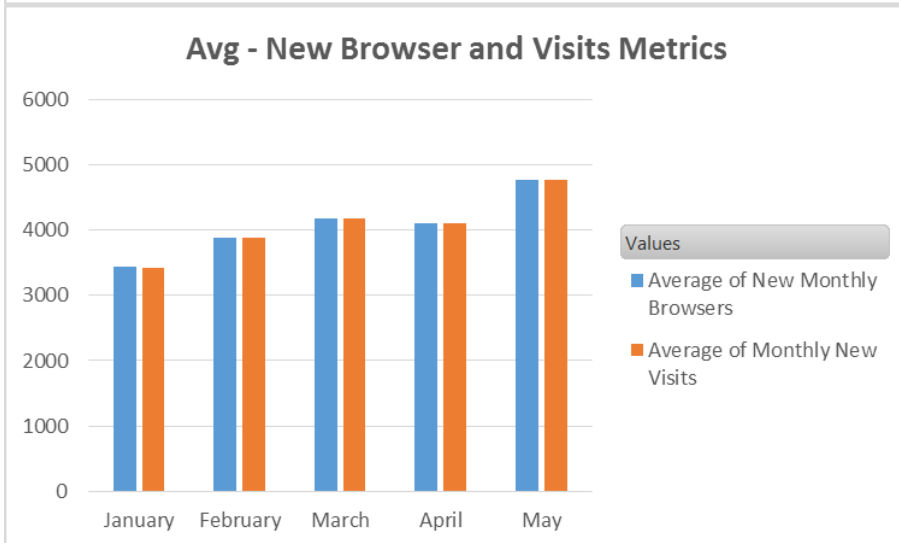
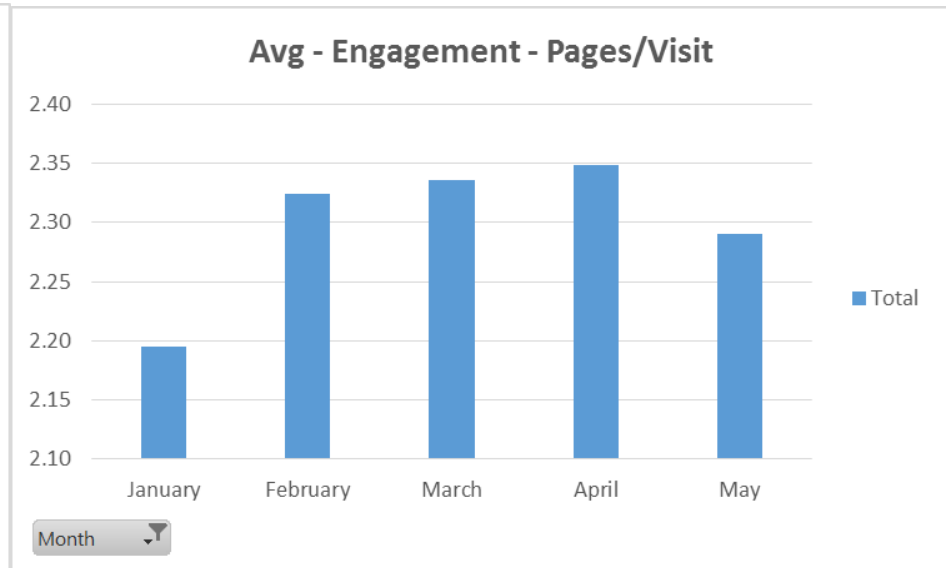
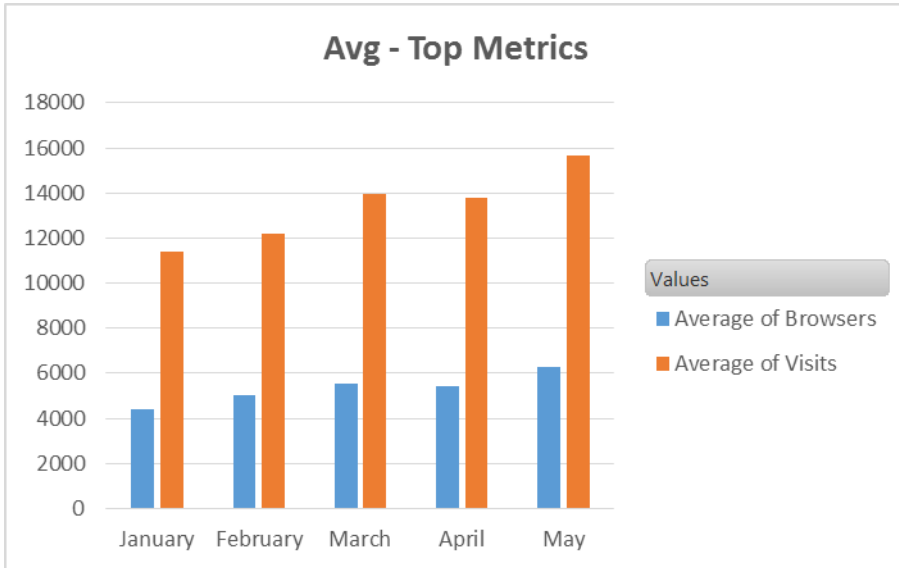
Types of Video Players can be separated and identified (comScore)

Video views using channels such as YouTube and Vimeo (Metric are not included in comScore)

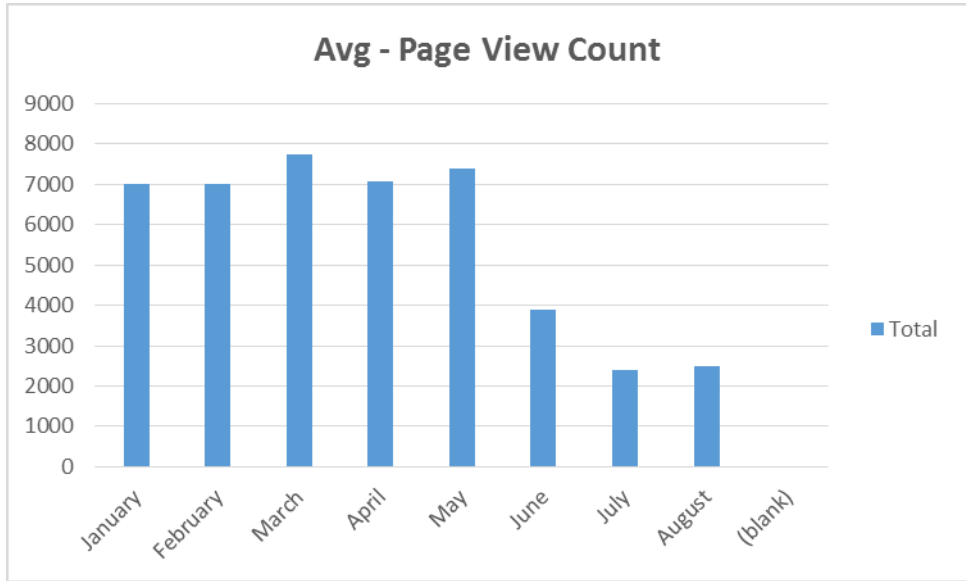
Appendix A

Sample Dashboards

Convergent Program, all projects, all genres, January – May 2016



Appendix A



Appendix B

Digital Media Advisory Committee

Information Paper: Recent Developments

This document lists recent industry developments in Canada and abroad; notable initiatives, partnerships and pilot projects; and research and symposia of interest to the CMF. The information relates to measurement of digital and cross-platform content, but excludes advertising-specific measurement.

1. DEVELOPMENTS IN THE GLOBAL MEDIA MEASUREMENT INDUSTRY

As more and more providers move their content to OTT, demand is greater than ever for reliable measurement of both online and linear audiences. Industry leader **Nielsen** has responded by adding social media engagement and other digitally-focused measurement initiatives:

- Nielsen started rolling out its Total Audience Measurement tool in 2016 (accounting for all TV viewing across linear TV, DVR, VOD, connected TV devices, mobile, PC and tablets, leaving out only wearables like the Apple Watch).^{xviii}
- In January 2016, the company said it was expanding Nielsen Twitter TV Ratings to include Facebook conversations for the first time, with plans to add Instagram at a later date.^{xix}

Several industry stakeholders complain that Nielsen is not moving quickly enough.^{xx} New rivals are challenging Nielsen's dominance, **comScore** in particular:

- In February 2016, comScore closed its \$768 million acquisition of Rentrak^{xxi}: 'With Rentrak focused on box office and set-top box TV data and comScore on the digital side, the merger will create a more holistic measurement company that can rival heavyweights like Nielsen in the U.S. and global market. (...) Rentrak is active in Canada, measuring VOD for Rogers and box office for feature films.'^{xxii}
- Fresh from its merger with Rentrak, comScore announced:
 - A new measurement platform to rival Nielsen's: the Total Home Panel, measuring household media consumption across all screens, platforms and devices. The platform will enable the measurement of OTT services such as Netflix and Amazon Prime with title level information.^{xxiii}
 - A multi-year partnership for cross-platform measurement with media giant Viacom.^{xxiv}

Describing viewership across all platforms still presents significant **challenges**:

- As noted by TV analyst Michael Wolff: 'There are the larger and larger parts of the content ecosystem that simply don't want to be measured. In the Netflix, Amazon, Apple, Hulu and growing over-the-top video world that pushes beyond advertising, the currency and business model is the opposite of measurement: Keep them guessing.'^{xxv}
- The metrics used to measure TV and Online are substantially different, and there is no consensus on how to compare and combine them. Nielsen says that existing metrics unfairly tilt the comparison against TV.² Others observe that measurement giants fail to capture the full reach of content online. Shows with low Nielsen ratings may have very high social media engagement scores, for example.^{xxvi} And comScore measurement, BuzzFeed says, does not account for the billions of views of its content on social media destinations like Facebook, Snapchat and Instagram.^{xxvii}

2. DEVELOPMENTS IN THE CANADIAN MEDIA MEASUREMENT INDUSTRY

In a presentation at the Future TV Advertising Forum Canada on April 28, 2016^{xxviii}, Neil McEaney, President and CEO of **Numeris**, outlined the company's three priorities for achieving a more holistic measurement of Canadian audiences:

² Steve Hasker, Global President of Nielsen: 'In TV, the standard measurement for viewership is the average-minute audience (how many viewers there are in an average minute of content). In digital, video measurement is commonly expressed as the gross number of times the video is viewed, even if only for one minute or one second. These two metrics are quite different, and comparing one to the other unfairly tilts the comparison against TV.'

(<http://adage.com/article/digitalnext/time-put-tv-digital-playing-field/300420/>)

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1. *Expand digital measurement in collaboration with a digital partner.* McEneaney said that Numeris captures about 90% of monthly video viewing hours, but that work needs to be done with a digital partner to measure long-form video and original digital video that is not currently encoded. It appears that a digital partner has not yet been announced.^{xxix}
2. *Expand the On-Demand Measurement (ODM) tool to include specialty channels.*
3. *Continue to work on a new set-top box (STB) measurement system.* In March 2015, as part of its Let's Talk TV decisions, the CRTC asked the TV industry to cooperate on a project to determine the viability of a multi-BDU STB audience measurement system. The system would 'essentially amalgamate all [STB] data into a single data set, allowing Canada's BDUs, broadcasters, and advertisers to have a better idea of Canada's TV-viewing landscape—who's watching what programming and when.'^{xxx}

The CRTC tasked the STB industry working group with proposing technical and privacy standards, suggesting a governance structure, and establishing how costs will be shared.^{xxxi} The STB working group selected Numeris to conduct a technical feasibility study to determine whether or not it is possible to combine STB data from multiple BDUs. To our knowledge, Numeris has not yet reported back to the STB working group.

If the study confirms that it is possible to combine data from multiple BDUs, and the CRTC agrees to push ahead, the next step will be a full market test in Toronto. The goal will be to produce an integrated Toronto data set combining STB data with Numeris TV data.^{xxxii} McEneaney said that no precise timeline has been established for that test or completion of the STB measurement system.

3. RECENT INITIATIVES, PARTNERSHIPS AND PILOT PROJECTS

- In May 2016, **Nielsen** announced it was entering a new entertainment market: **mobile games**. The new program, Mobile Game Tracking (MGT), will gather information from a group of 1,200 mobile gamers each week.^{xxxiii}
- In March 2016, **Facebook** introduced daily video metrics for publishers. 'Now, video publishers can find out how many minutes a video was viewed on a given day, the number of video views for a single day, and the number of times a video was viewed for 10 seconds on one day (or how many times people viewed at least 97% of videos that last for less than 10 seconds).'^{xxxiv}
- In The **Netherlands**, TV industry body Stichting KijkOnderzoek (SKO) started delivering daily online TV ratings in partnership with **Kantar** in January 2016. The new initiative marks the first phase of SKO's Video Data Integration Model, 'which integrates data sources for all online television programme and commercial viewing – with online commercials to be included in the coming month.'^{xxxv}
- **Kantar** has also been chosen by the **Norwegian TV audience measurement steering committee** to deliver the 'Total TV and Video Rating' (TVOV) for the country, which will measure broadcast viewing in and outside the home and online viewing inside and outside the home. Online viewing, which today is not part of the TV currency in Norway, will be included in the new currency. The service will run for five years initially from January 2018. The new service will comprise two panels: the first will cover broadcast TV viewing at home, online TV viewing at home and out-of-home online viewing; the second will cover broadcast TV viewed out of home.^{xxxvi}

4. MEASUREMENT RESEARCH AND SYMPOSIA

International Symposium on the Measurement of Digitized Cultural Products^{xxxvii}

HEC Montréal, Montreal, May 9-11, 2016

Organized by the Observatoire de la culture et des communications du Québec (OCCQ) and the UNESCO Institute for Statistics (with financial support from CMF, among other partners), the symposium brought together experts in statistics and researchers from around the world in order to examine issues, methods, practices and innovations surrounding the production of statistics on digitized cultural products. The symposium sought to:

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- Examine the means that make it possible to provide reliable and relevant statistics;
- Document best practices;
- Identify new indicators and promising means for producing statistics;
- Contribute to the establishment of standards, rules and international norms;
- Meet the expectations of market players by taking into account the political, legal and regulatory environment of data holders.

Speakers included representatives of the United Nations Statistics Division, Statistics Canada, Eurostat, World Trade Organization, World Intellectual Property Organization, Ministère de la Culture et de la Communication (France), CNC (France), Conseil supérieur de l'audiovisuel de Belgique, CETIC.br (Brazil), Nielsen, and Montreal international.

The proceedings will be published in English and in French in the fall of 2016.

The symposium highlighted the need for new classification and measurement frameworks, greater international harmonization, and closer collaboration between the public and private sectors. In his closing remarks, Dominique Jutras, director of the OCCQ, summarized the conclusions of the proceedings in five key points:

1. Conceptual and classification frameworks must be adapted to new digital realities, taking into account the volume, diversity and velocity of Big Data.³
2. There is a need for more collaboration and partnerships between public agencies and private firms to generate statistics on digital cultural products and services.
3. Normalization of standards and comparability of data present significant challenges. Developing economies will need to be supported in these efforts.
4. An international working committee of experts in cultural statistics should be created to work on a measurement roadmap.⁴
5. In the case of Canada, measurement and statistical challenges could be addressed as part of the upcoming public consultations on cultural policies (at both the federal and provincial levels).

^{xviii} <http://www.adweek.com/news/television/first-look-nielsen-s-total-audience-measurement-and-how-it-will-change-industry-167661>; <http://variety.com/2016/digital/news/nielsen-tv-viewing-roku-apple-tv-connected-tv-devices-1201737565/>; <http://www.wsj.com/articles/nielsen-unveils-streaming-ratings-for-orange-is-the-new-black-seinfeld-1467217573>; <http://variety.com/2015/digital/news/niensens-ratings-blindspot-look-at-all-the-viewers-traditional-measurement-misses-1201635483/>

^{xix} <http://www.digitaltveurope.net/486212/nielsen-expands-social-tv-ratings-to-include-facebook/>

^{xx} http://www.nytimes.com/2016/02/03/business/media/nielsen-playing-catch-up-as-tv-viewing-habits-change-and-digital-rivals-spring-up.html?_r=0; <http://www.hollywoodreporter.com/news/michael-wolff-wild-west-tv-831962>

^{xxi} <http://techcrunch.com/2016/02/01/comscore-closes-rentrak-acquisition/?ncid=rss>

^{xxii} <http://mediaincanada.com/2015/09/29/comscore-to-acquire-rentrak>

³ Some work on reference frameworks has already been done by international organizations including UNESCO (*International flows of cultural goods and services 2004-2013*, <http://www.uis.unesco.org/culture/Documents/international-flows-cultural-goods-report-en.pdf>) and UNCTAD (*Proposed Indicators from the Partnership on Measuring ICT for Development*, http://unctad.org/en/PublicationsLibrary/tn_unctad_ict4d03_en.pdf).

⁴ One should note that Canada already has a Culture Statistics Strategy Consortium comprising various departments, agencies and associations at the federal, provincial and municipal level. The Consortium supports Statistics Canada in the development of conceptual frameworks and reporting related to the Culture Satellite Account (<http://canada.pch.gc.ca/eng/1462537990054>).

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- xxiii <https://techcrunch.com/2015/11/05/comscore-digital-analytix-adobe/> ; <http://advanced-television.com/2016/02/18/comscore-to-measure-netflix-amazon-viewing/>
- xxiv <http://advanced-television.com/2016/03/21/comscore-and-viacom-cross-platform-measurement-deal/>
- xxv <http://www.hollywoodreporter.com/news/michael-wolff-wild-west-tv-831962>
- xxvi <http://www.fierceonlinevideo.com/special-reports/measuring-ott-audiences-q3-nielsen-holds-its-own-other-measurement-firms-mo?confirmation=123> ; <http://www.fierceonlinevideo.com/story/gauging-actual-success-online-content-needs-more-social-media-metric/>
- xxvii <http://www.tubefilter.com/2016/02/18/buzzfeed-new-metrics-global-reach-400-million/> ; <http://www.buzzfeed.com/daozers/how-buzzfeed-thinks-about-data-and-some-charts-too#.tgZApEMro0>
- xxviii <http://v-net.tv/2016/05/30/the-roadmap-for-next-generation-audience-measurement/>
- xxix <http://strategyonline.ca/2016/07/05/the-battle-for-cross-platform-data/>
- xxx <http://strategyonline.ca/2016/06/21/addressable-tv-coming-soon-to-canada/>
- xxxi <http://www.crtc.gc.ca/eng/archive/2015/2015-86.htm#bm3> ; <http://www.crtc.gc.ca/eng/talktv-parlonstele.htm>
- xxxii <http://strategyonline.ca/2016/07/05/the-battle-for-cross-platform-data/>
- xxxiii <http://venturebeat.com/2016/05/03/nielsen-is-now-tracking-mobile-games-in-an-effort-to-expand-in-a-streaming-tv-world/> ; <http://www.nielsen.com/us/en/press-room/2016/nielsen-announces-launch-of-innovative-mobile-game-tracking.html>
- xxxiv <http://venturebeat.com/2016/03/24/facebook-introduces-daily-video-metrics-for-publishers/>
- xxxv <http://www.digitaltveurope.net/485542/sko-and-kantar-media-launch-daily-online-tv-ratings/>
- xxxvi <http://v-net.tv/2016/09/28/norway-will-have-the-most-advanced-hybrid-audience-measurement-model-in-the-world-claims-kantar/>
- xxxvii <http://www.colloquemesurenumerique.stat.gouv.qc.ca/index.html>