



L'honorable Hedy Fry
Présidente
Comité permanent du patrimoine canadien
131, rue Queen, 6e étage
Chambre des communes
Ottawa (Ontario) K1A 0A6
Canada

Le 21 novembre 2016

Madame la Présidente,

Depuis plusieurs mois, certains propriétaires d'entreprises médiatiques privées utilisent leurs journaux, leurs plateformes numériques et votre comité parlementaire pour réclamer l'affaiblissement du radiodiffuseur public.

Cette situation est regrettable.

À l'heure où tous les médias du Canada s'efforcent par tous les moyens à s'adapter aux bouleversements qui transforment l'industrie; et à l'heure où les géants mondiaux du numérique envahissent le marché canadien, nous devrions tous nous concentrer sur la façon d'informer les Canadiens avec exactitude sur leur communauté et sur le monde.

Les médias canadiens font face à de nombreux défis, mais le radiodiffuseur public n'y est pour rien. Les grandes entreprises de presse ont choisi de répondre à ces défis en regroupant et en réduisant le contenu offert dans leurs plus petites publications. Cela a fait en sorte que la présence de CBC/Radio-Canada est plus importante que jamais. Alors que votre comité termine son étude sur les médias et les communautés locales, nous croyons important de vous communiquer certains faits.

En plus des crédits parlementaires qu'elle reçoit, CBC/Radio-Canada doit générer des revenus pour lui permettre d'améliorer les contenus et les services que nous offrons aux Canadiens. L'an dernier, nos revenus autogénérés se sont élevés à 600 M\$, dont 253,2 M\$ provenaient des revenus publicitaires¹. À peine dix pour cent de ces revenus publicitaires, soit 25 M\$, provenaient de l'ensemble des plateformes numériques de CBC/Radio-Canada. Pour mettre ces résultats en contexte, il est intéressant de souligner que la publicité numérique au Canada génère des revenus totaux de plus de 4,6 milliards de dollars par année, dont les trois quarts sont récoltés par Google,

¹ Rapport annuel de CBC/Radio-Canada 2015-2016

Facebook et les Pages Jaunes². Il est difficile de croire, comme certains médias l'ont laissé entendre, que la solution à leurs problèmes est d'empêcher CBC/Radio-Canada de générer ces revenus de 25 M\$.

D'autres ont donné en exemple la BBC dont les services en ligne n'affichent pas de publicité. Il n'y a aucune publicité sur les plateformes nationales de la BBC. Le radiodiffuseur public britannique n'en a pas besoin, puisque la redevance qu'il perçoit est six fois plus élevée que celle de CBC/Radio-Canada. Nous sommes fiers de tout ce que nous arrivons à accomplir considérant que CBC/Radio-Canada se classe au 16^e rang parmi 18 radiodiffuseurs publics dans le monde pour ce qui est du financement par habitant³.

Certains sont même allés jusqu'à prétendre que CBC/Radio-Canada « violait » la *Loi sur la radiodiffusion publique* parce qu'ayant été rédigée avant l'arrivée d'Internet, la *Loi* ne mentionne pas spécifiquement les plateformes numériques. Notre mandat est de servir les Canadiens. Il nous semble évident que les Canadiens sont plus que jamais présents dans l'univers numérique et s'attendent à y trouver leur radiodiffuseur public.

Comme nous l'avons déjà dit, limiter ce que fait la radiodiffusion publique se traduira forcément par moins de services pour les Canadiens. Cela n'aiderait en rien les entreprises privées à augmenter leurs revenus, pas plus qu'à améliorer la couverture des nouvelles ni à offrir une plus grande diversité de points de vue, surtout dans les plus petites communautés.

Nous sommes impatients de connaître de quelle manière le Comité envisage de s'assurer que les Canadiens ont accès à l'information dont ils ont besoin dans l'univers numérique. Nous croyons fortement que limiter l'accès à l'espace numérique public n'est pas dans l'intérêt du public.

Je vous prie d'agréer, Madame la Présidente, mes salutations distinguées.



Hubert T. Lacroix
Président-directeur général
CBC/Radio-Canada

c. c. Jean-François Lafleur, greffier du Comité

² Bureau canadien de la publicité Internet (septembre 2016)

³ Analyse du soutien public accordé à la radiodiffusion publique et aux autres instruments culturels au Canada : Nordicité 2013 p.2



Hon. Hedy Fry, Chair
Standing Committee on Canadian Heritage
Sixth Floor, 131 Queen Street
House of Commons
Ottawa ON K1A 0A6
Canada

November 21, 2016

Dear Chair,

Over the past several months, private media owners have been using their own newspapers and digital platforms, and your Parliamentary Committee, to argue for a weaker public broadcaster.

This is unfortunate.

At a time when all media in Canada are struggling to adapt to tremendous change; at a time when global digital companies are crowding the Canadian market, we all need to be focused on how to ensure Canadians get accurate information about their community and their world.

The challenges facing media in Canada are many but they are not being caused by the public broadcaster. Large newspaper companies responded to their challenges by merging and reducing the content offered by their smaller papers. This has made CBC/Radio-Canada's presence more important than ever. As your Committee completes its study on the Media and Local Communities, we feel it is important that we share with you some facts.

In addition to its parliamentary appropriation, CBC/Radio-Canada is expected to generate revenue in order to improve the programs and services that we offer Canadians. Last year we earned \$600 million in self-generated revenue of which \$253.2M was advertising revenue¹. Just ten percent of that advertising revenue, \$25 million dollars, came from all digital advertising across CBC/Radio-Canada. To put that in context, total digital advertising in Canada generates over \$4.6 billion a year, three quarters of which goes to Google, Facebook and Yellow Pages². It is difficult to believe, as some media have suggested, that if only CBC/Radio-Canada was prevented from earning \$25M, their problems would be solved.

¹ CBC/Radio-Canada Annual Report 2015-2016

² Internet Advertising Bureau (September 2016)

Others have pointed to the BBC which does not carry online advertising. The BBC carries no advertising on any of its domestic platforms. It doesn't need to. Its license fee is six times what CBC/Radio-Canada receives. We are proud of what we have been able to do given that CBC/Radio-Canada ranks 16th for per capital public funding of out 18 public broadcasters worldwide³.

Some have even tried to claim that CBC/Radio-Canada is "violating" the *Broadcasting Act* because the *Act*, written before the Internet, doesn't specifically mention digital platforms. Our mandate is to serve Canadians. What should be clear by now is that the digital world is where Canadians are, and where they expect their broadcaster to be.

As we have said before; limiting what public broadcasting does will only mean fewer services for Canadians. It won't help private companies become more profitable. It won't increase news coverage or the diversity of views, especially in smaller communities.

We look forward to your Committee's thoughts about how to ensure Canadians will get the information they need in the digital world. We strongly believe that limiting access to the digital public space is not in the public interest.

Sincerely,

A handwritten signature in black ink, appearing to read "H. Lacroix", with a long horizontal stroke extending to the right.

Hubert T. Lacroix
President and CEO
CBC/Radio-Canada

c.c.: Jean-François Lafleur, Clerk of the Committee

³ Analysis of Government Support for Public Broadcasting and Other Culture in Canada, Nordicity 2013 p.2

On Twitter - President Hubert Lacroix's letter to Heritage Committee

1 message

Nathalie Vanasse <nathalie.vanasse@radio-canada.ca>

22 November 2016 at 14:21

To: Emma Bédard <emma.bedard@radio-canada.ca>, Liliane Le <liliane.le@cbc.ca>, Shaun Poulter <shaun.poulter@cbc.ca>, MARIE-EVE DESAULNIERS <marie-eve.desaulniers@radio-canada.ca>
Cc: SARAH LUE <sarah.lue@cbc.ca>, Roger Belanger <roger.belanger@cbc.ca>

Newspapers Canada @NewspaperCanada

Public broadcaster president reveals @CBCNews' digital ad revenue for first time #cdnmedia @ipoliticsca

@NewspaperCanada

Full letter from CBC President Lacroix to chair of Canadian Heritage Committee #cdnmedia #cdnpoli #LocalNewsMatters
<http://www.cbc.radio-canada.ca/en/media-centre/2016/11/21/> ...

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Nathalie Vanasse

Communications Officer, Public Relations

Enterprise Communications

Agente des communications, Relations publiques

Communications d'entreprise

CBC/Radio-Canada

(613) 288-6029

CBC/Radio-Canada at Heritage Committee this morning/ Comité de patrimoine ce matin

1 message

Shaun Poulter <shaun.poulter@cbc.ca>

19 May 2016 at 16:29

To: Hubert T Lacroix <ht.lacroix@cbc.ca>, Louis Lalande <louis.lalande@radio-canada.ca>, Heather Conway <heather.conway@cbc.ca>, Alex Johnston <alex.johnston@cbc.ca>, Steven Guiton <steven.guiton@cbc.ca>, Josee Girard <josee.girard@radio-canada.ca>, Sylvie Gadoury <sylvie.gadoury@radio-canada.ca>, Judith Purves <judith.purves@cbc.ca>

Cc: Jennifer McGuire <jennifer.mcguire@cbc.ca>, Andrew Cochran <andrew.cochran@cbc.ca>, Michel Cormier <michel.cormier@radio-canada.ca>, Marco Dube <marco.dube@radio-canada.ca>, Liliane Le <liliane.le@cbc.ca>

Je voulais vous signaler que vos équipes ont fait un travail fantastique au Comité du patrimoine ce matin.

Jennifer, Andrew, Michel et Marco ont comparu pendant 90 minutes devant le Comité ce matin, dans le cadre de l'étude qu'il mène sur les services de nouvelles locales.

Ils ont démontré, témoignages convaincants à l'appui, à quel point nous sommes engagés envers les régions, expliqué comment nous avons transformé la manière dont nous servons les Canadiens et pourquoi, au moment où les journaux réduisent leurs ressources, CBC/Radio-Canada joue un rôle central en s'assurant que les communautés restent informées, en devenant l'espace public du Canada.

Bien que les membres du Comité aient souvent une idée en tête, je sais qu'ils ont été impressionnés par l'ampleur de ce que nous faisons ainsi que par les exposés et les vidéos qui ont été présentés.

Surtout, je suis convaincu que nous avons aidé les membres du Comité à comprendre sur quels éléments leur étude doit se concentrer. Nous leur avons fait réaliser que servir les communautés locales aujourd'hui va au-delà du bulletin de nouvelles télévisées de 18 h. Nous avons aussi démontré que, contrairement à ce que certains journaux ou radiodiffuseurs pourraient dire, réduire CBC/Radio-Canada ne rendra pas service aux Canadiens.

Nous publierons les transcriptions dès qu'elles seront disponibles.

Merci encore à Jennifer, Andrew, Michel et Marco d'avoir démontré encore une fois pourquoi CBC/Radio-Canada fait un si bon travail pour servir les Canadiens.

S.

I just wanted to let you know that your teams did a fantastic job at Heritage Committee this morning.

Jennifer, Andrew, Michel and Marco met with the Committee for 90 minutes this morning as part of the study into local news services.

They presented a compelling story of our commitment to regions, how we have transformed the way we serve Canadians, and why, at a time when newspapers are cutting back, CBC/Radio-Canada is key to ensuring communities are kept informed. Canada's Public Space.

While Committee members often pursue their own agendas, I know they were impressed by the breadth of what we do, and by the presentations and videos we shared with them.

Most importantly, I believe we helped members understand what their study needs to focus on. We helped them realize that serving local communities today is about more than the TV news at 6 pm. We also demonstrated that, contrary to what some newspapers or private broadcasters might say, making CBC/Radio-Canada smaller will not benefit Canadians.

We will share transcripts as soon as they are available.

05/12/2016

CBC Radio-Canada Mail - CBC/Radio-Canada at Heritage Committee this morning/ Comité de patrimoine ce matin

Thanks again to Jennifer, Andrew,, Michel, and Marco for demonstrating once again why CBC/Radio-Canada is so good at serving Canadians.

Shaun

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Shaun Poulter
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FYI - www.friends.ca - THE MEDIA AND LOCAL COMMUNITIES/LES MÉDIAS ET LES COMMUNAUTÉS LOCALES

1 message

Roger Belanger <roger.belanger@cbc.ca>

12 April 2016 at 08:50

To: Martine Menard <martine.menard@cbc.ca>, Alex Johnston <alex.johnston@cbc.ca>, Shaun Poulter <shaun.poulter@cbc.ca>, Liliane Le <liliane.le@cbc.ca>, Alexandra Fortier <alexandra.fortier@cbc.ca>

www.friends.ca, Tuesday April 12, 2016

THE MEDIA AND LOCAL COMMUNITIES

Presentation by FRIENDS of Canadian Broadcasting¹ to the House of Commons Standing Committee on Canadian Heritage

www.friends.ca/brief/13730

www.les-amis.ca, mardi 12 avril 2016

LES MÉDIAS ET LES COMMUNAUTÉS LOCALES

Chambre des Communes Comité permanent du Patrimoine canadien - Présentation des AMIS de la radiodiffusion canadienne¹

www.les-amis.ca/fr/16apr11-Les-medias-et-les-communautes-locales.html

THE MEDIA AND LOCAL COMMUNITIES

Apr 12, 2016

Presentation by FRIENDS of Canadian Broadcasting¹ to the House of Commons Standing Committee on Canadian Heritage

Madam Chair and Committee members: thanks for inviting FRIENDS to appear today. My name is Ian Morrison. With me is Peter Miller,² who has broad expertise in Canadian media issues, including local television, which, as you know, is synonymous with local TV news.

Television is the most important source of local news in Canada:³ A December 2015 survey by *ThinkTV* asked Canadian adults, "Which one of the following media is your primary source of local news?" At 36%, television eclipsed newspapers (23%), radio (20%) and the Internet (18%).

Peter collaborated with Nordicity to analyze the economic impact of the CRTC's *Let's Talk TV* policies in a major research report *Canadian Television 2020: Technological and Regulatory Impacts*,⁴ released earlier this year. Its key findings are that by 2020:

- 15,130 media jobs will be lost
- there will be a \$400 million drop in 'Canadian Programming Expenditures' (18%)
- and a \$1.4 billion hit to Canada's GDP

All this as a direct result of *Let's Talk TV* regulatory changes.

The CRTC has yet to release any economic assessment of the impact of *Let's Talk TV* – suggesting a lapse in evidence-based decision making.

This loss has nothing to do with technological change, and will greatly harm the future viability of local television news.

The research study's authors have advanced proposals to reduce the negative impact of the CRTC's decisions by as much as 75%: *"This would not, in our view, require 'turning back the clock' on all the Let's Talk TV decisions. It would merely require relatively minor 'tweaking' that recognizes Canadians as broadcasting policy has always recognized them – not merely as consumers, but as creators and citizens too."*

Compounding this 'hit', television stations in small and medium markets are particularly vulnerable to adverse economic trends, according to a second Nordicity/Miller study *Near Term Prospects for Local TV in Canada*.⁵ The study's conclusion is that "Canada's local television heritage is at risk of major cutbacks and station closures – which could be avoided, deferred or minimized by the CRTC's contemplated reallocation of mandatory Broadcast Distribution Undertaking (BDU) 'local expression' contributions, if focused on private small and medium market TV stations".

This *Near Term Prospects* study projects that up to half of local stations in small and medium markets – where there is often no local TV alternative – will fade to black by 2020 in the absence of CRTC action. This would lead to an estimated 910 layoffs of journalists and others who work to put local news on the air.

The study also found that the most vulnerable stations are independently owned and in small markets such as Kamloops, Medicine Hat, Prince George, Lloydminster, Lethbridge, Red Deer, Regina, Yorkton, Prince Albert, Thunder Bay, Sudbury, Sault Ste. Marie, Timmins, North Bay, Peterborough, Kingston, Rivière du Loup, Val-d'Or, Rouyn-Noranda, Carleton, Rimouski, Sydney, Saint John, Moncton and St. John's.⁶

When large-market local stations are included, the study projects job losses rising to 3,490.

As you know, local TV, especially news, is very popular with Canadians. A recent Nanos Research poll⁷ found that:

- 92% agree that local news is valuable to them.
- 90% agree that their federal Member of Parliament should work to keep local broadcasting strong in their community.

So, what can be done to protect local television news?

First, **tax policy**:

Internet advertising is driving structural change, first in print, now in television, as spending has increased eight-fold to \$3.5 billion since 2006. That's more than a third of all Canadian advertising.

Yet federal policies to support local media have not changed since the 1990s. The Income Tax Act should be updated to exclude tax deductibility for foreign-owned or controlled Internet advertising platforms in addition to cross-border broadcasters and newspapers. Tax deductibility should be restricted to Canadian-owned Internet sites.⁸

Australia has recently moved to require Netflix-like foreign program distributors to collect sales taxes. Rogers' *Shomi* and Bell's *CraveTV* collect HST from Canadian customers. But not their direct competitor,

Netflix!

The Canadian Film or Video Production Tax Credit (CPTC) supports most independently produced Canadian programming other than local programming.⁹ You should recommend amending the eligibility rules to permit support for local news programming produced by local broadcasters.

We recommend that you invite officials from the Department of Finance to appear to outline options to keep more Canadian ad spending and subscribers' money in Canada.

Second, **CRTC policies:**

The government has the right under Sections 7, 15, 26 and 28 of the Broadcasting Act to ask the Commission to reconsider decisions and policies in view of the government's broadcasting policies and priorities.

You should recommend that the government instruct the Commission to:

- increase BDU contributions to support local television
- amend its Digital Media Exemption Order to require foreign and domestic over-the-top (OTT) television providers to contribute to Canadian programming, and
- ensure that Internet service providers and mobile operators are required to give priority to Internet-distributed Canadian local media through such measures as exemption from bandwidth caps.¹⁰

You should ask the CRTC Chair to appear once the Local Television hearing decisions are announced.¹¹ You should pose some questions about recent TV policies, including why under *Let's Talk TV*:

- A majority of programs aired by Canadian broadcasters will no longer be required to be Canadian?
- A majority of channels distributed into Canadian households will no longer be required to be Canadian?
- Foreign broadcasters that distribute programs into Canadian households do not play by the same rules as Canadian broadcasters?

You should ask him to present evidence to support his statement that there is enough money in the system to fix the threats to local television, especially in small and medium markets. If you are not satisfied with his response, you should consider recommending to the government that it direct the Commission to make the survival of local television a priority.

Third, the **600 MHz Spectrum Auction**: next year this spectrum will be repurposed from broadcast to mobile in sync with the United States, forcing Canadian TV broadcasters to purchase new transmission technology. While Congress has allocated a portion of the windfall revenues from this reallocation to compensate local broadcasters for this one-time burden, Canada has failed to do so. Funding this capital cost could make all the difference for independently-owned stations in small markets (for a small fraction of the windfall).

Fourth, study measures adopted in the United States, where local broadcasters benefit from numerous measures to strengthen local TV, including local-market rights protection rules, strong restrictions on the importation of distant signals on U.S. DTH¹² and the doctrine of 'retransmission consent'.

And, finally, your Committee should consider holding hearings in some of the small-market cities where local television news is most threatened: a good short list would include St. John's, Rivière du Loup, Peterborough and Kamloops.

Madam Chair, that's all we can pack into ten minutes. We did not even mention the Trans Pacific Partnership. Peter and I would be happy to respond to any questions from Committee members, and we wish you success in your important work.

For information: Jim Thompson 613-447-9592

¹ FRIENDS is a non-partisan, independent watchdog for Canadian programming on radio, television and online supported by 364,000 Canadians. FRIENDS is not affiliated with any broadcaster or political party.

² Peter Miller is an Engineer and Lawyer with expertise regarding the impact of technological change on the Canadian broadcasting system. (See attached CV.)

³ *nlogic Thinktv OmniVu Survey, December 2015, National A 18+* (Until recently, *Thinktv* was known as the TV Bureau of Canada.)

⁴ This research study was sponsored by FRIENDS in collaboration with ACTRA, CMG, DGC and Unifor: <http://www.friends.ca/pub/13491>

<http://www.friends.ca/node/13490>

<http://www.les-amis.ca/node/13639>

⁵ This research study was originally submitted to the CRTC on November 5, 2015.

<https://www.friends.ca/files/PDF/nordicity-miller-report-on-future-of-local-tv-final.pdf>

⁶ Small market stations are in cities with populations below 300,000; medium market stations are in cities with populations between 300K and 500K. *Near Term Prospects*, page 6.

⁷ Nanos Research, September 29, 2015: <http://www.friends.ca/poll/13122>

⁸ This century, foreign-owned Internet media have grown to an additional 25% of the Canadian ad market. Canadian advertisers get the same tax benefits from spending on those ads as from ads in Canadian publications and on Canadian broadcasters.

⁹ CPTC was developed when local programming was profitable.

¹⁰ Commonly known as 'zero rating'

¹¹ The Local Television decisions are expected as early as this month.

¹² See, For example, <http://www.fcc.gov/guides/television-broadcast-stations-satellite>

LES MÉDIAS ET LES COMMUNAUTÉS LOCALES

Chambre des Communes Comité permanent du Patrimoine canadien - Présentation des AMIS de la radiodiffusion canadienne¹

Madame la présidente et membres du Comité : merci d'avoir invité les AMIS à témoigner aujourd'hui. Je m'appelle Ian Morrison. À côté de moi, je vous présente Peter Miller,² dont l'expertise sur les questions médiatiques au Canada est vaste, y compris sur la télé locale, ce qui veut surtout dire les nouvelles locales, comme vous le savez.

La télévision est la première source de nouvelles pour les Canadiens :³ un sondage de *ThinkTV* en date de décembre 2015 posait la question, « Lequel des médias suivants est votre première source de nouvelles locales? » À 36%, la télévision dépasse de loin les journaux (23%), la radio (20%) ou Internet (18%).

Avec Nordicity, Peter a travaillé à l'analyse de l'impact économique des politiques *Parlons télé* du CRTC. Le rapport, intitulé *La télévision canadienne en 2020 : Les impacts technologiques et réglementaires*, et diffusé plus tôt cette année, tire quelques grandes conclusions, dont que d'ici 2020 :

- 15 130 emplois dans les médias seront perdus;
- il y aura une baisse de 400 millions de dollars dans les dépenses sur la programmation canadienne (-18%); et
- le produit intérieur brut (PIB) du Canada subira une baisse de 1,4 milliards de dollars.

Toutes ces conséquences seront le résultat direct des décisions réglementaires *Parlons télé*.

Jusqu'ici, le CRTC n'a rendu public aucune analyse économique de l'impact de ses décisions *Parlons télé* – ce qui suggère une prise de décision en l'absence de preuves.

Les pertes en perspective n'ont rien à voir avec les changements technologiques et hypothèqueront gravement la survie des nouvelles locales à la télé.

Les auteurs de l'étude ont mis de l'avant des propositions pour atténuer l'impact négatif des décisions du CRTC d'autant que 75% : « Quant à nous, cela ne nécessiterait pas de retour en arrière sur toutes les décisions *Parlons télé*, mais seulement quelques ajustements mineurs qui traiteraient les Canadiennes et les Canadiens comme ils ont toujours été traités – non uniquement en tant que consommateurs, mais également en tant que créateurs et citoyens. »

Pour aggraver cette situation, les stations de télévisions dans les petits et moyens marchés sont particulièrement vulnérables aux tendances économiques négatives, ce qui fut établi dans une deuxième étude Nordicity/Miller, *Near Term Prospects for Local TV in Canada*.⁴ Cette étude conclut que le patrimoine de la télévision locale au Canada est à risque de compressions importantes et de fermetures de stations – ce qui pourrait être évité, retardé ou minimisé par la réallocation contemplée par le CRTC des contributions obligatoires des entreprises de distribution destinées à l'expression locale, si elles étaient consacrées principalement aux stations de télévision dans les petits et moyens marchés.

Cette étude sur la télé locale prévoit également que sans une intervention du CRTC, autant que la moitié des stations locales dans les petits et moyens marchés disparaîtront d'ici 2020. Dans la plupart des cas, il n'y a qu'une seule station locale dans ces marchés. Environ 910 journalistes et le personnel qui mettent en ondes les nouvelles locales y perdraient leurs emplois.

Selon l'étude, les stations les plus vulnérables sont celles qui appartiennent à des propriétaires indépendants, dans des petits marchés tels que Kamloops, Medicine Hat, Prince George, Lloydminster, Lethbridge, Red Deer, Régina, Yorkton, Prince Albert, Thunder Bay, Sudbury, Sault Ste-Marie, Timmins, North Bay,

Peterborough, Kingston, Rivière-du-Loup, Val-d'Or, Rouyn-Noranda, Carleton, Rimouski, Sydney, Saint-Jean, Moncton et Saint-Jean de Terre-Neuve.⁵

Lorsqu'on inclut les stations locales dans les plus grands marchés, l'étude prévoit des pertes d'emploi qui s'élèvent à 3 490.

Vous n'êtes pas sans savoir que les nouvelles locales sont très populaires auprès des Canadiens. Selon un sondage Nanos récent :⁶

- 92% des Canadiens valorisent les nouvelles locales.
- 90% des Canadiens pensent que leur député(e) devrait travailler à renforcer la radiodiffusion locale dans leur communauté.

Alors, que faire pour protéger les nouvelles locales à la télé?

D'abord, **les politiques fiscales :**

La publicité sur Internet a déclenché des changements structuraux, d'abord dans l'imprimé, et maintenant à la télévision, alors que les dépenses ont augmenté de huit fois depuis 2006, jusqu'à 3,5 milliards de dollars – plus du tiers du marché canadien de la publicité.

Pourtant, les politiques fédérales à l'appui des médias locaux n'ont pas changé depuis les années 90. La Loi de l'impôt devrait être mise à jour pour exclure la possibilité de déduire les dépenses pour la publicité sur Internet achetée auprès d'entreprises propriétaires ou contrôlées à l'étranger, comme c'est déjà le cas pour les radiodiffuseurs et les publications étrangères. Les déductions devraient être réservées aux sites Internet à propriété canadienne.⁷

Depuis peu, l'Australie exige que les distributeurs de programmation sur Internet tels que Netflix et Canal+ perçoivent les taxes de vente. Les services canadiens, tels que le *Club Illico* de Vidéotron, *Shomi* de Rogers et *CraveTV* de Bell perçoivent la TPS et la TVH lorsqu'ils facturent leur clientèle, mais pas leurs concurrents directs, Netflix et Canal+!

Le Crédit d'impôt pour production cinématographique ou magnétoscopique canadienne (CIPC) est disponible à l'appui de la plupart des productions indépendantes canadiennes, mais pas pour la programmation locale.⁸ Vous pourriez recommander l'amendement des règles d'éligibilité pour y permettre l'accès pour la programmation de nouvelles locales produites par des radiodiffuseurs locaux.

Nous vous recommandons d'inviter les fonctionnaires du Ministère des Finances à comparaître pour vous expliquer les moyens qui pourraient conserver plus des dépenses publicitaires canadiennes et de l'argent des abonnés au Canada.

Deuxièmement, **les politiques du CRTC :**

En vertu des sections 7, 15, 26 et 28 de la Loi sur la radiodiffusion, le gouvernement a le droit de demander au Conseil de réexaminer ses décisions et politiques à la lumière de ses politiques et priorités en matière de radiodiffusion.

Vous devriez recommander que le gouvernement enjoigne le Conseil à :

- augmenter les contributions des entreprises de distribution à la télévision locale;
- amender son Ordonnance d'exemption pour les entreprises de radiodiffusion de nouveaux médias afin d'exiger que les services de télévision par Internet étrangers, autant que canadiens, contribuent à la

programmation canadienne; et

- assure que les fournisseurs de services Internet et mobiles soient obligés d'accorder la priorité aux médias locaux canadiens distribués par Internet, par le truchement de moyens tels que l'exemption du plafonnement de la bande passante.⁹

Une fois que les décisions sur la télé locale seront annoncées,¹⁰ vous devriez demander au président du CRTC de comparaître devant vous. Vous pourriez lui poser des questions au sujet des politiques récentes sur la télévision, dont celles de *Parlons télé*. En effet, pourquoi:

- les radiodiffuseurs canadiens ne sont-ils plus tenus de diffuser une majorité d'émissions canadiennes?
- les distributeurs ne sont-ils plus tenus d'offrir une majorité de canaux canadiens aux foyers canadiens?
- les radiodiffuseurs étrangers qui distribuent la programmation aux foyers canadiens ne sont-ils pas tenus aux mêmes règles que les radiodiffuseurs canadiens?

Vous devriez lui demander de présenter les preuves à l'appui de sa déclaration qu'il y a suffisamment d'argent dans le système pour palier aux menaces à la télévision locale, surtout dans les petits et moyens marchés. Si vous n'êtes pas satisfaits de ses réponses, vous pourriez envisager de recommander au gouvernement qu'il enjoigne le Conseil à faire une priorité de la survie de la télé locale.

Troisième, **les enchères du spectre de 600 MHz** : l'année prochaine, ce spectre sera réalloué de la radiodiffusion au mobile, en parallèle avec ce qui se passe aux États-Unis, ce qui obligera les télédiffuseurs canadiens à réinvestir dans une nouvelle technologie de transmission. Alors que le Congrès américain a choisi de consacrer une part de ces bénéfices inattendus à la subvention des coûts de transition des radiodiffuseurs locaux, le Canada n'en a rien fait. Financer ces frais capitaux ferait toute la différence pour les stations indépendantes dans les petits marchés (et ceci pour une fraction de ces bénéfices inattendus).

Quatrièmement, étudiez les mesures adoptées aux États-Unis, où les radiodiffuseurs locaux bénéficieront de nombreuses mesures pour renforcer la télé locale, y compris des règles qui protègent les droits dans les marchés locaux, de fortes restrictions sur l'importation des signaux éloignés à la télé par satellite aux États-Unis¹¹ et la doctrine du « consentement à la retransmission ».

Et, enfin, votre Comité devrait envisager de tenir des audiences dans certaines villes des plus petits marchés, où les nouvelles télévisées locales sont le plus menacées : une bonne liste de départ incluerait Saint-Jean de Terre-Neuve, Rivière-du-Loup, Peterborough et Kamloops.

Madame la présidente, voilà tout ce que nous avons pu intégrer dans notre dix minutes. Nous n'avons même pas mentionné le Partenariat trans-Pacifique. Peter et moi serions très heureux de répondre à toutes les questions des membres du Comité, et nous vous souhaitons un grand succès dans votre travail significatif.

- 30 -

Renseignements : Jim Thompson 613-447-9592

¹ Les AMIS constituent un chien de garde indépendant et non-partisan pour la programmation canadienne à la radio, à la télévision et en ligne, appuyé par 364 000 Canadiens. Les AMIS ne sont affiliés avec aucun radiodiffuseur ni parti politique.

² Peter Miller est un ingénieur et avocat expert dans l'impact des changements technologiques sur le système canadien de radiodiffusion. (Voir CV en annexe.)

³ Sondage *nlogic Thinktv* OmniVu, décembre 2015, National A 18+ (Jusqu'à dernièrement, *Thinktv* portait le nom du Bureau de télévision du Canada.)

⁴ Cette étude a été soumise au CRTC le 5 novembre 2015. Elle n'est malheureusement disponible qu'en anglais seulement. <https://www.friends.ca/files/PDF/nordicity-miller-report-on-future-of-local-tv-final.pdf>

Toutefois, un communiqué de presse à ce sujet en français se trouve ici :<http://www.les-amis.ca/fr/16jan25-Les-stations-de-tele-locales.html>

⁵ Les petits marchés ont des populations inférieures à 300 000; les marchés moyens ont des populations entre 300 000 et 500 000. *Near Term Prospects*, page 6.

⁶ Nanos Research, le 29 septembre 2015: <http://www.les-amis.ca/fr/resume-dun-sondage-natonal.pdf>

⁷ Depuis le début du siècle, les médias étrangers sur Internet se sont accaparés un 25% additionnel du marché publicitaire au Canada. Les annonceurs canadiens dans ces médias reçoivent les mêmes bénéfices d'impôt que s'ils achetaient leurs annonces auprès de publications ou de radiodiffuseurs canadiens.

⁸ Le CITC fut créé à un moment où la programmation locale était rentable.

⁹ Surtout connu sous la rubrique de l'exonération.

¹⁰ Les décisions sur la télé locale sont attendues bientôt, peut-être ce mois-ci.

¹¹ Voir, par exemple, <http://www.fcc.gov/guides/television-broadcast-stations-satellite>

Heritage Committee met with Friends of Canadian Broadcasting, QCGN and Telus this AM

1 message

Liliane Le <liliane.le@cbc.ca>

12 April 2016 at 15:42

To: Hubert T Lacroix <ht.lacroix@cbc.ca>, Stephanie Duquette <stephanie.duquette@radio-canada.ca>, Alex Johnston <alex.johnston@cbc.ca>, Marco Dube <marco.dube@radio-canada.ca>, Heather Conway <heather.conway@cbc.ca>, Louis Lalande <louis.lalande@radio-canada.ca>, Jennifer McGuire <jennifer.mcguire@cbc.ca>, Gino Apponi <gino.apponi@cbc.ca>, Emmanuelle LAMARRE-CLICHE <elcliche@radio-canada.ca>, Michel Cormier <michel.cormier@radio-canada.ca>, Martine Menard <martine.menard@cbc.ca>, Shaun Poulter <shaun.poulter@cbc.ca>, Alexandra Fortier <alexandra.fortier@radio-canada.ca>, Bev Kirshenblatt <bev.kirshenblatt@cbc.ca>, Patricia Pleszczynska <patricia.pleszczynska@radio-canada.ca>, Andrew Cochran <andrew.cochran@cbc.ca>, Jeff Keay <jeff.keay@cbc.ca>

Hello,

Members of the Committee resumed their study on media and local communities this morning, and met with representatives from Friends of Canadians Broadcasting, Quebec Community Group Network (QCGN), and Telus.

Friends and QCGN highlighted the need for a diversity of voices in media and communities (print and tv), better access to broadband and local news outside urban centres (in particular outside of MTL for English Speaking Quebecers), the decline in local ad revenues, and it was the first time – ever? or at least since my time at the Corp – that Ian Morrison did not mention CBC/Radio-Canada in his opening remarks. Accompanied by Peter Miller, Ian spent most of his time questioning the recent decisions made by the CRTC (Let's Talk TV and internet regulation). Friends also challenged recent testimonies given by representatives from the CRTC, PCH and Industry saying that yes, there might be adequate resources in the system for the production of CanCon, but it wasn't the case for local tv and local news.

Telus provided an overview of their business model, Optik TV, and their on-demand local and community programming. Telus does not support subsidizing the production of traditional news model stating that it would not be a good public policy (not sustainable), and it would be done at the expense of having a diversity of voices. Telus recommended that the committee study the development and distribution of local content/news through other means rather than mainstream media.

The majority of the members' questions were specific to the mandate and services of the QCGN and Telus, and the state of local news across the country in particular for English-Language Speakers in Quebec. The committee will resume its study on April 19, and it will be meeting with representatives from Rogers, la Fédération nationale des communications, Transcontinental, DBC Communications (owners of various local papers in the region of St-Hyacinthe) and Public Interest Advocacy Centre.

Liliane

COMMITTEE MEMBERS

- Chair: Hon Hedy Fry (LIB Vancouver Centre)
- Vice-Chair: Larry Maguire (CON Brandon–Souris) for the Chair
- Vice-Chair: Pierre Nantel (NDP Longueuil–Saint-Hubert)
- Pierre Breton (LIB Shefford)
- Julie Dabrusin (LIB Toronto–Danforth)
- Seamus O'Regan (LIB St.John's South–Mount Pearl)

05/12/2016

CBC Radio-Canada Mail - Heritage Committee met with Friends of Canadian Broadcasting, QCGN and Telus this AM

- Andy Fillmore (LIB Halifax) for Darrell Samson (LIB Sackville–Preston–Chezzetcook)
- Dan Vandal (LIB Saint Boniface–Saint Vital)
- Peter Van Loan (CON York–Simcoe)
- Kevin Waugh (CON Saskatoon–Grasswood)

Also present:

- Randy Boissonault, Parliamentary Secretary to Minister Canadian Heritage (Edmonton Centre)
- Stéphane Lauzon, Parliamentary Secretary to the Minister of Sport and Persons with Disabilities (Argenteuil–La Petite-Nation)

WITNESSES

8:45 a.m. to 9:45 a.m.

Quebec Community Groups Network

- Walter Duszara, Board Secretary
- Hugh Maynard, Past President

Friends of Canadian Broadcasting

- Ian Morrison, Spokesperson
- Peter Miller, Expert on Local Broadcasting

9:45 a.m. to 10:45 a.m.

TELUS

- Ann Mainville-Neeson, Vice President, Broadcasting Policy and Regulatory Affairs
- Frédéric April, Manager, maCommunauté, TELUS Télé Optik

Fwd: CHPC_BLUES-17_html - AC notes.pdf

1 message

Andrew Cochran <andrew.cochran@cbc.ca>
To: Liliane Le <liliane.le@cbc.ca>

1 June 2016 at 16:54

Glad I checked! Here they are – please let me know if you have any trouble reading my handwriting!

----- Forwarded message -----


From: **Andrew Cochran** <andrew.cochran@cbc.ca>
Date: Wed, Jun 1, 2016 at 9:55 AM
Subject: CHPC_BLUES-17_html - AC notes.pdf
To: Gino Apponi <Gino.Apponi@cbc.ca>

Hi,

My notes are highlighted on the transcript.

Thanks,
...andrew

Sent from my iPad

 **CHPC_BLUES-17_html - AC notes.pdf**
952K

Re: Follow-up question from your committee appearance

1 message

Gino Apponi <gino.apponi@cbc.ca>
To: Liliane Le <liliane.le@cbc.ca>

9 June 2016 at 16:54

Yes, I am told it does.
G

Gino Apponi
Chief of Staff
CBC News and Centres
@giappon

On Thu, Jun 9, 2016 at 10:10 AM, Liliane Le <liliane.le@cbc.ca> wrote:
thanks Gino! Out of curiosity, does this include CBC North too?

On 8 June 2016 at 17:16, Gino Apponi <gino.apponi@cbc.ca> wrote:

Hi Liliane,
I thought I had sent you this yesterday but can't find a record of it now. Is this approach fine with you?

Here is an extract from the CRTC website showing English Radio's results for broadcast year 2015.

This published document is blacked out for certain details, but the cost of programming is shown as \$115,311,933 (line 10 on the first page and line 15 on the second).

This figure includes the cost of Radio 2. The question asked was "what is the cost of the radio programming?", and given what was discussed before in the transcript it seems to be intended for Radio 1 only. We can provide that, but I don't think it is a public figure.

----- Forwarded message -----

From: **Liliane Le** <liliane.le@cbc.ca>
Date: Wed, Jun 1, 2016 at 4:00 PM
Subject: Follow-up question from your committee appearance
To: Jennifer McGuire <jennifer.mcguire@cbc.ca>, Andrew Cochran <andrew.cochran@cbc.ca>

Hi Jennifer & Andrew,

Looks like we might be spared from the "other questions" from the vice-chair (some of the questions were not related to the study)

So it looks like we only have to follow up on one item:

Mr. Kevin Waugh: What is the cost of the radio programming?

Ms. Jennifer McGuire: I'll have to bring that to you I don't have the costs with me.

How do you want to answers this? With public numbers from our CRTC reporting maybe?

Thanks,

Lil

----- Forwarded message -----

From: **Liliane Le** <liliane.le@cbc.ca>

Date: 20 May 2016 at 11:47

Subject: Unedited transcript from yesterday

To: Shaun Poulter <shaun.poulter@cbc.ca>, Jennifer McGuire <jennifer.mcguire@cbc.ca>, Marco Dube <Marco.Dube@radio-canada.ca>, Michel Cormier <michel.cormier@radio-canada.ca>, Andrew Cochran <andrew.cochran@cbc.ca>

Hello everyone,

See the attached unedited transcript. Please let me know if there are any factual errors and we can correct before they publish the transcript.

Lil

Sent from my BlackBerry 10 smartphone on the Rogers network.

From: CHPC@parl.gc.ca

Sent: Friday, May 20, 2016 8:35 AM

Subject: CHPC: Blues Meeting No. 17 | Bleus réunion no 17

Veillez noter que le français suit ci-bas.

The enclosed document is an **unofficial** and **unedited** transcript of a meeting of the Standing Committee on Canadian Heritage. *This document is being sent for information purposes only and may not be quoted, as it may contain transcription errors.* The edited, translated transcript will be available on the Committee's website within the next two weeks.

Furthermore, public meetings are accessible in a live audio feed from the House of Commons Web casting Service (ParVu), at the following address: <http://parvu.parl.gc.ca/XRender/en>

Le document ci-joint est une transcription **non officielle** et **non éditée** de la réunion du Comité permanent du patrimoine canadien. *Ce document est envoyé à titre d'information seulement et ne peut être cité car il pourrait contenir des erreurs de transcription.* La transcription révisée et traduite sera disponible sur le site web du Comité d'ici deux semaines.

De plus, il est possible d'avoir accès à la transmission sonore en direct des réunions publiques par l'entremise des services de webdiffusion de la Chambre des communes (ParVu), à l'adresse suivante :

<http://parvu.parl.gc.ca/XRender/>

--
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Senior Manager, Government Relations
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--
Jennifer McGuire
General Manager and Editor in Chief,
CBC News and Centres
jennifer.mcguire@cbc.ca

Amanda Pyle
Executive Assistant
amanda.pyle@cbc.ca

--
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Liliane.Le@cbc.ca



TITLE: CBC Local News Heritage Committee Video

PROMO: Heritage Committee video

PRODUCER: MMcNeil

LENGTH: 2:22

DATE PRODUCED: May 16 2016

ANNCR/ REC DATE:

MUSIC:

PRINTED TO:

SUMMARY: REVISED ENGLISH **Heritage Committee 2: 22 video** **Final**

Sous-titres français

00 :00 On est sur la 63, la voie d'accès à Fort McMurray.
00 :03 C'est dément !
00 :05 Les flammes longeaient la route. C'était terrifiant.
00 :10 Toutes les nouvelles sont d'abord locales.
00 :12 La voiture a volé sur les rails.
00 :14 CBC a examiné les passages à niveau à risque.
00 :17 Des erreurs de conception augmentent les risques.
00 :21 L'information relative à la sécurité n'a pas à être gardée secrète. Diffusez-la.
00 :25 Les nouvelles locales de CBC sont au cœur de l'actualité...
00 :29 Bonjour, c'est Erica Johnson de Go Public.

<p>Pourquoi volez-vous les gens ?</p>
<p>00 : 32 ... pour faire changer les choses.</p>
<p>00 :34 Pour les femmes assassinées qui manquent à l'appel !</p>
<p>00 :38 Regardez, écoutez, naviguez...</p> <p>00 :41 Les différentes plateformes de CBC</p> <p>00 :44 vous offrent une expérience locale intégrée.</p>
<p>00 :48 Les gens de la radio, de la télé et du Web travaillent ensemble tous les jours.</p>
<p>00 :52 Tout le monde devient une source d'information.</p>
<p>00 :55 C'est quoi un « banc bon ami » ?</p> <p>00 :57 Quand on ne trouve pas nos amis, on s'assoit et quelqu'un vient nous chercher pour jouer.</p>
<p>01 :03 Ici Andrew Chang. Vous regardez CBC Vancouver.</p>
<p>01 :06 Où que vous soyez.</p>
<p>01 :08 Ici David Gray, à Calgary.</p>
<p>01 :09 Aux quatre coins du pays.</p>
<p>01 :13 CBC est partout sur le terrain.</p>
<p>01 :16 Peter Warden, CBC News, Iqualuit.</p>

01 :18 Tory Gillis, CBC News, Regina.
01 :21 Christy Kleiman, à la météo. Vous regardez CBC Saskatchewan.
01 :24 Bonjour, Vancouver !
01 :25 CBC Radio One.
01 :27 En direct de l'Île-du-Prince-Édouard, vous écoutez CBC.
01 :30 On se voit à 18 h.
01 :32 Vous écoutez CBC North.
01 :34 Diffuse en huit langues autochtones.
01 :37 Active dans la communauté.
01 :39 Notre communauté. Notre quartier.
01 :42 C'est la Journée des banques alimentaires.
01 :45 Les gens viennent nous voir. C'est génial de recueillir leurs réactions.
01 :49 Nos conversations.
01 :51 Vous avez sûrement entendu ce matin...
01 :54 Des nouvelles mises à jour aux heures.
01 :56 Aux dernières nouvelles...

01 :58 Au bout des doigts.
02 :01 Des nouvelles à longueur de journée.
02 :03 Les nouvelles locales de CBC.
02 :05 Jamais loin.
02 :07 Accessible.
02 :08 C'est parti !
02 :09 En tout temps.
02 :10 Ce n'est que le début.
02 :13 En phase avec les Canadiens.
02 :15 Où nous vivons. Où nous allons.
02 :18 Les nouvelles locales de CBC.

Fwd: Reporters parlementaires

1 message

Marco Dube <marco.dube@radio-canada.ca>
To: Liliane Le <liliane.le@cbc.ca>

17 May 2016 at 13:06

voici pour l'info.

Donc, on a aussi une approche flexible. Je dirais simplement que l'important n'est pas d'avoir ou pas un journaliste "atitré" exclusivement, c'est plutôt d'avoir la souplesse de couvrir cela quand l'actualité le commande. Ce que nous avons bien sûr...

----- Forwarded message -----

From: **Pierre Guerin** <pierre.guerin@radio-canada.ca>
Date: 2016-05-17 12:48 GMT-04:00
Subject: Re: Reporters parlementaires
To: Marco Dube <marco.dube@radio-canada.ca>

Bonjour Marco,

Voici pour l'Ouest.

Pierre

Manitoba

Comme la session est très courte (même pas 2 semaines) on va confier ça à **Samuel Rancourt et Rémi Authier** pour l'instant. L'objectif est d'avoir 1 personne atitrée pour la prochaine session.

Sask

variable effectivement. Aucun journaliste atitré

Alberta

Les 2 journalistes qui ont le membership sont **Laurent Pirot et Jean-Emmanuel Fortier**.
Ce n'est pas dire qu'ils couvrent tous les jours durant la session, ils suivent de façon ponctuelle.

C.-B.

Sophie Rousseau.

2016-05-17 9:41 GMT-05:00 Marco Dube <marco.dube@radio-canada.ca>:

Salut Pierre,

En préparation pour le comité parlementaire, CBC n'a pas de reporter à la Leg en SK. Ce sera un enjeu pour eux.
Peux-tu me préciser notre portrait pour l'Ouest quant à la couverture des Leg svp?
Merci.



Marco Dubé
Directeur général des Services régionaux de Radio-Canada
marco.dube@radio-canada.ca
514.597.7169 bureau/office
514.242.5792 cell



Pierre Guérin
Directeur Régional
Ouest du Canada

204-788-3237 (bureau)
204-781-3426 (portable)

ICI RADIO-CANADA

Raconte-moi
Surprends-moi
Éclaire-moi
Parle-moi



Marco Dubé
Directeur général des Services régionaux de Radio-Canada
marco.dube@radio-canada.ca
514.597.7169 bureau/office
514.242.5792 cell



Version finale remarques comité patrimoine

1 message

Michel Cormier <michel.cormier@radio-canada.ca>

17 May 2016 at 14:26

To: Liliane Le <liliane.le@cbc.ca>, Shaun Poulter <shaun.poulter@cbc.ca>

Voici,

Michel Cormier

Directeur général information des Services français

Executive Director News and Current Affairs of French Services

CBC  Radio-Canada

1400, boul.René-Lévesque Est

Montréal, Québec H2L 2M2

514-597-5759

michel.cormier@radio-canada.ca

www.radio-canada.ca

Devez-vous vraiment imprimer ce courriel?

L'information contenue dans ce document est confidentielle et privilégiée



PRÉSENTATION NOUVELLES LOCALES COMITÉ DU PATRIMOINNE.docx

18K

Viewing copy of French Subtitled Heritage video

1 message

SARAH WILSON <sarah.wilson@cbc.ca> 17 May 2016 at 16:06
To: Liliane Le <liliane.le@cbc.ca>, Jennifer McGuire <jennifer.mcguire@cbc.ca>, Amanda Pyle <amanda.pyle@cbc.ca>, Andrew Cochran <andrew.cochran@cbc.ca>, Oanh Kasperski <oanh.kasperski@cbc.ca>, Maya Kane <maya.kane@cbc.ca>, CARLA ROJAS <carla.rojas@cbc.ca>

Hi Jennifer, Andrew and Liliane,

Here is a copy of the Heritage Reel with French subtitles. I have also put this in in Liliane's Google drive. Please take a look and let me know what format you would like this in for your presentation.

I will have it formatted in any way that works best for your presentation.

Thank you,
Sarah

 2016 LOCAL NEWS HERITAGE REEL_FRENCH REEL...

- in drive

—
Sarah Wilson
Senior Communications Officer
CBC News & Current Affairs
Communications, Marketing & Brand
Ph: 416-205-6398 Cell: 647-534-4190
sarah.wilson@cbc.ca Office: 3A200-O

Re: Traduction d'un discours du FR à ENG svp

1 message

MONTREAL TRADUCTION <montreal.traduction@radio-canada.ca>

17 May 2016 at 16:33

To: Liliane Le <liliane.le@cbc.ca>

Bonjour,

Voici la traduction.

Katherine

Katherine Rochette
pour Nicole Pigeon
Adjointe de secteur/Departmental Assistant
Services linguistiques/Linguistic Services
Communications d'entreprise/Enterprise Communications
CBC/Radio-Canada
(514) 597-7666

Le 12 mai 2016 à 16:15, Liliane Le <liliane.le@cbc.ca> a écrit :

Bonjour tel que convenu,
voici le discours de Michel Cormier à faire traduire de l'anglais au français. Est-ce possible d'avoir la traduction pour mardi le 17 mai - en fin de journée ou au plus tard - mercredi matin?
Merci,
Liliane

—
Liliane Lê
Première chef, Relations gouvernementales
Senior Manager, Government Relations
CBC/Radio-Canada
T: +1.613.288.6272
C: +1.613.299.5254
Liliane.Le@cbc.ca



 **PRÉSENTATION NOUVELLES LOCALES COMITÉ DU PATRIMOINNE-te.docx**
24K

- in drive

Re: Viewing copy of French Subtitled Heritage video

1 message

Andrew Cochran <andrew.cochran@cbc.ca>

17 May 2016 at 17:47

To: SARAH WILSON <sarah.wilson@cbc.ca>

Cc: Liliane Le <liliane.le@cbc.ca>, Jennifer McGuire <jennifer.mcguire@cbc.ca>, Amanda Pyle <amanda.pyle@cbc.ca>, Oanh Kasperski <oanh.kasperski@cbc.ca>, Maya Kane <maya.kane@cbc.ca>, CARLA ROJAS <carla.rojas@cbc.ca>

Hi,

Very nice job on the cut.

However, there of the factoids need to be corrected:

1 - at :45 - facts are: CBC REPORTERS BASED IN 44 COMMUNITIES

2 - at :51 - facts are: CBC NEWS APP LOCALIZED FOR 19 COMMUNITIES

3 - at 1:58 - facts are: BREAKING NEWS AND PUSH ALERTS ALL WAKING HOURS

Please let me know if you have questions. Also, when can we expect a revised version with these changes?

Continued thanks for your work to make this hit the mark.

Cheers,

...andrew

On Tue, May 17, 2016 at 4:06 PM, SARAH WILSON <sarah.wilson@cbc.ca> wrote:

Hi Jennifer, Andrew and Liliane,

Here is a copy of the Heritage Reel with French subtitles. I have also put this in in Liliane's Google drive. Please take a look and let me know what format you would like this in for your presentation.

I will have it formatted in any way that works best for your presentation.

Thank you,
Sarah 2016 LOCAL NEWS HERITAGE REEL_FRENCH REEL...

--
Sarah Wilson
Senior Communications Officer
CBC News & Current Affairs
Communications, Marketing & Brand
Ph: 416-205-6398 Cell: 647-534-4190
sarah.wilson@cbc.ca Office: 3A200-O

CBC  Radio-Canada

Fwd: diapo34.mp4

1 message

Marco Dube <marco.dube@radio-canada.ca>

11 May 2016 at 11:09

To: Shaun Poulter <shaun.poulter@cbc.ca>, Liliane Le <liliane.le@cbc.ca>

Cc: Michel Cormier <michel.cormier@radio-canada.ca>

Hi,

Just sending you one video that Michel would integrate to his presentation. He is working on a draft, we spoke, all looking good.

I will send you another video, the one about our coverage of the Nipigon bridge.... it's a really good one to explain our digital shift. Let us know how and if you would like us to show that one.

Also, do we have a prep meeting in advance of the presentation on Thursday?
We need to organize our trip to Ottawa.

Thanks for clarification.

----- Forwarded message -----

From: **Réjean Lafrance (au moyen de Google Disque)** <drive-shares-noreply@google.com>


Date: 2016-05-11 9:17 GMT-04:00

Subject: diapo34.mp4

To: marco.dube@radio-canada.ca

Cc: michel.cormier@radio-canada.ca, sylvain.schreiber@radio-canada.ca, brigitte.dupont@radio-canada.ca

Réjean Lafrance a partagé la vidéo suivante :

 diapo34.mp4



Bonjour Marco,

Voici le dossier où tu trouveras une version PDF de la présentation des Services régionaux au CA, ainsi que les notes de Patricia et Marie-Claude. J'ai aussi inclus les vidéos qui ont été présentées.

Merci!

Réjean

Ouvrir

Google Disque : accédez à vos fichiers sur tous vos appareils.

Google™



Marco Dubé
Directeur général des Services régionaux de Radio-Canada
marco.dube@radio-canada.ca
514.507.7169 bureau/office
613.327.5858 cell



Re: URGENT : Heritage Committee Event Video

1 message

SARAH WILSON <sarah.wilson@cbc.ca>

16 May 2016 at 15:30

To: Liliane Le <liliane.le@cbc.ca>

Cc: Amanda Pyle <amanda.pyle@cbc.ca>, MAYA KANE <maya.kane@cbc.ca>, Oanh Kasperski <oanh.kasperski@cbc.ca>

Hi Liliane,

Here is the full transcription of the Heritage video for the House of Commons translators.
I will be putting the video into your Google drive in the next hour or so.

Thanks very much,
Sarah

On Mon, May 16, 2016 at 1:55 PM, Liliane Le <liliane.le@cbc.ca> wrote:

Hi Sarah,

As discussed, if we cannot get by wed end of day the CBC video with French subtitles, I would need at the full transcript so I can give it to the House of commons interpretor so they can do live on Thurs am.

So that yo know, Radio-Canada's video has been subtitled in English.

I am from my end ensure that all of the remarks are translated in the other official language.

Thanks,
Liliane

On 16 May 2016 at 13:43, SARAH WILSON <sarah.wilson@cbc.ca> wrote:

Hi Liliane,

Need a bit of clarification. This is the first we've heard this requirement.

English subtitled?

French translated?

Thank you,
Sarah

On Mon, May 16, 2016 at 1:21 PM, Amanda Pyle <amanda.pyle@cbc.ca> wrote:

Hi:

I just got off the phone with Liliane. Not sure if Gino passed this on or not but the video needs to be subtitled.

Thanks
Amanda

—
Sarah Wilson

05/12/2016

CBC Radio-Canada Mail - Re: URGENT : Heritage Committee Event Video

Senior Communications Officer
CBC News & Current Affairs
Communications, Marketing & Brand
Ph: 416-205-6398 Cell: 647-534-4190
sarah.wilson@cbc.ca Office: 3A200-O

CBC  Radio-Canada

—
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C: +1.613.299.5254
Liliane.Le@cbc.ca



—
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CBC  Radio-Canada

 **Final full English script Heritage Video May 2016 (1).doc**
60K

Traduction vidéo Comité du patrimoine

1 message

Marina Bost <marina.bost@radio-canada.ca>
To: Liliane Le <liliane.le@cbc.ca>

16 May 2016 at 16:10

Salut Liliane

Bizarre, Sarah Wilson a annulé cette demande chez nous la semaine dernière (elle voulait un voice-over)... pour raison budgétaire... Dommage car maintenant on doit travailler dans l'urgence.

De quelle longueur est le discours de Jennifer?

Merci!
Marina

—
Marina Bost, trad. a.
Première chef/Senior Manager
Services linguistiques/Linguistic Services
Communications d'entreprise/Enterprise Communications
CBC/Radio-Canada
Bureau : 514-597-5724
Cellulaire : 514-895-0802

ES Heritage Remarks

1 message

Andrew Cochran <andrew.cochran@cbc.ca>

16 May 2016 at 16:20

To: Lillane Le <lillane.le@cbc.ca>

Cc: Shaun Poulter <Shaun.Poulter@cbc.ca>, Jennifer McGuire <jennifer.mcguire@cbc.ca>



Hi Lillane,

Attached are Jennifer's remarks. Both files are identical in content. One is MSWord for the translators. The second is a PDF with larger type, for reading.

I've noted (CHECK) in all the places where we are still verifying the numbers. As discussed I trust this won't impede translation.

Please feel free to be in touch with any questions - my cell is 647-202-7200.

All the best,
...andrew

2 attachments **Heritage Comm DR2 - PDF Large Type.pdf**
47K*Its in the docx* **Heritage Comm DR2 - MSWord.docx**
487K

05/12/2016

CBC Radio-Canada Mail - RE: URGENT : Heritage Committee Event Video

CBC  Radio-Canada

Liliane Le <liliane.le@cbc.ca>

RE: URGENT : Heritage Committee Event Video

1 message

16 May 2016 at 17:03

To: Liliane Le <liliane.le@cbc.ca>

Cc: MONTREAL TRADUCTION <montreal.traduction@radio-canada.ca>

Bonjour Liliane,

Merci de me faire parvenir la vidéo TCBI à ce courriel. Si vous avez besoin d'une adresse gmail pour me donner accès à votre site FTP, c'est

Juste pour confirmer : vous voulez sous-titrer le tout, même le v/o de la « narration »?

J'attends de vos nouvelles!

From: MONTREAL TRADUCTION [mailto:montreal.traduction@radio-canada.ca]**Sent:** 16 mai 2016 16:49**To:** Liliane Le**Cc:****Subject:** Re: URGENT : Heritage Committee Event Video

Bonjour Liliane

Je crois que [redacted] a un compte gmail aussi. Elle est en CC, donc elle pourra te le confirmer.

Tu pourras ainsi lui faire parvenir la vidéo directement.

Katherine

Katherine Rochette

pour Nicole Pigeon

Adjointe de secteur/Departmental Assistant
Services linguistiques/Linguistic Services

Communications d'entreprise/Enterprise Communications
CBC/Radio-Canada
(514) 597-7666

2016-05-16 16:41 GMT-04:00 Liliane Le <liliane.le@cbc.ca>:

oui je vais te l'envoyer dès que je la recois - si tu quittes plus tôt, pourrais-tu me donner le nom de la traductrice et je pourrais lui envoyer directement.

merci,
liliane

On 16 May 2016 at 16:15, MONTREAL TRADUCTION <montreal.traduction@radio-canada.ca> wrote:

Bonjour Liliane,

Il faudrait la vidéo.

Katherine

Katherine Rochette

pour Nicole Pigeon

Adjointe de secteur/Departmental Assistant
Services linguistiques/Linguistic Services

Communications d'entreprise/Enterprise Communications
CBC/Radio-Canada
(514) 597-7666

2016-05-16 16:04 GMT-04:00 Liliane Le <liliane.le@cbc.ca>:

allo katherie,

encore une fois, je suis navrée pour le RUSH.

donc je viens de parler avec les services anglais, si on peut avoir faire traduire les textes dans la colonne audio pour demain midi - ils pourront faire les sous-titres à temps pour la comparution jeudi matin.

merci - et je vous envoie le discours de Jen McGuire dès que je le recois - au plus tard demain matin.

Liliane

On 16 May 2016 at 15:54, Liliane Le <liliane.le@cbc.ca> wrote:

----- Forwarded message -----

From: **SARAH WILSON** <sarah.wilson@cbc.ca>

Date: 16 May 2016 at 15:30

Subject: Re: URGENT : Heritage Committee Event Video

To: Liliane Le <liliane.le@cbc.ca>

Cc: Amanda Pyle <amanda.pyle@cbc.ca>, MAYA KANE <maya.kane@cbc.ca>, Oanh Kasperski <oanh.kasperski@cbc.ca>

Hi Liliane,

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I will be putting the video into your Google drive in the next hour or so.

Thanks very much,

Sarah

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English subtitled?

French translated?

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Thanks

Amanda

-

Sarah Wilson

Senior Communications Officer

05/12/2016

CBC Radio-Canada Mail - RE: URGENT : Heritage Committee Event Video

CBC News & Current Affairs

Communications, Marketing & Brand

Ph: 416-205-6398 Cell: 647-534-4190

sarah.wilson@cbc.ca Office: 3A200-O

CBC  Radio-Canada

—
Liliane Lê

Première chef, Relations gouvernementales

Senior Manager, Government Relations

CBC/Radio-Canada

T: +1.613.288.6272

C: +1.613.299.5254

Liliane.Le@cbc.ca



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05/12/2016

CBC Radio-Canada Mail - RE: URGENT : Heritage Committee Event Video

05/12/2016

CBC Radio-Canada Mail - Re: URGENT : Heritage Committee Event Video

CBC  Radio-Canada

Liliane Le <liliane.le@cbc.ca>

Re: URGENT : Heritage Committee Event Video

1 message

MONTREAL TRADUCTION <montreal.traduction@radio-canada.ca>

17 May 2016 at 10:51

To: Liliane Le <liliane.le@cbc.ca>

Bonjour Liliane,

Voici la traduction.

Note de la traductrice : Les durées sont trop courtes pour qu'on fasse des sous-titres dans les règles de l'art. Étant donné qu'il s'agit d'une traduction pour des fins de compréhension seulement, j'ai fait un sous-titre par intervention et je laisse le soin aux monteurs de voir comment ils vont organiser tout ça. Les codes temporels sont à titre indicatif seulement.

Katherine

Katherine Rochette
pour Nicole Pigeon
Adjointe de secteur/Departmental Assistant
Services linguistiques/Linguistic Services
Communications d'entreprise/Enterprise Communications
CBC/Radio-Canada
(514) 597-7666

2016-05-16 17:07 GMT-04:00 Liliane Le <liliane.le@cbc.ca>:

voici la vidéo. je vous appelle dans quelques instant .

merci,
Liliane 2016 LOCAL NEWS HERITAGE_h264_3000Kbps_720p (1)...

On 16 May 2016 at 16:49, MONTREAL TRADUCTION <montreal.traduction@radio-canada.ca> wrote:

Bonjour Liliane

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merci,
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From: **SARAH WILSON** <sarah.wilson@cbc.ca>

Date: 16 May 2016 at 15:30

Subject: Re: URGENT : Heritage Committee Event Video

To: Liliane Le <liliane.le@cbc.ca>

Cc: Amanda Pyle <amanda.pyle@cbc.ca>, MAYA KANE <maya.kane@cbc.ca>, Oanh Kasperski <oanh.kasperski@cbc.ca>

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Thanks

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CBC  Radio-Canada

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05/12/2016

CBC Radio-Canada Mail - Re: URGENT : Heritage Committee Event Video



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 **Final full English script Heritage Video May 2016-tf.doc.docx**
26K

Translation for the video's subtitle

1 message

Liliane Le <liliane.le@cbc.ca>

17 May 2016 at 11:10

To: SARAH WILSON <sarah.wilson@cbc.ca>

Cc: Jennifer McGuire <jennifer.mcguire@cbc.ca>, Amanda Pyle <amanda.pyle@cbc.ca>


Hi Sarah,

Attached is the translation for the subtitles. Since the timing between each segments are too short; the translator did them not according to regular standards; but made sure that the viewers can have a good understanding of what is happening. Below is her note - let me know if you have any questions.

Note de la traductrice : Les durées sont trop courtes pour qu'on fasse des sous-titres dans les règles de l'art. Étant donné qu'il s'agit d'une traduction pour des fins de compréhension seulement, j'ai fait un sous-titre par intervention et je laisse le soin aux monteurs de voir comment ils vont organiser tout ça. Les codes temporels sont à titre indicatif seulement.

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 **Final full English script Heritage Video May 2016-tf.doc.docx**
26K

Fwd: Heritage Committee study of local news

1 message

Shaun Poulter <shaun.poulter@cbc.ca>
To: Liliane Le <liliane.le@cbc.ca>

22 February 2016 at 10:43

fyi

—— Forwarded message ——

From: **Shaun Poulter** <shaun.poulter@cbc.ca>
Date: Mon, Feb 22, 2016 at 10:42 AM
Subject: Re: Heritage Committee study of local news
To: Patricia Pleszczynska <patricia.pleszczynska@radio-canada.ca>
Cc: Michel Cormier <michel.cormier@radio-canada.ca>

Thanks Patricia,

I've been keeping Michel on this for now because it is still unclear if the Committee will focus only on local news or on news in general.

We will aim for Monday or Tuesday for a call.

On Mon, Feb 22, 2016 at 10:28 AM, Patricia Pleszczynska <patricia.pleszczynska@radio-canada.ca> wrote:

Hi Shaun. As we have indicated, I am responsible for local news and Michel for National news.
I might chose to bring along one if our regional directors who can speak very directly to this issue.
This is not a good week for a conf call for me. Next Monday or tuesday would be fine.

P

Envoyé de mon iPhone

Le 22 févr. 2016 à 10:03, Shaun Poulter <shaun.poulter@cbc.ca> a écrit :

The Heritage Committee is beginning their study of local news this week. (They are hearing from officials at Canadian Heritage, Industry Canada, and the CRTC).

The Clerk tells me they don't expect to inviting us until the week of March 21st AT THE EARLIEST.

In the meantime, I thought it would be useful if you could start collecting concrete examples of things we have done, stories we have presented, which no one else has. I am sure you have seen the voices of some of the print people already complaining that the government should not be giving money to CBC/Radio-Canada when their industry is in crisis. I want to counter the argument that somehow, if we did not exist, newspapers and private TV would suddenly start doing the things they have neglected to do up to now.

Also, let's think about who we want to appear on our behalf. Jennifer, I assume you would represent CBC. Would you want someone else with you?

Michel, would you want to appear with Patricia?

I am going to try and schedule a conference call later this week for us to talk about this a bit more.

Until then.

S

—

05/12/2016

CBC Radio-Canada Mail - Fwd: Heritage Committee study of local news

Shaun Poulter
Senior Director, Premier directeur
Government Relations/ Relations gouvernementales
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Tel: (613) 288-6233
Cell: (613) 791-8054
shaun.poulter@cbc.ca

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Cell: (613) 791-8054
shaun.poulter@cbc.ca

Re: Heritage Committee study of local news

1 message

Jennifer McGuire <jennifer.mcguire@cbc.ca>

22 February 2016 at 12:45

To: Shaun Poulter <shaun.poulter@cbc.ca>

Cc: Michel Cormier <michel.cormier@radio-canada.ca>, Patricia Pleszczynska <patricia.pleszczynska@radio-canada.ca>, Liliane Le <liliane.le@cbc.ca>

Hi Shaun,

I think I should have an SMD with me. Maybe Andrew as well. Jen

On Mon, Feb 22, 2016 at 10:03 AM, Shaun Poulter <shaun.poulter@cbc.ca> wrote:

The Heritage Committee is beginning their study of local news this week. (They are hearing from officials at Canadian Heritage, Industry Canada, and the CRTC).

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Until then.

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Cell: (613) 791-8054
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—
Jennifer McGuire
General Manager and Editor in Chief,
CBC News and Centres
jennifer.mcguire@cbc.ca

Amanda Pyle
Executive Assistant
amanda.pyle@cbc.ca

Committee on Canadian Heritage - Study on Media and Local Communities

1 message

Liliane Le <liliane.le@cbc.ca>

23 February 2016 at 17:00

To: Hubert T Lacroix <ht.lacroix@cbc.ca>, Stephanie Duquette <stephanie.duquette@radio-canada.ca>, Marco Dube <marco.dube@radio-canada.ca>, Louis Lalonde <louis.lalonde@radio-canada.ca>, Heather Conway <heather.conway@cbc.ca>

Cc: Michel Cormier <michel.cormier@radio-canada.ca>, Jennifer McGuire <jennifer.mcguire@cbc.ca>, Shaun Poulter <shaun.poulter@cbc.ca>, Andrew Cochran <andrew.cochran@cbc.ca>, Patricia Pleszczynska <patricia.pleszczynska@radio-canada.ca>, Gino Apponi <gino.apponi@cbc.ca>, Emmanuelle LAMARRE-CLICHE <elcliche@radio-canada.ca>, Jeff Keay <jeff.keay@cbc.ca>, Martine Menard <martine.menard@cbc.ca>

Bonjour tout le monde,

The Committee kick-started its study on the Media and Local Communities this morning.

The Committee first met with a panel of witnesses from Canadian Heritage, Industry Canada, and the Competition Bureau, followed by witnesses from the CRTC. The witnesses provided an overview of the current state of the local media (print and TV) across the country; and their roles and responsibilities within the industry.

There were no questions on CBC/Radio-Canada [witnesses referred to us as an important player in the industry]. The majority of questions revolved around the closure of local print media or tv stations over the past 5 years, more specifically on:

a) Decline of ad revenue and the impact on print media

- **Mr. Vandal:** Is there an impact on policy goals with the closure of newspapers? [PCH: There is no federal policy for newspapers]
- **Mr. McGuire:** Are there incentives to help newspapers? Did you receive any directives from PCO, PMO or Minister's office to review the current state of local media? Excluding the CBC, how much funding goes to supporting local content/news [PCH to provide a breakdown by program and province]. How do you audit and measure these programs? What are the expected outcomes? Are Canadians satisfied with their local services?
- **Mr. Nantel:** Is the biggest issue for newspapers the decline of ad revenues? Would you support the funding of apps (e.g. La Presse +)?

b) Mergers and acquisitions vs Diversity of voices and local news

- **Ms. Dabrusin:** Given the concentration of media, are there any studies on the impact of that concentration on the diversity of voices being heard? A report on Diversity of Voices was tabled 8 years ago, does that plurality still exist (in particular with respect to gender and ethnic voices), has the report been updated?
- **Mr. Waugh:** Asked the Competition Bureau if they considered access to local news/content when they approved the Astral/Bell or Post/Sun mergers [A: it's not within their mandate to take into account the diversity of voices]
- **Mr. O'Regan:** Asked where the guardianship of diversity falls. "Is this a role for government? For Canadian Heritage?"

c) Digital news outlets and regulation

- **Ms. Dabrusin:** There has been a shift from traditional media to digital in the market over the past decade. Are there any analyses done with respect to this shift? "What is pushing the digital market? Is there access to more private funding for digital media?"

- **Mr. Breton:** More people are getting their news via the web and social media; what is the impact on traditional media and the quality of local news?
- **Mr. Waugh:** No one is making money on the web, yet everyone is shifting their resources on the web to the detriment of investigative journalism. Who regulates the quality of news?
- **Mr. Nantel:** Since the internet isn't regulated, and lots of revenues go to foreign entities, are there any short terms measures we can put in place to support our media outlets?
- **Mr. Samson:** Asked the CRTC if they studied the impact "Pick and Pay" on local services to OLMC?
- **Chair:** Who is going to regulate the accuracy of online news? "Anyone can publish anything".

I will forward the transcript once it is available.

Lil

COMMITTEE MEMBERS

- Chair: Hon Hedy Fry (LIB Vancouver Centre)
- Vice-Chair: Larry McGuire (CON Brandon–Souris)
- Vice-Chair: Pierre Nantel (NDP Longueuil–Saint-Hubert)
- Pierre Breton (LIB Shefford)
- Julie Dabrusin (LIB Toronto–Danforth)
- Seamus O'Regan (LIB St. John's South–Mount Pearl)
- Darrell Samson (LIB Sackville–Preston–Chezzetcook)
- Dan Vandal (LIB Saint Boniface–Saint Vital)
- Peter Van Loan (CON York–Simcoe)
- Kevin Waugh (CON Saskatoon–Grasswood)

WITNESSES

Department of Canadian Heritage

- Helen Kennedy, Director General, Broadcasting and Digital Communications
- Jean-François Bernier, Director General, Cultural Industries
- Marthe Bujold, Director, Strategic Policy, Broadcasting and Digital Communications Branch
- Luc Marchand, Director, Periodical Publishing Policy and Programs

Competition Bureau

- Jeanne Pratt, Senior Deputy Commissioner, Mergers and Monopolistic Practices Branch

Department of Industry

- Paul Halucha, Associate Assistant Deputy Minister, Strategic Policy Sector

Canadian Radio-television and Telecommunications Commission

- Scott Hutton, Executive Director, Broadcasting
- Michael Craig, Manager, English Television Applications

MEDIA PRESENT

- David Akin, Sun

—

Liliane Lê

05/12/2016

CBC Radio-Canada Mail - Committee on Canadian Heritage - Study on Media and Local Communities

Chef, Relations gouvernementales

Manager, Government Relations

CBC/Radio-Canada

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C: +1.613.299.5254

Liliane.Le@cbc.ca



CHPC - STUDY ON THE MEDIA AND LOCAL COMMUNITIES (summary 2nd mtg)

1 message

Liliane Le <liliane.le@cbc.ca>

25 February 2016 at 16:51

To: Hubert T Lacroix <ht.lacroix@cbc.ca>, Stephanie Duquette <stephanie.duquette@radio-canada.ca>, Marco Dube <marco.dube@radio-canada.ca>, Shaun Poulter <shaun.poulter@cbc.ca>, Louis Lalande <louis.lalande@radio-canada.ca>, Heather Conway <heather.conway@cbc.ca>, Jennifer McGuire <jennifer.mcguire@cbc.ca>, Bev Kirshenblatt <bev.kirshenblatt@cbc.ca>, Gino Apponi <gino.apponi@cbc.ca>, Michel Cormier <michel.cormier@radio-canada.ca>, Emmanuelle LAMARRE-CLICHE <elcliche@radio-canada.ca>, Alexandra Fortier <alexandra.fortier@radio-canada.ca>, Martine Menard <martine.menard@cbc.ca>, Jeff Keay <jeff.keay@cbc.ca>

For their second meeting, the Committee met with representatives from the Forum for Research and Policy in Communications, as well as two professors from Carleton and Laval universities.

CBC/Radio-Canada was mentioned a few times this morning; witnesses supported its subsidies, and Prof Demers sees it as part of the solution in maintaining local services to communities. Today's main focus was on the regulatory framework and the CRTC.

Representatives from the Forum suggested to have the CRTC review the type of data it collects [sections 3 and 7 of the *Broadcast Act*]. They also believe that the CRTC should bring back minimum requirements for local content, and have a competitive process when licences are up for renewal.

Prof. Winseck believes in a strong regulator that will push back against media concentration and recommended reviewing sections 4 and 7 of the *Broadcasting Act*, and section 27 and 36 of the *Telecommunications Act*. He also suggested that all subsidies from the cultural sector (including music) be managed through one media and cultural fund that isn't supported, administered or benefited by the industry. And finally, he floated the idea of creating a Canadian Communications Corporation i.e. merging CBC (content and news) and Canada Post (delivering content).

The majority of questions revolved around:

a) Regulation vs Subsidies

- **Mr. Waugh:** It's hard to get a licence; do we need more players or subsidies in the industry?
- **Mr. Nantel:** Should the regulatory system be more focused on content or the pipelines? How do we strike a proper balance between successful Canadian companies and protecting cultural diversity? Are there models from other countries we can look at?
- **Ms. Dabrusin:** How do we reinvent the media system (vs saving it) and put Canada back on the international stage?
- **Mr. Barlow:** Is there research on the cost of postage and its impact on local papers? Do we need to focus on providing better access to high speed internet?
- **Mr. Van Loan:** How do you reconcile the fact that CRTC says that there is enough money in the system?
- **Mr. O'Regan:** Is the industry regulated in the interest of Canadians and our country? Do we have to review the role of the CRTC?

b) Access to data

- **Mr. Samson:** How can we get more data? What are the steps?
- **Mr. Van Loan:** Do you have a table of hours of local newscasts? Has local content really decreased?

c) High level of media concentration

- **Mr. Samson:** How do we ensure access to viable and local information in rural and OL communities?
- **Mr. Nantel:** Are local media in trouble because they are not the only source of entertainment and information? [Demers: people search for news/content and not for a brand]
- **Mr. Breton:** What is the future of local media? Even with a web presence, why are local media unable to reach younger audience?
- **Mr. Waugh:** Why is there less local news/content when technology has help decrease the costs related to production?

Will forward the transcript once it is available.

Lil

COMMITTEE MEMBERS

- *Vice-Chair:* Larry Mcguire (CON Brandon–Souris) for the Chair
- *Vice-Chair:* Pierre Nantel (NDP Longueuil–Saint-Hubert)
- Pierre Breton (LIB Shefford)
- Julie Dabrusin (LIB Toronto–Danforth)
- Seamus O'Regan (LIB St. John's South–Mount Pearl)
- Darrell Samson (LIB Sackville–Preston–Chezzetcook)
- Dan Vandal (LIB Saint Boniface–Saint Vital)
- John Barlow (CON Foothills) / Peter Van Loan (CON York–Simcoe)
- Kevin Waugh (CON Saskatoon–Grasswood)

Also present:

- Randy Boissonault, Parliamentary Secretary to Minister Canadian Heritage (Edmonton Centre)
- Stéphane Lauzon Parliamentary Secretary to the Minister of Sport and Persons with Disabilities (Argenteuil–La Petite-Nation)
- Joe Peschisolido (LIB Steveston-Richmond)

Absent:

Chair: Hon Hedy Fry (LIB Vancouver Centre)

WITNESSES

Forum for Research and Policy in Communications

- Monica Auer, Executive Director
- Al MacKay, Director

Carleton University

- Dwayne Winseck, Professor, School of Journalism & Communication

Université Laval (by videoconference)

- François Demers, Professor, Centre des études sur les médias

05/12/2016

CBC Radio-Canada Mall - CHPC - STUDY ON THE MEDIA AND LOCAL COMMUNITIES (summary 2nd mtg)

MEDIA PRESENT

• David Akin, Sun

—

Liliane Lê
Chef, Relations gouvernementales
Manager, Government Relations
CBC/Radio-Canada
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Liliane.Le@cbc.ca



Heritage Committee Local News study

1 message

Shaun Poulter <shaun.poulter@cbc.ca>

20 April 2016 at 16:12

To: Jennifer McGuire <jennifer.mcguire@cbc.ca>, Michel Cormier <michel.cormier@radio-canada.ca>

Cc: Liliane Le <liliane.le@cbc.ca>

We've been contacted by the Heritage Committee about appearing for their study.

We're trying to push it back to end of May or early June. Can you let me know what your availability would be for these dates?

May 17 or 19

May 31 or June 2

June 7 or 9

At this point, the Committee still doesn't have a clear focus in their study. We have an opportunity to help them find one.

In your presentation, we need to be able to focus on three things:

- Why the public broadcaster is crucial to the future of local news, how we are changing how we do things - and why digital is so important and right for us.
- Why the privates and newspapers are wrong when they claim we are the problem and should be shut out of local, or that our money should be given to them.
- How the Government's reinvestment will help local news and how we see the future of news.

The last time we spoke about this I believe you were thinking of having two people from each network.

Would it be you Jennifer, and Andrew Cochrane?

Would it be you Michel, and Marco Dubé?

As always, Liliane and I will help you prep. At this point we need to find a date and work towards it.

thanks

S

—
Shaun Poulter

Executive Director, Directeur général

Public Affairs and Government Relations/ Affaires Publique et Relations gouvernementales

CBC/ Radio-Canada

Tel: (613) 288-6233

Cell: (613) 791-8054

shaun.poulter@cbc.ca

Hangout avec Sarah Lue

21 novembre 2016

Sarah Lue - 15:59

Salut Jazzy, would you be able to send the french letter/get the facts over once you have it so that we can work on adapting the tweets please?

Online/Digital Weekly Recap - November 21 to 25

1 message





Marie-Ève Roy <marie-eve.roy@radio-canada.ca>

25 novembre 2016 à 17:25

À : David Oille <david.oille@cbc.ca>, Caroline Lévesque-Pelletier <caroline.levesque-pelletier@cbc.ca>, Elizabeth Forster <elizabeth.forster@cbc.ca>, Jennifer Bradbury <jennifer.bradbury@cbc.ca>, Nancy McLaughlin <nancy.mclaughlin@radio-canada.ca>, Martine Menard <martine.menard@cbc.ca>, Liliane Le <liliane.le@cbc.ca>, Shaun Poulter <shaun.poulter@cbc.ca>, Sarah Lue <sarah.lue@cbc.ca>, Mark Allen <mark.allen@cbc.ca>, Kelly Broadfoot <kelly.broadfoot@cbc.ca>, Julien FAILLE-LEFRANCOIS <julien.faille-lefrancois@radio-canada.ca>, Emma Bédard <emma.bedard@radio-canada.ca>, MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>, Nadine Thomas <nadine.thomas@cbc.ca>, Pascal Cote <pascal.cote@cbc.ca>, Jacinthe LACOMBE-CLICHE <jacinthe.lacombe-cliche@cbc.ca>, Steeve Gagnon <steeve.gagnon@radio-canada.ca>, Helene Breau-Cluney <helene.breau@cbc.ca>, Alex Johnston <alex.johnston@cbc.ca>, Christena Morrell <christena.morrell@cbc.ca>, Bev Kirshenblatt <bev.kirshenblatt@cbc.ca>, ALLISON MACLACHLAN <allison.maclachlan@cbc.ca>, David Demchuk <david.demchuk@cbc.ca>, NATHALIE VANASSE <nathalie.vanasse@radio-canada.ca>, "Bost, Marina" <marina.bost@radio-canada.ca>

Bonjour à tous,
Quelle semaine, il y a de l'effervescence et de la créativité dans l'air!

Je vous propose ici de suivre le parcours d'un de nos contenus (l'excellent dossier de Julien pour iO sur la route) et de voir un passage de l'interne à l'externe, un très bel exemple de rayonnement, de promotion croisée et de collaboration de nos équipes - presque chacun de vous a été impliqué - BRAVO!

Tout a commencé sur iO  -> puis sur Google + (communauté des gestionnaires interne)  -> puis sur le blogue institutionnel  -> puis sur twitter  (et beaucoup d'autres canaux!)



Bonne fin de semaine, bon repos,
Marie-Ève

1. io.cbrc.ca

Statistiques : 14 au 20 nov

En plus d'un bon engagement, soulignons le **taux d'ouverture de l'infolettre à 45,7 %** – wow! Félicitations à tous, superbe mise en page, belle sélection et contenu très pertinent et engageant.

25 nov. – Qui était le caporal Eugène Cornect? Nos équipes s'unissent pour retracer son parcours

25 nov. – Révision de l'ombudsman – L'esprit critique n'oblige pas à se comporter tout le temps et partout en contradictoireur

24 nov. – Faites connaissance avec notre nouvelle commissaire aux valeurs et à l'éthique

22 nov. – Révision de l'ombudsman – Le débat sur les pitbulls et la guerre de chiffres qui l'accompagne

22 nov. – Réouverture des voies de la rue Queen pour l'hiver (régional Ottawa)

22 nov. – Qu'ont en commun les compagnies Apple, Google, Atena, Kellogg's, eBay, la Deutsche Banque?

21 nov. – Commandez votre miel de Toronto! (régional Toronto)

2. Médias sociaux

#photodelasemaineRC - Exclusif sur Instagram. Le matériel de nos collègues pour couvrir la Coupe Grey 2016 à Toronto!



On Facebook, Twitter, Instagram and LinkedIn:

- La Maison de Radio-Canada (partage de la vidéo d'ICI Radio-Canada (Facebook, Twitter, Instagram) Stratégie 2020
- Lettre ouverte d'Hubert au comité Permanent du patrimoine canadien (Twitter, LinkedIn) Stratégie 2020

National TV Day Stratégie 2020

- Image préparée pour la Journée (partagée avec réseaux et régions) (Facebook, Twitter et Instagram)
- Vidéos des Archives de Radio-Canada et de CBC Archives repartagées (Twitter et Facebook)
- Infographie d'OTM (Twitter, LinkedIn et SlideShare)
- Partage des faits saillants de l'utilisation de la télévision au Canada - "Saviez-vous que...?" (Twitter et Instagram)
- Blog: Nov. 21 – Réalité ou mythe? Cinq mythes déconstruits à propos de la télévision.

150 Countdown Stratégie 20202017

- World Cloud event (Twitter) 2017
- National Canadian Film Day - Countdown (Twitter) 2017
- CNA dévoile sa programmation 150e du Canada (Twitter) 2017
- Student On Ice launch 150-day sailing journey (Twitter) 2017
- Route Inuvik-Tuktoyaktuk, un projet d'Infrastructure Canada (Twitter) 2017

Digital: Stratégie 2020

- Découvrez l'équipe des Médias numériques de Radio-Canada (LinkedIn)
- RC Lab: Les 5 finalistes de l'Accélérateur d'idées (Twitter)
- OTM/MTM Netflix report (Twitter)

Programming/ Regional: Stratégie 2020

- CBC 's accessibility project for hearing-impaired audiences (Twitter, LinkedIn and Facebook)
- Adaptation d'iO sur la route! - Un reportage local au rayonnement national (Twitter, Facebook, LinkedIn)
- Regional highlights from behind the scenes (Twitter, Instagram)
- Programming announcements (Twitter)

Community & Awards: Stratégie 2020

- Heather Conway participates in CTAM Canada. (Twitter)
- Prix Judith-Jasmin (Twitter, LinkedIn)
- 10 videos that will change the way you look at photography (Twitter)
- Honey sale in Toronto from CBC/Radio-Canada Environmental initiative (Instagram)

Blog:

Nov. 25 – iO sur la Route - Un reportage local au rayonnement national

Nov. 21 – Réalité ou mythe? Cinq mythes déconstruits à propos de la télévision.

3. cbc.radio-canada.ca

Revolving door:

Nov 25 – When local meets national: The tale of Eugène Cornect

Nov. 24 – La nouvelle Maison de Radio-Canada

Nov. 21 – World TV day

Press releases:

Nov. 24 – La nouvelle Maison de Radio-Canada

Nov. 23 – CBC announces expansion of accessibility initiative to make Canadian public radio available to deaf and hard-of-hearing Canadians

Nov. 23 – Le conseil d'administration de CBC/Radio-Canada approuve le projet de modernisation de la Maison de Radio-Canada (bilingual)

Get the facts:

Nov. 21 – Letter to the Standing Committee on Canadian Heritage: Limiting access to the digital public space is not in the public interest (bilingual)

Page update:

Nov. 24 – La nouvelle Maison de Radio-Canada

COMITÉ PERMANENT DU PATRIMOINE CANADIEN

Allocution de Jennifer McGuire

Madame la Présidente ~~et membres du comité.~~ ~~Madame et Messieurs les députés,~~

Bonjour ~~et.~~ ~~M~~erci de nous avoir donné l'occasion de vous rencontrer ce matin. L'étude que vous ~~entrenez~~ ~~avez entrepris~~ est très importante. Les Canadiens nous ont dit à quel point les services locaux sont ~~essentiels~~ ~~importants~~ pour eux. Ils veulent savoir ce qui se passe dans leur communauté. Voilà pourquoi nous mettons ~~autant~~ d'efforts pour ~~adresser leurs besoins.~~ ~~être là pour eux.~~

Nous aimerions commencer par vous dire ce qui se passe – en ce moment même – dans les stations locales de CBC de partout au pays.

Dans les fuseaux horaires de Terre-Neuve et des provinces atlantiques, la journée est déjà bien entamée. Environ 80 de nos collecteurs d'information cherchent des sujets de reportage pour alimenter les plateformes mobiles, les services numériques, la radio et la télévision. Bientôt, nos émissions de radio du midi informeront les communautés des questions qui les touchent. Dans toutes les provinces, des équipes préparent nos émissions de radio de l'après-midi et les bulletins de nouvelles de 18 h.

Dans l'univers numérique, les échéances se multiplient à l'infini. Des reportages sont affichés, publiés, relayés sur Twitter, télédiffusés et mis à jour tout au long de la journée. Quand une nouvelle de dernière heure requiert une attention immédiate, on

COMITÉ PERMANENT DU PATRIMOINE CANADIEN

Allocution de Jennifer McGuire

commence par envoyer une notification sur les téléphones intelligents de tous les abonnés à ce service.

Ici, dans le fuseau horaire de l'est du pays, les réunions de production quotidiennes sont en cours. En ce moment, au Québec et en Ontario, quelque 80 collecteurs d'information passent en revue, avec leur rédacteur en chef et leur réalisateur, les possibilités de la journée en matière de contenus. D'autres collecteurs d'information prendront le relais en soirée.

Chaque journée est différente, et pourtant l'histoire se répète jour après jour : il y a toujours plus de nouvelles que de reporters pour les couvrir.

Au niveau local, les choix rédactionnels doivent créer un équilibre entre la couverture des nouvelles de dernière heure et le leadership requis pour aborder des histoires dont personne d'autre ne parle. Ces dernières relèvent de deux catégories :

- **Ce que nous appelons le « journalisme d'initiative »**, qui mise sur la curiosité de nos reporters et de nos rédacteurs en chef, et qui, parfois, donne à voir des réalités inconnues d'un quartier ou d'une municipalité.
- **Le journalisme d'enquête**, qui creuse pour trouver des faits et des tendances, pose des questions inédites et, au besoin, demande des comptes aux principaux

COMITÉ PERMANENT DU PATRIMOINE CANADIEN

Allocution de Jennifer McGuire

intéressés. Je suis fière de dire qu'à CBC, nous avons aujourd'hui plus de 70 journalistes qui se consacrent au journalisme d'enquête aux quatre coins du pays.

- ~~Lorsque nos enquêtes révèlent des faits surprenants à un endroit précis, nous vérifions rapidement s'ils s'appliquent ailleurs. Par exemple, nos travaux sur les passages à niveau et sur les scouts ont débuté au niveau local, mais ces deux histoires ont eu un impact durable à l'échelle nationale.~~
- ~~Les histoires d'intérêt national sont racontées par des reporters locaux à un auditoire national.~~

Juste à l'ouest, dans le fuseau horaire du centre du pays, notre émission matinale de Winnipeg vient de se terminer. À la radio, c'est l'émission du matin la plus écoutée dans son marché. D'un océan à l'autre, les Canadiens se réveillent avec la radio de CBC. Nous sommes numéro un dans 13 des 23 marchés où l'audimat est mesuré, et nous figurons aux trois premiers rangs dans presque tous ces marchés.

Durant les prochaines heures, environ 150 autres collecteurs d'information de CBC se mettront au travail dans les quatre provinces de l'ouest du pays. Et dans le Nord, la journée se décline en une variété de facettes. Nous y diffusons des contenus en huit langues autochtones, depuis des stations qui s'étalent sur 3 500 km, de Whitehouse vers à l'eEst jusqu'à Iqaluit et Kuujuaq.

COMITÉ PERMANENT DU PATRIMOINE CANADIEN

Allocution de Jennifer McGuire

Je vous ai donné pas mal de chiffres. Laissez-moi vous brosser un tableau d'ensemble.

- En tout et pour tout, nous avons quelque 350 collecteurs d'information dans nos stations locales, qui collaborent avec environ ~~62550~~ 62550 rédacteurs, rédacteurs en chef, réalisateurs et animateurs.
- Ils travaillent tous de façon intégrée pour présenter nos émissions de radio et de télévision et pour publier constamment des contenus sur nos plateformes numériques.
- Notre programmation locale pancanadienne totalise 8 000 minutes de radiodiffusion par jour du lundi au vendredi, auxquelles s'ajoutent nos services numériques et les contenus additionnels diffusés durant tout le week-end, et ce, sur toutes nos plateformes.
- Nous diffusons nos contenus depuis 33 stations, y compris une station entièrement numérique et trois stations dans le Nord.
- Pour y arriver, nous comptons sur près de 1 ~~15200~~ 15200 personnes qui travaillent aujourd'hui dans les services locaux. Le Canada est un grand pays.

Et oui, ce nombre a diminué. Les dernières réductions d'effectifs ont découlé de décisions très difficiles mais réfléchies qui visaient à assurer la pérennité des services locaux. Nous avons commencé ce travail il y a deux ans et demi en nous interrogeant

COMITÉ PERMANENT DU PATRIMOINE CANADIEN

Allocution de Jennifer McGuire

sur l'avenir des services locaux. Nous avons tout réinventé. De cette réflexion a découlé la plus importante transformation jamais opérée dans le secteur de la radiodiffusion locale à CBC/Radio-Canada.

Nos services locaux sont maintenant au cœur de notre plan d'entreprise à long terme – la *Stratégie 2020*. Ils sont aussi centraux dans le virage numérique en cours dans toute l'organisation – comme à l'échelle planétaire d'ailleurs –, qui vise notamment à offrir plus de services locaux à moindre coût, sur les plateformes mobiles et numériques, ainsi qu'à la radio et à la télévision.

Aujourd'hui, bon nombre de nos reporters et de nos rédacteurs auront travaillé sur une histoire qui n'existe même pas encore. Nous fournissons des ressources à nos stations et formons nos effectifs afin de les préparer à toute éventualité, notamment en leur donnant la possibilité de diffuser des contenus de n'importe où. En moins de 10 minutes, nous pouvons diffuser en direct depuis n'importe laquelle de nos 44 stations au Canada.

Nous avons une courte vidéo à vous présenter. On commence avec ces images prises il y a environ deux semaines...

[VIDEO :2:20]

COMITÉ PERMANENT DU PATRIMOINE CANADIEN

Allocution de Jennifer McGuire

Vous avez vu notre couverture depuis Fort McMurray, au plus fort des incendies. CBC a fourni aux résidents l'information à jour dont ils avaient besoin, dans les deux langues officielles, notamment :

- De l'information vitale, dès les premières heures des incendies et tout au long de l'évacuation.
- Des renseignements sur les ressources en place pour obtenir de l'aide.
- Des façons d'aider ou de contribuer à l'effort des organismes de bienfaisance, et à travers tout cela.

~~Nous avons aussi tenu les Canadiens au courant de l'évolution de la situation, et leur avons montré les conséquences tragiques des incendies et les moments émouvants qu'ils ont créés.~~ La programmation locale soutenait le réseau, et inversement.

~~CBC était la seule radio à donner aux auditeurs de l'information vitale.~~ Nous avons prolongé nos heures de diffusion locale pour être présents quand les gens avaient le plus besoin de nous. Nos publications sur nos sites web et nos plateformes mobiles, ainsi que dans les médias sociaux, étaient toujours accessibles et donnaient aux résidents des renseignements à jour et fiables.

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COMITÉ PERMANENT DU PATRIMOINE CANADIEN

Allocution de Jennifer McGuire

CBC était sur place pour informer, pour offrir du réconfort, pour aider la communauté à faire des choix et à surmonter les difficultés, et pour lui communiquer les bonnes nouvelles, sources de soulagement ou de réjouissance.

C'est pour cela que nous sommes là, tous les jours.

Merci de votre attention. Je suis impatiente de discuter de tout cela avec vous dans quelques minutes, mais d'abord, j'ai le bonheur de vous présenter mon ~~collègue~~ collègue des Services français, Michel Cormier, directeur général de l'information à Radio-Canada.

STANDING COMMITTEE ON CANADIAN HERITAGE

Jennifer McGuire

Madame Chair and members of the committee:

Good morning. Thank you for this opportunity to meet with you this morning. This is an important study you have undertaken. Canadians have told us just how vital local services are to them. They want to know what is going on in their community. That is why we put so much effort into ensuring we can be there for them.

We thought we would begin with what's going on in CBC local stations across the country, right now...

In the Newfoundland and Atlantic time zones, the day is well underway. About 80 of our news gatherers are chasing stories. They will file them for mobile, desktop, radio, and television. Soon, our noontime radio programs will connect neighbours with issues in their community. Other teams are preparing our afternoon radio shows and 6pm news programs, in every province.

In our digital world, the deadlines are continuous. Stories are being posted, published, tweeted, broadcast, telecast, and updated throughout all waking hours. When breaking news deserves immediate attention, it goes first as a "push alert", ~~pinging the smartphones of anyone who has selected this service.~~

STANDING COMMITTEE ON CANADIAN HERITAGE

Jennifer McGuire

Here in the eastern time zone, daily story meetings are getting underway. ~~Across Ontario and Quebec right now there are another 80 or so news gatherers reviewing with their editors and producers the editorial possibilities for today. More will add in as the shifts unfold into this evening.~~

Every day is different. Yet in another way, every day is the same — there is always more news than reporters to cover it.

Local editorial choices are a balance of breaking news and leadership in stories no one else is doing. These take two forms:

- **What we call "enterprise" stories**, springing from the native curiosity of our reporters and editors, ~~and — seeing things perhaps previously unseen in a neighbourhood or municipality. And,~~
- **Investigative stories**, probing for facts and patterns, asking questions previously unasked, and, if need be, holding the principals involved to account. I'm proud to say we have more than 70 CBC journalists dedicated to investigative reporting today, based in cities across the country.
- ~~When our investigations uncover a startling set of facts locally, we quickly check their applicability across the country. Our investigations into train crossings, or boy scouts, are just two examples of stories that starts locally and led to a lasting, national impact.~~

STANDING COMMITTEE ON CANADIAN HERITAGE

Jennifer McGuire

~~— Stories of national importance are told by locally-based reporters to a national audience.~~

To the west of here, in central time, our Winnipeg morning show has just wrapped up. It's the most-listened-to morning radio program in its market. Canadians everywhere wake up to CBC Radio. We are number one in 13 of the 23 markets where ratings are taken. We are in the top three in almost every rated community in the country.

Over the next hours, about 150 more CBC news gatherers will be at work across the four western provinces. And in the north, our day takes on many more dimensions. We broadcast in eight aboriginal languages, from stations across 3,500 km of Canada, from Whitehouse eastward, to Iqaluit and Kuujuaq.

I've used a lot of numbers. Let me do the math for you.

- ~~— Altogether we have some about 350 news gatherers in our local stations, alongside about some 62550 writers, editors, producers and hosts.~~
- All of them work in an integrated way to present our radio and television programs plus our continuous publishing of digital content.
- Our local programming across the country exceeds 8,000 broadcast minutes a day, Monday-Friday, plus digital, and with additional content all weekend long — on all platforms.

STANDING COMMITTEE ON CANADIAN HERITAGE

Jennifer McGuire

- We originate from 33 stations, including one all-digital station and three in the North.
- To do this we have ~~about~~just under 1,150,200 people working today in local services.
It's a big country.

And yes, this is fewer than before. The last reduction came from very difficult but considered steps we took to ensure local services for the long term. We started two and a half years ago, with the future of local services in question. We reimaged everything. It led to the largest-ever transformation in local broadcasting within CBC/Radio-Canada.

Today our local services are central to our long-term corporate plan -- Strategy 2020. Local is at the forefront of the digital shift for the whole company — worldwide, really — of how to deliver more local services at less cost: on mobile, desktop, radio and television.

Many of our reporters and editors will end today after doing a story that doesn't even exist right now. We resource our stations and train our people for many eventualities, among them, the ability to broadcast from anywhere. Today, within 10 minutes or less, we can originate live from any one of our 44 locations in Canada.

We have a brief video, that starts that way, about two weeks ago...

STANDING COMMITTEE ON CANADIAN HERITAGE

Jennifer McGuire

VIDEO PLAYS 2:20

You saw our coverage from Fort McMurray, in the midst of the fury of its fires. CBC provided the up-to-the minute coverage that residents needed — in both official languages — including:

- Survival information through the early hours and continuing through the evacuation,
- Details on where to get help,
- Ways to lend a hand or contribute to the charitable agencies, and throughout all of this,

—

And, we kept Canadians everywhere in touch with each turn in events, showing both the heartbreak and the heartwarming. Local programming was supported by the network and vice-versa.

We CBC was the only radio station on the air giving people survival information. We extended our local broadcast hours to be there when people needed us most. Our website, mobile, and social media posts were always within reach with timely information residents could rely on.

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STANDING COMMITTEE ON CANADIAN HERITAGE

Jennifer McGuire

CBC was there giving essential information... companionship... helping the community navigate its choices, challenges, and causes for relief or celebration.

That's what we are here to do, everyday.

Thank you for your attention. I look forward to our discussion in a few minutes. But first, I'm pleased to introduce my colleague in French services, Michel Cormier, General Manager of News and Current Affairs for Radio-Canada.

COMITÉ PERMANENT DU PATRIMOINE CANADIEN

Les médias et communautés locales

Jennifer McGuire et Michel Cormier

Madame la Présidente et membres du comité,

Bonjour. Merci de nous avoir donné l'occasion de vous rencontrer ce matin. L'étude que vous entreprenez est très importante. Les Canadiens nous ont dit à quel point les services locaux sont essentiels pour eux. Ils veulent savoir ce qui se passe dans leur communauté. Voilà pourquoi nous mettons autant d'efforts pour adresser leurs besoins.

Nous aimerions commencer par vous dire ce qui se passe – en ce moment même – dans les stations locales de CBC de partout au pays.

Dans les fuseaux horaires de Terre-Neuve et des provinces atlantiques, la journée est déjà bien entamée. Environ 80 de nos collecteurs d'information cherchent des sujets de reportage pour alimenter les plateformes mobiles, les services numériques, la radio et la télévision. Bientôt, nos émissions de radio du midi informeront les communautés des questions qui les touchent. Dans toutes les provinces, des équipes préparent nos émissions de radio de l'après-midi et les bulletins de nouvelles de 18 h.

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Dans l'univers numérique, les échéances se multiplient à l'infini. Des reportages sont affichés, publiés, relayés sur Twitter, télédiffusés et mis à jour tout au long de la journée. Quand une nouvelle de dernière heure requiert une attention immédiate, on commence par envoyer une notification.

Ici, dans le fuseau horaire de l'est du pays, les réunions de production quotidiennes sont en cours.

Chaque journée est différente, et pourtant l'histoire se répète jour après jour : il y a toujours plus de nouvelles que de reporters pour les couvrir.

Au niveau local, les choix rédactionnels doivent créer un équilibre entre la couverture des nouvelles de dernière heure et le leadership requis pour aborder des histoires dont personne d'autre ne parle. Ces dernières relèvent de deux catégories :

- **Ce que nous appelons le « journalisme d'initiative »**, qui mise sur la curiosité de nos reporters et de nos rédacteurs en chef, et.
- **Le journalisme d'enquête**, qui creuse pour trouver des faits et des tendances, pose des questions inédites et, au besoin, demande des comptes

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aux principaux intéressés. Je suis fière de dire qu'à CBC, nous avons aujourd'hui plus de 70 journalistes qui se consacrent au journalisme d'enquête aux quatre coins du pays.

Juste à l'ouest, dans le fuseau horaire du centre du pays, notre émission matinale de Winnipeg vient de se terminer. À la radio, c'est l'émission du matin la plus écoutée dans son marché. D'un océan à l'autre, les Canadiens se réveillent avec la radio de CBC. Nous sommes numéro un dans 13 des 23 marchés où l'audimat est mesuré, et nous figurons aux trois premiers rangs dans presque tous ces marchés.

Durant les prochaines heures, environ 150 autres collecteurs d'information de CBC se mettront au travail dans les quatre provinces de l'ouest du pays. Et dans le Nord, la journée se décline en une variété de facettes. Nous y diffusons des contenus en huit langues autochtones, depuis des stations qui s'étalent sur 3 500 km, de Whitehouse à l'est jusqu'à Iqaluit et Kuujuaq.

Je vous ai donné pas mal de chiffres. Laissez-moi vous broser un tableau d'ensemble.

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- En tout et pour tout, nous avons quelque 350 collecteurs d'information dans nos stations locales, qui collaborent avec environ 625 rédacteurs, rédacteurs en chef, réalisateurs et animateurs.
- Ils travaillent tous de façon intégrée pour présenter nos émissions de radio et de télévision et pour publier constamment des contenus sur nos plateformes numériques.
- Notre programmation locale pancanadienne totalise 8 000 minutes de radiodiffusion par jour du lundi au vendredi, auxquelles s'ajoutent nos services numériques et les contenus additionnels diffusés durant tout le weekend, et ce, sur toutes nos plateformes.
- Nous diffusons nos contenus depuis 33 stations, y compris une station entièrement numérique et trois stations dans le Nord.
- Pour y arriver, nous comptons sur près de 1 150 personnes qui travaillent aujourd'hui dans les services locaux. Le Canada est un grand pays.

Et oui, ce nombre a diminué. Les dernières réductions d'effectifs ont découlé de décisions très difficiles mais réfléchies qui visaient à assurer la pérennité des services locaux. Nous avons commencé ce travail il y a deux ans et demi en nous interrogeant sur l'avenir des services locaux. Nous avons tout réinventé. De

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cette réflexion a découlé la plus importante transformation jamais opérée dans le secteur de la radiodiffusion locale à CBC/Radio-Canada.

Nos services locaux sont maintenant au cœur de notre plan d'entreprise à long terme – la *Stratégie 2020*. Ils sont aussi centraux dans le virage numérique en cours dans toute l'organisation – comme à l'échelle planétaire d'ailleurs –, qui vise notamment à offrir plus de services locaux à moindre coût, sur les plateformes mobiles et numériques, ainsi qu'à la radio et à la télévision.

Aujourd'hui, bon nombre de nos reporters et de nos rédacteurs auront travaillé sur une histoire qui n'existe même pas encore. Nous fournissons des ressources à nos stations et formons nos effectifs afin de les préparer à toute éventualité, notamment en leur donnant la possibilité de diffuser des contenus de n'importe où. En moins de 10 minutes, nous pouvons diffuser en direct depuis n'importe laquelle de nos 44 stations au Canada.

Nous avons une courte vidéo à vous présenter. On commence avec ces images prises il y a environ deux semaines...

[VIDEO CBC 2:20]

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Vous avez vu notre couverture depuis Fort McMurray, au plus fort des incendies. CBC a fourni aux résidents l'information à jour dont ils avaient besoin, dans les deux langues officielles, notamment :

- De l'information vitale, dès les premières heures des incendies et tout au long de l'évacuation.
- Des renseignements sur les ressources en place pour obtenir de l'aide.
- Des façons d'aider ou de contribuer à l'effort des organismes de bienfaisance.

La programmation locale soutenait le réseau, et inversement.

Nous avons prolongé nos heures de diffusion locale pour être présents quand les gens avaient le plus besoin de nous. Nos publications sur nos sites web et nos plateformes mobiles, ainsi que dans les médias sociaux, étaient toujours accessibles et donnaient aux résidents des renseignements à jour et fiables.

CBC était sur place pour informer, pour offrir du réconfort, pour aider la communauté à faire des choix et à surmonter les difficultés, et pour lui communiquer les bonnes nouvelles, sources de soulagement ou de réjouissance.

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C'est pour cela que nous sommes là, tous les jours.

Merci de votre attention. Je suis impatiente de discuter de tout cela avec vous dans quelques minutes, mais d'abord, j'ai le bonheur de vous présenter mon collègue des Services français, Michel Cormier, directeur général de l'information à Radio-Canada.

L'information locale et régionale à Radio-Canada, comme tout le secteur de l'information, est en train d'accélérer son offre numérique et en mobilité. Nos auditoires veulent aujourd'hui consulter nos contenus sur l'écran et la plateforme de leur choix à l'heure qui leur convient. Cela veut dire que nous ne pouvons plus nous contenter de leur offrir des émissions à des heures prédéterminées. C'est pourquoi, en région, nous offrons davantage que des Téléjournaux en fin de journée ou des radio-journaux à des heures fixes.

Cette approche, qui vise à établir un lien plus direct avec notre public local, reflète les habitudes de consommation changeantes de celui-ci. Elle est au cœur du plan 2020 de Radio-Canada. Le principe de cette nouvelle relation avec les auditoires locaux est simple et il se traduit par la devise suivante : Plus local, plus souvent sur plus d'écrans.

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Concrètement, les services régionaux de Radio-Canada ont formé 600 personnes dans tous les coins du pays sur les nouveaux outils numériques nécessaires à cette conversion. Quand les équipes se rendent sur le terrain, elles produisent bien sûr encore pour la télévision et la radio, mais d'abord et surtout pour le numérique et la mobilité. La promesse que nous faisons aux auditoires locaux c'est de les servir dix-huit heures par jour, sept jours par semaine.

Cette présence accrue a permis aux stations locales et régionales de Radio-Canada de multiplier les points de contact tout au long de la journée avec les communautés qu'elles desservent. Nos journalistes font une mise à jour constante des nouvelles en développement grâce à sept nouveaux site web régionaux : 2 en Ontario, 2 dans l'est du Québec et trois dans l'Atlantique, ce qui porte leur nombre à 21 dans tout le pays. Ils assurent une présence continue sur Facebook. Les chefs d'antenne, quant à eux, sont actifs au cours de la journée sur les différentes plateformes numériques et font des apparitions ciblées à la télévision et à la radio pour tenir les auditoires au courant des sujets du jour. Nous constatons déjà les fruits de ces efforts : les visites sur nos pages web régionales ont augmenté de 21 pour cent dans les trois premiers mois de 2016.

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L'engagement que Radio-Canada prend est d'être plus en proximité avec son public local et régional. Je vous présente une petite vidéo qui témoigne du virage qu'a pris notre couverture locale. Un virage qui nous permet d'être plus réactif sur l'actualité du jour et d'en suivre le développement sur toutes nos plateformes.

[VIDÉO : PONT ONTARIO]

Il faut préciser que le rôle et la place des stations de Radio-Canada diffèrent d'une région à l'autre. A l'extérieur du Québec, les communautés francophones sont en milieu minoritaire. Radio-Canada y est souvent la principale sinon la seule source d'information en français. Dans les régions du Québec, Radio-Canada opère dans un environnement où il y a davantage de médias francophones et contribue à la diversité et à la qualité de l'information régionale. Dans les marchés de Québec, Ottawa et Montréal, Radio-Canada évolue dans des marchés médias hautement concurrentiels ou elle doit se démarquer.

Malgré ces différences, le mandat de service public de Radio-Canada demeure le même, peu importe où il diffuse. Et c'est d'offrir aux citoyens canadiens toute l'information dont ils ont besoin pour faire des choix éclairés. Cette mission signifie également de voir comment les grands enjeux nationaux se vivent dans

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les communautés locales, que ce soit la survie du français, l'aide médicale à mourir ou encore l'intégration des réfugiés syriens.

Les expériences différentes de chacun enrichissent le dialogue national sur les grands enjeux, ce qui nous permet d'aller au-delà du reflet traditionnel des régions au réseau national et de mieux révéler le pays à nos auditoires. A cet effet, nous allons investir davantage dans un réseau de correspondants nationaux basés en région et faire sortir davantage nos chefs d'antenne et nos émissions d'affaires publiques comme *Enquête* ou *La Facture*, hors de Montréal et du Québec.

Cette offre globale d'information, une offre qui comporte un lien plus proche et plus constant avec nos auditoires locaux et régionaux, vise à les tenir informés des nouvelles au moment où elle se produisent mais également de donner un sens aux enjeux qui façonnent la vie de leurs communautés.

STANDING COMMITTEE ON CANADIAN HERITAGE

The Media and Local Communities

Jennifer McGuire and Michel Cormier

Madame Chair and Members of the Committee:

Good morning. Thank you for this opportunity to meet with you this morning. This is an important study you have undertaken. Canadians have told us just how vital local services are to them. They want to know what is going on in their community. That is why we put so much effort into ensuring we can be there for them.

We thought we would begin with what's going on in CBC local stations across the country, right now...

In the Newfoundland and Atlantic time zones, the day is well underway. About 80 of our news gatherers are chasing stories. They will file them for mobile, desktop, radio, and television. Soon, our noontime radio programs will connect neighbours with issues in their community. Other teams are preparing our afternoon radio shows and 6pm news programs, in every province.

In our digital world, the deadlines are continuous. Stories are being posted, published, tweeted, broadcast, telecast, and updated throughout all waking

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hours. When breaking news deserves immediate attention, it goes first as a "push alert".

Here in the Eastern Time zone, daily story meetings are getting underway.

Every day is different. Yet in another way, every day is the same — there is always more news than reporters to cover it.

Local editorial choices are a balance of breaking news and leadership in stories no one else is doing. These take two forms:

- **What we call "enterprise" stories**, springing from the native curiosity of our reporters and editors, and,
- **Investigative stories**, probing for facts and patterns, asking questions previously unasked, and, if need be, holding the principals involved to account. I'm proud to say we have more than 70 CBC journalists dedicated to investigative reporting today, based in cities across the country.

To the west of here, in central time, our Winnipeg morning show has just wrapped up. It's the most-listened-to morning radio program in its market. Canadians everywhere wake up to CBC Radio. We are number one in 13 of the

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23 markets where ratings are taken. We are in the top three in almost every rated community in the country.

Over the next hours, about 150 more CBC news gatherers will be at work across the four western provinces. And in the north, our day takes on many more dimensions. We broadcast in eight aboriginal languages, from stations across 3,500 km of Canada, from Whitehouse eastward, to Iqaluit and Kuujjuaq.

I've used a lot of numbers. Let me do the math for you.

- Altogether we have some 350 news gatherers in our local stations, alongside about 625 writers, editors, producers and hosts.
- All of them work in an integrated way to present our radio and television programs plus our continuous publishing of digital content.
- Our local programming across the country exceeds 8,000 broadcast minutes a day, Monday-Friday, plus digital, and with additional content all weekend long — on all platforms.
- We originate from 33 stations, including one all-digital station and three in the North.

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- To do this we have about 1,150 people working today in local services. It's a big country

And yes, this is fewer than before. The last reduction came from very difficult but considered steps we took to ensure local services for the long term. We started two and a half years ago, with the future of local services in question. We reimagined everything. It led to the largest-ever transformation in local broadcasting within CBC/Radio-Canada.

Today our local services are central to our long-term corporate plan -- Strategy 2020. Local is at the forefront of the digital shift for the whole company — worldwide, really — of how to deliver more local services at less cost: on mobile, desktop, radio and television.

Many of our reporters and editors will end today after doing a story that doesn't even exist right now. We resource our stations and train our people for many eventualities, among them, the ability to broadcast from anywhere. Today, within 10 minutes or less, we can originate live from any one of our 44 locations in Canada.

We have a brief video that starts that way, about two weeks ago...

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[VIDEO: CBC LOCAL 2:20]

You saw our coverage from Fort McMurray, in the midst of the fury of its fires. CBC provided the up-to-the minute coverage that residents needed — in both official languages — including:

- Survival information through the early hours and continuing through the evacuation.
- Details on where to get help.
- Ways to lend a hand or contribute to the charitable agencies.

Local programming was supported by the network and vice-versa.

We extended our local broadcast hours to be there when people needed us most. Our website, mobile, and social media posts were always within reach with timely information residents could rely on.

CBC was there giving essential information... companionship... helping the community navigate its choices, challenges, and causes for relief or celebration.

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That's what we are here to do, every day.

Thank you for your attention. I look forward to our discussion in a few minutes.

But first, I'm pleased to introduce my colleague in French services, Michel Cormier, General Manager of News and Current Affairs for Radio-Canada.

As with the entire French Services news department, Radio-Canada's local and regional news teams are in the process of accelerating their digital and mobile offering. Today, our audiences want to get our content on whatever screen and platform they choose, at any time. This means we can no longer simply offer them programs at predetermined times. And it's why, in regional centres, we provide more than just supper-hour newscasts or radio newscasts at specific times of day.

This approach aims to establish a more direct connection with our local audiences, to keep pace with their changing media habits. It's at the core of CBC/Radio-Canada's 2020 plan. The principle behind this new relationship with

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local audiences is simple and can be summed up by the following motto: “more local, more often, on more screens.”

Specifically, Radio-Canada Regional Services has trained 600 people across the country on the new digital tools required for this transition. When teams go out in the field, they still produce content for TV and radio, of course; but their first and main priority now is digital and mobile. The promise that we’re making to local audiences is to serve them 18 hours a day, seven days a week.

This increased presence has allowed Radio-Canada’s local and regional stations to have many more connection points throughout the day with the communities they serve. Our reporters constantly update developing stories thanks to seven new regional websites: two in Ontario, two in eastern Quebec and three in Atlantic Canada, bringing the total to 21 nationwide. They provide a steady presence on Facebook. Our news anchors, meanwhile, are active all day long on the various digital platforms and make targeted appearances on TV and radio to keep audiences informed of the day’s events. These efforts are already starting to pay off: visits to our regional web pages have jumped 21% in the first three months of 2016.

STANDING COMMITTEE ON CANADIAN HERITAGE

The Media and Local Communities

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Radio-Canada is committed to getting closer to its local and regional audiences. I'm going to show you a short video that illustrates the shift in our local coverage – a shift that allows us to be more responsive to the news of the day and to follow developing stories across all of our platforms.

[VIDEO: ONTARIO BRIDGE]

It's important to note that the role and importance of Radio-Canada stations vary from one region to the next. Outside Quebec, French-speaking communities are in a minority-language setting. Radio-Canada is often the main, if not sole, source of news in French. In Quebec's regional centres, Radio-Canada operates in an environment where there are more French-language media outlets, and contributes to the variety and quality of regional news coverage. In the Quebec City, Ottawa and Montreal media markets, Radio-Canada faces fierce competition and needs to stand out from the crowd.

Despite these differences, Radio-Canada must fulfill the same public service mandate, regardless of where it broadcasts. And that mandate is to provide Canadians with the information they need to make informed choices. This mission also means seeing how major national issues play out in local

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communities – whether it's the survival of French, the bill on medically assisted dying, or the resettling of Syrian refugees.

Each of these experiences add to the national conversation about the issues of the day, allowing us to go beyond traditional regional reflection on the national network and to better reveal the country to our audiences. With this goal in mind, we will invest more in building a network of national correspondents based in regional centres. We also plan to send our anchors and current affairs shows, such as *Enquête* or *La facture*, outside Montreal and Quebec more often.

This comprehensive news offering – one that includes a closer, more ongoing connection with our local and regional audiences – seeks to keep residents informed of the latest breaking news, while also helping them make sense of the issues shaping life in their communities.

COMITÉ PERMANENT DU PATRIMOINE CANADIEN

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L'engagement que Radio-Canada prend est d'être plus en proximité avec son public local et régional. Je vous présente une petite vidéo qui témoigne du virage qu'a pris notre couverture locale. Un virage qui nous permet d'être plus réactif sur l'actualité du jour et d'en suivre le développement sur toutes nos plateformes.

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Malgré ces différences, le mandat de service public de Radio-Canada demeure le même, peu importe où il diffuse. Et c'est d'offrir aux citoyens canadiens toute l'information dont ils ont besoin pour faire des choix éclairés. Cette mission signifie également de voir comment les grands enjeux nationaux se vivent dans les communautés locales, que ce soit la survie du français, l'aide médicale à mourir ou encore l'intégration des réfugiés syriens.

Les expériences différentes de chacun enrichissent le dialogue national sur les grands enjeux, ce qui nous permet d'aller au-delà du reflet traditionnel des régions au réseau national et de mieux révéler le pays à nos auditoires. A cet effet, nous allons investir davantage dans un réseau de correspondants nationaux basés en région et faire sortir davantage nos chefs d'antenne et nos émissions d'affaires publiques comme *Enquête* ou *La Facture*, hors de Montréal et du Québec.

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LOCAL NEWS PRESENTATION TO HERITAGE COMMITTEE

As with the entire French Services news department, Radio-Canada's local and regional news teams are in the process of accelerating their digital and mobile offering. Today, our audiences want to get our content on whatever screen and platform they choose, at any time. This means we can no longer simply offer them programs at predetermined times. And it's why, in regional centres, we provide more than just supper-hour newscasts or radio newscasts at specific times of day.

This approach aims to establish a more direct connection with our local audiences, to keep pace with their changing media habits. It's at the core of Radio-Canada's 2020 plan. The principle behind this new relationship with local audiences is simple and can be summed up by the following motto: "More local, more often, on more screens."

Specifically, Radio-Canada Regional Services has trained 600 people across the country on the new digital tools required for this transition. When teams go out in the field, they still produce content for TV and radio, of course; but their first and main priority now is digital and mobile. The promise that we're making to local audiences is to serve them 18 hours a day, seven days a week.

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Despite these differences, Radio-Canada must fulfill the same public service mandate, regardless of where it broadcasts. And that mandate is to provide Canadians with the information they need to make informed choices. This mission also means seeing how major national issues play out in local communities – whether it's the survival of French, the bill on medically assisted dying, or the resettling of Syrian refugees.

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This comprehensive news offering – one that includes a closer, more ongoing connection with our local and regional audiences – seeks to keep residents informed of the latest breaking news, while also helping them make sense of the issues shaping life in their communities.

**CBC/RADIO-CANADA'S APPEARANCE BEFORE THE HERITAGE COMMITTEE
MEDIA AND LOCAL COMMUNITIES
May 19, 2015 (8:45-10:15 am)**

Overview

Since February, the Committee has been studying the Media and Local Communities, and “how Canadians, and especially local communities, are informed about local and regional experiences through news, broadcasting, digital and print media; the unintended consequences of news media concentration and the erosion of local news reporting; the impact of new media”. The Committee has met with 56 witnesses from 27 organisations. Now they want to hear from CBC/Radio-Canada.

The Committee still doesn't have a focus on this. With a few exceptions, they really don't understand the media or the issues. Most witnesses have been pushing their own agendas. This is an opportunity for us to demonstrate that we understand the issues, that we have an effective strategy to serve local communities, and to identify some issues WE think the Committee should focus on.

Proposed approach

- We have 90 minutes: 10 minutes for opening remarks (+ maybe a video if you have one?) followed by Q&As. We would suggest Jennifer and Michel do the opening statement, similar to how you did your Senate Committee appearance.
- We want to come across as helpful and informative. Members do not have a full grasp on what is happening locally except that they are constantly hearing from their constituents that there is less local coverage. So far, all of the witnesses are all asking for some form of federal support and/or regulatory intervention.
- Away from the hearings, all the Members have been told by other media that CBC is the reason they are hurting; That our “unfair subsidy” is skewing the market and hurting their revenues; that our digital presence is competing directly with newspapers; that if we were out of digital, they would be okay.
- Committee members will undoubtedly want to know:
 - where we are at with our *2020 Strategy* (they received the Jan 2016 update);
 - what are the issues with local and digital transformations and how we are addressing it; and
 - how will the government's reinvestment help serve Canadians in regions and local communities.
 - Why should CBC/Radio-Canada be competing with others in the digital space.

Considerations

- The Minister of Canadian Heritage told the Committee during her recent appearance for the 2016-2017 budget allocations that: *“We're very interested in partnering with you to understand the issues*

and also to know what your recommendations are. This is key for us to understand what's happening with the digital shift, and I'll be launching public consultations on this subject"¹.

- The Committee also intends to travel in the fall to: Yellowknife, Whitehorse, Edmonton, Saskatoon, and Winnipeg. Other locations, including Iqaluit, are being explored. At this time, it is not known if the hearings (and/or visit sites) will be held at the same time as the government's consultations.
- Members are still reviewing their list of potential witnesses; and there is no established timeline as to when the drafting of their report will begin. They might want us to appear for second time towards the end of their study. That might be Hubert.
- Despite their political differences, members of the Committee seemed genuinely interested in the subject matter. Four of the ten members are returning MPs. There are two former CTV journalists on the committee (LIB/CON), and one former Radio-Canadien (NDP). The Parliamentary Secretary for the Minister of Canadian Heritage is an associate member of the Committee and has attended all of the meetings. For biographies of the members c

What we have been telling them

We have met informally with a number of the members. Our overall message to them has been:

- The work we have been doing over the past few years to ensure that public broadcasting thrives in the digital age has been challenging, but it is showing results. Our plan is working. Canadians see it every day in the way they engage with us, and each other, on mobile devices, social networks, on television and radio.
- The new funding will help us fulfill our plan to become more digital, more local, more relevant and more ambitious with our Canadian programming.

¹ <http://www.parl.gc.ca/content/hoc/Committee/421/CHPC/Evidence/EV8188165/CHPCEV09-E.PDF>



Notes d'allocution

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et

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Comité permanent du patrimoine Canadien

Les médias et les communautés locales

Le 17 mai 2016

(La version prononcée fait foi)



Speaking Notes

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and

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Standing Committee on Canadian Heritage

The Media and Local Communities

May 17, 2016

(Please check against delivery)

Managers' Briefing: Reinvestment Key Messages and Q&A

Key Messages

- The government has promised \$75 million this year, followed by \$150 million a year for the following 4 years. It is the stable, multi-year funding that has always eluded us, and it gives us some breathing room. It also means we now have the capacity for long-term planning, and our leaders and employees will be involved in that process.
- This reinvestment in the public broadcaster is all about creating content. And ensuring that the content Canadians want is easy to find, and on platforms that are reliable, robust and intuitive. That audiences hear about the programs they are interested in; that future content meets future needs.
- In short our areas of priority are as follows:
 - **Maintaining our momentum** – We'll use about a third of the funding to maintain the programming and initiatives already planned this year that are key to our strategy.
 - **Digital and Multi-screen** – We'll create more content for all of our platforms, including innovative stories for digital users, new radio programs and podcasts. CBC will continue to develop its online player to make its programs more accessible to digital and mobile users. Radio-Canada will create new youth programming and more original webseries for ICI Tou.tv.
 - **Canadian Drama** – We'll invest in great stories around high profile "signature" events. CBC will support one new drama, two more series to celebrate Canada's 150th, and invest in Canadian feature films. Radio-Canada will accelerate the development of new programs for its television schedule.
 - **News and Regions** – We'll reinvest in local news in select regions that were cut too deeply. In 2012 we had to put on hold our plans to open a new radio and digital station in London, ON. That station is coming. We'll improve our coverage of international events with foreign correspondents, and by setting up nimble, pocket bureaus like the one CBC recently opened in Moscow. The next will be in Turkey.
 - **Radio and Audio** – We'll build on the success of Radio-Canada's Première PLUS with a mobile app and more original content, create new programs for ICI Radio-Canada Première and enhance ICI Musique's positioning as a digital and on-air music service. CBC Radio will launch a new afternoon radio show and weekly talk show. CBC Music will resume live music recordings, focusing on contemporary Canadian artists.
 - **Archives Digitization** – CBC/Radio-Canada has an incredibly rich archive of the stories and experiences of Canadians, mostly on film and tape. We'll digitize more of it so that Canadians can access it. One priority is our indigenous language archive.
 - **Communications, Marketing and Research** – We'll support tools to engage with our audiences so that the content they want is easy to find and that our platforms are reliable and intuitive.

- This reinvestment is recognition of what our employees have accomplished; of the value of our programs, our services, and our vision for the future. This reinvestment is a vote of confidence by Canadians in what we're doing for them.

Q&A

Are we going to reverse the strategic decisions made over the last few years?

We cannot go back to 2012. We are in an industry that has gone through tremendous change and that will continue. With the digital shift, Canadians are using our services differently, technologies are changing, and we need to keep adapting. And our plan is showing results.

While it's true that some of our decisions were directly related to the budget cuts, we also made a number of strategic decisions aimed at transforming and modernizing the public broadcaster. Our reinvestment strategy follows this path and is largely focused on supporting the digital and mobile shift that CBC/Radio-Canada initiated two years ago.

This reinvestment will also be used to further some other areas of priority, like new content for all of our platforms, including innovative stories for digital users, new radio programs and stories around high profile events like Canada's upcoming 150th anniversary.

And, we're going to strengthen areas that are central to our mandate but where we had to cut back like repeats on radio, our international coverage, and some services in select regions.

Will you continue with the planned staff cuts? Can you confirm that cuts to our services are over? If not, how many cuts are left?

There are no new cuts linked to today's announcements. The business will obviously continue to evolve and, over time, like in any organizations, jobs will morph, be added, be eliminated, but all of that will be in the normal course of our business.

In June 2014, we were facing important deficits. We confirmed that our organization needed to eliminate between 1000 to 1500 FTEs to balance our budget in the next five years. Through hard work, careful management and conversations with our unions, we can now say that, while our budgets still need to be balanced, the maximum number of reductions is now about 1150 FTEs. To date about 40% of the FTEs eliminated have been through attrition.

We have already hired close to 150 people to help support our strategy, and we are planning on hiring at least another 300 in the next years to improve our digital skills. In addition, more than 1200 people were retrained in the digital and mobile fields in the past year.

What's this about a "third" of the money going to "ensuring our momentum"? Is that just to cover advertising losses?

About a third of the new funding will go to ensuring our momentum and the work that you are presently doing. It's to make sure the structural problems in the TV business don't derail our digital transformation and that we don't have to stop the new initiatives that are key to making the digital shift. You all know that the financial challenges of the business are serious. TV advertising has been in decline, pick and pay will have an impact on subscriber revenue. These are structural problems but they put at risk investments that are important to our programming and or digital future. We've found ways to manage some of that on our own. With this money, the rest of these investments will continue.

What is the process for longer-term strategic planning for the reinvestment of the \$150M per year.

Strategies are living things that need to be regularly fine-tuned and adjusted. But we are committed to the direction we laid out for ourselves in our strategy: to focus on great content across all of our platforms and, of course, to be more digital and with our audiences where they want us to be.

We now have the capacity for long-term planning and we'll start involving our leaders and our employees in that process. We look forward to seeing what you come up with in this new context.

Do you still need to sell MRC in Montreal, now that you have this new government funding?

It should be noted that the federal government's pledged reinvestment in CBC/Radio-Canada is first and foremost for content, not for real estate projects.

It's imperative that Maison de Radio-Canada (MRC) in Montreal be modernized. MRC's existing facilities are outdated and no longer suited to the public broadcaster's challenges in the 21st century. Plus, staying in the tower costs us over \$20 million a year in maintenance and operating costs, not counting the \$170 million cumulative maintenance deficit needed to renovate and upgrade the building.

Even if the current building were renovated, MRC would still be too large for CBC/Radio-Canada's requirements in Montreal. That's why we are currently exploring all potential solutions, including selling the facility and moving into a new building on or off our existing site, with a view to ensuring that the chosen alternative represents the optimal and most viable scenario for the public broadcaster.

Will you keep going forward with your Real Estate strategy in general?

Absolutely, additional resources do not change the morphing media landscape we work in. We must continue to move forward with smart strategic decisions. This includes making sure you, and your colleagues, have modern work environments, with the right tools and technology, that help you to do your best. By being smarter in the way we operate we'll be able to invest in the content Canadians expect from us. Ultimately, we don't want our dollars

to be in the walls of our buildings, we would prefer them invested in content and content creation.

When will we start seeing new jobs, new programs, etc.? Can you give us the number of new jobs?

Some changes, like putting a new show in place for radio, will happen more quickly. In fact you'll even start seeing some new programming this summer. While other initiatives, like the digitization project or new TV programming, will take more time. Many of you will start hearing more specific details about developments in your specific areas soon from your senior managers.

As for new jobs, we've already created 150 new positions and this reinvestment will allow us to hire at least 300 new people over the course of the next three years, not to mention generate work for hundreds of others in the Canadian cultural sector.

What's happening with in-house production?

Additional resources do not change the fact that we must continue to move forward with smart strategic decisions, like partnering with independent producers. It allows us to support a broader range of Canadian creators and programs like *Les pays d'en haut* and *Schitt's Creek*, which means Canadians have access to more content and more distinctively Canadian programming, which is what they expect from us.

That being said, where it makes sense, we'll continue to produce some content internally. For example, CBC will be launching a new daytime show, which will be produced in-house. For its part, Radio-Canada is maintaining a strategic level of in-house production.

What are you planning to do to support employees, training, tools, etc.?

To date, more than 1200 people have been training to develop new digital skills, while over 650 employees participated in business skills training to help them support the transformation. We need to do more, and with this reinvestment we'll be able to. More people trained for our new digital world, more leaders trained to support their teams, and more people with the right skills to maintain our momentum. We'll also be able to ensure employees have modern work environments, with the right tools and technology, that help them do their best.

What's the status of negotiations with the Association des réalisateurs (AR) and SCRC in French Services?

Negotiations with the AR have been underway since September 4, 2015, while those with the SCRC got started on March 15 of this year. We are open to dialogue with the AR and SCRC, and will work to promote constructive discussions that help us reach new collective agreements that are good not only for employees and the organization, but for our audiences as well.

We feel that the bargaining table is the best place to move these discussions forward. To that end, we will continue to adhere to the principle of good-faith bargaining and limit public comments on current or upcoming negotiations.

Brefage pour les gestionnaires : messages clés et Q. et R. sur le réinvestissement

Messages clés

- Le gouvernement a promis de nous accorder 75 M\$ cette année et 150 M\$ par an pour les quatre prochaines années. C'est le financement stable et pluriannuel qui nous a toujours échappé et qui nous donnera un peu de marge de manœuvre. Ce réinvestissement nous donne maintenant la capacité de faire des plans à long terme et d'impliquer nos leaders et nos employés dans le processus.
- Ce réinvestissement dans le radiodiffuseur public nous permettra avant tout de créer des contenus. Il faut s'assurer que les contenus que les Canadiens recherchent sont faciles à trouver et accessibles sur des plateformes fiables, solides et intuitives; que les auditoires entendent parler des histoires qui les intéressent; et que les futurs contenus répondent aux besoins à venir.
- En résumé, voici quelles sont nos priorités :
 - **Continuer sur notre lancée** – Nous utiliserons près du tiers du financement pour maintenir notre programmation et poursuivre nos initiatives déjà prévues pour cette année et qui sont essentielles pour notre stratégie.
 - **Numérique et multiécran** – Nous créerons plus de contenus pour toutes nos plateformes, y compris des histoires innovantes destinées aux utilisateurs de nos services numériques, de nouvelles émissions de radio, ainsi que des baladodiffusions. CBC continuera de mettre au point son service de visionnement en ligne afin d'offrir davantage d'émissions aux utilisateurs des services numériques et mobiles. Radio-Canada développera une nouvelle programmation jeunesse pour ICI Tou.tv et enrichira son offre de webséries originales.
 - **Dramatiques canadiennes** – Nous investirons dans des histoires passionnantes dans la foulée de grands événements à haute visibilité. CBC appuiera la production d'une nouvelle série dramatique et de deux séries additionnelles marquant les 150 ans du Canada, et investira dans la réalisation de longs métrages canadiens. Radio-Canada, elle, accélérera le développement de nouvelles émissions de télévision.
 - **Nouvelles et régions** – Nous réinvestirons dans les nouvelles locales dans certaines régions qui ont subi des réductions trop importantes. En 2012, nous avons dû suspendre notre projet d'ouvrir une nouvelle station de radio et de services numériques à London (Ontario). Cette station verra bientôt le jour. Nous améliorerons notre couverture des actualités internationales en déployant des correspondants à l'étranger, et en ouvrant des minibureaux

éphémères comme celui que CBC a récemment mis sur pied à Moscou. Le prochain sera en Turquie.

- **Radio et audio** – Nous miserons sur le succès de Première PLUS de Radio-Canada en lançant une application mobile et plus de contenus originaux, créons de nouvelles émissions pour ICI Radio-Canada Première et renforcerons le positionnement musical d'ICI Musique, en ligne comme en ondes. CBC Radio lancera une nouvelle émission d'après-midi et un nouveau talk-show en semaine. CBC Music reprendra les captations en direct de prestations musicales en accordant la priorité aux artistes canadiens contemporains.
 - **Numérisation des archives** – Les archives de CBC/Radio-Canada constituent une précieuse mémoire des histoires et des expériences des Canadiens, pour la plupart sur film ou sur bande. Nous en numériserons la plus grande partie afin que les Canadiens puissent y accéder. Nous accordons la priorité entre autres à nos archives en langues autochtones.
 - **Communications, marketing et recherche** – Nous déploierons des outils pour engager la conversation avec nos auditoires pour que les Canadiens puissent trouver facilement les contenus qui les intéressent sur des plateformes fiables et intuitives.
- Ce réinvestissement est une marque de reconnaissance pour le travail que nos employés ont accompli et pour la valeur de nos contenus, de nos services et de notre vision de l'avenir. C'est un vote de confiance des Canadiens dans ce que nous faisons pour eux.

Q. et R.

Allons-nous revenir sur les décisions stratégiques prises au cours des dernières années?

On ne reviendra pas en 2012. Nous faisons partie d'une industrie qui s'est beaucoup transformée, et ce n'est pas terminé. Avec le virage numérique, les Canadiens utilisent nos services de manière différente, les technologies évoluent, et nous devons nous adapter. Et notre plan porte fruit.

S'il est vrai que certaines de nos décisions étaient directement liées aux réductions budgétaires, nous avons aussi pris plusieurs décisions stratégiques qui visaient à transformer et à moderniser le radiodiffuseur public. Notre stratégie de réinvestissement s'inscrit dans cette trajectoire et vient en bonne partie appuyer le virage numérique et mobile entrepris par CBC/Radio-Canada il y a deux ans.

Ce réinvestissement servira également à faire avancer d'autres priorités, comme la production de nouveaux contenus pour toutes nos plateformes, y compris des histoires novatrices pour les utilisateurs des services numériques, de nouvelles émissions de radio ainsi que des reportages sur des grands événements comme le 150^e anniversaire du Canada, qui sera célébré bientôt.

Par ailleurs, nous allons renforcer des secteurs qui sont au cœur de notre mandat, mais pour lesquels nous avons dû réduire nos coûts, comme la diminution du nombre de rediffusions à la radio, notre couverture internationale et les services offerts dans certaines régions.

Appliquerez-vous les réductions d'effectifs prévues? Pouvez-vous nous confirmer que les compressions dans nos services sont terminées? Si non, combien de postes reste-t-il à éliminer?

Aucune nouvelle suppression de poste n'est associée aux annonces d'aujourd'hui. Évidemment, l'organisation continuera d'évoluer. Comme dans toutes les entreprises, au fil du temps, des emplois se transformeront, des postes seront créés, d'autres seront éliminés, et tout cela s'inscrira dans l'évolution normale de la Société.

En juin 2014, nous étions aux prises avec un important déficit. Nous avons alors confirmé l'élimination d'entre 1 000 et 1 500 ETP afin d'équilibrer notre budget au cours des cinq années suivantes. Après des mois de travail acharné, de gestion prudente et de conversations avec nos syndicats, nous pouvons dire que, bien que nous devons toujours équilibrer nos budgets, le nombre maximum d'ETP supprimés a été réduit à environ 1 150. Jusqu'à présent, environ 40 % des ETP supprimés l'ont été par l'élimination de postes vacants et des départs à la retraite.

Nous avons déjà embauché près de 150 nouveaux employés pour nous aider à réaliser notre stratégie, et nous prévoyons en embaucher au moins 300 de plus dans les prochaines années afin d'accroître notre expertise en numérique. Plus de 1 200 personnes ont également reçu de la formation dans les domaines du numérique et de la mobilité dans la dernière année.

Qu'en est-il du fait que le « tiers » de l'argent servirait à « sécuriser la progression de la Société »? Cette somme sera-t-elle simplement utilisée pour combler les pertes de revenus publicitaires?

Environ le tiers du nouveau financement servira effectivement à sécuriser notre progression et à poursuivre le travail que vous avez entamé. Cette somme nous permettra de veiller à ce que les problèmes structurels du secteur de la télévision ne fassent pas dérailler notre transformation numérique, et nous évitera de devoir abandonner nos nouvelles initiatives, cruciales à notre virage numérique. Vous savez tous que notre industrie est aux prises avec d'importantes difficultés financières. Le marché de la publicité télévisuelle se rétracte, et les services à la carte viendront gruger nos revenus d'abonnement. Il s'agit de problèmes structurels, mais qui compromettent les investissements nécessaires dans notre programmation et notre avenir numérique. Nous avons réussi à faire une partie du chemin nous-mêmes, et avec ces nouvelles sommes, nous pourrions continuer d'investir.

Quelle est la stratégie à long terme pour le réinvestissement de 150 M\$ par an?

Comme tout ce qui vit, les stratégies se précisent et s'adaptent au fur et à mesure que les choses évoluent. Cela dit, nous sommes résolus à poursuivre dans la voie tracée dans notre

stratégie : offrir du contenu de grande qualité sur toutes nos plateformes et, bien entendu, être plus numériques et présents là où nos auditoires veulent accéder à notre contenu.

Nous avons maintenant la capacité de planifier à long terme, et nous commencerons à demander à nos leaders et à nos employés de participer au processus. Nous sommes impatients de savoir ce que vous avez à proposer dans ce nouveau contexte.

Est-il toujours nécessaire de vendre la MRC à Montréal avec le nouvel argent du gouvernement?

Il faut d'abord préciser que le réinvestissement annoncé par le gouvernement fédéral pour CBC/Radio-Canada est d'abord et avant tout destiné au contenu, non pas pour des projets immobiliers.

Il est impératif de moderniser la Maison de Radio-Canada. Les installations actuelles de la MRC à Montréal sont vétustes et ne sont plus adaptées à la réalité du diffuseur public au 21^e siècle. De plus, il en coûte 20 M\$ par année en frais de gestion et d'exploitation pour habiter la tour, sans compter le déficit d'entretien cumulé de 170 M\$, somme qui serait nécessaire pour rénover et mettre les installations à niveau.

Même en rénovant les installations actuelles, la MRC serait trop vaste pour les besoins de CBC/Radio-Canada à Montréal. C'est pourquoi nous évaluons présentement toutes les solutions possibles, incluant la vente des installations et un déménagement sur le site ou à l'extérieur du site actuel, en vue de nous assurer que l'option retenue représente le scénario optimal et le plus viable pour le diffuseur public.

Irez-vous de l'avant avec la stratégie immobilière en général?

Absolument. Cet apport de ressources additionnelles ne change rien au fait que le paysage médiatique évolue. Nous devons continuer d'avancer en prenant des décisions stratégiques éclairées. Dans cette optique, nous voulons vous offrir, à vous et à vos collègues, des environnements de travail modernes, dotés des outils et des technologies dont vous avez besoin pour faire au mieux votre travail. En fonctionnant de façon plus astucieuse, nous pourrions investir dans les contenus que les Canadiens attendent de nous. Au bout du compte, nous préférons investir dans la création et la distribution de contenus plutôt que dans la brique de nos immeubles.

Quand commencerons-nous à voir de nouveaux emplois, de nouvelles émissions, etc.? Pouvez-vous nous dire combien de postes seront créés?

Certains changements se concrétiseront plus rapidement, comme le lancement d'une nouvelle émission de radio, par exemple. En fait, vous commencerez à remarquer de nouvelles émissions à notre antenne dès cet été. Par contre, d'autres initiatives, comme le projet de numérisation et l'ajout de nouvelles émissions à notre programmation télévisée, se réaliseront à plus long terme. Dans la plupart des services, vos équipes de direction

commenceront bientôt à vous communiquer plus de détails sur les développements à venir dans vos secteurs respectifs.

En ce qui concerne les nouveaux postes, nous en avons déjà créé 150, et ce réinvestissement nous permettra d'embaucher au moins 300 nouveaux employés dans les trois prochaines années, en plus de donner du travail à des centaines de professionnels du secteur canadien de la culture.

Qu'en est-il des productions à l'interne?

L'ajout de ressources additionnelles ne change rien au fait que nous devons aller de l'avant avec les décisions stratégiques judicieuses déjà prises, comme celle de nouer des partenariats avec des producteurs indépendants. Cette approche nous permet également de soutenir un plus large éventail de créateurs canadiens et d'émissions d'ici, comme *Les pays d'en haut* et *Schitt's Creek*, et de répondre aux attentes des Canadiens en leur proposant plus de contenus et plus d'émissions typiquement canadiennes.

Cela dit, nous continuerons de produire du contenu à l'interne lorsqu'il s'avère sensé de le faire. Par exemple, CBC lancera une nouvelle émission de jour qui sera produite à l'interne. Pour sa part, Radio-Canada conserve un niveau stratégique de production à l'interne.

Comment comptez-vous soutenir les employés et leur offrir la formation, les outils, etc. dont ils ont besoin?

Plus de 1 200 employés ont reçu de la formation afin de développer de nouvelles compétences en numérique et plus de 650 employés ont suivi une formation en compétences professionnelles qui les aidera à soutenir la transformation. Nous devons en faire plus et ce réinvestissement nous en donnera les moyens. Plus d'employés seront formés pour fonctionner dans notre nouvel univers numérique, plus de leaders seront formés pour soutenir leurs équipes, et plus de personnes posséderont les bonnes compétences pour sécuriser notre progression. Nous serons aussi en mesure d'offrir aux employés des environnements de travail modernes, dotés des outils et des technologies dont ils ont besoin pour faire au mieux leur travail.

Qu'en est-il des négociations avec l'Association des réalisateurs (AR) et le SCRC aux Services français?

Les négociations sont en cours avec l'AR depuis le 4 septembre 2015, alors que celles avec le SCRC ont débuté le 15 mars dernier. Nous sommes ouverts au dialogue avec l'AR et le SCRC et nous favorisons des discussions constructives, propices à la conclusion de nouvelles conventions collectives qui tiennent à la fois compte des besoins des employés et de l'organisation, mais aussi de ceux de nos auditoires.

Nous croyons que la table de négociation est le lieu privilégié pour faire progresser ces discussions. En ce sens, nous maintiendrons notre approche de négociation de bonne foi et limiterons nos commentaires publics sur les négociations en cours ou à venir.

POTENTIAL QUESTION AND ANSWERS

Key messages

You can expect a wide-range of questions about virtually any topic. During the Q&A period, it will be important to take the opportunity to reinforce our messages with respect to our local and digital strategy:

- The importance of a strong public broadcaster and of our mandate -- to inform, enlighten and entertain and to create distinctively Canadian content -- is ever as relevant and important. **Digital is creating new opportunities for us to deepen our connection with Canadians** and do things we couldn't do before.
 - **We are Canada's trusted source of credible and reliable information:** In today's era of ubiquitous and unverifiable information, and the increase in media concentration, the credibility and independence of the public broadcaster is even more essential.
 - **We are deeply rooted in the regions:** Over the past six years, despite serious financial challenges and a global recession, we protected our local footprint, and actually increased our presence with new multimedia stations in Kitchener-Waterloo, Saskatoon, Kamloops, Sherbrooke, Trois-Rivières, Saguenay and Rimouski, as well as a ground-breaking digital station in Hamilton.

New federal funding

Some of the questions prepared for the reinvestment might come up (including: why do you still want to sell the MRC? Will you be rehiring employees that were laid off? Here is a link to the [Key messages and Q&A](#) in FR & ENG).

- The government's reinvestment in CBC/Radio-Canada will allow the public broadcaster to strengthen its shift to digital. We will continue creating the best Canadian content on all of our platforms with pride and passion. This is what Canadians expect from their national public broadcaster.
- The new funding will help us fulfill our plan to become more digital, more local, more relevant and more ambitious with our Canadian programming.

- It's worth recalling that our parliamentary appropriation was reduced in the last several years and our services suffered as a result. What's more, all media organizations have seen their advertising revenues declined in recent years and CBC/Radio-Canada faces the same challenges.
- We will be working with the government to develop a 5 year accountability plan.

Mandate and role

Q1 You mentioned in your remarks that the corporation's mandate is still relevant. Is it really, or do we need to review it?

- We believe that the mandate of the public broadcaster is as relevant today as it was when it was created.
- In the digital world, public media organizations are key to ensuring that citizens have access to a national public space that serves their needs and interests as citizens. The incredible volume of digital content can drown out unique cultural expression or thoughtful, in-depth exploration. It can leave citizens more divided, more polarized, and more disengaged from their society. It is also dominated by a relatively small number of American global players.
- By definition, public media ensures what Canada's *Broadcasting Act* calls "a public service for the maintenance and enhancement of national identity and cultural sovereignty".
- There remain public policy objectives that neither the marketplace, nor the digital world, will provide on their own, things like cultural excellence, citizenship, cultural reflection, and national discourse. That is what public media is for.

Q2 Has the role of public broadcasting evolved to keep pace with new players, new channels and new sources of content?

- Our role has evolved with the digital shift, to ensure that we are where our audiences are and that we have a deeper, more individual connection with them.
- With so many content options, internet sources and the prevalence of social media, Canadians more than ever count on their public broadcaster to make sense of it all and give them credible and trusted information and to provide a uniquely Canadian perspective.

Q3 Why does CBC/Radio-Canada spend so much on news? Canadians have chosen to get their news from other sources. If you don't have enough money, you should be putting your emphasis on Canadian culture – the things the private sector cannot provide.

- Don't believe that's true, and I don't think Canadians believe that either.
- Our mandate is to provide Canadians with news and current affairs. What we offer – whether it's local, or international, on radio, TV or online – is not offered by anyone else. That is why, in times of crisis, like the recent shooting on Parliament Hill, Canadians turn to us for their news. Because they trust it. That's what they expect from a public broadcaster.

- Do you really think other broadcasters would continue to invest in news if CBC and Radio-Canada were no longer there? They would cut because news doesn't make money. They are already cutting.
- Take any issue – the problems with the temporary foreign worker program, fighting ebola in Africa, the risks of radicalized Canadians; CBC/Radio-Canada provides Canadians with information they are not getting anywhere else.
- Do our journalists criticize government? Sometimes. That's that's their job; to ask tough questions of government, just like they do for the heads of corporations, so that Canadians are informed. I don't think there's anyone better at what they do, and I think Canadians agree.

Q4 If your news is so important, why do most Canadians watch private broadcasters?

- Are you speaking of a particular newscast? I think CBC and Radio-Canada's news is the best in the world. Our local morning radio shows are number one in almost every one of their markets. Our all news channels consistently outperform their competition. The fact is, Canadians trust CBC/R-C to keep them informed.
- But the future of news is changing. Canadians want their news all day, on every device they're using. And we've seen that in audiences to local supper hour news in some markets. That is why we are transforming our news; with more news breaks on television throughout the day; with more community content on mobile platforms.

Q5 What is the role of a public broadcaster when Canadians can get the content they want from multiple sources?

- CBC/Radio-Canada exists to ensure there is a public space free from government and corporate interests where Canadians can find out more about themselves and their country. In this public space, all citizens are equal; all voices have an opportunity to express themselves.
- Inform, enlighten and entertain citizens. Whether it's news, entertainment, music, and the arts, we engage Canadians by sharing Canadian stories on a broad range of subjects. By focusing on Canadian content we foster national identity and build social cohesion.
- Raise the standards for all media. The presence of public broadcasting sets a standard for Canadian programs and services – a “competition for quality” which raises the bar for all broadcasters, for the benefit of all citizens. Public broadcasters lead the adoption of new technologies and ideas. This is why public broadcasters cannot exist to simply fill the gaps left by commercial broadcasters or from a digital news outlet.

Q6 Many believe that given CBC/Radio-Canada's resources, the Corporation should be more proactive in supporting struggling community radio or television stations such as sharing its resources and/or programming. Is that part of the role of the public broadcaster?

- The Corporation partners with private broadcasters when it makes sense for all the parties involved. In theory, it is possible that the Corporation could partner with community broadcasters as well. The

challenge is to identify opportunities that would make sense for both parties. In this regard, there are three challenges:

- a. First, our local production is almost wholly devoted to news and current affairs programs which are produced in-house. We rarely partner on news except for the use of freelance journalists as radio contributors. The main reason is based on our Journalistic Standards and Practices which requires that personnel assigned to research, gather, produce, edit, present or manage information content comply with the Standards and Practices. We need to be able to stand behind everything we broadcast and ensure that these standards are met which is why we do not co-produce local news.
 - b. Second, the perception regarding local facilities needs to be updated. CBC local stations (with few exceptions) no longer have production studios or excess production capacity. Furthermore, we do not have the staff.
 - c. Finally, public and community broadcasters have different mandates under the *Broadcasting Act*. It is not clear what types of programming would satisfy both mandates and be a suitable opportunity for partnering.
- That said, we would consider opportunities on their merits as they may arise.

Q7 With the 1B + you get from government, you have an unfair advantage over newspapers and other broadcasters. Shouldn't you be offering programming that isn't offered by the privates, especially when in some cases, they offer a better local service than CBC/Radio-Canada?

- Private broadcasters and newspapers also received direct and indirect subsidies (CMF, Periodical Funds, tax incentives, etc.)
- CBC/Radio-Canada doesn't get a "blank cheque" from the government. The public funding that the broadcaster receives goes toward fulfilling a very specific mandate set out in the *Broadcasting Act*, which requires that CBC/Radio-Canada incorporate "a wide range of programming that informs, enlightens and entertains."
- The public funding received by CBC/Radio-Canada involves a large group of public services provided to Canadians in two official languages and eight Aboriginal languages on nearly 30 platforms, including two commercial-free talk-radio networks.
- The \$675 M reinvestment over five years applies to the entire group
- The solutions to the challenges facing the industry, in particular local media, won't be found in attacking the public broadcaster, or in trying to lock the public broadcaster into some kind of status quo. CBC/Radio-Canada will not become the PBS of the North, as some would like it to be. It belongs to all Canadians and must act as such.
- Finally, you also heard from all of witnesses you have met, that local media's major challenge in today's digital world come from giant global media companies such as Google and Netflix.

Q8 With all of the media sources covering international news today, is it still necessary for your journalists to be abroad?

- Canadian want international news reported from a Canadian perspective; and that is what the Corporation is providing.
- There are no other Canadian journalists covering the conflicts directly from Iraq, Syria, the Middle East, and West Africa (on the Ebola health crisis).
- CBC News and SRC work together closely on the timing and logistics of our foreign deployments. We leverage our joint assets and expertise whenever possible for maximum benefit. Canadians are exceptionally well served in both official languages across multiple platforms.

Business model and the regulatory framework

Q9 What is the ideal business model for public broadcasting in today's multiplatform universe?

a. If you could change three things to ensure the success of the public broadcaster for future generations to come, what would they be?

- Our governance structure does not always enable us to quickly seize opportunities (e.g., real estate transactions).
- We've been seeking tools to give us greater financial flexibility: a line of credit, payment for the resale of our signals by cable and satellite providers ("fee for carriage"), and targeted funds such as the local programming improvement fund (LPIF).
- The Broadcasting Act sets out objectives but not the funding necessary to do it. The current broadcasting model is no longer sustainable. There needs to be a frank discussion with Canadians about public levels of funding and what they expect for the public broadcaster.

b. Should we be supporting the development of apps like La Presse+ to increase access to local news?

-

Q10 Est-ce qu'on devrait appliquer les mêmes critères de rentabilité à une entreprise privée et à une institution publique et culturelle? Si oui, pourquoi?

- Il n'y a pas de « critères de rentabilité » chez CBC/Radio Canada.
- La question qui nous préoccupe c'est d'avoir les moyens de répondre à notre mandat, dans un environnement en mutation. Cela exige des investissements importants.
- Contrairement aux radiodiffuseurs privés, nous ne pouvons pas attirer des capitaux ni emprunter pour nos flux de trésorerie. Pour investir dans notre avenir, un avenir résolument tourné vers le service public, nous devons trouver au sein même de la Société les ressources pour y parvenir.

Q11 Are rating important or not? Because it would seem to me that THAT is the measure of whether you are worth the billion dollars you get from taxpayers.

- Ratings are important, especially to advertisers. And we rely on advertising for 20%¹ of our budget.
- Ratings may be the only measure of success for a private broadcaster, they cannot be for a public broadcaster.
- Otherwise there would be nothing unique in our programming. We could offer the same popular mass american programs others do and you would rightly question why Canadians are investing in a public broadcaster.
- Our mandate is to provide a diverse range of Canadian programming to all Canadians. We hope some of it will be popular, but some of it may appeal to a specific group of Canadians. That's okay too. Because our mandate is to serve citizens not consumers.
- Our strategic plan is designed to help ensure that there are more quality programs available to Canadians. But if Canadians want more Canadian programs, there needs to be a frank discussion about public funding for public broadcasting.

Q12 Is CBC/RC at a disadvantage with respect to technology?

- CBC/Radio-Canada is a leader with respect to technology.
- The Corporation was the first broadcaster in Canada to offer podcasts, streaming, etc.
- Technology has brought many benefits:
 - Canadians were able to watch live and on demand coverage of every sport during the Olympics on tv, phones or tablets; something that wasn't possible before.
 - We were able to transform RCI International which provided better means to measure and engage with audiences worldwide; something we couldn't do with shortwave.
 - We were able to launch & test our hyper-local stations (Hamilton, Rives Nord et Sud)
 - We were able to digitize our music collection.

Q13 Is it possible for CBC to go commercial-free? Some say that CBC/RC loses its uniqueness when it competes for ratings and advertising dollars.

- Government decided that CBC/Radio-Canada should be dependent for part of its budget, on commercial revenue.
- Advertisers want large audiences and reaching large audiences is an important goal for some programming. It can be one indication of whether a program appeals to Canadians.
- But the advertising model is changing. Advertising revenue is leaving television for digital platforms. That's putting pressure on all conventional broadcasters.
- Without advertising revenue, how would the Corporation replace the 20% of its budget that advertising represents – money that supports all of our services and programs.

¹ In 2014-2015, advertising revenues declined of 32% (from \$491M to \$333M)

Q14 The CRTC says that there is enough money in the system; whereas all of the witnesses we have met have told us the contrary and have recommended to us that government needs to intervene in one form or.

a. What can we do to fix the situation? Is it more regulation? More direct and indirect subsidizes? Both?

- In an industry that is constantly changing, and at a fast pace, we need to have a framework that can quickly adapt to changes.
- Our governance structure does not always enable us to quickly seize opportunities (e.g., real estate transactions).
- For the past seven years, we've been asking for tools to give us greater financial flexibility: a line of credit, payment for the resale of our programming by cable and satellite companies ("fee for carriage"), and targeted funds like the local programming improvement fund (LPIF).

b. Is the industry regulated in the interest of Canadians and our country? Do we have to review the role of the CRTC?

- That is a question for government.

Q15 CMG told us that by 2020, there will be 15K news related jobs layoffs (\$1.4B less in the economy) as a result of the CRTC's recent decision on local programming (Let's Talk TV and LPIF) on local programming. Is that true?

▪

Q16 Should the regulatory system be more focused on content or the pipelines? How do we strike a proper balance between successful Canadian companies and protecting cultural diversity? Are there models from other countries we can look at?

▪

Q17 What would be the advantages to unlocking FM chips?

- This would be a welcome change; Canadians could have more access to our content.

Q18 Pourquoi est-ce que CBC/Radio-Canada fait payer les Canadiens pour du contenu tel qu'EXTRA?

- ICI Tou.tv offre le rattrapage et la rediffusion du réseau Radio-Canada (incluant ICI Radio-Canada Télé, ICI RDI, ICI Explora et ICI ARTV) mais est aussi un lieu de découverte de contenu original et de web séries exclusives en langue française (contenu original francophone, contenu doublé ou, très rarement, sous-titré en français)
- ICI Tou.tv est accessible à tous, gratuitement. Aucun abonnement à un cablodistributeur n'est nécessaire.
- ICI Tou.tv est une webtélé gratuite soutenue par la publicité et comprenant un volet payant, l'Extra, (offert gratuitement aux abonnés Rogers et TELUS ou offert peut-être bonifié pour 6.99\$) enrichi de contenu supplémentaire.

- Actuellement (avril 2015), nous offrons près de 1 000 titres gratuits et près de 2 700 titres Extra, pour un total de 3 691 titres.
- Considérant l'accessibilité gratuite et universelle à la plateforme, le nombre de titres offerts et la qualité de notre contenu, nous représentons un excellent rapport qualité-prix sur le marché francophone.

Q19 Pourquoi est-ce que CBC/Radio-Canada fait payer les Canadiens pour ses services spécialisés?

- CBC News Network, Documentary Channel, ICI Explora et ICI RDI sont financés via abonnements et revenus publicitaires, les services de bases offerts aux canadiens demeurent gratuits.

Q20 No one is making money on the web, yet all media outlets are shifting their resources on the web. Most people who are getting their news from the web or social media dont seem to care where they are getting their information from as long as they can find what they are looking for. If “anyone can publish anything”, who regulates the quality of news?

- At CBC/Radio-Canada, we follow Journalistic Standards and policies and Canadians can submit a complaint to our ombudsmen should they feel that a story did not meet the high quality of journalism expected from their public broadcaster.

Q21 We have heard from the all of the witnesses that the government should find a way to get foreign entities (such as Netflix or google), news aggregators or IPTVs to contribute to the creation of CanCon. Are there any short terms measures we can put in place to support Canadian local media outlets?

- We have suggested to the CRTC the creation of a Local News Fund.

Local/digital programming and diversity of voices ([also see Q&A from CRTC hearings](#))

Q22 According to your 2020 plan, you are aiming to reach 18 M Canadians, one out of two, by 2020. How are you going to achieve that?

- To reach that goal, we need to change everything we do. From how stories are assigned, to the way we think about storytelling, to editorial priorities, even to where people sit and work.
- The information we share, the stories that move people, don't have one “platform” anymore. Now, a story can start online, with a Facebook post or a tweet linking to a picture or story, then it can be updated for television on Le Téléjournal or The National, or for a radio spot on the News at Six. A series about personal debt can start as five digital stories – with information tailored to seniors, students, or families. We can build on that with a television piece and follow with a live digital chat where Canadians share their questions and ideas. In fact, that's what we did in one week last year.
- More than 1,000 of our employees are leading that change and by seeking out additional training to take advantage of what digital can do. And they're applying what they've learned.

- We are also streamlining our operations, becoming a much more efficient organization so that we have the resources to invest where we need them. We are more flexible, more scalable. Production studios can be reopened as needed (Pan Am or Olympics) and then deactivated as required.
- We are merging many of our finance and technology operations across the Corporation in order to reduce our costs and streamline our decision-making. By consolidating all of our technology and infrastructure teams into a new, single group, we are much better-positioned to drive the technological changes crucial to our digital transformation.

Q23 Can you tell us how you plan on providing better services to OLMC?

- We take our obligations with respect to official languages very seriously. I believe we do provide quality programming to both audiences.
- We will consult with each communities, and assess what are their needs based on their realities.
- We cannot adopt the same model across each communities

Q24 How do we ensure access to viable and local information in rural, remote and northern communities? What are the main challenges in producing and distributing local content in remote and northern areas?

▪

Q25r With the increase in concentration of media, what does CBC/Radio-Canada do to provide an adequate representation of women, visible minorities, Aboriginals and people with disabilities in its local programming.

- In terms of the subjects covered in local programming our strategy is to reflect the reality of the local communities we serve.

Q26 Can you tell us how you plan on providing better services to ethnic communities? Owners of ethnic community newspapers told us that their communities are not reflected in CBC/Radio-Canada programming because you do not have enough resources on the ground, nor do you have a proper understanding of the communities.

▪

Q27 Is it true that there are no full time reporters (public and privates) covering the SK legislative Assembly?

- Yes, it is true that in our case, we do not have a full time reporter covering the SK legislature.
- Nous avons une approche flexible. L'important n'est pas d'avoir ou pas un journaliste "atitré" exclusivement, c'est plutôt d'avoir la souplesse de couvrir cela quand l'actualité le commande.
 - Eg pour RC Manitoba: Comme la session est très courte (moins 2 semaines) on va confier ça à Samuel Rancourt et Rémi Authier. L'objectif est d'avoir 1 personne attritrée pour la prochaine

session. Sask: Aucun journaliste attiré Alberta, mais 2 journalistes ont le membership: Laurent Piro et Jean-Emmanuel Fortier. En CB, nous avons Sophie Rousseau.

Q27 Do you think that the number of women in leadership positions in news organizations is at risk as a result of media concentration?

- We cannot speak on behalf of others organisation as we do not have access to their data, but at CBC/Radio-Canada, we are almost at 50% gender parity.
- In fact, if we take a look at our 2015-2018 Inclusion and Diversity Plan establishes specific targets for each designated groups, including based on Canadian labour force availability² and the target for women is 43%, and we are currently exceeding that target at 47,6%.

Representation of Women at CBC/Radio-Canada* (as of January 10, 2016)	% Women	% Women in External LF **
All employees	47.6%	42.6%
Senior Management Only	47.5%	46.8%

*Excludes short-term temporary employees and employees on absence

**External LF = external labour force data from Statistics Canada surveys (2011-2012)

- The targets for each group are as follows: visible minorities (16.6%), Indigenous peoples (2.1%), people with disabilities (4.3%), and women (43%).

Q28 Why is there less local news/content when technology has help decrease the costs related to production?

- Technology enables us to reach a wider audience, to do so, we need to invest in technology. For example when Gesca decided to create *La Presse +* it had cost them between \$40-60 M
- The cost to produce quality news and local programming remains the same.

Q29 What is the future of local media? Even with a web presence, why are local media unable to reach younger audience?

▪

Q30 Many of our constituents complain that there are too many repeats or that the news they are getting are from Toronto or Montreal versus local news (in cases of ethnic papers, some have mentioned that they get a high level of foreign content).

- a. How many hours of local newscasts do you provide? Has local content really decreased?
- b. How much money are you currently spending in the regions?
- c. How many employees/journalists do you employ in the regions versus the networks.

² 2011-2012 Statistics Canada's surveys

- d. How do you balance the need for local, national and international news in your programming decisions?

Q31 By moving your local content online or on mobile, what are you doing to make sure that people who do not have access to high speed internet or are not comfortable with new technology are not left behind? La Presse was telling us earlier this week how they offered training to their older readers on how to use a tablet.

▪

Miscellaneous

You might get a question on what training is being offered **professional development** for a journalist in the digital world:

- Over 1,000 people have retrained for new digital skills, and training continues.
- We have hired close to 150 new digital creators and we need to find more. Reinvestment will allow us to hire at least 300 new people, and generate work for hundreds of others in the Canadian creative sector.

If pressed on **governance** related issues such as a conservative appointed board still calling the shots:

- For government to answer.

If pressed on the upcoming **Heritage consultations**:

- We look forward to contributing to the consultations. We believe it is an important discussion to be had with Canadians.

If pressed on the **Ghomeshi case** :

- We are not here to discuss the Ghomeshi case.
- As we said in April of 2015, the incidents that came to our attention as it relates to Mr. Ghomeshi's conduct in our workplace were simply unacceptable. We apologized then and we do again today.
- We accepted the findings of the Rubin report and have since made significant progress on all the elements of our year-one action plan. We've launched new mandatory training programs for HR staff, for managers and for all employees. We've introduced a new bullying and harassment helpline. We've revised our process for capturing the details of bullying and harassment complaints. We are responding to complaints with renewed discipline and rigour, and learning from the data to improve prevention and early resolution.

Pourquoi est-ce que Radio-Canada sous-traite un magazine d'affaires publiques **Remue-ménage** avec une maison de production privée? Est-ce que vous aller privatiser aussi le réseau de l'information?

- La maison de production Pixcom nous a approchés avec l'idée originale et le concept de base que nous avons trouvé fort intéressant. Il s'agit de circonstances exceptionnelles et il ne faut y voir aucun virage stratégique destiné à privilégier le privé en information.
- Nous produisons chaque année un bon nombre de documentaires avec des maisons privées. La série documentaire 109, diffusée pendant plusieurs années sur RDI était une production privée. *Remue-ménage* est cependant le premier magazine d'affaires publiques produit de la sorte.
- Ce n'est pas la première fois qu'on ne confie pas l'animation d'un magazine d'affaires à un journaliste de Radio-Canada. Par exemple, les animateurs de *L'épicerie* Denis Gagné, Marie-Josée Taillefer puis Johane Despins n'ont pas été recrutés au sein du Service de l'information.
- Radio-Canada est responsable du contenu éditorial de *Remue-ménage* dont les reportages sont préparés par des journalistes et réalisateurs du Service de l'information. Le rédacteur en chef Alain Kémeid, responsable de *La facture*, *L'épicerie* et *Second regard*, va superviser ce magazine.
- *Remue-ménage* s'ajoute à notre offre de magazines d'affaires publiques. Personne ne perd d'emploi dans la foulée de cette production, bien au contraire. L'action journalistique de cette émission demeure entièrement radio-canadienne.

If pressed about **Peter Mansbridge and other employees salaries:**

- While the range for every employee is public, we did not reveal the specific earned by any one person because that would violate the *Privacy Act*.
- We fail to see how disclosing individual salaries will assist the Committee's study or even improve the Committee's assessment of the ways in which CBC/Radio-Canada manages the public's investment in the public broadcaster.
- Since 2014, we have been posting information on our website which includes the average actual compensation of our senior executives and on-air talent within each pay band so that Canadian can see what the average actually is.
- If you go look at our website, the pay band \$300,000 and above, you will see that there are three people in that category and that together they earn an average of \$547,861.
- This level of disclosure goes further than what is currently available from any other federal Crown Corporation or national Canadian broadcaster. It represents a balance between responding to the legitimate interests of Canadians for as much information as possible about our operations, while respecting federal privacy laws. It also provides a clearer picture of the remuneration earned by our employees, while maintaining our ability to attract and retain high-calibre talent in a very competitive broadcasting industry.

Messages clés / Questions potentielles *Remue-ménage*

Date : version du 16 mai 2016

Enjeu

Lancement de la nouvelle émission d'information *Remue-ménage* - ICI Radio-Canada Télé

Questions potentielles

Q1 – Est-ce que *Remue-ménage* est la première émission d'information coproduite avec une maison de production privée?

R – Non. Nous produisons chaque année un bon nombre de documentaires avec des maisons privées. La série documentaire *109*, diffusée pendant plusieurs années sur RDI était une production privée. Nous avons aussi diffusé d'autres séries produites par le privé sur RDI comme *Nafragés des villes* ou *Les persévérants*. Un certain nombre de grands reportages de *Découverte* ont été réalisés en coproductions. Qu'on pense aux séries de Jean Lemire, par exemple.

Remue-ménage est cependant le premier magazine d'affaires publiques produit de la sorte.

Q2 – Pourquoi coproduisez-vous cette émission? Est-ce un le signe d'une place plus importante accordée au privé en information?

R – C'est la maison de production Pixcom qui nous a approchés avec l'idée originale et le concept de base que nous avons trouvé fort intéressant. C'est pourquoi cette émission est coproduite avec Pixcom. Il s'agit de circonstances exceptionnelles et il ne faut y voir aucun virage stratégique destiné à privilégier le privé en information.

Q3 – Est-ce la première fois qu'on ne confie pas l'animation d'un magazine d'affaires à un journaliste de Radio-Canada?

R – Non! Par exemple, les animateurs de *L'épicerie* Denis Gagné, Marie-Josée Taillefer puis Johane Despins n'ont pas été recrutés au sein du Service de l'information.

Q4 – Radio-Canada peut-elle se porter garante du contenu d'un magazine d'information produit ou coproduit avec le privé? Avez-vous oublié l'expérience du *Fric Show* rabroué à quelques reprises par l'ombudsman?

R – Radio-Canada est absolument responsable du contenu éditorial de *Remue-ménage* dont les reportages sont préparés par des journalistes et réalisateurs du Service de l'information. Le rédacteur en chef Alain Kémeid en est le responsable au même titre que les autres émissions qu'il supervise : *La facture*, *L'épicerie* et *Second regard*.

Quant au *Fric show*, produit à l'époque par les Productions Virage et animé par Marc Labrèche, l'émission relevait du secteur Culture, variétés et société et le Service de l'information n'avait pris aucune part.

Q5 – Coproduire une émission d'information en période de négociations syndicales où la précarité d'emploi est un enjeu majeur n'est-il pas un mauvais message à envoyer?

R – *Remue-ménage* s'ajoute à notre offre de magazines d'affaires publiques. Personne ne perd d'emploi dans la foulée de cette production, bien au contraire. L'action journalistique de cette émission demeure entièrement radio-canadienne.

ÉCONOMIE

Le Groupe TVA a-t-il raison de s'en prendre à la Société Radio-Canada?

PUBLIÉ LE MARDI 10 MAI 2016 À 20 H 44

Je n'ai pas besoin de vous faire un dessin : je suis en conflit d'intérêts sur le sujet traité dans ce texte. Depuis 2001, je suis un employé permanent de Radio-Canada, c'est mon employeur, c'est l'entreprise qui signe mon chèque de paie, mon patron est Hubert T. Lacroix. Ce que j'écris ici, la direction de Radio-Canada ne m'a pas demandé de l'écrire, soyez rassuré. Ma plume est libre.

Un texte de **Gérald Fillion**

Je tiens à faire cette précision parce que je veux porter à votre attention un calcul qui a pour objectif d'éclairer certains faits. Je souhaite remettre en contexte les propos qu'a tenus la présidente et chef de la direction du Groupe TVA, Julie Tremblay, à l'assemblée annuelle de son entreprise, mardi, à propos de Radio-Canada.

« Notre industrie doit aussi composer avec un défi supplémentaire alors que le gouvernement fédéral a décidé récemment d'octroyer 675 millions de dollars supplémentaires à Radio-Canada. Cette injection de fonds a été faite sans consultations préalables avec les joueurs de l'industrie, dont les diffuseurs privés. Et nous craignons que ceci fasse basculer un équilibre qui était déjà précaire entre le diffuseur public et le reste de l'industrie. Nous sommes préoccupés par le fait qu'aucune nouvelle mesure d'imputabilité n'accompagne cette injection d'argent, ce qui constitue un chèque en blanc à Radio-Canada pour accentuer la concurrence déjà injuste qu'elle mène aux diffuseurs privés. »

— Julie Tremblay, PDG du Groupe TVA

Je ne sais pas si l'équilibre est et était précaire entre le diffuseur public et le reste de l'industrie. Et la direction de TVA a tout à fait le droit de juger que la concurrence de Radio-Canada, parce que le

diffuseur est public, puisse être injuste.

Ce qui est important, c'est de traiter du sujet avec des chiffres précis et mis en contexte. Et nous allons laisser le débat public se faire entre les parties.



La présidente et chef de la direction de Groupe Média, Julie Tremblay PHOTO : COURTOISIE

Premièrement, la somme de 675 millions de dollars, c'est le montant total sur cinq ans que l'État doit déboursier en supplément des budgets déjà prévus. C'est 75 millions cette année et 150 millions les années suivantes. Ainsi, sur l'exercice annuel de Radio-Canada, l'ajout atteindra 150 millions de dollars en 2017-2018.

Ça veut dire que la subvention à Radio-Canada va passer de 1,038 milliard de dollars en 2015-2016 à 1,113 milliard en 2016-2017, puis à 1,188 milliard en 2017-2018. C'est ce budget qui est aussi prévu pour 2018-2019, 2019-2020 et 2020-2021.

Deuxièmement, la subvention du gouvernement canadien au diffuseur public en 2011-2012 était de 1,134 milliard de dollars. En tenant compte d'un taux annuel d'inflation moyen de 1,38 %, ça représente, en dollars de 2016, une subvention de 1,215 milliard selon l'outil de calcul de la Banque du Canada. En 2015-2016, la subvention du gouvernement à Radio-Canada était de 1,038 milliard, ce qui représente une baisse de 8 % par rapport au budget dévoilé en 2011-2012, mais de près de 15 % en prenant en compte l'inflation.

En faisant grimper la subvention à 1,188 milliard en 2017-2018, le gouvernement fédéral annonce une croissance de 14 % du budget par rapport à 2015-2016. Mais, dans la réalité, en tenant compte de l'inflation, la subvention va demeurer plus basse qu'en 2011-2012.



Nouveau studio de Radio-Canada à Windsor PHOTO : ICI RADIO-CANADA/MARINE LEFÈVRE

Ce qui est important de comprendre, c'est que le défi des médias est le même pour tout le monde : comment attirer et surtout conserver les auditoires, qui se tournent fortement vers le web et les nouvelles plateformes de diffusion, comme Netflix, Spotify et plusieurs autres. C'est difficile pour tous les groupes médiatiques parce que les revenus de publicité sont en baisse. Et cela a certainement été encore plus complexe pour Radio-Canada depuis cinq ans, puisque la société a dû composer avec une réduction de ses budgets, poussant d'ailleurs la direction à supprimer des milliers d'emplois.

La PDG de TVA a bien exprimé, en assemblée annuelle, le défi des médias.

« Les frontières entre les médias disparaissent l'une après l'autre, a-t-elle expliqué. Les géants américains sont devenus omniprésents dans notre marché et ne sont pas sujets à la réglementation qui encadre les entreprises d'ici. Les auditoires sont de plus en plus fragmentés. La consommation des milléniaux se passe davantage sur le web et la baisse des investissements publicitaires dans les médias se poursuit. Une exception au tableau : le numérique, qui connaît une augmentation importante et plusieurs semblent se réjouir de ce fait. Pourtant, ils ne devraient pas, puisque 83 % des investissements publicitaires numériques au Canada quittent vers des entreprises américaines comme Facebook, Google et notamment YouTube. »

— *Julie Tremblay, PDG du Groupe TVA*

Maintenant, TVA peut s'en prendre au gouvernement fédéral s'il le désire parce qu'il augmente les budgets de Radio-Canada. C'est tout à fait son droit. Je voulais simplement remettre les chiffres à leur juste niveau dans le débat.

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FP COMMENT

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How we can save journalism in Canada: Rein in the CBC



JACKSON DOUGHART, SPECIAL TO FINANCIAL POST | March 17, 2016 | Last Updated: Mar 17 6:16 PM ET
More from Special to Financial Post

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Comment: By providing content that appears to be free, the CBC creates a distortion in the news market. It may seem like a fair fight to the naked eye, but private industry actually has to compete with its arms held behind its back.

THE CANADIAN PRESS/Nathan Denette

Private industry has to compete with its arms held behind its back

There is trouble in today's news media industry. Large newspaper chains such as Postmedia have made staff cuts to offset reduced revenues. Newspapers and local TV newsrooms, which often provide communities with their only source of local content, are struggling. An Ontario daily paper recently shut down. Many now wonder what the future of journalism will look like.

A common proposal to reverse this decline is for government to subsidize newspapers, just as government subsidizes CBC to the tune of \$1 billion a year. Proponents of the idea say that subsidies would lessen the importance of readers and advertising dollars on the bottom line, and allow local news providers to remain open. Subsidies would surely stabilize an uncertain employment market for print journalists, as it has for CBC.

The CBC creates a distortion in the news market.

But this proposal won't protect journalistic integrity. What incentive would news outlets have to find consumers if Ottawa offset readers and losses with gobs of tax dollars? One of the main duties of a free press is to hold the government and other public institutions to account — a task that is compromised if the state serves as the press's financier. Is a newspaper receiving a government handout going to critically question business subsidies and other examples of government largesse?

More importantly, a permanent bailout cannot stop the ongoing transformation in the journalism industry. Media outlets must produce and deliver content in a manner that serves the needs of readers, preserves their role as recorders of truth in public affairs, and earns enough money to pay salaries and invest in a competitive product.

Related

John Cruickshank, Toronto Star publisher, to step aside as struggle with business model continues

Toronto Star announces layoffs in tablet experiment, closes printing plant

Today's audiences have grown accustomed to subscription-free information, a demand that private outfits cannot hope to supply in an age of diminished advertising revenues. Instead, the future of journalism will be in creating niche content, more zeal protecting one's sources and information, and ultimate service.

A significant impediment to this development is Canadian broadcaster. By providing content that appears to be free in the news market. It may seem like a fair fight to the public, but it actually has to compete with its arms held behind its back. Other strategies to monetize online news consumption include advertising, but not only with other private-sector news serv

funded CBC news service.

The solution to this problem will not be found in universal subsidies, which would simply create market reforming the existing public institution. The Mother Corp. should not be continually boosting its output of "free" digital media in competition with print, radio, and television outlets. In exchange for its state funds, the CBC's mandate should be limited to programs and initiatives of public value that the market cannot serve, whatever those might be. (Hint: it isn't Hockey Night in Canada or the Olympics.)

This reform would make the public broadcaster a different service than currently exists. But it would ensure that the CBC is providing a service others are not, thereby better levelling the playing field for private agencies to offer news at a price that audiences are willing to pay, and in a manner they are willing to consume it.

Jackson Doughart is a staff member of the Atlantic Institute for Market Studies.



Topics: FP Comment, Media

50 Comments

Sort by Oldest

Add a comment...

Todd Almond
Time for CBC to start begging like PBS does.
Like · Reply · 41 · 21 hrs

Cheek Chong
I THINK it's time for you to grab a job and give small percentage to the CBC before the angry old men media destroy your brain with talk of Beiber and Justins hair.
Like · Reply · 2 · 19 hrs · Edited

Rudyard Jones
Cheek Chong

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Build a website with WordPress.com

Check Chong


Every time you post you reinforce the view that you are an utter imbecile.

Like · Reply ·  35 · 19 hrs



Bill Danark · Self Employed at Self-Employed

Rudyard Jones Cheek need not be so harsh on himself - The Troll...


Like · Reply ·  5 · 19 hrs · Edited

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John Smith

The time is long overdue for our government to stop funding the CBC. While their at it, they should also scrap the CRTC.

Like · Reply ·  41 · 20 hrs



John Smith

Cheek Chong

Your ignorance outweighs your immaturity, but not by much.

Like · Reply ·  10 · 19 hrs · Edited



Bill Danark · Self Employed at Self-Employed

John Smith Cheek displays his ignorance daily, like the true troll he is John!


Like · Reply ·  6 · 19 hrs



Brian Sharpe

If you'd watched & and listened to CBC more perhaps you'd know the difference between their and they're.

If anything we should be strengthening our public broadcaster as it is the only one engaged (outside of print media) in anything approaching serious journalism.


Like · Reply ·  5 · 19 hrs

Show 10 more replies in this thread



Peter Mason


yet Trudeau has promised to increase funding. It is the socialist way.

Like · Reply ·  35 · 20 hrs



James H. Holden · Brewing/Filtration Manager (Retired) at Labatt

Cheek Chong BS. They cut \$100,000,000

Like · Reply ·  3 · 19 hrs



Wip Schnapper · Works at Self-Employed

I recall a talk radio personality, Peter Weissbach, once saying there were three essential elements for Liberalism to maintain its hold in Ottawa: the political elite (the Senate), the bureaucratic elite (the senior echelons of the public service), and the cultural elite (primarily the CBC). Take one away and, like a three-legged stool, the other two cannot stand on their own. Although the man was regarded by some as a bit caustic when he was in Edmonton, I thought Mr. Weissbach's assessment in this case was spot on.


No surprise, therefore, that Justin would commit to more funding of this dreadful network. They're working diligently to put their bureaucratic pieces back in play. It was curious, though, the move he made two years ago when removing 32 Liberal Senators from his caucus and what his plans are for them over the next four years of his term.

Like · Reply ·  19 · 18 hrs



Jou Ma

Don't want to offend the fanclub...

Like · Reply ·  3 · 17 hrs

Show 6 more replies in this thread



Bill Danark · Self Employed at Self-Employed

It's time for CBC to find out how truly valued it's customers are. Do the PBS/ or CKUA model to see you really wants to fund it!

Like · Reply · 22 · 20 hrs



Kevin Tuck · Ivy Tech Community College

★→home job for Every one★→

My friend's sister makes \$61 /hr on the laptop . She has been without work for 6 months but last month her income was \$18847 just working on the laptop for a few hours. hop over to this web-site

▶▶Click This Link▶▶ [https://www.facebook.com/Cash-Mechine-959441954110220/...](https://www.facebook.com/Cash-Mechine-959441954110220/)



Like · Reply · 12 hrs



Teddy Jones · Vancouver, British Columbia

Are all you people nuts or just dimwitted?

If the CBC was gone the National Post would not last any longer than it does now. It would fold then we would have NO media in the country. And guess what you need for a healthy, western democracy? An informed public.

These private guys have destroyed themselves by cutting back the quality of journalism to make a buck, it doesn't mean Canadians should bear the consequences of their poor business decisions by getting rid of a proper news service when it is needed most.

Our right to know what is happening in Canada superceeds Godfrey's right to make a buck. This is more important than that.

Like · Reply · 5 · 20 hrs



Rudi Krause

do you acually believe what you just wrote

Like · Reply · 32 · 20 hrs



Bill Danark · Self Employed at Self-Employed

Rudi Krause No he wants to enslave taxpayers to pay for a product no one really wants. How Liberal!

Like · Reply · 33 · 20 hrs



Brian Sharpe

Bill Danark a product no one really wants? Perhaps a product that knuckle dragging conservatives can't understand but a product that intelligent Canadians crave.....I'm going to guess you're a Sun subscriber in real life..... (it's Postmedia now too.....)

Teddy, an informed public is exactly what conservatives fear. There have been some interesting studies linking conservatism to low effort thought....

Like · Reply · 1 · 19 hrs

Show 10 more replies in this thread

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5

TITLE: CBC Local News Heritage Committee Video

PROMO: Heritage Committee video
PRODUCER: MMcNeil
LENGTH: 2:22
DATE PRODUCED: May 16 2016
ANNCR/ REC DATE:
MUSIC:
PRINTED TO:

SUMMARY: REVISED ENGLISH Heritage Committee 2: 22 video Final

VIDEO	AUDIO
<p>Opening (BIG LOCAL NEWS STORIES)</p> <p>ALBERTA – FORT MCMURRY</p> <p>SEGLINS – DANGEROUS RAIL CROSSINGS</p> <p>ERICA GO PUBLIC</p> <p>INDEGINIOUS MMW</p>	<p>on cam: "...this is highway 63 the main road in and out of Fort McMurry..."</p> <p>Voice: "this is insane..."</p> <p>on cam: "the flames where just at the side of the highway...it was terrifying"</p> <p>v/o - All News starts local.</p> <p>on cam: "the car flew down the tracks..."</p> <p>Voice: "... CBC examined accident prone crossings from across the country we found wide spread design flaws that create risk" – "there is no point in keeping valuable safety information secret. Get it out there"</p> <hr/> <p>CBC Local News Leading major news stories</p> <p>SOT: "...hi it's Erica Johnson, calling from Go Public, why are you stealing people's money?"</p> <p>To affect positive change.</p> <p>SOT: "For the woman the missing murdered woman"</p>

Section two
CBC LOCAL NEWS DIGITAL EXPERIENCE
(some GFX will go here).

1. Local reporter coverage in 46 communities
2. Mobile, desktop, radio and TV
3. CBC News app localized to one of 19 communities.
4. Access to the full scope of CBC News
5. Local news pages for 19 Canadian communities

Section three
ACROSS THE COUNTRY – ALL CBC NEWS
FEEDS CBC LOCAL - RADIO – TV – ONLINE

GFX

1. Local 6PM television newscasts in 14 communities.
2. 29 community local radio morning shows #1 in most markets

As you watch – Listen to – Connect

Across all CBC's platforms

With a fully integrated

Digital local News experience –

voice: "...now radio, TV and online staff work together – everyday. Everyone out there is becoming our sources "

on cam: What's a buddy bench? If you can't find your best friends you sit on a buddy bench and somebody will come find you and they'll include you in their game.

on cam: "...hi there I am Andrew Chang, you're watching CBC Vancouver"

Wherever you go.

on cam: "I'm David Gray in Calgary..."

In every corner
coast to coast to coast.

CBC more local than ever.

All voice:

Peter Warden CBC News Iqaluit.

Tory Gillis CBC News Regina

I'm meteorologist Christy Kleiman - hey gang you're watching CBC Saskatchewan.

Good Morning Vancouver

CBC Radio One

In Prince Edward Island – you're watching CBC.

on cam: "See you at 6"

on cam: (in Inuit....you're watching CBC North)

Section four
COMMUNITY OUTREACH SECTION

(see "developing story – live weather cam")

1. Breaking news and local push alerts, 24/7

Section five
CLOSING SECTION

GFX title:

Broadcasting in 8 Aboriginal Languages
(you hear aboriginal language CBC shows titles)

Active in the Community

Voice: "Our community our neighbourhood."

on cam: "the theme for this food bank day is grace"

Voice: "...people come in and we get to say hi..."

on cam: "you get their reactions and its awesome"

Our conversations

on cam - "you may have heard this morning on World report"

Stories

With updates on the hour

on cam: "... developing story to tell you about now

A touch away.

Whole day News
CBC Local News

Never far
Accessible

on cam: "...here we go"

Anytime.

on cam: "...We have only just begun."

In step with Canadians

Where we live
Wherever we go.
CBC Local News

Standing Committee on Canadian Heritage
Witnesses for study of the Media and Local Community

May 19, 2016 (Meeting 18)

Canadian Newspaper Association

- Bob Cox, Chair
- John Hinds, President and Chief Executive Officer

Canadian Wireless Telecommunications Association

- Bernard Lord, President and Chief Executive Officer

Cogeco Inc.

- Louis Audet, President and Chief Executive Officer
- Nathalie Dorval, Vice-President, Regulatory Affairs and Copyright

Corriere Canadese

- Dan Montesano, Chair, Community Advisory Board
- Hon. Joseph Volpe, Publisher and President

May 19, 2016 (Meeting 17)

Canadian Broadcasting Corporation

- Andrew Cochran, Senior Managing Director, Strategy, CBC News
- Jennifer McGuire, General Manager and Editor in Chief, CBC News
- Marco Dubé, Executive Director of Regional Services, French Services
- Michel Cormier, General Manager, News and Current Affairs, French Services

May 17, 2016 (Meeting 16)

La Presse (by videoconference)

- Caroline Jamet, Vice-President, Communication
- Guy Crevier, President and Editor

Radio Television Digital News Association

- Andy LeBlanc, Past President
- Ian Koenigsfest, President

May 11, 2016 (Meeting 15)

Postmedia Network Canada Corp.

- Paul Godfrey, President and Chief Executive Officer
- Doug Lamb, Executive Vice-President and Chief Financial Officer

- Gerry Nott, Senior Vice-President Content, and Senior Vice-President, National Post

May 10, 2016 (Meeting 14)

Canadian Punjabi Post Inc.

- Jagdeep Kailey, Associate Editor
- Jagdish Grewal, Editor and Publisher

National Ethnic Press and Media Council of Canada

- Mohammad Tajdolati, Ombudsman
- Thomas Saras, President and CEO, Head Office

New Pathway Media Group

- Yuri Bilinsky, Managing Editor

May 5, 2016 (Meeting 13)

Magazines Canada

- Douglas Knight, Board Chair
- Matthew Holmes, President & CEO

National Campus and Community Radio Association

- Luke Smith, Membership Coordinator

May 3, 2016 (Meeting 11)

Bell Canada

- Wendy Freeman, President, CTV News
- Kevin Goldstein, Vice President, Regulatory Affairs, Content and Distribution
- Richard Gray, Vice-President and General Manager, Radio and TV, Ottawa and Pembroke and National Head, CTV Two News
- Pierre Rodrigue, Vice President, Industry Relations

Canadian Union of Public Employees

- Denis Bolduc, General Secretary, SCFP-Québec
- Nathalie Blais, Research Advisor, SCFP-Québec

Canadian Association of Community Television Users and Stations

- Catherine Edwards, Executive Director

April 19, 2016 (Meeting 10)

DBC Communications inc

- Benoit Chartier, President, Director General

Fédération nationale des communications

- Pascale St-Onge, President
- Pierre Roger, Secretary General-Treasurer

Public Interest Advocacy Centre

- Alysia Lau, Legal Counsel
- Geoff White, External Counsel

Rogers

- Colette Watson, Vice-President, Television and Broadcast Operations
- Susan Wheeler, Vice-President, Regulatory, Media

Transcontinental Inc.

- François Olivier, Chief Executive Officer

April 12, 2016 (Meeting 8)

Friends of Canadian Broadcasting

- Ian Morrison, Spokesperson
- Peter Miller, Expert on Local Broadcasting

Quebec Community Groups Network

- Hugh Maynard, Past President
- Walter Duszara, Board Secretary

TELUS

- Ann Mainville-Neeson, Vice President, Broadcasting Policy and Regulatory Affairs
- Frédéric April, Manager, maCommunauté, TELUS Télé Optik

March 8, 2016 (Meeting 6)

Aboriginal Peoples Television Network

- Jean La Rose, Chief Executive Officer
- Joel Fortune, Legal Advisor

Alliance des radios communautaires du Canada

- François Côté, Secretary General
- Simon Forgues, Development and Communications Officer

Association de la presse francophone

- Francis Sonier, President
- Jean-Patrice Meunier, Executive Director and Director of Legal Affairs

Canadian Media Guild

- Carmel Smyth, President of the Canadian Media Guild
- Jeanne d'Arc Umurungi, Communications Director

Fédération des communautés francophones et acadienne du Canada

- Serge Quinty, Director of Communications
- Sylviane Lanthier, President

Quebec Community Newspapers Association

- Richard Tardif, Executive Director

February 25, 2016 (Meeting 5)

Carleton University

- Dwayne Winseck, Professor, School of Journalism & Communication

Forum for Research and Policy in Communications

- Al MacKay, Director
- Monica Auer, Executive Director

Université Laval

- François Demers, Professor, Centre des études sur les médias

February 23, 2016 (Meeting 4)

Canadian Radio-television and Telecommunications Commission

- Michael Craig, Manager, English Television Applications
- Scott Hutton, Executive Director, Broadcasting

Competition Bureau

- Jeanne Pratt, Senior Deputy Commissioner, Mergers and Monopolistic Practices Branch

Department of Canadian Heritage

- Helen Kennedy, Director General, Broadcasting and Digital Communications
- Jean-François Bernier, Director General, Cultural Industries
- Luc Marchand, Director, Periodical Publishing Policy and Programs
- Marthe Bujold, Director, Strategic Policy, Broadcasting and Digital Communications Branch

Department of Industry

- Paul Halucha, Associate Assistant Deputy Minister, Strategic Policy Sector

STANDING COMMITTEE CANADIAN HERITAGE

COMMITTEE MEMBERS

Hon Hedy Fry (LIB Vancouver Centre) – Chair

- MP since 1993, was a family doctor before entering politics.
- Served on various local, provincial and national medical associations from the 70s until the 90s.
- Was a host on CBC's *Doctor Doctor*.
- Former Sec. of State for Status of Women and Multiculturalism, Parl. Sec to Min of Citizenship and Immigration and former health critic.
- Served on several committees: social union and development, voluntary initiatives, homelessness, same sex couple, health, justice and human rights.
- Priorities include film, urban centers, small businesses, science & technology.



Larry Maguire (CON Brandon–Souris) – Vice-Chair

- MP since 2013 and comes from a farming family.
- Was MLA from 1999-2011 (critic for conservation, water stewardship, climate change, green initiatives, infrastructure and transportation, inland port, finance, environment, intergovernmental affairs (rural) and deputy leader in '06.
- Was President of Western Canadian Wheat Growers, on the board of Canadian Wheat Board Advisory Committee, Winnipeg Commodity Exchange, Canada Grains Councils and Keystone Agricultural Producers.



Pierre Nantel (NDP Longueuil–Saint-Hubert) – Vice-Chair

- MP since 2011 and is Culture and Heritage critic.
- Before politics, worked for Cirque du Soleil, Audiogram and Sony record companies as a sound engineer, talent scout and creative artistic director.
- Was a columnist for TVA and TQS, and as a researcher for CBC/Radio-Canada, TVA and CKOI 96.9.
- Has worked on several TV shows (Le Banquier, la Fosse aux lionnes, les Midis fous and le Grand décompte).



Pierre Breton (LIB Shefford)

- Elected in October 2015.
- Since 2005, was a city councillor for Granby.
- Worked for several national and international companies (Bombardier Recreational Products, Viasystems Canada and SAQ).
- Served on various local businesses and tourism boards.



Julie Dabrusin (LIB Toronto–Danforth)

- Elected in October 2015.
- Over 20 yrs experience in private and public sectors (environment, education, health care and social issues).
- Recently, was a Director at large of a financial institution.
- Worked as a Chief of Staff to an ON cabinet minister and former VP Policy for the Ontario Liberal Party.



Seamus O'Regan (LIB St.John's South–Mount Pearl)

- Elected in October 2015.
- Has spent the last decade as host of Canada AM on CTV.
- Also covered news across the world as a journalist.
- Early in his career, was a senior policy advisor to former NFLD Premier (Tobin) and was EA to former provincial Justice Minister.
- Was National Ambassador for Bell's *Lets Talk Campaign*.



Dan Vandal (LIB Saint Boniface–Saint Vital)

- Elected in October 2015.
- Served for two years as a city councillor for Winnipeg, and occupied senior roles including Deputy Mayor.
- Prior to politics, he worked with Winnipeg's youth.
- Former professional boxer, he also served on the board of APTN and Chair of Manitoba Combative Sports Commission.



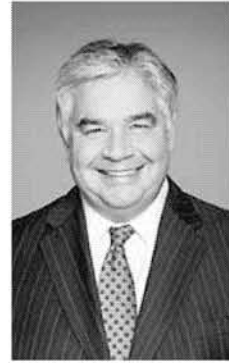
Darrell Samson (LIB Sackville–Preston–Chezzetcook)

- Elected in October 2015.
- Was the former superintendent of the Conseil Scolaire Acadien (NS' only French school board).
- Was national President and VP of all French school board superintendents outside of QC, and a former member of the Provincial Advisory Council to the Ministry of Education in NS.



Peter Van Loan (CON York–Simcoe)

- MP since 2004, currently the Heritage and National Historic Sites Critic.
- Was Parliamentary Sec to Minister of Foreign affairs, Min of Sport, Min of Intergovernmental and President of PCO, Min of Democratic Reform, and House Leader of the Government.
- Was a partner at Fraser Milner Casgrain, and Adjunct Professor of Planning at UofT.



Kevin Waugh (CON Saskatoon–Grasswood)

- Elected in October 2015.
- Deputy Critic of Canadian Heritage and National Historic Sites.
- Was a Sports Director and Sports Anchor for CTV Saskatoon.
- Served as Trustee with the Saskatoon Board of Education and Saskatchewan School Boards Association.
- Was Fundraising Chair for SK KidSport Breakfast and served on the Sports Tourism Board in Saskatoon.



ASSOCIATE MEMBERS

Randy Boissonault (LIB Edmonton Centre)

- Elected in October 2015.
- Currently serves as Parliamentary Secretary to Minister Canadian Heritage
- Was a journalist and political commentator on CBC/Radio-Canada and Les Affaires .
- Rhodes Scholar (Oxford), and former lecturer at UofA’s Saint-Jean Campus
- Founded Literacy Without Borders, former Vice-chair of TEDx Edm and Chair of the Board for the Francophone Economic Council of AB, the Francophone Sports Federation of AB, and Canadian Francophone Games.
- He is one of the 50 founders of Startup Edmonton and is a Finisher of the Ironman Canada Triathlon.



Stéphane Lauzon (LIB Argenteuil–La Petite-Nation)

- Elected in October 2015.
- Currently Parliamentary Secretary to the Minister of Sport and Persons with Disabilities.
- Was elected city councillor for the city of Gatineau in 2009. From 2012 until 2015, chaired the committee on sports and recreational matters.



- At the city, he worked on capital property and budgets; housing, and senior issues.
Was vice-chair of the 2015 jeux de la francophonie.
- Previously worked at a Canadian International Paper (forest products) in the 80s and then had a management construction company.

Fwd: Canadian Heritage Committee - Hearings

1 message

Martine Menard <martine.menard@cbc.ca>
To: "Breau-Cluney, Helene" <helene.breau@cbc.ca>
Cc: Caroline Lévesque-Pelletier <caroline.levesque-pelletier@cbc.ca>

Mon, Dec 5, 2016 at 10:02 AM

This is all I have.

Martine Ménard
Executive Director, Enterprise Communications
Directrice générale, Communications d'entreprise
CBC/Radio-Canada
(613) 288-6184
martine.menard@cbc.ca



----- Forwarded message -----

From: **Martine Menard** <martine.menard@cbc.ca>
Date: Mon, Feb 22, 2016 at 7:35 PM
Subject: Canadian Heritage Committee - Hearings
To: "Belanger, Roger" <roger.belanger@cbc.ca>
Cc: ALEXANDRA FORTIER <alexandra.fortier@radio-canada.ca>, ALLISON MACLACHLAN <allison.maclachlan@cbc.ca>, MARIE-EVE DESAULNIERS <marie-eve.desaulniers@radio-canada.ca>, Sarah Lue <sarah.lue@cbc.ca>

Hey- assume you are aware that Committee is starting hearings as of tomorrow. It's my understanding that we won't appear for another 3 weeks or so - its all about local news services.

Shaun does not think the start of the hearings will generate a lot of interest - but probably when our competitors start appearing they might say things about us that we will want to know about quickly - if you could monitor coverage of hearings that would be great.

Assume Shaun and-or Liliane will monitor actual hearing appearances - no need for us to do that - thanks

Martine Ménard
Executive Director, Corporate Communications
Directrice générale, Communications institutionnelles
CBC/Radio-Canada
(613) 288-6184
martine.menard@cbc.ca

FYI Heritage Committee Study

1 message

Shaun Poulter <shaun.poulter@cbc.ca>

Wed, Feb 17, 2016 at 7:27 AM

To: Michel Cormier <michel.cormier@radio-canada.ca>, Jennifer McGuire <jennifer.mcguire@cbc.ca>

You may have heard, the Heritage Committee will be studying local media.

They are going to want to hear from the two of you about how we serve local communities. I also expect some print organizations will try and use this study to blame CBC/Radio-Canada for their failures in local markets.

Here's their motion:

That the Committee undertake a study of not fewer than ten (10) meetings on how Canadians, and especially local communities, are informed about local and regional experiences through news, broadcasting, digital and print media; the unintended consequences of news media concentration and the erosion of local news reporting; the impact of new media; that the committee make recommendations; and that the committee report its findings to the House.

We'll get back to you once we have a better idea of their schedule.

Re: Standing Committee on Canadian Heritage - The Media and Local Communities

1 message

Shaun Poulter <shaun.poulter@cbc.ca>

Sun, Feb 21, 2016 at 8:20 PM

To: Bev Kirshenblatt <bev.kirshenblatt@cbc.ca>

Cc: Marco Dube <marco.dube@radio-canada.ca>

There is not yet a formal list although both government and opposition sides have submitted names of witnesses they would like to invite.

Traditionally, studies like this start with Government departments.

We will be invited but have not yet formally. I have let Jennifer and Michel and Patricia know. We are in contact with the Committee and will be managing the prep.

Happy to speak with Neil.

On Feb 21, 2016, at 10:33 AM, Bev Kirshenblatt <bev.kirshenblatt@cbc.ca> wrote:

Hi Shaun:

I understand that Canadian Heritage, Industry Canada and CRTC appear before the Committee on Tuesday February 23rd.

Is there a list of invitees? Have we been invited to appear?

Numeris has been asked to appear on the 25th. They want to let their members appear. Neil M may reach out to you early next week to get a better sense of the issues.

Thanks,
Bev

—

Bev Kirshenblatt
Executive Director, Regulatory Affairs
Directrice générale, Affaires réglementaires
CBC/Radio-Canada

tel: 613.288.6191
cell: 613.697.4139
bev.kirshenblatt@cbc.ca

12/8/2016

CBC Radio-Canada Mail - ahem....

CBC  Radio-Canada

Shaun Poulter <shaun.poulter@cbc.ca>

ahem....

1 message

Mon, Mar 14, 2016 at 4:50 PM

To: "shaun.poulter@cbc.ca" <shaun.poulter@cbc.ca>

Hello Shaun:

So nice to hear from you. Generally it is so hard to get information from CBC in advance of these presentations as we often try to do, with little or no response.

I want to assure you CMG shares your pride in the talented staff at CBC, and regularly promotes understanding of and appreciation for public broadcasting.

In light of that, we were happy to share our knowledge of the difficulties media encounter providing local news, and to press for better funding, which we do whether appearing at the Heritage Committee or in meetings with the Heritage Minister or Opposition critics.

In regard to gender parity, having read CBC's diversity reports in the past I was happy to affirm CBC does not discriminate on that basis.

Unfortunately I don't have access to the same information when it comes to managers (senior or otherwise) and/or whether male/female managers are paid equally.

Any information you can send that I can share, I will happily provide to the Heritage Committee and

Please call me anytime, if I can be helpful.

----- Forwarded message -----

From: **Shaun Poulter** <shaun.poulter@cbc.ca>

Date: Tue, Mar 8, 2016 at 12:04 PM

Subject: ahem....

To: Carmel Smyth <carmel.smyth@cbc.ca>

Carmel,

12/8/2016

CBC Radio-Canada Mail - ahem....

I was listening to your presentation this morning at Committee. I was frankly kind of shocked by your response to Julie Dabrusin's question about employment equity at CBC.

Your statement that "the vast majority of senior executives at CBC are men" is simply untrue.

As I'm sure you are aware, the President's Senior executive team is comprised of 7 Vice-Presidents. Five of them are women including the head of English Services (CBC), our Chief Financial Officer, and our Chief Legal Counsel.

Within CBC, VP Heather Conway has 13 senior managers reporting to her. 8 of them are women including the head of News, the head of Television Programming, and the head of Radio.

We are proud of what we have been able to accomplish. You should be too.

Shaun

--

Shaun Poulter
Executive Director, Directeur général

Public Affairs and Government Relations/ Affaires Publique et Relations gouvernementales
CBC/ Radio-Canada
Tel: (613) 288-6233
Cell: (613) 791-8054
shaun.poulter@cbc.ca

--

Fwd: Committee on Canadian Heritage - Study on Media and Local Communities

1 message

MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>

Fri, Dec 9, 2016 at 3:08 PM

To: "Breau, Helene" <helene.breau@cbc.ca>

A-2016-00078

----- Forwarded message -----

From: **Martine Menard** <martine.menard@cbc.ca>

Date: 2016-02-24 7:12 GMT-05:00

Subject: Fwd: Committee on Canadian Heritage - Study on Media and Local Communities

To: ALEXANDRA FORTIER <alexandra.fortier@radio-canada.ca>, ALLISON MACLACHLAN

<allison.maclachlan@cbc.ca>, MARIE-EVE DESAULNIERS <marie-eve.desaulniers@radio-canada.ca>

pvi

Martine Ménard
Executive Director, Corporate Communications
Directrice générale, Communications institutionnelles
CBC/Radio-Canada
(613) 288-6184
martine.menard@cbc.ca

----- Forwarded message -----

From: **Liliane Le** <liliane.le@cbc.ca>

Date: Tue, Feb 23, 2016 at 5:00 PM

Subject: Committee on Canadian Heritage - Study on Media and Local Communities

To: Hubert T Lacroix <ht.lacroix@cbc.ca>, Stephanie Duquette <stephanie.duquette@radio-canada.ca>, Marco Dube <marco.dube@radio-canada.ca>, Louis Lalonde <louis.lalonde@radio-canada.ca>, Heather Conway <heather.conway@cbc.ca>

Cc: Michel Cormier <michel.cormier@radio-canada.ca>, Jennifer McGuire <jennifer.mcguire@cbc.ca>, Shaun Poulter <shaun.poulter@cbc.ca>, Andrew Cochran <andrew.cochran@cbc.ca>, Patricia Pleszczynska <patricia.pleszczynska@radio-canada.ca>, Gino Apponi <gino.apponi@cbc.ca>, Emmanuelle LAMARRE-CLICHE <elcliche@radio-canada.ca>, Jeff Keay <jeff.keay@cbc.ca>, Martine Menard <martine.menard@cbc.ca>

Bonjour tout le monde,

The Committee kick-started its study on the Media and Local Communities this morning.

The Committee first met with a panel of witnesses from Canadian Heritage, Industry Canada, and the Competition Bureau, followed by witnesses from the CRTC. The witnesses provided an overview of the current state of the local media (print and TV) across the country; and their roles and responsibilities within the industry.

There were no questions on CBC/Radio-Canada [witnesses referred to us as an important player in the industry]. The majority of questions revolved around the closure of local print media or tv stations over the past 5 years, more specifically on:

a) Decline of ad revenue and the impact on print media

- **Mr. Vandal:** Is there an impact on policy goals with the closure of newspapers? [PCH: There is no federal policy for newspapers]
- **Mr. McGuire:** Are there incentives to help newspapers? Did you receive any directives from PCO, PMO or Minister's office to review the current state of local media? Excluding the CBC, how much funding goes to supporting local content/news [PCH to provide a breakdown by program and province]. How do you audit and measure these programs? What are the expected outcomes? Are Canadians satisfied with their local services?
- **Mr. Nantel:** Is the biggest issue for newspapers the decline of ad revenues? Would you support the funding of apps (e.g. La Presse +)?

b) Mergers and acquisitions vs Diversity of voices and local news

- **Ms. Dabrusin:** Given the concentration of media, are there any studies on the impact of that concentration on the diversity of voices being heard? A report on Diversity of Voices was tabled 8 years ago, does that plurality still exist (in particular with respect to gender and ethnic voices), has the report been updated?
- **Mr. Waugh:** Asked the Competition Bureau if they considered access to local news/content when they approved the Astral/Bell or Post/Sun mergers [A: it's not within their mandate to take into account the diversity of voices]
- **Mr. O'Regan:** Asked where the guardianship of diversity falls. "Is this a role for government? For Canadian Heritage?"

c) Digital news outlets and regulation

- **Ms. Dabrusin:** There has been a shift from traditional media to digital in the market over the past decade. Are there any analysis done with respect to this shift? "What is pushing the digital market? Is there access to more private funding for digital media?"
- **Mr. Breton:** More people are getting their news via the web and social media; what is the impact on traditional media and the quality of local news?
- **Mr. Waugh:** No one is making money on the web, yet everyone is shifting their resources on the web to the detriment of investigative journalism. Who regulates the quality of news?
- **Mr. Nantel:** Since the internet isn't regulated, and lots of revenues go to foreign entities, are there any short term measures we can put in place to support our media outlets?
- **Mr. Samson:** Asked the CRTC if they studied the impact "Pick and Pay" on local services to OLMC?
- **Chair:** Who is going to regulate the accuracy of online news? "Anyone can publish anything".

I will forward the transcript once it is available.

Lil

COMMITTEE MEMBERS

- Chair: Hon Hedy Fry (LIB Vancouver Centre)
- Vice-Chair: Larry McGuire (CON Brandon–Souris)
- Vice-Chair: Pierre Nantel (NDP Longueuil–Saint-Hubert)
- Pierre Breton (LIB Shefford)
- Julie Dabrusin (LIB Toronto–Danforth)
- Seamus O'Regan (LIB St. John's South–Mount Pearl)
- Darrell Samson (LIB Sackville–Preston–Chezzetcook)
- Dan Vandal (LIB Saint Boniface–Saint Vital)
- Peter Van Loan (CON York–Simcoe)
- Kevin Waugh (CON Saskatoon–Grasswood)

WITNESSES

Department of Canadian Heritage

- Helen Kennedy, Director General, Broadcasting and Digital Communications
- Jean-François Bernier, Director General, Cultural Industries
- Marthe Bujold, Director, Strategic Policy, Broadcasting and Digital Communications Branch
- Luc Marchand, Director, Periodical Publishing Policy and Programs

Competition Bureau

- Jeanne Pratt, Senior Deputy Commissioner, Mergers and Monopolistic Practices Branch

Department of Industry

- Paul Halucha, Associate Assistant Deputy Minister, Strategic Policy Sector

Canadian Radio-television and Telecommunications Commission

- Scott Hutton, Executive Director, Broadcasting
- Michael Craig, Manager, English Television Applications

MEDIA PRESENT

- David Akin, Sun

--

Liliane Lê
Chef, Relations gouvernementales
Manager, Government Relations
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--

Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

This Week at CBC/Radio-Canada // Cette semaine à CBC/Radio-Canada

1 message

Alex Johnston <alex.johnston@cbc.ca>
To: "Larkin, Mami"

Fri, May 13, 2016 at 12:12 PM

LEIER
"McCaw, Maureen"
Remi Racine
Ted Boyd
marlie Oden
Norman May
Rob Jeffery

Cc: Hubert T Lacroix <ht.lacroix@cbc.ca>, Heather Conway <heather.conway@cbc.ca>, "Duquette, Stephanie" <stephanie.duquette@radio-canada.ca>, Sylvie Gadoury <sylvie.gadoury@radio-canada.ca>, Louis Lalande <louis.lalande@radio-canada.ca>, "LAMARRE-CLICHE, EMMANUELLE" <elcliche@radio-canada.ca>, Tranquillo Marrocco <tranquillo.marrocco@cbc.ca>, Angus McKinnon <angus.mckinnon@cbc.ca>, Josee Girard <josee.girard@radio-canada.ca>, JEAN MONGEAU <jean.mongeau@radio-canada.ca>, Steven Guiton <steven.guiton@cbc.ca>, Martine Menard <martine.menard@cbc.ca>, Mark Allen <mark.allen@cbc.ca>, Bev Kirshenblatt <bev.kirshenblatt@cbc.ca>, Shaun Poulter <shaun.poulter@cbc.ca>, JUDITH PURVES <judith.purves@cbc.ca>, FRANCINE LEFEBVRE <francine.lefebvre@cbc.ca>, Diane Ferguson <diane.ferguson@cbc.ca>, Jeff Keay <jeff.keay@cbc.ca>

- Le français suit l'anglais -

Hi,

1. The detailed weekly share report is attached for your perusal.
2. As mentioned in last week's update, the CRTC held its international "Discoverability Summit" on May 10 and 11. Louis Lalande and a few other CBC/Radio-Canada colleagues participated in the event.
3. The President's Awards are back for their 5th edition! The program is about employees recognizing fellow employees for their exceptional work and contributions to the business, whatever department they're in. Nomination deadline is June 17, 2016.
4. CBC/Radio-Canada will be appearing before the Heritage Committee on Media and Local Communities May 19. Jennifer McGuire, Andrew Cochran, Marco Dubé and Michel Cormier will be representing the corporation.
5. Radio-Canada issued this statement in response to Quebecor and TVA Group executives who spoke out against the five-year \$675 million reinvestment in CBC/Radio-Canada announced by the federal government in its March 22 budget.
6. As mentioned in last week's update, here's the link to the French version of Hubert's speech at the Economic Club of Toronto. Click here: <http://www.cbc.radio-canada.ca/fr/centre-de-presse/2016/05/05/>

7. Awards:

- CBC Radio has won three Gracie Awards. These awards celebrate women's achievements in television, radio and digital media:
 - *The Current's* Anna Maria Tremonti has been cited as Best Host in the News/Non-Fiction - Public category;
 - the documentary *Como's Art and Inspiration: a Conversation with Rachelle Solomon*, which aired on Quebec drive-home show *Breakaway*, won in the Portrait/Biography - Local category;
 - and acclaimed documentary *Being Jacqueline*, from *The Current*, was the grand winner in the Documentary - Public category.

If you have any questions, don't hesitate to contact me.

Regards,
Alex

Bonjour,

1. Le rapport détaillé des parts d'écoute hebdomadaires est joint à titre informatif.
2. Tel que mentionné dans notre dernière mise à jour, le « Sommet de la découvrabilité » organisé par le CRTC, s'est tenu les 10 et 11 mai. Louis Lalande et quelques collègues y ont participé.
3. Les prix du président sont de retour pour la 5e édition! Ces prix permettent à des employés de reconnaître le travail exceptionnel et les contributions de leurs collègues pour l'entreprise, quel que soit le service dans lequel ils travaillent.
4. Le 19 mai, CBC/Radio-Canada comparaitra devant le Comité du patrimoine canadien sur les médias et les communautés locales. Jennifer McGuire, Andrew Cochran, Marco Dubé et Michel Cormier représenteront la Société.
5. Radio-Canada a publié ce communiqué en réponse aux dirigeants de Québecor et du Groupe TVA qui ont dénoncé le réinvestissement de 675 millions de dollars sur cinq ans pour CBC/Radio-Canada, annoncé par le gouvernement fédéral dans son budget du 22 mars dernier.
6. Comme cela a été mentionné dans la note de la semaine dernière, voici le lien vers la version française du discours d'Hubert à l'Economic Club de Toronto. Cliquez ici : <http://www.cbc.radio-canada.ca/fr/centre-de-presse/2016/05/05/>

7. Prix :

- CBC Radio a remporté trois prix Gracie. Ces prix soulignent les réalisations des femmes en télévision, radio et dans les médias numériques :
 - *The Current* animée par Anna Maria Tremonti a reçu le prix Meilleure animatrice Information/Hors fiction – catégorie du public;
 - Le documentaire *Como's Art and Inspiration: a Conversation with Rachelle Solomon*, diffusé à l'émission de retour à la maison à Québec, a remporté le prix Portrait/Biographie – catégorie locale;
 - Et le documentaire acclamé *Being Jacqueline*, diffusé à *The Current*, a été le grand gagnant dans la catégorie Documentaire – catégorie du public.

Pour toute question, n'hésitez pas à communiquer avec moi.

Salutations,
Alex



Alex Johnston
Vice-présidente, Stratégie et Affaires publiques // Vice-President, Strategy and Public Affairs
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416.205.7440 bureau/office
416.670.6470 cell



 [weekly-network-share-20160425 \(1\).pdf](#)
431K

THIS WEEK AT CBC/RADIO-CANADA // CETTE SEMAINE À CBC/RADIO-CANADA

1 message

Alex Johnston <alex.johnston@cbc.ca>

Fri, May 20, 2016 at 3:18 PM

To: "Larkin, Mami"

LEIER

marlie Oden

"McCaw, Maureen"

Norman Mav

Remi Racine

Rob Jeffery

Ted Boyd

Cc: Hubert T Lacroix <ht.lacroix@cbc.ca>, "Duquette, Stephanie" <stephanie.duquette@radio-canada.ca>, Louis Lalande <louis.lalande@radio-canada.ca>, Heather Conway <heather.conway@cbc.ca>, JEAN MONGEAU <jean.mongeau@radio-canada.ca>, Josee Girard <josee.girard@radio-canada.ca>, JUDITH PURVES <judith.purves@cbc.ca>, Tranquillo Marrocco <tranquillo.marrocco@cbc.ca>, Steven Guiton <steven.guiton@cbc.ca>, Sylvie Gadoury <sylvie.gadoury@radio-canada.ca>, Angus McKinnon <angus.mckinnon@cbc.ca>, Shaun Poulter <shaun.poulter@cbc.ca>, Martine Menard <martine.menard@cbc.ca>, FRANCINE LEFEBVRE <francine.lefebvre@cbc.ca>, Mark Allen <mark.allen@cbc.ca>, Bev Kirshenblatt <bev.kirshenblatt@cbc.ca>, "LAMARRE-CLICHE, EMMANUELLE" <elcliche@radio-canada.ca>, Jeff Keay <jeff.keay@cbc.ca>, Diane Ferguson <diane.ferguson@cbc.ca>

Bcc: Alex Johnston <alex.johnston@cbc.ca>

– *Le français suit l'anglais* –

Hi,

- The detailed weekly share report is attached for your perusal.
- Attached are the April share reports for CBC/Radio-Canada's radio services in PPM markets.
- There has been positive feedback from the public and from politicians at various levels following this week's decision by the Board on the MRC redevelopment project. All are happy that we are remaining in the cartier.
- CBC/Radio-Canada appeared before the Heritage Committee on Media and Local Communities May 19. Jennifer McGuire, Andrew Cochran, Marco Dubé and Michel Cormier represented the corporation. To read Jennifer and Michel's remarks, [click here](#).
- Hubert will be speaking at UBC on May 24. He will also take this opportunity to meet with staff while in Vancouver. On his way back, he will stop in Edmonton on May 25th for an informal visit with employees to thank them for their hard work covering Fort McMurray fires.
- Awards:
 - Two ICI Radio-Canada Première programs were finalists at the Gala Les Olivier in the "best comedy radio sketch or segment" category – *Parasol et gobelets* and *Raconte-moi l'actualité*. Two teams took home an Olivier in that same category for the episode *La recette de Mac'n Cheetos* and for *La soirée en (encore) jeune*.

If you have any questions, don't hesitate to contact us.

Regards,
Alex

Bonjour,

- Le rapport détaillé des parts d'écoute hebdomadaires est joint à titre informatif.
- Vous trouverez ci-joint le rapport des parts d'écoute (avril) des services de radio de CBC/Radio-Canada dans les marchés mesurés par audimètre portable.
- La décision prise par le Conseil d'administration cette semaine concernant le projet de réaménagement de la MRC a suscité des commentaires positifs tant chez le public que chez des politiciens de divers niveaux. Tous se réjouissent que nous restions dans le quartier.
- CBC/Radio-Canada a comparu devant le Comité du patrimoine canadien sur les médias et les communautés locales, le 19 mai. Jennifer McGuire, Andrew Cochran, Marco Dubé et Michel Cormier représentaient la Société. Pour lire les allocutions de Michel et Jennifer, [cliquez ici](#).
- Hubert prononcera un discours à l'Université de Colombie-Britannique, le 24 mai. Il en profitera également pour rencontrer les employés de CBC/Radio-Canada à Vancouver. Sur le chemin du retour, il fera un arrêt à Edmonton le 25 mai pour remercier les employés du travail remarquable accompli pour assurer la couverture des incendies de Fort McMurray.
- Prix :
 - Deux émissions d'ICI Radio-Canada Première étaient finalistes au Gala Les Olivier dans la Catégorie "Capsule ou sketch de radio humoristique", soit *Parasol et gobelets* et *Raconte-moi l'Actualité* et deux équipes ont remporté un Olivier dans la même catégorie pour l'épisode *La recette de Mac'n Cheetos* et pour *La Soirée en (encore) jeune*.

A0063694_33-000160

Si vous avez des questions, n'hésitez pas à communiquer avec nous.

Salutations,
Alex

-



Alex Johnston

Vice-présidente, Stratégie et Affaires publiques // Vice-President, Strategy and Public Affairs

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416.670.6470 cell



3 attachments

weekly-network-share-20160502.pdf
432K

Avril 2016_Radio_Monthly Share_PPM_FR (1).pdf
178K

Avril 2016_Radio_Monthly Share_PPM_EN (1).pdf
195K

Fwd: Highlights Wednesday November 30, 2016 / Mercredi 30 novembre 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Wed, Dec 7, 2016 at 10:42 AM

A-2016-00078

----- Forwarded message -----

From: **Roger Belanger** <roger.belanger@cbc.ca>
Date: Wed, Nov 30, 2016 at 9:27 AM
Subject: Highlights Wednesday November 30, 2016 / Mercredi 30 novembre 2016
To: Roger Belanger <roger.belanger@cbc.ca>

Highlights Wednesday November 30, 2016 / Mercredi 30 novembre 2016**www.cbc.ca, Tuesday November 29, 2016****CBC right to ask for \$400M in additional funding, executive Heather Conway says on Metro Morning**

Critics have blasted plan, saying CBC should be dismantled rather than invested in
CBC executive Heather Conway defended the public broadcaster's request for more funding on Tuesday, saying millions of dollars more for an ad-free network isn't outrageous and could even benefit other Canadian media companies. ...Galloway began by asking about a bold quote from the position paper that states the CBC is at: "a critical juncture in our evolution, continuing to operate under a business model and cultural policy framework that is profoundly broken."
CBC News

ipolitics.ca, Tuesday November 29, 2016**Subsidizing our way to a healthier democracy****Turns out some problems do go away when you throw money at them**

One of my favourite old jokes starts with an American, a Canadian and an Italian travelling together in a car. ...That old joke has some new currency, thanks to two recent developments in the political news. One is the CBC's request for additional government dollars — \$400 million, to be precise — to go ad-free. The other is the ongoing saga over Liberal fundraising practices — the so-called "cash for access" events.

Susan Delacourt**ipolitics.ca, Tuesday November 29, 2016****Heritage will study CBC's ad-free proposal: Joly****Several MPs question heritage minister about CBC's request for \$318M to switch to ad-free model**

Heritage Minister Mélanie Joly told the Standing Committee on Canadian Heritage Tuesday afternoon that her department will study a request the CBC submitted to the federal government yesterday for an extra \$318 million in annual funding to move to an ad-free model.

..."The CBC is independent and can present what they want when it comes to their own point of view (about) the scenario of going ad-free. They decided it had a cost and they presented to the population that cost."

Beatrice Britneff**www.metronews.ca, Wednesday November 30, 2016****Don't hate the player, hate the news game: CBC outsmarts private media again**

Business is bad, and the heads of the newspaper business have told Parliament's heritage committee that the CBC is to blame.

It's rather odd for the barons of the printed press to blame the CBC for their difficulties. Despite several years of devastating cuts and losses, five senior executives at Postmedia received a total of \$2.3 million in retention bonuses. ...For an unwieldy bureaucracy, the CBC has managed to outfox the private companies. If their ad-free gamble works, they'll exit the diminishing returns of the advertising world with a solid financial base. And at a much lower \$400K salary, CBC president Hubert Lacroix got his multimillionaire nemeses to make his argument for him.

Vicky Mochama**brioux.tv, Tuesday November 29, 2016****Yanking ads off CBC can't happen fast enough**

The CBC is proposing that it get more funding from Ottawa so it can broadcast without commercials. As hard as it will be to say goodbye to that Canadian Tire guy, it is an idea worth investigating.

...please do not hand over money from me and other taxpayers before auditing the CBC. I'd want to know if they spend money better now — and more of it on generating content — than they did five years ago. CBC needs to prove they can do what they say they want to do, which is create content without having to bow to commercial market forces. It's a lot easier to say it than to do it.

Bill Brioux

omny.fm, Tuesday November 29, 2016

Jesse Brown on the CBC asking for \$400M in funding from the government (audio)

Tasha Kheiriddin

www.cartt.ca, Tuesday November 29, 2016

#DigiCanCon: CBC asks Feds for full funding to drop ads, a la BBC

CBC/Radio-Canada said that it would be prepared to drop advertising on all of its platforms in exchange for an additional \$418 million in government funding.

In its lengthy submission to the Canadian Content in a Digital World consultations, the 'pubcaster recommends increasing per person funding to \$46, up \$12 per Canadian from its current \$34. Of that \$12, continues the proposal, \$9 would be put towards replacing ad revenue while the remaining \$3 would be used to fund new investments "to face consumer and technology disruption".

www.cartt.ca

www.theglobeandmail.com, Wednesday November 30, 2016 (rpt)

Dismantling the CBC is the most elitist position of all

Me, I'm not sure that Kellie Leitch and her campaign are real. I think it's all part of this fake-news thing that's going around.

...The CBC administration itself is not immune to the need to evolve. Right now it is proposing the idea that the public broadcaster move to an ad-free model, and requesting additional money that would be replacement financing if it eliminates advertising. It's a tricky route but in TV and online it would change CBC's status as an odd hybrid of both public and commercial broadcaster.

John Doyle

The Ottawa Citizen, Wednesday november30, 2016 (rpt)

Ad-free CBC a boon to all broadcasters

(Ad-free CBC would raise the bar for all broadcasters)

The CBC's just released position paper "Strengthening Canadian culture in a digital world" makes a compelling case for public broadcasting in Canada.

Among its several recommendations, one stands out as bold and exciting: moving away from advertising as a source of CBC funding.

...A virtually commercial-free CBC requires a new funding model, involving a larger parliamentary appropriation, more or less in line with a 2008 recommendation from Parliament's Canadian Heritage committee.

Tony Manera, former president of the CBC, Ottawa

The Globe and Mail, Wednesday November 30, 2016

Tuned in to CBC

Re Our Public Broadcaster Has Lost Its Way (Nov. 28): Konrad Yakabuski suggests Canadians do not watch CBC's Canadian drama, sitcoms etc.

...CBC is mandated to make shows the private broadcasters will not – Canadian content about our culture and history. The private networks focus on procedurals and medical dramas.

At the same time, CBC is a woefully underfunded public broadcaster.

Maureen Parker, executive director, Writers Guild of Canada

plus.lapresse.ca, mercredi 30 novembre 2016

Le zouf, l'animateur et le président

Guy A. Lepage a beau traiter Maxime Bernier de « zouf », le député conservateur de la Beauce est peut-être moins zouf que l'animateur de Tout le monde en parle pense.

...Mais je m'égare du vrai sujet. Et le vrai sujet, c'est la disparition de la publicité à la télé publique et sur toutes ses plateformes numériques. Est-ce la pire idée du siècle ou la meilleure ?

...À ce chapitre, je suis assez d'accord avec la position du Groupe TVA.

Nathalie Petrowski

www.lapresse.ca, mardi 29 novembre 2016

Radio-Canada, la pub et le concurrence

À droite, les télédiffuseurs privés se plaignent depuis longtemps de la «concurrence déloyale» de Radio-Canada/CBC, qui reçoit environ 1 milliard \$ de subsides publics par année. À gauche, d'autres se demandent à quoi il sert de

subventionner une télé publique si c'est pour produire le même genre d'émissions - variétés, jeux, téléseries grand public, etc. - que les chaînes commerciales.

...Mme Tremblay demande que soit revu le mandat de la SRC/CBC pour qu'elle devienne «complémentaire» aux chaînes privées - bref, comprend-on, qu'on laisse toutes les émissions et formules populaires à ces dernières.

Éditorial Jean-François Cliche

www.lapresse.ca, mardi 29 novembre 2016

Quel avenir pour Radio-Canada?

C'est reparti. Plutôt mal, de fait. Car le sujet, politisé et fortement teinté par les aspects les plus délirants des médias sociaux, nous amène à examiner l'avenir des nos médias audiovisuels dans une perspective tout ou rien.

...Radio-Canada a aussi prétendu que l'abandon de la publicité sur ses antennes sortira les télévisions privées du marasme dans lequel elles s'enfoncent. Rien n'est moins sûr, si on se fie à l'expérience française. L'ancien président de la République, Nicolas Sarkozy, avait ordonné le retrait de la publicité sur les écrans de France Télévisions en période de haute écoute, ce qui n'a pas soustrait le groupe rival TF1 à des déboires chroniques.

André Provencher, Ancien dirigeant d'entreprises médias et ex-président et éditeur du Soleil

Le Devoir, mercredi 30 novembre 2016

Le plan d'ICI Radio-Canada sans publicité est critiqué

Sitôt faite, la proposition de développer des médias publics sans publicité suscite de vives critiques des concurrents et en l'interne.

La réaction la plus sévère est venue de Groupe TVA, principal rival des chaînes d'ICI Radio-Canada (RC). Le consortium privé, propriété de Québecor, dit qu'il faut d'abord revoir le mandat du diffuseur public avant de décider de ses allocations financières. Le Groupe TVA décrit la proposition radio-canadienne, en l'état, « comme ahurissante ».

Le syndicat des employés de RC s'inquiète pour les emplois de ses membres si le plan est mis en oeuvre. Environ 260 personnes travaillent pour le secteur Solutions médias, celui de la publicité sur toutes les plateformes.

Stéphane Baillargeon

www.lapresse.ca, mardi 29 novembre 2016

Financement accru de la SRC: Joly doit dire non, disent les conservateurs

L'opposition conservatrice demande à la ministre du Patrimoine canadien, Mélanie Joly, de fermer la porte à l'injection de nouvelles sommes dans CBC/Radio-Canada.

La proposition de la société d'État d'abandonner la publicité en échange d'une hausse de son budget annuel de 318 millions \$ a rebondi à la période des questions en Chambre, mardi.

Mélanie Marquis, La Presse Canadienne

plus.lapresse.ca, mercredi 30 novembre 2016

FINANCEMENT DE RADIO-CANADA

D'abord un nouveau mandat, exige TVA

L'idée de Radio-Canada de se retirer du marché publicitaire en échange d'un financement gouvernemental accru « est une proposition ahurissante qui, j'espère, ne bernera personne », a réagi hier dans un communiqué la présidente et chef de la direction de Groupe TVA, Julie Tremblay.

Jean-François Codère

Le Journal de Montréal, mercredi 30 novembre 2016

Le retrait de la publicité à Radio-Canada mal accueilli

La suggestion-surprise de Radio-Canada de renoncer conditionnellement à la publicité a été reçue comme une « proposition ahurissante » par le Groupe TVA et comme une véritable menace pour le syndicat de Radio-Canada qui appréhende des pertes d'emplois massives.

« CBC/Radio-Canada demande le beurre et l'argent du beurre: plus d'argent, moins de risque financier, aucune interruption publicitaire et, surtout, aucune limite sur sa capacité à concurrencer les diffuseurs privés. C'est la recette parfaite pour assener un coup fatal aux autres diffuseurs canadiens », a dénoncé Julie Tremblay, présidente et chef de la direction de Groupe TVA.

Lise Millette

Le Journal de Montréal, mercredi 30 novembre 2016

Radio-Canada, l'effrontée

Vous venez d'augmenter l'argent de poche, déjà très généreux, de votre ado.

...C'est un peu comme ça que je me sens en regardant la proposition soumise par Radio-Canada à la ministre du Patrimoine: « On va arrêter de jouer dans les platebandes du privé. Mais, en contrepartie, donnez-nous exactement le même montant qu'on aurait fait en vendant des annonces de char pendant L'Auberge du chien noir. »

Sophie Durocher

www.infopresse.com, mardi 29 novembre 2016

La fin de la publicité à Radio-Canada: les conséquences pour l'industrie?

Alors que Radio-Canada recommande à la ministre du Patrimoine canadien, Mélanie Joly, l'augmentation de son financement en échange de l'abandon de la publicité, Dave Gourde, de Bleublancrouge, analyse l'impact de cette proposition sur l'industrie de la communication-marketing.

...Survivre sans Radio-Canada

Dave Gourde se dit par contre plus surpris en tant que stratège de l'industrie des médias: «Peut-on survivre sans Radio-Canada en tant qu'annonceur? Oui, mais on ne le souhaite pas.»

Anaïs Brasier

The Globe and Mail, Wednesday November 30, 2016

Joly's unenviable choice on Canadian content: New thinking or new taxes

Heritage Minister Mélanie Joly launched her surprise national consultation on Canadian content in a digital world last April with considerable excitement for the possibilities of revolutionizing policies born in an analog era.

...The collective cost of the various culture taxes and fees – now supplemented by the CBC's request for \$318-million to compensate for going ad free – would run into the billions of dollars, resulting in a massive transfer from consumers and companies to the creative industries.

Michael Geist

plus.lapresse.ca, mercredi 30 novembre 2016

L'échappée se (et nous) rattrape

L'échappée de TVA commençait à nous échapper depuis quelques semaines.

...L'échappée a connu un départ sur les chapeaux de roue, puis s'est enlisé à mi-parcours. Heureusement, la finale de lundi, vue par 1 251 000 personnes, a secoué le récit et nous a hameçonné pour la suite, prévue en janvier.

...SCOOP CONFIRMÉ !

Voilà, c'est fait. C'est bel et bien Jean-Sébastien Girard de La soirée est (encore) jeune qui officiera comme « fou du roi » dans la nouvelle émission de variétés de Véronique Cloutier, Votre beau programme. Radio-Canada m'a confirmé l'info en début de soirée hier.

Hugo Dumas

plus.lapresse.ca, mercredi 30 novembre 2016

Fin du duo Michon-Mongrain, retour des Échangistes

Marie-Soleil Michon et Jean-Luc Mongrain n'auront été le duo que d'un été à ICI Radio-Canada Télé. Alors que le talk-show Les échangistes a obtenu son passeport pour une deuxième saison, le diffuseur a jugé que son pendant dominical, aussi produit par Éric Salvail, méritait une révision en profondeur.

Richard Therrien

The Wire Report, Tuesday November 29, 2016

Bell Media 'comfortable' with Crave, president tells CRTC

BCE Inc. has to take both offensive and defensive positions when facing off against international competitors, the company told the CRTC Tuesday, as it took its turn being grilled about its TV licence renewal application.

...During the company's opening remarks to the five-person panel on the second day of a four-day public hearing for large English-language groups, Turcke also highlighted an issue Bell's representatives returned to often throughout their three hours in front of the commissioners.

Charelle Evelyn, Anja Karadeglija

www.cartt.ca, Tuesday November 29, 2016

**TV License Renewals: Bell says it follows the creative; but soon may not be able to afford some of it
Netflix, et al, changing the market**

The tipping point is coming.

That was part of the message delivered to the CRTC by Bell Media during its appearance before the CRTC for the company's group license renewal. Thanks to new content buyers with global reach and enormous purchasing power, securing the rights to foreign content for Canada is getting ever-more expensive.

...“We have no guarantees in our business anymore.”

... Our competitors, both regulated and unregulated can compete with us on all fronts... and all of these proposals, unfortunately, harken back to a time where we're talking about an industry that had a guaranteed rate of return, guaranteed carriage, restrictions for competition, limitations on foreign entities on entering the system.

Greg O'Brien

Financial Post, Wednesday November 30, 2016

Amazon stream launch imminent

Bell says Prime will launch Thursday

Amazon.com Inc. remains tight-lipped about its plans to launch its video streaming service in Canada, but local players anticipate the deep-pocketed competitor will enter the market by the end of the week.

Emily Jackson

The Globe and Mail, Wednesday November 30, 2016

Eastlink rolls out cable customization program

Cable provider Eastlink rolled out a unique plan Tuesday that allows customers more flexibility in selecting what TV channels they want to watch.

The Halifax-based company, which serves markets across Canada, says people will be able to customize their packages by swapping out channels they don't want from about 150 channels in the TV Channel Exchange.

The Canadian Press

Le Devoir, mercredi 30 novembre 2016

Le couperet tombe au sein des publications francophones de Rogers

La quasi-totalité des employés des publications francophones de Rogers Communications ont appris mardi qu'ils perdaient leur emploi après que le conglomerat eut fait le point sur trois magazines.

Après le 31 décembre, 60 travailleurs répartis au sein de «L'actualité», la version francophone de Châtelaine et Loulou devraient avoir quitté. Il ne devrait rester qu'une vingtaine d'employés. Des indemnités de départ sont toutefois prévues.

La Presse canadienne

Le Devoir, mercredi 30 novembre 2016

STATISTIQUE

La récession a frappé fort sur les arts

L'Université de Waterloo a dévoilé ses calculs 2016 de l'Indice canadien du mieux-être, ce portrait d'une qualité de vie tracé d'un autre point de vue que celui de la pure croissance économique. Des huit secteurs considérés —

l'environnement, l'engagement démocratique, l'éducation, les standards de vie, la vitalité des communautés, l'utilisation du temps et la santé, loisirs et culture —, celui des loisirs et de la culture a connu la baisse la plus marquée (9 %) depuis 1994.

Catherine Lalonde

www.theguardian.com, Tuesday November 29, 2016

BBC struggles with chair shortlist amid dearth of top candidates

The BBC is struggling to put together a shortlist of people who could be the next chair of the corporation, as it emerged that two high-profile potential candidates had ruled themselves out.

BBC insiders have said that without a shortlist it could be difficult for ministers to appoint someone to lead the corporation's new unitary board in time for the proposed April start date, because top-flight candidates who are interested are left with increasingly tight timelines to resign, or give up, other roles.

Mark Sweney

Communiqué, mardi 29 novembre 2016

IL FAUT D'ABORD REVOIR LE MANDAT DE CBC/RADIO-CANADA

Prenant connaissance des propositions émises par CBC/Radio-Canada dans le cadre de la consultation de Patrimoine canadien sur le contenu canadien dans un monde numérique, la présidente et chef de la direction de Groupe TVA, Julie Tremblay, a eu la réaction suivante :

Groupe TVA

News Release, Tuesday November 29, 2016

CBC/RADIO-CANADA'S MANDATE MUST BE REVIEWED FIRST

Julie Tremblay, President and CEO of TVA Group, has commented on CBC/Radio-Canada's proposals in the Canadian Heritage consultation on Canadian content in a digital world:

TVA Group

Roger Bélanger

Corporate Communications

Communications institutionnelles

613-288-6240

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3678K

TODAY IN THE MEDIA
AUJOURD'HUI DANS LES MÉDIAS

1

Mercredi 30 novembre 2016
Wednesday November 30, 2016

CBC right to ask for \$400M in additional funding, executive Heather Conway says on Metro Morning

Critics have blasted plan, saying CBC should be dismantled rather than invested in

CBC News



CBC executive Heather Conway told Metro Morning that she hopes a stable, well-supported public broadcaster can help usher in a cultural renaissance in Canada. (Eduardo Lima/The Canadian Press)

CBC executive Heather Conway defended the public broadcaster's request for more funding on Tuesday, saying millions of dollars more for an ad-free network isn't outrageous and could even benefit other Canadian media companies.

CBC/Radio Canada submitted a position paper to the federal government Monday asking for an additional \$400 million per year with the goal of going advertising-free.

- **CBC/Radio Canada asks for \$400M in increased government funding to go ad-free**
- **Conservative leadership hopeful Kellie Leitch wants to scrap CBC**

Conway, the executive vice-president of English services, was on CBC Radio's *Metro Morning* to discuss the big ask with host Matt Galloway. Here's a transcript of that interview, which has been lightly edited for clarity. You can also listen to the full audio interview by clicking the attached clip.

Galloway began by asking about a bold quote from the position paper that states the CBC is at: "a critical juncture in our evolution, continuing to operate under a business model and cultural policy framework that is profoundly broken."

Matt Galloway (MG): "What does it mean to say that CBC's business model and cultural policy framework is broken?"

Heather Conway (HC): "Well I think it's something that affects the whole sector. The business model piece, particularly, affects us. As you know, we have a hybrid model where we are given an appropriation funding and then we are supposed to raise the rest of the money through advertising and other commercial activities. As the advertising model has shifted, we really have no way to replace that funding or figure out a way forward with stability and predictability."

MG: "The business model is one thing. But what does cultural policy mean?"

HC: "I think the cultural policy has been a bit piecemeal. It tends to wax and wane with the government of the day. What we're saying is, 'When you look at other countries in the world who have made a very clear decision to invest in a cohesive cultural investment strategy and look

creative sector as a strategic part of the economy, these are good jobs, they're high-paying jobs, nobody can outsource your culture, so they're sustainable jobs.'

And when you look at a model like Creative Britain, where they made a very deliberate decision about 25 years ago under Tony Blair to invest in their own culture, they made the BBC a foundational piece of that. As a result, they nearly doubled employment in that sector, they nearly doubled their exports in that sector, and they tripled the funding for the BBC.

What we're asking for is not just an investment in the CBC. It's really a much broader ask to say, 'Look, why don't you actually look at this sector as one where we could potentially have a strategic, competitive advantage?'"

MG: "The headline, obviously, is the money. Why should the CBC get \$318 million more per year, in taxpayer money?"

HC: "Part of it is obviously to replace the ad funding that we need. If we get out of ads, we lose \$253 million. If you're not producing ads, then you're not producing programs that are 22 minutes long, you're producing a program that's half-an-hour long. And you can't just say to the independent production sector, 'Make me a longer program, but I'm not going to give you any more money.'"

MG: "It's a lot of money..."

HC: "Well we've been very successful in going out and getting advertisers to support our programs. But it also has an inherent tension. It means that your focus is on what can be commercially successful that we can sell advertising for, as opposed to, 'What is our cultural impact?'"



CBC executive Heather Conway said some of the requested federal funding would replace the money lost by not running ads, while the rest would be spent to fill programming gaps left by the lack of ads. (Evan Mitsui/CBC)

MG: "The response from Jason Kenney, former Conservative MP who wants to lead the Progressive Conservative party in Alberta, is: 'it's never enough.' How do you respond to that?"

HC: "I think it's a pretty modest ask, to be honest, Matt. It sounds like a lot of money, but the CBC is the third-worst funded public broadcaster in the world if you look at a list of the 18 comparable countries. This proposal would take us one step up. One notch. So we'd be the fourth worst-funded public broadcaster in the world. I don't think it's an outrageous ask in that context. And I don't think it's an outrageous ask given the ambition of what we're trying to do.

We're not in the business of trying to compete with the private sector. We're trying to invest in Canadian creators, in Canadian content and making sure it's successful, that Canadians see themselves reflected on television.

If I want to see American values, there's lots of places to do that in Canada. Endless places."

MG: "It does come though, at a time when there is real discussion about whether we are competing with private broadcasters, or newspapers or online services like iPolitics. There are a couple of Conservative leadership candidates who have raised this; there are a number of people from newspapers and beyond who say that we shouldn't be competing in that realm. Is this a response to what they have been saying?"

HC: "It's not a response to what they've been saying. But I do think there's a benefit for those organizations. The whole sector is facing a huge transition as we're all trying to compete with giant technology companies that aren't even media companies who are sucking up a lot of the advertising dollars in the market.

For example, the digital ad market in Canada is about \$4.6 billion. We take about \$25 million. So a relative drop in the bucket, as it were. That said, there's no question that newspapers in this country and some of the broadcasters are competing with big foreign companies.

Our proposal would see roughly two-thirds of our ad revenue would go directly to Canadian media companies — about \$158 million. Our hope is that that will help them manage through some of this transition."

MG: "Do we need to have a better sense of what it is that we are doing and should be doing before we ask for more money?"

HC: "We live with the legislation that governs us. The mandate is to inform, enlighten and entertain by the most efficient means possible."

MG: "Those means have changed dramatically..."

HC: "Digital is an efficient means. We need to be where Canadians are. If we're not where Canadians are then our relevance starts to disappear.

You've reference a couple of different political actors, and their views on it.

One of the other proposals that we've put forward is to say: 'De-link the CBC's funding from the political cycle. The public broadcaster belongs to the people of Canada, it does not belong to the government of the day. Taking our funding away from that annual budget cycle allows the public broadcaster to plan.'"

MG: "It's like the national past-time to argue about the CBC..."

HC: "Do you know what I love about that though, Matt? I love that people care. I love that people send me emails. I love that I hear from everybody about their views of the CBC."

MG: "But some of them also want it gone. What's your response?"

HC: "Well look, I'm a Canadian nationalist. And I believe in public broadcasting and I believe in the CBC. I've been in private broadcasting and I've been in public broadcasting. If you want to see American values reflected in this country, you can go anywhere, any night, to hundreds of channels and see that. If you want to see, over 90 per cent in prime time, Canadian creators, Canadian artists reflected, Canadian news perspective, Canadian current affairs, you have the CBC."

MG: "Do we need that kind of big national gut-check conversation? Do you want the CBC, and if so, what kind of CBC do you want? Is now really the time for that?"

HC: "The minister put forward a proposal that said everything is on the table. And I think it would have been irresponsible of us not to put forward a vision for the CBC for the future that's stable, strong, at the heart of a cultural and creative renaissance in this country.

I think the public broadcaster has an obligation to be there, and I think Canada's creators and artists would agree."

With files from Metro Morning

www.cbc.ca/news/canada/toronto/heather-conway-metro-morning-1.3873537



Subsidizing our way to a healthier democracy

Turns out some problems do go away when you throw money at them

Susan Delacourt

One of my favourite old jokes starts with an American, a Canadian and an Italian travelling together in a car.

The car crashes unexpectedly and the three arrive at the gates of heaven. St. Peter tells them that there's been a mistake — the car wasn't supposed to crash, they weren't supposed to die. All they need to do is pay \$100 and they will be whisked back to their journey, as though nothing happened.

The American immediately pulls out his wallet and slaps five \$20 bills into St. Peter's hands. Back in the car, eager to resume the journey, he waits for his fellow travellers. Finally, after about half an hour, the Italian arrives.

"What took you so long?" the American asks.

"Oh, I had to bargain him down," the Italian says. "I got back here for \$60."

"And what about our Canadian friend?" the American asks. "He's going to be a while," the Italian answers. "He's waiting for his government to pay."

That old joke has some new currency, thanks to two recent developments in the political news. One is the CBC's request for additional government dollars — \$400 million, to be precise — to go ad-free. The other is the ongoing saga over Liberal fundraising practices — the so-called "cash for access" events.

In both cases, we're debating whether the solution to the problem is getting the government to pay. And at the risk of sounding far too Canadian (also an excellent Spirit of the West song), I find myself leaning to the idea that public dollars are the best way to get things back on track.

Start with the CBC. (I should say, in the interests of full disclosure, that I have been earning a small part of my income from regular CBC appearances for years now, though the lion's share of my wages in journalism has come from my work for private media outlets like this one.)

Tension has always existed between CBC and private media — notably when they're competing to be host broadcasters for hockey playoffs or the Olympics. Frankly, when it comes to sports, I've tended to side with the private media; why do we *need* our public broadcaster cornering the market? The answer usually has to do with ad dollars the CBC needs to make up for decades of cuts to its operating budget, by both Liberal and Conservative governments.

Some, like Conservative leadership candidate Kellie Leitch, argue that Canada doesn't need a CBC at all. Some of us believe, however, that we need a public broadcaster to do what the market can't or won't do, especially with regard to the beleaguered journalism trade.

It's the distinction between wants and needs. Clicks and ad dollars are a great measure of what the public wants to consume; they're a less useful gauge of what the public needs by way of civic information.

“If we recognize that political parties, like news outlets, play a role in a healthy democracy, we stand to benefit from financing that's fair, transparent and democratic.”

Granted, that distinction can't be neatly made when it comes to news; most stories have a bit of both. But shrinking newsrooms have been wrestling with this question every day as they try to allocate ever-more-scarce resources: Do we cover the electoral-reform hearings (news people need) or the cute kid with the viral video (news people want)?

What's attractive about the CBC proposal is that it clarifies the terms of its competition with privately-owned media. Both will still compete for relevance with the public, as they should — but not for ad dollars. As a bonus, CBC estimates that about two-thirds of the advertising revenue it now receives will migrate back to the private news outlets, which they can use to keep journalists on the job (or pay executive bonuses, but that's a whole other story.)

Journalism is always going to be part public service, part business, which is why we're struggling now with the democratic cost of a faltering business model. Using public money to fund a public service is not such an outrageous idea. Relieving CBC of its need to find ad dollars would allow it to focus its journalism on citizens, not consumers — the public-service side.

Political parties, meanwhile, are (in theory) supposed to be mostly about public service — businesses, not so much. Yet because parties need money to function, for business-like things such as salaries and advertising, we've seen the expansion of a huge grey area where politics gets mixed with money and sales, including the so-called “cash for access” events.

I've said it before in this space, I'm saying it again now: These events are a powerful argument for bringing back the public subsidy for political parties. If we recognize that political parties, like news outlets, play a role in a healthy democracy, we stand to benefit from financing that's fair, transparent and democratic.

Under the old system, phased out since 2011, parties received a dollar or two for every vote they received in the previous election. Everyone with a vote had equal clout; large and small parties alike were rewarded for the ballots they gathered, not for the access or influence they were offering.

Over the past few decades, it became popular to say that governments should operate more like businesses. And governments, along with the politicians themselves, have responded, often in positive ways — becoming more focused on the “clients,” for instance, or on a healthy bottom line for budgets.

But it should be possible to argue that the market doesn't always answer every public service need, in journalism or politics. Getting the government to pay, in other words, can be more than the punchline at the end of an old joke. It may be the most viable route to a better future for journalism and political financing.

The views, opinions and positions expressed by all iPolitics columnists and contributors are the author's alone. They do not inherently or expressly reflect the views, opinions and/or positions of iPolitics.

<http://ipolitics.ca/2016/11/29/subsidizing-our-way-to-a-healthier-democracy/>



Heritage will study CBC's ad-free proposal: Joly

Several MPs question heritage minister about CBC's request for \$318M to switch to ad-free model

Heritage will study CBC's ad-free proposal: Joly

Several MPs question heritage minister about CBC's request for \$318M to switch to ad-free model

Beatrice Britneff

Heritage Minister Mélanie Joly told the Standing Committee on Canadian Heritage Tuesday afternoon that her department will study a request the CBC submitted to the federal government yesterday for an extra \$318 million in annual funding to move to an ad-free model.

The public broadcaster dropped a position paper late Monday afternoon in which it argues in favour of ditching advertisements across its platforms, saying this would “provide stability for CBC/Radio-Canada and for our cultural ecosystem” and would allow the broadcaster to put more emphasis on its core mandate.

CBC/Radio-Canada also asked for an extra \$100 million per year for “additional funding of new investments to face consumer and technology disruption.” When combined with the money the broadcaster says it needs to support an ad-free model, this brings the CBC's total proposed government funding to more than \$1.6 billion per year — up from approximately \$1.2 billion.

“This will be part of our overall revision of the cultural policy toolkit,” Joly said, when asked for her thoughts on the broadcaster's proposal. “We will (study) all the points of view — not only those of the CBC, but those of other media outlets and different stakeholders.”

Earlier this spring, the Department of Canadian Heritage announced it would conduct public consultations on how it can help Canada's cultural industry properties succeed in the digital age. Separate from the department's policy review, the heritage committee recently wrapped up its own study on the state of media in local communities.

The request the CBC submitted Monday follows a debate that arose during the committee's study about whether the broadcaster has an unfair advantage over its competitors in the digital sphere and is squeezing legacy and online outlets out of the digital ad market. Lacroix responded to those arguments in a letter addressed to the heritage committee on Nov. 21, 2016.

Members of Parliament from across party lines brought up the CBC's proposed price tag for an ad-free model at Tuesday's heritage committee meeting.

Conservative MP Ed Fast told Joly that many Canadians would be “concerned about that kind of dramatic increase in funding” to the CBC and asked the minister to assure committee members that she would reject the broadcaster's request.

“I won't prejudge anything at this point because it's important that we look and give attention to all the points of view of everybody who has participated in these important consultations,” she said. “This is the first time in 30 years that we're doing this so I want to make sure we do it well.”

"The CBC is independent and can present what they want when it comes to their own point of view (about) the scenario of going ad-free. They decided it had a cost and they presented to the population that cost."

Conservative MP Kevin Waugh also told Joly he and his colleagues were "blindsided" by CBC/Radio-Canada's announcement.

"Hubert Lacroix was here ... he made no mention of it," Waugh said, referring to the CBC president's appearance before the committee as part of its study on local media.

Liberal MP Seamus O'Regan also touched on the CBC's new proposal briefly, saying that going ad-free would not be "nearly enough" in equipping the broadcaster to weather the changes the media industry is undergoing.

"The status quo at the CBC is not going to stand. It cannot stand," O'Regan said.

Pierre Nantel, the NDP's culture and heritage critic, called the CBC's ad-free proposal "interesting."

"CBC Radio-Canada should be our champion for public broadcasting and they should be a leader," he said.

In response to a question from Nantel, Joly told the committee that her department would "bring forward" their new cultural public policy sometime in 2017. Joly said her department held six public forums on the matter. In addition, she said, 272 individuals submitted comments online and her department has received 75 briefs to date.

Joly also fielded questions about the CBC's proposal from Peter Van Loan, opposition critic for Canadian heritage, in question period later Tuesday afternoon.

<http://ipolitics.ca/2016/11/29/heritage-will-study-cbcs-ad-free-proposal-joly/>

Don't hate the player, hate the news game: CBC outsmarts private media again

Business is bad, and the heads of the newspaper business have told Parliament's heritage committee that the CBC is to blame.



THE CANADIAN PRESS/NATHAN DENETTE

A man leaves the CBC building in Toronto on Wednesday, April 4, 2012. The bastion of Canadian establishment journalism and a pugnacious media upstart took turns ripping into the publicly funded CBC in testimony Tuesday to the Commons Heritage committee.

Vicky Mochama

It's rather odd for the barons of the printed press to blame the CBC for their difficulties. Despite several years of devastating cuts and losses, five senior executives at Postmedia received a total of \$2.3 million in retention bonuses.

For what they are being retained remains unclear. Yet they — and their equivalents at other major outlets — have the audacity to wander onto Parliament Hill begging for mercy.

Over the last few years, declining subscriptions, the Internet and lower advertising revenue have hit the nation's newspapers hard. They might soon only afford a small staff of interns to yell the news in your local town square.

The heads of the newspaper business have told Parliament's heritage committee that the CBC is to blame.

The CBC has made a number of changes, from running digital ads to launching an opinion section that has diversified the range of white people paid to have opinions.

Our public broadcaster behaved like a ruthless media company, which other media companies apparently did not realize was an option. These changes, they say, have hampered the ability of newspapers to sell advertising. It hasn't come up that the websites of many major newspapers look like a scanned pdf. And the existence of adblockers seems to have escaped their attention.

Up against this finger-pointing, the CBC has responded that they're only too happy to get out of the advertising game. For \$418 million, they'll go ad-free like their BBC counterparts. Not only is it a clever bit of ransoming, it's an excellent response to every criticism levelled at them.

Think the CBC should get out of the opinion game? Cut a cheque for \$20 million and no one there will ever use an "I feel" statement ever again.

Think the CBC's coverage of hockey and the Olympics is terrible? Drop \$88 million at their Toronto headquarters. In no time, it'll be "Ron McLean? Who? Haven't heard that name in years."

Think the broadcaster shouldn't even be on the Internet? Put out the collection plate for \$133 million, and soon we will have the world's most impressive publicly funded fax machine.

The numbers here are my guess, but I'm sure the CBC could offer up a more accurate price list. Hell, for a gold Starbucks card and two tickets to the musical Hamilton, they might get out of the news business altogether.

For an unwieldy bureaucracy, the CBC has managed to outfox the private companies. If their ad-free gamble works, they'll exit the diminishing returns of the advertising world with a solid financial base. And at a much lower \$400K salary, CBC president Hubert Lacroix got his multimillionaire nemeses to make his argument for him.

www.metronews.ca/views/metro-views/2016/11/29/cbc-outsmarts-private-media-again.html

Yanking ads off CBC can't happen fast enough

Bill Brioux



The CBC is proposing that it get more funding from Ottawa so it can broadcast without commercials. As hard as it will be to say goodbye to that Canadian Tire guy, it is an idea worth investigating.

Nobody wants to watch commercials anymore, on any screen. My thumb is poised over every "skip ad" intro streaming across my mobile device. The best shows and storytellers have migrated to platforms free of commercial interruption, such as Netflix, Amazon, HBO, PBS and Showtime, or even, in my case anyway, TCM.

When my twenty-something offspring come to visit, they are stunned that I still sit in front of a TV and tolerate commercials. They leave the room. They'd rather watch the microwave.

So yes, by all means, set CBC free. Give them a chance to be a commercial free broadcast zone for however many months it will take before the private networks figure out a way to sell their services on a purely subscription basis.

However: please do not hand over money from me and other taxpayers before auditing the CBC. I'd want to know if they spend money better now — and more of it on generating content — than they did five years ago. CBC needs to prove they can do what they say they want to do, which is create content without having to bow to commercial market forces. It's a lot easier to say it than to do it.



Revenues can be made up through stylish merch sales

Canada should have a BBC-like service. Viewers would welcome original content that soars like *Sherlock* or promotes international and home grown talent in a fun and entertaining way such as *Graham Norton*. For 30 years, PBS has nurtured Ken Burns resulting in captivating stories illuminating the heart and mind of a nation. Canadian documentarians deserve such a window here.

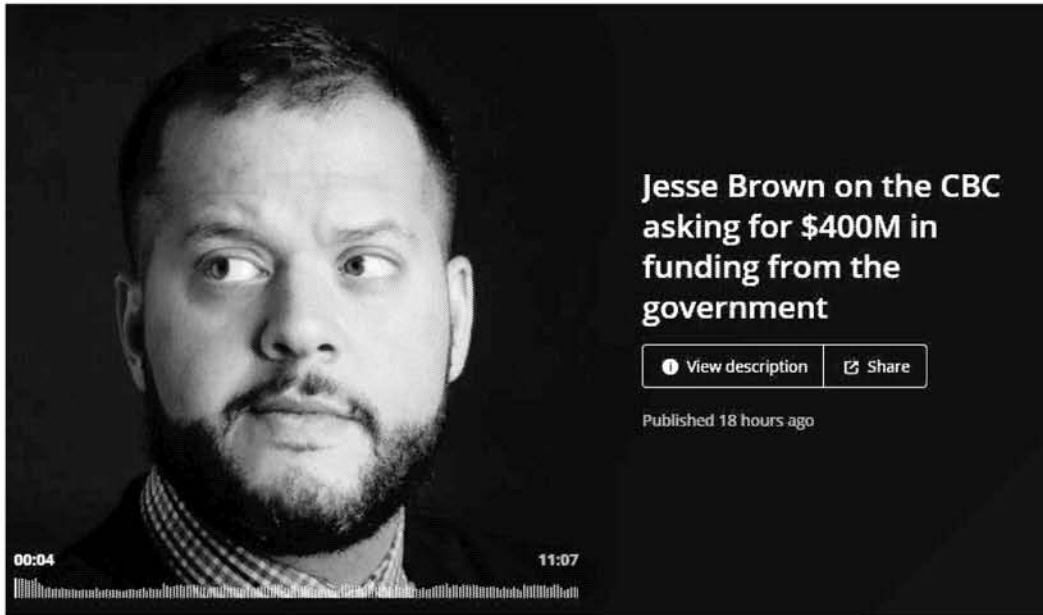
Just don't write a blank cheque. Ask to see the plan and drill down details on how it all will be funded. Set programming funding targets that must be reviewed on a regular basis. Phase this in over time; kill ads on the news broadcasts first.

How to plug in the eight minutes per half hour where commercials no longer go? Where it can't simply extend a series, such as *22 Minutes*, to 30 minutes (*This Hour Has 30 Minutes?*), CBC could do worse than aim for the brilliant branding and interstitials that make TCM such a winner with its core audience.

In a highly competitive TV landscape, CBC has proved it can still draw viewers coast-to-coast with the right content. *Murdoch Mysteries*, in its 10th season, is the highest-rated Canadian scripted series this November, pulling over 1.4 million viewers a week. *Schitt's Creek* and *Kim's Convenience* proves CBC can still open shows (at a time when it is hard for any broadcaster to launch a comedy) and *Mercer*, *Heartland* and *22 Minutes* show CBC can hold an audience for a decade plus.

There is an opportunity now to pivot this brand, while it still has value and relevance, towards a totally public-funded model. I'm willing to spend an extra twelve bucks a year for the next three-to-five years to see how that would work.

<http://brioux.tv/2016/11/yanking-ads-off-cbc-cant-happen-fast-enough/>



**Jesse Brown on the CBC
asking for \$400M in funding from the government**

Tasha Kheiriddin

<https://omny.fm/shows/tasha-kheiriddin/jesse-brown-on-the-cbc-asking-for-400m-of-funding>

#DigiCanCon: CBC asks Feds for full funding to drop ads, a la BBC



OTTAWA – CBC/Radio-Canada said that it would be prepared to drop advertising on all of its platforms in exchange for an addition \$418 million in government funding.

In its lengthy **submission** to the Canadian Content in a Digital World consultations, the 'pubcaster recommends increasing per person funding to \$46, up \$12 per Canadian from its current \$34. Of that \$12, continues the proposal, \$9 would be put towards replacing ad revenue while the remaining \$3 would be used to fund new investments "to face consumer and technology disruption".

Removing ads would not only allow the Corp. "to focus squarely on the cultural impact of our mandate", continues the submission, "it would also free up advertising revenue to help private media companies transition to a digital environment."

The proposal also suggests that Canada develop a cohesive cultural investment strategy that engages the countries creators and creative industries, in the same vein as Britain's 'Creative Britain' initiative, which it says has helped to promote British culture and the BBC as a global symbol of quality.

"The BBC offers a compelling example of how a strong, stable, well-funded public broadcaster can serve the interests of domestic audiences and diverse communities, support the global ambitions of its creative and cultural sectors, and provide a strong foundation for Britain's creative economy", reads the submission.

"A strong public broadcaster is at the heart of successful creative economies around the world", said CBC/Radio-Canada president and CEO Hubert Lacroix, in a statement. "We believe that CBC/Radio-Canada can be that anchor for Canada's cultural ecosystem. Today, we're proud to share our vision for the future and start a conversation about how Canadian culture can thrive in the digital world."

www.cbc.radio-canada.ca

<https://cartt.ca/article/digicancon-cbc-asks-feds-full-funding-drop-ads-la-bbc>

Dismantling the CBC is the most elitist position of all



JOHN DOYLE
TELEVISION
jdoyle@globeandmail.com

Me, I'm not sure that Kellie Leitch and her campaign are real. I think it's all part of this fake-news thing that's going around.

Listen, the candidate and the candidate's positions don't sound authentic. It smells bogus. I mean, seriously — a well-off surgeon, academic, former cabinet minister and MBA is traipsing around drumming up support and media attention by attacking "the elites" in Canada. Aren't such people struck down by a bolt of lightning for brazen hypocrisy?

Sadly, to paraphrase Leitch's own assessment of Justin the Good's remarks about Fidel

Castro, it is not from a story book. But it is certainly shameful and an embarrassment.

Leitch has taken a position on the CBC. It must go. That's it; just dismantle it and move on. This proposal was a welcome break from Leitch's ongoing obsession with screening immigrants for anti-Canadian values, the sort of horse manure that got many Conservative cabinet ministers exactly where they are today.

On the matter of the CBC, Leitch was, apparently, trying to trump — pun intended — Maxime Bernier who wants to make the CBC advertising-free and shift it to a funding model similar to that of PBS and NPR in the United States. That is, the begging bowls come out about six times a year. You send 'em your money and get a tote bag.

Well, I've stopped chain-sipping lattes long enough to give the two proposals consideration. They are, like the screening-immigrants thing, horse manure. They are quintessentially elite

positions about a national broadcaster.

The idea that CBC television and radio is a frivolity, sucking up vast amounts of money to make bad TV and irrelevant radio, is the position of a small number of well-off cranks in Toronto and Montreal, aided by a number of other cranks who, one imagines, stave off personal wretchedness by ceaselessly pointing out that the CBC gets funding to make TV and radio, while they don't.

Also, in this matter, I respectfully disagree with colleague Konrad Yakabuski, who asserted the other day that CBC "outlived its original purpose," and makes a lot of "forgettable" and unwatched, irrelevant programs. He sides with Bernier in wanting a PBS-style CBC.

I demur. The idea of a CBC programmed for politicians, policy wonks and newspaper columnists is hare-brained elitism of the worst sort. The CBC belongs to the public, not a tiny cabal who think TV is beneath atten-

tion unless it's airing a public-policy documentary they agree with, if they'd all paid attention to the reality-TV dynamic used by Donald Trump to win an election, they might not have woken up one recent morning in puzzlement about how and why Trump was the president-elect.

Leitch and Bernier are clueless. Television is the most important influential storytelling medium of our time. Understanding it and why it has impact is rather necessary information to have, prior to denouncing any area of it. In the specific matter of CBC TV, to cite one example, *Kim's Convenience* is not forgettable, irrelevant or badly made; nor is it, in Bernier's phrase, an example of "bad Canadian copies of popular American shows."

Outside of Toronto, Ottawa and Montreal, the CBC is a vital presence, providing local coverage and Canadian content, which, though diminished, is vastly appreciated by residents of cities big and small and in rural areas. Dismantle it or reduce it to the

begging-bowl status of PBS and all of that is gone. The appreciation of CBC outside major urban areas is precisely why the Harper government never dared to destroy it outright.

You have to live in the bubble of the well-off establishment to be blind to the CBC's importance. At the same time, it is always easy to be critical of the public broadcaster. Parts of it are badly run. There are enormous egos at the top on the TV side and some CBC bosses have a tolerance for mediocrity that beggars description. The same can be said of the federal government and most large corporations anywhere.

Clearly then, Leitch is real and not part of some fake-news phenomenon. Although I'm sure you'll grasp my initial suspicions, Any time one witnesses the witless posturing of people who attack the so-called elites, while simultaneously pledging to dismantle or diminish what gives succour to the ordinary among us, one should be very suspicious.



the CBC competes for the same commercial revenue as private broadcasters, its programming is not sufficiently differentiated from what is available on commercial platforms, leading taxpayers to question why the CBC is subsidized at all.

A virtually commercial-free CBC requires a new funding model, involving a larger parliamentary appropriation, more or less in line with a 2008 recommendation from Parliament's Canadian Heritage committee. Even so, the per capita public subsidy would be lower than what public broadcasters receive in other countries such as Great Britain. This is doable. I hope Canadians will give the matter serious consideration.

Canadian private broadcasters now enjoy various kinds of direct and indirect public subsidies. These, as well as certain Canadian content requirements, could be scaled back. Such measures, coupled with access to the advertising revenue pool vacated by the CBC, would help them.

Once the CBC ceases to chase advertising dollars, it can concentrate on its core mandate, which is to offer high-quality distinctive Canadian programming, which would raise the bar for all broadcasters, thus realizing

its potential to serve as "the anchor for Canada's cultural ecosystem." This is also consistent with the Heritage Committee's reaffirmation of "the importance of public broadcasting as an essential instrument for promoting, preserving and sustaining Canadian culture."

Tony Manera, former president of the CBC, Ottawa

Please end those pop-up TV ads

I have a pet peeve with your article on the ad-free TV push by the CBC. Have you noticed the growing number of ads now popping up in the middle of TV shows? That is so-o-o annoying. Of course TV shows have to be paid for, but aren't the current eight minutes of advertising out of every 30 enough?

Sometimes important elements of a scene in a show are obliterated by these intrusive pop-ups. What a blessing ad-free TV would be, but not at taxpayer expense. We are used to the eight minutes but please stop the pop-ups.

Doug Rubbra, Ottawa

Ad-free CBC a boon to all broadcasters

Re: CBC asks Ottawa for more than \$300 million in new funding to go ad free, Nov. 29.

The CBC's just released position paper "Strengthening Canadian culture in a digital world" makes a compelling case for public broadcasting in Canada.

Among its several recommendations, one stands out as bold and exciting: moving away from advertising as a source of CBC funding. When

Tuned in to CBC

Re Our Public Broadcaster Has Lost Its Way (Nov. 28): Konrad Yakabuski suggests Canadians do not watch CBC's Canadian drama, sitcoms etc. *Murdoch Mysteries* regularly draws over one million Canadian viewers, *The Book of Negroes* was watched by an average 1.6 million per episode. These numbers are impressive, given market fragmentation.

CBC is mandated to make shows the private broadcasters will not - Canadian content about our culture and history. The private networks focus on procedurals and medical dramas.

At the same time, CBC is a woefully underfunded public broadcaster. Per capita public funding to the BBC, for example, is four times greater. Canadians deserve stories that they won't see elsewhere, whether that's drama like *John A: Birth of a Country* or sitcoms like *Kim's Convenience*.

- Maureen Parker, executive director, Writers Guild of Canada

LE DROIT, MERCREDI 30 NOVEMBRE 2016
p.14

« A VOUS LA PAROLE

La couleuvre de Radio-Canada

Le CRTC a resserré les règles concernant les forfaits pour les canaux du câble. Radio-Canada veut éliminer la publicité à condition que le fédéral lui accorde 400 millions \$ de plus. D'un côté on me donne le choix de mes canaux pour que ça me coûte moins cher et de l'autre côté, on me demande de sacrifier une partie de mes impôts pour un poste que je regarde à peine. Trop d'émissions insipides vides de tout sur cette chaîne. Une autre couleuvre qu'on veut me faire avaler.

Chantal Guitard, Gatineau

THE OTTAWA CITIZEN, WEDNESDAY NOVEMBER 30, 2016
p.A10





CHRONIQUE

Le zouf, l'animateur et le président

Guy A. Lepage a beau traiter Maxime Bernier de « zouf », le député conservateur de la Beauce est peut-être moins zouf que l'animateur de *Tout le monde en parle* le pense.

Avant de poursuivre, refaisons la séquence des événements qui, à mon avis, est loin d'être innocente.

Le 22 novembre, Maxime Bernier tient un point de presse au parlement à Ottawa pour demander que CBC/Radio-Canada se recentre sur son rôle de diffuseur public et qu'il se retire du marché de la

La semaine dernière, le député fédéral conservateur Maxime Bernier a été traité de « zouf » par l'animateur Guy A. Lepage sur Twitter.

**NATHALIE
PETROWSKI**

LA PRESSE

Comment ne pas croire que tout cela est arrangé avec le gars des vues, et aussi avec un zouf qui n'était pas si zouf que ça et dont l'influence, réelle ou pas, semble avoir calmé les ardeurs de Guy A. Lepage.

Le zouf, l'animateur et le président

Nathalie Petrowski
La Presse

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Le 22 novembre, Maxime Bernier tient un point de presse au parlement à Ottawa pour demander que CBC/Radio-Canada se recentre sur son rôle de diffuseur public et qu'il se retire du marché de la publicité. Au même moment au Centre des congrès de Laval, les diffuseurs privés Québecor, V Média et Bell Média, qui réclament depuis des mois une révision du mandat du diffuseur public, passent devant le CRTC pour le renouvellement de leurs licences.

Selon le directeur des communications de Maxime Bernier, il n'y a aucun lien entre le point de presse de son patron et les audiences du CRTC. Ce n'est qu'un heureux hasard. Un heureux hasard ? Vraiment ?

Deux jours plus tard, le 24 novembre, pendant une entrevue à la radio où Maxime Bernier répète qu'il préconise l'abolition des sports, des variétés et de la publicité à CBC/Radio-Canada, Guy A. Lepage envoie un tweet où il traite le député de Beauce de zouf. S'ensuit une guerre de tweets où les deux belligérants s'invectivent mutuellement, l'issue du combat donnant un net avantage à Guy A. Lepage et à ses nombreux fans qui en rajoutent une couche sur le qualificatif de zouf.

Puis, lundi, à peine quatre jours plus tard, le très sérieux *Globe & Mail*, sous la plume de Konrad Yakabuski, donne raison à Maxime Bernier, affirmant que le réseau public fait fausse route à tous points de vue et qu'il livre une concurrence déloyale aux médias privés.

« En quoi un réseau public qui se mue en prédateur et tue ses compétiteurs, sert-il l'intérêt public ? », demande Yakabuski, avant de conclure que la proposition du député de Beauce en est une de bon sens, tout à fait adaptée à l'époque.

Et puis, taratata ! Dans le temps de le dire, la même journée, le diffuseur public propose par la voix de son président de... cesser cette concurrence déloyale et de se retirer du marché publicitaire. Un autre heureux hasard ? Si oui, cela commence à en faire beaucoup.

Comment ne pas croire que tout cela est arrangé avec le gars des vues, et aussi avec un zouf qui n'était pas si zouf que ça et dont l'influence, réelle ou pas, semble avoir calmé les ardeurs de Guy A. Lepage. Sur Twitter hier, l'animateur a en effet applaudi la proposition de son président... qui pourtant ressemble en plusieurs points à celle de Maxime Bernier, sauf évidemment pour le financement public rehaussé de 400 millions demandé au gouvernement et décrié par Bernier.

UNE BONNE CHOSE ?

Mais je m'égare du vrai sujet. Et le vrai sujet, c'est la disparition de la publicité à la télé publique et sur toutes ses plateformes numériques. Est-ce la pire idée du siècle ou la meilleure ?

À première vue, difficile d'être contre une promesse de libération du contenu. Libération au sens que, dégagé de la pression des revenus publicitaires, le diffuseur public pourrait prendre des risques créatifs qu'il ne prend plus depuis longtemps, ramener à l'antenne des émissions culturelles et littéraires, de grands débats sociaux et politiques, s'intéresser davantage à l'Histoire et un peu moins aux jeux-questionnaires. Sans doute que ses cotes d'écoute en pâtiraient, mais en principe, les cotes d'écoute ne seraient plus aussi importantes dans l'équation.

À première vue, donc, supprimer la publicité est une bonne chose.

Exiger une compensation de 400 millions du gouvernement, et par la force des choses des contribuables, l'est peut-être un peu moins. Notamment parce qu'à titre de consommateurs, nous payons déjà beaucoup, en frais d'internet, de chaînes spécialisées dont nous n'avons pas besoin et de services d'écoute continue étrangers dont nous ne saurions nous passer même s'ils menacent notre survie culturelle.

Nous payons déjà beaucoup et là, il faudrait payer un peu plus (de 34 \$ à 47 \$ par Canadien) pour de meilleures émissions sur la chaîne principale tout en continuant de payer notre abonnement à ARTV, Explora et Tou.tv Extra. C'est beaucoup nous demander. Trop même.

Et puis, au-delà des questions d'argent, j'ai du mal à concevoir que le type de programmation adoptée par le diffuseur – celle du divertissement rassembleur, familial et grand public – puisse du jour au lendemain virer capot et changer radicalement d'orientation. Cela fait des décennies que le diffuseur public a tourné le dos aux émissions comme *Les beaux dimanches* ou *Le sel de la semaine*. Et là, subitement, en criant ciseaux et sans égard à sa culture interne, tout redeviendrait comme avant ? Ou même mieux qu'avant ? Permettez-moi d'en douter.

À ce chapitre, je suis assez d'accord avec la position du Groupe TVA. Dans un communiqué envoyé hier, la présidente et chef de la direction, Julie Tremblay, affirme qu'avant de demander le beurre et l'argent du beurre, la priorité du diffuseur public devrait être de réviser et de clarifier son mandat pour assurer une complémentarité et non une concurrence avec les diffuseurs privés. C'est une proposition pleine de bon sens qui encourage le diffuseur public à ne pas mettre la charrue avant les bœufs et ses abonnés, à ne pas être dupes.

Tout le monde est pour la pérennité et l'épanouissement d'un diffuseur public fort, pertinent et créatif. En attendant que cet idéal de diffusion publique se réalise, faudrait pas trop nous prendre pour des zoufs.

N.B. Par souci de transparence, sachez que je collabore à l'occasion avec Radio-Canada et que mon conjoint y anime une émission de radio.

http://plus.lapresse.ca/screens/3b8a7710-508e-48f5-8328-fa2d92ab75e2%7C_0.html

Radio-Canada, la pub et le concurrence

Jean-François Cliche
Le Soleil

(Québec) ÉDITORIAL / À droite, les télédiffuseurs privés se plaignent depuis longtemps de la «concurrence déloyale» de Radio-Canada/CBC, qui reçoit environ 1 milliard \$ de subsides publics par année. À gauche, d'autres se demandent à quoi il sert de subventionner une télé publique si c'est pour produire le même genre d'émissions - variétés, jeux, téléseries grand public, etc. - que les chaînes commerciales. Et dans le contexte de crise qui secoue tous les médias, dont la télé, revoir le financement et le rôle de la télé publique est loin d'être une mauvaise idée; à condition, cependant, de ne pas perdre de vue les caractéristiques propres à un marché télévisuel aussi petit que le nôtre, au Québec...

Cette semaine, lors de consultations de Patrimoine Canada (ministère dont relève la SRC/CBC), la chaîne publique a proposé de renoncer à ses revenus publicitaires si elle recevait une compensation équivalente de la part d'Ottawa - soit près de 320 millions \$ par année. De cette manière, la société d'État pourrait poursuivre sa mission tout en laissant sa part de la tarte publicitaire aux privés. Mais pour la présidente de TVA, Julie Tremblay, cela ne réglerait rien, bien au contraire : «Plus d'argent, moins de risque financier, aucune interruption publicitaire et, surtout, aucune limite sur sa capacité à concurrencer les diffuseurs privés», a-t-elle réagi hier après-midi, par voie de communiqué.

M^{me} Tremblay demande que soit revu le mandat de la SRC/CBC pour qu'elle devienne «complémentaire» aux chaînes privées - bref, comprend-on, qu'on laisse toutes les émissions et formules populaires à ces dernières.

En théorie, et du strict point de vue de la concurrence, M^{me} Tremblay a raison : les subventions, quel que soit le secteur de l'économie, créent une distorsion dans le marché. Elles permettent à la SRC/CBC d'acheter les droits sur des émissions - on pense aux Olympiques et à des grandes téléseries américaines - à des prix que les privés sont tout simplement incapables d'égaliser. Leur frustration, à cet égard, est bien compréhensible.

Mais ce serait malgré tout une erreur que de réserver à Radio-Canada un mandat que l'on devine inspiré de PBS, la cérébrale, très éducative et fort peu populaire télé publique américaine. Aux États-Unis, on compte pas moins de quatre grandes chaînes généralistes qui se disputent l'attention des téléspectateurs, soit le *big three* historique (NBC, ABC et CBS) auquel s'est ajouté Fox depuis une vingtaine d'années. Compte tenu de leur nombre et de leurs vastes moyens, cela crée une compétition qui assure d'une certaine qualité. Dans un tel contexte, un télédiffuseur public peut prendre un mandat radicalement différent de celui du privé. La même chose vaut pour le Canada anglais, où les *majors* américains font concurrence aux CTV, Global et compagnie.

Mais au Québec, où une bonne partie du marché francophone est protégé (ou prisonnier, selon le point de vue) par la «barrière de la langue», le portrait est très différent. Enfermer Radio-Canada dans un créneau plus restreint de «télé publique» reviendrait à octroyer un quasi-monopole à TVA, qui détient déjà les plus grosses parts de marché, car il est loin d'être évident que V prendrait la place de Radio-Canada.

Or, les entreprises qui n'ont pas de concurrentes, ou si peu, ont toujours tendance à lésiner sur la qualité. C'est pourquoi il nous semble qu'un (très) petit marché télévisuel comme le nôtre a vraiment besoin d'une télé d'État forte qui, oui, jouera dans les plates-bandes du privé : parce que cela impose *de facto* certains standards de qualité à une industrie qui, autrement, ne parviendrait vraisemblablement pas, faute de concurrence, à se les imposer elle-même.

OPINIONS RADIO-CANADA SANS PUBLICITÉ ?

La société Radio-Canada a proposé cette semaine d'abandonner la publicité à son antenne en échange d'un financement accru de l'État.

QU'EN PENSEZ-VOUS ?

EXPRIMEZ votre opinion

À la merci des gouvernements

Oui, mais qu'arriverait-il si, un jour, un gouvernement décidait, comme l'avaient fait, sans sourciller, les conservateurs de Stephen Harper, de réduire les subventions à cet organisme ? De cette façon, Radio-Canada ne se placerait-elle pas à la merci des gouvernements ? Entendent-ils, présentement, certains des candidats à la direction du Parti conservateur quant au sort qu'ils réserveraient à cette vénérable institution ? Chose certaine, il y a là matière à réflexion.

— Donal Archambault

Brillant !

Ils ont compris que les revenus de la publicité vont diminuer de toute façon, du moins à la télé. Les gens enregistrent les émissions et sautent les publicités. Radio-Canada aura l'argent sans les problèmes. De plus, ils pourront dire au privé : voyez, on vous laisse toute la place et les grenailles de la pub. Très brillant. — Jean-Jacques Allouis



Revendiquer le monde

ANDRÉ PROVENCHER
A dirigé des entreprises du domaine des médias pendant plus de 30 ans.

C'est reparti. Plutôt mal, de fait. Car le sujet, politisé et fortement teinté par les aspects les plus délirants des médias sociaux, nous amène à examiner l'avenir des nos médias audiovisuels dans une perspective du tout ou rien. Un débat pour les...

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Revendiquer le monde

Notre télévision doit sortir de sa zone de confort et mettre de l'avant le talent de ses créateurs.

André Provencher

A dirigé des entreprises médias pendant plus de 30 ans.

C'est reparti. Plutôt mal, de fait. Car le sujet, politisé et fortement teinté par les aspects les plus délirants des médias sociaux, nous amène à examiner l'avenir des nos médias audiovisuels dans une perspective du tout ou rien. Un débat pour les « zoufs » (dixit Guy A. Lepage), en noir ou blanc. Et pourtant, les enjeux véritables se situent bien au-delà de la sempiternelle rivalité entre télévision publique et privée.

Les positions se dessinent donc entre, d'un côté, le démantèlement de la société Radio-Canada et, de l'autre, la majoration de la subvention de l'État de plus de 300 millions de dollars par année. Puisque nos gouvernements sont à l'œuvre pour dessiner les politiques culturelles à l'ère du numérique, nous devrions avoir droit à un éclairage plus sérieux et plus complet des défis qui attendent les contenus de nos écrans.

Ce n'est pas la négation de la contribution culturelle de Radio-Canada, ni la réduction de son mandat, ni l'ajout annuel de 300 millions à la subvention de la société d'État, ni le retrait virtuel des groupes privés d'une bonne partie de leurs obligations, qui vont dynamiser à nouveau notre système audiovisuel et le rendre plus performant, culturellement parlant.

Puisqu'il provient d'une institution phare du paysage audiovisuel, le plaidoyer de Radio-Canada mérite qu'on y prête plus d'attention.

En faisant référence à l'expérience de la BBC, mère de toutes les télévisions publiques, la SRC a surpris cette semaine en faisant part de son désir d'abandonner le recours au financement par la publicité. Le coût pour les contribuables ? Trois cents millions de plus chaque année. Une bagatelle, quoi.

L'EXEMPLE DE LA BBC

Mais qu'en est-il de l'exemple de la BBC ? Il faut avoir été un témoin attentif de la reconduction de sa « charte » l'année dernière pour saisir l'aspect ambivalent de son rôle au sein du système britannique. D'abord, la BBC a fait l'objet de réductions successives des redevances versées par l'État et elle dû se résoudre à réduire son offre de services. Elle a dû essayer aussi les charges parfois virulentes des télévisions privées qui l'accusaient... de concurrence déloyale. Il faut savoir que la BBC, tout aussi culturelle qu'elle soit et exempte de publicité, a lancé *The Voice* en Angleterre et l'a maintenue à son antenne plusieurs saisons. Mais ce qui caractérise davantage la BBC, c'est son modèle de financement à l'extérieur de la Grande-Bretagne. Le tiers de ses revenus ne provient pas de l'État, mais bien d'activités de production et de distribution internationale. La BBC a démontré à cet égard un sens entrepreneurial hors du commun qui a littéralement propulsé le système audiovisuel du pays, et du fait même sa culture, vers une domination du marché mondial.

Voilà la véritable source d'inspiration pour nos gouvernements et les dirigeants de groupes de radiodiffusion.

Radio-Canada a aussi prétendu que l'abandon de la publicité sur ses antennes sortira les télévisions privées du marasme dans lequel elles s'enfoncent. Rien n'est moins sûr, si on se fie à l'expérience française. L'ancien président Nicolas Sarkozy avait ordonné le retrait de la publicité sur les écrans de France Télévisions en période de haute écoute, ce qui n'a pas soustrait le groupe rival TF1 à des déboires chroniques. Les transferts ne sont pas automatiques.

Mais de quoi notre télévision a-t-elle vraiment besoin pour survivre aux défis de l'avenir ? D'abord que les investissements publics soient maintenus certes, mais qu'ils soient davantage dirigés vers les secteurs pouvant faire une différence.

Il faut réfléchir autrement à l'avenir de notre télévision : elle a besoin d'un choc thérapeutique. Les aspects fondamentaux à privilégier touchent à la création, à l'innovation, au financement, à l'exportation et à la mise en place de modèles plus entrepreneuriaux.

BRISER LA DÉPENDANCE

D'abord investir dans la création. Ça adonne plutôt bien, nous excellons dans ce domaine. Nos créateurs sont parmi les plus brillants et les plus prolifiques de la planète. Il faut leur fournir des occasions nouvelles et améliorées de se faire valoir ici, mais aussi, et beaucoup, à l'étranger. C'est la base de tout.

Puis il faut revoir la conception de notre modèle économique et industriel. Mobiliser l'entrepreneuriat, construire des entreprises fortes, innovantes et ambitieuses. Nos entreprises souffrent d'un niveau de dépendance trop élevé par rapport à l'argent public, plus susceptible de briser les élans plutôt que les stimuler.

Ensuite, création doit rimer davantage avec innovation et ambition. Notre télévision doit sortir de son habituelle zone de confort et revendiquer le monde. Le Canada fait figure de parent pauvre dans le domaine de l'exportation de ses produits audiovisuels.

L'occasion est propice. Nous sommes invités à réfléchir aux principes et objectifs de la refonte de nos politiques culturelles. Évitions les pièges de la répétition des modèles anciens et désuets. Placer la création au cœur de nos politiques, stimuler l'esprit entrepreneurial, encourager l'innovation, imaginer de nouvelles alliances, accroître le financement privé, particulièrement en provenance de l'étranger, rejoindre les consommateurs là où ils sont, sont des ingrédients qui, bien dosés, devraient rendre l'avenir plus lumineux.

Quel avenir pour Radio-Canada?



Selon l'auteur de la lettre, BBC a démontré un sens entrepreneurial hors du commun qui, à la faveur des changements apportés il y a une dizaine d'années par le gouvernement britannique, a littéralement propulsé le système audiovisuel du pays, et du fait même sa culture, vers une domination du marché mondial. 123RF/CLAUDIODIVIZIA

André Provencher, Ancien dirigeant d'entreprises médias et ex-président et éditeur du Soleil

C'est reparti. Plutôt mal, de fait. Car le sujet, politisé et fortement teinté par les aspects les plus délirants des médias sociaux, nous amène à examiner l'avenir des nos médias audiovisuels dans une perspective tout ou rien. Un débat pour les «zoufs» (dixit Guy A. Lepage), en noir ou blanc. Et pourtant, les enjeux véritables se situent bien au-delà de la sempiternelle rivalité entre télévision publique et privée.

Les positions se dessinent donc entre, d'un côté, le démantèlement de la Société Radio-Canada et, de l'autre, la majoration de la subvention de l'État de plus de 300 millions de dollars par année. Puisque nos gouvernements sont à l'oeuvre pour dessiner les politiques culturelles à l'ère du numérique, nous devrions avoir droit à un éclairage plus sérieux et plus complet des défis qui attendent les contenus de nos écrans.

Ce n'est pas la négation de la contribution culturelle de Radio-Canada, ni la réduction de son mandat, ni l'ajout annuel de 300 millions \$ à la subvention de la société d'État, ni le retrait virtuel des groupes privés d'une bonne partie de leurs obligations, qui vont dynamiser à nouveau notre système audiovisuel et le rendre plus performant, culturellement parlant.

Puisqu'il provient d'une institution phare du paysage audiovisuel, le plaidoyer de Radio-Canada mérite qu'on y prête plus d'attention. En faisant référence à l'expérience de la BBC, mère de toutes les télévisions publiques, la SRC a surpris cette semaine en faisant part de son désir d'abandonner le recours au financement par la publicité. Le coût pour les contribuables? 300 millions \$ de plus chaque année. Une bagatelle, quoi.

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Mais de quoi notre télévision a-t-elle vraiment besoin pour survivre aux défis de l'avenir? D'abord que les investissements publics soient maintenus certes, mais qu'ils soient davantage dirigés vers les secteurs pouvant faire une différence.

Il faut réfléchir autrement à l'avenir de notre télévision. De «secteur mou» qu'elle est devenue du point de vue économique, avec des incidences évidentes sur le plan culturel, la télévision a besoin d'un choc thérapeutique. Les aspects fondamentaux à privilégier touchent à la création, à l'innovation, au financement, à l'exportation, et à la mise en place de modèles plus entrepreneuriaux.

D'abord investir dans la création. Ça adonne plutôt bien, nous excellons dans ce domaine. Nos créateurs sont parmi les plus brillants et les plus prolifiques de la planète. Il faut fournir à nos créateurs des occasions nouvelles et améliorées de se faire valoir ici, mais aussi, et beaucoup, à l'étranger. C'est la base de tout.

Puis il faut revoir la conception de notre modèle économique et industriel. Mobiliser l'entrepreneuriat, construire des entreprises fortes, innovantes et ambitieuses. C'est malheureux à dire, mais nos entreprises souffrent d'un niveau de dépendance trop élevé par rapport à l'argent public, plus susceptible de briser les élans que de les stimuler. Il ne s'agit pas de le retirer, bien au contraire, mais s'assurer qu'il travaille de pair avec les capitaux privés.

Ensuite, création doit rimer davantage avec innovation et ambition. L'expression est un peu galvaudée, mais notre télévision doit sortir de son habituelle zone de confort et revendiquer le monde. Il y a une limite à être le dernier des Mohicans. Le Canada fait figure de parent pauvre dans le domaine de l'exportation de ses produits audiovisuels. Notre posture mentale doit évoluer et s'inspirer de celle qui prévaut dans des zones comme la Scandinavie, la Hollande, Israël, la Turquie, la Corée du Sud et même la minuscule Islande, engagées avec conviction depuis longtemps dans l'économie mondiale.

L'occasion est propice. Nous sommes invités à réfléchir aux principes et objectifs de la refonte de nos politiques culturelles. Évitions les pièges de la répétition des modèles anciens et désuets. Placer la création au cœur de nos politiques, stimuler l'esprit entrepreneurial, encourager l'innovation, imaginer de nouvelles alliances, accroître le financement privé, particulièrement en provenance de l'étranger, rejoindre les consommateurs là où ils sont, sont des ingrédients qui, bien dosés, devraient rendre l'avenir plus lumineux.

Le plan d'ICI Radio-Canada sans publicité est critiqué

Sitôt faite, la proposition de développer des médias publics sans publicité suscite de vives critiques des concurrents et en l'interne.

La réaction la plus sévère est venue de Groupe TVA, principal rival des chaînes d'ICI Radio-Canada (RC). Le consortium privé, propriété de Québecor, dit qu'il faut d'abord revoir le mandat du diffuseur public avant de décider de ses allocations financières. Le Groupe TVA décrit la proposition radio-canadienne, en l'état, «comme ahurissante».

Le syndicat des employés de RC s'inquiète pour les emplois de ses membres si le plan est mis en œuvre. Environ 260 personnes travaillent pour le secteur Solutions médias, celui de la publicité sur toutes les plateformes.

Ces réactions suivent la divulgation, lundi, d'un mémoire de CBC/RC proposant une refonte générale de l'écosystème des télécommunica-

Le Syndicat des communications de Radio-Canada craint pour les emplois de certains membres si la mutation institutionnelle se réalise

tions canadiennes. L'idée centrale envisage l'abandon de la publicité sur toutes les plateformes radio-canadiennes, un manque à gagner d'environ 318 millions de dollars par année. En ajoutant une centaine de millions de plus pour faciliter le virage numérique, le plan bonifierait donc à peu près du tiers le budget annuel du diffuseur public.

En échange, le bénéficiaire annonce qu'il se concentrerait sur une programmation de haut niveau qui pourrait concurrencer la meilleure offre en provenance des nouveaux médias de création et de diffusion à la Netflix. Le plan affirme aussi que la publicité perdue par RC serait autant de gagnée (au moins en partie) pour les concurrents traditionnels, comme TVA.

Ahurissant!

«L'idée de retirer la publicité des ondes de CBC/Radio-Canada, en échange d'un financement public rehaussé et garanti, sans préalablement revoir le mandat du diffuseur public, est une proposition ahurissante qui, j'espère, ne bernerait personne», déclare Julie Tremblay, présidente et chef de la direction de Groupe TVA, dans un communiqué publié mardi. CBC/RC demande le beurre et l'argent du beurre: plus d'argent, moins de risques financiers, aucune interruption publicitaire et, surtout, aucune limite sur sa capacité à concurrencer les diffuseurs privés. C'est la recette parfaite pour assener un coup fatal aux autres diffuseurs canadiens.»

La présidente Tremblay juge plutôt qu'il faudrait réviser la

raison d'être fondamentale du consortium des médias publics en complémentarité (et non en concurrence) des mandats de ses concurrents privés. Elle reprend la comparaison avec la BBC britannique, très présente dans le document radio-canadien, mais pour déplorer les seules références aux mutations des années 1990.

Elle rappelle alors que la nouvelle Charte royale adoptée par Westminster cette année force le diffuseur national à développer une programmation distinctive et à tenir compte de ses actions sur les autres joueurs médiatiques. La loi fondamentale force aussi le diffuseur historique à se soumettre à des contrôles pour s'assurer du respect de ces balises.

Une onde de choc

Le Syndicat des communications de Radio-Canada (SCRS affilié à la CSN) craint pour les emplois de certains membres si la mutation institutionnelle se réalise. Les évaluations entrevoient au moins 260 pertes au Québec et à Moncton uniquement pour les syndiqués que représente le SCRS.

Le syndicat représente quelque 3000 salariés du Québec et de Moncton, dont les journalistes, mais pas les réalisateurs. Il a intégré l'an dernier les techniciens et les employés de bureau. La négociation d'une première convention collective unifiée, amorcée plus assidûment cet automne, se poursuit.

Le syndicat est toutefois pour une augmentation de l'enveloppe annuelle consentie à RC et même pour une réduction graduelle de la publicité en ondes. Seulement, il souhaiterait que ces transformations se réalisent sans d'éventuelles répercussions sur les employés du secteur concerné.

«Les employés ont subi une onde de choc, dit au Devoir la présidente du SCRS, Johanne Hémond. Il faut comprendre que le pire se réaliserait seulement dans l'éventualité où la ministre Mélanie Joly déciderait de suivre le mémoire de RC.»

La ministre responsable est restée prudente dans ses réponses en chambre. Elle a répété que le gouvernement a augmenté de 675 millions de dollars sur cinq ans le budget de son diffuseur.

«Mais on sait de façon générale que les médias font face à de grands bouleversements et que le radiodiffuseur public a un rôle à jouer dans le contexte d'informer les Canadiens, a dit la ministre du Patrimoine canadien. Maintenant, on est en train d'étudier le point de vue de tous les organes de presse, les médias, les organisations, que ça soit au niveau des médias ou du secteur du divertissement. Et dans ces circonstances-là, on sera appelé à mener notre point de vue au cours de l'année 2017.» A0063695_30-000191

Financement accru de la SRC: Joly doit dire non, disent les conservateurs



La ministre Joly, qui est responsable de la société d'État, a répliqué à l'élu conservateur qu'elle était à l'écoute de toutes les suggestions formulées dans le cadre des consultations sur l'avenir du contenu canadien.

ARCHIVES LA PRESSE CANADIENNE

Mélanie Marquis
La Presse Canadienne
Ottawa

L'opposition conservatrice demande à la ministre du Patrimoine canadien, Mélanie Joly, de fermer la porte à l'injection de nouvelles sommes dans CBC/Radio-Canada.

La proposition de la société d'État d'abandonner la publicité en échange d'une hausse de son budget annuel de 318 millions \$ a rebondi à la période des questions en Chambre, mardi.

Le député Peter Van Loan s'est élevé contre l'idée, faisant valoir en posant sa question que le «pauvre contribuable» ne devrait pas avoir à payer «pour toujours» parce que les publicitaires «abandonnent les émissions de CBC».

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«Ce que nous avons entendu au fil de ces consultations, c'est que les Canadiens aiment CBC», a-t-elle tenu à souligner en anglais, provoquant rires et hauts cris dans les banquettes de l'opposition.

Le député Van Loan est l'un de ceux qui se sont rangés derrière la candidate à la chefferie conservatrice Kellie Leitch, laquelle a récemment appelé au «démantèlement» du radiodiffuseur public.

Un autre député qui brigue le poste, Maxime Bernier, a pour sa part réagi à la proposition de CBC/Radio-Canada dans un courriel en anglais intitulé «LOL CBC» envoyé à ses militants, mardi matin.

«Si la CBC pense qu'elle obtiendra 400 millions \$ (sic) additionnels du contribuable, elle aura une surprise», écrit le Beauceron avant d'inviter le destinataire à faire un don de 5 \$ à sa campagne.

Dans un mémoire déposé lundi dans le cadre de la consultation publique d'Ottawa, la société d'État chiffre à 253 millions \$ le montant annuel généré par ses revenus publicitaires actuels.

Pour justifier les 318 millions \$ réclamés, CBC/Radio-Canada souligne que le reste de la compensation servirait à financer le contenu qui viendrait remplacer le temps publicitaire éliminé.

Le plan ferait augmenter de 12 \$ la subvention annuelle pour chaque contribuable canadien, la faisant ainsi passer à 46 \$.

Le Groupe TVA a réagi mardi par voie de communiqué, qualifiant d'«ahurissante» l'idée de retirer la publicité des ondes en échange d'un financement public rehaussé sans une révision préalable du mandat de la société d'État.

«CBC/Radio-Canada demande le beurre et l'argent du beurre: plus d'argent, moins de risque financier, aucune interruption publicitaire et (...) aucune limite sur sa capacité à concurrencer les diffuseurs privés», a dénoncé la présidente et chef de la direction, Julie Tremblay.

«C'est la recette parfaite pour assener un coup fatal aux autres diffuseurs canadiens», a-t-elle prévenu.

Dans son mémoire, CBC/Radio-Canada souligne que le montant versé par le contribuable canadien resterait bien inférieur au niveau de financement de diffuseurs publics comme la BBC, au Royaume-Uni, qui reçoit 114 \$ par habitant, tout en étant exempt de publicité.

Le Syndicat des communications de Radio-Canada a souligné dans un communiqué qu'il revendique cette hausse «depuis plusieurs années».

www.lapresse.ca/le-soleil/actualites/politique/201611/29/01-5046376-financement-accru-de-la-src-joly-doit-dire-non-disent-les-conservateurs.php?

FINANCEMENT DE RADIO-CANADA

D'abord un nouveau mandat, exige TVA

L'idée de Radio-Canada de se retirer du marché publicitaire en échange d'un financement gouvernemental accru « est une proposition ahurissante qui, j'espère, ne bernera personne », a réagi hier dans un communiqué la présidente et chef de la direction de Groupe TVA, Julie Tremblay. Sans interruption publicitaire et mieux équipée pour la prise de risques, Radio-Canada risquerait ainsi de nuire encore davantage aux réseaux privés, estime-t-elle. Sans fermer la porte à cette idée, TVA voudrait donc d'abord que soit revu le mandat de Radio-Canada pour le concentrer sur une programmation « qui soit distinctive par rapport à l'offre des diffuseurs privés ». La société d'État aurait aussi l'obligation « de considérer l'impact de ses actions sur les autres membres de l'écosystème canadien de radiodiffusion, dont notamment, les autres diffuseurs ». — Jean-François Codère, *La Presse*

QU'EN PENSEZ-VOUS ?

EXPRIMEZ votre opinion

FINANCEMENT DE RADIO-CANADA D'abord un nouveau mandat, exige TVA

Jean-François Codère

La Presse

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ARGENT

Médias

DES RÉACTIONS

« On a déjà dit: on a réinvesti 675 millions \$ au cours des cinq prochaines années. Et puis, comme je vous dis: on va étudier la question des médias de façon générale. »

- Mélanie Joly,
ministre du Patrimoine canadien

« Nous, on pense que Radio-Canada doit assumer pleinement son mandat avec les sommes qui sont versées actuellement, pas une centne de plus. »

- Gérard Deltell, député du
Parti conservateur

« CBC/Radio-Canada demande le beurre et l'argent du beurre: plus d'argent, moins de risque financier, aucune interruption publicitaire et, surtout, aucune limite sur sa capacité à concurrencer les diffuseurs privés. »

- Julie Tremblay, présidente et
chef de la direction de Groupe TVA

« La haute direction de Radio-Canada montre par son attitude qu'elle ne considère aucunement le syndicat des employé-es comme un partenaire. Et par conséquent, les employé-es sont mis encore une fois à l'écart. »

- Johanne Hémond,
présidente du SCRC-CSN



Dans un mémoire, CBC/Radio-Canada a formulé des recommandations, dont celle d'éliminer la publicité sur ses plateformes, à la condition que le fédéral lui accorde une enveloppe additionnelle de 318 millions \$, chaque année.
PHOTO D'ARCHIVES, LE JOURNAL DE MONTRÉAL

Le retrait de la publicité à Radio-Canada mal accueilli

La Société d'État veut « le beurre et l'argent du beurre », déplore le Groupe TVA

La suggestion-surprise de Radio-Canada de renoncer conditionnellement à la publicité a été reçue comme une « proposition ahurissante » par le Groupe TVA et comme une véritable menace pour le syndicat de Radio-Canada qui appréhende des pertes d'emplois massives.

LISE MILLETTE
Agence QMI

«CBC/Radio-Canada demande le beurre et l'argent du beurre: plus d'argent, moins de risque financier, aucune interruption publicitaire et, surtout, aucune limite sur sa capacité à concurrencer les diffuseurs privés. C'est la recette parfaite pour assener un coup fatal aux autres diffuseurs canadiens», a dénoncé Julie Tremblay, présidente et chef de la direction de Groupe TVA.

Selon M^{me} Tremblay, en exigeant un financement bonifié et garanti, le diffuseur public continuera d'exercer une

concurrence déloyale.

«La priorité devrait plutôt être de réviser et de clarifier le mandat de CBC/Radio-Canada pour assurer qu'elle agisse en complémentarité et non en concurrence avec les diffuseurs privés», a ajouté M^{me} Tremblay.

PROGRAMMATION COMPLÉMENTAIRE

Groupe TVA souhaite que le diffuseur public offre une programmation complémentaire et distinctive des diffuseurs privés, en privilégiant les créneaux de la culture, de l'éducation, de la jeunesse, des affaires publiques et des sciences, tout en offrant un regard privilégié sur les régions et pour un public diversifié.

Lundi, lors des consultations du ministère du Patrimoine canadien sur l'avenir de la société d'État, le diffuseur public a sorti un lapin de son chapeau. Dans un mémoire, CBC/Radio-Canada a formulé des recommandations, dont celle d'éliminer la publicité sur ses plateformes, à la condition que le fédéral



lui accorde une enveloppe additionnelle de 318 millions \$, chaque année.

PERTES D'EMPLOIS

Cette annonce de la fin de la publicité à Radio-Canada a eu l'effet d'une douche froide pour le Syndicat des communications de Radio-Canada (SCRC-CSN).

«La manière dont l'annonce a été faite a créé une onde de choc. Si la ministre accepte cette proposition, beaucoup de membres vont perdre leur emploi», a affirmé la présidente du SCRC-CSN, Johanne Hémond.

La ministre Mélanie Joly continue de se montrer prudente et a répété hier à Ottawa que le gouvernement se donne jusqu'en 2017 pour arrêter sa position sur la question.

 **Voir aussi la chronique de Sophie Durocher**
Page 38 



Radio-Canada, l'effrontée

Vous venez d'augmenter l'argent de poche, déjà très généreux, de votre ado.

Elle vient vous voir pour vous dire: «Papa, maman, je vais lâcher mon emploi à temps partiel chez McDo pour me concentrer sur mes études, comme vous le demandiez depuis longtemps.»

Vous applaudissez. Enfin, elle va se concentrer sur son mandat: se plonger le nez dans des livres.

Mais votre ado ajoute: «Bien sûr, comme j'aurai moins de revenus, je vous demande de sortir de votre poche exactement le même montant que j'aurais reçu en flippant des hamburgers.»

Vous avez comme l'impression de vous être fait avoir.

UN CHAUSSON AUX POMMES AVEC ÇA ?

C'est un peu comme ça que je me sens en regardant la proposition soumise par Radio-Canada à la ministre du Patrimoine: «On va arrêter de jouer dans les platebandes du privé. Mais, en contrepartie, donnez-nous exactement le même montant qu'on aurait fait en vendant des annonces de char pendant *L'Auberge du chien noir*.»

Considérant que le gouvernement libéral vient déjà d'augmenter le budget annuel de Radio-Canada de 150 millions pendant cinq ans, considérant que le budget de base est déjà d'un milliard 100 millions, je trouve que Radio-Canada est un peu effrontée.

Notre diffuseur public est dur à suivre. En 2011, il publiait un gros rapport, basé sur une étude de la compagnie Nordicité. «Aucune raison valable sur le plan de la politique publique ne justifie l'élimination, ni même une réduction importante, de la publicité diffusée par les services de télévision de CBC/Radio-Canada. La publicité n'empêche nullement la Société de s'acquitter de son mandat de radiodiffuseur public.»

Cinq ans plus tard, Radio-Canada se dit en faveur de la disparition de toute publicité pour pouvoir se recentrer sur son mandat, en se basant sur une étude de... la compagnie Nordicité.

Qu'est-ce qui a changé entre les deux?

En 2011, Nordicité prenait la peine de spécifier: «Aux fins du présent rapport, il est tenu pour acquis que l'administration fédérale ne comblerait pas la perte des revenus publicitaires actuellement gagnés par CBC/Radio-Canada.»

Et voilà. 2011: méchant gouvernement Harper qui te rira en pleine face si tu lui demandes plus de sous. 2016: gentil gouvernement Trudeau qui va se laisser faire les yeux doux pendant que tu glisses ta main dans son portefeuille.

OUVREZ VOS LIVRES !

Avant de demander 318 millions de plus aux Canadiens, peut-être que le diffuseur public pourrait voir s'il n'a pas de gras à couper.

À la radio publique, les équipes sont deux fois plus grandes qu'au privé. On ne peut pas améliorer ça?

Quand a éclaté l'affaire Jian Ghomeshi, on a appris que l'animateur gagnait 320 000 \$ par année. C'était la première fois qu'on avait accès aux vrais salaires des employés de Radio-Canada/CBC.

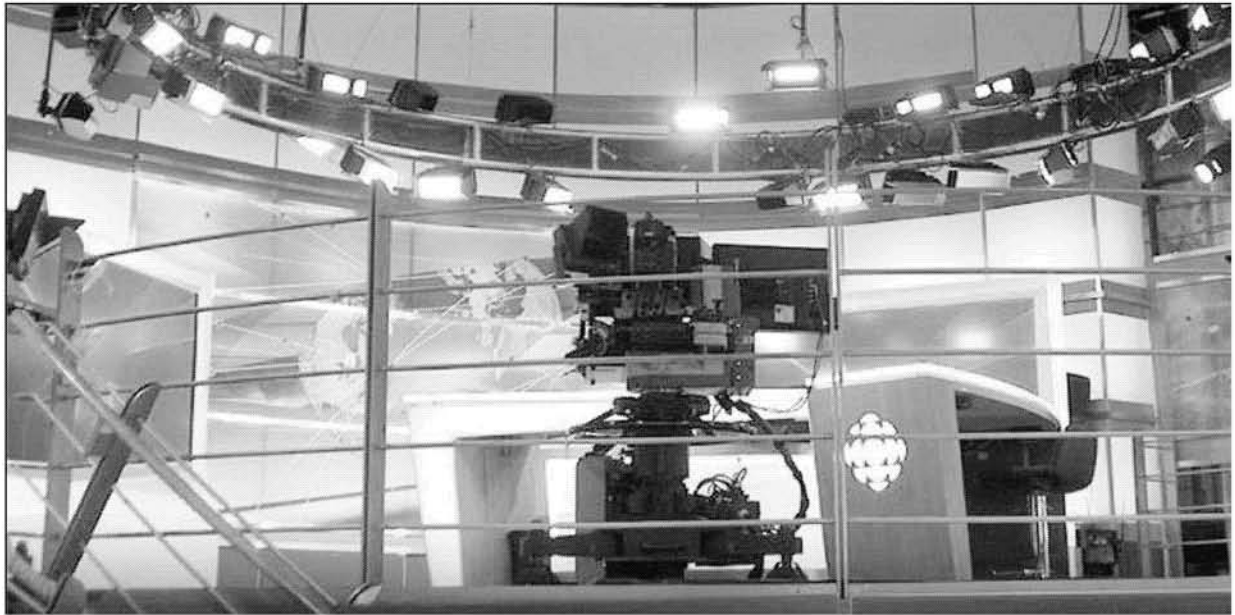
Peut-on savoir combien est payé un animateur de radio qui est en ondes seulement une fois par semaine ou un animateur télé qui présente des reportages traduits, achetés à l'étranger? À combien de semaines de vacances ont-ils droit par année?

JUSTE DOUZE DOLLARS

Radio-Canada nous dit que ce financement supplémentaire ne reviendrait qu'à 12 \$ de plus par année par contribuable.

Si le diffuseur veut qu'on les débourse, qu'il nous convainque qu'on en aura pour notre argent.

La fin de la publicité à Radio-Canada: les conséquences pour l'industrie?



Anaïs Brasier

Alors que Radio-Canada recommande à la ministre du Patrimoine canadien, Mélanie Joly, l'augmentation de son financement en échange de l'abandon de la publicité, Dave Gourde, de Bleublancrouge, analyse l'impact de cette proposition sur l'industrie de la communication-marketing.

Dave Gourde, associé et vice-président, médias, de Bleublancrouge, affirme qu'en tant que téléspectateur de Radio-Canada, cette demande n'est pas surprenante. «Radio-Canada est pris entre l'arbre et l'écorce en ce moment», lance-t-il. Il explique que le financement gouvernemental pour Radio-Canada baisse depuis les dernières années. Cela a causé une plus forte dépendance du diffuseur public envers les revenus publicitaires et à la comparaison de performance avec les diffuseurs privés. «Inévitablement, cela a un impact sur la grille de programmation, qui se rapproche de plus en plus de ce que les télédiffuseurs privés offrent.»

Bref, si la programmation de Radio-Canada produit une grille plus stricte et fidèle à sa mission de diffuseur public, elle risque de perdre de l'auditoire, donc des revenus publicitaires. Mais si elle se colle plus à celles des diffuseurs privés, ces derniers seront mécontents et l'accuseront de ne pas respecter son mandat.



DAVE GOURDE BLEUBLANCRONGE

Survivre sans Radio-Canada

Dave Gourde se dit par contre plus surpris en tant que stratège de l'industrie des médias: «Peut-on survivre sans Radio-Canada en tant qu'annonceur? Oui, mais on ne le souhaite pas.» Selon lui, si l'on peut y survivre, c'est grâce à la multiplication des points de contact, suscitée par la révolution numérique. «Mais on souhaiterait garder Radio-Canada parce que c'est un média qui apporte une crédibilité que peu de médias peuvent offrir. Il y a là un auditoire complémentaire à celui du privé. Mais je suis convaincu qu'on

«PEUT-ON SURVIVRE SANS
RADIO-CANADA EN TANT
QU'ANNONCEUR?»

trouverait un moyen d'aller les chercher autrement.»

Réaction dans les médias

En marge, des médias ont déjà réagi à cette proposition, dont le Groupe TVA.

« L'idée de retirer la publicité des ondes de CBC/Radio-Canada, en échange d'un financement public rehaussé et garanti, sans préalablement revoir le mandat du diffuseur public, est une proposition ahurissante qui, j'espère, ne berner personne, souligne la présidente et chef de la direction de Groupe TVA, Julie Tremblay, dans un communiqué. CBC/RadioCanada demande le beurre et l'argent du beurre: plus d'argent, moins de risque financier, aucune interruption publicitaire et, surtout, aucune limite sur sa capacité à concurrencer les diffuseurs privés. C'est la recette parfaite pour assener un coup fatal aux autres diffuseurs canadiens. La priorité devrait plutôt être de réviser et de clarifier le mandat de CBC/Radio-Canada pour assurer qu'elle agisse en complémentarité et non en concurrence avec les diffuseurs privés. »

En bref

Radio-Canada propose d'augmenter de 12\$ par an l'apport des contribuables, qui passerait ainsi de 34\$ à 46\$, pour un total de près de 400 millions\$ par année.

Selon Dave Gourde, Radio-Canada est sous la moyenne en matière de financement lorsqu'on le compare aux réseaux publics dans le monde. Il estime que le gouvernement devrait donner sa réponse en avril 2017, soit au début de l'année fiscale gouvernementale.

www.infopresse.com/article/2016/11/29/la-fin-de-la-publicite-a-radio-canada-les-consequences-pour-l-industrie

DIGITAL PRODUCTION

Joly's unenviable choice on Canadian content: New thinking or new taxes

MICHAEL GEIST

*Holds the Canada Research Chair in Internet and E-commerce
Law at the University of Ottawa, Faculty of Law*

Heritage Minister Mélanie Joly launched her surprise national consultation on Canadian content in a digital world last April with considerable excitement for the possibilities of revolutionizing policies born in an analog era. Ms. Joly spoke enthusiastically about the potential for Canadian creators to use digital networks to reach global audiences and for all stakeholders to rethink the cultural-policy toolkit.

Submissions to the consultation closed last week and, despite the hope for new, innovative thinking, many of Canada's largest cultural groups placed their bets on extending myriad funding mechanisms to the Internet. Rather than overhauling older programs, the groups want those policies expanded by mandating new fees, costs or taxes on Internet services, Internet service providers, Internet advertisers and even the sale of digital storage devices such as USB keys and hard drives.

Netflix is the top target, as the streaming giant is on the receiving end of demands to extend sales taxes and implement a Cancon contribution tax on foreign online video providers. For its part, Netflix highlighted its investment in Cancon in its submission, noting that Canada is now one of the top three locations worldwide for its commissioned original productions.

Yet, groups such as ACTRA, the Writers Guild of Canada, the Canadian Media Producers Association and the Directors Guild of Canada remain unconvinced, arguing that the government should require Netflix to contribute a percentage of its revenues toward the creation of Canadian content.

If implemented, a Netflix tax could have far-reaching effects. For example, ACTRA recommends that any online video service that distributes broadcast content with more than 2,000 subscribers be required to contribute 5 per cent of its gross revenue toward independent Cancon creation funds. The proposal could mean that many services block Canadian subscribers to avoid the mandated payments, resulting in decreased online video competition. In fact, the Directors Guild wants even more, raising the prospect of 30 per cent of revenue, which would run into the hundreds of millions of dollars annually.

The rumoured demands for a new tax on Internet access also surfaces with many submissions calling for a new requirement on ISPs to contribute a portion of their revenues for Cancon creation. Groups play down the impact on the affordability of Internet access, with the WGC arguing that an additional 5-per-cent cost on Internet services is "minor, bordering on insignificant for virtually all Canadian consumers." Recent CRTC data reported that Internet access revenue was nearly \$10-billion last year, suggesting that an Internet-access tax could cost consumers at least \$500-million annually.

Groups also seek to upend the digital advertising market with calls for limiting the tax deductibility of Internet advertising to Canadian-owned websites that feature Canadian content.

Not only are new digital services the target of new tax proposals, but ACTRA also supports extending the private copying levy, whose origins date back to the cassette tape, to newer digital storage devices. The creation of an iPod tax was roundly rejected several years ago, yet the group asks Ms. Joly to apply the fees to iPods, USB keys and hard drives when it next reforms the Copyright Act.

The push to create new taxes and funding mechanisms to support Cancon has several major implications for the government. Ms. Joly may be responsible for cultural policy, but cabinet colleagues such as Finance Minister Bill Morneau and Innovation Minister Navdeep Bains must become more actively engaged in the process. Tax policy sits at the heart of many proposals that would require support from Mr. Morneau, while higher costs for Internet services and digital products could undermine Mr. Bains's innovation strategy.

The collective cost of the various culture taxes and fees – now supplemented by the CBC's request for \$318-million to compensate for going ad free – would run into the billions of dollars, resulting in a massive transfer from consumers and companies to the creative industries.

Ms. Joly opened the consultation by saying that "for a long time, politicians have been afraid to deal with these difficult issues." As she now faces the unenviable choice of promoting new Internet taxes over the objection of companies and consumers or implementing new export-driven policies that fall short of the expectations of cultural groups, it may be easier to comprehend why previous politicians were reluctant to re-examine long-standing Cancon policies.



L'échappée de TVA commençait à nous échapper depuis quelques semaines. Les kayaks restaient à quai, l'enquête sur le meurtre d'Agnès (Évelyne Rompré) piétinait et l'instable Brigitte (Julie Perreault) ne pondait que des bouts de chansons, assise sur une roche en fixant le fleuve.

D'ailleurs, elle vit de quoi, Brigitte, à Sainte-Alice-de-Rimouski ? Des royautés de ses compositions ? En même temps, c'est vrai que crêcher chez sa sœur Noémie (Anick Lemay), rouler à vélo et porter toujours les mêmes shorts en denim, ça ne coûte pas les yeux de la tête.

Pour sa finale de mi-saison, lundi soir, *L'échappée* a embrayé sur deux histoires majeures qui flottaient depuis le début du téléroman à l'automne. Bonus : nous avons même eu droit à une pièce folk au complet chantée par Brigitte.

D'abord, Jade (Charlotte Aubin) a enfin découvert la véritable identité de son père biologique. Entendez-vous l'alerte au divulgâcheur qui sonne ici ? Il ne s'agit pas du mystérieux musicien Bobby, mais bien du louche David (Patrick Hivon), ce que nous, téléspectateurs perspicaces, avons déjà deviné. Ce que Jade ignore, par contre, c'est que sa mère a été violée par David. Léger détail.

Autre développement important : l'ado Jérôme (Brandon St-Jacques Turpin) a confessé, par vidéo, avoir assassiné sa mère Agnès. C'est donc lui qui l'aurait poussée en bas de la falaise. Mais pourquoi ? Parce qu'Agnès fréquentait Robin (Jean-François Nadeau) ? Parce que Jérôme tenait absolument à cohabiter avec un père violent (Daniel Parent) ?

Ces faux aveux, je présume, camouflent quelque chose. Comme si Jérôme désirait protéger quelqu'un dans son entourage ou qu'il cherchait un moyen de ne plus vivre sous le même toit que son papa qui le roue de coups.

L'échappée a connu un départ sur les chapeaux de roue, puis s'est enlisé à mi-parcours. Heureusement, la finale de lundi, vue par 1 251 000 personnes, a secoué le récit et nous a hameçonné pour la suite, prévue en janvier.

Le volet environnementaliste de *L'échappée* évoque beaucoup celui de *Belle-Baie* à Radio-Canada. Dès qu'une télésérie se passe en région (*Le clan*, *St-Nickel*), on dirait que les activités d'une multinationale ou d'un promoteur sans scrupule, comme Petrofor ou Sphère-Nette, divisent automatiquement la « petite communauté tricotée serré ».

D'ailleurs, les scènes de Jade dans *L'échappée* se limitent essentiellement à mobiliser des gens par téléphone, planter des pancartes et organiser des assemblées à l'auberge Lindsay. L'auteure Michelle Allen pourrait lui dénicher d'autres centres d'intérêt.

C'est une semaine de finales pré-vacances pour la plupart des téléromans québécois. Hier soir, TVA et la SRC ont relayé les derniers épisodes d'*Unité 9*, d'*O'* et de *Mémoires vives* avant Noël.

Parlant de *Mémoires vives*, j'étais certain que le père Fisher (Raymond Cloutier) allait annoncer hier à Andrée (Dominique Quesnel) qu'il était son père biologique, façon Star Wars. Si vous poussez la logique un peu plus loin, vous déduisez que la pauvre Andrée serait donc tombée enceinte de son frère, le défunt violeur pédophile Franck Manseau (Stéphane Jacques).

Trop tordu ? Pas dans *Mémoires vives*, où rien n'est impossible. Pour l'instant, ce scénario catastrophe semble avoir été écarté. Si Andrée garde le bébé, comme elle l'a annoncé à Claire (Marie-Thérèse Fortin) hier, et qu'il souffre d'un handicap, on comprendra pourquoi.

Les trois premiers épisodes de 2017 de *Mémoires vives* atterriront dans l'Extra de Tou.TV le lundi 19 décembre, pour les plus impatients d'entre vous. L'histoire effectuera alors un bond de six mois dans le temps.

SCOOP CONFIRMÉ !

Voilà, c'est fait. C'est bel et bien Jean-Sébastien Girard de *La soirée est (encore) jeune* qui officiera comme « fou du roi » dans la nouvelle émission de variétés de Véronique Cloutier, *Votre beau programme*. Radio-Canada m'a confirmé l'info en début de soirée hier.

Jean-Sébastien Girard, qui a aussi participé aux *Échangistes* de Pénélope McQuade, ne coanimera pas avec Véro. Il sera, en quelque sorte, son Dany Turcotte, en plus mordant, j'espère. Le rôle que Jean-Sébastien Girard jouera se précise au fil des séances de remue-méninges. *Votre beau programme* sera transmis en direct les mercredis à 21 h à compter du 11 janvier. On y retrouvera un mélange de commentaires, de sketches, de parodies et de chansons reliés aux événements ayant capté l'attention de l'équipe de Véro.

http://plus.lapresse.ca/screens/36558cd7-d72f-46d5-bc22-1ae0d93c87c4%7C_0.html



Ça fait jaser

Fin du duo Michon-Mongrain, retour des *Échangistes*

Richard Therrien, *Le Soleil*

Marie-Soleil Michon et Jean-Luc Mongrain n'auront été le duo que d'un été à ICI Radio-Canada Télé. Alors que le talk-show *Les échangistes* a obtenu son passeport pour une deuxième saison, le diffuseur a jugé que son pendant dominical, aussi produit par Éric Salvail, méritait une révision en profondeur. *Déjà dimanche* devrait donc laisser place à une nouvelle formule. L'été dernier, l'émission avait obtenu des auditoires inférieurs à ceux de l'été 2015 avec le duo Mongrain-McQuade. *Les échangistes* avait pour sa part créé bien des remous l'été dernier, mais conservé sensiblement les mêmes auditoires que l'ancienne formule de Pénélope McQuade. L'animatrice annonce que des visages de la première saison seront de retour et que des surprises seront dévoilées dans les mois à venir.

<http://plus.lapresse.ca/screens/1c3332eb-7b9a-4bfc-88e8-19ad8bd4d7b3%7CheGbUuMyLE8r.html>

Bell Media 'comfortable' with Crave, president tells CRTC

Charelle Evelyn, Anja Karadeglija

GATINEAU, Que. — **BCE Inc.** has to take both offensive and defensive positions when facing off against international competitors, the company told the CRTC Tuesday, as it took its turn being grilled about its TV licence renewal application.

"From a defensive perspective, entering into deep licensing arrangements with ongoing producers of great foreign content is really important," Mary Ann Turcke, Bell Media president, told the panel in response to a question about the company's game plan to compete against foreign competitors. "Obviously, if I have the exclusive rights to HBO, Showtime and Comedy up here then, **Netflix [Inc.]**, **[Amazon.com Inc.]**, Hulu can't have it."

However, over-the-top (OTT) streaming services south of the border are going to studios with lucrative offers for global licensing deals that Bell can't yet compete with, Turcke noted.

What they can do is leverage relationships they have already established, she added.

"There's just really great content that if we have an idea coming from any one of our relationships around the world we should think about investing in that and owning global rights to that," Turcke said. "That's how we're beginning to dip our toe into that global area. You have to have global scale to have the intestinal fortitude to have the ups and the downs of producing your own content and marketing it around the world."

Amazon will be entering the OTT streaming market to Canada in two days, Bell said, bringing another area of competition for first-run, original programming.

On Dec. 1, Amazon's new original series, *The Grand Tour*, will be available in Canada and 200 other countries. However, an Amazon spokesperson would not comment on Bell's statement Tuesday.

During the company's opening remarks to the five-person panel on the second day of a four-day public hearing for large English-language groups, Turcke also highlighted an issue Bell's representatives returned to often throughout their three hours in front of the commissioners. "We must have as much flexibility as possible and have parity with other regulated entities," Turcke said.

Some of that flexibility would come from requested shifts to Bell's Canadian programming expenditure (CPE) and programs of national interest (PNI) requirements.

In response to a question from Judith LaRocque, the CRTC's new vice-chair of broadcasting, about Bell's justification for its request to standardize PNI at five per cent, which is lower than some services have previously been required to meet, Robert Malcolmson, Bell's senior vice-president of regulatory affairs, said they're navigating a new landscape.

In today's environment, Bell is competing with various OTT players that don't have to meet the same standards such as PNI, CPE and exhibition requirements, Malcolmson said.

"So part of the discussion here can't ignore the unregulated ecosystem in which we find ourselves," he added. "So what we're trying to do, we're trying to say what's a fair and reasonable contribution for us as regulated licensees, which we're prepared to make, but at the same time, please take into account the unregulated ecosystem."

As for Bell's own OTT service, Turcke said the company is "comfortable" with its investment in Crave, in contrast to what commissioners heard the day prior from **Rogers Communications Inc.**, which was questioned on its decision to shut down Shomi, its joint service with **Shaw Communications Inc.**

Part of that comfort comes from the link between the OTT service and Bell's The Movie Network property, Turcke said, as well as original programming and its decision to move first-run content, such as Showtime shows, to the platform.

"We believe, as our partners HBO in the States believe, putting first-run content on a [subscription video on demand] product doesn't accelerate cord cutting — it in fact, lets you capture part of the market that would never had a cord," she said.

Her optimism about Crave was echoed by at a separate event by Glen LeBlanc, Bell's executive vice-president and chief financial officer, who spoke at an investor's conference in Toronto Tuesday.

"It's not break-even yet, but it's migrating towards that," he said regarding Crave, adding that despite that loss being included in the numbers for its media division, "we're still being able to offer a positive EBITDA and free cash flow."

Tuesday's session at the CRTC's Gatineau headquarters also included the first set of interveners in the hearing process, with eight sets of witnesses appearing before the panel.

Among the issues raised was the Canadian Cable Systems Alliance's (CCSA) concern that vertically integrated companies would use the hearing to "weaken certain aspects of the Wholesale Code," Chris Edwards, CCSA's vice-president of regulatory affairs, said.

Bell is currently has an application in front of the federal Appeal Court contest the Wholesale Code and is also asking for some conditions of licence to be removed as part of the ongoing hearing.

Commissioner Stephen Simpson noted that the court case would probably not be resolved before the CRTC concluded its licence-renewal proceeding and asked the CCSA what they saw as a way forward in the interim.

"You should put conditions of licence on these vertically integrated companies that protect the abuse of power against their competitors and, whether we still have the Code or not, we still have that backstop ... That would give us a sense a reassurance and then we just watch what goes on in the courts," said Harris Boyd, CCSA's regulatory consultant.

The commission also heard calls for it to intervene in ethnic-language broadcasting, from representatives of the Canadian Ethnocultural Council and the Metro Toronto Chinese & Southeast Asian Legal Clinic, who criticized Rogers' decision to cut OMNI third-language newscasts.

The hearing continues Wednesday at 9 a.m. in Gatineau.

www.thewirereport.ca/news/2016/11/29/bell-media-%E2%80%98comfortable%E2%80%99-with-crave-president-tells-crtc/31562

TV License Renewals:

Bell says it follows the creative; but soon may not be able to afford some of it

Greg O'Brien

Netflix, et al, changing the market

GATINEAU – The tipping point is coming.

That was part of the message delivered to the CRTC by Bell Media during its appearance before the CRTC for the company's group license renewal. Thanks to new content buyers with global reach and enormous purchasing power, securing the rights to foreign content for Canada is getting ever-more expensive.

"Last May, we were in Los Angeles buying our foreign television content," said Bell Media president Mary Ann Turcke to the commission panel. "There were three shows that we were bidding on and Netflix was the competitor – a competitor who put a global, first run and SVOD rights deal on the table even though these are shows that are coming into Canada on the U.S. networks.

"We were lucky to take two of the three shows. However, we paid a significant premium. The conclusion, therefore, is that Netflix was willing to pay more for the content even in a non-ad supported world. The global scale of these players fundamentally alters the monetization model in this country. It also begs the question whether the product we currently buy that is known as Canadian rights is going to become obsolete."

Essentially, Netflix was seemingly willing to pay for the rights to all windows on content for Canada even though it can't monetize live linear TV, for example, but Bell managed to outbid the big streamer – for at least one more year anyway. Now with Amazon directly in the mix, **as we have reported**, one wonders what will happen to the specific Canadian rights market and whether it will be overwhelmed by the newer global players. CRTC chairman Jean-Pierre Blais asked Turcke about that directly, towards the end of Bell Media's appearance.

"In some context, it might mean no American content comes to Canadian broadcasters." – Mary Ann Turcke, Bell Media

"We all see the same sort of pressure," she said, referring to her fellow Canadian broadcasters, "and I believe we all agree on the reasons for that pressure... but I think I want to be more overt around what I see as not-a-distant future in terms of this notion of Canadian rights, and if there are six or seven global players at the table, what does that mean?"

"In some context, it might mean no American content comes to Canadian broadcasters – and there are a lot of people who think that's a good thing – but the fact of the matter is that content still comes in anyway (but)... Canadian advertisers won't get access to that popular content that still supports a lot of the system."

The tipping point on that is coming, but Turcke said it's not possible to know when or how steep it will be. "We could be walking into that this May (at the LA screenings) – and it's not going to be a binary switch that gets flipped, it's just going to be picking around the edges a little bit and it's slowly going to impact CTV Global and City as we go forward."

So, one of Bell's primary ways to fight back is original content – and not necessarily original Canadian content as is counted by regulations. That means original, critically acclaimed shows like *Orphan Black*, super-popular reality fare such as *Amazing Race*, both of which hit all the right traditional Cancon markers on TV, *Letterkenny*, an original on CraveTV and in-house productions like *The Social*; but also a show such as *Frontier* (pictured, about the early fur trade), made in Newfoundland in partnership with Netflix. Turcke said the partnership with Netflix is what brought former Game of Thrones actor Jason Momoa to the project, now airing on Discovery.

However, cautioned Bell broadcasting and content president Randy Lennox, the deal with Netflix for *Frontier* "is not the norm, nor is it likely to be. The fact is that these deals are difficult to achieve

and I can tell you first-hand that the terms will favour global OTT players due to their scale and leverage.”

“Following the creative” to find hits and success was a theme the Bell executives touched upon throughout their morning-long appearance, be it scripted drama, reality, comedy or news. Of course, that means it is asking for the CRTC to remove or lower what it sees as existing hurdles – and to especially not place any new ones in the way.

So, for conventional television, Bell wants Canadian program expenditures set at 22% of the prior year's gross revenues – a level Lennox said “recognizes the precarious financial position of local stations.”

For discretionary services with more than one million subscribers, Bell said CPE should be set at 32% and spending on programs of national interest (PNI) should be standardized at 5%, which is the current level that Bell, Rogers and the former Shaw services are required to meet. Bell noted it has spent \$650 million on PNI programming over the past five years.

“All of these proposals, unfortunately, harken back to a time where we’re talking about an industry that had a guaranteed rate of return, guaranteed carriage, restrictions for competition, limitations on foreign entities on entering the system.” – Kevin Goldstein, Bell Media

Other groups, such as the Canadian Media Producers Association, want group CPE kept at 30% and no changes in any licensees' historical PNI. Bell's TMN, for example, has a historical PNI requirement of 18%. Various other intervenors have made their own requests for new, raised or maintained conditions which should be placed upon the broadcasters, many of which ring similar to **last week's demands** made during the French language TV broadcasters' hearing. Vice-chair Judith LaRocque asked Bell about those sorts of requests.

“We have no guarantees in our business anymore,” responded Bell's vice-president of regulatory affairs, content and distribution, Kevin Goldstein in response. “We have a radically changed environment in which we're operating... Our competitors, both regulated and unregulated can compete with us on all fronts... and all of these proposals, unfortunately, harken back to a time where we're talking about an industry that had a guaranteed rate of return, guaranteed carriage, restrictions for competition, limitations on foreign entities on entering the system.

“I think the reality of our proposals is we need broad flexibility. We need parity.”

Cartt.ca will have more on the intervenors, some of whom appeared Tuesday and continue to appear all day Wednesday, in our stories tomorrow.

<https://cartt.ca/article/tv-license-renewals-bell-says-it-follows-creative-soon-may-not-be-able-afford-some-it>

Amazon stream launch imminent

Bell says Prime
will launch
Thursday

EMILY JACKSON

TORONTO • **Amazon.com Inc.** remains tight-lipped about its plans to launch its video streaming service in Canada, but local players anticipate the deep-pocketed competitor will enter the market by the end of the week.

Bell Media president Mary Ann Turcke told regulators at a broadcast licence renewal hearing in Ottawa on Tuesday that she expects her company's video streaming service, CraveTV, will have to compete against Amazon Prime Video as of Thursday.

"Now, a new global OTT (over-the-top) competitor — Amazon Prime — is entering the Canadian market in two days," she said in her opening remarks to the Canadian Radio-television and Telecommunications Commission.

"So it's not just our fellow Canadian broadcasters who will try to outbid us for the first run, original programming but it's Netflix and now Amazon, two entities that are not subject to the same regulatory requirements as us and that have astronomically more buying power than we do."

Her remarks were based on "widespread industry speculation," according to Bell Media spokesman Scott Henderson.

An Amazon spokesperson refused to confirm the launch date. Nor would he comment on the fact that parts of the service appear to have quietly launched already. Existing Amazon Prime customers in Canada can already stream some original content, including *The Grand Tour*, a series featuring former *Top Gear* presenters that Amazon claims was its biggest premiere.

"I don't have any further comment at the moment," spokesman Kaan Yalkin said in an email.

Speculation over Amazon's entrance into Canada has been heating up since **Rogers Communications**

Inc. and **Shaw Communications Inc.** announced they would wind down their joint video streaming service Shomi. Shomi's goes dark on Wednesday, leaving the content rights up for grabs to shows including the Amazon Prime series *Transparent*.

Amazon Prime members in Canada cannot yet stream *Transparent* or other shows that aired on Shomi, adding fuel to the rumours that Amazon acquired the rights and must wait for Shomi's imminent demise to launch.

Rogers and Shaw blamed the business climate for their decision to walk away from Shomi after less than two years. It couldn't compete with Netflix, which has an estimated 5 million Canadian customers. Bell, which is investing in original content, says its streaming service CraveTV surpassed 1 million subscribers this fall.

Shomi, meantime, was bleeding cash. Rogers recognized a \$140 million loss on Shomi in the last quarter. Shaw reported a \$52 million equity loss on the venture in fiscal 2016 and expects to write down an additional \$120 million in the first quarter of 2017, according to its annual report. Shaw reported \$46 million in revenue from Shomi last year with costs of \$182 million.

CRTC chairman Jean-Pierre Blais has criticized Rogers and Shaw for "throwing in the towel" on the young venture considering the rising popularity of online streaming. At a broadcast TV licence renewal on Monday, Blais questioned whether company founder Ted Rogers would have given up.

"The last thing we wanted to do was close down the service," Rogers media president Rick Brace responded. But he likened Shomi to "pushing water uphill" given its lower subscriber base and increasingly expensive content prices.

"At the end of the day, we determined it just wasn't going to work. It wasn't something that was taken lightly," Brace said.

Rogers declined to comment further.

Financial Post
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TELECOM

Eastlink rolls out cable customization program

.....
Cable provider **Eastlink** rolled out a unique plan Tuesday that allows customers more flexibility in selecting what TV channels they want to watch. The Halifax-based company, which serves markets across Canada, says people will be able to customize their packages by swapping out channels they don't want from about 150 channels in the TV Channel Exchange.

Eastlink chief executive Lee Bragg said customers won't be able to switch out the same channels on a nightly basis and must have an existing package of channels over and above the so-called skinny basic, which includes about 30 channels.

The new system will be for more "fulsome" TV customers who already have 50 or more channels in their Essentials Plus or Maestro bundle, he said.

"Now they can have the flexibility to say, 'Well, I'm buying this big group of channels that I don't want to watch,' so now from the other 150 channels we offer you can swap out the 25 you don't watch for the other 25 you do want to watch and keep your big package," he said in an interview.

Mr. Bragg said people can customize their programming by going into their online account, reviewing channels they already have and then switching them immediately for ones they want for no extra charge.

Customers have complained for years that they are tied to costly cable packages that don't suit their viewing tastes or allow room to choose the channels they want.

When asked why it has taken so long for cable companies to offer this kind of flexibility, Eastlink marketing vice-president Dan MacDonald said digital technology made it technically possible a while ago but strict contracts with content providers prevented such a move. He said those contracts are not as restrictive as they used to be.

.....
The Canadian Press

Le couperet tombe au sein des publications francophones de Rogers

JULIEN ARSENAULT

La quasi-totalité des employés des publications francophones de Rogers Communications ont appris mardi qu'ils perdaient leur emploi après que le conglomerat eut fait le point sur trois magazines.

Après le 31 décembre, 60 travailleurs répartis au sein de *L'actualité*, de la version francophone de *Châtelaine* et de *Loulou* devraient avoir quitté leur emploi. Il ne devrait rester qu'une vingtaine d'employés. Des indemnités de départ sont toutefois prévues.

«L'acheteur potentiel pour *L'actualité* est toujours en négociation et ne prévoit pas effectuer la transition avec l'équipe actuelle», a indiqué Karl-Philip Marchand Giguère, chef des affaires publiques et communications chez Rogers Média. Selon des informations obtenues par La Presse canadienne, cet éventuel repreneur voudrait réviser à la baisse les conditions de travail des employés de *L'actualité*.

En début de journée, les employés de l'entreprise avaient été rencontrés pour faire le point sur ces trois publications, initialement mises en vente le 30 septembre, lorsque Rogers avait annoncé son intention de se retirer complètement du marché francophone afin de se concentrer sur ses propriétés de langue anglaise. Ainsi, si Rogers a décidé de conserver la version franco-



OLIVIER ZUIDA LE DEVOIR

Rogers a entrepris une restructuration de ses activités dans les magazines.

phone de *Châtelaine*, dont la publication sera réduite à six numéros par année, le couperet tombe sur le magazine de mode féminine *Loulou*, qui, faute d'un repreneur, cessera de publier à la fin de l'année.

«Bien que nous soyons ravis que *Châtelaine* demeure dans notre portefeuille, nous avons dû prendre des décisions difficiles en ce qui a trait à *L'actualité* et à *Loulou*, car ces magazines ne s'inscrivent plus dans notre stratégie en matière de contenu», a expliqué le premier vice-président, Contenu

et édition numériques chez Rogers Média, Steve Maich, par voie de communiqué.

Dans le reste du pays, Rogers a décidé de mettre fin aux versions imprimées des magazines *Flare*, *Sportsnet*, *MoneySense* et *Canadian Business*, qui seront seulement offerts en version numérique.

Quant au sort qui attend *L'actualité*, des informations devraient être communiquées dans les prochaines semaines. «Nous suspendrons la publication si nous ne pouvons pas conclure d'entente d'ici la fin de

l'année», a indiqué M. Marchand Giguère. «À ce moment, nous déciderons si nous continuons de chercher un acheteur ou si nous adoptons une autre orientation stratégique.»

Taillefer intéressé

Au cours d'une entrevue accordée à La Presse canadienne plus tôt ce mois-ci, l'homme d'affaires Alexandre Taillefer s'était dit intéressé à cette publication, tout en prenant soin d'ajouter qu'aucune entente n'avait été conclue. Celui-ci avait toutefois indiqué qu'une entente de confidentialité était en place avec Rogers. Il n'a pas été possible de rejoindre M. Taillefer, mardi.

En avril 2015, le groupe XPND Capital, dont M. Taillefer est l'associé principal, avait mis la main sur une participation de 49% dans Communications Voir, une entreprise fondée en 1986 et propriétaire notamment du journal *Voir*, *Boutique Voir* ainsi que du *Guide Restos Voir*.

La semaine dernière, M. Taillefer avait annoncé, avec le cofondateur du Cirque du Soleil Guy Laliberté, un investissement dans la plateforme de monétisation de la publicité Média Boutique afin d'élargir le modèle conçu par Communications Voir depuis 2012 dans lequel les annonceurs paient la publicité en cartes cadeaux. Celles-ci sont par la suite revendues par le média.

La Presse canadienne

STATISTIQUE

La récession a frappé fort sur les arts

CATHERINE LALONDE

L'Université de Waterloo a dévoilé ses calculs 2016 de l'Indice canadien du mieux-être, ce portrait d'une qualité de vie tracé d'un autre point de vue que celui de la pure croissance économique. Des huit secteurs considérés — l'environnement, l'engagement démocratique, l'éducation, les standards de vie, la vitalité des communautés, l'utilisation du temps et la santé, loisirs et culture —, celui des loisirs et de la culture a connu la baisse la plus marquée (9%) depuis 1994.

C'est en croisant différents statistiques et divers sondages de 1994 à 2014 que l'Indice ca-

nadien du mieux-être arrive à ses conclusions. Le domaine des arts et de la culture a vraiment été frappé par la récession de 2008, constate-t-on à leur lecture. La fréquentation des spectacles, la participation aux arts et les dépenses consacrées à ce secteur ont toutes été touchées. Si les dépenses faites pour les loisirs et la culture se sont maintenues autour de 5 à 6% de 1997 à 2008, la chute a ensuite été continue, jusqu'à descendre à 4,8% en 2014, un plancher qui n'avait pas été touché depuis 21 ans.

«Ce déclin d'un point de pourcentage peut sembler insignifiant, lit-on dans le communiqué, il n'en représente pas

moins une différence de 6000\$ dans les dépenses des ménages», soit l'équivalent de nombreux disques, livres et billets de spectacles ou de cinéma.

Le temps, nerf de la guerre

Les dépenses des ménages ont ainsi baissé de 15,1% depuis 2014, l'argent continuant d'être redirigé de la culture vers les dépenses de communication (l'accès à Internet, aux services mobiles et en ligne), en hausse constante depuis 2010.

Mais un léger retour vers le spectacle, encore faible mais notable, se remarque. Si de 2006 à 2012 la fréquentation a

chuté de 22,9%, elle semble vouloir se rétablir légèrement depuis 2014 — restant toutefois encore en dessous du pic connu en 2006.

Par ailleurs, le bénévolat pour les organismes artistiques et culturels se porte assez bien, cumulant 107 millions d'heures en 2013, selon un rapport de Hill Stratégies.

Les Canadiens consacrent désormais à peine 4% de leur temps aux arts et à la culture. Certaines données laissent entendre que l'étendue de la participation est en hausse dans la population, mais la régularité, en baisse.

Le Devoir

BBC struggles with chair shortlist amid dearth of top candidates

Corporation insiders say it could be hard to appoint someone to lead new unitary board in time for proposed April start



The BBC Trust will be replaced by a new 14-strong unitary board.

Photograph: Jonathan Brady/PA

Mark Sweney

The BBC is struggling to put together a shortlist of people who could be the next chair of the corporation, as it emerged that two high-profile potential candidates had ruled themselves out.

BBC insiders have said that without a shortlist it could be difficult for ministers to appoint someone to lead the corporation's new unitary board in time for the proposed April start date, because top-flight candidates who are interested are left with increasingly tight timelines to resign, or give up, other roles.

The government is also facing a potential dearth of candidates of the calibre desired for the role running the new 14-strong board, which will replace the BBC Trust.

Howard Stringer, the former Sony and CBS executive who sits on the BBC board, is understood to be one of those who have ruled out applying for the role.

Stringer, who had previously been widely considered a prime candidate for the BBC Trust chair role, is understood to have been lobbied to enter the process despite the fact he will be 75 in February.

And Helen Alexander, the former president of the Confederation of British Industry, chairman of UBM and senior adviser to Bain Capital, said she was not interested in applying.

Alexander, who had also been previously considered to be ideal for the BBC Trust chair role, said the BBC chair position did not hold an "allure" for her. "I'm concentrating on things that are more commercial at the moment," she said.

At £100,000-a-year – £10,000 less than the BBC Trust chair role which is being scrapped – it is relatively low-paid but comes with heavy time demands and a high level of media attention.

"The role is a double-edged sword but it is also a much bigger role than the BBC Trust chair," said one BBC insider. "It will in reality need to take up about 50% of the portfolio of whoever does it. It is going to be quite heavy work."

Others who have ruled themselves out include Archie Norman, the former chairman of ITV, who is reportedly "very unlikely" to take part, and Roger Carr, chairman of BAE Systems and vice-chair of the BBC Trust.

Names linked with the role include Gail Rebeck, a Labour peer who chairs the UK arm of Penguin Random House, and the Tory peer and former senior BBC executive Tina Stowell. It is understood that Rebeck has not applied for the position.

BBC trustee Nick Prettejohn, a City grandee who previously ran Prudential UK, lost out to Rona Fairhead in the last recruitment process for the BBC Trust chair and may well consider himself a contender.

The BBC source said that there was not yet any sort of "runners and riders" list and that while "lots want to do it, the tricky bit is finding the right person in time for [an] April [start]".

The new board, part of the corporation's new charter agreement with the government, is expected to be up and running by April.

The government, which wants to conclude interviews for the chairman's role by 14 December, said it still hoped to make an appointment in early 2017.

Michael Lyons, the former BBC Trust chairman, said that despite the huge demands of the role, which would take up a minimum of two to three days a week, it was one of the most exciting up for grabs in the media industry.

"This can be a challenging role, but now more than ever the British public needs someone who will speak for them in ensuring the BBC remains trustworthy, efficient and courageous," he said. "That's an exciting opportunity for someone."

Whoever takes on the role will face big budget cuts, with the BBC committed to finding £800m in savings a year to fund free licences for the over-75s. And they will have to deal with a new overarching regulator, Ofcom, which is chaired by Patricia Hodgson, who left the BBC in 2011 after missing out on the chairman and vice-chairman's roles at the BBC Trust.

"Anyone who has been successful [in the business world] and made a lot of money doesn't need the hassle that comes with that job," said one senior media industry executive who has been involved with the BBC in the past. "It comes with a lot of collateral damage. You've got to really want it [and] have the hide of a rhino."

Fairhead, the outgoing chairman of the BBC Trust, was appointed by David Cameron in May to head the unitary board. In September she said she would not be taking up the role after Theresa May asked her to reapply for it.

www.theguardian.com/media/2016/nov/29/bbc-struggles-with-chair-shortlist-dearth-top-candidates

IL FAUT D'ABORD REVOIR LE MANDAT DE CBC/RADIO-CANADA

Le mardi 29 Novembre 2016
Groupe TVA

IL FAUT D'ABORD REVOIR LE MANDAT DE CBC/RADIO-CANADA

Prenant connaissance des propositions émises par CBC/Radio-Canada dans le cadre de la consultation de Patrimoine canadien sur le contenu canadien dans un monde numérique, la présidente et chef de la direction de Groupe TVA, Julie Tremblay, a eu la réaction suivante :

« L'idée de retirer la publicité des ondes de CBC/Radio-Canada, en échange d'un financement public rehaussé et garanti, sans préalablement revoir le mandat du diffuseur public, est une proposition ahurissante qui, j'espère, ne bernera personne. CBC/Radio-Canada demande le beurre et l'argent du beurre : plus d'argent, moins de risque financier, aucune interruption publicitaire et, surtout, aucune limite sur sa capacité à concurrencer les diffuseurs privés. C'est la recette parfaite pour assener un coup fatal aux autres diffuseurs canadiens. La priorité devrait plutôt être de réviser et de clarifier le mandat de CBC/Radio-Canada pour assurer qu'elle agisse en complémentarité et non en concurrence avec les diffuseurs privés. »

Comme CBC/Radio-Canada, Groupe TVA croit lui aussi que le gouvernement canadien devrait s'inspirer de ce qui se fait en Grande-Bretagne. Mais, alors que CBC/Radio-Canada se réfère exclusivement à des gestes posés au cours des années 1990, Groupe TVA souhaite qu'on s'inspire du travail effectué cette année dans le cadre du renouvellement de la Charte royale de la BBC. On retient de cet exercice trois éléments qui pourraient, et devraient, s'appliquer tout autant à CBC/Radio-Canada.

Le premier élément serait d'exiger, comme on le fait désormais de la BBC, que le diffuseur public soit tenu d'offrir une programmation qui soit distinctive par rapport à l'offre des diffuseurs privés. On entendrait par « distinctive » une programmation qui se distingue notamment sur les plans suivants :

§ Les genres de programmation à privilégier : culture, éducation, jeunesse, affaires publiques, science, etc.

§ L'étendue et la diversité des publics desservis, tant d'un point de vue géographique, linguistique, ethnique, socio-économique, démographique ou autre.

§ Le niveau d'innovation et d'expérimentation de la programmation, profitant du fait que le diffuseur public bénéficie d'une enveloppe parlementaire qui devrait, en théorie, lui permettre de réduire sa dépendance envers les cotes d'écoute.

Le deuxième élément à inclure dans le mandat du diffuseur public serait d'exiger qu'il soit tenu de considérer l'impact de ses actions sur les autres membres de l'écosystème canadien de radiodiffusion, dont notamment, les autres diffuseurs. Le diffuseur public intervient en effet de nombreuses façons susceptibles de nuire aux intérêts des autres joueurs de l'industrie, entre autres par la surenchère sur les droits et budgets de programmation.

Troisièmement, le gouvernement devrait s'assurer que le CRTC ait le mandat d'imposer les outils de reddition de compte nécessaires pour faire respecter les futures balises imposées au diffuseur public en matière de contenu distinctif et de relations avec les autres membres de l'écosystème de radiodiffusion.

Prises ensemble, ces mesures devraient permettre une cohabitation plus saine et harmonieuse entre le diffuseur public, les diffuseurs privés et les autres médias qui souffrent de sa concurrence, offrant à ceux-ci une bouffée d'air dont ils ont actuellement cruellement besoin.

« Nous sommes heureux de l'ouverture démontrée par la ministre du Patrimoine canadien à tenir compte des commentaires émis par tous les intervenants de l'écosystème canadien de radiodiffusion. Ce faisant, elle aura la chance d'entendre les nombreuses voix qui se sont élevées, partout au Canada, au cours des dernières semaines, pour dénoncer la concurrence déloyale dont de nombreux médias sont l'objet de la part du diffuseur public. Plusieurs, dont Groupe TVA, ont déploré une situation où, si rien n'est fait, le paysage médiatique canadien risque à brève échéance d'être dominé par une poignée de géants mondiaux et CBC/Radio-Canada. Retirer la publicité des ondes de CBC/Radio-Canada en échange d'un financement rehaussé, sans lui imposer un mandat clair, en complémentarité avec les diffuseurs privés et reposant sur une programmation distinctive, ne ferait qu'accélérer cette inquiétante tendance », conclut Mme Tremblay.

CBC/RADIO-CANADA'S MANDATE MUST BE REVIEWED FIRST

Le mardi 29 Novembre 2016
TVA Group

CBC/RADIO-CANADA'S MANDATE MUST BE REVIEWED FIRST

Julie Tremblay, President and CEO of TVA Group, has commented on CBC/Radio-Canada's proposals in the Canadian Heritage consultation on Canadian content in a digital world:

"The idea of removing advertising from CBC/Radio-Canada in exchange for increased, guaranteed public funding, without first reviewing the public broadcaster's mandate, is a bewildering suggestion which hopefully won't fool anyone. CBC/Radio-Canada wants to have its cake and eat it too: more money, less financial risk, no commercial breaks and, most of all, no limits on its ability to compete with private broadcasters. It's the perfect recipe if you want to deal a fatal blow to other Canadian broadcasters. The priority instead should be to review and clarify CBC/Radio-Canada's mandate to make sure it complements the private broadcasters rather than competing with them."

Like CBC/Radio-Canada, TVA Group also believes that the Government of Canada should look to Great-Britain for inspiration. But while CBC/Radio-Canada refers only to measures taken in Britain in the 1990s, TVA Group believes we should draw inspiration from the updated BBC Royal Charter drafted this year. Three elements from this review could and should apply to CBC/Radio-Canada.

First, like the BBC, the public broadcaster should be required to carry programming that is "distinctive" from what is offered by the private broadcasters, meaning that it is different in the following respects:

§ Focus on specific genres: culture, education, children's programming, public affairs, science, etc.

§ Serve audiences that are diverse geographically, linguistically, ethnically, socioeconomically, demographically, etc.

§ Carry innovative, experimental programming, taking advantage of the fact that the public broadcaster has a parliamentary allocation that should theoretically reduce its dependence on ratings.

The second point that should be included in the public broadcaster's mandate is a requirement to consider the impact of its actions on the other members of Canada's broadcasting ecosystem, including other broadcasters. The public broadcaster's actions can indeed negatively impact other industry players in various ways, for example by bidding up programming rights and budgets.

Third, the government should make sure the CRTC has a mandate to impose appropriate accountability measures in order to enforce the guidelines set for the public broadcaster with respect to distinctive content and relations with the other members of the broadcasting ecosystem.

Together, these measures should make for healthier and more harmonious coexistence between the public broadcaster, private broadcasters and other media outlets that are being harmed by competition from CBC/Radio-Canada, giving them the breathing room they desperately need.

"We are pleased by the Minister of Canadian Heritage's demonstrated readiness to consider comments from all stakeholders in the Canadian broadcasting ecosystem," said Julie Tremblay. "In doing so, she will have an opportunity to hear the many voices from across Canada that have spoken out in the past few weeks to complain about unfair competition from the public broadcaster against many media outlets. A number of them, including TVA, Group, have predicted that, if nothing is done, Canada's media landscape may well, in the not-so-distant future, be dominated by a handful of global giants plus CBC/Radio-Canada. Eliminating advertising from CBC/Radio-Canada in exchange for increased funding, without imposing on the public broadcaster a clear mandate that is complementary to the private broadcasters and based on distinctive programming, would only accelerate this worrying trend."

<http://groupetva.ca/presse/communiqués/cbcradio-canadas-mandate-must-be-reviewed-first>

Fwd: Highlights Wednesday November 23, 2016 / Mercredi 23 novembre 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Wed, Dec 7, 2016 at 10:41 AM

A-2016-00078

----- Forwarded message -----

From: **Roger Belanger** <roger.belanger@cbc.ca>
Date: Wed, Nov 23, 2016 at 9:25 AM
Subject: Highlights Wednesday November 23, 2016 / Mercredi 23 novembre 2016
To: Roger Belanger <roger.belanger@cbc.ca>

Highlights Wednesday November 23, 2016 / Mercredi 23 novembre 2016**Le Journal de Montréal, mercredi 23 novembre 2016****Une commission de 4,5 M\$****Un courtier et ex-collecteur de fonds conservateur impliqué dans le dossier du terrain de Radio-Canada**

Radio-Canada devra payer une des plus importantes commissions de l'histoire du Québec pour la vente de son terrain à Montréal, soit 4,5 M\$. Un des courtiers impliqués est un ex-collecteur de fonds du Parti conservateur, au pouvoir quand le contrat fut octroyé, à l'été 2015.

Avison Young a obtenu le mandat après un processus que Radio-Canada tient à garder confidentiel.

Hugo Joncas**ipolitics.ca, Tuesday November 22, 2016****CBC takes aim at critics in open letter****Public broadcaster president Hubert Lacroix reveals CBC's digital ad revenue for first time**

As the parliamentary heritage committee wraps up an important study on the state and survival prospects of local media in Canada, CBC President and CEO Hubert Lacroix took aim at private media outlets who he says have used the committee's hearings to "argue for a weaker public broadcaster."

"This is unfortunate," Lacroix wrote in an open letter dated Nov. 21, 2016, addressed to the Standing Committee on Canadian Heritage and published on the CBC website. "At a time when all media in Canada are struggling to adapt to tremendous change, at a time when global digital companies are crowding the Canadian market, we all need to be focused on how to ensure Canadians get accurate information about their community and their world."

Beatrice Britneff**The Wire Report, Tuesday November 22, 2016****Ending CBC's \$25M in digital ads won't help other media: Lacroix**

CBC/Radio-Canada CEO Hubert Lacroix has responded to recent statements by the heads of some Canadian newspapers about the public broadcaster competing in the digital advertising space, writing that "limiting what public broadcasting does will only mean fewer services for Canadians."

Last week, the House of Commons standing committee on Canadian Heritage, as part of its study on media and local communities, heard criticism that the public broadcaster and foreign digital giants like Facebook Inc. are taking away ad dollars from local newspapers.

The Wire Report**plus.lapresse.ca, mercredi 23 novembre 2016****AUDIENCES DU CRTC****Radio-Canada invitée dans le débat**

« Pour être clair, je me suis perdu vers la fin de votre allocution, on est ici pour le renouvellement de TVA et non de Radio-Canada, n'est-ce pas ? » Le président du CRTC a commencé la période de questions au Groupe TVA avec cette remarque, qui a donné le ton aux échanges.

Vincent Brousseau-Pouliot**www.tvanouvelles.ca, mardi 22 novembre 2016****Comme Québecor, Groupe V pointe la concurrence de Radio-Canada**

Le Groupe V Média peine à trouver de nouveaux revenus pour développer davantage de contenu canadien et original faute de financement adéquat. Devant le CRTC mardi, les représentants de la filiale de Remstar Diffusion ont demandé une réduction de l'obligation de contenu canadien imposé pour le ramener à 50 %.

...«Alors que la télévision traditionnelle est en crise, Radio-Canada est sans doute le seul télédiffuseur traditionnel qui voit ses revenus augmenter, ce qui ne fait qu'accentuer le déséquilibre des forces du marché», a affirmé Maxime Rémillard.

Lise Millette, Agence QMI

www.cartt.ca, **Tuesday November 22, 2016**

TV License Renewal: Hard hit by declining revenues, French broadcasters ask CRTC for new yoga mat

"There's so much discussion of flexibility that you'd think we were at a yoga club," cracked CRTC chairman Jean-Pierre Blais during day one of the license renewal hearing for Canada's French-language TV broadcasters.

...“We're worried about the fact that Radio-Canada continues to stray from its mandate to adopt a resolutely commercial approach,” said TVA president Julie Tremblay, in French, during Quebecor's presentation. “The mandate of Radio-Canada should focus on complementarity rather than competition with private broadcasters.”

...V president Maxime Rémillard also brought up CBC/Radio-Canada's \$675 million in new funding from the federal government and the resources it has to “directly compete with private television in the French-language market.”

Steve Faguy

Le Devoir, mercredi 23 novembre 2016

Le Grand Costumier ouvre ses portes

70 000 costumes et 20 000 accessoires sont mis à la disposition des producteurs

Des milliers et des milliers de costumes se déploient sur les cinq étages de l'ancienne bibliothèque de Montréal, rue Sherbrooke.

...Le Grand Costumier, organisme sans but lucratif qui a hérité de la prodigieuse collection de costumes de Radio-Canada, a ouvert officiellement ses portes mardi. Hormis les 143 costumes qui ont été cédés au Musée de la civilisation, comme ceux des émissions pour enfants Bobino, La ribouldingue ou la Souris verte

...Marie Houde relève d'ailleurs que le costumier de CBC, à Toronto, a fermé ses portes il y a une dizaine d'années, sans que la collection ait pu être préservée.

Caroline Montpetit

plus.lapresse.ca, **mercredi 23 novembre 2016**

La fin de L'instant gagnant à V

La chaîne de télé V a mis fin, au début d'octobre, à l'émission L'instant gagnant, infopub/jeu interactif à son antenne depuis 2012 qui a suscité des centaines de plaintes des téléspectateurs.

Vincent Brousseau-Pouliot, La Presse

plus.lapresse.ca, **mercredi 23 novembre 2016**

Un Boomerang de bonheur

Boomerang, c'est l'émission « pur bonheur » – le terme correct pour feel-good – de l'automne. Entre les crises insupportables de Claudie dans L'échappée ou les révélations suffocantes de Feux, ça fait du bien de s'asseoir avec la famille Bernier pour rigoler, s'émouvoir et faire une grosse boule d'amour à notre téléviseur à la fin de chacune des demi-heures.

Hugo Dumas, La Presse

Le Journal de Montréal, mercredi 23 novembre 2016

Céline en tête-à-tête avec Josélito

Les rêves, la gloire, les grandes divas disparues... Céline Dion a abordé tous ces sujets avec Josélito Michaud dans une entrevue que Radio-Canada diffusera le 7 janvier.

Marc-André Lemieux

Le Journal de Montréal, mercredi 23 novembre 2016

Une Sophie Thibault en hijab ?

Le 17 novembre dernier, Ginella Massa est devenue la première femme portant le hijab à présenter un bulletin de nouvelles au Canada. C'était à la station de Toronto de CityNews.

...Patrice Roy est-il athée ou bouddhiste? On s'en fiche. Sophie Thibault est-elle évangéliste ou scientologue ou agnostique?

Sophie Durocher

www.thestar.com, **Tuesday November 22, 2016**

Only accents are funny in Kim's Convenience (video)

I may be critical, but it's because I care, says Rick Salutin.

Rick Salutin

Playback, Monday November 21, 2016

Opinion: The value in 10-out-of-10

Following Jean-Pierre Blais' recent comments on the CIPF points change, the Writers Guild of Canada's Maureen Parker weighs in on why 10/10 Canadian series are worth protecting.

Maureen Parker, executive director of the Writers Guild of Canada

Playback, Tuesday November 22, 2016

Bell Media partners to launch content incubator

Bell Media has partnered with Canadian artist Sol Guy to launch talent and content incubator, Dais, the media co announced Tuesday.

...Bell Media will fund Dais, which will operate independently and choose which artists and projects it supports, Bell Media spokesperson Scott Campbell told Playback Daily.

Regan Reid

Playback, Tuesday November 22, 2016

eOne sees revenue grow, earnings fall

Entertainment One saw revenue growth of 19% across its divisions, according to half-year results released today.

...As a whole, the company's television division (comprised of eOne Television, The Mark Gordon Company, the Group's Music operations as well as digital content studio Secret Location, which eOne fully acquired in August) saw revenues of \$240.8 million, up 34% from \$179.3 million in 2015.

Regan Reid

The Wire Report, Tuesday November 22, 2016

Judge sides with Bell in dispute over VMedia OTT service

VMedia Inc. is permanently prohibited from broadcasting BCE Inc.'s CTV channels on its over-the-top skinny basic service, an Ontario Superior Court judge ruled Tuesday.

Judge Frederick Myers dismissed VMedia's application asking the court to declare it wasn't committing copyright infringement by making the CTV and CTV Two networks available for live-streaming for customers with Roku Inc. devices.

Charelle Evelyn, Anja Karadeglija

Financial Post, Wednesday November 23, 2016

VMedia loses legal battle with Bell over streaming

Indie Internet and television service provider VMedia Inc. lost its court battle with broadcast giant Bell Canada over its nascent TV streaming service that aired conventional channels over the Internet.

The Ontario Superior Court of Justice ruled Tuesday that VMedia's new service violated Bell's rights under the Copyright Act by streaming CTV and CTV 2 without express permission.

The judge ordered VMedia to pay Bell \$150,000 in costs.

Emily Jackson

The Globe and Mail, Wednesday November 23, 2016

VMedia's basic live online streaming cut

An Ontario court has barred upstart television provider VMedia Inc. from streaming a basic set of live TV channels online, but left the door open for the federal broadcast regulator to decide otherwise.

VMedia, a Toronto-based startup, launched an app in September that offers a package of basic channels delivered through the Roku media player, instead of a traditional cable box.

James Bradshaw

variety.com, Monday November 21, 2016

NBCU Confirms Additional \$200 Million BuzzFeed Funding, Companies Expand Ad Pact

NBCUniversal announced Monday that it has made an additional \$200 million investment in BuzzFeed— on top of the \$200 million it invested last year.

The funding values New York-based BuzzFeed at about \$1.7 billion, according to a company rep, and brings it to nearly \$500 million raised to date.

...Around the time of its original investment in BuzzFeed, NBCU also invested \$200 million in Vox Media, whose sites include the Verge, SB Nation, Curbed and Recode.

Todd Spangler

Le Journal de Montréal, mercredi 23 novembre 2016

Facebook sur la sellette dans la bataille contre les fausses infos

La bataille contre les fausses informations, accusées d'avoir contribué à la victoire du républicain Donald Trump, s'intensifie aux États-Unis, avec une pression particulièrement forte sur Facebook, même si Twitter et Google sont également visés.

Google et Facebook ont pris des mesures la semaine dernière pour assécher les revenus publicitaires des sites de canulars.

Agence France-Presse

Le Journal de Montréal, mercredi 23 novembre 2016

Plus de la moitié du globe déconnectée d'internet

Plus de la moitié de la population mondiale n'utilise pas internet, en raison du coût prohibitif du haut débit, a révélé mardi un rapport de l'ONU.

Selon l'Union internationale des télécommunications (UIT), dont le siège est à Genève, 3,9 milliards de personnes sur les 7,4 milliards d'habitants de la planète n'ont pas accès à internet, et les catégories les plus mal loties sont «les femmes, les personnes âgées, les populations les moins éduquées, les plus pauvres et les habitants des zones rurales».

AFP

National Post, Wednesday November 23, 2016

Nearly half the world now uses the Internet

A new report from a United Nations agency says that 47 percent of the world's people now use the Internet — an increase from just one year ago, when the same agency estimated that just over 43 percent of the global population were Internet users. However, the study, released Tuesday by the International Telecommunications Union (ITU), also discovered serious geographic and economic disparities in who uses the Internet.

The Washington Post

National Post, Wednesday November 23, 2016

Big Brother sleeps easy

The revelation that Montreal police secretly monitored several journalists' smartphones for months, ostensibly in hopes of discovering the source of internal information leaks, has brought home for many people the troubling reality of government snooping.

Mathieu Bédard

The Globe and Mail, Wednesday November 23, 2016

Senator tables bill to protect source confidentiality

The relationship between a journalist and a confidential source is sacrosanct, according to a Parliamentarian who wants to enshrine that relationship in law.

Amid a scandal over revelations that police in Quebec spied on several journalists, Conservative Senator Claude Carignan has introduced a private member's bill that aims to keep police from ferreting out reporters' sources.

Colin Freeze

Le Devoir, mercredi 23 novembre 2016

Un projet de loi pour protéger les journalistes

C'est un sénateur conservateur, à Ottawa, qui aura été le premier à répondre à l'appel des journalistes qui réclament protection.

Le sénateur Claude Carignan, leader des conservateurs au Sénat, a déposé mardi après-midi un projet de loi réclamé par les journalistes depuis les récentes révélations sur la surveillance policière des membres des médias.

Le projet de loi S-231 modifie la Loi sur la preuve au Canada « afin de protéger la confidentialité des sources journalistiques ».

La Presse canadienne

Le Journal de Montréal, mercredi 23 novembre 2016

L'équipe du 375e de Montréal s'excuse

Une bande-annonce a créé la controverse en ne présentant que des personnes blanches à l'écran

L'équipe du 375e de Montréal s'excuse d'avoir semé la controverse en diffusant une publicité ne montrant que des personnes blanches à l'écran.

«On a des centaines de projets et énormément de bandes-annonces et celle-là m'a échappé. C'est non seulement dans nos objectifs de refléter la diversité de Montréal, mais c'est aussi dans mes convictions personnelles de le faire», assure Gilbert Rozon, commissaire aux célébrations du 375e anniversaire de Montréal.

...L'émission produite par Salvail & Co, la boîte de production d'Éric Salvail, sera diffusée simultanément sur les quatre chaînes généralistes (Radio-Canada, Télé-Québec, TVA et V) le 11 décembre prochain.

Marie-Ève Dumont

plus.lapresse.ca, mercredi 23 novembre 2016

ÇA FAIT JASER

La Société du 375e corrige le tir

La bande-annonce de l'émission Montréal s'allume, consacrée au dévoilement de la programmation des activités du 375e anniversaire de Montréal, a été retirée des plateformes de la Société du 375e et sera remplacée par « une nouvelle bande-annonce qui reflète la diversité artistique de l'émission ».

... Parmi les nombreuses têtes d'affiche de cette bande-annonce, on ne retrouvait aucun artiste « issu de la diversité »

...Montréal s'allume sera diffusée le 11 décembre à 20 h sur les quatre chaînes généralistes francophones du Québec : TVA, Radio-Canada, V et Télé-Québec.

Marc Cassivi, La Presse

National Post, Wednesday November 23, 2016

**Montreal pulls all-white anniversary promo video
'We dropped the ball,' head of 375th commission says**

Organizers of Montreal's 375th anniversary celebrations in 2017 have taken down a video of Quebec stars promoting the "edgy and inclusive" city after a critic noted that all the featured performers were white. The video, released last Thursday, advertised a variety show kicking off the festivities, to be broadcast next month on four French-language Quebec TV networks.

Graeme Hamilton

startouch.thestar.com, Wednesday November 23, 2016

Ad for a show about Montréal featured only white people

Organizers said the ad will be 'tweaked' and did not reflect the cultural diversity of the performers who are taking part. A commercial intended to promote Montreal's upcoming 375th anniversary celebrations has instead left red-faced organizers apologizing because the video included only white-skinned personalities.

...The variety show is being put on by a production company run by popular Quebec television host Éric Salvail. The commercial was taken down from the web on Tuesday and is expected to be re-released after a more inclusive version is approved.

Allan Woods

newsroom.carleton.ca, Tuesday November 22, 2016

Carleton Professor Directs a New Study on Trends in Media Concentration Across Canada

A new study on telecommunications, Internet and media concentration across Canada directed by Carleton University's Dwayne Winseck, professor at the School of Journalism and Communication, reveals a mixed picture: high media concentration in many core areas of the Internet, and declining but still high levels of concentration in mobile wireless services. It also shows that Canadians obtain online news from a diverse range of Internet sources.

newsroom.carleton.ca

www.theguardian.com, Wednesday November 23, 2016

BBC radio to be offered outside UK in 'Netflix of the spoken word'

More people around the world will be able to listen to The Archers and Moral Maze as part of BBC plans to launch "the Netflix of the spoken word" with its radio content.

The corporation's director general, Tony Hall, is expected to outline plans in a speech on Wednesday morning to offer all of the BBC's audio content as well as World Service broadcast services to viewers and listeners outside the UK. No decision has yet been taken on whether to charge overseas users – who do not pay the licence fee – for the service.

Jane Martinson

Roger Bélanger
Corporate Communications
Communications institutionnelles
613-288-6240
roger.belanger@cbc.ca

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TODAY IN THE MEDIA
AUJOURD'HUI DANS LES MÉDIAS

1

Mercredi 23 novembre 2016
Wednesday November 23, 2016

ENQUÊTE Immobilier

POUR PROMOTEURS AGUERRIS

Radio-Canada vend près d'un million de pieds carrés.

Le CA de Radio-Canada doit choisir d'un jour à l'autre le promoteur qui érigera la nouvelle Maison de Radio-Canada.

Deux finalistes se sont qualifiés

- Un consortium dirigé par Broccolini;
- Un autre mené par Busac et Pomerleau.

Selon les informations qui filtrent au compte-gouttes, Radio-Canada veut

- deux ou trois immeubles;
- dont un principal d'environ 300 000 pieds carrés, où travailleront la plupart des employés;
- un bail de 30 ans à partir de 2020.

Valeur du site au rôle foncier de la Ville de Montréal: 102 M\$.



La firme de courtiers immobiliers Avison Young dirige le processus de vente du site de Radio-Canada et la location de ses futurs espaces, avec l'aide de Brookfield. PHOTO PIERRE-PAUL FOULIN

CE QUE LAURENT BENARROUS A DIT

« Je suis conservateur depuis 23 ans (je trouvais Charest inspirant). »

« Le compte-client de Radio-Canada est celui de mon associé Tom Godber. (...) Mon implication dans ce dossier est limitée à certaines facettes de cette transaction. »

« Nous étions en compétition contre d'autres firmes pour l'obtention de ce mandat, et je peux vous assurer que la politique n'a rien à voir au fait que nous l'avons remporté. »

Une commission de 4,5 M\$

Un courtier et ex-collecteur de fonds conservateur impliqué dans le dossier du terrain de Radio-Canada

Radio-Canada devra payer des plus importantes commissions de l'histoire du Québec pour la vente de son terrain à Montréal, soit 4,5 M\$. Un des courtiers impliqués est un ex-collecteur de fonds du Parti conservateur, au pouvoir quand le contrat fut octroyé, à l'été 2015.

BUREAU D'ENQUÊTE

Hugo Joncas

Twitter: HugoJoncas



Avison Young a obtenu le mandat après un processus que Radio-Canada tient à garder confidentiel.

Selon des documents qu'a obtenus notre Bureau d'enquête, l'un des associés de cette firme de courtage, Laurent Benarrous, est au cœur du processus de location de nouveaux espaces pour Radio-Canada. Il apparaît comme le courtier à

contacter pour soumettre des propositions à la société publique pour cette portion du projet.

Ce conservateur bien en vue a contribué à mettre en place l'organisation financière de Stephen Harper au Québec, à partir de 2003.

« Stephen (...) a augmenté considérablement notre potentiel de levée de fonds parmi les donateurs sélects et corporatifs, à travers des contacts comme Michael Fortier et Laurent Benarrous », écrit Tom Flanagan, proche conseiller du chef conservateur à cette époque, dans son livre *Harper's Team: Behind the Scenes in the Conservative Rise to Power*.

Le courtier a donné plus de 20 000 \$ au parti depuis 2004.

En 2008, le gouvernement Harper a nommé Benarrous membre du CA d'Aéropports de Montréal, un poste qu'il occupait jusqu'en 2012, avec des honoraires annuels de près de 20 000 \$.

Le courtier assure que le choix de sa firme pour la transaction n'a rien de politique.

« Ma dernière implication en termes de levée de fonds avec le Parti conservateur coïncide avec la fin de la campagne au leadership durant laquelle Stephen Harper a été élu chef de ce parti, il y a plus de 12 ans », écrit-il dans un courriel.

CONFIDENTIEL

Avison Young doit trouver deux promoteurs pour le projet de Radio-Canada.

L'un doit construire deux ou trois nouveaux immeubles pour accueillir les employés de la société. L'autre doit ériger un projet immobilier sur le reste du terrain, le plus vaste emplacement encore disponible entre le pont Jacques-Cartier et le centre-ville.

Radio-Canada précise avoir choisi Avison Young au terme d'un appel de propo-

sitions, un « processus non public puisqu'exécuté à l'intérieur de notre banque de fournisseurs déjà qualifiés », écrit le directeur des relations publiques dans un courriel.

La société a aussi « choisi de ne pas publier la liste des entreprises ayant participé à la demande de service », dit Marc Pichette. Il assure néanmoins que le processus est « bel et bien concurrentiel ».

La société refuse aussi de dire à combien elle évalue son terrain et son projet de nouvelle Maison de Radio-Canada qui doit y être construite, dit le porte-parole. « Cette information est de nature confidentielle. »

Vous avez de l'information à ce sujet?

438.396.5546

hugo.joncas@quebecormedia.com



LAURENT BENARROUS
Courtier et ex-collecteur de fonds conservateur

EXCLUSIF
BUREAU D'ENQUÊTE



CBC takes aim at critics in open letter

Public broadcaster president Hubert Lacroix reveals CBC's digital ad revenue for first time



Beatrice Britneff

Tuesday, November 22nd, 2016

CBC-Radio Canada CEO Hubert Lacroix.

THE CANADIAN PRESS/Sean Kilpatrick

CBC takes aim at critics in open letter

Public broadcaster president Hubert Lacroix reveals CBC's digital ad revenue for first time

Beatrice Britneff
iPolitics

As the parliamentary heritage committee wraps up an important study on the state and survival prospects of local media in Canada, CBC President and CEO Hubert Lacroix took aim at private media outlets who he says have used the committee's hearings to "argue for a weaker public broadcaster."

"This is unfortunate," Lacroix wrote in an open letter dated Nov. 21, 2016, addressed to the Standing Committee on Canadian Heritage and published [on the CBC website](#). "At a time when all media in Canada are struggling to adapt to tremendous change, at a time when global digital companies are crowding the Canadian market, we all need to be focused on how to ensure Canadians get accurate information about their community and their world."

In his letter, Lacroix also revealed digital advertising figures that had not previously been released by the Crown corporation as a means of countering arguments presented to the Commons heritage committee that the CBC is stealing business away from private media.

The committee has been conducting a study on media and local communities since late February, and heard from its final witnesses last week. Committee members spent their meeting Tuesday discussing the committee's draft interim report in-camera.

The heritage committee heard from 119 witnesses — representatives of media outlets, professors, union officials and Canadian Heritage staff, among many others. Several of those invited to testify — most recently, *The Globe and Mail* and *Rebel Media* — have urged committee members to "level the playing field" between the CBC and Canada's struggling legacy media companies and new digital outlets.

The *Globe's* publisher and CEO, Phillip Crawley, told committees members last week that CBC's expanding digital presence — funded by tax dollars — and its use of digital advertising gives the public broadcaster an unfair competitive advantage. Crawley suggested the committee look to the United Kingdom, where the BBC is not allowed to accept digital advertising.

Lacroix pushes back against arguments like Crawley's in his open letter. He said that in 2015-2016, the CBC earned \$600 million in self-generated revenue, approximately \$253 million of which was revenue from advertising. Lacroix said only 10 per cent of that ad revenue — \$25 million — came from "all digital advertising across CBC/Radio-Canada."

"To put that in context, total digital advertising in Canada generates over \$4.6 billion a year, three quarters of which goes to Google, Facebook and Yellow Pages," he wrote. "It is difficult to believe,

as some media have suggested, that if only CBC/Radio-Canada was prevented from earning \$25M, their problems would be solved.”

The \$25 million from digital ad revenue is a figure the CBC hadn't previously released. Its 2015-2016 annual report does not provide a breakdown of the \$253 million in advertising revenue.

When Jennifer McGuire, the general manager and editor-in-chief of CBC News, testified at the heritage committee on May 19, she said that “only about one per cent of CBC’s revenue is from digital.” Shaun Poulter, CBC executive director of public affairs and government relations, told *iPolitics* that McGuire was speaking about revenue generated by CBC News specifically in her testimony.

Lacroix also wrote that emulating what the BBC has done is not the right path for Canada’s public broadcaster, as the BBC can afford to pass up online advertising because its licence fee is six times greater than the sum the CBC gets from the Government of Canada.

He also pushed back against claims that the CBC is “violating” its mandate as set out in the Broadcasting Act because the Act doesn’t “specifically mention digital platforms.”

“Our mandate is to serve Canadians,” Lacroix wrote. “What should be clear by now is that the digital world is where Canadians are, and where they expect their broadcaster to be.”

In general, Lacroix insisted that the challenges facing the Canadian media companies “are not being caused by the public broadcaster” and argued that CBC/Radio-Canada’s presence is more important in the face of merging newspapers and increasing concentration of ownership within the industry.

“As we have said before, limiting what public broadcasting does will only mean fewer services for Canadians,” he wrote. “It won’t help private companies become more profitable. It won’t increase news coverage or the diversity of views, especially in smaller communities.”

<http://ipolitics.ca/2016/11/22/cbc-takes-aim-at-critics-in-open-letter/>

Ending CBC's \$25M in digital ads won't help other media: Lacroix

The Wire Report

CBC/Radio-Canada CEO Hubert Lacroix has responded to recent statements by the heads of some Canadian newspapers about the public broadcaster competing in the digital advertising space, writing that "limiting what public broadcasting does will only mean fewer services for Canadians."

Last week, the House of Commons standing committee on Canadian Heritage, as part of its study on media and local communities, heard criticism that the public broadcaster and foreign digital giants like **Facebook Inc.** are taking away ad dollars from local newspapers.

In a letter to the committee chairwoman Hedy Fry Monday, Lacroix said taking away CBC's digital ads won't help, pointing out that it earns \$25 million from all digital revenue across all of its operations, and that "total digital advertising in Canada generates over \$4.6 billion a year, three quarters of which goes to [**Alphabet Inc.**'s] Google, Facebook and [**Yellow Pages Ltd.**]"

He added: "It is difficult to believe, as some media have suggested, that if only CBC/Radio-Canada was prevented from earning \$25M, their problems would be solved."

Lacroix repeated the argument he has made previously in face of similar criticism from broadcasters, stating that the challenges facing Canadian media aren't caused by the CBC. In a media environment where large "newspaper companies responded to their challenges by merging and reducing the content offered by their smaller papers," he said the public broadcaster is "more important than ever."

Limiting what the CBC does "won't increase news coverage or the diversity of views, especially in smaller communities," he added.

www.thewirereport.ca/briefs/2016/11/22/ending-cbc%E2%80%99s-%2425m-in-digital-ads-won%E2%80%99t-help-other-media-lacroix/31523

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LA PRESSE+ AFFAIRES

AUDIENCES DU CRTC

Radio-Canada invitée dans le débat

« Pour être clair, je me suis perdu vers la fin de votre allocution, on est ici pour le renouvellement de TVA et non de Radio-Canada, n'est-ce pas ? » Le président du CRTC a commencé la période de questions au Groupe TVA avec cette remarque, qui a donné le ton aux échanges. En terminant sa présentation, le Groupe TVA a dénoncé le financement fédéral supplémentaire de 675 millions de Radio-Canada et s'est dit « inquiet du fait que Radio-Canada continue de s'écarter de son mandat pour adopter une approche résolument commerciale ». Les audiences du CRTC sur le renouvellement des licences des chaînes de télé privées, qui se tiennent cette semaine à Laval, ne comprennent pas les licences de Radio-Canada.

VINCENT B.-POULIOT
LA PRESSE

CraveTV en français ?

Faites-nous confiance, dit TVA

Moins de contenu canadien ?

Radio-Canada invitée dans le débat

Astérix et les conglomérats romains

Audience tranquille pour Bell



AUDIENCES DU CRTC

RADIO-CANADA INVITÉE DANS LE DÉBAT

Vincent Brousseau-Pouliot La Presse

« Pour être clair, je me suis perdu vers la fin de votre allocution, on est ici pour le renouvellement de TVA et non de Radio-Canada, n'est-ce pas ? » Le président du CRTC a commencé la période de questions au Groupe TVA avec cette remarque, qui a donné le ton aux échanges. En terminant sa présentation, le Groupe TVA a dénoncé le financement fédéral supplémentaire de 675 millions de Radio-Canada et s'est dit « inquiet du fait que Radio-Canada continue de s'écarter de son mandat pour adopter une approche résolument commerciale ». Les audiences du CRTC sur le renouvellement des licences des chaînes de télé privées, qui se tiennent cette semaine à Laval, ne comprennent pas les licences de Radio-Canada.

LICENCES TÉLÉ

LA SÉANCE « DE YOGA »

Vincent Brousseau-Pouliot La Presse

LAVAL – « Depuis ce matin, il y a tellement de discussions sur la flexibilité qu'on se croirait dans un cours de yoga. » Le président du CRTC, Jean-Pierre Blais, n'a jamais manqué de répartie depuis le début de son mandat. Et cette semaine, l'organisme réglementaire se penche sur les licences des télés privées francophones, qui demandent davantage de flexibilité et des allègements réglementaires. Résumé de la première journée de cette audience « de yoga », où Bell Média a confirmé qu'elle travaillait actuellement sur un service de visionnement en ligne en français à la Netflix.

VINCENT BROUSSEAU-POULIOTLA PRESSE

AUDIENCES DU CRTC

CRVETV EN FRANÇAIS ?

Vincent Brousseau-Pouliot La Presse

Bell Média a confié hier qu'elle travaillait sur un projet de service francophone de visionnement en

A0063695_64-000225

ligne – équivalent francophone de son service CraveTV ou d'un service comme Netflix ou Club illico. « On a des plans, pour être très franc, on n'est pas pressé parce qu'on pense que la prudence est encore de mise en ce moment. [...] En ce moment, ce n'est pas évident. Il faut qu'on aille jouer là-dedans [un service de visionnement en ligne]. C'est une question d'équilibre. On ne veut pas accélérer l'effritement de l'écosystème actuel », a dit Gerry Frappier, président de la télévision francophone de Bell Média, qui veut renforcer ses chaînes spécialisées dans un premier temps. Lancé en décembre 2014 en anglais, CraveTV devait au départ donner naissance à un service en français en 2015, mais ce ne fut pas le cas.

AUDIENCES DU CRTC

FAITES-NOUS CONFIANCE, DIT TVA

Vincent Brousseau-Pouliot La Presse

Le Groupe TVA a été bombardé de questions durant trois heures en matinée par le CRTC. Le Groupe TVA aimerait n'avoir aucune nouvelle condition de licence et demande de réduire de 80 % à 70 % les dépenses en émissions canadiennes de ses chaînes de télé (huit chaînes généralistes, cinq chaînes spécialisées). Le Groupe TVA fait valoir qu'il a dépassé le seuil de 80 % pour ses chaînes généralistes imposé en 2012 (dépenses en émissions canadiennes : 88 %). « Le CRTC nous a fait confiance et nous avons démontré que les craintes n'étaient pas justifiées », a indiqué Serge Sasseville, vice-président principal aux affaires corporatives et institutionnelles de Québecor Média.

AUDIENCES DU CRTC

MOINS DE CONTENU CANADIEN ?

Vincent Brousseau-Pouliot La Presse

Si le CRTC accède à sa demande, le Groupe TVA a indiqué à plusieurs reprises que « ce n'est pas [son] souhait » de réduire ses dépenses en émissions canadiennes. « Quand on [diffuse] du contenu original canadien, c'est là qu'on va chercher les cotes d'écoute, a dit Julie Tremblay, présidente et chef de la direction du Groupe TVA, en point de presse. On a des contraintes comme tout le monde qui viennent de la baisse des revenus publicitaires. » Le CRTC, qui a indiqué l'an dernier son intention d'ajouter des conditions de licence, ne semblait pas convaincu hier des vertus de la flexibilité. « Je vois dans votre propos que nous pouvons allourdir votre fardeau réglementaire si nous jugeons que c'est utile », a dit Jean-Pierre Blais au Groupe TVA.

AUDIENCES DU CRTC

ASTÉRIX ET LES CONGLOMÉRATS ROMAINS

Vincent Brousseau-Pouliot La Presse

Le Groupe V Média (V, MusiquePlus, Max) demande un seuil de 50 % de dépenses en émissions canadiennes compte tenu de son statut d'entreprise indépendante. « On pourrait comparer Groupe V Média à un village de Gaulois entouré de Romains, à la différence que nous ne possédons pas de potion magique pour décupler nos forces ! », a dit Maxime Rémillard, président et chef de la direction du Groupe V Média. « Ce n'est pas notre intention de faire plus de contenu américain, dit-il. Force est d'admettre que l'avenir pour les diffuseurs traditionnels est pavé de défis importants. Oui, nos projections sont sombres et c'est pour cette raison que nous demandons de la flexibilité au Conseil. » Le Groupe V Média a l'intention de hausser son budget consacré aux nouvelles locales, un dossier qui avait retenu l'attention du CRTC dans le passé.

AUDIENCES DU CRTC

AUDIENCE TRANQUILLE POUR BELL

Vincent Brousseau-Pouliot La Presse

Bell a eu son lot de désaccords avec le CRTC au cours des dernières années. Mais cette fois-ci, l'audience sur le renouvellement des licences télé francophones de Bell Média s'est déroulée rondement et dans la bonne humeur. Il faut dire que Bell Média (huit chaînes spécialisées francophones) a peu de demandes d'allègements réglementaires. Bell Média propose de diminuer de 12 % à 5 % de ses revenus le financement de ses émissions d'intérêt national (drames, comédies, documentaires, émissions de musique et variétés), mais le seuil des dépenses en émissions canadiennes resterait à 32 % des revenus. Ce matin, ce sera au tour du quatrième et dernier détenteur de licences télé francophones privées, Corus (cinq chaînes spécialisées), de passer en audiences devant le CRTC.

Audiences du CRTC Comme Québecor, Groupe V pointe la concurrence de Radio-Canada

Lise Millette
Agence QMI



Le Groupe V Média peine à trouver de nouveaux revenus pour développer davantage de contenu canadien et original faute de financement adéquat. Devant le CRTC mardi, les représentants de la filiale de Remstar Diffusion ont demandé une réduction de l'obligation de contenu canadien imposé pour le ramener à 50 %.

«Dans cet environnement en constante évolution, on pourrait comparer Groupe V Média à un village gaulois, entouré de Romains, à la différence que nous ne disposons pas de potion magique pour décupler nos forces», a expliqué Maxime Rémillard, président et chef de la direction de Groupe V Média.

Le CRTC a sourcillé à cette demande de V. Elle représente, selon le conseiller régional du CRTC pour le Québec Yves Dupras, la plus faible proportion chez les grands groupes de propriété de langue française.

«L'impression que ça donne, c'est que vous voulez faire plus de contenu américain traduit», a affirmé M. Dupras.

«Faire du contenu local, ça requiert des capitaux importants, et la réalité des revenus publicitaires fait que c'est difficile de monétiser adéquatement les coûts des contenus canadiens», a répondu M. Rémillard.

Radio-Canada

À l'instar de Québecor Média avant lui, le Groupe V a notamment pointé la concurrence de Radio-Canada, dont le financement public a été augmenté de 675 millions \$ sur cinq ans, comme étant un défi économique.

«Alors que la télévision traditionnelle est en crise, Radio-Canada est sans doute le seul télédiffuseur traditionnel qui voit ses revenus augmenter, ce qui ne fait qu'accentuer le déséquilibre des forces du marché», a affirmé Maxime Rémillard.

Cette position rejoint celle de Julie Tremblay, présidente et chef de la direction de Groupe TVA et de Québecor Groupe Média.

«Le diffuseur public devrait être tenu de considérer l'impact de ses actions sur les autres membres de l'écosystème canadien de radiodiffusion. Au-delà de sa programmation, le diffuseur public intervient de façons susceptibles de nuire aux intérêts des autres joueurs de l'industrie, notamment par la surenchère sur les droits et les budgets de programmation, la pression sur les tarifs publicitaires», avait soutenu plus tôt Julie Tremblay.

Informations et intérêt publics

Le président du Groupe V Média a reconnu que ses projections pour l'industrie sont sombres, ce pourquoi, il demande de la flexibilité au CRTC.

Groupe V souhaite toutefois bonifier son contenu en nouvelles locales. Pour les stations de V à Sherbrooke, Trois-Rivières et Saguenay, la proposition soumise au CRTC propose de faire passer d'une heure et demie par semaine à 5 heures la production locale et les nouvelles locales d'une heure à deux heures et demie par semaine.

Cette avenue ferait toutefois en sorte d'amputer le contenu de production à la station de Québec.

«Dans le cas de Québec, la baisse que nous proposons vise à uniformiser les niveaux applicables dans tous nos marchés régionaux», a expliqué Luc Doyon.

Des partenariats ont été conclus, avec Vice Média et Groupe Capitales Médias, qui avait fait l'acquisition des six quotidiens régionaux de Gesca en 2015, pour la couverture de l'actualité régionale. Le groupe aimerait par ailleurs occuper le terrain des émissions d'intérêt national (ÉIN), mais ce créneau lui semble presque inaccessible.

«Les télédiffuseurs de langue française ont donc tout intérêt à privilégier ce type d'émissions dans leur offre de programmation. V ne fait pas exception, à la différence toutefois que, contrairement à nos concurrents TVA, Radio-Canada et Bell Média, nous ne disposons pas d'un support adéquat pour le financement de ce genre d'émissions», a dû concéder Luc Doyon.

«Ce serait un fardeau additionnel pour nous», ajouté M. Rémillard.

C'est sans compter, selon Groupe V Média, que la catégorisation de certaines émissions, comme «En mode Salvail», ne se qualifient pas pour faire partie des ÉIN.

Pour Serge Bellerose, conseiller en affaires réglementaires, imposer des seuils supérieurs au 50 % pourrait contraindre V à retirer des émissions comme «En mode Salvail», qui attirent beaucoup de spectateurs, pour la remplacer par des émissions «qui performant moins bien, mais qui se qualifient comme ÉIN», ce qui viendrait accroître la précarité du groupe.

Plaintes et conformité

Le conseiller Yves Dupras a par ailleurs souligné qu'en 2013 et 2014, le Groupe V s'était retrouvé en situation de non-conformité à l'égard de contenu canadien.

«Depuis, un mécanisme rigoureux de contrôle a été mis en place», a assuré M. Bellerose.

«Je peux vous assurer que nous avons mis en place des mécanismes pour que ça ne se reproduise plus», a ajouté M. Rémillard.

Autre épine au pied pour Groupe V Média, plus de 200 plaintes ont été soumises au CRTC et au Conseil canadien des normes de la radiotélévision pour l'émission «L'instant gagnant», dont plusieurs concluaient que des épisodes manquaient de transparence et étaient trompeurs.

«On a réglé le problème, l'émission n'est plus en ondes», a affirmé Tony Porrello, vice-président exécutif.

Le contrat avec le producteur indépendant qui produit l'émission se terminait au début du mois d'octobre dernier et n'a pas été renouvelé.

www.tvnouvelles.ca/2016/11/22/comme-quebecor-groupe-v-pointe-la-concurrence-de-radio-canada

Télévision

L'écosystème médiatique est « fragilisé »

LISE MILLETTE
Agence QMI

Le CRTC a demandé à Québecor Média comment le groupe envisageait l'environnement télévisuel dans les cinq prochaines années.

«Nous croyons au multiplateforme, nous croyons que notre contenu doit voyager et nous sommes conscients que la télévision linéaire fait l'objet de pressions. Cela dit, nous savons que certains consommateurs veulent continuer d'y avoir accès», a affirmé Julie Tremblay, présidente et chef de la direction de Groupe TVA et de Québecor Groupe Média.

S'ADAPTER AUX BESOINS

Depuis la dernière comparution du groupe, les revenus publicitaires du Réseau TVA ont reculé de 14,2%, ou 33,2 millions \$, de 2011 à 2015. Durant cette même période, le bénéfice avant intérêts, impôts et amortissements a fondu de 32% pour le réseau.

Pour Julie Tremblay, l'écosystème médiatique est «fragilisé», même si l'avenir est à l'audiovisuel. Elle a aussi insisté sur la volonté manifeste de rejoindre les consommateurs, là où ils se trouvent, sans tenter de forcer un virage technologique ou en leur imposant un mode de distribution ou l'autre.

«Nous n'avons pas de stratégie pour changer les consommateurs, on les suit, on s'adapte à leurs besoins», a tenu à nuancer M^{me} Tremblay.

HABITUDES DE CONSOMMATION

Suivre le consommateur, c'est aussi comprendre ses habitudes.

L'écoute en rafale, pour les émissions et les téléseries, constitue aussi un changement de taille qui ajoute une pression chez les diffuseurs et producteurs de contenus.

«L'écoute en rafale fait en sorte qu'il faut plus de contenus. C'est un bouleversement en termes de coûts et de vitesse de production», a ajouté Julie Tremblay.

Julie Tremblay, présidente et chef de la direction de Groupe TVA et de Québecor Groupe Média, a rappelé hier l'engagement historique dont a fait preuve l'ensemble du groupe envers le contenu canadien dans son offre de programmation.

PHOTO MARTIN ALARIE, AGENCE QMI



Québecor demande de la flexibilité au CRTC

L'avenir des médias a dominé les audiences publiques hier à Laval

L'avenir de la télévision traditionnelle et l'importance de l'information locale ont dominé la comparution de Québecor Média aux audiences publiques du Conseil de la radiodiffusion et des télécommunications canadiennes (CRTC), hier, à Laval.

LISE MILLETTE
Agence QMI

En insistant sur la précarité dans laquelle évoluent les médias, Québecor a demandé au CRTC de ne pas lui imposer de nouvelles obligations réglementaires.

De plus, considérant le marché particulier que représente l'environnement francophone, la présidente et chef de la direction de Groupe TVA et de Québecor Groupe Média, Julie Tremblay, a rappelé l'engagement historique dont a fait preuve l'ensemble du groupe envers le contenu canadien dans son offre de programmation.

«Nous avons tenu et même dépassé nos engagements, et ce, malgré un environne-

ment télévisuel très fragilisé», a insisté M^{me} Tremblay, en réitérant sa requête de ne pas alourdir le fardeau réglementaire de l'organisation.

«Nous pouvons alourdir votre fardeau réglementaire si nous considérons que c'est utile», a rétorqué le président du CRTC, Jean-Pierre Blais, après la présentation de Québecor Média.

REVENUS

Durant les audiences, le CRTC est revenu à de nombreuses reprises sur la possibilité de déterminer un pourcentage des revenus que devrait réserver le groupe pour la production de nouvelles, comme pour le contenu canadien.

À cet égard, Denis Rozon, vice-président et chef de la direction financière de Québecor Groupe Média et Groupe TVA, a soutenu qu'il faudrait, vu l'incertitude économique, non pas tenir compte des revenus historiques, mais de ceux de l'année courante.

«Dans notre milieu des médias, le passé est loin derrière nous, et le futur est incer-

tain», a illustré Denis Rozon.

Québecor Média a réitéré son désir d'obtenir une flexibilité pour s'adapter aux bouleversements de consommation. Avec la désaffiliation des abonnés du câble au profit d'autres outils technologiques de distribution et de diffusion des contenus, les réseaux doivent être inventifs pour suivre les forces du marché.

Québecor Média a aussi insisté sur sa feuille de route, qui a démontré que ses engagements avaient été observés. De 2012 à 2015, les dépenses pour des émissions canadiennes ont dépassé les seuils exigés par le CRTC d'y consacrer 80 %.

FOURNIR DES PISTES

Le président du CRTC a néanmoins demandé à Québecor Média de lui soumettre, d'ici le 2 décembre, des pistes qui pourraient le guider, éventuellement, s'il décidait d'imposer des obligations réglementaires, ce qui pourrait aussi inclure de se conformer à des pénalités pécuniaires imposées si des engagements ne sont pas respectés.

TV License Renewal: Hard hit by declining revenues, French broadcasters ask CRTC for new yoga mat

Steve Faguy

LAVAL – “There’s so much discussion of flexibility that you’d think we were at a yoga club,” cracked CRTC chairman Jean-Pierre Blais during day one of the license renewal hearing for Canada’s French-language TV broadcasters.



The broadcasters, as is their wont, called for more flexibility and reduced quotas for Canadian programming – and both Quebecor Media and Groupe V Média took shots at the national public broadcaster, even though it’s not part of the hearing.

“We’re worried about the fact that Radio-Canada continues to stray from its mandate to adopt a resolutely commercial approach,” said TVA president Julie Tremblay (pictured), in French, during Quebecor’s presentation. “The mandate of Radio-Canada should focus on complementarity rather than competition with private broadcasters.”

Blais’s first question after the presentation was on the sarcastic side. “We’re here for the renewals of TVA’s licences and not those of Radio-Canada, right?” he asked.

V president Maxime Rémillard also brought up CBC/Radio-Canada’s \$675 million in new funding from the federal government and the resources it has to “directly compete with private television in the French-language market.”

The three-day hearing in Laval, Que., also includes Bell Media and Corus Entertainment, which own and operate French-language specialty channels.

After a general discussion about the changing media landscape, during which Quebecor said it is trying to make its content available on as many platforms as possible and said that cord-cutting is a real problem but is not happening as fast as predicted, the back-and-forth got a bit more heated when the discussion turned towards specifics.

Quebecor said TVA should be given more flexibility in Canadian programming quotas, and resisted new quotas on local news, but said that shouldn’t be taken as an indication that it wants to reduce the amount of original programming or local news on its schedule.

“We have to have flexibility,” said Serge Fortin, vice-president of TVA Nouvelles.

“The intervenors don’t trust you.” – Jean-Pierre Blais, CRTC

TVA is currently required to devote 80% of its current-year expenditures on Canadian programming, but exceeds that minimum because of Quebec’s demand for homegrown programming. “We haven’t set 80% as our target, we target the maximum,” said Martin Picard of Quebecor Content. He asked the Commission to “trust us”, prompting a response from Blais that “the intervenors don’t trust you.”

Blais pushed Quebecor on changing how it calculates its quota, suggesting it should be based on the previous year’s revenues rather than current year’s expenses. He insisted that the group come up with a percentage, and gave them a 15-minute break to do so. They came back with 40%, but insisted it be based on the current year’s revenues because of how fast the market is changing.

“We consider that it’s a lot more responsible and less dangerous to base on budget,” rather than revenues, which TVA does not control, said Denis Rozon, vice-president of finance of Groupe TVA.

Other issues brought up at the hearing relating to Quebecor:

Centralization of news production: TVA decided recently to operate local newscasts at regional stations out of control rooms in Montreal and Quebec City, similar to how Global Television has centralized its news production at four control rooms. Fortin said when TVA upgraded its regional stations to high definition, “we had decisions to take,” due to costs.

He assured the CRTC that “everything concerning the gathering of news is done locally in the market.” TVA operates stations in Trois-Rivières, Sherbrooke, Saguenay and Rimouski, each of which has six to eight journalists.

Francophone minority: Though TVA is a private broadcaster with stations only in Quebec, it has obligations to francophones in the rest of Canada in exchange for having mandatory distribution across the country. Blais criticized the group for doing the bare minimum in this regard, a weekly 30-minute program and six yearly specials reflecting the life of francophones outside Quebec.

“It’s a business decision,” said France Lauzière, vice-president of programming for TVA.

“It’s a question of citizenship,” retorted Blais.

“We’re open, if we receive projects, we’ll evaluate them,” Lauzière responded. “But in all transparency, during this licence term, we respected our obligation.”

Local programming: Quebecor is not seeking changes to local programming quotas of 18 hours a week in Quebec City and five hours at other regional stations. There is no minimum for the station in Montreal, which feeds the network.

Redirecting local funds: The new local television policy gives Quebecor the power to redirect Vidéotron’s Canadian programming funding from community television to TVA’s local stations. The group said it hasn’t made a decision yet, and won’t for at least several months, because Vidéotron’s MAtv has relationships, customers, organizational structures and unions that must be taken into consideration.

“I don’t think it’s too much to ask as an entrepreneur to have a bit of flexibility.” – Maxime Rémillard, Groupe V Média

V also asked for flexibility, proposing it be made into a designated group with a Canadian programming expenditure level of 50% of programming expenses. This is lower than historical levels, but it cited decreasing ad revenue (dropping 5% a year) and increasing expenses due to inflation for the need to reduce that level.

“I don’t think it’s too much to ask as an entrepreneur to have a bit of flexibility,” Rémillard said. He also noted that V has been struggling to get a larger envelope of funding from the Canada Media Fund and get big-budget shows like nightly talk show *En mode Salvail* eligible for funding and tax credits.

V is proposing a standardized level of local programming for all its stations: five hours a week, including two and a half hours of local news. This would be lower than its current obligation in Quebec City, but higher for Sherbrooke, Trois-Rivières and Saguenay. It says the current plan is for all five hours in each region to be local news.

Neither TVA nor V were prepared to set minimums for locally reflective programming, a new category set by the CRTC. They have been given until Dec. 2 to submit additional information.

V was also asked about *Instant Gagnant*, a paid-programming late-night game show that charged its viewers to call in for a chance at a prize. It has been accused of scamming viewers with impossible puzzles and was the subject of **complaints to the Canadian Broadcast Standards Council**. V said it respected its agreement with the CBSC



and the show is no longer on the air.

Bell Media, meanwhile, had an easier time. It has no French-language over-the-air stations, so it has no local programming requirements. It proposed a Canadian programming expenditure requirement of 32%, based on an industry average, though Bell's historical average is 34.4%. It also proposed a quota on programs of national interest of 5%, equivalent to the English market but well below historical levels for the francophone market.

Gerry Frappier, (pictured, middle) head of Bell Media's French services, also asked for flexibility, saying "there are no guarantees in our business anymore."

He also called for all players to be treated equally.

This is the first hearing for new CRTC commissioner and vice-chair of broadcasting Judith A. LaRocque. She asked only a single question at the very end of the day's proceedings.

The hearing resumes Wednesday at 8:30 a.m. with presentations from Corus and various intervenors, and concludes Thursday with replies.

Photos by Steve Faguy.

The hearing on English services begins November 28 in Gatineau.

<https://cartt.ca/article/tv-license-renewal-hard-hit-declining-revenues-french-broadcasters-ask-crtc-new-yoga-mat>

CULTURE

Le Grand Costumier ouvre ses portes

70 000 costumes et 20 000 accessoires sont mis à la disposition des producteurs

CAROLINE MONTPETIT

Des milliers et des milliers de costumes se déploient sur les cinq étages de l'ancienne bibliothèque de Montréal, rue Sherbrooke. On y trouve des habits d'époque, de fantaisie, des têtes géantes d'animaux qui ont réjoui les téléspectateurs d'émissions pour enfants, des faux ventres de femmes enceintes, un costume d'Obélix le Gaulois, des déguisements de mascotte, des tenues militaires de la Nouvelle-France, de l'Allemagne nazie, ou du zouave de l'émission *Race de monde*.

Le Grand Costumier, organisme sans but lucratif qui a hérité de la prodigieuse collection de costumes de Radio-Canada, a ouvert officiellement ses portes mardi. Hormis les 143 costumes qui ont été cédés au Musée de la civilisation, comme ceux des émissions pour enfants *Bobino*, *La ribouldingue* ou la *Souris verte*, la totalité de la collection est désormais préservée dans l'ancien entrepôt de la collection jeunesse de la Bibliothèque de Montréal, à l'angle des rues Montcalm et Sherbrooke.

Cette collection, ce sont 70 000 costumes et 20 000 accessoires, « l'une des plus grandes en Amérique du Nord », dit sa nouvelle directrice, Marie Houde. Le tout, occupant 16 000 pieds carrés, est mis à la disposition des producteurs d'un bout à l'autre du pays. À partir de janvier, ceux-ci pourront également bénéficier des services de confection du Grand Costumier, qui leur permettra de faire les retouches nécessaires sur place.



ANNIK MH DE CARUFEL LE DEVOIR

La direction du Grand Costumier souhaite pouvoir organiser sous peu des visites guidées des lieux.

L'équipe sera composée en tout de la directrice et de trois costumiers qui pourront guider les clients à travers la collection. Aucun membre du personnel n'a par ailleurs déjà travaillé à Radio-Canada dans le passé.

C'est à partir des années 1950 que la société d'État a commencé à monter sa propre collection de costumes, à la fois d'acquisitions et de créations sur mesure. « Durant les belles années, en 1960-1970, il y avait jusqu'à 40 personnes qui travaillaient » pour le costumier de Radio-Canada, poursuit Marie Houde.

Selon Dominique Thériault, qui travaille désormais pour le Grand Costumier, cette collection est très complète. « Elle compte à la fois des vêtements authentiques, des vêtements de

confection ou de fantaisie, des créations évoquant le XV^e ou le XVI^e siècle », dit-elle en déplaçant un costume de samouraï.

Déjà, le Grand Costumier avait ouvert ses portes officiellement au mois de juin dernier, pour répondre à la demande. « Il y a beaucoup de productions qui se réalisent l'été », dit Marie Houde. Des locations ont été conclues d'aussi loin que de Toronto ou d'Halifax.

Marie Houde relève d'ailleurs que le costumier de CBC, à Toronto, a fermé ses portes il y a une dizaine d'années, sans que la collection ait pu être préservée.

À Montréal, l'annonce de la fermeture de l'atelier du costumier de Radio-Canada avait soulevé un tollé de protestations en 2014. Le projet de faire renaître

cette collection à travers un OSBL a d'ailleurs été réalisé avec la participation de divers acteurs, de la Ville de Montréal au gouvernement du Québec en passant par le Mouvement Desjardins. C'était une initiative de la CEDEC du Centre-Sud.

Sans en faire un musée, la direction du Grand Costumier souhaite pouvoir organiser sous peu des visites guidées des lieux. Certaines collections, comme les robes confectionnées par Michel Robidas pour Julie Snyder dans l'émission *L'enfer, c'est nous autres*, pourraient faire l'objet d'expositions itinérantes. Sur certains costumes, on peut encore voir les étiquettes témoignant de leur utilisation dans le passé.

Le Devoir

La fin de *L'instant gagnant* à V

La chaîne de télé V a mis fin, au début d'octobre, à l'émission *L'instant gagnant*, infopub/jeu interactif à son antenne depuis 2012 qui a suscité des centaines de plaintes des téléspectateurs. « C'est du temps acheté. On a réglé la situation, l'émission n'est plus en ondes », a dit Maxime Rémillard, président et chef de la direction du Groupe V Média, lors des audiences du CRTC sur le renouvellement des licences télé. En réponse à une question du conseiller du CRTC Yves Dupras, le Groupe V Média a indiqué que son contrat d'infopub avec la société hongroise Telemédia s'était terminé au début d'octobre. L'émission « ne sera plus en ondes, plus du tout », a précisé Maxime Rémillard. « Même si vous avez des contrats, c'est vous qui êtes responsable [des ondes] », a rappelé le président du CRTC Jean-Pierre Blais. Fin du débat – et des émissions.

— Vincent Brousseau-Pouliot, *La Presse*

CHRONIQUE



HUGO DUMAS
LA PRESSE



Un *Boomerang* de bonheur

TÉLÉVISION

La fin de *L'instant gagnant* à V

Vincent Brousseau-Pouliot, *La Presse*

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CHRONIQUE

Un *Boomerang* de bonheur

Hugo Dumas, *La Presse*

Boomerang, c'est l'émission « pur bonheur » – le terme correct pour *feel-good* – de l'automne. Entre les crises insupportables de Claudie dans *L'échappée* ou les révélations suffocantes de *Feux*, ça fait du bien de s'asseoir avec la famille Bernier pour rigoler, s'émouvoir et faire une grosse boule d'amour à notre téléviseur à la fin de chacune des demi-heures.

OK, la dernière info sonne bizarre. Mais vous comprenez l'esprit. *Boomerang* a le tour de nous coller un immense sourire au visage. La musique rétro-nostalgique, la distribution cinq étoiles, les textes efficaces : tout fonctionne dans cette sympathique comédie.

Malgré les algarades et les altercations physiques entre les personnages, ce que dégage cette série, c'est beaucoup de tendresse et d'affection.

Le ton a été mieux cerné cette année, je trouve, et les degrés de jeu ont été harmonisés. En déployant les intrigues sur 12 émissions, plutôt que de les boucler chaque semaine, *Boomerang* a vraiment pris son erre d'aller-retour (gag de boomerang ici).

C'est lundi à 19 h 30 que TVA diffusera le dernier épisode de la saison. Et la pression y monte dangereusement. Coincée à New York pour son congrès de coach de vie, Karine (Catherine-Anne Toupin) tente désespérément de rentrer à Montréal pour épouser son Patrick (Antoine Bertrand).

Car si les noces ne se célèbrent pas avant minuit, pouf ! l'héritage de 40 000 \$ laissé par la grand-mère disparaîtra.

Au bungalow de banlieue, Pierre (Marc Messier) est submergé par une grosse vague de nostalgie à la veille du déménagement de sa fille Karine et de son gendre Patrick, tandis que les deux mères célébrantes, Monique (Marie-Thérèse Fortin) et Sylvie (Diane Lavallée), essaient de ne pas s'arracher la tête mutuellement.

Sans rien divulguer, les effets de micro pendant la cérémonie m'ont fait crouler de rire. L'épisode final se conclut avec un revirement imprévu, qui met la table pour le troisième chapitre – déjà tourné – de *Boomerang*. Diffusion : automne 2017. Les auteurs peaufinent actuellement les textes de l'an quatre.

« J'avais le goût de faire un show rassembleur, qui met de bonne humeur. J'avais le goût de voir des gens qui, malgré les difficultés, ont le filet de l'amour pour les rattraper. On a besoin de ce réconfort ces temps-ci », confie l'idéatrice de *Boomerang*, Catherine-Anne Toupin, qui a consommé beaucoup de sitcoms comme *Frasier*, *Friends* ou *Everybody Loves Raymond*.

Évidemment, le cas de la belle Stéphanie (Magalie Lépine-Blondeau) reste à régler. Son cœur battra-t-il pour le *bum* Sylvain (Fabien Cloutier) ou la bête Richard (Émile Proulx-Cloutier) ? « Richard, ça va toujours rester un trou de cul. À quelque part, Richard et Stéphanie se méritent. Ils ont quelque chose de froid et de prétentieux », observe Catherine-Anne Toupin.

Hé, ho ! N'allez pas croire que la comédienne vient de brûler un punch ici. Les triangles amoureux fournissent de la matière abondante pour plusieurs semaines d'histoires rocambolesques. N'oubliez pas ça.

SOIRÉE CÉLINE

Vous voulez en apprendre davantage sur le rituel pré-dodo des jumeaux de Céline Dion ou sur leur amour renouvelé pour la fraîcheur du gazon québécois ? Radio-Canada vous a entendus, amis lecteurs célinophiles !

Le samedi 7 janvier à 21 h, tout de suite après la rediffusion du *En direct de l'univers* consacré à la diva, la SRC présentera une entrevue d'une heure avec Céline Dion qu'a menée Josélito Michaud cet automne, à Las Vegas. Le titre non officiel de cette présentation spéciale : *Céline au-delà du rêve*.

Honnêtement, le défi sera costaud pour l'intervieweur. La chanteuse a tellement été présente dans les derniers mois, autant chez nous qu'aux États-Unis, qu'on a l'impression qu'elle n'a plus rien de neuf à raconter.

Le soir du 31 décembre, *En direct de l'univers* festoiera avec Serge Denoncourt, Jean-Michel Anctil, Julie Perreault et Ricardo Larrivée. Autre nouveauté du temps des Fêtes à Radio-Canada : André Robitaille et France Beaudoin copiloteront une revue de l'année culturelle le vendredi 30 décembre à 21 h.

Et dans le but d'augmenter les abonnements à l'Extra de Tou.tv, la SRC diffusera le premier épisode du thriller *Fatale-Station* de Stéphane Bourguignon, avec Macha Limonchik, Claude Legault et Denis Bernard, le mardi 20 décembre à 21 h. Pour dévorer la suite, il faudra se brancher sur l'Extra. Ça semble très prometteur.

http://plus.lapresse.ca/screens/792448c5-e1d6-4bae-89f1-7df924a668e0%7C_0.html

Céline en tête-à-tête avec Josélito

Les rêves, la gloire, les grandes divas disparues... Céline Dion a abordé tous ces sujets avec Josélito Michaud dans une entrevue que Radio-Canada diffusera le 7 janvier.

MARC-ANDRÉ LEMIEUX

Le Journal de Montréal

travaillant. C'est le moyen le plus efficace qu'elle connaît pour s'en sortir. Je suis sans mot devant son sens du devoir.»

Entrecoupé d'images d'archives, ce rendez-vous comportera les confidences de Thérèse Tanguay-Dion, la mère de Céline.

LE RÊVE AMÉRICAIN

Céline au-delà du rêve n'est pas la seule émission de Josélito Michaud qui prendra l'antenne en 2017. Le producteur et réalisateur peaufine *American Dream*, un docu-série de trois épisodes qui brosse le portrait de Québécois qui s'illustrent dans trois villes différentes aux États-Unis: Los Angeles (avec l'architecte Richard Landry et Yan England), Las Vegas (avec Martin Fontaine, Véronic DiCaire et Sylvie Fréchette) et New York (avec le mannequin Thomas Beaudoin, le chef Hugue Dufour et Gregory Charles).

La diffusion est prévue sur RDI. Josélito Michaud planche aussi sur une adaptation française d'*On prend toujours un train*. «On est en train de développer six projets en France, révèle-t-il. On est en train de présenter ça aux chaînes télé. Est-ce que c'est fait? Non. Mais est-ce que ça s'annonce bien? Oui.»

Enregistré le 30 septembre dernier à Las Vegas, une semaine avant qu'elle donne son 1000^e spectacle au Colosseum du Caesars Palace, cet entretien nous montrera une Céline en mode réflexion. «Céline est très, très posée, déclare Josélito Michaud au téléphone. Comme on soulevait des thèmes qu'elle aborde rarement en entrevue, elle était extrêmement attentive aux questions.»

Selon l'animateur, cette émission spéciale d'une heure, provisoirement intitulée *Céline au-delà du rêve*, se distingue des nombreuses émissions consacrées à Céline Dion qui ont été diffusées en 2016, notamment la grande entrevue de Marie-Claude Barrette à TVA. «J'avais un angle différent, précise Josélito Michaud.

Bien entendu, la star abordera le décès de René Angélil en révélant ce qui lui manque le plus. «Céline m'a beaucoup ému, dit Josélito Michaud. Elle a choisi de résoudre son deuil en



PHOTO D'ARCHIVES ÉRIC MYRE

Céline Dion s'est prêtée au jeu des confidences avec Josélito Michaud dans une entrevue qui sera diffusée le 7 janvier prochain.



Une Sophie Thibault en hijab ?

Le 17 novembre dernier, Ginella Massa est devenue la première femme portant le hijab à présenter un bulletin de nouvelles au Canada. C'était à la station de Toronto de CityNews.

Massa a écrit sur Facebook: «C'est un sentiment formidable d'être la première femme en hijab chef d'antenne au Canada, mais j'espère sincèrement ne pas être la dernière.»

Je me pose la question: comment réagiraient les Québécois si Sophie Thibault ou Julie Marcoux portaient le hijab?

PROCHAINE ÉTAPE : TCHADOR ?

Après avoir présenté son bulletin, Mme Massa (une catholique qui s'est convertie à l'islam) a écrit sur les médias sociaux : «J'ai hâte au jour où ce ne sera pas une grosse affaire (*a big deal*) pour quelqu'un qui me ressemble de présenter un bulletin de nouvelles.»

Quand on parle de diversité à l'écran, je suis 100 % pour

Comment réagirions-nous si une femme voilée nous présentait un reportage sur le projet de loi 62 sur la neutralité religieuse et la prestation de services à visage découvert? Ou un reportage sur le procès qui oppose une école musulmane et une militante anti-islamiste?

Après le hijab, que dirions-nous d'une femme portant le tchador comme chef d'antenne? Et, puisque nous sommes dans le Canada de Justin Trudeau, combien de temps avant qu'une femme portant le niqab présente les nouvelles de 22h? Ou une burqa?

Quand on parle de diversité à l'écran, je suis 100 % pour: plus de Noirs, d'Asiatiques, de Latinos, d'Arabes, etc.

Mais l'orientation religieuse du chef d'antenne n'est absolument pas un reflet de diversité.

Le site en ligne Yahoo Style a écrit que le bulletin de Ginella Massa représentait : «Un important pas en avant pour elle et pour les femmes de foi musulmane de partout.»

Ce journaliste a bien entendu oublié que toutes les femmes de foi musulmane ne portent pas le voile. Et il a oublié que partout dans le monde, des femmes musulmanes se battent contre le voile.

Et puis, associer une femme qui porte le voile à «toutes les femmes de foi musulmane», n'est-ce pas faire un amalgame ?

NEUTRALITÉ JOURNALISTIQUE

L'objectivité est la première qualité qu'on demande, non, qu'on exige d'un/une chef d'antenne. On ne veut pas savoir s'il est libéral ou péquiste, pour ou contre l'avortement tardif, pour Coderre ou contre Labeaume.

Et selon moi, on n'a pas à savoir de quelle religion il est. Patrice Roy est-il athée ou bouddhiste? On s'en fiche. Sophie Thibault est-elle évangéliste ou scientologiste ou agnostique? Je m'en moque.

On n'accepterait pas qu'un chef d'antenne se promène avec un macaron de Québec solidaire épinglé sur sa veste. Alors pourquoi voudrions-nous qu'une chef d'antenne nous affirme en gros plan quelle religion elle pratique ?

La même exigence s'appliquerait à un lecteur de nouvelles portant la kippa, une croix autour du cou, ou une chef d'antenne pastafariste qui porterait une passoire sur la tête, signe ostentatoire de l'Église du Monstre en spaghetti volant.

Bref, quand je regarde les nouvelles, je ne veux rien savoir de l'orientation politique ou religieuse de ceux qui me les présentent.

Only accents are funny in Kim's Convenience

Rick Salutin

I may be critical, but it's because I care, says Rick Salutin.



www.thestar.com/news/2016/11/22/only-accent-are-funny-in-kim-s-convenience.html

Opinion: The value in 10-out-of-10

Following Jean-Pierre Blais' recent comments on the CIPF points change, the Writers Guild of Canada's Maureen Parker weighs in on why 10/10 Canadian series are worth protecting.

By Maureen Parker, executive director of the Writers Guild of Canada

Sometimes, what appears to be a relatively minor issue is actually an indication of an underlying and dangerous mindset. That's why we saw such a furious response on social media and scrutiny by journalists, when the CRTC announced its Certified Independent Production Funds (CIPF) decision in August, 2016. Dropping the points required to access CIPF money to help production companies hire non-Canadian talent was insulting at best. And, as far as we know, the reasoning was unsubstantiated. No data or factual evidence was provided to us to demonstrate that hiring non-Canadian screenwriters, actors, or directors could increase a project's success in international markets.

More recently, **in a speech** to the Canadian chapter of the International Institute of Communications, CRTC chair Jean-Pierre Blais said critics of the CIPF decision suggested "the difference of two points on a scale" could "cause entire industries to crumble." No doubt this was intentional hyperbole. But it completely misses the point. The vehement response to the CIPF points reduction was really a reaction to the CRTC's demeaning attitude towards Canadian screenwriters, actors, and directors, made explicit in the following: *"[Dropping the points could] facilitate the hiring by production companies of non-Canadian actors or creators, who may increase a project's attractiveness and visibility in international markets."*

The real danger of this mindset is that it could extend to the Canada Media Fund (CMF), a 10-out-of-10-point fund — the only fund where Canadian screenwriters, actors, and directors are guaranteed of making Canadian content for the people paying for it: Canadians. The CRTC chair seems to have a problem with this concept. In his recent speech he speculated on his vision of the future, one where Canadian creatives must "tell fabulous stories to the world about Canada, rather than...just tell Canadian stories to Canadians." But this is what screenwriters are already doing. Every Canadian screenwriter wants to share their stories with the biggest audience possible, while recognizing that the first priority is fellow Canadian citizens.

The most successful Canadian shows in Canada are 10-out-of-10 productions — programs like *Murdoch Mysteries*, *Heartland*, *Private Eyes*, *Orphan Black*, *Saving Hope*, etc. Ten-out-of-10 shows typically get higher ratings, appearing on the Numeris Top 30 in Canada alongside every other kind of programming, from broadcasts of the Olympics to top-rated foreign shows such as *The Big Bang Theory*, *NCIS* etc. It's also true that 10-out-of-10 shows are successful around the world, as sales figures tell us. International sales for Canadian TV is worth more than \$500 million, with demand growing steadily over the past decade. In 2014 to 2015, the export value of Canadian TV reached an all-time high of \$539 million.

Behind these success stories are not only Canadian screenwriters but also Canadian showrunners. Showrunners are writer-producers. The showrunner — not the financial producer — holds the creative vision of a show. Canadian showrunners are the key to successful Canadian shows. In fact, we would say that showrunners have a greater role than financial producers in the success of the project. So why are the CRTC and others looking at cutting Canadian talent as a path to more success in international markets? (After all you could just as easily introduce international producers — who might be able to raise more money — into our financing system.) The answer to that question lies in the mindset previously alluded to, the one places talent second, producers first — even though you could say that it is talent that makes the show, not the producer.

The reality is that the Canadian industry has many imbalances. Screenwriters do not have the career options producers, actors, directors, and crew have of working on American "service" productions. Screenwriters are not, as producers are, enshrined and protected by the Canadian public funding system, in particular in relation to the Canadian Film or Video Production Tax Credit (CPTC). But for screenwriters it's not just a question of employment options, and of maintaining a resident Canadian talent pool. It's about creating Canadian culture itself, that and the economic success of Canadian content shows paid for, in part, by Canadian taxpayers.

It's crucial to recognize that without the creative output of showrunners and screenwriters, producers have nothing to sell. So all members of the industry need to find some way to work together towards a truly balanced, healthy industry ecosystem. Canadian talent is rarely consulted, and that really has to change. Let's have mutual respect, and include all voices at the table. That's the way to move forward in the new digital reality.

<http://playbackonline.ca/2016/11/21/opinion-the-value-in-10-out-of-10/>

Bell Media partners to launch content incubator

Toronto-based Dais will serve as a launchpad for web series, as well as radio and music content.

Regan Reid



Bell Media has partnered with Canadian artist Sol Guy to launch talent and content incubator, Dais, the media co announced Tuesday.

Based in Toronto, Dais will serve as a launchpad for the development, production and distribution of short-form web series, music and radio content. The goal of the incubator is to develop projects in Canada that can in turn help expand Bell Media's millennial audience.

Bell Media will fund Dais, which will operate independently and choose which artists and projects it supports, Bell Media spokesperson Scott Campbell told *Playback Daily*. Dais could discover an artist who may one day become an *eTalk* correspondent, he explained, or a musician who may one day perform at the iHeartRadio MMVAs.

Guy, a musician, television host, artist manager and producer, will lead the incubator.

Along with the launch, Bell has announced projects that Dais is currently partnering on, including *Movement Art Is*, a four-part series co-produced with New York City-based *Great Big Story* that couples dance with visual art and socially relevant narratives; as well as a four-part music video series with *A Tribe Called Red* to be broadcast on *MUCH*, *W5* and *iHeartRadio Canada*; a development partnership with American actor Ezra Miller (*Justice League*); and a partnership with *The Remix Project* to collaborate on video production, among other partnerships.

Dais will provide a space for artists to work, network and create and includes a music studio, digital production facilities, a radio/podcast suite, 4K edit room, multi-purpose working suite, and a street-level gallery and performance space.

Image via Kiev.Victor/Shutterstock

<http://playbackonline.ca/2016/11/22/bell-media-partners-to-launch-content-incubator/>

eOne sees revenue grow, earnings fall

The Mark Gordon Company drove TV growth for the media co, though theatrical investments dragged down profitability.

Regan Reid



Entertainment One saw revenue growth of 19% across its divisions, according to half-year results released today.

In the period ending Sept. 30, 2016, the global media company saw revenues of \$668.4 million (all figures in Canadian dollars), up from \$561.7 million last year. Earnings before interest, taxes, depreciation and amortization, however, fell to \$63.3 million, down from \$86.6 million in 2015. Pre-tax profit also fell 80% to \$6.6 million from \$30 million in 2015.

The company attributed losses to “the timing of increased theatrical investment in the very strong first half film slate” though it stated it expects the slate to drive performance in the second half.

As a whole, the company’s television division (comprised of eOne Television, The Mark Gordon Company, the Group’s Music operations as well as digital content studio Secret Location, which eOne fully acquired in August) saw revenues of \$240.8 million, up 34% from \$179.3 million in 2015.

eOne attributed the growth to new productions by The Mark Gordon Company, namely *Designated Survivor* for ABC, as well as the 2015 acquisitions of Renegade 83, Dualtone Music Group and Last Gang Entertainment.

The television division acquired or produced 360 half hours of new programming in the period, down from 442 half hours in the same period in 2015. Investment in acquired content and productions rose from \$111.6 million to \$124.8 million in the period. The company stated this investment spend should grow to roughly \$233.3 million at the end of the full year, with the company expecting to produce or acquire 100 half hours, up from 998 in 2015.

The company’s Family Division saw revenue growth of 16% to \$63.1 million, from \$54.5 million at the same time last year, largely driven by its *Peppa Pig* brand, as well as new properties *PJ Masks* and *Winston Steinburger* and *Sir Dudley Ding Dong*. The company reported that nearly 320 new and renewed broadcast and licensing agreements for *Peppa Pig* were signed in the period.

Meanwhile, eOne’s Film division saw revenue growth of 9% to \$403.3 million from \$369.3 million last year. Overall theatrical revenues were up 87% and box office takings were up 55% to US\$152 million, from \$98 million in 2015. The company attributed the increase to a strong slate of “high quality and impactful films” even though it released 88 films in the period compared to 96 in 2016. The company expects to release roughly 180 film sin the full year.

The company also announced that after nearly 10 years with eOne, chief financial officer Giles Willits has stepped down, with Joe Sparacio appointed interim CFO, effective immediately. Sparacio was most recently CFO of IMAX.

Judge sides with Bell in dispute over VMedia OTT service

Charelle Evelyn, Anja Karadeglija

VMedia Inc. is permanently prohibited from broadcasting **BCE Inc.**'s CTV channels on its over-the-top skinny basic service, an Ontario Superior Court judge ruled Tuesday.

Judge Frederick Myers dismissed VMedia's application asking the court to declare it wasn't committing copyright infringement by making the CTV and CTV Two networks available for live-streaming for customers with **Roku Inc.** devices.

In his reasons for judgment following a hearing held in Toronto on Thursday, Myers disagreed that VMedia's new service, launched in September, is "the technological, functional equivalent of IPTV if not identical to it," and that "therefore it should be treated as IPTV, fall under its BDU licenses, and be entitled to a compulsory license accordingly."

Myers wrote that it falls more in line with a service that can take advantage of the CRTC's Exemption Order — which exempts broadcasting services delivered and accessed over the Internet — instead of under VMedia's licence as a broadcast distribution undertaking (BDU).

"I am called upon to decide if VMedia's new service is broadcast lawfully only by reason of the Exemption Order. As the new service is delivered and accessed over the internet it does," Myers wrote. "This is supported by the fact that VMedia's new service does not meet factors for IPTV that the CRTC laid out in its 2015 decision that differentiated VMedia's IPTV service from service delivered and accessed over the internet that is lawful only under the Exemption Order."

To that end, Myers sided with Bell's view that VMedia's live-streaming of its channels didn't qualify for protection under the section of the Copyright Act that is "only available to retransmitters who are not new media retransmitters."

As a preface to his decision, Myers noted that the court was not the forum for setting broadcasting policy.

"The court will not determine whether particular technological innovations are good or bad or should be subject to or exempt from broadcasting or copyright regulation," he wrote, adding that "if technology has overcome the existing laws and policies, it is open to interested parties to put the issues before the CRTC to try to revise the policies and the definitions discussed below."

VMedia stopped broadcasting Bell's channels in October "as a sign of good faith" during the legal proceedings.

In addition to declaring that VMedia infringed Bell's copyright and prohibiting the company from doing "so on a permanent basis," Myers also awarded Bell \$150,000 in costs.

"I do not think that the amount of Bell's costs are outside the range of what VMedia ought to have reasonably expected given VMedia's hardball tactics of launching the service in face of its own contract and such a clear legislative regime," Myers wrote.

www.thewirereport.ca/news/2016/11/22/judge-sides-with-bell-in-dispute-over-vmedia-ott-service/31528

TELECOM

VMedia loses legal battle with Bell over streaming

EMILY JACKSON

TORONTO • Indie Internet and television service provider VMedia Inc. lost its court battle with broadcast giant Bell Canada over its nascent TV streaming service that aired conventional channels over the Internet.

The Ontario Superior Court of Justice ruled Tuesday that VMedia's new service violated Bell's rights under the Copyright Act by streaming CTV and CTV 2 without express permission.

The judge ordered VMedia to pay Bell \$150,000 in costs.

The legal battle began days after VMedia launched a service in September that allowed customers to access VMedia's inexpensive skinny basic TV package via a Netflix-like app on Roku, a streaming box, no matter who provided its connection.

VMedia argued the channels were fair game because they were available for free over-the-air and VMedia was a licensed broadcaster. Bell countered that it only gave VMedia permission to broad-

cast the channels in a closed system, not using any Internet connection. The parties sued each other.

The judge agreed with Bell, noting the case hinged on the simple issue of whether VMedia's service was a new media retransmitter. He ruled that VMedia's service was indeed since it was delivered and accessed over the Internet. New media retransmitters are not permitted to broadcast over-the-air channels without consent.

VMedia is disappointed with the ruling, but will comply with the judge and remove CTV and CTV 2 from its package, VMedia's George Burger said Tuesday. It will continue to offer the service but only with channels that have given express consent, such as the Weather Network, he said.

Financial Post

THE GLOBE AND MAIL, WEDNESDAY NOVEMBER 23, 2016

p.B1

BROADCASTING

VMedia's basic live online streaming cut

JAMES BRADSHAW
MEDIA REPORTER

An Ontario court has barred upstart television provider VMedia Inc. from streaming a basic set of live TV channels online, but left the door open for the federal broadcast regulator to decide otherwise.

VMedia, a Toronto-based startup, launched an app in September that offers a package of basic channels delivered through the Roku media player, instead of a traditional cable box.

Television, Page 6

FROM PAGE 1

Television: Parties encouraged to bring out-of-date policies and their definitions before the CRTC

» The service was advertised as a new, low-cost way for viewers to get channels such as CTV, CBC or Omni. But Bell Media, a division of communications giant BCE Inc. that owns the CTV networks, took issue with the app, arguing it was "a clear copyright violation" and should be shut down. VMedia refused, insisting it was allowed to retransmit the over-the-air signals free of charge under the Copyright Act.

Both sides asked the courts to decide the matter, which could have wider implications for broadcasting technology at a time when increasing numbers of viewers are ditching traditional TV in favour of online services such as Netflix and CraveTV.

Justice Fred Myers of the Ontario Superior Court sided with Bell on Tuesday, ordering VMedia to stop offering the Roku service. But he repeatedly said it will ultimately be up to the Canadian Radio-television and Telecommunications Commission to set broadcasting policy. "Why are you here instead of there?" he asked VMedia's lawyers at a hearing last Thursday.

"If technology has overcome the existing laws and policies, it is open to interested parties to put the issues before the CRTC to try to revise the policies and the definitions," Justice Myers wrote in a 15-page decision. "This decision says what the law is. It is for others to determine what the applicable law ought to be."

Priced at \$17.95 a month, VMedia's now-outlawed service was designed to mirror its basic TV package. The key difference was that it was available to users of any Canadian Internet provider through a Roku - and perhaps eventually other streaming boxes such as Apple TV - rather than being confined to TV providers' proprietary set-top boxes.

It was billed, in part, as a way to invite those who ditched traditional TV back into the system, but it caught some broadcasters off guard when it launched. The court also awarded Bell \$150,000 in costs, as VMedia had taken a "very aggressive business position" and used "hardball tactics."

VMedia will comply, but advisor George Burger said, "It's a disappointing decision," and the company was simply trying to "go to where the consumers are."

The case turned largely on interpretations of a single word, "only," as it appears in the Copyright Act. In 2002, Parliament changed the Act, carving out a separate category for Internet broadcasting by defining "new media retransmitters" as those whose broadcasts are lawful "only" because of a special exemption from the CRTC.

At a court hearing last Thursday, VMedia denied that it was acting as a new media retransmitter because it is already licensed to lawfully broadcast the channels through Internet protocol television (IPTV). Rocco DiPucchio, a lawyer for VMe-

dia, suggested Bell's claims would create "a technological straitjacket" for TV innovators.

"We're on very dangerous ground here," Mr. DiPucchio said.

Steven Mason, a lawyer for Bell from McCarthy Tetrault LLP, countered that the CRTC expressly made new media activities separate and distinct. "The CRTC's saying they have to negotiate with copyright holders, and obtain their consent," Mr. Mason said.

Justice Myers agreed that VMedia's argument "runs squarely into the CRTC's determination" that Internet retransmitters are separate, should "be subject to broadcasters' copyrights," and have to "negotiate for licences individually."

A spokesperson for Bell said the company "supports innovation," but the court's ruling confirms "that Internet distributors don't get to use copyrighted content for free. They need to obtain necessary content rights as does Netflix, Amazon, or any other competitor in the category."

A CRTC spokesperson declined to comment.

Mr. DiPucchio also argued VMedia's broadcasting licences don't expressly prohibit the Roku-delivered service. "It's just not there," he said.

But Justice Myers dismissed that argument, too. "VMedia seems to be arguing that a person with a driver's licence can walk on the sidewalk under her driver's licence," he wrote.

NBCU Confirms Additional \$200 Million BuzzFeed Funding, Companies Expand Ad Pact

Todd Spangler
NY Digital Editor
@xpangler



COURTESY OF BUZZFEED

NBCUniversal announced Monday that it has made an additional \$200 million investment in BuzzFeed— on top of the \$200 million it invested last year.

The funding values New York-based BuzzFeed at about \$1.7 billion, according to a company rep, and brings it to nearly \$500 million raised to date. News of NBCU's doubling of its investment in BuzzFeed surfaced last month.

With the funding, the companies said they will extend their advertising-sales relationship. Under the expanded relationship, BuzzFeed will collaborate with NBCU's Content Studio, which delivers short-form digital video content for advertisers specifically tailored to different platforms. NBCU also will sell BuzzFeed's ad inventory, and the companies said they will work together to "create new digital consumer experiences" for NBCU premium content.

Jonah Peretti, BuzzFeed's founder and CEO, said in a statement that the investment from NBCU "allows us to remain a fully independent company but have access to and resources from the strongest and best media company there is."

BuzzFeed's other investors include Lerer Hippeau Ventures, Andreessen Horowitz, New Enterprise Associates, RRE Ventures, SoftBank Capital and Hearst Ventures.

Following NBCU's first equity stake in BuzzFeed last summer, the companies teamed on initiatives including BuzzFeed's promotion of the 2016 Rio Olympics on Snapchat; co-selling ad deals across linear and digital; and content partnerships like featuring BuzzFeed's Tasty on NBC News' "Today."

"Over the past year, BuzzFeed has proven to be a valuable partner across our business. From the Olympics to the record-breaking launch of 'Secret Life of Pets,' BuzzFeed has helped us engage millennial audiences with our content and extend the reach of our clients' campaigns to new platforms," Maggie Suniewick, president of NBCUniversal Digital Enterprises, said in a statement.

LionTree Advisors acted as financial adviser and Fenwick & West acted as legal adviser to BuzzFeed on the transaction. Davis Polk & Wardwell acted as legal adviser to NBCU.

Around the time of its original investment in BuzzFeed, NBCU also invested \$200 million in Vox Media, whose sites include the Verge, SB Nation, Curbed and Recode.

<http://variety.com/2016/digital/news/nbcuniversal-buzzfeed-additional-200-million-funding-1201923553/>

ANALYSE**Faire le tri ou censurer ?**

WASHINGTON | (AFP) Dans un contexte de méfiance croissante du public envers les médias établis, toute tentative pour filtrer les voix divergentes pourrait «conduire à raviver d'anciennes polémiques sur les biais des médias», estime Dan Kennedy, professeur de journalisme.

Scott Shackelford, éditeur du magazine *Reason*, juge lui aussi difficile de tracer une limite entre le filtrage des fausses informations et la censure de contenus aux motivations idéologiques: «Si Facebook prend la décision de censurer les "fausses nouvelles", cela pèserait lourdement en faveur des plus "puissants" organismes de médias traditionnels».

COOPÉRATION

Dans un blogue, Jeff Jarvis, professeur de journalisme à l'université de New York, et John Borthwick, un entrepreneur, ont estimé que la solution devrait plutôt passer par davantage de coopération entre le secteur technologique et celui des médias afin d'aider les utilisateurs à évaluer la crédibilité des contenus.

«Nous ne pensons pas que les plateformes devraient être mises en position de juger ce qui est vrai ou faux (...) comme des censeurs», écrivent-ils. Mais elles «ont besoin de donner de meilleures informations et les médias ont besoin de les aider».

MÉDIAS SOCIAUX



Le PDG de Facebook, Mark Zuckerberg, a promis que le groupe allait intensifier ses efforts pour éliminer les fausses informations. PHOTO AFP

Facebook sur la sellette dans la bataille contre les fausses infos

WASHINGTON | La bataille contre les fausses informations, accusées d'avoir contribué à la victoire du républicain Donald Trump, s'intensifie aux États-Unis, avec une pression particulièrement forte sur Facebook, même si Twitter et Google sont également visés.

Google et Facebook ont pris des mesures la semaine dernière pour assécher les revenus publicitaires des sites de canulars.

Mais certains réclament davantage, appelant notamment à considérer Facebook comme une entreprise de médias avec une responsabilité éditoriale, une dénomination que le réseau refuse jusqu'ici.

«Ils font la même chose que pratiquement toutes les entreprises de médias, à savoir agréger des audiences et utiliser cela pour vendre de la publicité», avance Gabriel Kahn, un ancien journaliste qui enseigne à l'université de Californie du Sud.

D'après lui, en se représentant comme une plateforme «neutre», Facebook «permet à l'écosystème médiatique d'être pollué» avec des canulars.

Margaret Sullivan, qui tient une rubrique consacrée aux médias dans le *Washington*

Post, a suggéré que Facebook «devrait embaucher un rédacteur en chef de haut niveau et donner à cette personne les ressources, le pouvoir et les équipes pour prendre des décisions éditoriales solides».

Elad Gid, un entrepreneur du secteur technologique, a également estimé que cela ne devrait pas être très difficile de déterminer si un article est un canular pour une entreprise ayant l'expertise technique de Facebook.

CLASSIFICATEUR

«Étonnamment, un groupe d'étudiants de Princeton a été capable de créer à la va vite un classificateur de fausses informations durant un hackathon de 36 heures, une compétition entre programmeurs, a-t-il souligné dans un blogue.

Le réseau social a promis d'intensifier ses efforts pour éliminer les fausses informations, avec «une détection renforcée», une procédure simplifiée de signalement par les utilisateurs et «une vérification par des parties tierces», comme «des organisations respectées de vérification des faits», selon son PDG-fondateur Mark Zuckerberg.

Il a toutefois appelé à la prudence.

«Les problèmes sont complexes, à la fois techniquement et philosophiquement», a-t-il argumenté la semaine dernière dans un message publié sur le réseau. «Nous sommes persuadés qu'il faut donner la parole aux gens. (...) Nous ne voulons pas être des arbitres de la vérité nous-mêmes».

GUERRES DE CULTURE

Dan Kennedy, professeur de journalisme à la Northeastern University, juge également important de faire la différence entre les sites «attrape-clics», qui ont été découverts jusqu'en Macédoine et cherchent uniquement à gagner de l'argent avec de fausses informations sensationnalistes, et des sites d'informations ayant des motivations politiques.

«Je pense que Facebook pourrait faire beaucoup de choses pour lutter contre les fausses informations, et je pense que c'est quelque chose sur lequel tout le monde pourrait s'entendre, mais s'il essaye de s'attaquer aux sites ayant des motivations idéologiques, il va inévitablement se trouver pris dans les guerres de culture», prévient-il.

— Par Rob Leve
Agence France-Press

TECHNOLOGY

NEARLY HALF THE WORLD NOW USES THE INTERNET

A new report from a United Nations agency says 47 per cent of the world's people now use the Internet — an increase from just one year ago, when the same agency estimated that just over 43 per cent were Internet users.

The 2016 Measuring the Information Society Report found that 79.1 per cent

of Europeans were Internet users, for example, the highest of any geographic region in the world, followed by 66.6 per cent of people in the Americas and the Commonwealth of Independent States (a regional organization comprised of a number of former Soviet Republics, including Russia).

But on the other end of the scale, only 25.1 per cent of African citizens are using the Internet, the report found, compared to 41.6 per cent of Asia and 41.9 per cent in Arab states.

Iceland had the highest levels of Internet use, with 98.2 per cent, followed closely by a number of northern European nations such as Luxembourg (97.3 per cent), Norway (96.8 per cent) and Denmark (96.3 per cent).

Just 2.2 per cent of Niger's citizens are Internet users, the report estimated.

The Washington Post

LE JOURNAL DE MONTRÉAL, MERCREDI 23 NOVEMBRE 2016

p.44

Plus de la moitié du globe déconnectée d'internet

Au moins 3,9 milliards de personnes n'ont pas accès à internet, estime l'ONU

GENÈVE | (AFP) Plus de la moitié de la population mondiale n'utilise pas internet, en raison du coût prohibitif du haut débit, a révélé mardi un rapport de l'ONU.

Selon l'Union internationale des télécommunications (UIT), dont le siège est à Genève, 3,9 milliards de personnes sur les 7,4 milliards d'habitants de la planète n'ont pas accès à internet, et les catégories les plus mal loties sont «les femmes, les personnes âgées, les populations les moins éduquées, les plus pauvres et les habitants des zones rurales».

INABORDABLE

L'UIT souligne que le principal obstacle est le coût de l'accès au haut débit, qui a certes baissé globalement au cours de la dernière décennie, mais reste «clairement inabordable» dans beaucoup de pays pauvres.

En 2008, le prix moyen d'une

connexion fixe à haut débit dans le monde était de 80 dollars par mois, un tarif qui a chuté à 25 dollars l'an dernier, selon l'organisation.

Mais dans les pays les plus pauvres, un abonnement mensuel avec un seul giga coûte encore plus de la moitié du salaire annuel.

« EN CAPACITÉ »

L'accès à internet sur les téléphones portables peut offrir une solution, selon l'UIT, qui rappelle que 84% de la population mondiale est techniquement en capacité de se connecter via des réseaux mobiles. Mais pour beaucoup, le prix du téléphone, plus que l'abonnement mensuel, est le principal obstacle à l'accès à internet, précise le rapport.

«En 2016, les gens ne se connectent plus, ils sont connectés», affirme l'UIT. «Et pourtant, beaucoup n'utilisent toujours pas internet et de nombreux utilisateurs ne bénéficient pas totalement

de son potentiel.»

Afin d'améliorer l'accès pour tous, l'Organisation des Nations unies a besoin de statistiques plus précises sur les populations qui sont en marge du monde connecté.

«Une révolution des données est nécessaire pour mieux comprendre qui utilise internet, où et comment», affirme-t-elle dans son rapport.

L'UIT souligne que les abonnements de portables, longtemps considérés comme un indicateur de la connectivité, ne reflètent plus de façon fiable l'utilisation réelle des téléphones mobiles.

AUTANT D'ABONNEMENTS

Alors qu'il y a presque autant d'abonnements de portables dans le monde que d'habitants, jusqu'à 40% de personnes dans certaines régions ne possèdent ou n'utilisent pas ce genre de téléphone, ce qui explique que les statistiques soient faussées.

MOMENT IN TIME

The first Globe and Mail is printed



JOHN BOYD/THE GLOBE AND MAIL

Nov. 23, 1936 It was a merger that changed the face of Canadian media. The 31-year-old owner of The Globe, George McCullagh, announced on Nov. 19 that with the financial help of mining magnate William H. Wright, he had purchased The Mail and Empire. He also stated that within four days, Nov. 23, there would be one morning newspaper in Toronto – The Globe and Mail. The first edition of that paper had a front page covering a hydro power struggle between Ontario and Quebec, the Spanish Civil War and Caledonia, Ont., cattle refusing to drop their milk because of a broken radio. Amalgamating a staunchly Liberal Globe with an equally entrenched Tory Mail and Empire realistically meant that one (McCullagh's reformist political leanings) subsumed the other. To pacify the disgruntled readership of both papers, McCullagh placed a front-page message proclaiming, "The heart of a newspaper is its honest presentation of what interests intelligent readers.

For this reason The Globe and Mail believes it will fill the role of favourite in the future." – *Stephanie Chambers*

Big Brother sleeps easy

MATHIEU BÉDARD

The revelation that Montreal police secretly monitored several journalists' smartphones for months, ostensibly in hopes of discovering the source of internal information leaks, has brought home for many people the troubling reality of government snooping. The fact that thousands of students recently lined up to watch whistleblower Edward Snowden at a video conference at McGill University is another sign of the public's growing concern about respect for the right to privacy.

Indeed, it is not just journalists who are targeted by electronic surveillance. Revelations about the National Security Agency (NSA) in the United States also touch Canadians, since in the age of the Internet and social networks, telecommunications knows no borders. It is reasonable to imagine that practically all our communications could be intercepted, filtered and recorded by governments. This is now the world in which we live.

Thanks to Snowden's revelations, Canadians know our federal government is actively helping the United States with surveillance programs of its own. For example, it was revealed in April that the RCMP had decrypted about one million private messages from BlackBerry smartphones. In addition, we know that the number of communications intercepted in Canada grew by a factor of 26 in 2015, without the authorities giving any reasons.

This opacity is at the heart of the problem: "Big Brother" is completely lacking in transparency. A Federal Court ruling revealed recently that the Canadian Security Intelligence Service (CSIS) had acted illegally by conserving personal data for 10 years.

It is alarming to discover just how unclear the limits imposed on surveillance agencies and police forces are. It is probably this lack of clarity that allowed Montreal's police force and the provincial Sûreté du Québec to put so many journalists under watch for such specious reasons.

Government agencies also take advantage of this grey zone to share databases among themselves and with foreign governments. For example, Ottawa imposes much stricter rules on the private sector than it imposes on itself regarding the collection, use, communication, and conserving

personal information, as recognized by the Office of the Privacy Commissioner and other observers.

This is a comparison worth making. While there is a widespread misconception that the giants of the Internet are less respectful of citizens' privacy than governments, the reality is quite different. Although private-sector companies have permanent access to some of our personal data, the threat of abuse almost always comes from governments, which are a much greater danger to our privacy.

This is due to important safeguards on private-sector operators. There is, for example, the simple fact that they operate on the principle of consent. Consumers can easily choose their own privacy settings on social networks, refuse to use a credit card online, or deactivate location tracking features on their smartphones. Deactivating government surveillance, on the other hand, is impossible.

PRIVATE-SECTOR
INTERNET
GIANTS HAVE
AN INCENTIVE
TO PROTECT
USERS' PRIVACY.
GOVERNMENTS,
NOT SO MUCH.

Companies are also in competition with one another and respond to user complaints to hold onto customers and avoid being publicly denounced. When it comes to governments, however, Snowden's startling revelations do not seem to have really slowed the growth of surveillance, as shown by the recent revelation of the NSA's screening of Yahoo emails.

The prevention of terrorism and criminality is obviously a legitimate objective. However, the government's surveillance powers must be properly regulated, limited to this objective, and not trivialized. Unfortunately, by all accounts, this is not what is happening. To respect our privacy, governments should impose on themselves the same limits they have put in place for the private sector.

National Post

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PAUL CHIASSON / THE CANADIAN PRESS

At least 24 surveillance warrants were issued for the iPhone of Montreal La Presse columnist Patrick Lagacé this year at the request of the city's police service.

JOURNALISM

Senator tables bill to protect source confidentiality

COLIN FREEZE

The relationship between a journalist and a confidential source is sacrosanct, according to a Parliamentarian who wants to enshrine that relationship in law.

Amid a scandal over revelations that police in Quebec spied on several journalists, Conservative Senator Claude Carignan has introduced a private member's bill that aims to keep police from ferreting out reporters' sources.

"It's a fundamental principle. It's very important to protect the journalist and also the whistleblower," Mr. Carignan, the Senate's opposition leader, told reporters in Ottawa on Tuesday.

While Quebec recently announced a commission of inquiry into press-freedom issues, Prime Minister Justin Trudeau has resisted calls for a Canada-wide inquiry. But Mr. Carignan said Parliament cannot afford to wait.

Bill S-231, the Journalistic Sources Protection Act, seeks to "protect the privilege of journalistic sources, and secrecy," he said.

While the bill would not inoculate journalists from police powers to get search warrants, it would make those powers harder to use.

For example, only high-court judges could endorse such warrants.

Should such judicial permis-

sions be granted, the fruits of any such searches against a journalist would be immediately sealed. Journalists would be notified so their organizations could fight in court to keep the information sealed and have it returned unopened.

In recent weeks, Mr. Trudeau has fended off calls for action by saying that his own security services are not now investigating any journalists. "We have actually strong safeguards and protections in place to protect the freedom of the press in the course of business conducted by CSIS and the RCMP," he told reporters.

Last year, the RCMP ordered a Vice News reporter to surrender materials related to conversations with a Canadian member of the Islamic State. And the Mounties briefed Public Safety Minister Ralph Goodale last year about the fact that some detectives had shadowed a Quebec reporter who obtained a leaked CSIS document.

In Quebec, police forces went after several journalists' phone records in investigations of internal leaks. In most cases, the detectives obtained production orders for reporters' call records, but at least once, police obtained a "real-time tracking warrant" in hopes of tracking a reporter using his iPhone's GPS chip.

Proponents of press freedom say investigative journalists need to be able to protect their sources.

SÉNAT

Un projet de loi pour protéger les journalistes

C'est un sénateur conservateur, à Ottawa, qui aura été le premier à répondre à l'appel des journalistes qui réclament protection.

Le sénateur Claude Carignan, leader des conservateurs au Sénat, a déposé mardi après-midi un projet de loi réclamé par les journalistes depuis les récentes révélations sur la surveillance policière des membres des médias.

Le projet de loi S-231 modifie la Loi sur la preuve au Canada « afin de protéger la confidentialité des sources journalistiques ».

Il fait ainsi porter le fardeau de la preuve aux autorités policières qui devront convaincre un juge que l'intérêt public dans l'administration de la justice l'emporte, dans le cas à l'étude, sur l'intérêt public à préserver la confidentialité de la source journalistique.

Si l'initiative du sénateur Carignan devenait loi, seuls des juges de la Cour du Québec — ou d'une cour supérieure ailleurs au pays — pourraient décerner des mandats de perquisition concernant un journaliste.

« Un mandat de perquisition ne peut être décerné que si le juge est convaincu qu'il n'existe aucun autre moyen par lequel les renseignements recherchés peuvent raisonnablement être obtenus », peut-on lire dans le sommaire de S-231.

Et dans les cas où il y aura eu perquisition ou surveillance, le projet de loi prévoit que l'information recueillie devra être gardée sous scellés.

« Dès qu'un fonctionnaire voudra consulter l'information recueillie [...] à l'encontre d'un journaliste, un avis devra être

signifié au journaliste en question et à son organe de presse », a spécifié le sénateur Carignan au cours d'un point de presse dans le foyer du Sénat.

Le journaliste aurait alors un délai de 10 jours pour s'y opposer. « Il appartiendra à la personne qui sollicite l'information de faire la preuve que l'obtention de celle-ci est cruciale pour la suite de l'enquête. Donc, un renversement du fardeau de la preuve », a souligné M. Carignan.

Le sénateur croit que si son projet devenait loi, cela éviterait « les expéditions de pêche ».

Définitions floues

Son projet de loi reprend la définition de journaliste et de source journalistique contenue dans la Loi sur la preuve au Canada. Un journaliste est donc une « personne qui contribue directement, soit régulièrement ou occasionnellement, à la collecte, la rédaction ou la production d'informations en vue de leur diffusion par les médias, ou tout collaborateur de cette personne ». Le projet de loi S-231 ne définit pas davantage ce que sont les « médias » qui ont droit à sa protection.

Le sénateur Carignan croit avoir l'appui de la quarantaine de ses collègues conservateurs. Reste à voir comment sera accueilli son projet de loi par les sénateurs indépendants et le caucus libéral indépendant au Sénat.

M. Carignan croit que S-231 sera débattu dès cet automne. Si le Sénat l'adoptait, le document serait alors examiné par les élus des Communes.

La Presse canadienne

L'équipe du 375^e de Montréal s'excuse

Une bande-annonce a créé la controverse en ne présentant que des personnes blanches à l'écran

L'équipe du 375^e de Montréal s'excuse d'avoir semé la controverse en diffusant une publicité ne montrant que des personnes blanches à l'écran.

MARIE-ÈVE DUMONT
Le Journal de Montréal

«On a des centaines de projets et énormément de bandes-annonces et celle-là m'a échappé. C'est non seulement dans nos objectifs de refléter la diversité de Montréal, mais c'est aussi dans mes convictions personnelles de le faire», assure Gilbert Rozon, commissaire aux célébrations du 375^e anniversaire de Montréal.

Cette bande-annonce a été diffusée sur les réseaux sociaux afin de promouvoir l'émission *Montréal s'allume*, qui présentera une partie de la programmation du 375^e de Montréal.

L'émission produite par Salvail & Co, la boîte de production d'Éric Salvail, sera diffusée simultanément sur les quatre chaînes généralistes (Radio-Canada, Télé-Québec, TVA et V) le 11 décembre prochain.

La vidéo promotionnelle mise en ligne la semaine dernière montre des personnalités québécoises telles que Denise Filiatrault, Louis-Jean Cormier ou encore Charles Lafortune entremêlées d'images de la métropole.

C'est une chronique publiée hier dans



CAPTURE D'ÉCRAN

La bande-annonce d'une durée de 45 secondes promouvant l'émission *Montréal s'allume* ne représentait pas la diversité culturelle de la métropole, selon plusieurs.

La Presse+ qui a allumé le feu. Le chroniqueur Marc Cassivi a fait état du manque de diversité culturelle dans cette vidéo, alors que Montréal est une ville multiethnique.

La bande-annonce a été finalement retirée hier matin et une nouvelle version sera rendue publique aujourd'hui en fin de journée, afin qu'elle «représente mieux le contenu de l'émission» qu'elle,

présenterait des gens de tous horizons, selon l'équipe du 375^e de Montréal.

«C'est un impair [de la boîte de production], lance le chef de Projet Montréal, Luc Ferrandez. C'est difficile à croire, parce que si elle avait écouté un peu tout ce dont la population parle, c'est du «vivre ensemble», c'est une ville inclusive. Quand on dit qu'on va fêter, on va fêter avec tout le monde.»

« DES VEDETTES »

Le maire de Montréal Denis Coderre s'est également dit «déçu» que la bande-annonce ne reflétait pas la diversité de Montréal.

«Il faut s'assurer que lorsqu'on fait ce genre de publicité, et c'était le premier événement, que ça reflète ce que fait Montréal», mentionne-t-il, en ajoutant cependant que «l'erreur est humaine» et que les changements nécessaires seront apportés.

M. Rozon s'est dit en accord avec les critiques en insistant qu'il prenait l'entière responsabilité de l'erreur.

«Ils avaient choisi des vedettes pour aller chercher les téléspectateurs, mais il va y avoir une nouvelle bande-annonce. J'offre mes excuses et il va falloir rester vigilant», souligne-t-il.

La boîte Salvail & Co et Éric Salvail, lui-même, ont préféré ne pas commenter.

— Avec la collaboration de Marie Christine Trottier



ÇA FAIT JASER

La Société du 375^e corrige le tir

Marc Cassivi, *La Presse*

La bande-annonce de l'émission *Montréal s'allume*, consacrée au dévoilement de la programmation des activités du 375^e anniversaire de Montréal, a été retirée des plateformes de la Société du 375^e et sera remplacée par « une nouvelle bande-annonce qui reflète la diversité artistique de l'émission ». Parmi les nombreuses têtes d'affiche de cette bande-annonce, on ne retrouvait aucun artiste « issu de la diversité ». Boogat, Mariana Mazza et Kent Nagano comptent parmi la centaine d'artistes qui ont participé à cette émission. Contrairement à ce qui a d'abord été indiqué à *La Presse* par la Société du 375^e, c'est la compagnie de production d'Éric Salvail, Salvail & Co., qui a produit cette bande-annonce, et non l'agence Ig2, qui chapeaute l'ensemble des contenus publicitaires de la campagne. *Montréal s'allume* sera diffusée le 11 décembre à 20 h sur les quatre chaînes généralistes francophones du Québec : TVA, Radio-Canada, V et Télé-Québec.

<http://plus.lapresse.ca/screens/a02d91a5-5c98-4fba-9125-e1f69540a690%7CBUE~8CIHAZGZ.html>

Montreal pulls all-white anniversary promo video

GRAEME HAMILTON

MONTREAL • Organizers of Montreal's 375th-anniversary celebrations in 2017 have taken down a video of Quebec stars promoting the "edgy and inclusive" city after a critic noted that all the featured performers were white.

The video, released last Thursday, advertised a variety show kicking off the festivities, to be broadcast next month on four French-language Quebec TV networks.

See PROMO on Page A6

'We dropped the ball,' head of 375th commission says

PROMO

Continued from A1

"A wide range of performing artists will be on hand to pay tribute to Montreal with musical and comedic performances," a news release said at the time. "There are plenty of anecdotes, stories and surprises on tap! Discover a creative, modern, edgy and inclusive Montréal, a welcoming Montréal."

But in *La Presse* Tuesday, arts columnist Marc Cassivi pointed out that the trailer was anything but inclusive. From Celine Dion to Robert Charlebois, Marie-Mai to Les Cowboys fringants, not a single cultural minority was shown.

"You don't call that a lack of diversity but a cruel absence of diversity," Cassivi wrote. "I'm not saying this omission is intentional. On the contrary, and that is

WE ARE ALL
TO BLAME
FOR THIS ...
DEFORMED
IMAGE OF
MONTREAL.

what is most disappointing. ... We are all to blame for this distortion, for this deformed image of Montreal that corresponds to an equally false representation of who a Montrealer is."

He pointed out that nearly one in three Montrealers belongs to a visible minority.

Organizers removed the video promptly following Cassivi's critique, announcing on Twitter that a new version "that reflects the artistic diversity put forth in the show will be broadcast soon."

Mayor Denis Coderre said he was disappointed by the video. "It does not represent diversity, and we have every reason not to be happy," he told reporters.

Gilbert Rozon, commissioner for celebrations with the publicly funded Society for the Celebration of Montréal's 375th Anniversary, took responsibility. "We dropped the ball," he said. He promised that the 45-second promo, which features a clip of Celine Dion singing on the countertop at Schwartz's deli and members of the 1970s Quebec band Beau Dommage performing on a downtown rooftop, would be "tweaked."

The list of artists appearing does not include many minorities. One household name is Kent Nagano, the Japanese-American music director of the Montreal Symphony Orchestra. Normand Brathwaite, one of the first Quebecers of colour to forge a show-business career, will also perform. Among lesser-known artists appearing who are not old-stock Quebecers are Random Recipe, La Bronze, Marie-Christine Depestre and Boogat.

Anglophones and aboriginal performers are also scarce. Gino Vannelli, the crooner whose hits date back 30 years, is featured, but he does not get the billing accorded to American pop band the Backstreet Boys, who are slated to wish Montreal a happy birthday from abroad.

Rozon said it was a challenge amassing a lineup with broad appeal to attract viewers to the Dec. 11 broadcast. "Obviously we have to reflect the reality of the stars that are known in Quebec," he said. Organizers said a parallel English-language show is in the works.

The non-profit Society has been given a \$106-million budget to organize events throughout 2017 — \$60 million from the province, \$35 million from the city and \$11 million from private companies.

A spokeswoman would not divulge the TV show's cost, saying that would compromise negotiations for future shows.

National Post
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Organizers said the ad will be 'tweaked' and did not reflect the cultural diversity of the performers who are taking part

Allan Woods
Star Touch

MONTREAL — A commercial intended to promote Montreal's upcoming 375th anniversary celebrations has instead left red-faced organizers apologizing because the video included only white-skinned personalities.

The spot was released last Wednesday to promote a Dec. 11 variety show that will be aired simultaneously on four Montreal-based French television networks as well as two English stations.

The show — *Montréal s'allume* (Montreal shines) — is the first in a year of planned activities and events celebrating the city's founding by French settlers in 1642.

The show is touted as including "a wide range of performing artists" who will help viewers "discover a creative, modern, edgy and inclusive Montreal."

There was a range of personalities and disciplines in the commercial for the show. They included singer Céline Dion, the sketch comedy group Rock et Belles Oreilles, singers Marie-Mai, Louis-Jean Cormier, Ariane Moffatt and the legendary performer Robert Charlebois.

But there wasn't a single person of colour featured in the 44-second video.

"The show, the way it was conceived, is trying to reflect the diversity of Montreal," said Gilbert Rozon, the founder of the Just For Laughs comedy festival, who is head of The Society for the Celebration of Montreal's 375th Anniversary.

"But the advertising campaign chose some celebrities to bring the viewers and I didn't have time to watch it. It went out without me approving it.

"It's my mistake and I take full responsibility. It's going to be tweaked and changed."

The about-face came only after a denunciatory column in the Montreal newspaper La Presse that was published Tuesday morning.

The variety show is being put on by a production company run by popular Quebec television host Éric Salvail. The commercial was taken down from the web on Tuesday and is expected to be re-released after a more inclusive version is approved.

A spokesperson for the organizing committee said that all contracts that are issued include a clause demanding that the performances and products reflect the city's diversity. The spokesperson said that even before the appearance of the La Presse column, officials had asked for the inclusion of additional material that would better reflect the cultural makeup of Canada's second-largest city.

There are any number of A-list celebrities in the province who fit that description, including Gregory Charles, the piano virtuoso and owner of a classical-music radio station who was born to a Quebecoise mother and Trinidadian father; the Indo-Canadian comedian Sugar Sammy; the Senegal-born pop singer Karim Ouellet; or Adib Alkhalidey, the humourist born to an Iraqi father and Moroccan mother.

The organizing committee says that the variety show will feature more than 100 different artists.

Among them are: Kent Nagano, the California-born conductor of Japanese ancestry who leads the Montreal Symphony Orchestra; stage actor Colm Feore, who co-starred in the bilingual comedy film *Bon Cop, Bad Cop*; Algerian-born comedian Mehdi Bousaidan; the comedian Mariana Mazza, who was born to a Lebanese mother and Uruguayan father; and the Montreal-born Italian-Canadian singer-songwriter Gino Vannelli.

http://startouch.thestar.com/screens/efbe8a49-98f8-4f25-b477-7aa08e7e1389%7C_0.html

Carleton Professor Directs a New Study on Trends in Media Concentration Across Canada

A new study on telecommunications, Internet and media concentration across Canada directed by Carleton University's Dwayne Winseck, professor at the **School of Journalism and Communication**, reveals a mixed picture: high media concentration in many core areas of the Internet, and declining but still high levels of concentration in mobile wireless services. It also shows that Canadians obtain online news from a diverse range of Internet sources.

This is the **second report** in an annual series by the Canadian Media Concentration Research Project, which is funded by the **Social Sciences and Humanities Research Council (SSHRC)**. The report reviews current developments and long-term trends in Canada's telecom, Internet and media industries. It builds on the **first report** in the series, and addresses the question: *Have telecom-Internet and media markets become more or less concentrated over time?*

Studying the media industry is crucial because with so much upheaval, independent research is needed to guide important policy decisions that will shape the communications and media ecology Canadians will experience in the future.

The report examines competition and concentration trends from 1984 until 2015 for more than a dozen sectors of the Canadian media, Internet and telecoms industries.

The study divides markets into three categories: competitive, moderately concentrated or highly concentrated.

The results are summarized below:

LOW CONCENTRATION		MODERATELY CONCENTRATED		HIGHLY CONCENTRATED	
Magazines	201	All TV	1848	Broadcast TV	2723
Internet News	286	Cable/Satellite/IPTV	1855	Social Network Sites	2762
Radio	1041	Newspapers	1920	Mobile Web Browser	2783
Internet Access	1152	Pay & Specialty TV	2105	Internet Advertising	2787
				Mobile Wireless	2791
				Wireline	2904
				Desktop Operating System	3612
				Mobile Operating System	4286
				Search	5890
				Desktop Web Browser	8357

Efforts over the past several years to promote greater competition in the mobile wireless market have borne modest fruit. Notably, the share of the big three — Rogers, Telus and Bell — has fallen from 96 per cent to 91 per cent since 2008, while new entrants Wind and Videotron's share of the market ticked upwards to four per cent in 2015.

The least concentrated mobile wireless market in Canada is in Quebec, where Videotron had nearly 10.5 per cent market share by revenue or 13 per cent by subscribers at the end of 2015. People in Manitoba and Saskatchewan, however, are the best served in terms of affordable wireless plans with unlimited voice and data, even though the local incumbents' share of the market in those provinces is high relative to Canadian standards.

Concentration levels have increased in several media sectors since 2010. Contrary to popular belief, core elements of the Internet — advertising, search engines, social media sites, browsers, smartphone operating systems and desktop operating systems — are remarkably concentrated.

Internet advertising has become increasingly concentrated. In 2009, the top 10 Internet companies took 77 per cent of all Internet and mobile advertising revenue; by 2015, that number had risen to

86 per cent. Combined, Google and Facebook control an estimated two-thirds of Internet advertising revenue.

Facebook's estimated revenue alone in Canada is more than two-and-a-half times the entire newspaper industry's online and mobile advertising revenue. In 2015, Google, Facebook and Netflix ranked as the sixth, 14th and 15th largest Canadian media firms respectively.

Newspaper concentration jumped in the last year due to Postmedia's take-over of many daily and community newspapers from Quebecor. Traditional newspapers continue to flounder, although Canadians get their news from a wide variety of Internet news sources, both old (CBC, Postmedia, Toronto Star, CTV) and new (Huffington Post, BuzzFeed), domestic and foreign (BBC, Yahoo!, ABC, the *Guardian*, *New York Times*).

There has been an increased concentration in the television marketplace since 2010. The big five television groups – Bell, Shaw (Corus), CBC, Rogers and Quebecor – collectively owned 217 television services that accounted for over 86.2 per cent of the total television market by revenue in 2015.

It is estimated that Netflix accounts for roughly six per cent of the \$7.6-billion television marketplace in Canada.

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<http://newsroom.carleton.ca/2016/11/22/carleton-professor-directs-new-study-trends-media-concentration-across-canada/>

BBC radio to be offered outside UK in ‘Netflix of the spoken word’

Director general to outline plans to deliver audio content such as *The Archers* and *Moral Maze* around the world



BBC Broadcasting House. Tony Hall is to outline the plans at the Voice of the Listener and Viewer conference in London.

Photograph: Katie Collins/PA

Jane Martinson

More people around the world will be able to listen to *The Archers* and *Moral Maze* as part of BBC plans to launch “the Netflix of the spoken word” with its radio content.

The corporation’s director general, Tony Hall, is expected to outline plans in a speech on Wednesday morning to offer all of the BBC’s audio content as well as World Service broadcast services to viewers and listeners outside the UK. No decision has yet been taken on whether to charge overseas users – who do not pay the licence fee – for the service.

The proposals come as the BBC is facing increased competition from streaming services such as Netflix, which launched *The Crown* – its £100m biopic of the Queen – earlier this month.

Hall’s plans also come a week after the World Service announced it would launch regular news programmes for North Korea and Russia as part of the biggest expansion of its journalism since the 1940s.

“The BBC makes the best radio in the world. It is one of our crown jewels, and we have an extraordinary wealth of audio riches at our disposal,” Hall is to tell attendees of the Voice of the Listener and Viewer conference in London on Wednesday. “But, with the level of excellence we have, are we doing enough to push the fantastic drama, arts, comedy and entertainment we deliver on the world stage? With our world-class content, we could use our current output and the richness of our archive to create a Netflix of the spoken word.”

The BBC believes the expansion of its audio services, including access to archive footage that typically disappears after 30 days on the BBC iPlayer service, will allow listeners in China, for example, to hear content that is currently difficult to find.

Hall has earmarked enhancing the BBC's audio "offer" as "one of the big challenges" facing his team. Audio sits alongside news, natural history, drama, education, science and the arts as areas in which the corporation believes it can lead the way globally.

The BBC's ability to broadcast around the world has formed part of the last two licence fee settlements. The government agreed a £289m funding boost for the world service in 2015, five years after forcing the corporation to take on the £245m annual cost of the World Service, which had previously been funded by the Foreign and Commonwealth Office.

The about-turn came after the BBC published its Future of News report in 2015, which told the government that cuts to the World Service would reduce the UK's global "soft power" in the face of the growth of rivals such as RT (formerly Russia Today) and al-Jazeera.

In his speech, Hall is expected to say: "It's one of the things that will help the BBC carry the full weight of Britain's culture and values, knowledge and knowhow to the world in the years ahead. And say something really important about modern Britain."

Further details of the proposals, including how the audio service would be funded, will be unveiled in the spring.

www.theguardian.com/media/2016/nov/23/bbc-radio-outside-uk-tony-hall-netflix-spoken-word-the-archers

Fwd: Highlights Wednesday November 16, 2016 / Mercredi 16 novembre 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Wed, Dec 7, 2016 at 10:40 AM

A-2016-00078

----- Forwarded message -----

From: **Roger Belanger** <roger.belanger@cbc.ca>
Date: Wed, Nov 16, 2016 at 9:41 AM
Subject: Highlights Wednesday November 16, 2016 / Mercredi 16 novembre 2016
To: Roger Belanger <roger.belanger@cbc.ca>

Highlights Wednesday November 16, 2016 / Mercredi 16 novembre 2016**The Globe and Mail, Wednesday November 16, 2016****Ottawa pressed to curb CBC's growth
(Ottawa pressed to curb CBC's growing digital presence)**

Crown corporation has seen a recent budget increase even as losses are growing and newsrooms in the private sector are closing

Private media companies are decrying the CBC's growing presence on the Internet and in the digital advertising market, calling on Ottawa to rein in the Crown corporation in order to salvage the production of local news and investigative journalism across the country.

At hearings of the Canadian Heritage committee of the House of Commons, the CBC is increasingly described as a great disruptor of the media landscape, with its recent budget increase of \$675-million over five years coming as losses are growing and newsrooms are closing in the private sector.

... "It's not level if taxpayers' dollars directed to the public broadcaster make the competition for digital ad dollars more difficult. The CBC is The Globe's largest competitor in the digital ad space among Canadian-based media. My colleagues and I in the industry do not support the notion that handing out more money to the CBC helps local or national newspapers," Mr. Crawley said, arguing the CBC should face similar limits on digital advertising as the BBC.

Daniel Leblanc**The Hill Times, Tuesday November 15, 2016****Globe and Mail head wants 'level playing field' in battle for ads with CBC**

The CBC came under fire Tuesday at the Commons committee inquiry into the effect of the digital news revolution on media and communities, as the publisher and CEO of The Globe and Mail said the public broadcaster is squeezing out private-sector news outlets in the competition for online advertising.

... TheRebel.media co-founder Brian Lilley, a former Sun News Network TV host, told the committee he opposed public funding for the CBC and that there's "no reason on God's green earth" that CBC should have expanded its digital sphere to include a music streaming channel that competes directly with private-sector radio stations and commercial online sources of music.

Tim Naumetz**ipolitics.ca, Tuesday November 15, 2016****Stop 'handing out money' to CBC: media outlets**

Representatives of Canadian media outlets urged members of Parliament Tuesday to pursue de-regulation in the news industry and "level the playing field" between the CBC and Canada's struggling legacy media companies and new digital outlets.

The Standing Committee on Canadian Heritage heard from four directors, publishers and reporters from a variety of anglophone and francophone news outlets and companies — including Phillip Crawley, publisher and CEO of the The Globe and Mail, and Brian Lilley, reporter and co-founder of Rebel Media.

... "We do like to play on a level playing field," Crawley said, noting that the CBC is The Globe's largest competitor in the digital sphere. "It's not a level playing field with the CBC. The field is sloping unevenly."

Beatrice Britneff**www.huffingtonpost.ca, Tuesday November 15, 2016****Globe And Mail Publisher Takes Aim At CBC's Public Funding**

The bastion of Canadian establishment journalism and a pugnacious media upstart took turns ripping into the publicly funded CBC in testimony Tuesday to the Commons Heritage committee.

..."My colleagues and I in the industry do not support the notion that handing out more money to the CBC helps local or national newspapers," Crawley, who also serves as co-chair of The Canadian Press news agency, said Tuesday.

...Challenged not caused by CBC: statement

Reached for comment Tuesday, the CBC pointed to a statement issued late last month by Heather Conway, executive vice-president, CBC English Services.

"The challenges facing media in Canada are many but they are not being caused by the public broadcaster," Conway wrote on Oct. 28.

Bruce Cheadle, The Canadian Press

news.nationalpost.com, Tuesday November 15, 2016

Maybe CBC could use its resources to do something other than steal other people's ideas?

Imagine, for a second, that Via Rail started a pizza delivery service.

...Well, this parable provides a small window into why Canada's beleaguered private media is more-than-usually upset at the CBC right now.

The CBC is a broadcaster with resources the likes of which most can only dream. It has bureaus in every province and territory. It has correspondents in virtually every Canadian ethnic and linguistic community. It has \$1 billion in stable government funding and an extra \$150 million per year to come.

Tristin Hopper

Financial Post, Wednesday November 16, 2016

Google pushes back on levies

(Google says paying levies would stifle innovation in the struggling Canadian media industry)

Google Inc. has no interest in paying levies to offset the impact the technology giant has had on the digital media industry in Canada, company officials told a House of Commons committee Tuesday.

..."Creating subsidies is not profitable in the long run. It doesn't spur the innovation needed for sustainable models."

Sean Craig

The Wire Report, Tuesday November 15, 2016

Google not 'grabbing' media revenue, VP tells MPs

Creating the oft-asked-for level playing field by making foreign digital services subject to Canadian sales tax would hurt smaller companies trying to break into the country's market, a House of Commons committee heard Tuesday from a representative of Alphabet Inc.'s Google Canada.

...Google representatives also took the opportunity to refute the notion raised by other witnesses before the committee that the company is partly responsible for the loss in ad revenue seen by media companies.

..."But as you know, the big global players soak up a lot of that digital revenue anyway," Crawley said. "We're playing for much smaller percentages of the pie."

Speaking via videoconference from Washington, D.C., Richard Gingras, Google's vice-president of news, said the company is "grabbing nothing from no one."

Seventy per cent of digital ad revenue goes back to the publishers, he said.

Charelle Evelyn, Anja Karadeglija

Le Droit, mercredi 16 novembre 2016

DANS LES MÉDIAS

Les régions et les francos hors Québec disparaissent

Alors que « de Gaspé à Gatineau » les régions perdent de leur poids dans l'écosystème médiatique du Québec, celui des communautés francophones hors Québec peut désormais se comparer à l'« horoscope » ou à « cinq minutes de diffusion d'un match de hockey » dans les différents médias du Canada.

...(Jean-François Dumas, président d'Influence Communication) « La télévision est le média qui sert le moins bien l'information locale parce qu'il y a de moins en moins de stations, de personnel et il y a un phénomène de 'mcdonalisation' du contenu

Paul Gaboury

Montreal Gazette, Wednesday November 16, 2016

SQ officers in Val-d'Or will not face charges, reports say

Quebec's crown prosecutor's office has refused to confirm media reports saying no criminal charges will be filed against provincial police officers who were suspended following allegations of physical and sexual abuse against aboriginal women in Val-d'Or.

...In October 2015, Radio-Canada's Enquête investigative show aired a report alleging SQ officers in Val-d'Or subjected indigenous women to violence and other cruel behaviour and paid for sexual favours with money and cocaine. In the wake of the report, eight SQ officers were put on administrative leave.

Katherine Wilton

Le Journal de Montréal, mercredi 16 novembre 2016

L'absence d'accusation contre les policiers de la SQ divise Val-d'Or

Aucun agent ne sera accusé concernant les allégations d'abus de femmes autochtones

Les citoyens de Val-d'Or demeurent profondément divisés à la suite de la décision du Directeur des poursuites criminelles et pénales de rejeter les 37 plaintes logées par des femmes autochtones contre des policiers de Val-d'Or. ...Le mois dernier, 41 policiers de Val-d'Or ont intenté une poursuite de 2,3 M\$ contre Radio-Canada et la journaliste Josée Dupuis.

L'émission Enquête a refusé de commenter. Le porte-parole de Radio-Canada, Marc Pichet a indiqué attendre les résultats «officiels» de l'étude du DPCP avant de se prononcer.

David Prince

plus.lapresse.ca, mercredi 16 novembre 2016

Aucune accusation contre les policiers suspendus

Aucune accusation ne sera portée contre les six patrouilleurs de la Sûreté du Québec (SQ) suspendus à la suite du reportage de l'émission Enquête de Radio-Canada dénonçant de présumées violences et agressions sexuelles commises contre des femmes autochtones.

...Hier en fin de journée, Radio-Canada a dit ne pas vouloir commenter la décision du DPCP.

« Nous n'allons pas commenter tant que le DPCP n'aura pas rendu et expliqué sa décision vendredi. Par la suite, nous verrons », a affirmé Marc Paquette, de la société d'État.

Daniel Renaud

plus.lapresse.ca, mercredi 16 novembre 2016

Meeting secret de Julie Snyder à Radio-Canada

On dirait bien que le passage à l'ouest de la démons est en train de s'organiser, comme celui du hockeyeur Sergei Koulikov dans Lance et compte.

Selon mes espions, Julie Snyder a rencontré lundi, à l'abri des regards indiscrets, la patronne de la programmation de Radio-Canada, Dominique Chaloult. C'était un «meeting exploratoire», me dit-on, afin d'évaluer ce que Julie pourrait apporter, comme animatrice ou productrice, à la SRC.

Officiellement, personne n'a voulu commenter cette réunion au sommet. Affaire top secrète, semble-t-il.

...FINALES DE FEU !

Beaucoup de téléspectateurs postés devant leurs téléviseurs, lundi soir, pour dire adieu à Feux (871 000) et au revoir à L'imposteur (915 000).

Hugo Dumas

Le Journal de Montréal, mercredi 16 novembre 2016

La finale de L'imposteur devance Feux de justesse

Les finales à haute intensité de Feux et L'imposteur se sont disputé une chaude lutte lundi soir. Avec 915 000 téléspectateurs, L'imposteur a permis à TVA de remporter la guerre des thrillers. Présentée à ICI Radio-Canada Télé, la conclusion de Feux a toutefois tiré son épingle du jeu en récoltant ses plus grosses cotes d'écoute de l'automne en direct.

Marc-André Lemieux

www.acadienouvelle.com, mardi 15 novembre 2016

Louise Imbeault décorée de l'Ordre de Moncton

L'ancienne directrice de Radio-Canada Acadie, Louise Imbeault a été décorée de l'Ordre de Moncton mardi soir.

Mme Imbeault a été reconnue pour sa passion et son engagement à l'endroit des arts et la culture.

Celle qui a grandi à Moncton a eu une longue carrière à Radio-Canada Acadie. Elle y a été la première femme chef des nouvelles, première femme directrice de la télévision et la première femme directrice de la radio, la télévision et l'internet. C'est en 2007 qu'elle devient directrice de Radio-Canada Acadie.

Patrick Lacelle

Montreal Gazette, Wednesday November 16, 2016

FEUX BURNED UP OUR SCREENS THIS FALL

Radio-Canada drama has been both provocative and popular

Like just under 850,000 other Quebecers, I was glued to my TV Monday night watching the finale of Feux, the powerful drama from author Serge Boucher that is far and away the most buzzed-about new series on Quebec TV this fall.

It's not a figure of speech to say I was on the edge of my seat. I was hanging on every word in this nuanced piece about an affair that goes off the tracks. This is the kind of show that has you hanging in suspense at the end of each episode, and in the last of 10 instalments, Boucher wrapped up all of the mysteries in blockbuster fashion.

Brendan Kelly

Ottawa Citizen, Wednesday November 16, 2016

Film, TV academy plans to hit 'refresh'

The new head of the Academy of Canadian Cinema & Television says she's taking inspiration from some powerhouse U.S. producers in an effort to get Canadians more interested in homegrown fare.

Beth Janson says she's planning a "big rebrand and refresh" in January meant to improve the organization's mission to promote and discover different kinds of content.

Victoria Ahearn, The Canadian Press

www.michaelgeist.ca, Tuesday November 15, 2016

The Billion Dollar Question: How to Pay for Melanie Joly's Digital Cancon Plans

As Canadian Heritage Minister Melanie Joly's consultation on Canadian content in a digital world nears its conclusion – comments are due by November 25th – the big issue remains how to pay for an ambitious culture agenda. Joly has emphasized the benefits of expanding exports, which she hopes will bring foreign dollars and more foreign investment in the sector. While a stronger global presence makes sense, many of the established cultural groups have voiced opposition to measures designed to attract greater foreign participation if it risks reducing the guaranteed Canadian role in productions.

Michael Geist

plus.lapresse.ca, Wednesday November 16, 2016

MUSIQUE FRANCOPHONE À LA RADIO

L'industrie « comprend mal » pourquoi elle est toujours en attente

La nomination temporaire d'une troisième conseillère francophone pendant six mois au Conseil de la radiodiffusion et des télécommunications canadiennes (CRTC) permettra à l'organisme réglementaire d'avoir un banc francophone pour renouveler les licences des chaînes de télé francophones la semaine prochaine. Mais l'industrie musicale se demande toujours quand le CRTC pourra reprendre les audiences sur la musique francophone à la radio, qui sont suspendues depuis novembre 2015 en raison d'un manque de conseillers francophones.

Vincent Brousseau-Pouliot

Le Journal de Montréal, mercredi 16 novembre 2016

Google et Facebook s'attaquent à la désinformation

AFP

The Toronto Star, Wednesday November 16, 2016

Google, Facebook update policy on fake news sites

Nick Wingfield, Mike Isaac, Katie Benner

Financial Post, Wednesday November 16, 2016

Tweet managers put on notice

In most cases when we talk about social media in employment law, the discussion involves employees being terminated for damaging their employers' reputations through online postings. But few people know employers have a reciprocal duty to their employees in administering their online accounts.

Howard Levitt

plus.lapresse.ca, mercredi 16 novembre 2016

Un grand pas pour les femmes réalisatrices

Hillary Clinton n'a pas réussi à fracasser le plafond de verre. Qu'à cela ne tienne. Chez nous, les réalisatrices et leurs camarades scénaristes auront bientôt les moyens pour pulvériser le plafond de cellulose : des moyens et des mesures concrètes pour y parvenir. Et ces mesures, les réalisatrices les doivent à Carole Brabant, la directrice générale de Téléfilm Canada, qui a profité du jour du Souvenir pour annoncer que l'organisme fédéral se donne jusqu'à 2020 pour atteindre la parité hommes-femmes dans la production cinématographique. Comment ?

Nathalie Petrowski

National Post, Wednesday November 16, 2016

Fishing in foreign waters

(Liberals may be prepared to ease foreign ownership limits to attract investment)

Just as it took the hardliner Richard Nixon to go to China, it may be that only Justin Trudeau can dismantle foreign ownership restrictions established by his father in the early 1970s.

...However, Trudeau still has impeccable cultural credentials, having just boosted funding for the CBC. He has political capital to burn — and it would be no surprise if he did, given the importance of drawing in foreign funds to the entire long-term growth project.

John Ivison

Le Devoir, mercredi 16 novembre 2016

Protéger les sources, à la source

Le gouvernement fédéral profite pour l'instant du fait que les projecteurs sont braqués sur les patrons politiques des deux corps policiers impliqués dans le scandale de la surveillance des journalistes au Québec pour se tenir sur les lignes de côté.

...Quelques embûches, dont la définition de « journaliste », surtout en cette ère de médias éclatés et surmultipliés.

Même là, la Cour suprême rappelle dans un autre jugement de 2010 que la liberté d'expression n'est pas l'apanage des

médias traditionnels et évoque les blogueurs, crieurs de nouvelles, etc.

Denis Ferland

The Hill Times, Wednesday November 16, 2016

Conservative Leadership Race

Deepak Obhrai says 'old Canada' media is biased against him

Conservative leadership candidate Deepak Obhrai is alleging that some national media commentators are biased against him for being a visible minority.

The MP for Calgary Forest Lawn, Alta. attributes the bias to "institutional discrimination," and says it is evident in their coverage of his leadership campaign.

A couple columnists he singles out deny any discrimination.

Chelsea Nash

The Hill Times, Wednesday November 16, 2016

Shaw Rocket Fund brings out politicians, entertainers for prize gala next week

Heritage Minister Mélanie Joly will be on hand to dish out the hardware at 2016 Shaw Rocket Prize awards gala next Wednesday, organizers have announced.

...New CPAC show to hit airwaves Sunday

Longtime CBC broadcaster Alison Smith is set to debut her new show on CPAC next week.

The show, called Perspective with Alison Smith, will make its small-screen debut at 10:30 a.m. on Nov. 20, and will re-air later that day at 8 p.m.

Marco Vigliotti

www.theguardian.com, Wednesday November 16, 2016

BBC World Service to broadcast news programmes in North Korea

The BBC World Service is to launch regular news programmes for North Korea as part of the biggest expansion of its journalism since the 1940s.

Korean is one of 11 new language services included in proposals designed to double the number of people who can access BBC services around the world to 500 million by 2022, when the World Service will be 100 years old.

Jane Martinson

www.theguardian.com, Wednesday November 16, 2016

BBC presenter goes into labour minutes after appearing on live TV

A BBC presenter went into labour minutes after reading the news on live TV, and gave birth to a boy with a fellow newsreader by her side.

Victoria Fritz, who reports business news on BBC Breakfast, gave birth to a boy with fellow newsreader as birthing partner

Nadia Khomami

Roger Bélanger

Corporate Communications

Communications institutionnelles

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4175K

TODAY IN THE MEDIA
AUJOURD'HUI DANS LES MÉDIAS

1

Mercredi 16 novembre 2016
Wednesday November 16, 2016

Ottawa pressed to curb CBC's growth

Crown corporation has seen a recent budget increase even as losses are growing and newsrooms in the private sector are closing

DANIEL LEBLANC OTTAWA

Private media companies are decrying the CBC's growing presence on the Internet and in the digital advertising market, calling on Ottawa to rein in the Crown corporation in order to salvage the production of local news and investigative journalism across the country.

At hearings of the Canadian Heritage committee of the House of Commons, the CBC is increasingly described as a great disruptor of the media landscape, with its recent budget increase of \$675-million over five years coming as losses are growing and newsrooms are closing in the private sector.

The attacks place the public broadcaster in the same category as foreign Internet giants such as Google and Facebook, which many say are eating into advertising budgets of publishers and broadcasters in Canada while contributing little to the creation of Canadian content.

The CBC is specifically facing criticism over the expansion of its presence on the Internet, including the recent creation of an opinion section on its website with columns and op-eds that are in direct competition with several newspapers.

Phillip Crawley, the publisher and CEO of The Globe and Mail, told the committee on Tuesday his company is not looking for a government handout to survive, but rather an "even playing field" in the media industry.

"It's not level if taxpayers' dollars directed to the public broadcaster make the competition for digital ad dollars more difficult. The CBC is The Globe's largest



Globe and Mail publisher Phillip Crawley appears before a Parliamentary Commons heritage committee on Tuesday on Parliament Hill in Ottawa. DAVE CHAN/THE GLOBE AND MAIL

competitor in the digital ad space among Canadian-based media. My colleagues and I in the industry do not support the notion that handing out more money to the CBC helps local or national newspapers," Mr. Crawley said, arguing the CBC should face similar limits on digital advertising as the BBC.

Another witness said the CBC is increasingly stretching the bounds of its mandate to compete in new areas with upstart and legacy media companies.

"You can't have a level playing field when the public broadcaster ... wants to be all things to all

people," said Brian Lilley, co-founder of The Rebel Media. "There is no reason that they should be expanding digital-only platforms of opinion."

The testimony built on previous statements to the committee from senior officials at media firms such as The Toronto Star, iPolitics, Postmedia and the Canadian Newspaper Association.

"The CBC provides a fantastic service to this country, but in many digital areas, it is set up as a competitor in the provision of news and information, creating an environment in which it is much more difficult for private

enterprise to develop new, sustainable methods of providing serious journalism," Bob Cox, the chair of the Canadian Newspaper Association, said last May.

The CBC recently issued a statement defending its digital presence, saying it was "more useful than ever" in a context of media mergers and downsizing in the private sector.

"The challenges facing media in Canada are many but they are not being caused by the public broadcaster," said Heather Conway, executive vice-president of CBC English Services. "CBC/Radio-Canada does not exist to

serve the interests of private businesses. It exists to serve the people who use and pay for it - all Canadians."

In an appearance at the Canadian Heritage committee earlier this year, Jennifer McGuire, editor-in-chief of CBC News, directly addressed the criticism that the public broadcaster is stealing digital advertising dollars from other media companies.

"Only about 1 per cent of CBC's revenue is from digital. So I think the argument that CBC somehow is cannibalizing the business case out there is not necessarily a valid one," she said.

Officials from Google made a separate appearance at the committee on Tuesday, and rejected calls to start subsidizing the production of local news in Canada. The search giant directs billions of clicks every month to news operations around the world, and shares with publishers about 70 per cent of the revenues that are generated from display advertising on websites, Google officials said.

"I think artificial financing of journalistic efforts is an area of potential problems," Richard Gingras, vice-president of Google News, told MPs via video conference. "Is Google the one who should determine which journalists get paid and which do not? No."

Mr. Gingras rejected the notion that Google has stolen ad dollars from Canadian media firms, saying his firm has created new tools as part of a global media "renaissance" that is leading to unprecedented levels of innovation in the industry.

"Google is grabbing nothing from no one," Mr. Gingras said.

Globe and Mail head wants 'level playing field' in battle for ads with CBC

'The CBC is the Globe's largest competitor in the digital-ad space amongst Canadian based media,' says Phillip Crawley.



Globe and Mail publisher Phillip Crawley, right, testifies at the House Heritage Committee on Nov. 15. Also pictured is Jean-François Dumas, president of Influence Communication. *The Hill Times photograph by Jake Wright*

Tim Naumetz

The CBC came under fire Tuesday at the Commons committee inquiry into the effect of the digital news revolution on media and communities, as the publisher and CEO of *The Globe and Mail* said the public broadcaster is squeezing out private-sector news outlets in the competition for online advertising.

"We do like to play on a level playing field," *Globe* publisher Phillip Crawley told the House of Commons Heritage Committee. "It's not level if taxpayer dollars directed to the public broadcaster make the competition for digital ad dollars more difficult."

"The CBC is the *Globe's* largest competitor in the digital-ad space amongst Canadian based media," he said, telling MPs that other colleagues in the news industry also oppose the growing online ad share CBC is acquiring as it expands its digital presence not just in straight news, but also coverage of the arts and, more recently, opinion columns.

Mr. Crawley asked MPs to consider proposed restrictions from the British government on digital advertising for the BBC.

Much of the spotlight has been on the CBC in this inquiry as the Heritage Committee probes the state of local media as more eyeballs turn to the Internet for news, smaller community newspapers across the country close, and larger papers continue to downsize.

Mr. Crawley pointed out how *The Globe and Mail's* print advertising revenue plunged by 40 per cent between 2011 and 2015. At the same time, he said it has been able to increase online subscriptions and derive "significant revenue" from this platform.

"No other paper in Canada has been able to derive significant revenue from readers paying to access content in digital," Mr. Crawley said. "Others have tried and failed because the content is not sufficiently compelling."

Mr. Crawley cited a list of long-term projects the newspaper has mounted, including an investigative series on the British Columbia real estate market explosion, and a series on Canadian veteran mortalities that involved a reporter scouring obituaries across the country for more than a year because of government resistance to providing information about veteran deaths.

TheRebel.media co-founder Brian Lilley, a former Sun News Network TV host, told the committee he opposed public funding for the CBC and that there's "no reason on God's green earth" that CBC should have expanded its digital sphere to include a music streaming channel that competes directly with private-sector radio stations and commercial online sources of music.

Asked by Conservative MP Tony Clement (Parry Sound-Muskoka, Ont.) what the CBC should do with its \$1-billion annual budget from Parliament, Mr. Lilley, who battled against the government subsidy for years while with Sun News, said: "I won't flog that dead horse. I'll just say stick to your knitting."

In its first budget following the 2015 federal election, the new Liberal government increased CBC spending by \$150 million, directed specifically to the broadcaster's online programs and growth.

Mr. Lilley told the committee how he and conservative political figure Ezra Levant have beat the odds by creating a successful website in TheRebel.media, launched about two years ago. That came with no government funding, he noted.

"People laughed at us," Mr. Lilley said, informing the committee that the conservative-oriented news and commentary site now has 25 staff and 425,000 YouTube subscribers. "We've been able to grow by providing content to the audience."

www.hilltimes.com/2016/11/15/globe-mail-head-wants-level-playing-field-battle-ads-cbc/87866



Beatrice Britneff

Representatives of Canadian media outlets urged members of Parliament Tuesday to pursue de-regulation in the news industry and “level the playing field” between the CBC and Canada’s struggling legacy media companies and new digital outlets.

The Standing Committee on Canadian Heritage heard from four directors, publishers and reporters from a variety of anglophone and francophone news outlets and companies — including Phillip Crawley, publisher and CEO of the *The Globe and Mail*, and Brian Lilley, reporter and co-founder of *Rebel Media*.

In their presentations to committee members, both Crawley and Lilley argued that “handing out money” to the CBC gives the public broadcaster an unfair competitive advantage as it expands its digital presence.

“We do like to play on a level playing field,” Crawley said, noting that the CBC is *The Globe*’s largest competitor in the digital sphere. “It’s not a level playing field with the CBC. The field is sloping unevenly.”

That’s a view that other media representatives, including the founder and editor-in-chief of *iPolitics*, have expressed to the committee as it completes its study on the state of media and local communities in the country.

While the initial focus of the study was on how local communities are “informed about local and regional experiences through news, broadcasting, digital and print media,” many witness presentations have provoked broader conversations about the state of Canadian media in general — declining print advertising revenues, the rise of digital advertising and the challenges facing new online ventures.

Crawley suggested committee members look to the BBC and how the United Kingdom’s public broadcaster has been prevented from accepting digital advertising.

Lilley echoed several of Crawley’s comments.

“You can’t have a level playing field when the public broadcaster has decided they want to be all things to all people,” Lilley said, arguing that the government should be more rigorous in its enforcement of the public broadcaster’s mandate.

“CBC has a mandate from Parliament and I will tell you emphatically that CBC has been violating that mandate for a long time. There’s no reason on God’s green earth that CBC should be streaming a music player that competes with Apple ... no reason they should be expanding into digital platforms of opinion.”

Lilley added that it's reasonable that the CBC should have a digital presence but insisted a line needs to be drawn. He said if the government won't rein in funding for the CBC, then it should "at least have them stick to their mandate."

Crawley and Lilley also spoke to what they believe the government's role should be in the industry.

"I think there is a role ... for less regulation than you might sometimes want," Crawley said.

"We don't need government subsidies in order to grow. We don't need regulation either," Lilley said. "There are concerns about concentration of ownership. Some of the rules you have in place have resulted in that concentration.

"We do hope you consider deregulation rather than more regulation."

Crawley also urged committee members to ensure government policy does not hinder media from adapting to and keeping pace with new technologies, citing proposed new government anti-spam rules that might affect specialized newsletters and briefs that newsrooms send to subscribers via email.

"I've looked at those rules ... they're hugely cumbersome," he said. "We have to be real about the business issues here."

<http://ipolitics.ca/2016/11/15/stop-handing-out-money-to-the-cbc-media-outlets/>

Globe And Mail Publisher Takes Aim At CBC's Public Funding

Bruce Cheadle, The Canadian Press

OTTAWA — The bastion of Canadian establishment journalism and a pugnacious media upstart took turns ripping into the publicly funded CBC in testimony Tuesday to the Commons Heritage committee.

The publisher of the Globe and Mail newspaper, Philip Crawley, told members of Parliament who are examining Canada's beleaguered news industry that the Globe's ownership isn't seeking "handouts or subsidies — but we do like to play on a level playing field."

"It's not level if taxpayer dollars directed to the public broadcaster make the competition for digital ad dollars more difficult. The CBC is the Globe's largest competitor in the digital ad space amongst Canadian-based media."

Crawley, one of more than a half dozen witnesses appearing Tuesday, was flanked by an unlikely ally — Brian Lilley of Rebel Media, an online news and right-wing opinion outlet that delights in skewering the dreaded mainstream (or "lamestream") media, of which the Globe might be considered a charter member.



The Globe and Mail newspaper headquarters in Toronto. (Photo: Simon Hayter/Getty Images)

"You can't have a level playing field when the public broadcaster ... has decided that they want to be all things to all people," said Lilley.

"I will tell you emphatically that CBC has been violating the Broadcast Act and their mandate for a long time."

The Commons committee is examining the state of Canada's media industry, with a particular emphasis on how structural changes to the market created by the digital age have undercut local news reporting.

It's a global, multi-headed problem.

Online news has fragmented audiences, giving advertisers many more targeting options while undermining the price of ad spots in traditional media and gutting the old cash cow of classified ads. News organizations initially gave away digital content for free before belatedly realizing their entire business was migrating to the Internet. The moving target is now shifting to handheld mobile devices, which present further challenges for online advertising.

“

"You can't have a level playing field when the public broadcaster ... has decided that they want to be all things to all people."

Internet giants like Google and Facebook — both of whom are testifying this week to the committee — have further complicated the ad revenue ecosystem while largely escaping domestic regulation.

Through it all, the CBC has been a frequent target of testimony at the hearings, which began last February.

"My colleagues and I in the industry do not support the notion that handing out more money to the CBC helps local or national newspapers," Crawley, who also serves as co-chair of The Canadian Press news agency, said Tuesday.

Conservative MP Tony Clement called it "very concerning to me that, on a commercial basis, the CBC is looking to create new markets for itself."

“

"Reporting on news is not enough, they want to have columnists."

He referred specifically to CBC's music streaming service and its recent addition of opinion writing to its online news.

"Reporting on news is not enough, they want to have columnists," the Globe and Mail publisher responded.

"Which again runs into territory which traditionally has been what newspapers do ... I just wonder, like you, where that's heading."

The public broadcaster has rapidly expanded its online journalism while selling ad space to help offset budget cuts under the previous government. The new Liberal government committed an additional \$150 million annually to the CBC for five years in its first budget last March.

Challenged not caused by CBC: statement

Reached for comment Tuesday, the CBC pointed to a statement issued late last month by Heather Conway, executive vice-president, CBC English Services.

"The challenges facing media in Canada are many but they are not being caused by the public broadcaster," Conway wrote on Oct. 28.

"No one has yet found a reliable way to make people pay for news content on the Internet. Large newspaper companies responded to their challenges by merging the content offered by their smaller papers. This has made CBC/Radio-Canada's presence more important than ever."

The Canadian Press is held as a joint investment between TorStar, the parent company of the Toronto Star, a Globe and Mail subsidiary and the parent company of Montreal's La Presse.

www.huffingtonpost.ca/2016/11/15/globe-and-mail-commons-committee_n_12999976.html

'LEVEL PLAYING FIELD'

**GLOBE PUBLISHER,
REBEL MEDIA RIP CBC
OVER DIGITAL ADS**

The publisher of the *Globe* and *Mail* and a pugnacious media upstart took turns ripping into the CBC in testimony Tuesday to the Commons Heritage committee. Philip Crawley told members of Parliament who are examining Canada's beleaguered news industry that the *Globe* wants "to play on a level playing field. It's not level if taxpayer dollars directed to the public broadcaster make the competition for



digital ad dollars more difficult." Crawley was flanked by an unlikely ally — Brian Lilley of Rebel Media, an online news and right-wing outlet. "You can't have a level playing field when the public broadcaster ... has decided that they want to be all things to all people," said Lilley. "I will tell you emphatically that CBC has been violating the Broadcast Act and their mandate for a long time." *The Canadian Press*

Maybe CBC could use its resources to do something other than steal other people's ideas?

Tristin Hopper



The Canadian Broadcasting Corporation (CBC) Toronto headquarters.

Aaron Lynett

Imagine, for a second, that Via Rail started a pizza delivery service.

Canada already has plenty of pizza delivery businesses, of course. But those pizzamakers don't have what Via Rail does: A massive, recession-proof chest of public money.

And Via Rail is technically in the transportation business, so why not gussy up the normally dour year-end report with an easy win? Canadians love pizza.

So, bolstered by a vast war chest of public cash, Via Rail proceeds to utterly steamroll the Canadian pizza business. Pizza ovens are installed at train stations and ticket takers are set to doing dough prep during slow shifts.

“CBC strategy can be easily broken down into a two-part equation.

A: See what everybody else is doing.

B. Do the same thing, but “free.”

Meanwhile, Panago and Pizza Pizza franchisees are forced to look on helplessly as a taxpayer-subsidized monolith snaps up their best drivers, bids up their suppliers and uses its immense advertising budget to utterly dwarf them in public exposure.

Sounds pretty frustrating, right?

Well, this parable provides a small window into why Canada's beleaguered private media is more-than-usually upset at the CBC right now.

The CBC is a broadcaster with resources the likes of which most can only dream. It has bureaus in every province and territory. It has correspondents in virtually every Canadian ethnic and linguistic community. It has \$1 billion in stable government funding and an extra \$150 million per year to come.

In the right hands, this kind of wealth could be wielded in awesome, history-changing ways.

Look at NPR. Even with a budget only five per cent supported by government, it has rolled out revolutionary projects like Planet Money. NPR member station WBEZ, meanwhile, provided seed funding for Serial. Both projects have permanently changed the face of the podcast medium.

Or the NPR One app, a listening app that uses state-of-the-art metrics and A/B testing to automatically generate a personalized radio stream for each user.

Across the Atlantic, the Norwegian Broadcasting Corporation has pioneered "slow television," a strategy of broadcasting hours-long commercial-free specials featuring nothing more than a camera mounted on a ferry, train or birdfeeder. It was a huge risk, but it paid off: The NBC's slow TV specials have seen up to 20 per cent of the Norwegian population tuning in.

So it's this kind of stuff that CBC could be doing. Instead, they have a really bad habit of simply cribbing their notes from the private sector.

First there was CBC Comedy. In an internet utterly overflowing with comedic videos and satirical news sites, CBC decided that Canada needed one that was state-sponsored. The site's utter absence from your Facebook feed should be a clue to how well it's going.

Then there was the CBC News App, a Smartphone app that primarily offers text content, much of it reprinted from Reuters, Canadian Press and other wire services. In the words of iPolitics executive editor Stephen Maher, the app (and CBC's various websites) makes the CBC the "biggest newspaper in Canada."

And now there's CBC Opinion, a newly opened section of the CBC website devoted solely to written opinion. Somehow, a room full of CBC executives came to the conclusion that Canada is critically in need of more people spouting their opinions on the web.

I need not remind you that this is all coming during a time of unprecedented constriction and competition in the online news business. Having a Crown Corporation busily developing new ways to crib revenue streams isn't helping.

The whole point of giving taxpayer money to a broadcaster is so they're able to perform a service that wouldn't exist without government support.

Another landslide win for Yukon's We Will Keep You Warm Party



NOV 8

FUNNY STUFF

The church newsletter called, they want their punchline back.
CBC Comedy



Stephen Maher 
@stphnmaher



CBC is the biggest newspaper in Canada. People keep saying it's ridiculous to think it is having an impact on other players in the market.

9:45 AM - 3 Nov 2016

This was the reason the proto-CBC Canadian Royal Broadcasting Commission was founded in the first place. Private capital wasn't up to the task of sending radio into all corners of the world's second-largest landmass, so a government agency was struck to do it instead.

CBC is supposed to fill the gaps that regular broadcasters can't: Getting news coverage to remote areas, backing years-long investigative projects, taking risks that just aren't possible for a programming director who has to answer to investors at the end of a quarter.

Instead, CBC acts as if it's just another fish in the Canadian media pool — albeit one that doesn't need to worry about ratings, debt or subscriber numbers.

In fact, the CBC strategy can be easily broken down into a two-part equation.

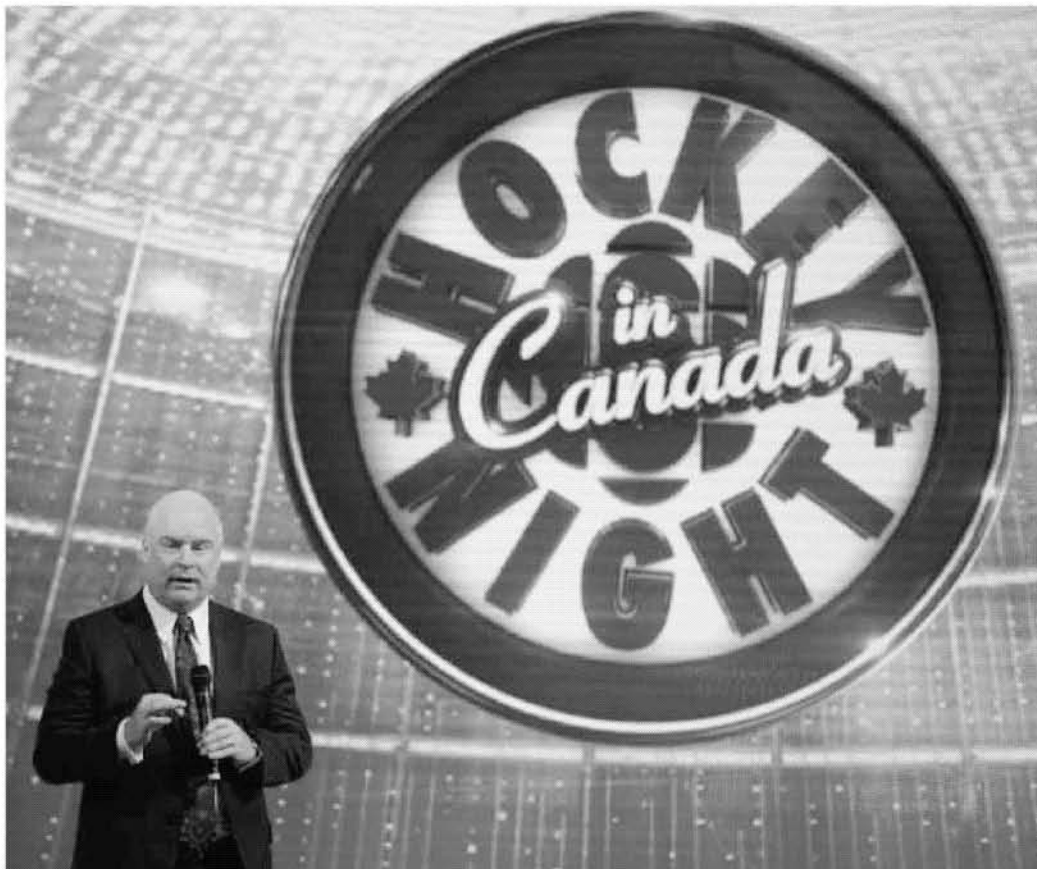
A: See what everybody else is doing.

B. Do the same thing, but "free."

This isn't just uncreative, it's predatory — and has the predictable effect of kneecapping CBC's non-subsidized competitors.

Take the Olympic Games. For every single Olympics between 2014 and 2024, CBC has successfully outbid its private-sector competitors for the Canadian broadcast rights. The price of these rights are not disclosed, but they can hover close to \$100 million per games.

Why would CBC feel the need do this? Canadians get Olympic coverage in either case; we don't need a public broadcaster to help us watch speed skating. Hell, we don't even need them to watch Hockey Night in Canada.



That's right, CBC. We can go elsewhere to watch old men in high collars spout off against Europeans

Toronto Sun/QMI Agency

And yet, apparently devoid of other ideas for attracting viewers, when Olympic bidding time comes around CBC turns to its strategy of muscling out the competitors that — conveniently — help to fund its budget every April 30.

It's like the Royal Canadian Navy trying to stay relevant by opening up a container shipping division. Or the National Arts Centre outbidding private promoters for the next Justin Bieber tour. Or the Royal Canadian Mint bidding up the licensing rights to manufacture Star Wars action figures.

I get it: Nobody watches CBC anymore, and you're trying to get people to come back. But here's an idea, CBC. Take a good long look at your towering pile of might, resources and potential and think to yourselves "maybe we could start using all this for something that wouldn't exist otherwise."

And maybe give slow television a try.

I may not know much about the Canadian character, but I think a camera bolted to the front of a Marine Atlantic ferry for nine hours will utterly slay Murdoch Mysteries in the ratings.



Or just nine hours of this. YouTube

<http://news.nationalpost.com/full-comment/tristin-hopper-maybe-cbc-could-use-its-resources-to-do-something-other-than-steal-other-peoples-ideas>

MEDIA

Google pushes back on levies

TOUTS INNOVATION

SEAN CRAIG

OTTAWA • Google Inc. has no interest in paying levies to offset the impact the technology giant has had on the digital media industry in Canada, company officials told a House of Commons committee Tuesday.

"Our view is the way forward is through innovation," Jason Kee, Google's counsel for public policy, said to a panel of MPs studying the media industry. "Creating subsidies is not profitable in the long run. It doesn't spur the innovation needed for sustainable models."

Google doesn't break down its advertising income into country segments, but MPs noted that the company has been the target of repeated complaints from other media companies that have testified that its hold on the digital advertising market has severely hampered their businesses.

Print media have struggled with a collapse in print ad revenue, which fell 12.6 per cent last year to \$1.4 billion, while simultaneously failing to make up the difference with digital ad dollars.

Data firm Statista estimates that Google's ad revenues make up 30.9 per cent of the total worldwide digital ad market: Internet ad revenue in Canada reached \$4.6 billion in 2015, growing 21 per cent year-over-year. Last quarter, which ended in June, Google reported websites revenue of US\$15.40 billion, a 24-per-cent increase from the prior year.

MPs from the governing Liberal party and opposition NDP suggested that the closures of local and regional media outlets in recent years, and a decline in privately held French media in rural areas, were in part caused by disruption in the digital advertising market.

Google, however, pushed back against the idea of direct tariffs to subsidize Canadian industries or the application of the GST to its online services. "We need to unlock new revenues and business models," argued Richard Gingras, Google's vice-president of news.

Gingras pointed to Local XPress, a digital-only local news website that covers Halifax, which was started by journalists on strike from the city's Chronicle Herald newspaper. He said the site has "grown tenfold" in under a year and uses Google's platforms to monetize its content. The tech firm claimed 70 per cent of banner ad revenues went to its partners.

"Google is grabbing nothing from no one," Gingras said. "Google was fortunate enough to put in place new and highly scalable kinds of advertising systems. We've been effective. Our ad systems are used by two million people around the globe, with 70 per cent to the publishers. In many respects it is game changing."

Kee warned that the added costs of the GST to services would subsidize legacy media organizations with struggling business models at the expense of new and innovated digital startups.

Financial Post

Internet giant Google opposes subsidy supports

'Way forward is through innovation,'
House of Commons committee told

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Kee warned that the added costs of the GST to services would subsidize legacy media organizations with struggling business models at the expense of new and innovated digital startups.

"If this is something the committee is considering changing, one main thing to consider is its implications," he told the committee. "The challenge you may be creating for small enterprises is that they will have to register for the GST and then remit GST, which may hurt smaller services from being able to penetrate the market."

Google representatives noted American digital startups including the Austin-based Texas Tribune and San Diego-based Voices, as well as Sault Ste. Marie-based Village Media, Ottawa-based iPolitics and Toronto-based Canadaland, as evidence that digital news startups are forging new and sustainable business models in the current digital advertising market.

Financial Post
seancraig@postmedia.com

Google not 'grabbing' media revenue, VP tells MPs

Charelle Evelyn, Anja Karadeglija

OTTAWA — Creating the oft-asked-for level playing field by making foreign digital services subject to Canadian sales tax would hurt smaller companies trying to break into the country's market, a House of Commons committee heard Tuesday from a representative of **Alphabet Inc.**'s Google Canada.

The standing committee on Canadian heritage needs to consider the implications of changing the rules to support the request the committee heard repeatedly during its ongoing study of the media and local communities, said Jason Kee, Google Canada's counsel for public policy and government relations.

Previous witnesses have called for equality in taxation, saying that foreign providers receive an advantage of up to 15 per cent over Canadians and called for foreign over-the-top (OTT) services like that offered by **Netflix Inc.** to be subject to sales tax.

"Because it's one thing for Google or Netflix or whatever, but if you think about the challenge you may be creating for every single small enterprise existing on the Internet that wants to serve the Canadian market to be required to register for GST and then to collect and remit GST, that's going to be a challenge for them and may result in smaller services not being able to break into the market," Kee said. "It actually hurts them more than it hurts us."

Google representatives also took the opportunity to refute the notion raised by other witnesses before the committee that the company is partly responsible for the loss in ad revenue seen by media companies.

Earlier in Tuesday's meeting, Phillip Crawley, publisher and CEO of the Globe and Mail, told the committee that as readership switches to a predominantly mobile platform, the paper will have to find better ways of generating advertising revenue, since mobile advertising is not as fruitful as digital ads on larger screens.

"But as you know, the big global players soak up a lot of that digital revenue anyway," Crawley said. "We're playing for much smaller percentages of the pie."

Speaking via videoconference from Washington, D.C., Richard Gingras, Google's vice-president of news, said the company is "grabbing nothing from no one."

Seventy per cent of digital ad revenue goes back to the publishers, he said.

"Google was fortunate enough to put into place new kinds of advertising systems, highly scalable advertising systems," Gingras said, adding that those systems are in use by two million publishers around the world.

The company also said it wasn't in favour of a recent suggestion by the Media Reform Coalition, which was raised by Liberal MP Seamus O'Regan.

In a Sunday post to its website, the London, England-based coalition recommended a one per cent levy "on the operations of the largest digital intermediaries with the resulting funds redistributed to non-profit ventures with a mandate to produce original local or investigative news reporting."

"Our core view is that the way forward is more through innovation and technology and product development and developing new and sustainable business models and cross subsidization," said Kee. "It's a number of reasons, largely based on the fact that creating subsidies is not necessarily sustainable in the long run — it tends to build in dependence upon the subsidy and doesn't necessarily spur the kind of innovation that you're looking for."



Le président d'Influence Communication, Jean-François Dumas, les francophones hors Québec représentent à peine 0,5 % de l'ensemble des nouvelles dans l'ensemble des médias du pays. — ARCHIVES, LA PRESSE

DANS LES MÉDIAS

Les régions et les francos hors Québec disparaissent

PAUL GABOURY

pgaboury@ledroit.com

Alors que « de Gaspé à Gatineau » les régions perdent de leur poids dans l'écosystème médiatique du Québec, celui des communautés francophones hors Québec peut désormais se comparer à l'« horoscope » ou à « cinq minutes de diffusion d'un match de hockey » dans les différents médias du Canada.

Expert dans l'analyse du contenu médiatique, Jean-François Dumas, président d'Influence Communication, a livré un témoignage « choc », mardi, devant le comité parlementaire du Patrimoine canadien qui poursuit son étude sur l'avenir des médias locaux.

« Au cours des quinze dernières années, les régions ont perdu 88 % de leur poids dans l'écosystème médiatique, a mentionné M. Dumas. Si on compare, au début des années 2000, environ 8 % de tout le contenu médiatique quotidien au Québec portait sur les régions. Aujourd'hui, en 2016, c'est moins de 1 %. Donc les particularités régionales tendent à disparaître. On a le même contenu diffusé au Québec, de Gaspé à Gatineau. Les régions disparaissent peu à peu de l'écosystème médiatique ».

POIDS DE L'« HOROSCOPE »

Le poids des francophones hors Québec est encore pire dans les médias du pays, selon M. Dumas.

« On a fait également des analyses ailleurs au Canada, sur les communautés francophones hors Québec. Selon Statistique Canada, les francophones hors Québec représentent plus de 3 % de la population, mais seulement la moitié d'un

pour cent de l'ensemble des nouvelles au Canada. C'est l'équivalent de la médiatisation de l'horoscope dans les médias au Canada, ou de cinq minutes de diffusion d'une partie de hockey. Donc, les communautés francophones hors Québec disparaissent peu à peu elles aussi de l'écosystème médiatique » a expliqué M. Dumas.

« MCDONALISATION » DU CONTENU

Si la télévision est le média « par excellence » pour changer les modes et les tendances à court terme, M. Dumas soutient qu'elle sert désormais moins l'information locale avec la « mcdonalisation » du contenu.

« Au cours des quinze dernières années, les régions ont perdu 88 % de leur poids dans l'écosystème médiatique. »

— Jean-François Dumas

« La télévision est le média qui sert le moins bien l'information locale parce qu'il y a de moins en moins de stations, de personnel et il y a un phénomène de 'mcdonalisation' du contenu. Si on veut couvrir la Gaspésie, il faut qu'il y ait un intérêt pour les Montréalais, sinon on n'en parle pas. Cela contribue à affaiblir la représentativité tant des régions que des communautés dans l'ensemble de l'écosystème médiatique », a expliqué M. Dumas.

Justice

Silence
radio dans
la villeDAVID PRINCE
ET AMÉLI PINEDA

Le Journal de Montréal

VAL-D'OR | Alors que les réactions avaient été très nombreuses lorsque les femmes autochtones avaient allégué avoir été victimes d'abus, très peu d'intervenants ont commenté la décision du DPCP de ne pas porter d'accusation.

Au lendemain de la diffusion du reportage d'*Enquête*, la ministre de la Sécurité publique de l'époque, Lise Thériault, avait fondu en larmes en conférence de presse.

Les autochtones avaient exigé des actions immédiates, ce qui avait mené à la suspension de huit policiers (deux sont de retour au travail depuis). Québec avait aussi injecté 6,1 M\$ au Centre d'amitié autochtone de Val-d'Or, qui avait notamment payé la caution de 1000 \$ pour faire libérer une des femmes qui avait témoigné dans l'émission *Enquête*.

La directrice générale du Centre d'amitié, Edith Cloutier, n'était pas disponible hier pour des entrevues.

COMMISSION D'ENQUÊTE?

Le directeur de l'organisme La Piaule, qui avait affirmé que tout le monde avait été manipulé par M^{me} Cloutier pendant la crise d'octobre dernier, n'a pas voulu commenter la décision du DPCP hier. «J'ai largement payé personnellement et professionnellement cette histoire-là, donc je m'abstiens de tout commentaire», a-t-il dit.

Le maire de Val-d'Or, Pierre Corbeil, dont la ville avait été jugée non sécuritaire par le Grand Conseil des cris, n'a pas voulu commenter la décision, préférant attendre que le DPCP le dise officiellement vendredi.

L'Association des policiers provinciaux du Québec n'a pas été plus bavarde. «Ça peut avoir des conséquences sur le dossier qui est en cour, c'est pourquoi on attendra vendredi avant de commenter», a indiqué Laurent Arel, porte-parole de l'APPQ.

Seul Québec solidaire a commenté la décision hier. Le parti politique déplore qu'encore une fois, ce soit la police qui ait enquêté sur la police. QS demande qu'une commission d'enquête provinciale se penche sur les relations entre la police et les communautés autochtones.

SQ officers
in Val-d'Or
will not face
charges,
reports say

KATHERINE WILTON

Quebec's crown prosecutor's office has refused to confirm media reports saying no criminal charges will be filed against provincial police officers who were suspended following allegations of physical and sexual abuse against aboriginal women in Val-d'Or.

A spokesperson for the Directeur des poursuites criminelles et pénales said three prosecutors have been in Val-d'Or this week meeting with the women who made the complaints. "They want to meet with the complainants to explain their decision," said Jean-Pascal Boucher.

The prosecutors will hold a press conference in Val-d'Or on Friday to announce their decision, he said.

In October 2015, Radio-Canada's *Enquête* investigative show aired a report alleging SQ officers in Val-d'Or subjected indigenous women to violence and other cruel behaviour and paid for sexual favours with money and cocaine. In the wake of the report, eight SQ officers were put on administrative leave.

After the broadcast, Quebec's public security minister ordered an investigation into the alleged abuse and Montreal police were asked to investigate.

The Montreal police sent 37 files to the Crown following the investigation. Several media reports said Tuesday that the Crown has determined it does not have enough evidence to proceed with charges against the officers.

Val-d'Or is a remote mining city 600 kilometres northwest of Montreal.

Last month, SQ officers based in Val-d'Or issued a statement saying it was unfair to suspend the officers. They and some other SQ officers have been wearing red bracelets emblazoned with the Val-d'Or detachment's number — 144 — in protest.

About 40 SQ officers from Val-d'Or have launched a \$2.3-million defamation lawsuit against Radio-Canada and journalist Josée Dupuis.

Dupuis has been nominated for a Judith-Jasmin award, one of the top journalism prizes in Quebec for her story about the alleged abuse. The award, in the investigations category, will be announced on Saturday, the day after prosecutors announce their decision on whether to file criminal charges against the officers.

kwilton@postmedia.com



PHOTO DAVID PRINCE

Val-d'Or est divisé quant à la décision du DPCP de ne pas accuser les six policiers suspendus depuis un an après les allégations.

L'absence d'accusation contre les policiers de la SQ divise Val-d'Or

Aucun agent ne sera accusé concernant les allégations d'abus de femmes autochtones

VAL-D'OR | Les citoyens de Val-d'Or demeurent profondément divisés à la suite de la décision du Directeur des poursuites criminelles et pénales de rejeter les 37 plaintes logées par des femmes autochtones contre des policiers de Val-d'Or.



David Prince
DPrinceJDM

Plusieurs femmes autochtones réunies devant un hôtel de la 3^e Avenue hier après-midi se sont dites fâchées, mais pas surprises qu'il n'y ait pas eu d'accusations.

«Ce qui est décevant, c'est que ça discrédite la parole de ces femmes alors que ça leur a pris un grand courage pour dénoncer ces policiers. Je les encourage à poursuivre leur combat», a raconté une femme autochtone qui a requis l'anonymat de peur de subir des représailles de concitoyens non autochtones.

Le DPCP confirmera vendredi en conférence de presse à Val-d'Or qu'il ne déposera aucune accusation contre les six policiers qui étaient suspendus depuis un an après que des femmes autochtones eurent allégué avoir été victimes d'abus sexuels et physiques.

Selon nos informations, devant des témoi-

gnages remplis de contradictions et la perte de mémoire de plusieurs des présumées victimes, le DPCP a jugé qu'il n'y avait pas de preuves assez solides pour accuser ces policiers au criminel.

Au départ, huit policiers avaient été suspendus, mais deux ont rapidement réintégré leur poste alors que les allégations s'étaient avérées non fondées.

DÉLICAT

Selon Suzanne Leduc, la directrice de l'hôtel Continental, un endroit très fréquenté par les autochtones de Val-d'Or, le sujet demeure très délicat.

«Une chance qu'on a les policiers ici, car ils font un excellent travail. D'un autre côté, c'est certain qu'il y aura des gens insatisfaits et que certains vont crier à l'injustice», dit-elle.

RENCONTRES

Toute la journée hier, des procureurs du DPCP ont rencontré des plaignantes pour expliquer leur décision de ne pas porter plainte.

Les policiers suspendus ont de leur côté appris la nouvelle par leurs supérieurs. Ils pourront reprendre du service sous peu. Aucun policier n'a souhaité commenter la nouvelle hier.

En octobre 2015, plusieurs femmes au-

tochtones avaient allégué lors d'une émission d'Enquête, à Radio-Canada, avoir été agressées sexuellement par des policiers en devoir à Val-d'Or.

Ce reportage a reçu le prix de la Fondation Michener, l'un des plus prestigieux au pays.

«J'ose espérer que ce prix va leur être retiré parce qu'on voit maintenant que ce n'était pas crédible cette histoire», a lancé Éric Tremblay, un citoyen de Val-d'Or qui soutient les policiers depuis le début.

«C'est prématuré de dire ce qui pourrait arriver avec leur récompense. Lorsqu'on a remis le prix Michener, nous nous sommes basés sur les informations dont nous disposions à ce moment», fait valoir Kim Kierans, présidente du Jury de la Fondation Michener.

Le mois dernier, 41 policiers de Val-d'Or ont intenté une poursuite de 2,3 M\$ contre Radio-Canada et la journaliste Josée Dupuis.

L'émission Enquête a refusé de commenter. Le porte-parole de Radio-Canada, Marc Pichet a indiqué attendre les résultats «officiels» de l'étude du DPCP avant de se prononcer.

—Avec la collaboration de Stéphane Alarie et d'Améli Pineda



Aucune accusation ne sera portée contre les six patrouilleurs de la Sûreté du Québec (SQ) suspendus à la suite du reportage de l'émission *Enquête* de Radio-Canada dénonçant de présumées violences et agressions sexuelles commises contre des femmes autochtones.

Les six policiers de Val-d'Or auraient été rencontrés hier matin, vraisemblablement par des gestionnaires, qui leur ont annoncé la décision du Directeur des poursuites criminelles et pénales (DPCP).

Ces patrouilleurs sont suspendus avec traitement depuis un an. Certains sont en congé de maladie.

Les policiers devraient bientôt retourner au travail, mais on ignore à quel moment et si cela se fera de façon progressive.

Rappelons qu'à la suite du reportage d'*Enquête* intitulé « Abus de la SQ : les femmes brisent le silence », diffusé en octobre 2015, le ministère de la Sécurité publique a, à la demande de la SQ, donné le mandat au Service de police de la Ville de Montréal (SPVM) d'enquêter sur toutes les allégations de crimes physiques ou sexuels à l'égard des autochtones commis par des agents de la Sûreté du Québec ou de tout autre corps de police.

DES EXPLICATIONS VENDREDI

Avant le 4 avril dernier, le SPVM a ouvert 37 dossiers. Les enquêtes sont terminées et les dossiers ont été remis aux procureurs du DPCP qui doivent annoncer et expliquer leurs conclusions dans le cadre d'une conférence de presse prévue à Val-d'Or vendredi.

Rappelons que le mois dernier, 41 policiers ont déposé une poursuite de plus de 2 millions de dollars contre Radio-Canada et la journaliste qui a signé le reportage.

En revanche, le reportage a remporté le prix Michener cet été, l'un des plus prestigieux prix du journalisme canadien. Il est également en lice pour les prix Judith-Jasmin qui seront décernés samedi soir, lors du gala du congrès annuel de la Fédération professionnelle des journalistes du Québec.

Hier en fin de journée, Radio-Canada a dit ne pas vouloir commenter la décision du DPCP.

« Nous n'allons pas commenter tant que le DPCP n'aura pas rendu et expliqué sa décision vendredi. Par la suite, nous verrons », a affirmé Marc Paquette, de la société d'État.

CHRONIQUE



Meeting secret de Julie Snyder à Radio-Canada

On dirait bien que le passage à l'ouest de la démonsse est en train de s'organiser, comme celui du hockeyeur Sergei Koulikov dans *Lance et compte*.

Selon mes espions, Julie Snyder a rencontré lundi, à l'abri des regards indiscrets, la patronne de la programmation de Radio-Canada, Dominique Chaloult. C'était un « meeting exploratoire », me dit-on, afin d'évaluer ce que Julie pourrait apporter, comme animatrice ou productrice, à la SRC.

Officiellement, personne n'a voulu commenter cette réunion au sommet. Affaire top secrète, semble-t-il.

HUGO DUMAS
LA PRESSE

Il y a une reine à Radio-Canada, une seule, et elle s'appelle Véronique Cloutier. [...] Y aurait-il du budget pour les deux stars ?

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Si Julie Snyder explore ses options sur le marché, c'est que TVA ne lui a offert que des miettes ou rien du tout. Les relations professionnelles entre l'animatrice du *Banquier* et son employeur des 20 dernières années sont loin d'être cordiales.

Julie a appris par *Le Journal de Montréal* que son jeu des valises, qui attire encore 1,6 million de téléspectateurs, avait été rayé de la grille-horaire de TVA pour 2017-2018. Aucun dirigeant n'a eu la délicatesse de la prévenir. Ordinaire.

Éric Salvail a vécu une situation similaire, au printemps 2013, après le débranchement de *Fidèles au poste*. Quand l'animateur s'est informé de son avenir à l'antenne de TVA, ses supérieurs lui ont platement suggéré de coanimer *Ça finit bien la semaine*, l'équivalent d'une rétrogradation pour quelqu'un qui a piloté, en solo, des émissions comme *Occupation double*, *Dieu merci !* et *On n'a pas toute la soirée*.

Courtisé agressivement par V, Éric Salvail a fait le grand saut et pris les commandes du talk-show *En mode Salvail* à l'automne 2013, pour ensuite s'emparer de *Ce soir tout est permis* et des *Recettes pompettes*, en plus de fonder sa propre boîte, Salvail & co, qui a le vent dans les voiles (*Coup de foudre*, *Les échangistes*, *Maripier !*).

TVA a ainsi laissé filer une des vedettes les plus aimées du public, qui a poursuivi sa collection de trophées Artis en arborant les couleurs du concurrent. Oups.

Pour revenir à Julie Snyder, si jamais la grande tour accueille cette transfuge de prestige, ça risque de bousculer l'ordre établi. Du temps où elle fréquentait Pierre Karl Péladeau, l'animatrice et productrice a endossé les charges virulentes contre Radio-Canada lancées par son compagnon, qui contrôlait alors Québecor Média. Ça laisse des traces tout ça.

Également, il y a une reine à Radio-Canada, une seule, et elle s'appelle Véronique Cloutier. La société d'État mise énormément sur la populaire Véro, lui ayant même fait signer une entente d'exclusivité à long terme, en plus de lui octroyer sa propre chaîne, Véro.TV, qu'hébergera l'Extra de Tou.TV cet hiver. Y aurait-il du budget pour les deux stars ?

Dans le milieu, le passage de Julie Snyder à *La soirée est (encore) jeune*, à la fin d'octobre, a clairement envoyé le signal que l'ex-conjointe de Pierre Karl Péladeau envisageait du changement dans sa carrière. Le message a, évidemment, bien été reçu par les hautes instances de Radio-Canada.

Traitez-moi de paranoïaque, mais se pourrait-il que TVA ait enclenché le processus d'éviction de Julie Snyder en lui retirant l'entrevue de Céline Dion le printemps dernier ? Se pourrait-il qu'il y ait un lien direct entre la perte d'emploi récente de Julie Snyder et sa séparation difficile d'avec PKP ? Chose certaine, ça semble jouer très dur entre ces deux anciens complices.

FINALES DE FEU !

Beaucoup de téléspectateurs postés devant leurs téléviseurs, lundi soir, pour dire adieu à *Feux* (871 000) et au revoir à *L'imposeur* (915 000). Si les saisons de ces deux émissions avaient compté 13 épisodes au lieu de 10, elles auraient assurément fracassé la barre du million.

Succès cendrillon de l'automne, *District 31* (1 084 000) poursuit sur sa belle lancée à Radio-Canada, battant à plate couture *La voix junior* (641 000). À TVA, *L'échappée* (1 158 000) et *Boomerang* (1 165 000) dominent toujours l'écoute.

http://plus.lapresse.ca/screens/e7dfc8dd-c5c5-4e93-ba25-c5ac3feadd0%7C_0.html

COTES D'ÉCOUTE

La finale de *L'imposteur* devance *Feux de justesse*

Les finales à haute intensité de *Feux* et *L'imposteur* se sont disputé une chaude lutte lundi soir. Avec 915 000 téléspectateurs, *L'imposteur* a permis à TVA de remporter la guerre des thrillers. Présentée à ICI Radio-Canada Télé, la conclusion de *Feux* a toutefois tiré son épingle du jeu en récoltant ses plus grosses cotes d'écoute de l'automne en direct. Pas moins de 871 000 fidèles étaient au rendez-vous entre 21 h et 22 h, selon les données préliminaires de Numéris. La série de Serge Boucher s'est aussi illustrée sur Twitter. En effet, *Feux* s'est momentanément retrouvée au sommet des mots tendance au pays

en cours de soirée.

Ces épisodes semblent avoir ravi les téléspectateurs, qui n'ont pas manqué d'exprimer leur angoisse sur Facebook et Twitter.

Parions que *L'imposteur* et *Feux* se disputeront aussi plusieurs trophées aux prochains Prix Gémeaux. Pour *Feux*, ce sera sa seule chance de gagner une statuette, car aucune suite n'est prévue. Quant à *L'imposteur*, TVA a déjà confirmé le tournage d'une deuxième saison au printemps.

Signalons enfin que lundi soir, les trois émissions les plus regardées ont été *Boomerang*, *L'Échappée* et *District 31*.

Louise Imbeault décorée de l'Ordre de Moncton

Patrick Lacelle



LOUISE IMBEAULT A ÉTÉ DÉCROÉE DE L'ORDRE DE MONCTON MARDI SOIR PAR LA MAIRESSE DAWN ARNOLD. – ACADIE NOUVELLE: PATRICK LACELLE

L'ancienne directrice de Radio-Canada Acadie, Louise Imbeault a été décorée de l'Ordre de Moncton mardi soir.

En plus de l'Acadienne, la Dre Susan Crouse a aussi reçu la plus haute distinction de la municipalité. Feu Owen Fraser a également été honoré à titre posthume.

Mme Imbeault a été reconnue pour sa passion et son engagement à l'endroit des arts et la culture.

Celle qui a grandi à Moncton a eu une longue carrière à Radio-Canada Acadie. Elle y a été la première femme chef des nouvelles, première femme directrice de la télévision et la première femme directrice de la radio, la télévision et l'internet. C'est en 2007 qu'elle devient directrice de Radio-Canada Acadie.

Depuis 2012, Mme Imbeault est propriétaire et éditrice de la maison d'édition de littérature pour enfants, Bouton d'or Acadie en plus de siéger à de nombreux comités municipaux et provinciaux, dont le Conseil culturel de Moncton. Elle est également vice-présidente du conseil d'administration du Musée du Nouveau-Brunswick et membre du Regroupement féministe du Nouveau-Brunswick.

Pour Mme Imbeault recevoir l'Ordre de Moncton est une récompense imposante qu'elle doit, d'abord, à un travail d'équipe.

«À vrai dire, je trouve ça terriblement intimidant parce que, dans mon cas, c'est un travail d'équipe. Je pense que ce sont à ces équipes qu'il faudrait rendre hommage», a confié Mme Imbeault à l'Acadie Nouvelle.

Moncton est une source fierté pour l'Acadienne qui salue le bilinguisme de la municipalité et sa résilience. Après avoir été honorée par sa ville natale, Mme Imbeault a tenu à lui rendre hommage à son tour.

«Moncton est une ville beaucoup plus ouverte et tolérante que ce que les gens veulent dire d'elle. C'est une ville qui a eu son lot de déboires, mais c'est une ville qui a su s'en relever. Elle s'est

relevée de la fermeture des ateliers du Canadien National. Elle s'est relevée de la fermeture du magasin Eaton qui employait beaucoup de gens. Elle a su se réinventer», a-t-elle indiqué.

«Merci Moncton», a lancé à maintes reprises l'Acadienne devant une salle du conseil municipal comble lundi soir.

La Dre Susan Crouse a été reconnue pour son dévouement envers les plus démunis qui l'a menée à fonder le centre Harvest House, qui est plus tard devenu la clinique Salvus. La clinique Salvus (sécuritaire en latin) est un endroit sûr où les personnes ayant une maladie mentale ou des problèmes de dépendance peuvent obtenir les soins adaptés dont elles ont besoin.

Feu Owen Fraser a été un enseignant passionné et un mentor aimé dans sa communauté et auprès des jeunes.

M. Fraser a dirigé le programme d'activités en plein air et le programme d'éducation par ordinateur qui est devenu plus tard le modèle du programme provincial. Il a fondé le camp du Centenaire qui prospère à ce jour. Il a été le directeur de chœur à son église et a travaillé sans relâche pendant des années au sein du mouvement scout. Il a été un des cofondateurs du projet du Cap Enragé qui est devenu l'une des principales attractions touristiques du Nouveau-Brunswick.

www.acadienouvelle.com/actualites/2016/11/15/louise-imbeault-decoree-de-lordre-de-moncton/



Claudine (Maude Guérin) risks everything when she enters an affair with Marc (Alexandre Goyette), whom she babysat more than 30 years ago. ICI RADIO-CANADA TÉLÉ

MONTREAL GAZETTE, WEDNESDAY NOVEMBER 16, 2016
p.C5

FEUX BURNED UP OUR SCREENS THIS FALL

Radio-Canada drama has been both provocative and popular



BRENDAN KELLY

Like just under 850,000 other Quebecers, I was glued to my TV Monday night watching the finale of *Feux*, the powerful drama from author Serge Boucher that is far and away the most buzzed-about new series on Quebec TV this fall.

It's not a figure of speech to say I was on the edge of my seat. I was hanging on every word in this nuanced piece about an affair that goes off the tracks. This is the kind of show that has you hanging in suspense at the end of each episode, and in the last of 10 instalments, Boucher wrapped up all of the mysteries in blockbuster fashion.

There were at least two or three moments in that last hour when it was virtually impossible to fight back tears — notably the devastating last scene, in which Rémi (Daniel Brière) asks his wife, Claudine (Maude Guérin), if she still loves him. What I liked about that scene is Boucher left it open to interpretation. You still weren't sure if they were going to stay together after all that happened in the preceding weeks.

Boucher is one of the most acclaimed drama writers on the Quebec TV scene, having penned the award-winning series *Aveux* and *Apparences*, in addition to eight plays. One of the remarkable things about *Feux* is how all of the characters, even those without a huge amount of screen time, are given real depth. Kudos also go to director Claude Desrosiers, who manages to keep things subtle and incredibly moving.

There isn't a weak actor in the ensemble cast — a reminder of how many great thespians we have in this city. But I have to give major props to the leads, Alexandre Goyette and Guérin.

Guérin is great as a successful businesswoman with a seemingly perfect life, including a loving husband and two nice teens. She risks it all when she encounters Marc (Goyette), whom she babysat more than 30 years ago in Rimouski. Marc is now a happening Montreal real-estate agent, married to Mylène (Fanny Mallette) and with a young son.

Up until now, Goyette was best known for writing and starring in the play and film *King Dave*, but this performance rockets

AT A GLANCE

All 10 episodes of *Feux* are available free of charge at ici.tou.tv.

him to the A-list of Quebec actors. You can just mail him the Prix Gémeaux for best actor in a drama right now. Marc goes to hell and back over the course of 10 episodes, and also lives some unbelievable highs, including a couple of mighty steamy moments with Claudine. Goyette is phenomenal — watch his face in that last episode when his wife lets him have it. Wow!

The central mystery revolves around a fire that burned down Marc's family home in Rimouski three decades earlier, killing his mother. Claudine was babysitting at the home that fateful night.

Who set the fire? (You find out in the last episode.) And what is the story with Claudine's first love, Jean (Aliocha Schneider)? And why does Claudine seem so upset whenever this ancient history is brought up?

On paper, *Feux* sounds like a bit of a soap opera, and there is a page-turning style to the writing — you're always dying to know what comes next. But the show is set apart by the power of the emotions, and by the way it takes classic themes and brings them to life. It's about the ties that bind families and sometimes tear them apart. About being willing to put everything in jeopardy — your partner, your kids, your job — to chase the passion that's missing in your life.

This is Quebec TV at its best, and it's so heartening to think that there's a good appetite for such high-IQ, heavy-hitting drama. This fall, there were two high-quality dramas airing head-to-head Monday nights at 9: *Feux* on Rad-Can and the smart, edgy thriller *L'imposteur*, with Marc-André Grondin, on TVA. Both pulled in big audiences.

Meanwhile, in the rest of Canada, everyone's watching *The Big Bang Theory*, *MacGyver* and *Hawaii Five-0*. Sigh. Yeah, there are some made-in-Canada shows that get some eyeballs, but they're usually cop dramas or comedies. I'm having a hard time thinking there is anything out there in English Canada like *Feux* — a challenging, thought-provoking piece that's also popular.

Hey, one more reason to be happy to live in the distinct society that is Quebec.

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PERSPECTIVE WITH ALISON SMITH

**PREMIERES
NOVEMBER 20TH
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Film, TV academy plans to hit 'refresh'

Canadian Cinema & Television head strives to elevate national content

VICTORIA AHEARN

TORONTO The new head of the Academy of Canadian Cinema & Television says she's taking inspiration from some powerhouse U.S. producers in an effort to get Canadians more interested in homegrown fare.

Beth Janson says she's planning a "big rebrand and refresh" in January meant to improve the organization's mission to promote and discover different kinds of content.

"When I started talking to the academy about this job and in my first few months here, I came to realize that Canadians have a very different feeling about Canadian content, and it's not always overwhelmingly positive," the Montreal native said Monday.

"You can read it in the press yourself — that the production values are low or the writing is not



Beth Janson

strong. There's endless criticisms about Canadian content.

"And what I realized is that there was this incredible opportunity to do for Canadian content what the Weinstein brothers did for independent film, which is to find the true gems and the incredibly magical storytelling moments and to highlight those, and to really market Canadian content in the way that you might market any other product."

Janson replaced Helga Stephenson as chief executive officer on June 1. She was previously the executive director of the Tribeca Film Institute and has been programming director of the Newport International Film Festival and worked in the programming department of HBO Documentary Films.

She said her area of expertise is in digital production and she's been impressed with what Canada has been doing in the field of interactive storytelling.

But she thinks the screen industry has "over-emphasized branding stuff as Canadian content." Such branding "should be secondary to helping excellent content in whatever form stand out."

"So that is to say, looking at the piece, if it's a feature film or a short film or a web series — who is the target audience for this and then let's figure out a way to market it to that audience and to not lead with, 'This is Canadian therefore you should like it, therefore you should be proud of it, therefore you should watch it,' which just puts it on everyone's to-do list and it never actually gets done."

The rebrand will include a new logo to be launched in January, when the academy announces nominees for the Canadian Screen Awards, set for March 12.

The Canadian Press



Canadian dollar by valakirka (CC BY-SA 2.0) <https://flic.kr/p/6BuVwc>

The Billion Dollar Question: How to Pay for Melanie Joly's Digital Cancon Plans

Michael Geist

As Canadian Heritage Minister Melanie Joly's consultation on Canadian content in a digital world nears its conclusion – comments are due by November 25th – the big issue remains how to pay for an ambitious culture agenda. Joly has emphasized the benefits of expanding exports, which she hopes will bring foreign dollars and more foreign investment in the sector. While a stronger global presence makes sense, many of the established cultural groups have voiced opposition to measures designed to attract greater foreign participation if it risks reducing the guaranteed Canadian role in productions.

For example, the CRTC's decision to loosen some Cancon rules has elicited ongoing anger, despite the fact that the change would likely make productions with foreign entities more attractive, thereby enlarging the overall size of the industry in Canada. With similar opposition to market-based reforms designed to reduce dependence on the current system (pick-and-pay television channels, gradual reduction of simultaneous substitution), there is little reason to believe that Joly can count on support for expanded exports to pay the bills.

This post unpacks some of the cultural policy options that have surfaced in recent weeks. The post stems from a panel discussion at the University of Ottawa featuring a paper by Richard Stursberg and commentary from myself, the Globe's Kate Taylor (who covered the panel here), and ACTRA's Ferne Downey (Stursberg's paper is here, full video of the event here).

The broad range of funding possibilities fall into three categories: (1) increased revenues that are typically allocated toward "general revenues" (ie. go to the Department of Finance) but which could be earmarked for cultural funding; (2) new tax or levy plans that would be used to support the cultural sector; (3) other sources that derive from tax or cultural policies. I argue that the general revenue approach is the preferred one, given the benefits of new funding and without the significant drawbacks of the expansion of taxes or levies. Not discussed during the panel was the expansion of tax credits, which has the benefit of rewarding actual investment in the sector.

As I noted during my remarks at the University of Ottawa panel, any discussion of increased culture funding should include the context for how much public money is already allocated toward supporting the sector. According to the CMPA, nearly \$3 billion was spent on film and television production in Canada in 2014-15. That represents a \$230 million increase from the prior year and \$500 million more than five years earlier. The public already pays for nearly half of this through tax credits (18% of the total costs from tax credits from federal and provincial governments) and various levies and granting programs. Further, the more than \$1 billion in public support does not include the hundreds of millions that goes toward supporting the public broadcaster, the music industry, publishing industry, and video game industry. In other words, Canadians already invest heavily in supporting the cultural sector through taxpayer funded grants and credits.

Notwithstanding the existing support, there is pressure from some groups for more money (interestingly, I also participated earlier this month in a panel sponsored by Telus that primarily featured artists and producers from the west who emphasized marketing and global opportunities, not more funding). There are many possible sources of new revenues beyond more global success and partnerships, but all are not created equal. The remainder of this post highlights many of the possibilities: general revenues including digital sales taxes and spectrum licensing; new levies or taxes including a Netflix tax, Internet tax, and

copyright link tax; and cultural or tax policy including benefits packages, tax credits, and digital advertising tax reforms.

A. General Revenues

1. Digital Sales Taxes

If there is one form of new revenue that generates an easy consensus, it is that foreign digital services with a sizable Canadian consumer base should pay digital sales taxes such as GST or HST. These taxes should technically be paid by consumers self-reporting what they owe, but few take the time and effort to do so. If sales taxes are to be applied equally, an unequal form of collection will not work.

Instead, digital services that meet a certain threshold for Canadian revenues should collect and remit the sales taxes. There are no shortage of arguments in favour of expanding sales tax collection in this manner: it creates a level playing field (Canadian services such as CraveTV collect HST but Netflix does not), generates additional revenues, and a growing number of countries have moved in this direction. While there are some enforcement challenges and questions about appropriate thresholds for collection, digital sales taxes seem inevitable. As with all revenues of general application, however, there are no guarantees that the revenues will be directed toward cultural industries.

2. Spectrum Licensing

The Canadian government generates significant revenues from licensing spectrum. According to the Ministry of Innovation, Science, and Economic Development, the government collects approximately \$1 billion per year in direct revenue and another \$180 million in licensing revenue. The spectrum proceeds go to general revenues. However, many have argued that the money should be re-allocated back into the network. Indeed, spectrum revenues could help pay for programs designed to ensure affordable access to Internet services for all Canadians as well as for activities on the network, including the cultural industries.

B. New Taxes or Levies

3. Netflix Tax

The imposition of a "Netflix tax" is undoubtedly the most controversial new potential tax or levy. The government is on record on the issue: no new Netflix tax. Yet notwithstanding those public statements, the prospect of millions in new revenues may be too tempting to resist (Stursberg advocates for a new contribution requirement in his paper).

Typically described as a Netflix tax, the proposals are neither limited to Netflix nor technically a tax. Rather, the Netflix tax would seek to extend the current contribution requirements on broadcast distributors to online video services such as Netflix. Supporters of the plan argue that given the growth of Netflix, the contribution requirement would generate tens of millions of dollars and help offset the likely decline in contributions from cable and satellite companies as more consumers cut the cord.

While there may be a superficial appeal to a new contribution requirement on Netflix, there are many problems with the proposal. First, online video has become a staple for a wide range of sites from giants such as Netflix to newspapers that incorporate video into their sites to independent film sites that may use YouTube to distribute their content. Identifying the limitations of a contribution program is difficult and there is a danger that the proposal quickly becomes a tax on all Internet content.

Second, conventional broadcast distributors and Netflix may look similar, but they are very different. Conventional broadcast distributors retransmit over-the-air broadcast channels at no cost, whereas Netflix licenses or creates all the content on its platform. Indeed, the contribution from broadcast distributors may reasonably be viewed as compensation for benefiting from a retransmission system at no cost for content. Netflix is very different – it pays for content and transmission, enjoying none of the benefits accorded to broadcast distributors.

Third, there are obvious enforcement concerns. Netflix and Google argued during a CRTC hearing in 2014 that their activities fall outside Canadian broadcast regulation. The laws could be changed, but not without a legal challenge over the reach of Canadian law. In fact, even if Netflix (with its many Canadian subscribers) does fall within Canada's reach, the extension of a levy to online video providers still raises questions about which services should or could be caught by the jurisdictional net.

Fourth, the Trans Pacific Partnership is in trouble, but if Canada moves forward with the deal, it will have agreed to no limitations on access to foreign video providers and no discriminatory payment requirements. In other words, no Netflix tax.

4. ISP or Internet Tax

If a Netflix tax were not enough, there is mounting concern that Joly may be pressuring cabinet colleagues to support an Internet tax on ISPs and digital services. A levy on Internet service has long been the holy grail for the cultural industries, who argue that broadcast on the Internet is the functional equivalent of conventional broadcast and that both should face similar funding requirements. Demands for such a tax

have come from cultural groups such as the Canadian Independent Music Association, which recently called for mandated contributions to support the development of Canadian content, and ADISQ, which has previously lobbied for a similar policy approach.

When asked about the issue several weeks ago on CTV's Question Period, Joly stated:

I've said that we're willing to have a conversation with digital platforms. Netflix is one of them. There are Amazons, Hulus, Apple. There are big companies that are part of our ecosystem, that are used and liked by Canadians. This is why we want to make sure that we know that they are using a large part of our spectrum that we can have a conversation with them to see how they can participate.

The comment suggests that Joly subscribes to the view that there is a parallel between conventional broadcast and the Internet that invites a similar regulatory approach. Part of the rationale for broadcast regulation is that broadcast spectrum is scarce, therefore requiring licensing and regulation. By indicating that Internet services use a "large part of our spectrum", Joly is making the case for treating Internet services as equivalent to broadcast. Moreover, Joly speaks of the need to have a conversation with Internet services "to see how they can participate." Services such as Hulu and Amazon's streaming service are not even available to Canadians, but even with those services that are (such as Netflix), the notion of exploring how they can participate again assumes a regulatory approach in which offering a service leads to regulated participation in the Canadian system.

To date, the law has not supported that argument with the Supreme Court of Canada ruling in 2012 that ISPs are not "broadcast undertakings" for the purposes of the Broadcasting Act. However, Joly's legislative overhaul could involve changing the law to allow for the imposition of new fees on Internet services. The ISP tax would come at an enormous cost to other policy priorities. Internet access in Canada would become less affordable, expanding the digital divide by placing Internet connectivity beyond the financial reach of more low-income Canadians. The tax would be particularly damaging in indigenous communities. The increased costs would also be felt by the business community, potentially undermining the innovation strategy currently championed by Navdeep Bains, the Minister of Innovation, Science and Economic Development.

An Internet or ISP tax is largely premised on the argument that ISPs and Internet companies owe their revenues to the cultural content accessed by subscribers and they should therefore be required to contribute to the system much like broadcasters and broadcast distributors. The reality, however, is that Internet use is about far more than streaming videos or listening to music. Those are obviously popular activities, but numerous studies (CIRA, Statistics Canada) point to the fact that they are not nearly as popular as communicating through messaging and social networks, electronic commerce, Internet banking, or searching for news, weather, and other information. From the integral role of the Internet in our education system to the reliance on the Internet for health information (and increasingly tele-medicine) to the massive use of the Internet for business-to-business communications, Internet use is about far more than cultural consumption. Given its importance to virtually all aspects of modern day life, there are few policy goals more essential than ensuring that all Canadians have affordable access to the network. That goal would be badly undermined by an Internet tax that would increase consumer costs and stymie Canadian innovation.

5. Copyright Link Tax

The government is scheduled to conduct a full copyright law review in 2017, but that has not stopped some groups from pointing to copyright reform as a source of new revenues for the sector. For example, Duff Jamison of the Alberta Weekly Newspaper Association told the Standing Committee on Canadian Heritage: *I do think that copyright laws were designed before we had this mass digital distribution of content. They probably need to be reviewed and brought up to date, so that there is a means.... We put in a possible suggestion. If you click through to a journalist's story, then at that point perhaps that journalist and the newspaper that employs him should receive a payment. There are ways to get at this.*

Jamison's comments point to a new copyright link tax. The link tax proposal, which has gained traction in Europe, speaks to the possibility of requiring compensation for merely linking to an article. Yet as the Supreme Court of Canada noted in the Crookes case involving links:

The Internet's capacity to disseminate information has been described by this Court as "one of the great innovations of the information age" whose "use should be facilitated rather than discouraged". Hyperlinks, in particular, are an indispensable part of its operation....

The Internet cannot, in short, provide access to information without hyperlinks. Limiting their usefulness by subjecting them to the traditional publication rule would have the effect of seriously restricting the flow of information and, as a result, freedom of expression. The potential "chill" in how the Internet functions could be devastating, since primary article authors would unlikely want to risk liability for linking to another article over whose changeable content they have no control. Given the core significance of the role of hyperlinking to the Internet, we risk impairing its whole functioning.

While the Crookes case involved defamation, the Court clearly understood the importance of linking to freedom of expression. Attempts to limit linking – whether by regulation or the imposition of fees – would undermine critical freedoms.

Moreover, creating a link tax would likely mean that sites and search engines stop linking to certain kinds of content. Such an approach would hurt independent creators and others who are dependent on links to find their audiences.

C. Cultural and Tax Policy

6. Benefits Packages

An oft-overlooked source of revenue, benefits packages are created where there is a change in control/merger in the communications sector. Given the number of transactions in recent years, there is a considerable amount of money currently in the system. According to some estimates, benefits packages have already provided hundreds of millions of dollars and will provide \$420 million more over the next five years. Any calculation of cultural revenues should take this source into account.

7. Expansion of Tax Credits

Tax credits are commonly used by federal and provincial governments to support the cultural industries on the premise that public support should be contingent on private investment. The value of the tax credits runs into the hundreds of millions of dollars every year. As noted above, the CMPA data indicates that last year the value of federal and provincial tax credits for film and television production was over \$500 million. Tax credit programs similarly sit at the heart of support for the video game industry, where provinces compete with other jurisdictions to attract companies based on generous tax credit programs. Looking ahead, a rationalization of the tax credit system for the cultural sector is long overdue and would provide a far better sense of the full scope of taxpayer support for the industry.

8. Digital Advertising

The Stursberg paper emphasizes the need to target digital advertising, focusing on two issues. First, he discusses applying digital sales taxes to large firms such as Google and Facebook that dominate the digital advertising space. Much like applying GST/HST to Netflix, sales taxes on digital advertising should be similarly uncontroversial. However, unlike consumer purchases such as Netflix subscriptions, digital advertising is typically a business-to-business transaction with some of those revenues offset by the GST/HST paid by the firms.

Stursberg also recommends changing the Income Tax Act by removing the availability of tax deductions for advertising through services such as Google and Facebook. Stursberg believes that removing the deduction will increase advertising on traditional Canadian-based services and sources. As I noted during the panel, I think he's wrong and misunderstands how digital advertising works.

First, digital advertising is a function of the audience. Given that more and more people are shifting their viewing and media consumption habits from offline to digital, advertisers are unsurprisingly following their audience. A change in the tax code will not result in a shift to less effective advertising venues. Rather, it will simply make the digital advertising more expensive and leave Canadian business less competitive in the digital marketplace.

Second, digital advertising with companies such as Google typically involves a revenue share between Google and the site where the advertising appears. In other words, the advertising is on the same Canadian sites that Stursberg wants to support. That revenue goes to Google, which then sends a portion back to the site or media organization. There is a reasonable debate to be had over the dominance of Google and Facebook in the digital advertising sector, but cutting the flow of dollars to those companies will do little to actually help Canadian organizations seeking to attract digital ad dollars.

www.michaelgeist.ca/2016/11/the-billion-dollar-question-how-to-pay-for-melanie-jolys-digital-cancon-plans/

MUSIQUE FRANCOPHONE À LA RADIO

L'industrie « comprend mal » pourquoi elle est toujours en attente

 VINCENT BROUSSEAU-POULIOT
LA PRESSE

OTTAWA — La nomination temporaire d'une troisième conseillère francophone pendant six mois au Conseil de la radiodiffusion et des télécommunications canadiennes (CRTC) permettra à l'organisme réglementaire d'avoir un banc francophone pour renouveler les licences des chaînes de télé francophones la semaine prochaine. Mais l'industrie musicale se demande toujours quand le CRTC pourra reprendre les audiences sur la musique francophone à la radio, qui sont suspendues depuis novembre 2015 en raison d'un manque de conseillers francophones.



Vincent Brousseau-Pouliot

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« Je comprends mal pourquoi on en arrive à cette option-là [une nomination de six mois]. C'est la première chose [nommer un conseiller francophone] qu'on a dite à la ministre [Mélanie Joly] au Gala de l'ADISQ en 2015. Cette audience-là est en péril.

« Le CRTC n'est pas à blâmer, loin de là, ça prend un banc francophone. Je comprends le grand principe d'un processus transparent des nominations, mais c'est un processus qui a été très, très long, et quelquefois, il faut traiter des dossiers de façon prioritaire », dit Solange Drouin, directrice générale de l'Association québécoise de l'industrie du disque, du spectacle et de la vidéo (ADISQ).

Le gouvernement Trudeau a annoncé lundi la nomination de Judith LaRocque, une haute fonctionnaire fédérale à la retraite, comme vice-présidente radiodiffusion du CRTC pour une période de six mois seulement (les mandats sont habituellement de cinq ans).

« Le CRTC est indépendant du gouvernement et décide de ses audiences », dit Pierre-Olivier Herbert, attaché de presse de la ministre du Patrimoine canadien Mélanie Joly.

« Nous avons nommé une nouvelle conseillère francophone au CRTC pour que les travaux qui devaient avoir lieu et qui nécessitaient un conseiller francophone puissent avoir lieu. »

— Pierre-Olivier Herbert, attaché de presse de la ministre du Patrimoine canadien Mélanie Joly

Le CRTC n'a pas indiqué hier s'il compte profiter des six prochains mois avec trois conseillers francophones (il faut trois conseillers par audience) pour reprendre l'audience sur la musique francophone à la radio. Les propriétaires de stations de radio demandent au CRTC de réduire les quotas de musique francophone de 65 % à 35 % en semaine, tandis que l'ADISQ veut le maintien des quotas actuels et l'imposition d'un nouveau quota (55 %) le week-end.

L'ADISQ comprend « difficilement » la durée (six mois) de la nomination de Mme LaRocque alors qu'il y a « une urgence importante » de trancher la question des quotas de musique francophone à la radio. « C'est un délai court, les six prochains mois, dit Solange Drouin, de l'ADISQ. On veut

que le CRTC y accorde toute l'importance et le temps nécessaires [à ce dossier]. Si on met ce dossier prioritaire, c'est possible [de le faire en six mois]. »

Il est extrêmement rare que des audiences publiques du CRTC soient suspendues au milieu du processus. Prévues à la mi-novembre 2015, elles ont été suspendues à deux semaines d'avis en raison du départ inattendu du vice-président Tom Pentefountas, qui était en fin de mandat. En 2015, le CRTC avait octroyé un délai de quatre mois avant le début des audiences pour que les intervenants déposent leurs mémoires et que les conseillers du CRTC en prennent connaissance. Les audiences publiques devaient durer une semaine, et le CRTC prend généralement de deux à trois mois après les audiences pour rendre ce type de décision. Si le CRTC choisissait de reprendre le processus au complet, le délai de six mois serait donc très serré.

Outre la vice-présidente radiodiffusion Judith LaRocque, les autres conseillers francophones du CRTC sont le président Jean-Pierre Blais (dont le mandat se termine à la mi-juin) et le conseiller pour le Québec Yves Dupras.

Le regroupement des propriétaires de chaînes de radio francophones (Bell Média, Cogeco Diffusion, RNC Média, Attraction Radio, Leclerc Communications, Association des radios régionales francophones) n'a pas commenté le dossier, hier.

http://plus.lapresse.ca/screens/33fd9f7b-411c-4e91-b4b3-a35b5b27ddb%7CWVx_HRJrx1Ry.html

Google et Facebook s'attaquent à la désinformation

WASHINGTON | (AFP) Les géants internet américains Google et Facebook ont pris des mesures hier pour couper les revenus publicitaires des faux sites d'information en ligne, après une volée de critiques sur leur rôle supposé dans l'élection de Donald Trump.

L'initiative des deux groupes vise à étouffer en la privant de financements une industrie alimentée par des informations sensationnelles et souvent fausses circulant en ligne, et vilipendée ces derniers jours pour son influence potentielle sur l'opinion publique.

«Nous allons commencer à interdire les publicités de Google sur les contenus trompeurs, de

la même manière que nous interdisons les publicités mensongères», a indiqué Google. «À l'avenir nous allons restreindre les publicités sur les pages qui dénaturent ou masquent les informations sur l'éditeur, ses contenus ou le but premier du propriétaire du site.»

« PLUSIEURS INCIDENTS »

Le patron de Google Sundar Pichai a reconnu qu'il y avait «eu plusieurs incidents» dans lesquels de fausses informations avaient été signalées «et nous n'avons pas pris les bonnes décisions». «C'est donc un moment d'apprentissage pour nous et nous allons vraiment travailler pour régler ça», a-t-il ajouté.

Interrogé sur la possibilité que les faux sites

d'informations aient pu influencer le vote de certains électeurs à la présidentielle américaine, il a répondu «bien sûr».

«De notre point de vue, les fausses informations ne devraient pas être distribuées, donc nous sommes tous d'accord qu'il faut que les choses s'améliorent», a-t-il reconnu.

Facebook va mettre en place une politique identique. «Nous n'intégrons pas ou ne montrons pas de publicités dans des applications ou des sites dont le contenu est illégal, trompeur ou mensonger, ce qui inclut les fausses informations», a souligné le réseau social. «C'était jusqu'à présent sous-entendu, mais nous avons mis à jour notre politique pour clairement exprimer que cela concerne les fausses nouvelles.»



SUNDAR PICHAI
Patron de Google

Google, Facebook update policy on fake news sites

Two tech giants are taking aim at websites' ad revenue

**NICK WINGFIELD, MIKE ISAAC
AND KATIE BENNER**
THE NEW YORK TIMES

During the past week, two of the world's biggest Internet companies have faced mounting criticism over how fake news on their sites may have influenced the U.S. presidential election's outcome.

On Monday, those companies responded by making it clear that they would not tolerate such misinformation by taking pointed aim at fake news sites' revenue sources.

Google kicked off the action Monday afternoon when the Silicon Valley search giant said it would ban websites that peddle fake news from using its online advertising service.

Hours later, Facebook, the social network, updated the language in its ad policy, which already said it will not display ads in sites that show misleading or illegal content, to include fake news sites.

"We have updated the policy to explicitly clarify that this applies to fake news," a Facebook spokesperson said in a statement. "Our team will continue to closely vet all prospective publishers and monitor existing ones to ensure compliance."

Taken together, the decisions were a clear signal that the tech behemoths could no longer ignore the growing outcry over their power in distributing information to the American electorate.

Facebook has been at the epicentre of that debate, accused by some commentators of swinging some voters in favour of president-elect Donald Trump through misleading and outright wrong stories that spread quickly via the social network. One such false story claimed that Pope Francis had endorsed Trump.

Google did not escape the glare, with critics saying the company gave too much prominence to false news stories. On Sunday, the site Mediaite reported that the top result on a Google search for "final election vote count 2016" was a link to a story on a website called 70News that wrongly stated that Trump, who won the Electoral College, was ahead of Hillary Clinton in the popular vote.

By Monday evening, the fake story had fallen to No. 2 in a search for those terms. Google says software algorithms, that use hundreds of factors, determine the ranking of news stories.

"The goal of search is to provide the most relevant and useful results for our users," Andrea Faville, a Google spokesperson, said in a statement. "In this case, we clearly didn't get it right, but we are continually working to improve our algorithms."

Facebook's decision to clarify its ad policy language is notable because Mark Zuckerberg, the social network's chief executive, has repeatedly fobbed off criticism that the company had an effect on how people voted. In a post on his Facebook page over the weekend, he said that 99 per cent of what people see on the site is authentic and only a tiny amount is fake news and hoaxes.

"Overall, this makes it extremely unlikely hoaxes changed the outcome of this election in one direction or the other," Zuckerberg wrote.

Yet within Facebook, employees and executives have been increasingly questioning their responsibilities and role in influencing the electorate, the New York Times reported.

Facebook's ad policy update will not stem the flow of fake news stories that spread through the news feeds that people see when they visit the social network.

Facebook has long spoken of how it helped influence and stoke democratic movements in places such as the Middle East and it tells its advertisers that it can help sway its users with ads. Facebook reaches 1.8 billion people around the globe and the company is one of the largest distributors of news online. A Pew Research Center study said that nearly half of American adults rely on Facebook as a news source.

It remains to be seen how effective Google's new policy on fake news will be in practice. The policy will rely on a combination of automated and human reviews to help determine what is fake. Although satire sites such as the Onion are not the target of the policy, it is not clear whether some of them, which often run fake news stories written for humorous effect, will be inadvertently affected by Google's change.

Tweet managers put on notice

HOWARD LEVITT
Workplace Law

In most cases when we talk about social media in employment law, the discussion involves employees being terminated for damaging their employers' reputations. But few people know employers have a reciprocal duty to their employees in administering their online accounts.

In a recent arbitration decision involving the Toronto Transit Commission, the Amalgamated Transit Union successfully grieved the TTC's use of social media because it was damaging to employees.

This grievance related to the @TTChelps Twitter account, which was monitored by six senior service representatives employed in the Customer Service Centre, who used the account to receive and respond to comments and concerns from TTC patrons and the public. A small minority of the tweets received contained offensive, abusive, racist, homophobic, sexist and threatening language, some of which was critical of the manner in which TTC employees performed their work.

The problem occurred when the TTC failed to put an end to inappropriate tweets directed at employees. Instead, management simply acknowledged the customer's concerns, provided information on how to file a complaint, or stated the TTC does not condone abusive, profane, derogatory or offensive comments, rather than take the side of the employee.

Robert Howe, the arbitrator, noted that the Ontario Human Rights Code, as well as the TTC's collective bargaining agreement and its internal Workplace Harassment Policy, provide employees with the right to a workplace free from harassment and discrimination. Howe found that the TTC failed to take all reasonable and practical measures to protect its workers from harassment through this Twitter account.

In conclusion, he said the TTC should have responded by not only immediately advising it does not condone such behaviour, but to also request offensive tweeters immediately delete their tweets and if they do not comply, block from further use of the account.

The arbitrator concluded it

may even be necessary for the TTC to seek the assistance of Twitter in having offensive tweets deleted, or, as a last resort, consider discontinuing the use of @TTChelps, despite the opportunity it created to interact with customers.

The arbitrator paid little attention to explanations about how complaints were handled and expert witness testimony suggested customer complaints might be entirely legitimate and that shielding employees from angry customer feedback may be counterproductive.

This decision will be the first of many attempting to curtail employers' management of their social media accounts inviting comments from customers and the public. While employers have a statutory obligation to protect employees from violence and harassment in the workplace, this case goes far beyond what is reasonable by also protecting them from angry criticism.

This case provides employees with legal recourse if they are subjected to offensive or abusive comments by third parties on their employers' social media accounts. Because such accounts are increasingly ubiquitous, these cases could become rife. As an employer, it is becoming increasingly important to monitor your accounts to avoid liability for any third-party postings.

The real cautionary tale, however, is that the TTC's wounds are partly self-inflicted. Too many employers, including the TTC, have anti-harassment or respect in the workplace policies, which contain ill thought out terms that an employee — union or not — could sue/grieve upon against the employer.

My best advice is do not devise policies based on policies that feel good but can be used by employees against you in manners you might never have considered. But for the extensive self-restrictions in the TTC's harassment policy, this case would barely have got off the ground.

Financial Post

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CHRONIQUE

Un grand pas pour les femmes réalisatrices

Hillary Clinton n'a pas réussi à fracasser le plafond de verre. Qu'à cela ne tienne. Chez nous, les réalisatrices et leurs camarades scénaristes auront bientôt les moyens pour pulvériser le plafond de celluloid : des moyens et des mesures concrètes pour y parvenir. Et ces mesures, les réalisatrices les doivent à Carolle Brabant, la directrice générale de Téléfilm Canada, qui a profité du jour du Souvenir pour annoncer que l'organisme fédéral se donne jusqu'à 2020 pour atteindre la parité hommes-femmes dans la production cinématographique. Comment ?

NATHALIE PETROWSKI

LA PRESSE

C'est une mesure radicale. Radicale, mais nécessaire parce que jusqu'à présent, toutes les belles paroles en faveur de l'émergence des femmes cinéastes n'ont rien donné, strictement rien.

La réalisatrice Anne Émond

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En favorisant les projets, à qualité égale ou comparable, réalisés et scénarisés par des femmes. C'est ce qu'on nommait, dans le temps, la discrimination positive. À Téléfilm Canada, on n'aime pas trop cette expression même si, dans les faits, c'est exactement ce que sera appelée à faire l'équipe d'analystes qui jugent les projets et acceptent de les financer à même une enveloppe de 50 millions.

Désormais donc, à qualité égale, ces analystes vont devoir favoriser les projets présentés par des femmes. Les détracteurs de cette mesure, et ils ne vont pas tarder à se manifester, ne manqueront pas de clamer qu'il s'agit d'une mesure radicale, qui ne rend pas service aux réalisatrices en leur faisant ainsi la charité et en les infantilisant. Selon ces mêmes détracteurs, les femmes devraient s'imposer par leur talent et non grâce à des mesures discriminatoires.

UNE MESURE RADICALE, MAIS NÉCESSAIRE

Ces détracteurs ont raison sur un point : c'est effectivement une mesure radicale. Radicale, mais nécessaire parce que jusqu'à présent, toutes les belles paroles en faveur de l'émergence des femmes cinéastes n'ont rien donné, strictement rien. Il y a à peine six mois (en 2016 et non pas en 1950), une vaste étude sur la représentation des femmes dans les milieux culturels concluait que dans la plupart des champs de création, les femmes étaient sous-représentées.

En cinéma, par exemple, 77 % des scénarios produits entre 2011 et 2014 ont été réalisés par des hommes. Dans le même laps de temps, seulement 19 % des fonds en longs métrages ont été accordés à des femmes.

Ces pourcentages pour le moins accablants indiquent avec éloquence que même si la parité était un mot à la mode, dans les faits, les films pilotés par des hommes ont été systématiquement favorisés. Moins par souci de qualité que par conditionnement.

Comme l'écrivait fort bien le groupe des Réalisatrices équitables dans le mémoire qu'elles ont déposé à l'Assemblée nationale en 2011 : « Depuis la naissance du 7^e art, nous sommes inondés par des histoires racontées et mises en images par des hommes. Nous avons tous baigné dans cette façon de présenter la vie à l'écran et nous sommes tellement imprégnés par cette façon de

faire que quand un projet semble se distancer des codes habituels, nous avons tendance à le rejeter. »

TOUT N'EST PAS GAGNÉ

Avec un objectif précis et des mesures appropriées, les choses devraient changer et favoriser l'émergence d'une nouvelle génération de réalisatrices et de scénaristes d'ici. Mais tout n'est pas gagné, tant s'en faut. D'abord les mesures favorisant les femmes sont fondées sur le principe du « à qualité égale », un principe hautement subjectif où le flou peut se glisser subrepticement. Car comment apprécier ou reconnaître cette soi-disant qualité qui met les réalisateurs et les réalisatrices sur un pied d'égalité ? Comment y parvenir quand ceux qui jugent les projets de demain sont les mêmes qui jugeaient les projets d'hier ?

La question se pose d'autant plus qu'à Téléfilm Canada, l'équipe qui analyse les projets et approuve leur financement compte 16 personnes. Or sur ces 16, 14 étaient et sont des femmes, contre seulement 2 hommes. C'est donc dire que même avec une forte représentation féminine chez les analystes, un biais inconscient a eu préséance pendant toutes ces années.

Or ce biais inconscient existe partout et vient de s'illustrer avec éclat avec l'élection de Trump. Même si Hillary Clinton avait toutes les qualités et les compétences pour être élue à la présidence, on lui a préféré un néophyte démagogue, imprévisible et sans expérience : en grande partie parce qu'il était un homme.

Il y a deux ans, la SODEC a mis au point une mesure pour inciter les producteurs à favoriser les projets proposés par des femmes. Un producteur ne pouvait déposer que deux projets à la fois, sauf si le troisième projet était réalisé par une femme. Or, si on se fie à la dernière liste de projets acceptés en production par la SODEC au printemps, neuf des films financés étaient réalisés par des hommes, contre un seul, par une femme. Beau traitement de faveur...

Dans le monde du cinéma, le biais inconscient (ou carrément conscient) s'exprime souvent à travers le manque de confiance.

On se demande si une femme réalisatrice aura l'autorité nécessaire pour diriger une équipe. Finalement, au moment de choisir entre un film réalisé par un homme ou par une femme, on prétextera le manque d'expérience de la réalisatrice pour accorder le financement au film du réalisateur.

Mais tout cela, en principe, est bel et bien révolu. L'ONF a donné le ton en mars en décidant de consacrer 50 % de son budget aux projets de femmes. Téléfilm Canada vient d'emboîter le pas. On espère que la SODEC ne tardera pas à suivre, tout simplement parce que nous sommes en 2016 et que si personne ne bouge, les choses n'avanceront pas.

En attendant, bravo à Téléfilm. Pour paraphraser un célèbre astronaute, les nouvelles mesures sont un petit pas pour l'humanité, mais un grand pas pour le cinéma des femmes.

http://plus.lapresse.ca/screens/0c797cf9-b6a3-4771-a17b-0dd62bf858f4%7C_0.html

Trudeau fishing in foreign waters

JOHN IVISON
Comment

Just as it took the hard-liner Richard Nixon to go to China, it may be that only Justin Trudeau can dismantle foreign ownership restrictions established by his father in the early 1970s.

A foreign pension fund representative who was in the room with the prime minister and senior cabinet ministers this week said the sales pitch to shift large pools of capital into Canada made a good impression. Yet, there remained concerns about the web of regulations that prevent foreigners from investing in politically sensitive industries like telecommunications and broadcasting.

The Conservatives commissioned a report on competition in 2007 and acted on recommendations to reduce restrictions in some areas, like uranium mining.

But the Harper government did not dare follow the recommendation of the panel chaired by Lynton "Red" Wilson to liberalize ownership in aviation, telecoms and broadcasting.

However, Trudeau still has impeccable cultural credentials, having just boosted funding for the CBC. He has political capital to burn — and it would be no surprise if he did, given the importance of drawing in foreign funds to the entire long-term growth project.

A central plank of his economic plan is to attract investment to Canada from the large pools of international capital seeking attractive returns in an era of low growth and low interest rates.

The long-term investor summit in Toronto Monday brought together the heaviest of hitters in the pension and sovereign wealth fund business. Trudeau pitched Canada as an island of relative stability, as the government seeks to bolster the \$35 billion it has committed to its nascent infrastructure bank with foreign investment.

But it sounds like many of the investors are more interested in low-risk, existing assets over higher-risk toll roads and bridges. As a result, there were questions about the layers of regulations designed to protect many Canadian companies from takeover by foreigners.

See IVISON on NP3

Telecoms might open up

IVISON
Continued from NP1

There are early signs that the Trudeau government is prepared to go where even the Harper Conservatives feared to tread.

While the Tories blocked several prospective takeovers of companies by foreign rivals, the Liberals are intent on making Canada a magnet for foreign capital.

Last month, Ottawa said it plans to raise the cap on foreign ownership of Canadian airlines, in an effort to increase competition and reduce prices.

The government was acting on a recommendation from a review of Canada's transportation sector, led by former federal cabinet minister, David Emerson.

That panel also recommended the government privatize larger not-for-profit airport authorities in Canada, such as the one that runs Toronto Pearson International Airport, on the basis that the model is "antiquated" and puts cost-competitiveness at risk.

Marc Garneau, the transport minister, made no mention of airports when he unveiled the changes to ownership limits, but referred to "asset recycling" — the process of allowing the private sector to take stakes in existing infrastructure assets — as likely an attractive option for foreign and domestic institutional investors.

Another area where seismic change may come is in the broadcasting and telecoms industries.

The Conservatives had allowed foreign ownership of telecom carriers with less than 10 per cent of the total market, but shied away from the full liberalization recommended in the Wilson report.

Yet Melanie Jolie, the heritage minister, is reviewing all facets of government regulation and says "everything is on the table," including changes to the Broadcasting Act and the Telecommunications Act.

Even for Trudeau, the prospect of allowing Americans or other foreigners to own more than 20 per cent of our private broadcasters would arch eyebrows among his supporters.

The NDP is already campaigning against the "privatization" of public infrastructure and would be delirious at the prospect of Trudeau undoing many of the regulations put in place by his father when the Foreign Investment Review Agency was established in 1973.

But Trudeau needs projects that stand out from other global assets competing for pension fund cash. New investment opportunities in mature industries that have been ring-fenced to this point might be just the ticket.

It's conceivable that by dangling changes to foreign ownership rules as bait, the Liberals could land some big financial fish who might be prepared to look at infrastructure projects, too.

Senior Liberals caution that the rod is barely in the water. "We're not that far down the road," said one official. "But it's an interesting idea."

National Post
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COMMENT

Fishing in foreign waters

JOHN IVISON

Just as it took the hard-liner Richard Nixon to go to China, it may be that only Justin Trudeau can dismantle foreign ownership restrictions established by his father in the early 1970s.

A foreign pension fund representative who was in the room with the prime minister and senior cabinet ministers this week said the sales pitch to shift large pools of capital into Canada made a good impression. Yet, there remained concerns about the web of regulations that prevent foreigners from investing in politically sensitive industries like telecommunications and broadcasting.

The Conservatives commissioned a report on competition in 2007 and acted on recommendations to reduce restrictions in some areas, like uranium mining.

But the Harper government did not dare follow the recommendation of the panel chaired by Lynton "Red" Wilson to liberalize ownership in aviation, telecoms and broadcasting.

However, Trudeau still has impeccable cultural credentials, having just boosted funding for the CBC. He has political capital to burn — and it would be no surprise if he did, given the importance of drawing in foreign funds to the entire long-term growth project.

A central plank of his economic plan is to attract investment to Canada from the large pools of international capital seeking attractive returns in an era of low growth and low interest rates.

The long-term investor summit in Toronto Monday brought together the heaviest of hitters in the pension and sovereign wealth fund business.

Trudeau pitched Canada as an island of relative stability, as the government seeks to bolster the \$35 billion it has committed to its nascent infrastructure bank with foreign investment.

But it sounds like many of the investors are more interested in low-risk, existing assets over higher-risk toll roads and bridges. As a result, there were questions about the layers of regulations designed to protect many Canadian companies from takeover by foreigners.

See IVISON on Page A4

Liberals gone fishing

IVISON

Continued from A1

There are early signs that the Trudeau government is prepared to go where even the Harper Conservatives feared to tread.

While the Tories blocked several prospective takeovers of companies by foreign rivals — MacDonald Dettwiler in 2008, Potash Corp. in 2010 and Allstream in 2013 — the Liberals are intent on making Canada a magnet for foreign capital.

Last month, Ottawa said it plans to raise the cap on foreign ownership of Canadian airlines, in an effort to increase competition and reduce prices.

The government was acting on a recommendation from a review of Canada's transportation sector, led by former federal cabinet minister, David Emerson.

That panel also recommended the government privatize larger not-for-profit airport authorities in Canada, such as the one that runs Toronto Pearson International Airport, on the basis that the model is "anti-quoted" and puts cost-competitiveness at risk.

Marc Garneau, the transport minister, made no mention of airports when he unveiled the changes to ownership limits, but referred to "asset recycling" — the process of allowing the private sector to take stakes in existing infrastructure assets — as likely an attractive option for foreign and domestic institutional investors.

Another area where seismic change may come is in the broadcasting and telecoms industries.

The Conservatives had allowed foreign ownership of telecom carriers with less than 10 per cent of the total market, but shied away from the full liberalization recommended in the Wilson report, largely because of the blurring of the lines between telecommunications and broadcasting companies.

Yet Melanie Jolie, the heritage minister, is reviewing all facets of government regulation and says "everything is on the table," including changes to the Broadcasting Act and the Telecommunications Act.

Currently, strict foreign ownership and local content rules are in place, but many other developed countries have eliminated the ownership requirements while retaining the need to produce content locally.

Even for Trudeau, the prospect of allowing Americans or other foreigners to own more than 20 per cent of our private broadcasters would arch eyebrows among his supporters.

The New Democratic Party is already campaigning against the "privatization" of public infrastructure and would be delirious at the prospect of Trudeau undoing regulations put in place by his father when the Foreign Investment Review Agency was created in 1973.

But Trudeau needs projects that stand out from other global assets competing for pension fund cash. New investment opportunities in mature industries that have been ring-fenced to this point might be just the ticket.

It's conceivable that by dangling changes to foreign ownership rules as bait, the Liberals could land some big financial fish who might be prepared to look at infrastructure projects, too.

National Post

Protéger les sources, à la source

DENIS FERLAND



Le gouvernement fédéral profite pour l'instant du fait que les projecteurs sont braqués sur les patrons politiques des deux corps policiers impliqués dans le scandale de la surveillance des journalistes au Québec pour se tenir sur les lignes de côté.

Le resserrement de la procédure pour l'obtention de mandats visant des journalistes et la commission d'enquête finalement mise sur pied par le gouvernement Couillard, ainsi que l'examen des procédures à la police de la Montréal (SPVM) demandée par Denis Coderre ont une portée limitée. C'est le gouvernement Trudeau qui a en main les leviers pour apporter des correctifs en amont en se basant sur les principes mis de l'avant par la Cour suprême. Un regroupement de journalistes, dont le chroniqueur Patrick Lagacé, à l'origine des récentes révélations là-dessus, l'a compris et interpellera justement aujourd'hui le gouvernement fédéral afin qu'il joue pleinement son rôle.

C'est que la réponse du gouvernement libéral nous laisse jusqu'à maintenant sur notre appétit. Bien sûr, M. Trudeau parle de faits «troublants» et de son «ouverture» à apporter des correctifs au besoin. Le ministre responsable de la GRC et du Service canadien du renseignement de sécurité (SCRS), Ralph Goodale, trouve ça «inquiétant» et il rassure en disant que ses services ne se sont pas livrés à de telles pratiques, ce que les patrons des agences ont réitéré. Il considère que le cas Lagacé relève des compétences québécoises, ce qui n'est qu'en partie exact. Oublié par M. Goodale, l'épisode de la surveillance de deux autres journalistes de *La Presse* par la GRC dans l'affaire Charkaoui nous laisse croire qu'aucun corps policier n'est à l'abri d'un dérapage.

En plus des vœux pieux exprimés par messieurs Trudeau et Goodale, le gouvernement libéral mise sur la vaste consultation sur la sécurité publique qui doit prendre fin à la mi-décembre pour obtenir des pistes de solution. On nous dit au bureau du ministre que «tout est sur la table». Il faut savoir que nulle part dans les deux documents qui amorçaient la consultation il n'est question spécifiquement des sources journalistiques. C'est par la bande que ces sources seraient éventuellement mieux protégées, soit quand il est question que «tous les mandats du SCRS respectent la Charte canadienne des droits et libertés». Et encore, on ne vise pas la GRC ici et on parle des mandats obtenus dans le cadre d'opérations liées à la sécurité nationale, rien à voir avec ce qui nous occupe actuellement.

Et ce n'est pas faute d'options et d'outils que le gouvernement Trudeau ne semble pas pressé d'intervenir en amont.

Il s'agit de codifier les principes et les critères élaborés par la Cour suprême dans l'arrêt Lessard de 1991 et peaufinés par la suite. Il suffit de rappeler la décision de 2010 impliquant le *Globe and Mail* et son journaliste Daniel Leblanc qui a obtenu de taire l'identité de sa source, «Ma chouette», dans le dossier des commandites. Comme quoi la protection des sources a une importance qui n'est pas théorique.

Codifier, donc légiférer, mais comment? Peu importe le moyen, les principes sont les mêmes: la confidentialité de la source et de la transmission de l'information, le rapport journaliste-source, et surtout le fait que l'intérêt public qui est servi par la protection de la source l'emporte sur celui lié à la découverte de la vérité, lire ici l'enquête des autorités.

Ça peut se faire par le biais de «shield laws», des boucliers qui existent dans plusieurs pays. Le sénateur André Pratte, qui a pris sur lui de demander des comptes et de l'action du côté du gouvernement Trudeau, penche de ce côté. Plusieurs avocats consultés notent que le même objectif pourrait être atteint avec des modifications aux articles pertinents du Code criminel ou à la Loi sur la preuve.

Quelques embûches, dont la définition de «journaliste», surtout en cette ère de médias éclatés et surmultipliés. Même là, la Cour suprême rappelle dans un autre jugement de 2010 que la liberté d'expression n'est pas l'apanage des médias traditionnels et évoque les blogueurs, crieurs de nouvelles, etc.

Autre avenue qui mérite d'être examinée selon certains, celle de la désignation d'avocats spéciaux, un peu comme dans le cas des certificats de sécurité. Comme par définition les demandes des policiers aux juges sont entendues *ex parte*, un avocat spécial pourrait jouer un rôle de représentation de la presse au moment de l'audience ou encore au retour du matériel obtenu pour en limiter l'accès.

Que le fédéral ait la volonté politique ou non, le dossier reviendra à l'avant-plan puisque le sénateur Pratte compte proposer des audiences en comité pour examiner les avenues possibles. Si le gouvernement ne met rien en branle, il prendrait les choses en main en déposant un projet de loi au Sénat pour mettre en place de nouvelles normes conformes aux principes définis par la Cour suprême.

Bref, dans ce dossier, le gouvernement Trudeau a le choix entre se faire tenir ou se faire forcer la main.

NEWS CONSERVATIVE LEADERSHIP RACE

Deepak Obhrai says 'old Canada' media is biased against him



Conservative leadership candidate Deepak Obhrai, pictured Nov. 13, says because he is an immigrant and a visible minority, there is 'institutional discrimination' against him in the media. Two columnists he refers to disagree. *The Hill Times* photograph by Jake Wright

By CHELSEA NASH

Conservative leadership candidate Deepak Obhrai is alleging that some national media commentators are biased against him for being a visible minority.

The MP for Calgary Forest Lawn, Alta. attributes the bias to "institutional discrimination," and says it is evident in their coverage of his leadership campaign.

A couple columnists he singles out deny any discrimination.

Specifically, Mr. Obhrai called out *The National Post's* John Ivison, and CTV's Don Martin, for pieces they published in July, when he first announced his intention to run. He also said the *Post's* Andrew Coyne demonstrated a bias insofar as he has not mentioned Mr. Obhrai's candidacy in columns he has written about the Conservative leadership race.

Continued on page 5

NEWS CONSERVATIVE LEADERSHIP RACE

Deepak Obhrai says 'old Canada' media is biased against him

Don Martin says he stands behind his comments about Obhrai 'as being entirely accurate, fair, and balanced, and in no way discriminatory against' him.

Continued from page 1

"Here you are with these old conservative columnists attacking me, because I do not represent them, in their view," he said. "This shows that candidates like us feel the glass ceiling."

Mr. Obhrai's specific examples included a July 20 column penned by Mr. Ivison, in which he borrows from the popular political TV comedy *Veep*, writing, "Certainly the news that veteran Conservative MP Deepak Obhrai intends to run brought to mind some of *Veep*'s more cutting barbs: 'He's middle of the road—mediocre. Of all the -ocres, he's the mediest.'"

"I don't care if they don't consider me as a serious candidate. They can say: well we don't give him any chance to win. That's acceptable to me. But why do you say I'm a mediocre candidate? Where did you get that?" Mr. Obhrai said.

Mr. Ivison responded to *The Hill Times* in an email, writing, "there's no discrimination—institutional or otherwise." He said the point of the column was "just because you can run, doesn't mean you should."

"I will leave it at that, pointing out only that money talks. According to the last Elections Canada data, Mr. Obhrai has raised just \$1,100 from two people."

Mr. Obhrai laughed when he heard this explanation.

"In July, when he wrote that article, that was when I indicated I was going to run. At that point I hadn't even filed my papers," he said, adding that he hadn't started fundraising at the time of the column, so it was irrelevant to Mr. Ivison's characterization of him at the time.

Mr. Obhrai said it's true that he's only been recorded as having raised \$1,100 to date from two donors. He says this is due to the fact that he only filed his papers with Elections Canada in September, and wasn't able to begin fundraising before then. The period captured by the latest fundraising report only goes to Sept. 30.

Mr. Obhrai also referred to a blog post by Mr. Martin, host of CTV's *Power Play*, on the news channel's website on July 27. Mr. Martin assesses each candidate's strengths and weaknesses.

"His only major assignment in government was to land a United Nations Security Council seat for Canada. He assured the foreign affairs minister it was in the bag. We lost with considerable humiliation to Portugal," Mr. Martin wrote of Mr. Obhrai.

Mr. Obhrai said that's just not true. He was assigned to campaign for the seat, and that's what he did, said the Calgary MP. He said he never assured the foreign minister it was a sure thing, and that placing the loss on his shoulders was unfair. Mr. Obhrai served as parliamentary secretary to the foreign minister from 2006 to 2015.

In response, Mr. Martin said: "I completely stand behind the contents of my blog post as being entirely accurate, fair, and balanced, and in no way discriminatory against Mr. Obhrai or any of the leadership candidates."

Mr. Coyne was also contacted for comment, but did not respond.

Mr. Obhrai said he is well known for speaking his mind in caucus throughout his career, and standing his ground when he disagrees with something he considers to be divisive. After the Conservatives lost power last fall, he publicly took a stand against the party's citizenship policy and more recently also criticized the party's membership fees as too high and not inclusive enough.

Referring to the media commentators, he said: "Why are they lying? Why are they calling me something they don't know? I am okay if they are saying he has no chance to win. Fine, okay. I am the underdog, that's okay. They can criticize me. But this shows the institutional discrimination we face. This shows the biased thinking there. What I'm saying to them is Canada has changed," he said.

Mr. Obhrai was first elected to parliament in 1997, and has been re-elected each election since then. Born in Tanzania, he is of Indian descent.

He is running for the leadership against 11 others, and perhaps soon to be more, including MP Kellie Leitch, whose main proposal involves screening immigrants for "anti-Canadian values." Mr. Obhrai said Ms. Leitch's rhetoric belongs to the "old Canada," and that he has always made it his mission to bridge gaps, and make change from within the Conservative Party.

The Hill Times reported last week that Mr. Obhrai had been receiving racist emails to his MP account after Ms. Leitch unveiled her plan. As recently as Monday, Mr. Obhrai said he received one calling him a "brown piece of shit."

Erin Tolley, a political science professor at the University of Toronto who has researched race in Canadian politics, spoke on the condition that she would not comment specifically on Mr. Obhrai's allegations and the coverage of his campaign. She offered her general insight.

Ms. Tolley said she has interviewed journalists about race. "My own perception was not so much that there's blatant racism or that journalists sit down and think how can I write a racist story. It's more of a case of blind spots, where people aren't aware how their own implicit judgments or understandings about how politics work," she said. But that's not limited to journalists. Everyone has blind spots, she said.

MP Michael Chong is also running for the Conservative leadership. He, too, is a visible minority, being the son of a Dutch immigrant mother, and a Chinese immigrant father.

When asked if he had considered that Mr. Chong was receiving more favourable coverage even though he was a visible minority, Mr. Obhrai said he had, but that Mr. Chong is "seen as a white guy."

"I am visible minority, born outside the country," he said. "So I am an outsider. I am sick and tired of being put in a corner."

He said he plans on seeing out his campaign through to the last ballot.

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HEARD ON THE HILL

BY MARCO VIGLIOTTI

Shaw Rocket Fund brings out politicians, entertainers for prize gala next week



Dozens of ministers and MPs are expected to attend the 2016 Shaw Rocket Prize awards gala next Wednesday at Ottawa's Shaw Centre. The event honours the best in Canadian children's and youth programming. Prime Minister Justin Trudeau, pictured, at the 2011 gala with Dino Dan host Jason Spevack. *The Hill Times* photograph by Jake Wright

Heritage Minister **Mélanie Joly** will be on hand to dish out the hardware at 2016 Shaw Rocket Prize awards gala next Wednesday, organizers have announced.

The awards celebrate the best in Canadian screen-based media for kids, and the gala will be hosted at Ottawa's Shaw Centre.

In addition to Ms. Joly (Ahuntsic-Cartierville, Que.), several other ministers and about 50 MPs have confirmed their attendance. Prime Minister **Justin Trudeau** (Papineau, Que.), who also serves as the minister of youth, has attended the event in years past.

According to organizers, a total of \$75,000 will be awarded to the best in Canadian children's and youth programming, with awards to be handed out including best overall audience experience, as voted by kids.

The gala will also feature what organizers are touting as some of Canada's top youth talent and industry notables, and be "highly interactive," with digital content set to be showcased at the event.

"Innovation has always been a Canadian asset and in 2016, our writers, producers and stars of children's and youth television programs are at the top of their game," **Agnes Augustin**, Shaw Rocket Fund president and CEO, said in a statement.

"The evolution of media has created endless opportunities to educate, influence and entertain our children with exciting television and digital content. This 11th year of the Rocket Prize marks the recognition of this ever-changing digital landscape."

The cast from *The Next Step*, a tween scripted reality show about elite dancers and 2013 winners of the Shaw Rocket Prize Children's category, will perform an opening number at the gala, which will also feature a performance from the cast of *Lost and Found Music Studios*, a show about teen musicians auditioning for a chance at a live tour, following the awards ceremony.

Previously known as the Shaw Television Broadcast Fund, the Rocket Prize's goal is to showcase Canadian children's and youth television shows that are seen around the world.

Previous finalists and winners include *Justin Time*, *Daniel Tiger's Neighbourhood*, *My Babysitter's a Vampire*, *Dino Dan*, and *Degrassi*.

House of Commons set to debut new look

On Wednesday, the House administra-

tion will unveil what they are touting as a "new brand" that has been developed to give them a "refined, modern and distinct look and feel," reports *The Globe and Mail*, citing an announcement from the administrative staff.

The event to unveil the brand will start at 10 a.m. at the newly-renovated Sir John A. MacDonald building. It will feature an address by acting House clerk **Marc Boss**, a vernissage (a preview of an art exhibit), refreshments and a DJ. *The Globe* reports that a House of Commons employee who also works as a DJ will be providing the tunes.

The event will present the "visual concept" on new branding for communications from the House, including finance and human resources departments, spokeswoman **Heather Bradley** told the *Globe*.

The objective was to develop "a fresh, consistent look and feel for the House of Commons Administration in keeping with the prestige of the institution," she said, adding that there was a need to create an "identity" for the House that would make it easier for Members to know where information is coming from.

New CPAC show to hit airwaves Sunday

Longtime CBC broadcaster **Alison Smith** is set to debut her new show on CPAC next week.

The show, called *Perspective with Alison Smith*, will make its small-screen debut at 10:30 a.m. on Nov. 20, and will re-air later that day at 8 p.m.

It is being advertised as an internationally-focused public affairs program that promises to take a closer look at how Canada sees the world, and how the world sees Canada.

Ms. Smith's last high-profile gig was as host of the CBC's landmark, internationally-centred radio program, *The World at Six*. She was promoted to anchor of the show in 2009, and stepped down in 2014, bringing to an end a lengthy, 37-year career with CBC News.

During that tenure, she covered South Africa's first multiracial election in 1994, the death of **Princess Diana**, and **Barack Obama's** historic election as U.S. president in 2008.

BBC World Service to broadcast news programmes in North Korea

Proposal is part of broadcaster's plan to bring its services to 500 million people by its centenary in 2022



Tony Hall, director general of the BBC, called the announcement a "historic day for the BBC". Photograph: Anthony Devlin/PA

Jane Martinson

The BBC World Service is to launch regular news programmes for North Korea as part of the biggest expansion of its journalism since the 1940s.

Korean is one of 11 new language services included in proposals designed to double the number of people who can access BBC services around the world to 500 million by 2022, when the World Service will be 100 years old.

The plans, financed by a £289m funding boost from the UK government in 2015, are likely to cause controversy in several places where the ruling power may not welcome the BBC's offer of "independent journalism", including Russia and North Korea.

The BBC's plans, which focus on its links to "democracy and the free press", come after state-sponsored rivals such as al-Jazeera and RT (previously Russia Today) have expanded into the UK.

Tony Hall, director general of the broadcaster, called the announcement "a historic day for the BBC".

"The BBC World Service is a jewel in the crown – for the BBC and for Britain. As we move towards our centenary, my vision is of a confident, outward-looking BBC which brings the best of our independent, impartial journalism and world-class entertainment to half a billion people around the world. Today is a key step towards that aim."

With echoes of cold war transmissions – when the BBC, Voice of America and Radio Free Europe broadcast into the Soviet Union and countries of the Warsaw pact – the plans announced on Wednesday will lead to extended news bulletins and a relaunched website in Russian, as well as daily radio programmes aimed at audiences in the Korean peninsula. Much more online content and on social media will also be produced.

Some diplomats have argued that the BBC's plans to compete against Kim Jong-un's state-sponsored media for North Korea's 25 million people will cause tension. A number of foreign broadcasters already target the country, including South Korea's KBS and the US-funded Voice of America and Radio Free Asia.

With the first of the new services to launch in 2017, the new output will target younger people and women in particular.

Francesca Unsworth, director of the World Service, said: "Through war, revolution and global change, people around the world have relied on the World Service for independent, trusted, impartial news. As an independent broadcaster, we remain as relevant as ever in the 21st century, when in many places there is not more free expression, but less."

Other planned services include more than 30 new TV programmes across Africa, more regional programming from BBC Arabic and a video offer in 40 languages.

Languages to be included in the latest expansion include Afaan Oromo, Amharic, Gujarati, Igbo, Korean, Marathi, Pidgin, Punjabi, Telugu, Tigrinya, and Yoruba.

The increase in government funding announced last year came after the BBC was forced to take on the £245m annual cost of the World Service, which had been funded by the Foreign and Commonwealth Office, as part of the 2010 licence fee settlement with the government.

www.theguardian.com/media/2016/nov/16/bbc-world-service-to-broadcast-news-programmes-in-north-korea

BBC presenter goes into labour minutes after appearing on live TV

Victoria Fritz, who reports business news on BBC Breakfast, gave birth to a boy with fellow newsreader as birthing partner



Victoria Fritz, who was not due to give birth until early December. Photograph: BBC

Nadia Khomami

A BBC presenter went into labour minutes after reading the news on live TV, and gave birth to a boy with a fellow newsreader by her side.

Victoria Fritz, who presents the business news on BBC Breakfast, was not due to give birth until early December, but her waters broke on Tuesday shortly after leaving the studio.

When fellow presenter Sally Nugent discovered that Fritz's husband was stuck on the motorway, she said she would stay with her at the hospital until he arrived.

But because of heavy traffic on the M6, Fritz's husband did not get there on time, and Nugent ended up being birthing partner for the arrival of the baby.

A BBC spokeswoman said: "When Sally heard that she'd gone into labour she offered to be there until Victoria's husband got there. But her husband never arrived so she found herself at the birth." Fritz tweeted:



Victoria Fritz
@VFritzNews

Follow

My heartfelt thanks to @sallynugent & St Mary's drs&midwives who helped me deliver my little boy yesterday. A @BBCBreakfast team effort!
1:04 AM - 16 Nov 2016



sally nugent
@sallynugent

Follow

You won't believe what happened after work yesterday. Huge congrats to our very clever @VFritzNews 🎉
twitter.com/vfritznews/sta...
1:44 AM - 16 Nov 2016

On BBC Breakfast on Wednesday, newsreader Naga Munchetty explained why another presenter, Sean Farrington, was reading the business news.

"There she was, you know, just presenting very happily, not an issue in the world. And then she decided to have a bit of an event later on," Munchetty said.

Co-presenter Dan Walker added: "Sally was reading our sport yesterday. Because Victoria's partner was stuck on the M6, Sally was the birthing partner."
Walker also tweeted:



Dan Walker
@mrdanwalker

Follow

Thank you for all your suggestions for baby names for @VFritzNews but I think Baby McBabyFace might not make the grade @BBCBreakfast 🤔🤔
4:18 AM - 16 Nov 2016

Other colleagues also tweeted their congratulations. BBC Breakfast wrote: "Congratulations @VFritzNews! Victoria should have been our biz presenter today – but instead has some more exciting news to deliver!"



Ben Thompson
@BBCBenThompson

Follow

Huge congrats to partner-in-crime @vfritznews who did the @BBCBreakfast shift yesterday and then gave birth to a baby boy! #earlystarts
2:55 AM - 16 Nov 2016



Colletta Smith
@collettasmith

Follow

Total credit to @VFritzNews for managing to present the biz news on @BBCBreakfast yesterday, before delivering her baby later in the day!
2:08 AM - 16 Nov 2016



Carol Kirkwood
@carolkirkwood

Follow

Huge congratulations to our @VFritzNews on her new arrival xxx
1:25 AM - 16 Nov 2016

Fwd: Highlights Wednesday May 4, 2016 / Mercredi 4 mai 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Wed, Dec 7, 2016 at 10:35 AM

A-2016-00078

----- Forwarded message -----

From: Roger Belanger <roger.belanger@cbc.ca>
Date: Wed, May 4, 2016 at 8:31 AM
Subject: Highlights Wednesday May 4, 2016 / Mercredi 4 mai 2016
To: Roger Belanger <roger.belanger@cbc.ca>**Highlights Wednesday May 4, 2016 / Mercredi 4 mai 2016****www.advocatedaily.com, Tuesday May 3, 2016****Ghomeshi acquittal a lesson to employers to assume innocence**

Jian Ghomeshi's acquittal on criminal charges of sexual assault and choking should serve as a lesson to employers to assume employees are innocent until proven guilty, says Vancouver employment lawyer Richard Johnson.

...Depending on the outcome of his next trial, Ghomeshi may have legal recourse now that he has been acquitted, Johnson says. As a unionized employee with the CBC, the union could grieve to get his job back. A non-unionized employee might sue for damages. The issue is that the relationship between Ghomeshi and CBC is likely damaged beyond repair despite his being vindicated.

Richard Johnson**plus.lapresse.ca****Une faveur pour Julie**

Julie Snyder n'est pas allée à Tout le monde en parle sans poser ses conditions. En échange de sa présence, l'animatrice a demandé à visionner l'entrevue avant sa diffusion, un privilège qui lui a été accordé par Guy A. Lepage, m'a-t-on appris. On ne peut rien lui refuser.

...Étonnamment, ce n'est pas la première fois qu'il laisse un invité visionner son entrevue avant sa diffusion. Il n'a pas voulu donner de nom, mais il s'agit de cas exceptionnels, comme pour des journalistes d'enquête, dans des cas litigieux et complexes.

...TI-MÉ SHOW : C'EST FINI

Diffusé depuis deux saisons, le Ti-Mé Show ne reviendra pas l'hiver prochain à ICI Radio-Canada Télé. La direction se dit satisfaite des résultats d'écoute, mais estime qu'on a fait le tour de la formule. Le pauvre Ti-Mé n'aura pas pu faire ses adieux au terme des 26 émissions, qui ont pris fin au début du mois d'avril.

Richard Therrien**Le Devoir****L'ultimatum**

« J'ai choisi ma famille. » Surprenant tout le monde, maîtrisant mal ses émotions, le chef péquiste Pierre Karl Péladeau a décidé de lancer la serviette et, ce faisant, de se faire respecter, voire aimer, comme jamais.

Francine Pelletier**Le Journal de Montréal****Politique: un désastre pour la famille**

Quand j'ai vu Pierre Karl Péladeau, les yeux rougis, la voix chevrotante et le menton tremblant, annoncer son départ de la vie politique pour faire de sa famille sa priorité, j'ai pensé à Jean Lapierre.

Sophie Durocher**ipolitics.ca, Tuesday May 3, 2016****How one TV interview by his ex killed Péladeau's political career**

In business, politics and his personal life, Pierre Karl Péladeau has always been an impulsive and mercurial figure, ruled by his emotions.

...What brought that on? Well, like most Quebecers, on Sunday night he watched Tout le monde en parle, the wildly popular Radio-Canada talk show.

L. Ian MacDonald

The Globe and Mail

Péladeau's personal politics: My children come first

After Parti Québécois leader Pierre Karl Péladeau abruptly resigned from politics "for the good of [his] children," many commentators were quick to say the dramatic departure was yet more proof that politics and family life are incompatible. ...What happened is that on the day before, Tout le monde en parle, the weekly Radio-Canada television show that attracts more than a million viewers, broadcast a spectacular interview with his estranged wife, high-profile TV producer and media darling Julie Snyder.

Lysiane Gagnon

quebec.huffingtonpost.ca, mardi 3 mai 2016

L'animateur Dany Dubé quitte Radio-Canada pour TVA Sports

Le commentateur sportif Dany Dubé quitte Radio-Canada après neuf ans de service pour se joindre à l'équipe de TVA Sports.

Il participera, entre autres, à une nouvelle émission sur le hockey en compagnie de Renaud Lavoie.

Le Huffington Post Québec

Le Journal de Montréal

TVA domine au Québec

Avec la domination de La Voix et la présence de huit émissions dans le top 10, TVA est à nouveau le grand gagnant des sondages Numéris pour l'hiver 2016.

TVA a vu son auditoire hivernal passer de 24,2 % à 25,3 %, en parts de marché, devançant Ici Radio-Canada (13,7 %) et V télé (7,5 %).

Le Journal de Montréal

Le Journal de Montréal

De nouveaux visages à Sucre salé cet été

Six chroniqueurs rejoignent les rangs d'une machine qui a fait ses preuves

Catherine Trudeau, Marie-Soleil Dion et Stéphane Leclair se joignent à Sucre Salé. Le trio fait partie des nouveaux collaborateurs du magazine culturel de TVA animé par Patrice Bélanger.

...Stéphane Leclair a obtenu la permission du diffuseur public avant d'accepter l'offre de TVA. «Ça démontre une belle ouverture, note le collaborateur régulier aux émissions Médium large et Culture Club à ICI Première. [Mes patrons à Radio-Canada] sont contents pour moi.

...Catherine Trudeau n'en est pas à ses premières armes comme chroniqueuse. Au cours des dernières années, elle a notamment collaboré aux Lionnes à ICI Radio-Canada Télé, puis à Plus on est de fous, plus on lit! à ICI Première.

Marc-André Lemieux

www.theglobeandmail.com, Monday May 2, 2016

B.C. to cut film, TV tax credit after consulting with industry

The British Columbia government is cutting film and TV tax breaks amid an industry boom that drove the cost of the tax credits to nearly half a billion dollars in the last fiscal year – a decision that prompted some within the industry to worry U.S. producers could have second thoughts about bringing their projects to the province.

...The industry is estimated to create about 25,000 jobs in the province.

Ian Bailey

Playback, Tuesday May 3, 2016

B.C. cuts film/TV tax credit by 5%

Following a lengthy consultation process between British Columbia's government and industry, the provincial government yesterday announced plans to trim the basic production services tax credit from 33% to 28%.

...In fiscal year 2014-15, spend in B.C. by the domestic and foreign film and TV industry hit nearly \$2 billion, according to the province. In that year, the government paid out approximately \$343 million against the programs, with that total climbing to almost \$491 million for fiscal 2015-16.

Jordan Pinto

www.cartt.ca, Tuesday May 3, 2016

HERITAGE COMMITTEE: Bell explains why local news needs help, now

The local news business, while still attracting eyeballs, has ceased working from a financial perspective, Bell Canada told a Parliamentary committee on Tuesday. Echoing its appearance in front of the CRTC earlier this year, the company argued in front of MPs that creating a fund dedicated to local news programming would definitely help counteract falling advertising revenue.

Perry Hoffman

The Wire Report, Tuesday May 3, 2016

Bell Media reps face grilling on MTS at House committee

Parliamentarians hoping for answers to outstanding questions about Monday's news that BCE Inc. had struck a deal to acquire Manitoba Telecom Services Inc. were left disappointed when representatives from Bell's media division appeared on Parliament Hill Tuesday morning.

...Committee chairwoman Hedy Fry echoed Vandal's disappointment. "I think one of the issues we're looking at here is not simply local news, it's also about the effects of media consolidation and this was a question on media consolidation," Fry said.

Charelle Evelyn, Anja Karadeglija

The Globe and Mail

BCE braces for long wait

BCE Inc.'s purchase of Manitoba Telecom Services Inc. is expected to face a lengthy review process that will test the federal government's four-player policy on the wireless sector, raising the question of what BCE could give up to get the deal approved.

...To get the deal done, it's possible BCE could agree to divest airwaves to Shaw Communications Inc., which owns cable systems in the province and recently acquired wireless operator Wind Mobile.

Christine Dobby

The Globe and Mail

Wireless competition has improved. MTS deal hinges on investment in service

Much will be written in coming months following this week's announcement of the purchase of Manitoba Telecom Services Inc. by BCE Inc., the parent company of Bell. Many Canadian consumers, especially in Manitoba, are left to wonder whether this deal is good for them.

... In a move to make this deal more palatable to regulators (who may not react kindly to a decrease in competition), it has been reported that BCE will, in a separate deal, sell roughly a third of MTS's postpaid subscriber base and various retail locations to Telus Corp..

Tony Clement

Financial Post

Good riddance to fourth carriers

Harper Conservatives might be upset with the Trudeau Liberal rollback of various Tory initiatives and policies. But if Liberals undo the Harper telecom policies on competition and ownership, that would be a good thing. For example, the BCE takeover of Manitoba Tel could put an end to the Tories' four-carriers-in-every-wireless-pot policy.

Terence Corcoran

Le Droit

Transcontinental

52 représentants publicitaires congédiés

La cure minceur se poursuit dans les journaux hebdomadaires de Transcontinental. Le groupe a licencié 52 représentants publicitaires partout au Québec la semaine dernière.

...En parallèle, l'entreprise continue à investir dans ses plateformes numériques pour soutenir son secteur des médias. Plus de 10 millions de dollars ont été injectés l'an dernier, ce qui s'est notamment traduit par le lancement de l'application TC Media Nouvelles.

Maxime Bergeron

Le Devoir

«LE 4E POUVOIR SOUS PRESSION»

L'État doit-il soutenir les médias d'information?

Une fois n'est pas coutume, cinq patrons de presse du Québec ont participé mardi matin à un congrès syndical où il a été beaucoup question de l'aide que pourrait accorder l'État aux médias en transformation.

...Une étude spécialement commandée pour l'occasion a établi que le Québec est l'un des endroits en Occident où l'aide publique aux journaux comme aux médias est la moins élevée dans le monde occidental. L'État verse ici environ 3 \$ par an et par habitant par rapport à 5 \$ aux États-Unis, 18 \$ au Royaume-Uni et 92 \$ en Finlande.

...Dissocier l'aide du statut des entreprises

La table ronde des dirigeants appelés à commenter cette situation réunissait Sylvie Cerasi (TC Media), Claude Gagnon (Groupe Capitaux Médias), Michel Cormier (Radio-Canada), Éric Trottier (La Presse) et Brian Myles (Le Devoir).

Stéphane Baillargeon

blog.wan-iffra.org, Tuesday May 3, 2016

NBC targets millennial audience through deal with Snapchat over Olympics

SPORTS RIGHTS: Snapchat struck a deal with NBC that will allow the app to display "live stories" about the Rio Olympics for viewers across the US. The stories will be hosted in a dedicated channel within Snapchat, which will feature user generated photos and videos, and NBC coverage.

...The deal will not be exclusive to Snapchat, as BuzzFeed, in which NBC invested \$200 million last year, will create content on one of Snapchat channels and will distribute it through other platforms with which NBC is in talks, such as Facebook and Twitter.

Elena Perotti

www.theguardian.com, Tuesday May 3, 2016

ITN chief's pay package soars to £1.2m – while staff get 1.4% rise

ITN chief executive John Hardie took home more than £1.2m last year, as most staff at the maker of news for ITV, Channel 4 and Channel 5 had to settle for a 1.4% pay increase.

...ITN, which also makes shows including BBC2's Young Vets, filming and producing all Football League matches and making TV commercials, reported a 19% increase in operating profit from £5.76m in 2014 to £6.9m last year.

...In March, ITN unveiled an ambitious expansion strategy to reduce its dependence on news bulletins and boost total revenues by 50% in five years.

Mark Sweney

www.theguardian.com, Tuesday May 3, 2016

Government threats to make BBC move Strictly are 'ridiculous', says Lord Patten

Conservative party grandee Lord Patten has sharply criticised culture secretary John Whittingdale and accused the government of listening more to the BBC's commercial rivals than the public.

..."Where are these constituencies where the voters worry more about the BBC than they do about having a job, or getting a home, or putting food on the plate?" he said. "I can tell you the answer: they don't exist. No one actually lives there.

Jane Martinson

www.theguardian.com

The BBC's diversity strategy is not good enough

Last week the BBC published its latest diversity strategy. Like the previous 29 strategies over the past 15 years, it is full of good things, but recent experience suggests the corporation is unlikely to meet its ambitions, in part because there is ambiguity about the data it is presenting and the goals it is pursuing.

...the BBC's pace of change on diversity has been glacial.

In March an FoI request by Broadcast found that 12.2% of the BBC's 19,644 staff in the public service broadcasting arm were from BAME backgrounds last year. That is still 0.2% below the target of 12.5% which the BBC set for 2007, eight years ago.

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TODAY IN THE MEDIA
AUJOURD'HUI DANS LES MÉDIAS

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Mercredi 4 mai 2016
Wednesday May 4, 2016

Ghomeshi acquittal a lesson to employers to assume innocence

Richard Johnson

Jian Ghomeshi's acquittal on criminal charges of sexual assault and choking should serve as a lesson to employers to assume employees are innocent until proven guilty, says Vancouver employment lawyer Richard Johnson.

"Regardless of whether his conduct was objectionable, Ghomeshi was found not guilty," Johnson, associate at Kent Employment Law, tells AdvocateDaily.com.

"How should an employer treat situations like this — if you have someone who has allegedly done something that impacts the employer's reputation, and they are vindicated?"

Before his acquittal, Ghomeshi, 48, a former CBC Radio host, pleaded not guilty to four counts of sexual assault and one count of choking, CBC reports. The charges stemmed from assaults alleged to have taken place against three women in 2002 and 2003. The Crown has said it will not appeal the acquittal.

CBC fired Ghomeshi in October 2014 after viewing what it said was evidence that he physically injured a woman, according to a CBC news story. The broadcaster has said the judge's ruling and a charge still before the court were unrelated to its decision to end Ghomeshi's employment.

He still faces another charge of sexual assault, with a trial scheduled for June.

While the Ghomeshi case is on a grander scale, Johnson says similar issues crop up in workplaces on a regular basis.

For example, a grader operator for a municipality might be arrested for impaired driving. The police may suspend his licence.

"What is an employer to do?" Johnson asks. "It's the same type of situation in terms of the employment law concepts that are at play."

He says he typically advises employers to find other work for the employee. In the case of the grader, he might suggest office work or putting him in a truck with another operator.

"The Ghomeshi case is a lesson for employers that employees are innocent until proven guilty," Johnson says.

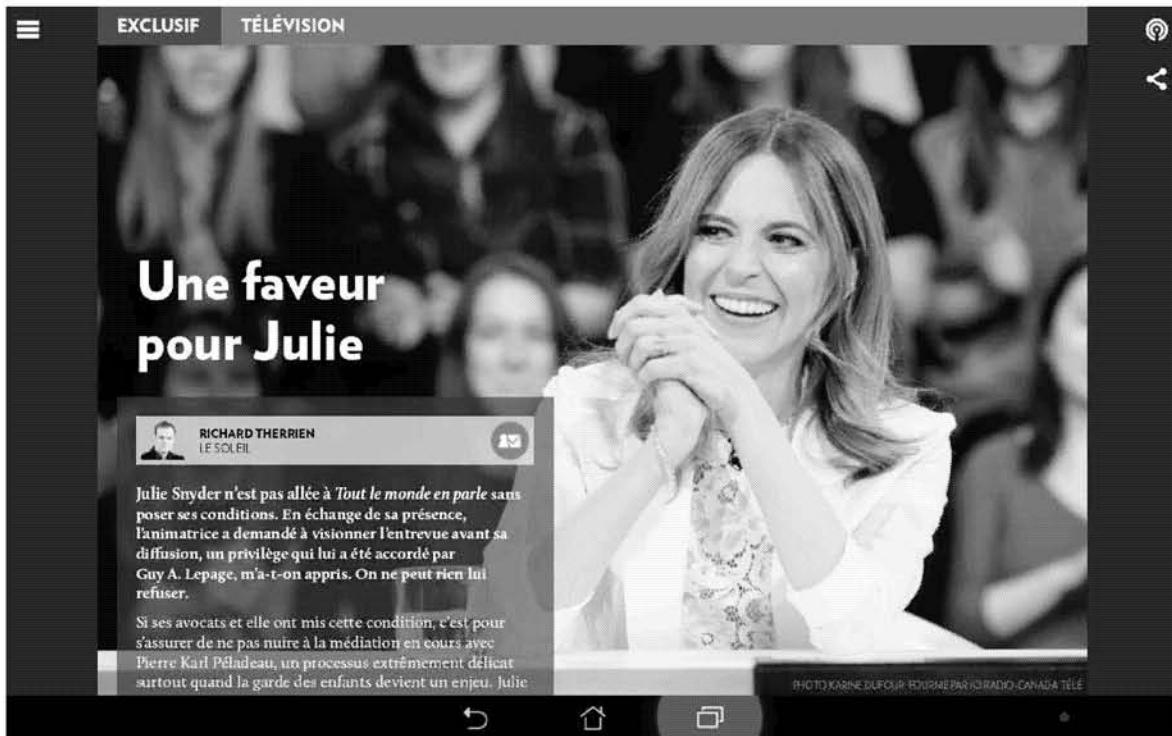
"Accommodate where you can if at all possible until the court has made a decision on the conduct and, where you can, keep the job open."

Depending on the outcome of his next trial, Ghomeshi may have legal recourse now that he has been acquitted, Johnson says. As a unionized employee with the CBC, the union could grieve to get his job back. A non-unionized employee might sue for damages. The issue is that the relationship between Ghomeshi and CBC is likely damaged beyond repair despite his being vindicated.

Employers who rush to judgment and fire an employee as soon as they are criminally charged may face legal consequences of their own down the line, he says.

"In some cases, suspension with pay has been one way to approach this, but you have to be careful with the new case law because a suspension, even with pay for an indefinite period, can be considered a dismissal itself because of the inherent right to work," Johnson says.

www.advocatedaily.com/Richard-Johnson-ghomeshi-acquittal-a-lesson-to-employers-to-assume-innocence.html



UNE FAVEUR POUR JULIE

Richard Therrien, Le Soleil

Julie Snyder n'est pas allée à *Tout le monde en parle* sans poser ses conditions. En échange de sa présence, l'animatrice a demandé à visionner l'entrevue avant sa diffusion, un privilège qui lui a été accordé par Guy A. Lepage, m'a-t-on appris. On ne peut rien lui refuser.

Si ses avocats et elle ont mis cette condition, c'est pour s'assurer de ne pas nuire à la médiation en cours avec Pierre Karl Péladeau, un processus extrêmement délicat surtout quand la garde des enfants devient un enjeu. Julie Snyder a donc pu regarder l'entrevue une fois montée, pour vérifier qu'aucune de ses affirmations ne puisse être mal interprétée. Après l'avoir vue, elle se serait montrée satisfaite et n'a demandé aucun changement.

On le sait, Guy A. Lepage répète souvent qu'il a le dernier mot sur le montage. Cet aspect de la formule de *Tout le monde en parle* a rebuté certains invités potentiels, assez pour qu'ils refusent de se présenter sur ce plateau, de peur que leurs propos soient déformés par le montage final.

L'animateur, que j'ai joint au téléphone, affirme que rien n'a changé à cet égard, et que seules des raisons juridiques justifient une telle entorse à la procédure habituelle.

« J'étais très soucieux de ne pas nuire à une médiation entre deux parents. Si la médiation ne fonctionne pas, ça se ramasse en cour. »

— Guy A. Lepage, défendant le privilège qu'il a accordé à Julie Snyder

Étonnamment, ce n'est pas la première fois qu'il laisse un invité visionner son entrevue avant sa diffusion. Il n'a pas voulu donner de nom, mais il s'agit de cas exceptionnels, comme pour des journalistes d'enquête, dans des cas litigieux et complexes.

Si *Tout le monde en parle* était en direct, l'animateur affirme que les choses seraient plus simples. « En direct, un invité peut s'échapper et dire une connerie, quoi qu'il advienne, c'est en direct. Comme nous sommes en différé, le diffuseur et le producteur sont responsables de ce qui se dit en ondes. Ils n'ont pas d'échappatoire », plaide-t-il. Pour ces raisons, l'équipe de production a souvent dû retirer un extrait, ou même toute une entrevue, comme ç'a été le cas de Tanya St-Arnauld, pour ne pas nuire à son procès contre son ex-conjoint, qui l'avait aspergée d'acide.

On nous assure que Julie Snyder n'a pas participé au montage de l'entrevue, ni ses avocats. Mais que serait-il arrivé si elle avait demandé des modifications importantes ?

« Si Julie m'avait dit qu'elle n'aimait pas ce qu'elle avait dit sur TVA, je lui aurais dit : "Désolé". » — Guy A. Lepage

Dans ce cas très précis, il est évident qu'on souhaitait contrôler le message d'une entrevue qui a eu l'impact que l'on sait. On nous dit cependant que très peu de choses ont été coupées au montage, et pas à la demande de Julie Snyder. Mais ce privilège pourrait ouvrir la porte à d'autres qui voudraient marchander leur présence à la grand-messe du dimanche.

TI-MÉ SHOW : C'EST FINI

Diffusé depuis deux saisons, le *Ti-Mé Show* ne reviendra pas l'hiver prochain à ICI Radio-Canada Télé. La direction se dit satisfaite des résultats d'écoute, mais estime qu'on a fait le tour de la formule. Le pauvre Ti-Mé n'aura pas pu faire ses adieux au terme des 26 émissions, qui ont pris fin au début du mois d'avril.

Né à l'hiver 2015, ce faux talk-show ramenait au premier plan le personnage le plus célèbre de Claude Meunier, Ti-Mé Paré, et son acolyte Pogo, interprété par Rémy Girard, tous deux de *La petite vie*. Dès le départ, l'émission avait reçu des critiques pour le moins mitigées, dont la mienne, où je remettais en question l'intérêt de ramener ce personnage. Claude Meunier avait réagi très négativement à ces commentaires, d'abord sur sa page Facebook, puis à *Tout le monde en parle*.

Le produit s'est amélioré ensuite, et l'émission a su maintenir des auditoires fort respectables pour le vendredi soir, même si la moyenne de 780 000 téléspectateurs de la première saison à 19 h a chuté à 538 000 pour la deuxième à 20 h. Le *Ti-Mé Show* ne déplaisait pas qu'à la critique. Le 15 avril dernier, lors du Gala des Zapettes d'or à ICI ARTV, le talk-show de Claude Meunier a remporté le Prix spécial du réparateur, accordé par le public de *C'est juste de la TV*. Les autres émissions en nomination étaient *Piment fort*, *Unité 9* et *Yamaska*. Des reprises de la première saison du *Ti-Mé Show* sont actuellement diffusées le vendredi à 20 h.

CÉLINE DION LE 18 MAI À TVA

L'entrevue avec Céline Dion que TVA a confiée à Marie-Claude Barrette sera finalement diffusée à ce réseau le mercredi 18 mai à 21 h, six jours avant celle de M6 en France. Exclusive au Canada, l'émission intitulée *Céline maintenant* sera enregistrée à Las Vegas le 12 mai, le même jour que deux autres entrevues destinées à la France et aux États-Unis. Julie Snyder a affirmé à *Tout le monde en parle* que c'est elle qui devait faire cette entrevue, comme elle l'a toujours fait à TVA, et s'est dite déçue de cette décision. D'autant plus que la production a été confiée à son ancienne équipe chez Productions Déferlantes.

http://plus.lapresse.ca/screens/813ea4cc-2fc1-4635-a640-fa9155548657%7C_0.html

L'ultimatum

FRANCINE
PELLETIER



« **J'** ai choisi ma famille. » Surprenant tout le monde, maîtrisant mal ses émotions, le chef péquiste Pierre Karl Péladeau a décidé de lancer la serviette et, ce faisant, de se faire respecter, voire aimer, comme jamais. Bien plus que son arrivée en politique le poing en l'air, c'est sa sortie la larme à l'œil que l'histoire retiendra. Comme si, n'ayant pas trouvé l'amour qu'il cherchait dans l'arène publique, PKP choisissait l'amour qui lui reste encore, celui de ses enfants, à défaut de sa partenaire et bienveillant en chef, sa Julie des beaux jours.

Cependant, tout le monde qui a vu les images du chef démissionnaire aura remarqué combien l'homme avait l'air misérable. Emotif, c'est une chose, torturé, c'en est une autre. Qui ou quoi lui tordait le bras? Et que peut bien vouloir dire cette énigmatique « absence d'alternative » à laquelle il fait référence? A-t-il vraiment été frappé par le bel exemple de parentalité que son ex-compagne a tenu à donner, la veille, à TLMEP? Ou lui a-t-on tout simplement servi un ultimatum au cours du week-end? La question se pose étant donné le changement radical de M. Péladeau en l'espace de quelques jours. Car on le disait moins stressé, beaucoup moins préoccupé depuis sa rupture en janvier, plus enclin aussi à mordre à pleines dents dans le métier ardu de chef de parti. Que s'est-il donc passé entre vendredi et lundi?

Je ne mets pas du tout en doute la sincérité de M. Péladeau à vouloir le bien de ses enfants — ce qui est d'ailleurs tout à son honneur. Seulement, le fameux « changement de mœurs » qui expliquerait ce dénouement-surprise n'est peut-être pas exactement celui qu'on pense. Le changement ne commence pas avec PKP, à mon avis, mais avec celle qui avait, elle aussi, de grandes ambitions: sa compagne depuis 15 ans, Julie Snyder.

S'il y a quelque chose à retenir du témoignage de Mme Snyder à TLMEP, c'est moins le « défi » de la médiation de couple ou encore sa dévotion envers Pierre Karl. Le passage le plus marquant, certainement le plus émotif, c'est lorsqu'elle parle du prix à payer à être la compagne de l'homme fort de Québec et dénommé sauveur du PQ. Faisant référence à sa maison de production, l'animatrice dit: « Mais j'ai fondé cette boîte pour être indépendante! » Sa description d'elle-même après la course à la chefferie, accrochée à une cigarette et un café, se demandant « je suis qui, moi? » est une pièce d'anthologie

Julie Snyder semble avoir décidé qu'elle ne serait plus la seule à faire des compromis déchirants, qu'elle ferait une femme de ce réputé dur à cuire qui a l'habitude de ne faire qu'à sa tête

pour ce qui est des nouveaux rapports amoureux dans l'ère de l'égalité hommes-femmes. Mine de rien, devant son ami Guy A., Julie a fait l'inventaire de tout ce que lui avait coûté son alliance avec PKP: la perte de crédits d'impôt pour sa boîte de production, ensuite un engagement à temps plein (et bienveillant) comme la femme de l'autre et, finalement, la cerise, un statut ambigu au sein de l'empire Québecor à cause de l'entrée en politique de son *chum*.

Ne vous demandez pas pourquoi le mariage de conte de fées entre la reine de TVA et l'aspirant roi du « projet de pays » n'a duré que cinq mois. Il fallait que les tensions dans le couple précèdent de beaucoup le passage en politique. Le défi de se réaliser soi-même tout en ne sacrifiant rien de sa vie de couple, de sa famille, est ce qui pend au bout du nez de la majorité des femmes depuis 25 ou 30 ans. Julie Snyder semble avoir décidé qu'elle ne serait plus la seule à faire des compromis déchirants, qu'elle ferait une femme de ce réputé dur à cuire qui a l'habitude de ne faire qu'à sa tête, qu'elle l'obligerait à sacrifier à son tour une partie de son identité: son rêve de mener le PQ à bon port. Après tout, elle aussi s'est sentie investie d'une mission, raconte-t-elle à TLMEP, celle de devenir la « numéro un » du divertissement à TVA. Et comment ne pas remarquer qui des deux, entre la femme du divertissement et l'homme de la politique, excellait dans son rôle?

Loin d'être une déclaration d'amour à rebours, comme certains ont considéré l'entretien, c'est plutôt à une habile reddition de compte à laquelle s'est livrée Julie Snyder, devant un auditoire gaga, dimanche dernier. Sans doute un brin cruelle envers son ex et un exemple de manipulation hors pair, la manoeuvre a le mérite de mettre à nu le nouveau désordre amoureux de bien des couples d'aujourd'hui. On dit de la politique qu'il s'agit d'un sport extrême, on oublie de dire que les compromis exigés le sont aussi. Et que les femmes sont toujours plus nombreuses à porter ce fardeau. Grâce à la saga Snyder-Péladeau, on ne pourra plus jamais parler de conciliation travail-famille de la même façon.

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Politique : un désastre pour la famille

Quand j'ai vu Pierre Karl Péladeau, les yeux rougis, la voix chevrotante et le menton tremblant, annoncer son départ de la vie politique pour faire de sa famille sa priorité, j'ai pensé à Jean Lapierre.

Je me suis demandé quelle analyse ce chroniqueur au grand cœur aurait faite de cette situation déchirante. Sa voix nous a manqué à CTV, au 98,5FM, au FM93, au 106,9FM, à CJAD, à *Salut Bonjour*, avec Mario Dumont et à *100 % Nouvelles*.

Mais j'ai aussi pensé à Jean Lapierre pour une autre raison: lui aussi a payé très cher, dans sa vie de couple et sa vie de famille, le prix de la politique.

BRILLER DANS L'AUTO

Dans une entrevue que Jean Lapierre avait accordée à Esther Bégin deux mois avant de mourir dans l'écrasement d'un avion aux Îles-de-la-Madeleine, l'ex-chroniqueur racontait à quel point il avait de la peine de quitter ses enfants

Marie-Anne et Jean-Michel pour aller faire son métier de député ou de ministre.

Quand il parlait de la maison le dimanche soir et qu'il faisait des bye bye aux enfants, il «brillait» dans l'auto tout le long du chemin vers Ottawa, a-t-il raconté avec émotion.

Dans cette entrevue de Jean Lapierre (qu'Esther avait réalisée pour une future série sur la politique, mais qu'elle a choisi de diffuser au complet au lendemain de la mort du Madelinot), l'ex-chroniqueur affirmait que l'impact de la vie politique sur son premier mariage a été rien de moins qu'un «désastre».

Député fédéral, il devait non seulement se rendre à la capitale nationale, mais aussi traverser le pays d'un océan à l'autre. Son premier mariage n'a pas résisté.

Dans cette entrevue émouvante, Jean Lapierre racontait également que lorsque des jeunes lui demandaient conseil avant de se lancer en politique, il leur disait toujours d'emmener leur famille, de déménager conjoint et enfants. Parce que sinon, la distance entre vous et votre noyau familial est trop difficile à supporter.

J'ai appris que dans sa série *Fièvres politiques* présentée à Télé-Québec, Esther Bégin consacre tout un épisode, le 9 juin à 20 h, au prix personnel à payer pour les politiciens.

Dans l'épisode intitulé *Cynisme et sacrifices*, on entendra les réflexions sur la conciliation travail-famille de Pauline Marois, Mario Dumont, Jean Charest et même... Jean-Martin Aussant, celui-là même dont le nom circule comme un événement successeur de Pierre Karl Péladeau au Parti québécois.

Quelque chose me dit que beaucoup d'observateurs seront à l'écoute.

TOUT LE MONDE EN POLITIQUE

À *Tout le monde en parle*, Julie Snyder a parlé de la «violence» du choc politique sur une famille, sur un couple.

Avec le témoignage de Pierre Karl Péladeau, plus personne ne doute que même le plus combatif des politiciens rend les armes quand il s'agit de ses enfants.

En quelques semaines, au Québec, on a vu à la télévision des gens extrêmement connus (Lapierre, Snyder, Péladeau) parler publiquement du terrible prix à payer pour un conjoint et des enfants de politicien.

Ça nous a ouvert les yeux sur l'ampleur de leur sacrifice. Mais j'imagine que ça va aussi en décourager plusieurs.

Après ces témoignages-chocs, qui va avoir envie de se lancer en politique, sachant qu'on peut y laisser son couple et sa famille?

How one TV interview by his ex killed Péladeau's political career



Parti Québécois Leader Pierre-Karl Péladeau and Julie Snyder hug after getting married in Quebec City on August 15, 2015.
THE CANADIAN PRESS/Jacques Boissinot

L. Ian MacDonald

In business, politics and his personal life, Pierre Karl Péladeau has always been an impulsive and mercurial figure, ruled by his emotions.

Never was this more apparent than during the hastily-called news conference where he announced his resignation as Parti Québécois leader Monday afternoon — fighting back tears while claiming he was “forced to make an agonizing choice between my family and my project” (the project being sovereignty). “I chose my family.”

What brought *that* on? Well, like most Quebecers, on Sunday night he watched *Tout le monde en parle*, the wildly popular Radio-Canada talk show. The special guest was his recently-estranged wife Julie Snyder, a star on his Quebecor-owned TVA network; she disclosed they were engaged in a difficult divorce mediation, negotiating custody and visitation rights for their two young children, a 10-year old son and a 7-year old daughter. Péladeau also has a teenaged daughter from a previous marriage.

They were married in a celebrity wedding in Quebec City just last August, but separated less than six months later in January. “We wanted to re-build our family nest, our team,” Snyder told TLMEP. “We worked a long time on couple’s therapy. My references, my horizons, my country, was Pierre Karl.”

Péladeau evidently was devastated by the interview and decided, then and there, that he was quitting politics after less than a year as PQ leader.

The next morning, he went to PQ headquarters in Montreal, informed the staff of his decision, and had them schedule a lunch-hour conference call with the party caucus. Péladeau apparently was extremely emotional on the call, recalling how he and his siblings had been negatively marked by an absent father, Pierre Péladeau, the founder of the tabloid newspaper chain that became the Quebecor media empire.

Péladeau remains Quebecor’s controlling shareholder through his multiple-voting shares, but his relationship with the company has been essentially arms-length since his election to the leg^{islature}
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in 2014, and particularly since his accession to the PQ leadership last May. While he pledged to put his shares into a blind trust, he never did.

The Quebecor board happened to be meeting in Montreal Monday; the company put out a release stating that it learned of Péladeau's resignation the same way everyone else did, and offered its support on his personal crisis.

Under CEO Pierre Dion and executive chair Brian Mulroney, Quebecor's share price has appreciated by nearly one-third since Péladeau left the company two years ago. Quebecor sold its tabloid Sun newspaper division to Postmedia last year, and closed its money-losing Sun TV, which proved to be a cable news channel without an audience.

For an avowed separatist, Péladeau has done very well in federally regulated business space; TVA dominates the Quebec ratings, the Videotron cable division is a licence to print money, and its wireless network is well positioned for growth.

So there's no need for Péladeau to rush back to the office. The business has been running very well without him. He is free to focus full-time on his children and family issues.

“There's no need for Péladeau to rush back to the office. The business has been running very well without him. As for his political legacy, it is certain to be remarkably thin.”

As for his political legacy, it is certain to be remarkably thin. From the moment he became a PQ candidate in the 2014 campaign, Péladeau has been an incredibly polarizing figure. His opening news conference was a devastating reversal of fortune for the PQ in a single five-second soundbite. He said his goal was “to make Quebec a country”. The fist-pump that accompanied the comment became the indelible image of the campaign. Standing beside Péladeau as he said it, smiling and leading the applause, was PQ leader and then-premier Pauline Marois.

Leading in the polls at the start of the campaign, the PQ went into a freefall from which it never recovered. In overnight polling in the Quebec City region that night, the PQ plummeted 10 points. The election was transformed into a referendum on another referendum — something Quebecers had no desire to live through again. Marois found herself hounded by questions about things like monetary union, seats on the board of the Bank of Canada, borders with Canada and whether Quebecers would continue to carry Canadian passports.

For the PQ, the campaign was an unrelieved disaster — and it began with PKP.

If the Liberals and Premier Philippe Couillard had every reason to be grateful then, they may be sorry to see the back of him now. As PQ leader, he proved to be a gift that kept on giving to the Liberals, and would have been an insurance policy for federalists in the 2018 election.

The Liberals have had a terrible winter, dogged by a campaign finance scandal left over from the Charest years. It just so happened that the police anti-corruption squad made arrests on the day Couillard's budget was tabled. That pretty much sums up the spring session of the legislature for the Liberals. But Péladeau was getting no traction in the polls. A CROP poll last week put the Liberals in front at 33 per cent, the PQ at 26 per cent, and François Legault's Coalition Avenir Québec closing fast at 25 per cent.

Péladeau's departure gives the PQ an opportunity to move on from its aging cohort of hardline separatists — or at least to turn the page of generational change. Several MNAs' names are already in the mix: Alexandre Cloutier, who finished second to Péladeau last year, is only 38. Véronique Hivon, who steered Quebec's delicate assisted dying debate, is just 46. Martine Ouellet, a stalwart of the party's left wing, is 47. They belong to the echo generation, the children of the baby boomers.

But the PQ has long been torn between sovereignist, socialist and trade unionist factions — explaining why Lucien Bouchard once scornfully called it “this ungovernable party.” Those centrifugal forces will soon be in play again.

And once again, the Liberals and Couillard will have Péladeau to thank.

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QUEBEC

Péladeau's personal politics: My children come first



LYSIANE GAGNON
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After Parti Québécois leader Pierre Karl Péladeau abruptly resigned from politics “for the good of [his] children,” many commentators were quick to say the dramatic departure was yet more proof that politics and family life are incompatible.

I disagree. Mr. Péladeau was in a special situation. It is one thing to be an absentee father or mother heavily involved in politics; the kids will adapt to the situation if the family is intact and the parents united. It is another thing to be an absentee father caught in the middle of a difficult and very public separation, with two young children already experiencing the breakup of the family.

Another widespread, rather cynical, interpretation is that things did not go well for Mr. Péladeau in politics and that he used the family issue as a pretext to get away from the mess and go back to his former life as Quebecor Inc. supremo.

True, recent opinion polls were disappointing for the PQ, but the man is known as a fighter, and there is little doubt that he would have continued to lead the party rather than go through the humiliation of deserting at mid-game, two years before the next election.

As late as last week, he looked quite comfortable in his job as PQ leader. He had just changed his chief of staff – a decision you do not make if you intend to quit. Since his awkward beginnings as a neophyte politician, he had learned the ropes of his new career.

So what happened that led to

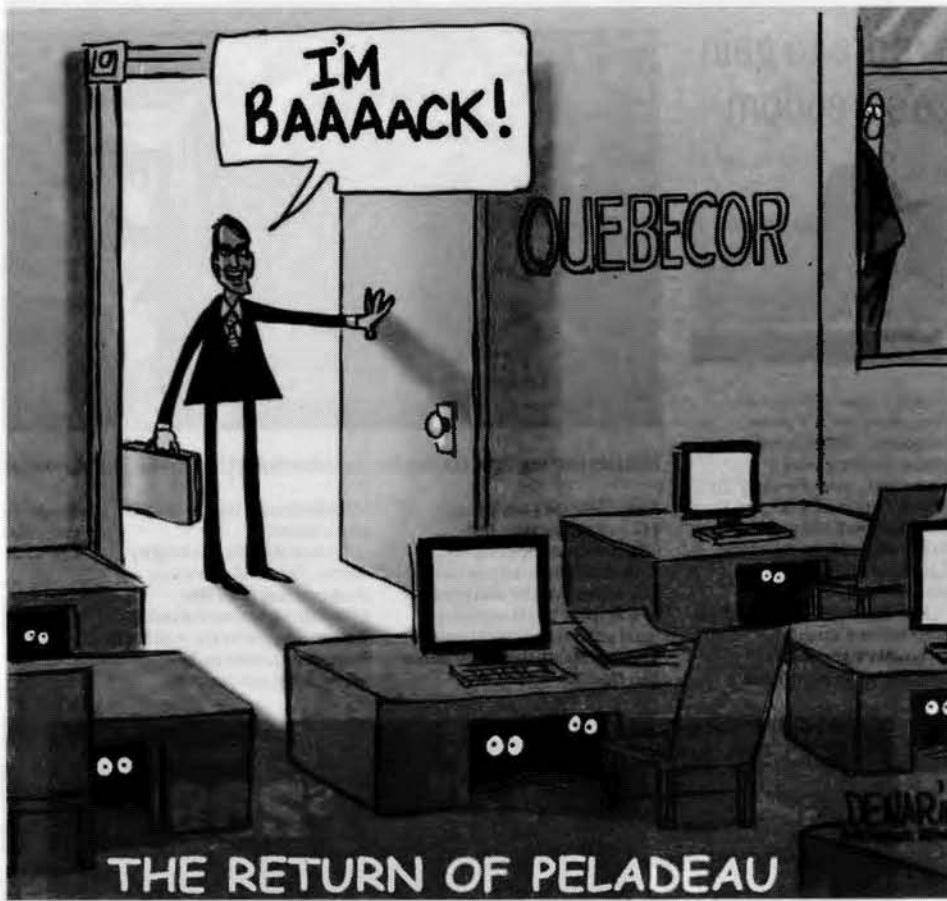
his sudden resignation on Monday?

What happened is that on the day before, *Tout le monde en parle*, the weekly Radio-Canada television show that attracts more than a million viewers, broadcast a spectacular interview with his estranged wife, high-profile TV producer and media darling Julie Snyder. In her lengthy interview, Ms. Snyder (who once was the star of Radio-Canada's popular talk show *L'enfer c'est nous autres*) delivered a moving, passionate declaration of love for PKP. “The day he asked me to marry him was the most beautiful day of my life,” she said. They married last August in a high-profile ceremony, after a stormy separation in December, 2014, that was followed by couples' counselling and a reconciliation. In January, less than six months after their wedding, they announced their second separation.

On *Tout le monde en parle*, Ms. Snyder said their 2014 therapy should have been longer and that, now that they are in a mediation process, she hoped they would set “a good example” for their children. She hinted that the mediation was painful. She vividly described how hard she had worked on his leadership campaign and how “violent” politics is, a strange reaction given that she initially agreed wholeheartedly with his decision to run for office.

In any case, there were certainly a few cryptic messages in her declarations. Was she playing the card of the loving, abandoned wife to put on pressure in the middle of a rocky mediation process? Insiders say the couple had a heated quarrel on the weekend and that Mr. Péladeau was afraid of losing access to the children.

Nobody knows for sure what goes on inside a couple's relationship. But what is sure is that Mr. Péladeau felt compelled to leave politics for deeply personal reasons.



L'animateur Dany Dubé quitte Radio-Canada pour TVA Sports



Le Huffington Post Québec

Le commentateur sportif Dany Dubé quitte Radio-Canada après neuf ans de service pour se joindre à l'équipe de TVA Sports.

Il participera, entre autres, à une nouvelle émission sur le hockey en compagnie de Renaud Lavoie.

«Je suis extrêmement content de faire un retour dans la famille TVA, là où j'ai commencé il y a près de 20 ans», a-t-il dit au Groupe TVA.

L'animateur se joindra aussi sporadiquement à d'autres émissions portant sur la LNH, et plus spécifiquement sur le Canadien de Montréal.

http://quebec.huffingtonpost.ca/2016/05/03/dany-dube-tva-sports_n_9832726.html

TVA domine au Québec

Avec la domination de *La Voix* et la présence de huit émissions dans le Top-10, TVA est le grand gagnant des sondages Numéris pour l'hiver 2016.

TVA a vu son auditoire hivernal passer de 24,2 % à 25,3 %, en termes de parts de marché, devançant Ici Radio-Canada (13,7 %) et Vtélé (7,5 %).

La quatrième saison de *La Voix*, a été l'émission la plus regardée avec une moyenne de 2 594 900 téléspectateurs.

Unité 9 poursuit sa domination du côté des séries et téléromans avec une deuxième place et 2 040 000 assidus. Ces deux émissions sont suivies par *Les Beaux Malaises* (1 968 100 téléspectateurs), le *Gala Artis 2016* (1 817 100) et *Les Beaux bloopers* (1 649 700).



1. Catherine Trudeau combinera les enregistrements de *Sucré Salé* avec ceux des séries *Ruptures* et *Mémoires vives*. 2. Le chroniqueur Stéphane Leclair débarque à TVA, mais conserve son poste à Radio-Canada. 3. Marie-Soleil Dion fait aussi partie des nouveaux visages de *Sucré Salé*. PHOTOS COURTOISIE ET D'ARCHIVES

De nouveaux visages à *Sucré salé* cet été

Six chroniqueurs rejoignent les rangs d'une machine qui a fait ses preuves

Catherine Trudeau, Marie-Soleil Dion et Stéphane Leclair se joignent à *Sucré Salé*. Le trio fait partie des nouveaux collaborateurs du magazine culturel de TVA animé par Patrice Bélanger.

MARC-ANDRÉ LEMIEUX
Le Journal de Montréal

La présentatrice météo Joanie Gauthier, le chroniqueur Martin Rego et l'ex-patineuse artistique Isabelle Gauthier font aussi partie des nouveaux visages du rendez-vous télévisuel, qui entamera sa 16^e saison le 23 mai à 18 h 30.

Chroniqueur et animateur à Radio-Canada depuis plusieurs années, Stéphane Leclair a obtenu la permission du diffuseur public avant d'accepter l'offre de TVA. «Ça démontre une belle ouverture, note le collaborateur régulier aux émissions *Médium large* et *Culture Club* à ICI Première. [Mes patrons à Radio-Canada] sont contents pour moi. Ils savent que je veux m'éclater encore plus.»

Ce n'est pas la première fois que Stéphane Leclair s'aventure loin de Radio-Canada. En 2006, il a conçu et animé *Premières vues* à Vox, devenu MATV depuis. Il participe aussi à *Formule Diaz*

à Télé-Québec depuis deux ans.

«*Sucré Salé*, c'est quelque chose de différent, mais c'est quelque chose dont j'ai besoin, confie Stéphane Leclair. J'ai hâte de commencer. J'ai l'impression d'être un enfant au primaire quand les vacances scolaires s'en viennent. Je sens que je vais passer un été extraordinaire.»

Aux dires de Stéphane Leclair, *Sucré Salé* est l'émission préférée des artistes pour «se lâcher lousse». «J'ai toujours trouvé qu'ils avaient l'air de beaucoup aimer cette émission. Ils font des affaires excitantes. Ils sont très généreux en entrevue.»

«UNE MACHINE BIEN HUILÉE»

Les enregistrements de *Sucré Salé* ont commencé la semaine dernière. Catherine Trudeau tournera son premier topo vendredi. Jointe au téléphone, la comédienne se dit heureuse d'être à bord d'une «grosse machine bien huilée et appréciée» comme *Sucré Salé*. Elle aime le format de l'émission, qui permet aux invités – et aux chroniqueurs – de sortir de leur zone de confort.

«Je suis ouverte à tout... ou presque! lance-t-elle en riant. Si on m'offre d'aller faire du rafting avec un artiste, ça

peut donner quelque chose d'intéressant. Au pire-aller, on va être deux pas d'allure tout mouillés!»

Au cours des prochains mois, Catherine Trudeau combinera les tournages de *Sucré Salé* avec ceux des séries *Ruptures* et *Mémoires vives*. Elle enregistrera également la deuxième saison de *La vie n'est pas un magazine*, cette émission qu'elle coanime avec Léane Labrèche-Dor sur ICI.Tou.tv.

Catherine Trudeau n'en est pas à ses premières armes comme chroniqueuse. Au cours des dernières années, elle a notamment collaboré aux *Lionnes* à ICI Radio-Canada Télé, puis à *Plus on est de fous, plus on lit!* à ICI Première.

DES VISAGES FAMILIERS

Sucré Salé demeure une valeur sûre de TVA. L'été dernier, l'émission rejoignait en moyenne 675 000 téléspectateurs chaque soir de semaine, selon les données confirmées de Numéris.

Plusieurs collaborateurs des dernières saisons réapparaîtront au générique du rendez-vous, à commencer par Annie-Soleil Proteau, Tobie Bureau Huot, Varda Étienne, Francisco Ranz, David Bernard et Valérie Chevalier.

OFF THE TOP DEFINITELY NOT THE OPERA ENDS 22-YEAR RUN

TORONTO • CBC Radio One's long-running Saturday afternoon program DNTO (Definitely Not The Opera) is about to take its final bow. The public broadcaster says the show will end its 22-year run on May 14. Sook-Yin Lee, who's been hosting "DNTO" since September 2002, will be taking on a new project with the CBC. Meanwhile, a statement says the show's Winnipeg-based producers are developing a yet-to-be-announced new CBC show. Susan Marjetti, executive

director of radio and audio at CBC English Services, says they "wanted to go out on a high" and adds "it was time for a change." DNTO debuted on Sept. 10, 1994, with host Nora Young, delivering personal stories from a wide variety of Canadians. Rex Murphy, Ivan Fecan, Mary Walsh and Guy Maddin were all among the show's early contributors. The final episode will go through the show's history and highlight its most unforgettable moments. *The Canadian Press*



B.C. to cut film, TV tax credit after consulting with industry



Canadian actor Ryan Reynolds, left, is seen on set during filming of the movie *Deadpool* on the Georgia Viaduct in Vancouver, B.C., on April 6, 2015. (DARRYL DYCK For The Globe and Mail)

Ian Bailey

The British Columbia government is cutting film and TV tax breaks amid an industry boom that drove the cost of the tax credits to nearly half a billion dollars in the last fiscal year – a decision that prompted some within the industry to worry U.S. producers could have second thoughts about bringing their projects to the province.

Finance Minister Mike de Jong followed through on his concerns about the cost of such tax breaks by announcing a plan to cut the basic production-services tax credit by five points – to 28 per cent, from 33 per cent. The credit compensates producers for claimed B.C. labour costs at the designated rate. At the same time, the digital animation or visual-effects tax credit will be cut to 16 per cent, from 17 per cent.

Earlier this year, Mr. de Jong said the province could no longer afford the tax credits, which have soared from an average annual cost of \$313-million to \$491-million in 2015-16. An increase in production, partly due to the low Canadian dollar, saw producers claiming more tax credits.

British Columbia's decision to tinker with its tax-credit scheme comes as other jurisdictions have grappled with whether or how governments should support the industry. Saskatchewan got rid of its tax credits. Nova Scotia did the same last year, decimating its production industry. Ontario lowered its tax support last year for foreign productions.

"The feedback we have received from the industry itself is that this is a reasonable approach," Mr. de Jong told reporters in Victoria. "We've settled on these numbers after working with the industry and believe they represent, for the short and medium term at least, a reasonable balance."

The minister said he would like to get the annual cost of tax credits down to about \$400-million, but noted "it's not an exact science" and it would hinge on the volume of production in the province.

In a concession to the industry, Mr. de Jong said all episodes of a season of a series will be eligible for the current tax rates if principal photography on the first episode begins by Oct. 1, 2016, a start date that would cover most ongoing series produced in British Columbia.

The province has seen several recent high-profile productions, including such feature films as the box-office hit *Deadpool* and this summer's *Star Trek Beyond*.

Television series shot in British Columbia include *The Flash*, *Arrow*, *The Man in the High Castle* and *Once Upon a Time*. Sound stages are so booked up that producers are making do in warehouses. Film and TV producers – mainly Americans – spent about \$2-billion on production in 2014-15.

The industry is estimated to create about 25,000 jobs in the province.

In announcing the cuts, the B.C. Finance Ministry touted consultation and support from the industry, including the Motion Picture Production Industry Association of BC, which was consulted as the government tried to figure out what to do.

Still, there were some reservations.

Peter Mitchell, head of Vancouver Film Studios, which hosted production of *Star Trek Beyond*, said the industry “could not have asked for a better consultation process” with the province.

However, he said other rival jurisdictions will “absolutely” be hoping to take advantage of Monday’s news, and the tax-credit cuts may deter some producers from coming to British Columbia.

“Are we super happy about a rollback on the tax credits? No. But as far as how much it goes toward meeting the twin goals of reducing the government expenditure and not having a serious impact on jobs, I think it’s about the best we could come to.”

Spencer Chandra Herbert, the B.C. NDP critic for film policy, said the province will remain a “great film destination,” but one that is more vulnerable to an increase in the value of the Canadian dollar.

“We could be back to the days of Save BC Film – many people not working and so forth,” Mr. Chandra Herbert said.

During a 2013 trip to Los Angeles to meet production industry representatives, Mr. Chandra Herbert said he found some impressed by B.C. locations and crews, but others savvy to quickly calculating the value of varied locations. “For some of the shows, a few percentage points in a tax credit would make the difference between here and Ontario or another jurisdiction,” he said.

Surrey Mayor Linda Hepner said her city is managing a production boom that has made particularly enthusiastic use of the new City Hall and civic square. She said she would be taking a close look at Mr. de Jong’s plan, but expressed concerns that any change to a business formula risks “scaring away business.”

Asked about the B.C. situation, Amy Lemisch, the head of the California Film Commission, which is working to hold production in the state and bring back production that has left, said there is a “global” competition for business. The state spends \$330-million (U.S.) on tax credits, contributing to an industry with \$17-billion in annual spending.

“Savvy producers realize that chasing incentives doesn’t always provide the best value,” Ms. Lemisch said in a statement, speaking of California, but ironically offering a sentiment about locations and crews that echoes the view of some in the B.C. sector who feel the province offers producers more than tax credits.

With a report from Justine Hunter in Victoria

www.theglobeandmail.com/news/british-columbia/bc-to-slash-film-and-tv-industry-subsidy-after-consultations/article29826234/

B.C. cuts film/TV tax credit by 5%

Following consultations between government and industry, the basic production services tax credit has been cut from 33% to 28%.

Jordan Pinto



Following a lengthy **consultation** process between British Columbia's government and industry, the provincial government yesterday announced plans to trim the basic production services tax credit from 33% to 28%.

The digital animation or visual effects (DAVE) tax credit will also be lowered from 17.5% to 16%.

The proposed changes, which are still subject to legislative approval, will come into effect on Oct. 1, 2016. However, if a TV series begins shooting prior to Oct. 1, all the episodes produced for that season will be subject to the previous, 33% tax credit.

A reduction to the tax credit program had been in the pipeline for a while, as the provincial government considered how to contain its costs as B.C.'s production industry booms.

"We are proud of the success we've seen in this industry, but we also need to safeguard the interests of B.C. taxpayers, who ultimately pay for subsidies, and ensure there is equity with other industries that drive B.C.'s economy," said finance minister Michael de Jong in a statement.

In fiscal year 2014-15, spend in B.C. by the domestic and foreign film and TV industry hit nearly \$2 billion, according to the province. In that year, the government paid out approximately \$343 million against the programs, with that total climbing to almost \$491 million for fiscal 2015-16.

The consensus amongst the leaders of B.C.'s film and TV industry seemed to be one of appreciation for a constructive dialogue between government and industry.

"The motion picture task force, along with our major customers and investors in Los Angeles, has worked with government over several weeks to find common ground for measured revisions to industry tax policy that address government's fiscal capacity and maintain the industry's competitive position," said North Shore Studios president Peter Leitch in a statement.

This sentiment was shared by Michelle Grady, head of film, Vancouver Moving Picture Company.

"I would like to express my appreciation to the British Columbia government for allowing industry to participate in such an extensive consultation process during their evaluation of the film incentive program," she said in a statement.

British Columbia's industry accounts for approximately 25,000 jobs in the province, with the government estimating that \$25,000 of each industry worker's salary is paid by B.C.'s taxpayers.

<http://playbackonline.ca/2016/05/03/b-c-cuts-film-tv-tax-credit-by-5/>

HERITAGE COMMITTEE: Bell explains why local news needs help, now

Perry Hoffman

OTTAWA – The local news business, while still attracting eyeballs, has ceased working from a financial perspective, Bell Canada told a Parliamentary committee on Tuesday. Echoing its appearance in front of the CRTC earlier this year, the company argued in front of MPs that creating a fund dedicated to local news programming would definitely help counteract falling advertising revenue.

Speaking at the House of Commons Standing Committee on Canadian Heritage Wendy Freeman, president at CTV News, noted that since 2011 advertising revenue from private Canadian conventional TV stations has declined by \$325 million, \$91 million at Bell Media stations alone. The last broadcast year saw only five of the company's conventional stations make a profit, she added.



Freeman described the local television situation as being in “a permanent structural decline.” The major problem stems from the fact that advertisers are increasingly shifting their spend to the digital environment. The result is local TV is “trading big advertising dollars for digital dimes.”

Bell argued in its opening remarks and under questioning that the solution lies in creating a fund that would be dedicated to paying for local news. Kevin Goldstein, VP of regulatory affairs for content distribution at Bell, told the committee that reallocating a portion of broadcast distributors' local TV contributions to a local news fund, and then tying access to that money to going beyond minimum regulatory requirements would be a good way to help sustain local TV.

This new fund wouldn't be a handout, he stressed. Rather a broadcaster would commit to expanding local news and one-third of those costs would be covered by the fund. The broadcaster would have to put up the balance. Under Bell's proposal, which was fully explored during the CRTC's recent local and community TV hearing in January, the company would receive approximately \$20 million a year.

In addition to the move to digital for advertising, there are other factors at play affecting the viability of local TV. Cord cutting and cord shaving as well as a new regime touting a skinny basic package and smaller channel tiers (with full pick and pay coming in December) are putting pressure on the specialty and pay parts of the business.

The specialty and pay parts of the business used to help prop up local TV. That's not the case anymore, said Goldstein.

“You've now got a situation where the healthy division isn't as healthy and the less healthy division is even less healthy.” – Kevin Goldstein, Bell Media

“You've now got a situation where the healthy division isn't as healthy and the less healthy division is even less healthy. So there comes a point in time where if you continue to subsidize you actually aren't just throwing good money after bad, but you're actually impairing the business that it's actually subsidizing,” he explained.

Bell explained that it will also be forced to give up some frequencies in the 600 MHz band – airwaves used by local TV stations to broadcast their signals over the air. Innovation, Science and Economic Development (ISED) will auction a portion of the band in 2017, and Bell wants a piece of the revenue, which Goldstein estimated would earn about \$5 billion at auction, to help pay for moving to other frequencies.

Asked later in the meeting about the two best solutions to the problem, Goldstein said it's about a secondary revenue stream and solid rights protection.

"The two best would be a secondary revenue stream for local television whether that's a fund or takes the form of a value for signal/fee for carriage regime like they have in the U.S. where local television stations are thriving," he explained. "The second one would be to ensure that over the air local television stations have the best rights protection such as simultaneous substitution (simsub) and things like that to ensure that out of market stations don't pull audience from their programming."

Simsub is a big concern for Bell. The company argued that because the CRTC is going to do away with it for the Super Bowl it will result in a multi-million loss of advertising revenue. This is the subject of a court case Bell has filed, too.

<https://cartt.ca/article/super-bowl-simsub-battle-between-bell-and-crtc-continues-over-distribution-order>

The Canadian Association for Community Television Users and Stations (CACTUS) also appeared on Tuesday, arguing that more money should go to community TV. Catherine Edwards, executive director of the association, noted that the community sector represents the best option to reflect local communities on TV and in the digital sphere.

"The community sector offers the biggest bang for the buck to reflect our communities in our all media. The money is there, it just needs to be deployed effectively," she said in her opening remarks.

Edwards called on the community to recommend to Canadian Heritage that it develop a digital community media policy that includes old and new media.

"Secondly, we should create a community access media fund to support community operated digital production centres. Third, we should direct BDU subscriber revenues for community TV to this fund. And lastly the service delivery via the fund and community centres needs to be coordinated with four other ministries," she said, pointing to ISED; Employment, Workforce and Labour; the Ministry of Democratic Institutions; and the Ministry of Infrastructure and Communities.

<https://cartt.ca/article/heritage-committee-bell-explains-why-local-news-needs-help-now>

Bell Media reps face grilling on MTS at House committee

Charelle Evelyn, Anja Karadeglija

OTTAWA — Parliamentarians hoping for answers to outstanding questions about Monday's news that BCE Inc. had struck a deal to acquire Manitoba Telecom Services Inc. were left disappointed when representatives from Bell's media division appeared on Parliament Hill Tuesday morning.

Winnipeg-area Liberal MP Dan Vandal was looking for "some measure of comfort that there will not be massive layoffs as a result" of Bell's \$3.9-billion proposal to absorb MTS and its related plan to sell one-third of postpaid wireless customers and dealer locations to Telus Corp.

But the Bell Media delegation didn't have any answers for the House of Commons standing committee on Canadian Heritage.

"I can't speak specifically to what the plans are relating to the jobs. I think we're very committed to that and we're sensitive to the overall issue you raised," Kevin Goldstein, Bell Media's vice-president of regulatory affairs, content and distribution, replied. "It's somewhat beyond the area this group focuses in."

Vandal received similarly vague responses to inquiries about the proposed \$1-billion investment in broadband and the potential for increased wireless prices at the conclusion of the transaction.

"I think in theory, the concept of having four players and more competition may lead to lower rates," Goldstein said. "But I think you could also say the same thing in terms of having competition between three relatively sized players will also lead to potentially better service for the community."

Vandal said he was "very disappointed" that "one day after publicly rolling out a \$4-billion acquisition in Manitoba, senior executives of Bell come to this table with no information."

Committee chairwoman Hedy Fry echoed Vandal's disappointment. "I think one of the issues we're looking at here is not simply local news, it's also about the effects of media consolidation and this was a question on media consolidation," Fry said.

Goldstein noted that the Bell-MTS deal was "largely a telecom transaction and not one overly focused on the media space."

He added: "The broadband acquisition is very important; it helps in terms of the broadening of the digital infrastructure and advancing of the digital economy and that certainly touches on the media space but it's not a media kind of concentration or transaction issue."

Bell had three recommendations for the committee's study of the media and local communities, which included reiterating its Let's Talk TV proposal to redirect money for a local-TV fund, echoing the plea for compensation from the 600 MHz spectrum auction that Rogers Communications Inc. reps made last month, and advocating for a review of the CRTC's Super Bowl simultaneous substitution decision.

Company representatives also highlighted how the shift to digital is affecting Bell's bottom line, despite still having high-rated newscasts.

"We're trading in big advertising dollars for digital dimes. They're moving their money over to digital," Wendy Freeman, CTV News president, told the committee. "We're getting dimes now instead of dollars, even though we still have a lot of eyeballs on all our shows."

Local programming may not even be getting those dimes from local advertisers as they look elsewhere to promote themselves, according to Richard Gray, Bell's vice-president and general manager of radio and TV for Ottawa and Pembroke.

Since 2011, TV and radio ad revenues are down 12 and 20 per cent, respectively, in the Ottawa market, Gray said. This is due to people adopting new online shopping habits and brick-and-mortar businesses are feeling the pinch, he said.

"The other big fundamental change that is going on in the advertising world is that dollars to digital don't necessarily mean dollars to digital advertising," he said, noting that local businesses are using what were traditionally advertising budgets to build and maintain websites, create a social media presence or focus on search engine optimization.

Gray estimated that the impact in Ottawa is \$2.6 million annually and "it's growing fast."

"These are changes that no matter what I do, no matter what my staff does, we can't influence a difference," Gray said. "Because what we're talking about is fundamental structural changes in the manner by which the economy functions in this country at the local level in communities like Ottawa, like Winnipeg, like Calgary, Brandon, Man., Halifax, N.S. This is going on across this country from coast to coast."

MTS DEAL

BCE braces
for long waitCHRISTINE DOBBY
TELECOM REPORTER

BCE Inc.'s purchase of Manitoba Telecom Services Inc. is expected to face a lengthy review process that will test the federal government's four-player policy on the wireless sector, raising the question of what BCE could give up to get the deal approved.

The companies announced the \$3.1-billion transaction Monday, saying it took about two weeks to negotiate but admitting that the process of winning regulatory approval will drag out for the rest of the year and possibly into next. "We expect the transaction to take a fairly long time," said Glen LeBlanc, chief financial officer of BCE. He noted that the company reached a separate deal to divest one-third of MTS's contract wireless subscribers and dealer locations to Telus Corp. **BCE, Page 12**

FROM PAGE 1

BCE: MTS purchase raises consolidation concerns

» The divestment is in part to help "enhance wireless competition to the benefit of all Manitobans."

It's a nod to the fact that a combined BCE-MTS would otherwise control 60 per cent of Manitoba's wireless market, a level of concentration that would very likely make regulators uncomfortable. But industry watchers say that probably won't be enough to convince the government to bless the deal and suggest that BCE will have to consider other steps to enhance competition such as divesting some of its wireless airwaves in the province to a fourth player.

Under the Conservatives, the federal government's policy goal was to support a sustainable new entrant or regional telecom operator with a wireless business in every part of the country to compete with the Big Three national carriers, BCE, Rogers Communications Inc. and Telus Corp.

That is ostensibly the situation that exists now, but the MTS deal would threaten that policy by reducing the Manitoba market to three players from four. The Big Three have been fighting to win market share in that province and consumers actually enjoy lower prices than in many other parts of Canada, a success story that some fear could disappear with the consolidation of the sector.

OpenMedia, which advocates for a consumer-friendly digital policy, has already decried the

deal, warning that Manitobans might lose their lower cellphone prices. And Diane Finley, the Conservative critic for the ministry of Innovation, Science and Economic Development, says the government should only approve transactions "that increase competition in the wireless sector."

A spokesman for Innovation Minister Navdeep Bains, who must review the deal, would not comment specifically on the deal Monday but said the government wants to "ensure competition for Manitobans and continued investment in rural service." (The Competition Bureau and Canadian Radio-television and Telecommunications Commission must also approve the transaction.)

"We have heard very little from the new Liberal government on telecom policy, particularly on the matter of wireless competition," Canaccord Genuity analyst Aravinda Galappathige said. "Against that backdrop, making a call on the regulatory outcome is tricky," he said, adding that he gives the deal a "better than 50-per-cent chance of regulatory approval."

Ottawa previously blocked deals that would have seen one player own a high concentration of spectrum, the valuable airwaves used to build cellular networks. But it permitted Rogers to buy startup carrier Mobilicity last year on the condition that it divest swaths of airwaves to Wind Mobile, and several analysts have speculated that a sim-

ilar approach could be used here.

"We do not think it is an easy decision given history and current market dynamics. We believe it is likely that Bell could be required to offer some additional remedies to get the regulators onside," Desjardins Securities analyst Maher Yaghi said.

To get the deal done, it's possible BCE could agree to divest airwaves to Shaw Communications Inc., which owns cable systems in the province and recently acquired wireless operator Wind Mobile. Wind does not have a network in Manitoba, but rules forcing cell-tower sharing could help it build. This might be enough to convince the government it was not setting a dangerous precedent that would allow for further consolidation.

A more extreme option would be forcing BCE to spin off MTS's wireless business, but that makes the deal less attractive as BCE executives emphasized their interest in acquiring the stable base of Manitoba wireless customers.

"We look forward to working productively with the regulators but we're not commenting on the process," BCE spokesman Mark Langton said Tuesday when asked if the company would consider other concessions, beyond divesting subscribers to Telus, to win approval.

BCE (BCE)

Close: \$58.44, down 20¢

TELECOMMUNICATIONS

Wireless competition has improved. MTS deal hinges on investment in service

TONY CLEMENT
*Conservative MP and former
minister of industry*

Much will be written in coming months following this week's announcement of the purchase of Manitoba Telecom Services Inc. by BCE Inc., the parent company of Bell. Many Canadian consumers, especially in Manitoba, are left to wonder whether this deal is good for them.

As it stands, Manitoba and Saskatchewan have some of the cheapest cellular plans available in Canada, thanks to an increase in competition in those provinces, with MTS in Manitoba and SaskTel in Saskatchewan competing for customers with the other nationally recognized carriers. This is a case of increased competition bringing down prices for consumers. But does increased competition automatically bring better service, especially in rural areas?

This deal will require approvals from a slate of entities, including the Canadian Radio-television and Telecommunications Commission, the Competition Bureau and Industry Canada. In a move to make this deal more palatable to regulators (who may not react



In a move to make BCE's purchase of MTS more palatable to regulators, BCE will be selling roughly a third of MTS's postpaid subscriber base and various retail locations to Telus. FRED LUM/THE GLOBE AND MAIL

kindly to a decrease in competition), it has been reported that BCE will, in a separate deal, sell roughly a third of MTS's postpaid subscriber base and various retail locations to Telus Corp.

With Bell and Telus slicing up MTS between them, it is up to these companies to make the case to consumers and regulators that this deal will benefit Canadians with an increase in service throughout Manitoba and the maintaining of the current pricing level. They will have to make the case that their pricing, infrastructure and service are worthy

of the regulators' approval and of the business of consumers.

Canada's previous government, of which I was proud to be a member, was committed to ensuring the timely availability of world-class wireless services at low prices for Canadian families, including those in rural areas. Wireless telecommunication and the radio frequency spectrum that enables it are fundamental to a world-class digital infrastructure, a key pillar of Canada's digital economy and our economy at large. A world-class digital infrastructure takes world-class invest-

ment. It is clear with this deal that MTS did not feel capable of expanding with its current resources.

Our government at the time was guided by three objectives: sustained competition in the wireless telecommunications services, robust investment in the telecommunications sector and the availability of advanced services for all Canadians, including those in rural areas. The last point is important. To thrive economically, rural Canada must have the necessary infrastructure to serve its residents and businesses. It is imperative, for Canada's competitiveness globally, that rural areas have access to quality wireless and broadband services.

The Canadian wireless landscape has changed significantly since the 2008 auctioning of advanced wireless services (AWS) spectrum. At that time, our government set aside spectrum for new entrants and implemented other policies to support new competitors. New entrants have since made large investments to launch services and are providing greater choice to Canadian consumers. These new entrants currently serve more than one million Canadians. At the same

time, Canadian incumbent wireless providers continued to invest in their networks. This is a win-win for Canadian consumers.

Canadians have benefited from greater competition, lower prices and increased choice in wireless telecommunications services. This has been the result of factors including measures introduced by the previous government in 2008 to support the entry of new competitors. Measures announced in subsequent years built on these actions.

As minister of industry, the concerns of consumers, small businesses and entrepreneurs were paramount to me. When the CRTC rendered a decision allowing usage-based billing for wholesale clients and smaller Internet service providers, I warned that if the CRTC did not revise its decision, our government would do it for them.

I still believe the increase in competition is a plus for Canadian consumers. However, we need to make sure that companies serving wireless Canadians have access to the capital they need to expand the services offered to reach all Canadians. Good service throughout Canada and to Canadian consumers should be the litmus test.

TERENCE CORCORAN

Good riddance to fourth carriers

Harper Conservatives might be upset with the Trudeau Liberal rollback of various Tory initiatives and policies. But if Liberals undo the Harper telecom policies on competition and ownership, that would be a good thing. For example, the BCE takeover of Manitoba Tel could put an end to the Tories' four-carriers-in-every-wireless-pot policy.

Tory industry ministers wasted time and produced billions of investor losses catering to telecom activists and consumer groups who claimed the four-carrier mandate was a model that would deliver the lowest prices and best service.

As the table at the bottom of this column suggests, if the \$3.9 billion BCE Inc. takeover of Manitoba Telecom Services (MTS) at \$40 a share goes ahead as announced, consumers in the province will see the number of wireless competitors drop from four to three. After a block of MTS customers are transferred to Telus as part of the deal, three major players will be left, with Bell holding the largest share followed by Rogers and Telus.

The deal still has to clear the CRTC and Competition Bureau, plus secure approval of the Trudeau government, whose telecom policy to date can be summarized in one word: non-existent. If the Liberal cabinet does accept the deal, it will mean the end of the old Conservative four-carrier strategy, at least in Manitoba and potentially elsewhere in Canada.

The possible abandonment of the Tory-imposed structure already has industry activists in a tizzy. Michael Geist, the University of Ottawa intellectual guru of the telecom competition movement, instantly pounced on the Bell/MTS deal as a strike against consumers. Manitoba wireless prices are lower than in most other parts of Canada. A Wall Communications report on telecom markets showed the price of a level 4 basket of services (unlimited Canada-wide talk/text with 2GB data) at \$61.82 a month in Manitoba compared with \$87.83 in Toronto. Level 5 (with 5GB data) was \$65 in Manitoba and \$118 in Toronto.

As Geist sees it, the low prices in Manitoba are a simple benefit of the fourth carrier (see table below). "The presence of a fourth carrier creates more competition and lower pricing. With MTS out of the way — and Bell and Telus sharing their wireless networks — prices are about to increase to levels more commonly found in the rest of the country."

That might be true, but the reason has little to do with the existence of four carriers. Gerry Wall, head of Wall Communications, believes the Manitoba wireless pricing structure to be "unsustainable."

Manitoba Tel currently holds a controlling 50 per cent share of the wireless market, a legacy from its role as a provincial utility. Prices are lower in Manitoba, says Wall, because MTS has had to hold prices down to fend off attempts by Bell and Telus to enter the market. "The aggressive pricing strategy has been successful in terms of keeping customers but I think it has taxed them financially — and the investment required for 4G and next gen networks is very challenging," Wall said in an email. Essentially, he said, "MTS mobile pricing has forced the Big Three to match low prices."

In other words, MTS has been maintaining artificially low wireless prices to hold on to customers. "In a way, Bell (and Telus) are inheriting a pricing structure that was probably not sustainable — and MTS shareholders (and corporate executives) walk away leaving the problem with someone else."

That's a terrific analysis, one that's supported by implication by the spate of recent analysts' reports downgrading MTS.

I THINK IT HAS TAXED THEM FINANCIALLY

In March, TD Securities moved MTS from "buy" to "hold" while others have been lukewarm on the company, mainly because they could see no financial upside as MTS struggled to hold on to market share. The only hope for MTS shareholders, analysts said, was a takeover. In a report April 21, Desjardins Capital Markets said MTS should remain an investment hold (at \$32 a share), since the only real hope for the shares — a takeover — seemed unlikely due to regulatory problems.

Last September, the Financial Post's Jonathan Ratner reported that TD Securities analyst Vince Valentini's also called for a takeover. "Why BCE Inc should buy Manitoba Telecom," said the headline. Even so, in March Valentini placed a hold on MTS stock with a target price of \$34. With BCE making the move this week at \$40, that hold still looks good.

What all this market activity shows is that MTS faced long-term competition from Bell, Telus and Rogers that would crush its 50 per cent market share at prices that would be financially onerous if not ruinous.

Unsustainable market competition is the kind of thing people like Geist like. But that's not competition. That's self-destruction driven by the four-carrier model.

AND THEN THERE WERE THREE

MANITOBA WIRELESS SERVICE SUBSCRIBERS

MARKET SHARE, 2014 AND POST-BELL-MTS MERGER

	2014	2016 (POST TAKEOVER)
Bell	7%	43%
Telus	9%	24%
Rogers	34%	33%
MTS	50%	0%

SOURCE: CRTC AND CANNACORD GENUITY

NATIONAL POST

TRANSCONTINENTAL

52 représentants publicitaires congédiés

MAXIME BERGERON*La Presse*

La cure minceur se poursuit dans les journaux hebdomadaires de Transcontinental. Le groupe a congédié 52 représentants publicitaires partout au Québec la semaine dernière.

« La réorganisation vise à alléger nos processus décisionnels, réduire nos coûts et nous donner une plus grande agilité face à la nouvelle réalité du marché », a fait valoir à *La Presse* Jennifer F. McCaughey, vice-présidente aux communications chez TC Transcontinental.

Au terme de cette restructuration, il restera environ 1500 employés dans les 110 journaux hebdomadaires du groupe au Québec, toutes fonctions confondues.

RÉDUCTION CONTINUE

Transcontinental souffre d'une baisse constante des revenus publicitaires, comme la majorité des groupes de presse. Au premier trimestre de l'exercice financier 2016, l'entreprise a vu les revenus de son secteur médias reculer de 9,2 %, à 127 millions de dollars.

Les bénéfices ajustés du secteur des médias ont subi une chute encore plus prononcée depuis un an. Ils ont glissé de 9,4 millions au premier trimestre de 2015 à 3,7 millions cette année. Une situation qui contribue aux licenciements massifs comme ceux de la semaine dernière.

« Nous évoluons dans une industrie en pleine de transformation, donc nous évaluons sur une base régulière l'efficacité de nos activités », a souligné Jennifer F. McCaughey.

En marge de l'assemblée annuelle des actionnaires, il y a deux mois, le grand patron de Transcontinental, François Olivier, avait prévenu que le modèle d'affaires des journaux hebdomadaires pourrait être revu. « Dans les régions, nos hebdomadaires sont en très bonne forme. Dans les grands centres comme Montréal, où l'on a plusieurs publications, c'est plus difficile. Il faudra réévaluer si chaque quartier peut avoir son hebdo. »

En parallèle, l'entreprise continue à investir dans ses plateformes numériques pour soutenir son secteur des médias. Plus de 10 millions de dollars ont été injectés l'an dernier, ce qui s'est notamment traduit par le lancement de l'application *TC Media Nouvelles*.

« LE 4^E POUVOIR SOUS PRESSION »

L'État doit-il soutenir les médias d'information ?

STÉPHANE BAILLARGEON

Une fois n'est pas coutume, cinq patrons de presse du Québec ont participé mardi matin à un congrès syndical où il a été beaucoup question de l'aide que pourrait accorder l'État aux médias en transformation.

Autre surprise : presque tous ont dit clairement souhaiter la mise en place d'une telle aide, sous une forme ou une autre. En tout cas, aucun n'a clairement rejeté l'idée, et le représentant de *La Presse+* a été le seul à lancer les appels à la prudence si on s'engageait sur cette voie déjà beaucoup plus empruntée ailleurs dans le monde.

Le congrès *L'information, le 4^e pouvoir sous pression* était organisé à Québec par la Fédération nationale des communications (FNC). Le regroupement syndical (CSN) a réussi à rassembler environ 120 personnes, des journalistes, des experts, mais aussi des patrons, autour de discussions liées « au contexte difficile que traversent les médias d'information et aux solutions envisagées ».

Une étude spécialement commandée pour l'occasion a établi que le Québec est l'un des endroits en Occident où l'aide publique aux journaux comme aux médias est la moins élevée dans le monde occidental. L'État verse ici environ 3\$ par an et par habitant par rapport à 5\$ aux États-Unis, 18\$ au Royaume-Uni et 92\$ en Finlande.



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Consensus nécessaire

« On parle d'un secteur de l'économie qui n'est pas comme l'alimentation ou les voitures, a dit Claude Dorion, directeur général de la firme MCE Conseils, derrière l'étude. Mais il y a un coefficient politique élevé pour convaincre l'État d'intervenir. Si on veut arriver à des solutions, il faudra établir un consensus entre les employés et les patrons de presse. »

C'était l'un des objectifs de la FNC. « Ça devient très difficile de parler de la qualité de l'information ou des conditions de travail de nos membres dans un contexte où les revenus des médias sont en chute libre, dit Pascale St-Onge, présidente de la Fédération. Avant même de pouvoir parler d'autre chose, il faut donc trouver une solution à cette situation économique difficile. D'où l'idée de regarder ce que pourrait faire l'État, qui aide bien d'autres secteurs en difficulté. »

MCE Conseils relève plusieurs moyens d'intervention possibles allant de crédit d'impôt à diverses taxes (sur les services Internet ou l'achat d'équipement informatique, par exemple). Le modèle de l'aide au secteur télévisuel a été plus discuté. Les distributeurs de contenus y contribuent à un fonds de production au contenant. L'État soutient aussi directement la production télé (sauf en information). Et comme le demandait M. Dorion, si les gouvernements financent la production des séries télé, pourquoi n'aideraient-ils pas la production de téléjournaux ou de journaux ?

Dissocier l'aide du statut des entreprises

La table ronde des dirigeants appelés à commenter cette situation réunissait Sylvie Cerasi (TC Media), Claude Gagnon (Groupe Capitales Médias), Michel Cormier (Radio-Canada), Eric Trottier (*La Presse*) et Brian Myles (*Le Devoir*). « C'est un plan ambitieux, a dit le nouveau directeur du *Devoir*. C'est un débat récurrent. Si

Ailleurs dans le monde

Voici un aperçu de soutien aux médias d'information (et à la presse en particulier) offert dans différents pays européens selon l'étude de MCE Conseils :

FINLANDE Environ 20% des revenus des journaux proviennent de subventions, soit autant que le tirage. La publicité fait le reste. L'étude parle d'un financement direct évalué à 92\$ par habitant.

FRANCE L'aide à la presse dépasse le milliard de dollars annuellement. Elle comprend 550 millions de subventions directes et plus de 150 millions en soutien à l'Agence France-

on veut avoir une chance de réussir cette fois-ci, il faut dissocier l'aide du statut des entreprises. Il faut lier l'aide au diagnostic des entreprises de presse qui ont de la difficulté et qui doivent développer de nouvelles plateformes, occuper de nouveaux espaces pour rejoindre de nouveaux publics. Alors moi, je dis oui à l'aide à la presse pour assurer la qualité de l'information. »

La représentante de TC Media a développé *grosso modo* les mêmes arguments. La compagnie a d'ailleurs publiquement annoncé cette position interventionniste, comme Brian Myles en éditorial.

Presse. Environ 25 000 journalistes accrédités reçoivent une centaine de millions d'abattements fiscaux.

SUÈDE L'objectif de la politique en faveur de la presse est d'assurer le pluralisme politique et la représentation publique de « tous les courants d'opinion ». L'aide étatique versée à quelque 170 quotidiens avoisinait 100 millions en 2010.

PAYS-BAS Un fonds spécial de 11 millions créé au début de la décennie a stimulé « l'innovation journalistique », soit le virage numérique. Plus de 5 millions supplémentaires ont servi à soutenir les jeunes reporters.

Eric Trottier a été le moins enthousiaste ou le plus prudent devant la perspective de voir l'État soutenir financièrement les médias d'information, une quasi-hérésie sur le continent nord-américain.

« J'ai des réserves par rapport à une aide aux médias d'information pour toutes sortes de raisons, a-t-il dit. Cette éventualité pose la question de l'indépendance de la presse. Radio-Canada peut en témoigner. Ce n'est pas toujours facile d'être lié à un gouvernement. [...] Je ne sais pas si ça me tente d'avoir ce genre de problème. Ça pose aussi la question de savoir à qui on donne

de l'aide. Faut-il par exemple en donner au Huffington Post, qui pourrait alors faire mal à un petit joueur comme *Le Devoir*? Ou est-ce qu'un blogueur dans son sous-sol peut se targuer de faire de l'information ? »

M. Trottier a ensuite développé l'idée que l'industrie devait surtout se questionner sur ses propres capacités à se réformer, à innover, à négocier le virage technologique au lieu de s'en plaindre. *La Presse*+, un média pour tablettes, offre un exemple de mutation. Le vice-président de l'information et éditeur adjoint de *La Presse*, qui a piloté cette révolution, a d'ailleurs expliqué qu'il visite depuis quelque temps les innovateurs en réalité virtuelle pour préparer une nouvelle transformation de son média.

Des représentants du ministère du Patrimoine fédéral et du ministère de la Culture et des Communications du Québec assistaient aux échanges. Les deux paliers de gouvernement se préparent à réviser de fond en comble leurs stratégies numériques.

« Il y a un moment clé avec les consultations fédérales et provinciales qui commencent, dit la présidente St-Onge. Les politiques ne sont plus adaptées à l'univers numérique. Il y a un bon timing pour parler de ces choses, et ce serait mon vœu que le secteur parle d'une seule voie, patronale et syndicale, parce que nous avons les mêmes intérêts : servir le public et la démocratie. »

Le Devoir

NBC targets millennial audience through deal with Snapchat over Olympics

Elena Perotti

SPORTS RIGHTS: Snapchat struck a deal with NBC that will allow the app to display “live stories” about the Rio Olympics for viewers across the US. The stories will be hosted in a dedicated channel within Snapchat, which will feature user generated photos and videos, and NBC coverage.

The deal is made possible by the fact that NBC's parent company, Comcast, holds broadcast rights for the Olympics in the US. The agreement includes a revenue split of the income from advertisements sold by NBC for placement in the stories.

It is the first time that NBC agrees to the broadcasting of Olympic's coverage on third party platforms, giving evidence of the increasing importance that new digital outlets are assuming in the eyes of traditional media.

The deal will not be exclusive to Snapchat, as BuzzFeed, in which NBC invested \$200 million last year, will create content on one of Snapchat channels and will distribute it through other platforms with which NBC is in talks, such as Facebook and Twitter.

Snapchat is rumored to be taking actions to consolidate its role in media distribution by negotiating similar deals with companies holding Olympic broadcasting rights in other countries.

Snapchat has more than 100 billion daily users and its potential is being explored by an increasing number of media outlets, including the **Wall Street Journal**.

<http://blog.wan-ifra.org/2016/05/03/nbc-targets-millennial-audience-through-deal-with-snapchat-over-olympics>

ITN chief's pay package soars to £1.2m – while staff get 1.4% rise

John Hardie receives £499,000 from incentive scheme after bumper 2015 for maker of ITV and Channel 4 news



ITN chief executive John Hardie took home a total package of £1.2m last year. Photograph: Martin Argles for the Guardian

Mark Sweney

ITN chief executive John Hardie took home more than £1.2m last year, as most staff at the maker of news for ITV, Channel 4 and Channel 5 had to settle for a 1.4% pay increase.

Hardie, who received a 61% year-on-year increase in remuneration to £1.23m, benefited from the vesting of a long term incentive scheme linked to ITN reporting its sixth straight year of profit growth.

ITN, which also makes shows including BBC2's *Young Vets*, filming and producing all Football League matches and making TV commercials, reported a 19% increase in operating profit from £5.76m in 2014 to £6.9m last year. Total revenues rose 7% to £119.7m.

His £1.23m pay packet, which included £499,000 from the incentive scheme vesting, compares with the 1.4% rise that ITN staff earning up to £100,000 negotiated as "affordable" for the company for this year.

Staff on more than £100,000 received an extra day holiday instead of an actual pay increase.

Hardie received £762,000, including a bonus of £350,000, in 2014.

"In determining the remuneration packages of the executive directors, the [remuneration] committee has regard to the importance of recruitment, motivation and retention of quality management," the company said in its annual report and accounts.

An ongoing long term incentive plan (LTIP) was part of the golden handshake employment offer made to Hardie when he joined ITN in 2009 to turn around the then ailing business.

His average remuneration over three years including his base salary, annual bonus and LTIP is £850,000, which the company says is in line with industry sector norms.

Hardie is paid an annual base salary of £350,000, unchanged since he joined in 2009, and can earn a bonus of up to £350,00 depending on the performance of the company.

ITN's strong performance was fuelled by factors including special commissions such as general election programming, as well as the ITN Productions winning the multimillion-pound contract to film and produce 1,800 Football League matches per season.

Revenues from ITN's news operation rose 3% to £85.7m.

"Our news programming in 2015 focused heavily on distinctive coverage of the general election, the continuing growth of Isis, the shocking Paris terror attacks, and the ongoing migrant crisis and its global impact," the company said.

The star performing division continues to be ITN Productions, which had 33 broadcast commissions including ITN's first US series, Killer Instinct with Chris Hansen for Discovery, Caught on Camera for ITV, and observational documentary Gordonstoun: A Different Class for Sky1, which saw revenues rise by 42% to £23.7m.

ITN also made dozens of TV commercials for brands including Barclays, Samsung and Natwest.

The only sour note in the company's financial report was an increase in the pension deficit from £98.5m to £106.2m. Just two years ago the deficit was only £80m.

ITN said that it is expected to make a maximum contribution toward the pension recovery plan of £6.4m this year.

The company employed an average of 723 full time staff last year, of which 518 are defined as "editorial and technical", with a wage and pension bill of £51.7m.

In March, ITN unveiled an ambitious expansion strategy to reduce its dependence on news bulletins and boost total revenues by 50% in five years.

In total, ITN's non-news businesses made £34m in revenue last year while the news division made £85.7m.

"The last few years have undoubtedly been some of the most successful in ITN's history, producing a huge range of work for an ever increasing number of clients and exceeding the challenging financial targets we set back in 2010," said Hardie. "Thanks to this impressive progress we have set the bar even higher as we look ahead to 2020 with an even more ambitious growth plan."

ITN is owned by ITV (40%), DMGT (20%), Thomson Reuters (20%) and UBM (20%).

www.theguardian.com/media/2016/may/03/itn-chief-pay-package-john-hardie

Government threats to make BBC move Strictly are 'ridiculous', says Lord Patten

Tory grandee criticises culture secretary John Whittingdale and accuses ministers of listening more to the corporation's rivals than to the public



Culture secretary John Whittingdale's reported plans to force the BBC to move Strictly Come Dancing to avoid clashes with rivals have come under fire from Lord Patten. Photograph: Guy Levy/BBC/PA

Jane Martinson

Conservative party grandee Lord Patten has sharply criticised culture secretary John Whittingdale and accused the government of listening more to the BBC's commercial rivals than the public.

The former BBC chairman also called reported plans to stop the BBC from showing popular shows such as Strictly Come Dancing at peak viewing times "ridiculous" in a hard-hitting speech in Oxford on Tuesday night.

Describing the financial settlement agreed between the BBC, Whittingdale and chancellor George Osborne last July as a "heist", Patten said, "Whatever the truth about fiscal policy, in the broadcasting world we are *not* all in it together. Sky isn't in it. ITV isn't in it. The Murdoch press isn't in it. Just the BBC."

Patten's speech repeatedly criticised the media. "Where are these constituencies where the voters worry more about the BBC than they do about having a job, or getting a home, or putting food on the plate?" he said. "I can tell you the answer: they don't exist. No one actually lives there. Like Old Sarum, they are rotten boroughs with grandiloquent names. Old Murdoch; Great Dacre-upon-Thames; Lesser Desmond."

Patten took aim at the repeated suggestions in the newspapers that the government believes the BBC should not be scheduling popular entertainment hits against commercial rivals. "Yes it really would be 'distinctive' to strike Strictly or Bake Off from the schedules because they're too good and too popular," he said. "It would also be ridiculous."

When the 192,000 responses to the green paper showed overwhelming support for the BBC, Patten said it "plainly failed to provide the answer Mr Whittingdale wanted".

Accusing the government of "threatening" the BBC, Patten said the corporation has seen its real income decline by more than 15% over the past 10 years in contrast to BSkyB's revenues which increased by more than 16%.

Patten also took aim at Whittingdale's questioning last year of the timing of BBC1's 10pm news bulletin. Pointing out that the BBC news typically attracted twice as many viewers as the same show on ITV, Patten said: "What an irony then that some politicians, there to represent the public interest, question whether the audience should even be allowed that choice, claiming the BBC should vacate the space to ITV. What twisted definition of public service is that?"

In his first public comments on the BBC since standing down as chairman almost two years ago due to ill health, Patten used his Reuters Institute Lecture to call for an independent body to advise the government on the level of the licence fee and the corporation's governance.

This body could appoint the chairman and non-executive directors of the BBC as well as the chair and deputy chair of Ofcom, he said. The media regulator is widely expected to take on more responsibilities regarding the BBC in the next royal charter.

Patten's comments add to concerns about the impact on BBC independence of governance proposals made by government adviser David Clementi earlier this year. "A team of non-executives, all put in place by the government of the day, would be simply unacceptable," said Patten, whose tenure as BBC chairman was marked by a series of controversies including the fallout from the Jimmy Savile sexual abuse scandal.

Finally, Patten called for one-off 11-year charter to break the link that now means fixed-term parliaments face an almost immediate need to renew the BBC's charter, which typically runs for a decade.

With Whittingdale one of the key cabinet ministers backing a vote to leave the EU, Patten also warned that focus on the June 23 referendum could distract voters from the real threat against the BBC.

"It would be a calamity if the future of the BBC were to be put in peril because political and public attention was understandably distracted and focused elsewhere," he said.

www.theguardian.com/media/2016/may/03/bbc-strictly-lord-patten-john-whittingdale

The BBC's diversity strategy is not good enough

The corporation's plan is full of good intentions, but it is based on flawed assumptions and spin has triumphed over substance



BBC director general Tony Hall with members of Creative Access on the set of EastEnders.

Photograph: BBC/PA

Simon Albury

Last week the BBC published its latest diversity strategy. Like the previous 29 strategies over the past 15 years, it is full of good things, but recent experience suggests the corporation is unlikely to meet its ambitions, in part because there is ambiguity about the data it is presenting and the goals it is pursuing.

For 2020, the BBC strategy has a 15% target for black, Asian and minority ethnic (BAME) people both on-screen representation and its overall workforce. The published strategy claims the BBC has already achieved 13.4% BAME representation "above the census and workforce ratios (12.9% and 11.3%)".

On the face of it the BBC seems to be doing a sterling job and the new diversity measures are going the extra mile. But anyone who has worked on a BBC production would have trouble matching the 13.4% figure with the reality of being there.

As we can tell from the data which, as a commendably transparent organisation the BBC publishes, the 13.4% figure is vastly inflated by two sets of people – people working in finance and on programmes broadcast outside of the UK.

Let's take the first lot of people – those in finance. Commercial division BBC Worldwide achieved 21.3% BAME staff in 2015 but these staff are in business, sales and finance. The Business & Finance department covering the rest of the corporation has a BAME workforce of 14%. Both groups, important though they are, have no editorial input or creative role in the programmes the BBC produces and the output we watch, listen to and read.

But these figures whither into insignificance when compared to the BAME figures of the World Service & Global News department. Unsurprisingly teams that are based in Africa, Asia and the Middle East, with UK contracts, and specialised teams based in London often not broadcasting in English and definitely not targeted at a British audience have a large BAME contingent. In fact, more than half of the workforce at the World Service & Global News department are BAME.

When you take out the two business divisions and the World Service, number of BAME people actually working at the BBC making output for a British audience is just 9.2%.

But even setting aside those areas where the BBC's figures are distorted by non-creative divisions, the BBC's pace of change on diversity has been glacial.

In March an FOI request by Broadcast found that 12.2% of the BBC's 19,644 staff in the public service broadcasting arm were from BAME backgrounds last year. That is still 0.2% below the target of 12.5% which the BBC set for 2007, eight years ago.

The new strategy says the £3.5m for measures announced in 2014 has resulted in 17 presenters, 13 scripts and 10 new writers. This is all good – but it represents infinitesimal progress in a public service broadcaster with 19,644 staff.

The strategy includes a lot more “good practice” but there is nothing in it to drive BAME employment – no ringfenced funds and no specified hours for programmes that match the criteria championed by Sir Lenny Henry.

To achieve even the leap from 12.2% in 2015 to 15% in 2020 will need to see a 2.8% advance over four years but it has taken the BBC 14 years to make the 2.2% jump from where it was in 2003, 10%. The new BBC strategy will not provide the necessary acceleration.

Hardwire diversity from London

One of the reasons the strategy is unlikely to succeed is that while it says diversity will be hardwired in everything the BBC does it is not basing its diversity team in London where the major network commissioners are found.

The new Centre of Excellence for Diversity and Diverse Talent will be based in Birmingham, which accounts for just 1.7% of the BBC's TV network spend, compared with London's 46.7%.

Everyone in media understands the relationship between where your desk is and power. Tunde Ogungbesan, the head of diversity, and his team will not be bumping daily into the key decision-makers in the lifts, corridors and cafes of the BBC's London HQ at New Broadcasting House.

If a BAME talent base is developed in Birmingham its staff will be far removed from the BBC's centre of power, from their own communities and from 98% of TV production. How will BAME talent develop the networks and connections that will let it prosper?

Greater frankness needed

When it comes to diversity, Channel 4 has set a benchmark that other public service broadcasters should seek to match. Driving diversity in employment requires a frank acknowledgement of the extent of the scale of problem and of failures as well as successes.

Unlike the BBC's last report, Channel 4's most recent assessment of its progress on diversity assesses progress on each of the broadcaster's 30 initiatives, and was clear about the six areas in which it had not made as much headway as it anticipated. If the BBC had taken such a frank and open approach to reporting progress on its 29 initiatives over the past 15 years it would be able to point to lessons learned and greater progress today.

In the past couple of years under Tony Hall's leadership, the BBC has made considerable strides on diversity, particularly on-screen, and the latest plans are all good. That should be celebrated. But as so often with the BBC, spin has triumphed over substance.

Now the BBC needs to be clear about the the levels of diversity in its UK off-screen programme-making and broadcasting staff, and provide the specific diversity targets for that population coupled with a much more convincing strategy to achieve them.

Simon Albury is chair of the Campaign for Broadcasting Equality

www.theguardian.com/media/2016/may/04/the-bbcs-diversity-strategy-is-not-good-enough

Fwd: Highlights Wednesday June 1, 2016 / Mercredi 1er juin 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Wed, Dec 7, 2016 at 10:37 AM

A-2016-00078

----- Forwarded message -----

From: Roger Belanger <roger.belanger@cbc.ca>
Date: Wed, Jun 1, 2016 at 8:51 AM
Subject: Highlights Wednesday June 1, 2016 / Mercredi 1er juin 2016
To: Roger Belanger <roger.belanger@cbc.ca>**Highlights Wednesday June 1, 2016 / Mercredi 1er juin 2016****www.cbc.ca, Tuesday May 31, 2016****Late-breaking concert on the CBC? Network in talks for Tragically Hip 'final show' broadcast
CBC interested in airing Kingston concert, says it is having conversations with band**

Frustrated Tragically Hip fans — some who couldn't snag presale tickets today or yesterday — are calling on the CBC to broadcast the band's final concert, and the CBC says it is interested in doing just that.

A series of petitions and open letters to CBC management have been posted online, urging the public broadcaster to record the final show of the band's upcoming tour, which is scheduled to end in the Hip's hometown of Kingston. Fans across the country are pushing for that Aug. 20 show at the Rogers K-Rock Centre to be aired on CBC.

Haydn Watters, CBC News**www.thestar.com, Tuesday May 31, 2016****CBC in talks to broadcast the Tragically Hip's final concert**

Fans frustrated by sky-high ticket prices will be happy to know that the CBC wants to broadcast the Tragically Hip's final show — but the deal isn't done yet.

..."CBC can step in and make a tremendously effective contribution to Gord's vision with all of our help," argued the petition's creator, Kelly McAlpine, from Orillia.

It wouldn't be the first time the public broadcaster had aired a Canadian artist's concert after complaints about inflated ticket prices.

Robin Levinson King**ca.sports.yahoo.com, Tuesday May 31, 2016****CBC Sports sees brighter days ahead thanks to online strategy and budget boost**

When the most recent federal budget included a few extra million dollars for the CBC, there was no doubt a lot of cheering at the corporation's Toronto headquarters — or at least as much cheering as its government-dictated mandate allows.

...CBC Sports head Greg Stremmlaw emphasizes that any added federal dollars aren't part of his plan yet, but that they certainly could help beef up the corporation's somewhat depleted sports lineup.

...Those other sports could include almost anything as long as they fit the CBC's mandate to carry "high-performance sports" that are important to Canadians. While that includes the likes of skiing, athletics and figure skating right now, there's no reason why the NBA, CFL, curling and MLS could once again be on CBC's radar. After all, they're high-performance sports and Canadians care about them.

Chris Zerkovich**ca.sports.yahoo.com, Tuesday May 31, 2016****The Great Canadian Ratings Report: Stanley Cup final on pace for another decrease**

Maybe with the Toronto Raptors out of the way, Rogers might be able to salvage this year's Stanley Cup final. But, considering the way the series between the Pittsburgh Penguins and San Jose Sharks started, maybe not.

With ratings down from 2015, this isn't the kind of news Rogers needs. Monday's opener averaged 1.7 million viewers on CBC, which was the most-watched program in the country.

Chris Zerkovich**www.thegauntlet.ca, Tuesday May 31, 2016**

What can you buy with \$90,000?

If you had \$90,000, what would you spend it on? If you're University of Calgary president Elizabeth Cannon, you might use it on legal fees for a media information request.

A previously misfiled CBC Freedom of Information and Privacy request revealed this week that Cannon personally signed off on \$90,000 of legal fees in 2012 to process an earlier CBC FOIP request.

...The documents don't explicitly say where the \$90,000 went, but the CBC says they "specifically state they were for legal work related to an access-to-information request from CBC."

Melanie Woods, Gauntlet Editorial Board

www.thegauntlet.ca, Tuesday May 31, 2016

U of C spent \$90,000 on CBC information request

After misfiled documents were discovered this week, a CBC story has brought a 2012 administrative controversy at the University of Calgary back to the surface.

According to CBC reporter Charles Russnell, the U of C spent \$90,000 on legal fees related to a Freedom of Information and Privacy request issued by the CBC in 2012.

Scott Strasser

www.frankmagazine.ca, Tuesday May 31, 2016

Afternoons on CBC going to hell, thanks to Candy and Susan

Has CBC Radio gone mad?

What's up with my alma mater? Weeks after I praised Norma Lee MacLeod for being the great journalist and broadcaster she is, I hear that Candy Palmater has her own CBC Network radio show on weekday afternoons.

Frank Cameron

cbcwatch.ca, Tuesday May 31, 2016

@10:15am

CBC Waste-o-Meter

The 100% state-owned CBC has spent about \$456,891,729 of TAXPAYER CASH so far this year.

cbcwatch.ca

www.lapresse.ca, mardi 31 mai 2016

Les bobos au Bye Bye

Anne Dorval et Marc Labrèche trinqueront avec nous lors du prochain Bye Bye. Le duo des Bobos se greffera à Véronique Claveau, Pierre Brassard et Patrice L'Écuyer, les trois rescapés de l'ancienne équipe de la revue humoristique d'ICI Radio-Canada Télé.

Richard Therrien

quebec.huffingtonpost.ca, mardi 31 mai 2016

Marc Labrèche et Anne Dorval seront de l'équipe du «Bye Bye 2016»

Le Bye Bye 2016 comptera deux recrues de taille en ses rangs, le 31 décembre prochain. Marc Labrèche et Anne Dorval se joignent en effet à Patrice L'Écuyer, Pierre Brassard et Véronique Claveau, qui étaient de la dernière édition, pour la traditionnelle revue de fin d'année de Radio-Canada.

Marie-Josée Roy

www.ledevoir.com, mardi 31 mai 2016

Marc Labrèche et Anne Dorval seront du prochain «Bye Bye»

Marc Labrèche et Anne Dorval se joindront à Véronique Claveau, Pierre Brassard et Patrice L'Écuyer pour la prochaine édition du Bye Bye de Radio-Canada.

...Le Bye Bye 2016 sera piloté par le comédien et réalisateur Simon Olivier Fecteau et le producteur Guillaume Lespérance. Comme à l'habitude, l'émission sera diffusée le 31 décembre, à 21 h.

La Presse canadienne

journalmetro.com, mardi 31 mai 2016

Marc Labrèche et Anne Dorval dans le Bye Bye

Marc Labrèche et Anne Dorval (qu'on a déjà vus ensemble au petit écran dans les séries Les Bobos et Le cœur a ses raisons) seront de la distribution du Bye Bye 2016, a confirmé ICI Radio-Canada Télé mardi matin.

Les deux comédiens se joignent à Véronique Claveau, Pierre Brassard, et Patrice L'Écuyer, qui faisaient déjà partie de la distribution du Bye Bye 2015.

...Guillaume Lespérance et le comédien et réalisateur Simon Olivier Fecteau seront à la barre de la traditionnelle revue de fin d'année humoristique.

Jessica Émond-Ferrat

www.journaldemontreal.com, mardi 31 mai 2016

Marc Labrèche et Anne Dorval vont participer au «Bye Bye»

Les bobos vont se joindre à l'équipe du «Bye Bye 2016»!

Grande nouvelle!

Marc Labrèche et Anne Dorval se joindront à l'équipe du Bye Bye pour l'édition 2016 de la revue de fin d'année. Les deux comiques ont participé à de nombreux projets ensemble, notamment dans la série Les bobos à Télé-Québec en tant que couple branché du Plateau.

Kazzie Charbonneau

Le Journal de Montréal

Bye Bye 2016: de la dynamite!

Mardi, Radio-Canada a annoncé que Marc Labrèche et Anne Dorval participeront au Bye bye 2016. Super bon choix! Labrèche et Dorval, c'est comme l'acide nitrique et le glycérol: pris séparément, ils sont pas mal. Mais combinés, ils forment la nitroglycérine, c'est de la dynamite!

...J'ai une dernière demande pour Simon-Olivier Fecteau.

S'il y a des gens qui n'aiment pas une des blagues de son Bye Bye, qu'il n'accuse pas son public de brimer la liberté d'expression des pôvres humoristes.

C'est peut-être juste que sa blague ... est poche.

Sophie Durocher

plus.lapresse.ca

Première comédie québécoise produite pour Netflix?

Une entreprise flambant neuve appartenant au milliardaire Guy Laliberté a tourné partout à Montréal, au début du mois de mai, le pilote d'une comédie québécoise destinée au géant Netflix, me chuchotent des taupes bien informées. Cette série comique, qui porte le titre de Pinball Wizards, explore l'univers des créateurs de jeux vidéo. Un peu à la manière de Silicon Valley de la chaîne HBO, qui fouine, avec une bonne dose d'humour grinçant, dans les coulisses des start-up californiennes.

...BOBOS AU BYE BYE

Voilà, c'est coulé dans le bronze : Marc Labrèche, Anne Dorval, Véronique Claveau, Patrice L'Ecuyer et Pierre Brassard (le nom qu'il me manquait hier) forment le noyau dur du prochain Bye Bye de Radio-Canada. On s'entend, il s'agit d'une distribution cinq étoiles. Chers auteurs, vous disposez de plus de six mois pour leur fournir des textes béton. À vos ordres !

Hugo Dumas

plus.lapresse.ca

L'année radio

Les Québécois passent en moyenne 18,8 heures par semaine à écouter la radio. Leurs goûts sont très variés, allant d'émissions entièrement musicales à d'autres où les opinions fusent de toutes parts, en passant par l'humour, la musique classique, les quiz et la... nécrologie. La saison 2015-2016 fut riche en rebondissements. Bilan de A à Z.

Mario Girard

Playback, Tuesday May 31, 2016

L.A. Screenings pickups start rolling out

CTV and City are the first to pull the curtain back on their big buys for the fall.

The secrecy behind the L.A. screenings is over with the first announcements from Canadian broadcasters highlighting their programming acquisitions after the close of the U.S. TV upfronts, with CTV picking up the most sought-after titles. ...Colette Watson, VP of broadcasting and TV operations at Rogers Media, said that her team's goal was to spend money on buzzy, known-brand shows that would target the broadcaster's core demo of adults 25 to 34. "We believe in event programming," she said. "We needed to diversify from comedies. Comedy is at risk of being moved around and we are looking for more schedule stability."

Sonya Fatah, Val Maloney

The Wire Report, Tuesday May 31, 2016

Tax all digital services or none, committee hears

Witnesses in the latest round of hearings in the House of Commons' Canadian Heritage committee's study of the media and local communities asked parliamentarians to level the playing field when it comes to taxes on digital services.

...Canadians have an "insatiable appetite" for digital media, including movies, music, TV shows and games, said Lord, which makes "closing this tax loophole more important than ever."

Charelle Evelyn, Anja Karadeglja

www.cartt.ca, Tuesday May 31, 2016

Trina McQueen appointed vice-chair of TVO's BoD

Television industry luminary Trina McQueen has been appointed to TVO's Board of Directors as the new vice-chair for a three year-term through May 2019.

McQueen began her career as an on-air journalist before going on to become head of CBC News, founding president of Discovery Channel, and president and COO of CTV Inc. She has served on numerous industry boards including CBC,

Telefilm, National Film Board of Canada advisory council, Canadian Journalism Foundation, and the Canadian Television Fund.

www.cartt.ca

www.lapresse.ca

«Cogeco a condamné Nathalie Normandeau»

«Cogeco a tout simplement épousé la thèse de l'UPAC. Elle a condamné Mme Normandeau sur la place publique et la rend inemployable, faisant fi de sa présomption d'innocence.»

C'est là un des dommages subis par l'ex-animatrice du FM93 à la suite de son congédiement le 5 avril 2016, soutient sa procureure, Me Sophie Cloutier. Nathalie Normandeau se retrouvait en cour mardi à Québec pour débattre d'une ordonnance de sauvegarde pour rétablir son traitement salarial. La demanderesse doit prouver le préjudice irréparable et la situation d'urgence.

Jean-François Néron

Le Journal de Montréal

Normandeau veut son salaire

Sans sa paie du FM93, l'ex-animatrice ne pourra se défendre adéquatement contre l'UPAC, selon ses avocats

Kathleen Frenette

plus.lapresse.ca

Le problème avec Netflix

C'est un avis du Bureau de certification des produits audiovisuels canadiens (BCPAC) qui a mis le feu aux poudres. Et pour cause ! Dans cet avis sur les productions télé admissibles aux crédits d'impôt canadiens, le Bureau citait un certain nombre d'exemples. Or, parmi les heureux élus de l'admissibilité, on retrouvait le service de vidéo en ligne américain Netflix.

...Le vrai problème, c'est qu'ici comme ailleurs, Netflix fait partie de ces nouvelles entreprises de la nouvelle économie – comme Google, Amazon, Airbnb ou Uber – qui ne contribuent pas au système qui les enrichit.

Nathalie Petrowski

www.lapresse.ca, mardi 31 mai 2016

Vmedia promet Internet, télé et téléphone 25% moins chers

Un nouveau compétiteur des grands distributeurs de signaux télé, téléphone et Internet vient de faire son apparition sur le marché québécois. Vmedia commence d'abord dans le marché montréalais et la couronne. Cependant, les marchés de Québec, Trois-Rivières et Sherbrooke pourraient être desservis d'ici trois à six mois.

...Démarches avec le CRTC

«La seule difficulté pour offrir nos services dans les différentes régions du Québec concerne la retransmission des canaux locaux de la télévision», explique George Burger, cofondateur et conseiller de VMedia. «Nous avons entamé des démarches pour respecter les exigences du CRTC», poursuit-il en entrevue téléphonique.

Yves Therrien

The Globe and Mail

Postmedia to close London print shop, cutting 139 jobs

Canada's largest newspaper publisher will close its printing plant in London, Ont., cutting 139 jobs, as the company continues to outsource its printing to bring down costs.

Postmedia Network Canada Corp. has struck a deal with Metroland Media Group Ltd., an industry competitor owned by Toronto Star publisher Torstar Corp., to print the London Free Press starting this fall. Under the new agreement, London's daily newspaper will be printed out of Hamilton, where Metroland publishes the Hamilton Spectator.

James Bradshaw

Financial Post

Google partners with Postmedia on faster load times

Postmedia Network Inc. and Google Inc. are teaming up to make reading the news on a Canadian smartphone up to 60 per cent faster, while using 10 times less data.

Accelerated mobile pages (AMP) is Google's open-source project, already used by publishers around the world, that aims to bring mobile web page load times closer to instantaneous. Starting Thursday, Postmedia — Canada's largest newspaper company — will begin using the technology on publications in most of the markets in which it operates.

Josh McConnell

Financial Post

Instagram bulks up for business

Instagram is rolling out new tools to help businesses reach the 8.5 million Canadians who check the app an average of 11 times a day.

Claire Brownell

www.theguardian.com, Tuesday May 31, 2016

Mass media is over, but where does journalism go from here?

The crucial question no one, including Jeff Jarvis, can answer: how will we fund journalists in a world dominated by Google and Facebook?

Roy Greenslade

blogs.lse.ac.uk, Tuesday May 31, 2016

The BBC, the White Paper and the Future of UK Children's Content

In advance of the launch of a new report about the funding of public service media content for children, Professor Jeanette Steemers from the University of Westminster provides a view on the recent proposals for the future of children's TV content as set out in the Government White Paper on the BBC. The report, co-authored by Steemers and Feryal Awan, will be launched at an event held in association with the Children's Media Foundation and the Voice of the Listener and Viewer at the University of Westminster on 31 May 2016.

Professor Jeanette Steemers

www.theguardian.com

BBC, Sky, ITV and Channel 4 diversity project threatened with union boycott

Broadcasting union Bectu has threatened to boycott a new diversity monitoring initiative being launched by the BBC, Channel 4, ITV and Sky, claiming the broadcasters are not being transparent enough about sharing data to make it work.

Mark Sweney

www.theguardian.com

Jeremy Corbyn: the BBC is 'obsessed' with damaging my leadership

Jeremy Corbyn has argued that the BBC is obsessed with trying to damage his leadership and accused some within Labour of playing into its hands.

The party leader made the claim in an interview with Vice News as part of a fly-on-the-wall documentary that gives an insight into the workings of his office.

Rowena Mason

Ottawa Citizen

Virtual museum shouldn't take the place of hands-on experience

Going too digital will turn otherwise interesting exhibits into a video game

Digital, digital, digital. It is the mantra of our age, rendering all else in culture passé or anachronistic.

Mélanie Joly, the able minister of Heritage, thinks about digital technology "first and foremost. I'm a product of my generation," she told The Globe and Mail.

Andrew Cohen

Roger Bélanger

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 **01-06-2016-am.pdf**
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TODAY IN THE MEDIA
AUJOURD'HUI DANS LES MÉDIAS

1

Mercredi 1er juin 2016
Wednesday June 1, 2016

Late-breaking concert on the CBC? Network in talks for Tragically Hip 'final show' broadcast

CBC interested in airing Kingston concert, says it is having conversations with band

Haydn Watters, CBC News



Members of the Tragically Hip pose for photographers on the red carpet as they arrive at the Juno awards in Winnipeg in April 2005. (Marianne Helm/Canadian Press)

Frustrated Tragically Hip fans — some who **couldn't snag presale tickets today or yesterday** — are calling on the CBC to broadcast the band's final concert, and the CBC says it is interested in doing just that.

A series of **petitions** and **open letters** to CBC management have been posted online, urging the public broadcaster to record the final show of the band's upcoming tour, which is scheduled to end in the Hip's hometown of Kingston. Fans across the country are pushing for that Aug. 20 show at the Rogers K-Rock Centre to be aired on CBC.

- **Tragically Hip fans cry foul after presale tickets scooped up in minutes**
- **The Tragically Hip add 4 new shows in Calgary, Edmonton, Toronto and Vancouver**
- **Tragically Hip tour dates announced**

Emma Bédard, a spokeswoman for the CBC, responded to the requests on Tuesday, saying "we are interested in airing the Tragically Hip's final show and are having conversations with the band to see if we can make it happen."

The band announced dates for its summer **Man Machine Poem tour** last week, a day after announcing that frontman Gord Downie **had been diagnosed with terminal brain cancer**. Four dates were **added on Monday** due to overwhelming demand.

Solution to ticket woes?

Some Hip fans have had trouble getting tickets and are worried they won't be able to get any. **Presale tickets sold out quickly on Monday**. The sale started at 10 a.m. and within minutes tickets were for sale on resale sites like StubHub.

Hip fan Kelly McAlpine said that's one of the reasons she **started a petition requesting CBC** to broadcast the Kingston show. The petition, which is addressed to CBC president Hubert Lacroix, had gotten nearly 600 signatures as of Tuesday afternoon.

"CBC can not only make this concert accessible to all fans unable to be there in person, but can honour Gord and fellow band mates by supporting their fundraising campaign to Sunnybrook," she told CBC News.

Some proceeds from the tickets sold will be going to the **Sunnybrook Foundation**, which supports brain cancer research.

McAlpine was trying to get tickets to the Kingston concert, but couldn't and refuses to pay the inflated prices. She said the situation is not right, but a broadcast of the concert would be a "game-changer."

A petition similar to McAlpine's, which calls on CTV and Global to broadcast the show in addition to CBC, has **garnered more than 400 signatures**.

The idea has also been **floating around** on Facebook. Facebook user Grant Bishop **wrote an open letter to CBC Music** on Tuesday morning, outlining the band's "defining influence on our country" and asking for a live broadcast of the Kingston concert.



Grant Bishop

23 hrs · Calgary, AB · 🌐

Dear CBC Music,

As you are aware, The Tragically Hip will be playing their final show of The Tragically Hip: Man Machine Poem Tour in Kingston, Ontario on August 20th. Owing to GordDownie's tragic diagnosis, this may be the last show the band ever plays.

The Hip have had a defining influence on our country and, for so many of us, are core to our identity as Canadians. As Peter Mansbridge once noted, "They are the musical chroniclers of our times." In Stars' apt words, Downie is "poet laureate of the Canadian soul." And, as Rick Mercer once remarked, what could be more Canadian than a band with two guys named Gord?

Tickets for this final show went in seconds. There are many, many Canadians who want to share this moment with our favourite band in their hometown.

What would be awesome is if you could live video broadcast this concert. In particular, it would be great if you would provide a video feed for fans to gather to watch the Hip's final show in public venues across this country - and wherever Canadians are in the world.

For 80 years, the Canadian Broadcasting Corporation has connected Canadians. This is a unique moment for our country that you could allow us to share together.

Thank you in advance.

Grant

"Tickets for this final show went in seconds. There are many, many Canadians who want to share this moment with our favourite band in their hometown," he said. "This is a unique moment for our country that you could allow us to share together."

Eggplant Entertainment, which manages the Tragically Hip, did not respond to a request for comment.

Tickets for the concert tour go on sale to the general public on Friday at 10 a.m.

www.cbc.ca/news/arts/tragically-hip-kingston-broadcast-cbc-1.3609414

CBC in talks to broadcast the Tragically Hip's final concert

Fans say the public broadcaster should air the legendary Canadian band's last show, and the CBC says it is discussing the matter with the band.



Gord Downie and the Tragically Hip will make a final concert tour across Canada this summer after the singer was diagnosed with terminal brain cancer. (PAUL CHIASSON / THE CANADIAN PRESS)

Robin Levinson King

Fans frustrated by sky-high ticket prices will be happy to know that the CBC wants to broadcast the Tragically Hip's final show — but the deal isn't done yet.

"We are interested in airing the Tragically Hip's final show and are having conversations with the band to see if we can make it happen," said CBC communications adviser Emma Bédard. Ontario's attorney general said Tuesday she's prepared to try to find out why so many Tragically Hip fans couldn't buy tickets for the group's summer concerts — unless they wanted to pay many times face value on resale sites.

Attorney General Madeleine Meilleur, sympathetic with fans who would have to pay such tremendous prices to see the band, said the ministry needs to look at resale prices and insists she wants to fix the situation.

A number of fans outraged by the scarcity of tickets to the hotly anticipated concert series — announced at the same time the band said lead singer Gordon Downie had incurable brain cancer — urged the public broadcaster to help make the band's farewell tour part of the public domain.

"The Hip have had a defining influence on our country, and, for so many of us, are core to our identity as Canadians," Grant Bishop wrote in an open letter to the CBC on his Facebook page.

"What would be awesome is if you could live video broadcast this concert. In particular, it would be great if you would provide a video feed for fans to gather to watch the Hip's final show in public venues across this country — and wherever Canadians are in the world."

A similar suggestion was made on the online petition site Change.org, which garnered more than 500 signatures by 4 p.m. Tuesday.

"CBC can step in and make a tremendously effective contribution to Gord's vision with all of our help," argued the petition's creator, Kelly McAlpine, from Orillia.

It wouldn't be the first time the public broadcaster had aired a Canadian artist's concert after complaints about inflated ticket prices.

In April 2009, the CBC aired Leonard Cohen: Live in London, a one-hour TV special amid fan complaints that online ticket resellers had jacked up prices to his Canadian tour. The broadcaster also gave fans a sneak peak at Cohen's latest album.

Minutes after first being offered for sale on Monday, tickets to the Hip's farewell tour were sold out and showing up on reseller websites for hundreds of dollars more than their face value. On StubHub, tickets for a show at the Air Canada Centre ranged from \$142 to \$1,310 each, compared with their original price range of \$56 to \$166.

The speculation, allegedly caused by scalpers, angered fans who are still mourning the news of Downie's cancer. The tour is meant to be one of his last chances to perform for fans.

"Ticket scalpers across Canada are licking their chops in anticipation of cashing in on brain cancer," Gary Smith wrote on Twitter.

A representative for StubHub did not immediately respond to requests for comment, but a statement was posted online after Hip fans complained about the quick sell-out.

"Over the years, StubHub has donated nearly \$2 million in support of charitable benefit events like this one and in support of the artists and the charitable intent of this event, we are pleased to make a donation to the Sunnybrook Foundation as well," StubHub said in the statement.

"As a free and open marketplace, StubHub is committed to ensuring fans have access to buy and sell tickets to the events they want to see."

Bishop's open letter and the Change.org petition were shared widely on social media. Other fans suggested the band could air a pay-per-view concert and donate the profits to cancer research.

The band is already allowing fans to donate to the Gord Downie Fund for Brain Cancer Research when they purchase their tickets; the money will benefit the Sunnybrook Foundation.

The Tragically Hip made an effort to meet some of the intense demand by adding another four dates to their summer tour on Monday, in cities where they already have scheduled concerts.

Tickets for all shows are on sale to the public on Friday through Ticketmaster and its partners.

The 15-date tour supporting their upcoming album, *Man Machine Poem*, begins at Victoria's Save on Foods Memorial Centre on July 22 and concludes in the Hip's hometown of Kingston at the Rogers K-Rock Centre on Aug. 20.

—with files from *The Canadian Press* and *Toronto Star* staff

www.thestar.com/entertainment/music/2016/05/31/should-the-cbc-broadcast-the-tragically-hips-final-concert.html

CBC Sports sees brighter days ahead thanks to online strategy and budget boost

Chris Zelkovich



Greg StremLaw is leaving his post as Curling Canada's CEO. (Curling Canada)

When the most recent federal budget included a few extra million dollars for the CBC, there was no doubt a lot of cheering at the corporation's Toronto headquarters -- or at least as much cheering as its government-dictated mandate allows.

But the CBC should be allowed a moment of celebration after all the cuts previous governments have forced on it, cuts that played a big role in the corporation losing its lifeblood NHL contract to Rogers.

While reclaiming hockey isn't in the cards -- at least for another decade -- the added funding could help CBC get back into the game as something more than a broadcaster of Olympics and Olympic-related sports.

CBC Sports head Greg StremLaw emphasizes that any added federal dollars aren't part of his plan yet, but that they certainly could help beef up the corporation's somewhat depleted sports lineup.

"We've tabled a business plan and a budget not based on us being reliant on any of those moneys," he said in an interview with Yahoo Sports. "I think that's important."

But he admitted that with the CBC coffers a little more robust once the promised cash arrives, that plan could include going after pro sports.

"If there is a way to use that as a business investment in sport in the years ahead ... I'm certainly interested in having that conversation with the executives here," he said.

"Where it makes true business sense, I think it's important that CBC looks at those (other sports)."

Those other sports could include almost anything as long as they fit the CBC's mandate to carry "high-performance sports" that are important to Canadians. While that includes the likes of skiing, athletics and figure skating right now, there's no reason why the NBA, CFL, curling and MLS could once again be on CBC's radar. After all, they're high-performance sports and Canadians care about them.

“Where it makes true business sense, I think it’s important that CBC looks at those,” he said. “Some of those sports have overlays with national teams, so I wouldn’t want to discard those sports like basketball, for example. We’re not pursuing NBA rights, but I wouldn’t want to suggest that. But what used to be amateur or professional is no longer that ... There is a lot of overlap.”

Stremlaw isn’t saying that the CBC of the next few years could include the Toronto Raptors, the CFL or other pro sports that have migrated away from the corporation in recent years. What he’s saying is that they won’t be dismissed out of hand, which is great news for leagues and teams hoping to stir up competition for rights.

That would be good news for fans. Increased rights fees could mean the difference between signing a top-ranked free agent and settling for second best.

The problem CBC faces if it decides to go that route isn’t simply a matter of dollars. The likes of TSN and Sportsnet have made a lot of long-term deals in recent years and rights won’t come up for renewal for some time -- far enough ahead that a new government could even taketh away what the Liberals hath given.

If CBC is unable to add to its larder, Stremlaw says he’s more than happy to continue down the road the corporation is on now. Its new strategy of giving scads of online coverage and lots of weekend TV space to Olympic-related sports is paying off with gains that range from modest to substantial.

Stremlaw says the new approach is protecting the taxpayers’ investment with a strong business model.

“The key is doing it within a full business framework,” he said. “I’m not suggesting there wasn’t a business framework before but we’re trying to do this on full sustainability.”

“That can be a challenge, but I’m very proud that we’re upfront with this and that. Our business model needs to take a front seat with every event.”

That means CBC Sports has to either break even or make a profit on its coverage -- something that hasn’t always happened in the past.

While financial details aren’t available, the new approach is producing some positive results. Overall, sports TV ratings are up 7 per cent over last year -- a good gain in light of dwindling audiences across North America.

The star was this year’s world figure skating championships, which produced a 45 per cent bump in ratings. Having the competition in Boston as opposed to Shanghai definitely played a part, but 45 per cent is nothing to sneeze at.

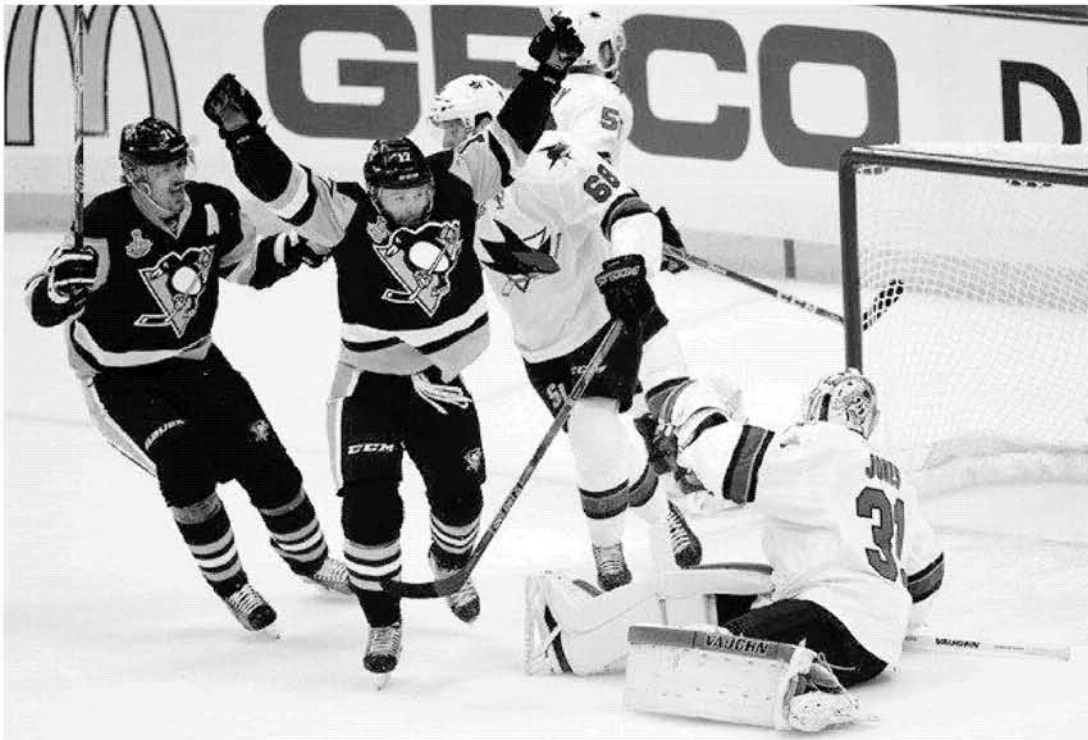
Online is where CBC has experienced the greatest growth. Live streams showed a whopping 569 per cent increase over 2015 and video on demand rose 74 per cent.

The numbers still aren’t huge -- we’re talking the likes of skiing and kayaking here -- but any increase is encouraging.

Despite the negative publicity heading into the Summer Olympics, Rio should be a winner for CBC as will the next Winter Games. After that, there may even be a few more horses in CBC’s stable.

The Great Canadian Ratings Report: Stanley Cup final on pace for another decrease

Chris Zelkovich



Pittsburgh Penguin Bryan Rust, celebrates a goal in Monday's Stanley Cup final opener, which drew so-so ratings for CBC. (AP Photo/Gene J. Puskar)

Maybe with the Toronto Raptors out of the way, Rogers might be able to salvage this year's Stanley Cup final. But, considering the way the series between the Pittsburgh Penguins and San Jose Sharks started, maybe not.

With ratings down from 2015, this isn't the kind of news Rogers needs. Monday's opener averaged 1.7 million viewers on CBC, which was the most-watched program in the country.

But that was about 10 per cent below last year's opener between Chicago and Tampa Bay, [the lowest-rated series in six years](#).

However, there are signs of hope that Rogers' big gamble on the NHL might be saved from the ignominy of yet another record for futility. For one, the audiences for the playoffs are trending upwards.

Round 3 averaged 1.1 million viewers on CBC and Sportsnet, a 35 per cent increase over Round 2. And, as the 2.2 million who watched last Thursday's deciding game between Pittsburgh and Tampa Bay proved, a competitive series can draw big numbers.

Therefore, if the Pens and Sharks keep things close and run the series to six or seven games, it's conceivable that the series could top last year's 2.39 million average.

Helping Rogers in that regard is the fact that the Raptors have ended their season. Their series against the Cleveland Cavaliers averaged more than 1.3 million viewers a game -- a previously unheard-of number for the NBA in Canada. The Raptors finale on Friday was the second most-watched sports event of the weekend with 1.48 million viewers on TSN.

What's even more promising for basketball is the fact that this Raptorsmania has people interested in the rest of the NBA. Monday's deciding West final between Oklahoma City and Golden State

brought an average of 660,000 viewers to TSN, another huge number for a sport that has always been on the fringes in Canada.

That may be good news for the NBA, but not so much for Rogers. If the NBA final catches the attention of Canadians, that could draw even more viewers away from hockey.

Here are the most-watched sports events on English-language television from the past weekend, according to Numeris overnight ratings:

1. NHL, Sharks at Penguins, Monday, CBC: 1,700,000
2. NBA, Cavaliers at Raptors, Friday, TSN: 1,484,000
3. MLB, Red Sox at Blue Jays, Sunday, Sportsnet: 1,080,000
4. MLB, Red Sox at Blue Jays, Saturday, Sportsnet: 833,000
5. MLB, Red Sox at Blue Jays, Friday, Sportsnet One: 723,000
6. NBA, Thunder at Warriors, Monday, TSN: 660,000
7. NBA, Warriors at Thunder, Saturday, Sportsnet/Sportsnet One: 636,000
8. Hockey, Memorial Cup final, Sunday, Sportsnet: 526,000*
9. Soccer, Champions League, Real Madrid vs. Atletico Madrid, Saturday, TSN: 309,000
10. Auto racing, Monaco Grand Prix, Sunday, TSN: 247,000
11. Hockey, Memorial Cup final, Sunday, Sportsnet 360/Sportsnet One: 220,000*
12. MLB, Yankees at Rays, Saturday, Sportsnet: 219,000
13. PGA, Dean & DeLuca Invitational final round, Sunday, Global: 217,000
14. Auto racing, NASCAR Coca-Cola 600, Sunday, TSN: 202,000 (Fox audience not measured)
15. Hockey, Memorial Cup semifinal, Friday, Sportsnet: 186,000
16. Athletics, Diamond League, Saturday, CBC: 149,000
17. MLS, Houston at Vancouver, Saturday, TSN: 134,000
18. Auto racing, Monaco Grand Prix qualifying, Saturday, TSN: 113,000
19. Auto racing, Indianapolis 500, Sunday, Sportsnet 360: 109,000 (ABC audience not measured)
20. PGA, Dean & DeLuca Invitational third round, Saturday, Global: 107,000

* Memorial Cup final aired on Sportsnet 360 and Sportsnet One, until Sportsnet joined following the Blue Jays game.

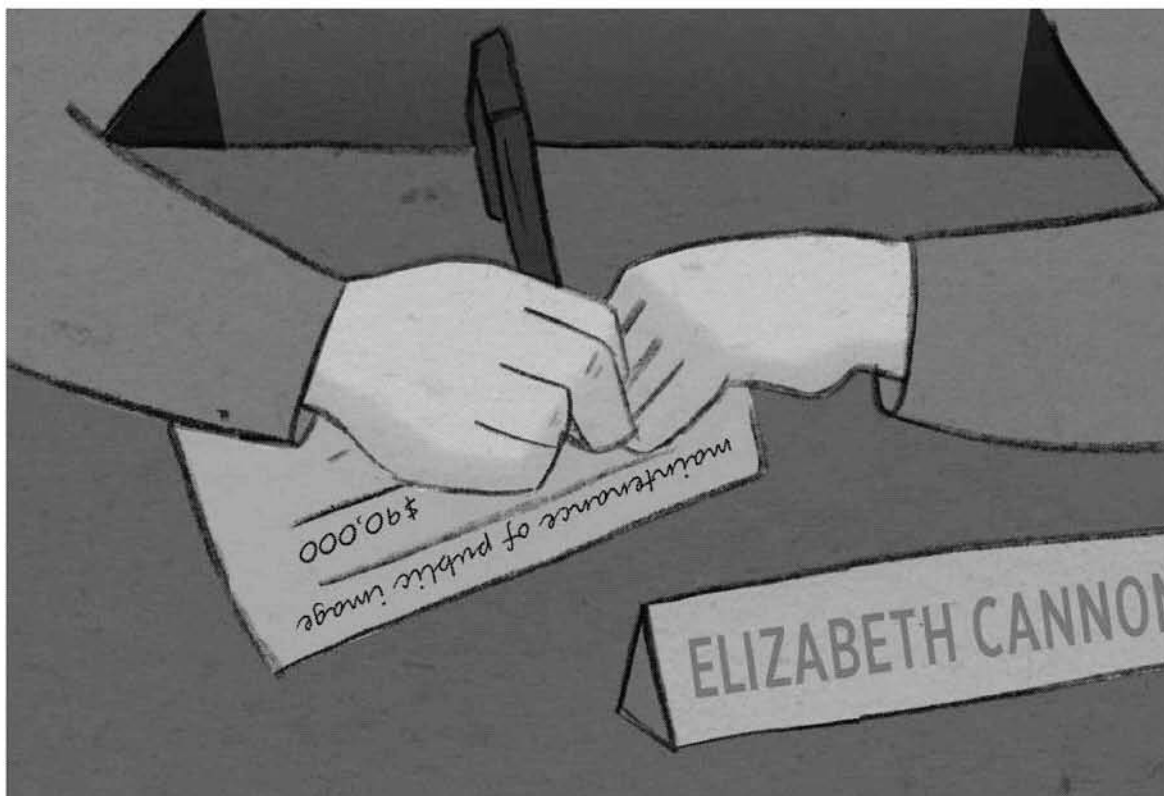
THREE TO WATCH

Wild kingdom on ice: When it's Sharks against Penguins, we're going with the guys who have the biggest teeth -- or in this case, any teeth. But when it's the San Jose Sharks and the Pittsburgh Penguins teeth don't matter, mainly because there are so few to go around. The Penguins put the bite on the Sharks in Game 1 of the Stanley Cup final, meaning the Sharks will be looking for revenge in Game 2 (Wednesday, 8 p.m. ET, CBC.)

Dribbling with the stars: With the Toronto Raptors done for the season after a record ride, all eyes will be on LeBron James and Stephen Curry. The former is trying to end a 52-year championship drought in Cleveland while the latter, who got some of his training in Toronto, is hoping to put the icing on an incredible season. The NBA final starts Thursday (9 p.m. ET, ABC and TSN.)

Le tennis, anyone? Odds are it will be Serena Williams and Novak Djokovic in the spotlight when the finals of the French Open are played, though anything can happen before *le weekend*. The women's final goes Saturday (9 a.m. ET, TSN) and the men's Sunday (9 a.m. ET, TSN.)

<https://ca.sports.yahoo.com/blogs/eh-game/the-great-canadian-ratings-report-191956117.html>



Samantha Lucy

What can you buy with \$90,000?

Melanie Woods
Gauntlet Editorial Board

If you had \$90,000, what would you spend it on? If you're University of Calgary president Elizabeth Cannon, you might use it on legal fees for a media information request.

A previously misfiled CBC Freedom of Information and Privacy request revealed this week that Cannon personally signed off on \$90,000 of legal fees in 2012 to process an earlier CBC FOIP request. That request looked into questionable spending by Joe Lougheed — a prominent conservative lawyer and former paid lobbyist for the U of C — on tickets to Tory fundraisers on behalf of the university.

After a tip suggesting the university had spent a small fortune on legal fees regarding the request, the CBC filed another FOIP looking into the matter. After that FOIP was initially misfiled, it was discovered this week and revealed the \$90,000 legal bill.

To be clear, what Joe Lougheed did was bad for the U of C's image. Also, it probably shouldn't take \$90,000 in legal fees to process a FOIP request at a large public institution.

The documents don't explicitly say where the \$90,000 went, but the CBC says they "specifically state they were for legal work related to an access-to-information request from CBC."

Whether malicious or not, the U of C put a large chunk of change into legally processing documents they likely didn't want to see the light of day.

In the grand scheme of university budgets, \$90,000 is a drop in the bucket. But this spending is emblematic of the university's ceaseless — and often misguided — attempts to control its reputation.

The current U of C administration's image has taken a beating recently, from an ongoing lawsuit with the Students' Union over ownership of MacHall to a scandal concerning Cannon's relationship with Enbridge.

Questionable financial contributions to political parties — even a decade ago — obviously hurt the U of C's image. The reveal of a \$90,000 legal bill concerning information on those financial contributions does damage as well.

With that in mind, we decided to briefly brainstorm a few things \$90,000 could buy that might help our university's image instead.

First, mental health is a buzzword on post-secondary campuses these days, and it's worth investing in. According to Alberta Occupations and Educational Systems, the average fully certified psychologist working in educational services makes about \$90,000 a year. Hiring another full-time psychologist could provide at least 1,000 extra hours of counselling services to students each year

The \$90,000 also could have gone into lowering mandatory non-instructional fees. Divided evenly amongst 24,387 currently enrolled undergraduate students, that's \$3.70 less we would individually have to pay.

And if image is really what university administration is concerned with, they could always invest in the physical appearance of campus.

If the extravagant glass staircase built during the 2013 administration building renovations cost \$150,000, surely \$90,000 could pay for an upgrade or two around campus. More seating in the TFDL, a few trees planted here and there, a new paint-job on that god-awful mermaid mural leading to Science B — these are simple solutions.

Ultimately, I recognize that I'm not responsible for how the U of C decides to spend their money, nor am I qualified to be. And \$90,000 isn't a lot of money in the long run. However, it is considerable enough that I can question how and why it is spent.

This CBC report demonstrates yet another item in a long line of administrative scandals in recent years. This kind of administrative mismanagement can only go on so long. Throwing a pile of money at your problems won't make them go away and it will probably screw you over in the future.

As scandals pile up, something's got to give. At this rate, it's going to give sooner rather than later. And when it does, much like in 2012, \$90,000 won't do any good stopping it.

www.thegauntlet.ca/what-can-you-buy-with-90000/

U of C spent \$90,000 on CBC information request

Scott Strasser

After misfiled documents were discovered this week, a CBC story has brought a 2012 administrative controversy at the University of Calgary back to the surface.

According to CBC reporter Charles Russnell, the U of C spent \$90,000 on legal fees related to a Freedom of Information and Privacy request issued by the CBC in 2012.

The FOIP sought to know if the U of C made any donations to the Alberta Progressive Conservative party between 2004 and 2008 — an illegal practice for universities under the province's Election Finances and Contributions Disclosure Act.

Emails obtained by the CBC from the initial FOIP show that lawyer Joe Lougheed bought tickets to PC party fundraisers on behalf of the U of C, whom he was a paid lobbyist for at the time. Lougheed billed the university for services rendered to pay for the tickets.



Louie Villanueva

According to Russnell, Lougheed's practice occurred between 2004 and 2008. The U of C's in-house lawyer Charlene Anderson confronted Lougheed in 2008 about a \$4,500 legal bill for "government relations matters."

"This practice, in my opinion, exposes the university to unnecessary risks — legally, financially and reputationally," wrote Anderson in an email to Lougheed. "The university cannot pay for services that were not rendered, nor should we circumvent the rules that preclude us from buying a table."

Lougheed defended the practice to Anderson in an email:

"The bill in question relates to the Premier's Dinner. As the U of C is precluded from buying the table directly, we buy the table for the U of C, write off the disbursement, and then simply charge for an equivalent amount of time. This is a practice we have followed for a couple years now. This is the first time this has been questioned by you."

Anderson left the U of C following the original CBC story in 2012. Lougheed joined the SAIT board of governors in 2008 and is now the board's chair.

Following the initial controversy, U of C board of governors member Ken McKinnon said the university acted responsibly and worked to ensure illegal donations would not happen in the future.

"The [U of C] has acted ethically in this matter. We've taken it very seriously, and the board has taken it very seriously," said McKinnon in 2012. "Because there is conflicting information, the exact facts are unclear. The university community should be aware that we've acted in a responsible leadership manner, internally and externally."

The CBC's misfiled FOIP showed the U of C spent \$90,000 on legal fees related to the initial FOIP in 2012. U of C president Elizabeth Cannon signed off on the bill from the Norton Rose law firm. The CBC first reported on the \$90,000 bill on May 29 2016.

U of C administration declined to comment, stating the events reported by the CBC occurred several years ago.

www.thegauntlet.ca/u-of-c-spent-90000-on-cbc-information-request/

Afternoons on CBC going to hell, thanks to Candy and Susan

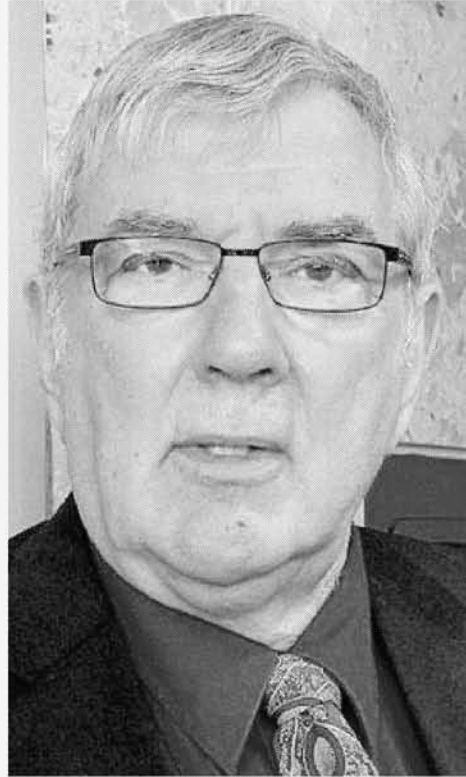
by Frank Cameron

Has CBC Radio gone mad?

What's up with my alma mater? Weeks after I praised Norma Lee MacLeod for being the great journalist and broadcaster she is, I hear that Candy Palmater has her own CBC Network radio show on weekday afternoons. I haven't checked it out and I'll take my time doing that, but her past efforts on APTN led me to believe the only reason she was there would be her aboriginal roots.

I tried watching the show one night and I alternately spit and gagged, but I didn't laugh. She's just not funny and she's supposed to be a comedian. (If you want to know more about Candy's alleged sense of humour, check out *Coming soon to CBC Radio: All the poo you can stand!, Frank 743.*)

Now, who brought this person over to the CBC? Why, Susan Marjetti, who spent a few years at C100 before she joined CBC Halifax during the late 1980s. When George Jordan and I were hosting Mainstreet back then, she was the producer. She gave us the task of picking the music for the show. We'd give her the list and she would immediately change it to include her then-favourite song, *Midnight at the Oasis*.



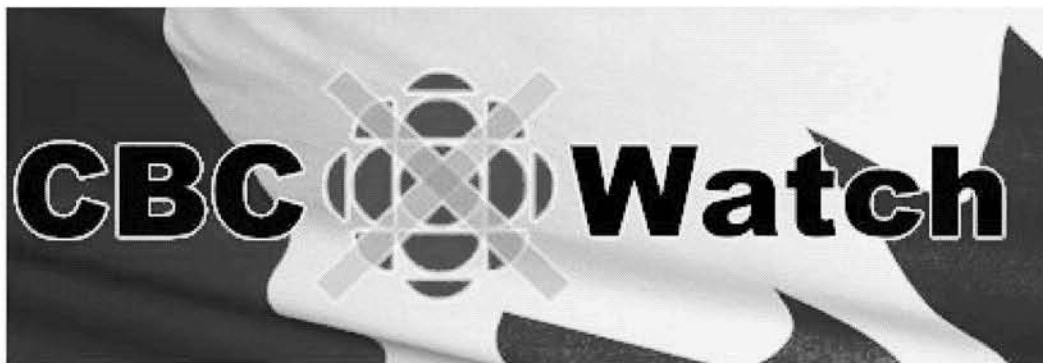
During the CUPE strike of 1989, Susan soldiered on. The producers weren't in that union, so she proceeded to do her job and some of ours as well. She went ballistic when the union executive outed her as a possible scab. Not long after that she wended her way to Toronto and became part of management. While I retired and was toiling at CHNS there was an actual lockout of CBC employees (dumbest move CBC management ever made) and once again it was Marjetti to the rescue. She hosted and voiced a national morning show which set her up for some controversy. An old friend from CBC called and asked me if I had been listening to the morning show. To which I replied, I don't listen to scab radio. What he wanted to know was, is this Susan Marjetti who used to work in Halifax and why is she playing all lesbian music? Now, I didn't know there was such a thing as lesbian music, but it seemed to fit. Years previous to this, she appeared at a CBC Christmas function and she revealed to me that she thought she might be gay after we shared a couple of dances.

Anyway, her all-lesbian radio show didn't last long. They removed her from the slot when the lockout ended because hockey season was starting.

Now, thanks to Susan Marjetti and Candy Palmater, afternoons on CBC Radio have gone to hell. The crack whores and poop aficionados will love it, though.

frank@frankmagazine.ca

www.frankmagazine.ca/node/4960



CBCWATCH.CA, TUESDAY MAY 31, 2016
@10:15am

CBC Waste-o-Meter



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has spent about...

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so far this year.

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scrolling="no"
src="http://cbcwaste.com/widget/widget.php"
width="200"></iframe>
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More coming.

Drop us a line if you like: [Contact Form](#).

should all add to that does not represent the total cost to Canadians. There is also the incalculable cost to the state-owned CBC's competitors in terms of their loss of advertising dollars. Also, the cost of competitive bids to secure programming such as NHL games and the Olympics, which the CBC bids up using taxpayer dollars, is impossible to estimate, but surely mammoth.

What kind of government competes against its own citizens this way? Particularly in the forum of ideas, and politics, and the delivery of news, which informs citizens as to its voting preferences. Think about it.

State-owned and state-funded media should be banned in Canada, and that notion should be enshrined in our constitution.

EXPLANATORY NOTES:

The CBC Waste-o-Meter is calculated based on \$1.1 BILLION per year of taxpayer support, which represents direct annual "government" (taxpayer) funding of that government operation which they insulting pretend is a regular "corporation" even in its name.

We *should* really add a conservative guess of an addition \$100 MILLION in taxpayer funding of the "arts" and "entertainment" and "documentaries" and other taxpayer-subsidized programming that the state-owned, state-funded CBC then buys with our \$1.1 BILLION. The CBC boasts of presenting lots of made-in-Canada programs, but using reasonable assumptions based on sober analysis and observation and anecdotal evidence, it seems nearly **no** such programming is created in Canada without itself getting Canadian taxpayer funding in the form of loans, grants, tax credits, or other such subsidies.

And the **additional** value of legal, regulatory, and other anti-competitive protections given to the CBC — is simply incalculable, but must surely measure in the several millions.

Beyond the direct federal funding (currently \$1.1Billion), the \$100 Million which we really

Les bobos au Bye Bye



Les bobos, ces deux résidents du Plateau Mont-Royal incarnés par Marc Labrèche et Anne Dorval, se grefferont à Véronique Claveau, Pierre Brassard et Patrice L'Écuyer dans l'animation *du Bye Bye*, dont la réalisation a été confiée aux bons soins de Simon Olivier Fecteau. PHOTO THÉÂTRE LE SOLEIL

Richard Therrien
Le Soleil

(Montréal) CHRONIQUE / Anne Dorval et Marc Labrèche trinqueront avec nous lors du prochain *Bye Bye*. Le duo des *Bobos* se greffera à Véronique Claveau, Pierre Brassard et Patrice L'Écuyer, les trois rescapés de l'ancienne équipe de la revue humoristique d'ICI Radio-Canada Télé.

Voilà qui marque un virage important pour ce *Bye Bye*, confié aux bons soins de l'auteur et réalisateur Simon Olivier Fecteau et du producteur Guillaume Lespérance. Étonnamment, ni Labrèche ni Dorval n'ont été difficiles à convaincre. «Ce sont pas mal les premiers noms auxquels on a pensé. On leur a dit que le public serait vraiment content de les voir et que ce serait un vent de changement», raconte Simon Olivier.

Bien que Marc Labrèche se soit prêté à de nombreuses parodies à *3600 secondes d'extase*, il n'a jamais fait dans l'imitation pure, encore moins Anne Dorval. Mais le *Bye Bye* ne sera pas en reste avec Véronique Claveau et Pierre Brassard, qui excellent dans les imitations, et Patrice L'Écuyer qui en fait aussi, même s'il ne se dit pas imitateur.

Après y avoir participé à plusieurs reprises, Hélène Bourgeois Leclerc et Laurent Paquin auront donc congé de *Bye Bye* cette année. «On a énormément de respect pour eux. Mais on avait l'impression qu'en gardant les têtes d'affiche des *Bye Bye* précédents, qui étaient là depuis longtemps, on referait le même *Bye Bye*», explique Simon Olivier Fecteau.

Ce n'est pas parce qu'on a beaucoup vu Marc Labrèche exceller dans l'absurde que ce genre d'humour sera le point d'ancrage du prochain *Bye Bye*. «On serait fous de ne pas en profiter. Je veux quand même proposer un *Bye Bye* accessible à tous. On ne veut pas que notre humour ne

rejoigne qu'une part de l'auditoire.» En plus de l'écrire et de le réaliser, Simon Olivier se gardera un ou deux rôles dans le *Bye Bye*.

Marc Labrèche et Anne Dorval ont souvent travaillé avec l'auteur Marc Brunet, notamment dans *Le coeur a ses raisons* et *Les bobos*, mais celui-ci ne fera pas partie de l'équipe de scripteurs, supervisée par Simon Olivier Fecteau. «Ça n'empêchera pas Marc d'être Marc et Anne d'être Anne», promet celui-ci.

Pas de suite à *Mon ex à moi*

La série *Mon ex à moi*, qui prend fin ce soir avec les deux derniers épisodes dès 21h, ne reviendra pas pour une troisième saison à Séries+. Tenez donc pour acquis qu'on boucle la boucle de cette sympathique série d'Emilie Fanning. Pour votre info, toute la deuxième saison sera disponible jusqu'au 12 juin sur seriesplus.com.

Par contre, *Un souper presque parfait* aura droit à une huitième saison à V. La période de recrutement a d'ailleurs été lancée. Qu'advient-il de *Ma mère cuisine mieux que la tienne*, qu'a animée Mario Tessier avec Giovanni Apollo à l'automne et à l'hiver? Si l'émission revient, ce ne sera pas avant l'hiver. V a entre autres demandé aux producteurs chez KOTV de revenir seulement avec des vedettes. La saison dernière, ce sont les spéciales avec des noms connus qui ont marché le plus. Dès qu'on revenait avec des candidats du public, l'intérêt diminuait. Une autre preuve du pouvoir des «A»!

www.lapresse.ca/le-soleil/arts/chroniques/richard-therrien/201605/31/01-4987103-les-bobos-au-bye-bye.php?

MARC LABRÈCHE ET ANNE DORVAL DANS L'ÉQUIPE DE COMÉDIENS

Les Bobos au Bye Bye

RICHARD THERRIEN
Le Soleil

Anne Dorval et Marc Labrèche trinqueront avec nous lors du prochain *Bye Bye*.

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Marc Labrèche et Anne Dorval seront du prochain *Bye Bye*. — ARCHIVES LA PRESSE

Marc Labrèche et Anne Dorval seront de l'équipe du «Bye Bye 2016»

Marie-Josée Roy



Le *Bye Bye 2016* comptera deux recrues de taille en ses rangs, le 31 décembre prochain. Marc Labrèche et Anne Dorval se joignent en effet à Patrice L'Écuyer, Pierre Brassard et Véronique Claveau, qui étaient de la dernière édition, pour la traditionnelle revue de fin d'année de Radio-Canada.

C'est donc un réel changement qu'amène l'arrivée des deux nouveaux maîtres d'œuvre, le producteur Guillaume Lespérance et le comédien et réalisateur Simon-Olivier Fecteau, à la tête du *Bye Bye*. Grands amis dans la vie, hilarants dans *Le cœur a ses raisons* et *Les bobos*, complices professionnels inébranlables, Marc Labrèche et Anne Dorval apporteront sans doute un nouveau ton, peut-être plus absurde ou décalé, à la rétrospective humoristique, que coproduira toujours KOTV. Les paris sont ouverts: quelles personnalités marquantes de 2016 les deux acteurs imiteront-ils?

Marc Labrèche travaille aussi, présentement, à la nouvelle émission *Info, sexe et mensonges*, que diffusera ARTV cet automne, et qui aboutira ensuite à Radio-Canada.

http://quebec.huffingtonpost.ca/2016/05/31/marc-labreche-anne-dorval-bye-bye-2016_n_10219820.html

Marc Labrèche et Anne Dorval seront du prochain «Bye Bye»

La Presse canadienne



Il s'agira de retrouvailles pour Marc Labrèche et Anne Dorval, des complices de longue date qui ont travaillé ensemble sur plusieurs projets, notamment *Le coeur a ses raisons* et *Les Bobos*.

Photo: Pedro Ruiz Archives Le Devoir

Marc Labrèche et Anne Dorval se joindront à Véronique Claveau, Pierre Brassard et Patrice L'Écuyer pour la prochaine édition du *Bye Bye* de Radio-Canada.

Il s'agira de retrouvailles pour Marc Labrèche et Anne Dorval, des complices de longue date qui ont travaillé ensemble sur plusieurs projets, notamment *Le coeur a ses raisons* et *Les Bobos*.

Le Bye Bye 2016 sera piloté par le comédien et réalisateur Simon Olivier Fecteau et le producteur Guillaume Lespérance. Comme à l'habitude, l'émission sera diffusée le 31 décembre, à 21 h.

Louis Morissette, qui était de la distribution l'an dernier, sera l'un des producteurs de l'édition 2016 avec sa boîte KOTV.

Marc Labrèche avait annoncé, plus tôt cette année, son retour à la télévision, prévu pour l'automne. Il animera l'émission humoristique *Info, sexe et mensonges* à Radio-Canada et ARTV.

www.ledevoir.com/culture/television/472206/marc-labreche-et-anne-dorval-seront-du-prochain-bye-bye

Marc Labrèche et Anne Dorval dans le Bye Bye

Jessica Émond-Ferrat
Métro



Marc Labrèche et Anne Dorval à l'époque de la série Les bobos.

Archives Métro

Marc Labrèche et Anne Dorval (qu'on a déjà vus ensemble au petit écran dans les séries Les Bobos et Le cœur a ses raisons) seront de la distribution du Bye Bye 2016, a confirmé ICI Radio-Canada Télé mardi matin.

Les deux comédiens se joignent à Véronique Claveau, Pierre Brassard, et Patrice L'Ecuyer, qui faisaient déjà partie de la distribution du Bye Bye 2015. L'an dernier, Laurent Paquin, Hélène Bourgeois-Leclerc et Louis Morissette (dont la boîte KOTV coproduira l'émission) figuraient aussi au générique de l'émission.

Guillaume Lespérance et le comédien et réalisateur Simon Olivier Fecteau seront à la barre de la traditionnelle revue de fin d'année humoristique.

<http://journalmetro.com/culture/971927/marc-labreche-et-anne-dorval-dans-le-bye-bye/>

Marc Labrèche et Anne Dorval vont participer au «Bye Bye» Les bobos vont se joindre à l'équipe du «Bye Bye 2016»!



Kazzie Charbonneau

Grande nouvelle!

Marc Labrèche et Anne Dorval se joindront à l'équipe du *Bye Bye* pour l'édition 2016 de la revue de fin d'année. Les deux comiques ont participé à de nombreux projets ensemble, notamment dans la série *Les bobos* à Télé-Québec en tant que couple branché du Plateau.

L'auteur et réalisateur de l'édition 2016 du *Bye Bye* Simon-Olivier Fecteau pourrait présenter une revue annuelle bien colorée avec Labrèche et Dorval, connus pour leurs parodies, déguisements et sketches qui sortent de l'ordinaire. Le duo comique se joindra à Patrice L'Écuyer, Véronique Claveau et Pierre Brassard qui ont participé au *Bye Bye 2015*.

Radio-Canada a annoncé la distribution complète du *Bye Bye 2016* mardi matin. Louis Morissette reste producteur-consultant aux côtés du producteur Guillaume Lespérance et du réalisateur Simon-Olivier Fecteau.



Suivre

Une impressionnante distribution pour le #ByeBye2016!
bit.ly/1sYDmLB
08:52 - 31 Mai 2016

Le duo comique se joindra à Patrice L'Écuyer, Véronique Claveau et Pierre Brassard qui ont participé au *Bye Bye 2015*.



Follow

Marc Labrèche et Anne Dorval au #ByeBye cette année selon @hugodumas! Du bonbon! Délicieux :) @icircitele
6:05 AM - 31 May 2016

Télévision

Anne Dorval et Marc Labrèche au *Bye Bye*

JDEM.COM | Marc Labrèche et Anne Dorval se joindront à l'équipe du *Bye Bye* pour l'édition 2016 de la revue de fin d'année.

Les deux comiques ont participé à de nombreux projets ensemble, notamment dans la série *Les bobos* à Télé-Québec en tant que couple branché du Plateau.

Et tous, ou presque, se souviennent de leur étroite complicité dans la série *Le cœur à ses raisons* diffusée à TVA entre 2005 et 2007.

L'auteur et réalisateur de l'édition 2016 du *Bye Bye*, Simon-Olivier Fecteau, pourrait présenter une revue annuelle bien colorée avec Labrèche et Dorval, connus pour leurs parodies, déguisements et sketches qui sortent de l'ordinaire. Le duo comique se joindra à Patrice L'Écuyer, Véronique Claveau et Pierre Brassard qui ont participé au *Bye Bye* 2015.

Radio-Canada a annoncé la distribution complète du *Bye Bye 2016* hier matin. Louis Morissette reste producteur-consultant aux côtés du producteur Guillaume Lespérance et du réalisateur Simon-Olivier Fecteau.

Rappelons que Marc Labrèche sera au petit écran dès l'automne pour présenter un bulletin de nouvelles satiriques où il sera à la fois comique et mordant.



PHOTO D'ARCHIVES

Marc Labrèche et Anne Dorval.

SOPHIE
DUROCHER

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Bye Bye 2016: de la dynamite!

Hier, Radio-Canada a annoncé que Marc Labrèche et Anne Dorval participeront au *Bye bye 2016*.

Super bon choix! Labrèche et Dorval, c'est comme l'acide nitrique et le glycérol: pris séparément, ils sont pas mal. Mais combinés, ils forment la nitroglycérine, c'est de la dynamite!

Le 31 décembre, on va peut-être avoir un peu de la folie du *Cœur à ses raisons* ou des *Bobos*, où Anne Dorval et Marc Labrèche étaient tout simplement... explosifs.

2016: UN GRAND CRU

Je trouve l'équipe du *Bye Bye 2016* bien chanceuse: on est seulement en juin et déjà il y a assez de matière pour remplir trois ou quatre *Bye Bye*!

La séparation PKP-Julie; la séparation PKP-PQ; le départ de

Jeff Fillion; le départ d'André Arthur; l'UPAC qui arrête Nathalie Normandeau; Normandeau qui veut se faire payer par le FM93 pendant qu'elle poursuit le FM93; le milliard de dollars en plus à Bombardier; les douches en moins dans les CHSLD; les attentats de Bruxelles; l'affaire Jutra; l'affaire Languirand; l'extra-ordinaire Céline Dion qui chante *Ordinaire*; les mauvaises critiques et le Grand Prix à Xavier Dolan; l'irrésistible ascension de Donald Trump; le *censure-gate* de Ward et Nantel; le *elbowgate* de Justin Trudeau; la «courage» de Sophie Grégoire-Trudeau; la chanson pas rapport de Sophie Grégoire-Trudeau; Jean-François Lisée et son «hostie» de bon gouvernement; Rita de Santis et ses déclarations stupides; l'Américaine qui hurle de rire avec son masque de Chewbacca; et le hit de l'année, «*Moi itou Mojito*».

Comme dirait Laurie LeBlanc, «tchin tchin pour la fun», 2016 va être un grand cru.

On va peut-être avoir un peu de folie.

UN BYE BYE CHICK'N SWELL

C'est Simon-Olivier Fecteau qui va réaliser le *Bye Bye* en plus de superviser l'écriture des textes. Comme j'ai adoré *En audition avec Simon* et *Ces gars-là*, comme il a déjà réalisé les *Bye Bye* des RBO en 2006 et 2007, je sais que son *Bye Bye* sera drôle, incisif et percutant.

Mais j'ai une demande spéciale: peut-on avoir une revue de fin d'année qui ne sera pas constituée uniquement de blagues sur les émissions de télé? La télé qui regarde la télé, c'est un pléonasme redondant. Traduction: ça gosse.

Il n'y a rien de plus achalandé quand la moitié des blagues sont des jokes d'initiés sur Marina Orsini, *Unité 9* ou Pénélope McQuade, alors que ce n'est pas du tout ça qui a marqué l'année.

Y'en a marre des *Bye Bye* où tu ne comprends pas une seule blague si tu n'as pas été scotché à ton poste au cours des derniers mois.

Et peut-on nous épargner les 800 blagues poches sur Denis Lévesque et TVA sports qui reviennent chaque &%*\$#?*& d'année? On les a toutes entendues.

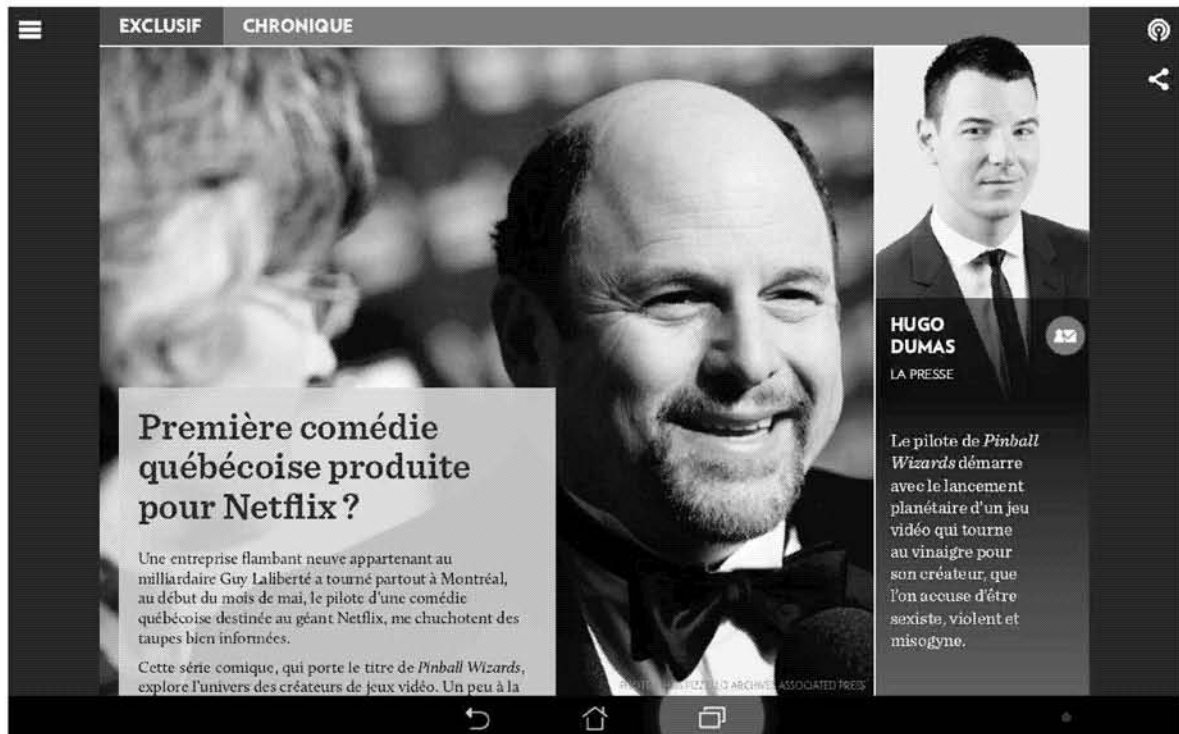
Un diffuseur public qui utilise l'argent de ses subventions pour frapper sur son concurrent direct dans une émission vue par 5 millions de personnes, en incluant les reprises, c'est un tout petit peu inélégant.

LE SYNDROME LOUIS MORISSETTE

J'ai une dernière demande pour Simon-Olivier Fecteau. S'il y a des gens qui n'aiment pas une des blagues de son *Bye Bye*, qu'il n'accuse pas son public de brimer la liberté d'expression des pöves humoristes.

C'est peut-être juste que sa blague ... est poche.

A0063696_82-000380



Une entreprise flambant neuve appartenant au milliardaire Guy Laliberté a tourné partout à Montréal, au début du mois de mai, le pilote d'une comédie québécoise destinée au géant Netflix, me chuchotent des taupes bien informées.

Cette série comique, qui porte le titre de *Pinball Wizards*, explore l'univers des créateurs de jeux vidéo. Un peu à la manière de *Silicon Valley* de la chaîne HBO, qui fouine, avec une bonne dose d'humour grinçant, dans les coulisses des *start-up* californiennes.

Le premier épisode de *Pinball Wizards* a été pondu, en anglais, par deux anciens créateurs de haut niveau de la boîte Ubisoft, soit les Montréalais Alexandre Amancio et Mathieu Larivière.

Alexandre Amancio, qui a réalisé le pilote de 30 minutes, a longtemps été associé à la franchise *Assassin's Creed*, tandis que Mathieu Larivière a notamment planché sur *Tom Clancy's Splinter Cell – Double Agent*.

La jeune entreprise derrière *Pinball Wizards* s'appelle Reflector. Il s'agit d'une filiale duholding Lune Rouge du fondateur du Cirque du Soleil, Guy Laliberté.

« C'est certain que je vais favoriser les diffuseurs numériques pour *Pinball Wizards*. On a des contacts chez Netflix, on a aussi des contacts chez Amazon », nuance le patron de Reflector, Alexandre Amancio, 40 ans.

Selon mes informations, toute l'équipe technique affectée à ce projet secret s'est pourtant fait dire qu'elle bossait bel et bien sur une télé-série du populaire service Netflix. « C'était pour leur donner des indications sur le standard de qualité que l'on visait », précise l'auteur et réalisateur de *Pinball Wizards*.

Le rôle principal de *Pinball Wizards* a été attribué à l'acteur américain Jason Alexander, qui a connu la gloire dans les années 90 grâce à son personnage de George Costanza dans la sitcom *Seinfeld*.

Le comédien de 56 ans ne s'est pas déplacé à Montréal pour enregistrer ses scènes. Il a plutôt joué devant un écran vert à Los Angeles et ses apparitions seront greffées, en postproduction, à celles mises en boîte ici.

Beaucoup moins connues, les autres vedettes de l'émission proviennent du Canada anglais. Il s'agit de Ryan Belleville, 37 ans, de Calgary, Shaun Majumder, 44 ans, de Terre-Neuve et Giles Pantou, 34 ans, de Vancouver.

Sur les panneaux de stationnement installés partout en ville, vous avez probablement aperçu la mention « tournage 1UP ». Il s'agissait du nom de code de *Pinball Wizards*, qui réfère à l'action de gagner une vie supplémentaire dans une partie de jeu vidéo.

L'équipe a planté ses caméras au bar Plan B sur le Plateau Mont-Royal, à l'agence de marketing CloudRaker au centre-ville, à l'Olympia dans le Village gai, ainsi qu'à Longueuil et Saint-Jean-sur-Richelieu.

Le pilote démarre avec le lancement planétaire d'un jeu vidéo qui tourne au vinaigre pour son créateur, que l'on accuse d'être sexiste, violent et misogyne.

Selon les derniers chiffres rendus publics en avril, Netflix compte 81 millions d'abonnés dans le monde, dont 47 millions aux États-Unis et environ 4,3 millions au Canada.

COUP DE Foudre POUR BARRETTE

L'humoriste Alexandre Barrette a été averti très rapidement que V se départirait du jeu télévisé qu'il pilotait depuis l'hiver 2010, *Atomes crochus*. « Je suis très reconnaissant envers V. Ils m'ont proposé de prendre les commandes de *Coup de foudre*, mais ce n'était pas quelque chose qui me tentait », explique Alexandre Barrette au bout du fil.

Il poursuit : « Dans *Taxi payant*, je peux être plus punché, plus crunchy, plus baveux. Dans *Atomes crochus*, mon rôle n'était pas d'être drôle. Je passais la puck et l'humour provenait plus des six panélistes. J'ai adoré faire *Atomes crochus*, mais je préfère maintenant me concentrer sur des projets plus en lien avec l'humour. Mon rêve serait d'avoir mon propre talk-show un jour. Mon émission préférée à vie, c'est *La fin du monde est à 7 heures*. »

Selon toute vraisemblance, le retrait d'*Atomes crochus* du 5 à 7 en famille de V a été effectué pour y insérer le remake du jeu *Coup de foudre*, dont l'animation a finalement été confiée à Mathieu Baron.

V a confirmé hier le renouvellement de *La guerre des clans* et d'*Un souper presque parfait* en prévision de la rentrée d'automne.

BOBOS AU BYE BYE

Voilà, c'est coulé dans le bronze : Marc Labrèche, Anne Dorval, Véronique Claveau, Patrice L'Écuyer et Pierre Brassard (le nom qu'il me manquait hier) forment le noyau dur du prochain *Bye Bye* de Radio-Canada. On s'entend, il s'agit d'une distribution cinq étoiles. Chers auteurs, vous disposez de plus de six mois pour leur fournir des textes béton. À vos ordres !

http://plus.lapresse.ca/screens/e14bdbe9-0479-458e-904f-1f0ed0c85285%7C_0.html

CHRONIQUE

L'année radio

Les Québécois passent en moyenne 18,8 heures par semaine à écouter la radio. Leurs goûts sont très variés, allant d'émissions entièrement musicales à d'autres où les opinions fusent de toutes parts, en passant par l'humour, la musique classique, les quiz et la... nécrologie. La saison 2015-2016 fut riche en rebondissements. Bilan de A à Z.

A

POUR ARTHUR

La radio de Québec a connu plusieurs soubresauts au cours des derniers mois. Le congédiement d'André Arthur de CHOI Radio X à la fin du mois d'avril en est un. Des commentaires de l'animateur de 72 ans à la suite de la mort de Jean Lapierre seraient l'élément

MARIO GIRARD
LA PRESSE

La soirée est (encore) jeune est de loin la meilleure émission qui soit produite chez nous en ce moment.

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A... POUR ARTHUR

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B... POUR BOUCAR

La nature selon Boucar est l'émission la plus écoutée d'ICI Première. Et pour cause. Boucar Diouf est né pour pratiquer le métier d'animateur. Le concept de son émission est original et le contenu fait appel à notre intelligence. Une nouvelle saison vient de commencer pour notre plus grand plaisir.

C... POUR CLASSIQUE

Gregory Charles a surpris tout le monde l'automne dernier en faisant l'acquisition des deux stations de radio de Jean-Pierre Coallier, Radio-Classique devenue La Radio des classiques. Il a rapidement apporté sa touche au son et à la programmation. Donnons-lui encore une année avant de voir l'impact de tout cela.

D... POUR DÉPASSÉ

On va se le dire : les émissions d'humour (matin et retour) des deux grandes radios « jeune public », CKOI et Énergie, sont dépassées. Sommes-nous allés au bout de quelque chose ? Je le crois sincèrement. On est mûr pour des états généraux sur la question.

E... POUR ÉCLAIREURS

Je ne peux pas croire qu'en 2016 on puisse encore créer un concept comme *Les éclaireurs* à ICI Première. On le dirait tout droit sorti de la radio publique telle qu'on la concevait dans les années 80.

F... POUR FILLION

La radio de Québec (qui fait tant parler la radio de Montréal) a été marquée par le congédiement de Jeff Fillion, animateur à Énergie Québec, en avril dernier. Un message écrit par Fillion sur Twitter concernant le suicide du fils de l'homme d'affaires Alexandre Taillefer a été une gaffe fatale pour celui qui n'en était pas à sa première frasque.

G... POUR GRAVEL

Je faisais partie de ceux qui n'étaient pas convaincus du choix d'Alain Gravel à la barre de l'émission matinale d'ICI Première. Au terme d'une première saison, je dois admettre qu'il a su trouver un ton et une manière de faire digne d'un *morning man*. Reste maintenant à augmenter la dose de caféine dans le rythme général de l'émission. Allez tout le monde ! Imaginez Denise Filiatrault dans votre studio avant d'allumer vos micros.

H... POUR HOUDE

J'aime Paul Houde ! Son émission *Montréal maintenant* au 98,5 FM est bien menée et est offerte sans aucune prétention. Les collaborateurs (Thérèse Parisien, Jeremy Filosa, Normand Lester, Patrick Lagacé, etc.) créent une réelle synergie avec l'animateur. Cette émission a la qualité de bien résumer l'actualité du jour et de nous faire décrocher de la journée. C'est cela, un retour à la maison.

I... COMME IGNORÉE

La chanson *J'veux pas mourir avant d'être mort* de Nicola Ciccone a été ignorée par le comité d'écoute de Rythme FM. Le chanteur a déclaré être victime de censure. La radio a répliqué en disant qu'elle cherchait des chansons plus gaies lorsqu'arrive le printemps. Merci de vous soucier de notre moral !

J... POUR JEAN

La mort de Jean Lapierre en mars dernier a laissé un grand vide dans le paysage radiophonique québécois. Ce commentateur politique avait un style ultra-personnel. Il va demeurer inimitable. Il est déjà une source d'inspiration.

K... POUR KALÉIDOSCOPE

Radio-Canada a lancé en février dernier Première Plus. Il s'agit du premier service francophone de radio numérique à la carte entièrement gratuit. Ce site est une sorte de kaléidoscope de toutes les émissions produites par les chaînes publiques et comprend aussi des productions inédites. Un pas de plus vers la liberté. Bravo !

L... COMME DANS CIBL

CIBL possède la plus belle vitrine de Montréal. Il s'agit d'une autre belle retombée du Quartier des spectacles. Mais voilà, la radio communautaire de Montréal traverse une période difficile. Après avoir tenté de remédier à ses problèmes financiers en 2015, elle s'interroge maintenant sur la mission qu'elle doit adopter pour faire augmenter son auditoire. CIBL misera-t-elle sur une programmation musicale ou continuera-t-elle d'offrir un contenu varié et musclé ? L'année 2016 sera déterminante pour elle.

M... POUR MARIO

Le roi du week-end à la radio, c'est Mario Lirette. *Les week-ends à Mario* sur Rythme FM marchent fort. Le son de la voix de l'animateur et la musique de New Order sont comme une Madeleine de Proust (! ! !) qui nous replonge dans les années 80.

N... POUR NORMANDEAU

La coanimatrice de l'émission *Normandeau-Duhaime le midi* sur les ondes du FM93 à Québec, Nathalie Normandeau, a été suspendue sans solde à la suite de son arrestation le 17 mars dernier. Les accusations qui pèsent contre elle seraient survenues alors qu'elle était députée, puis ministre du Parti libéral du Québec de 2000 à 2012. Nathalie Normandeau estime que la présomption d'innocence doit prévaloir. Elle réclame maintenant une somme d'environ 700 000 \$ à son employeur.

O... POUR ORIGINALITÉ

Les publicités à la radio privée peuvent être lourdes et désagréables. Mais certaines, lorsqu'elles sont originales, ajoutent au plaisir de l'écoute. Celles de l'agence Tank pour les pastilles Valda (la

mère qui a la gorge irritée et qui passe pour un kidnappeur au téléphone) a remporté le Grand Prix publicité radio aux Créa 2016. On en veut plus comme celles-là.

P... POUR PRINTEMPS

Plusieurs lecteurs pensent à tort que je fais preuve d'âgisme dans mes goûts radiophoniques. C'est totalement faux ! Franco Nuovo et Michel Desaultels, deux piliers d'ICI Première, accusent plusieurs printemps et je ne saurais me passer d'eux. Ces pros de la radio sont pertinents et tout à fait de leur temps.

Q... POUR QUOSSÉ ÇA ?

Je passe mes week-ends d'été dans la région de Lanaudière. La meilleure musique western est celle qu'on entend à CFNJ de Saint-Gabriel-de-Brandon. Mais les samedis et dimanches matins, il y a un segment complètement surréaliste. Un animateur, qui a pour idole Roger Baulu, fait la lecture des avis nécrologiques. Euh ! Quossé ça ? Ça te ramène un Montréalais sur terre.

R... POUR ROI

Le roi de la radio montréalaise demeure Paul Arcand. De sondage en sondage, il trône au sommet. On lui reprochera parfois sa manie de vouloir tout commenter, mais la richesse des sujets et le rythme qu'il insuffle à son émission font de lui et son équipe la référence dans la métropole.

S... POUR SOIRÉE

Dans une chronique publiée en février (celle qui m'a valu des mots doux de la part de Joël Le Bigot), je disais tout le bien que je pensais de *La soirée est (encore) jeune*, diffusée sur ICI Première. Je persiste et signe : cette émission est de loin la meilleure qui soit produite chez nous en ce moment. Wauthier, Savard, Girard et Niquet partiront bientôt en vacances. On s'ennuie déjà !

T... POUR TRITURER

L'étude sur les médias de Québec réalisée par Dominique Payette et commandée par l'ancienne première ministre Pauline Marois a été dévoilée en octobre dernier. Grosso modo, le rapport dénonçait le « régime de peur » des radios de Québec. Et grosso modo, le rapport a été trituré par les chroniqueurs, les observateurs du monde des médias et, surtout, les animateurs de radio de Québec.

U... COMME DANS ULTRA-PRESSION

François Morency a connu une saison difficile à la radio. Après seulement trois mois, l'émission du midi *La zone Morency*, qu'il présentait avec Marie-Claude Savard, a été retirée des ondes peu avant le temps des Fêtes. On oublie que les animateurs-vedettes engagés au privé subissent une ultra-pression. Leurs performances sont scrutées par les patrons. Heureusement, au même moment, l'humoriste s'est vu confier l'animation du Gala Les Olivier, événement au cours duquel il a triomphé.

V... POUR VÉRO

Après 12 années à l'animation du *Véro Show* sur les ondes de Rythme FM, Véronique Cloutier a décidé de mettre un frein à la radio. Consolation : la pétillante Marie-Soleil Michon demeure en place et partagera le micro avec Patrick Marsolais.

W... COMME WAPITI

Benoît Dutrizac a souvent l'attitude d'un wapiti dans une boutique de porcelaine, mais son émission roule drôlement bien. Ses échanges avec les commentateurs Antoine Robitaille et Alec Castonguay offrent d'excellents moments de radio. Il est juste dommage que cette émission du 98,5 FM soit diffusée en semaine à midi. La technologie du XXI^e siècle devient alors très utile.

X... POUR RADIO X

CHOI Radio X de Québec avait sérieusement dégringolé lors des derniers sondages d'automne 2015. Ceux de l'hiver 2016 (publiés la semaine dernière) l'ont fait remonter au deuxième rang, tout de suite après le FM 93.

Y... COMME DANS UN GOÛT DE REVENEZ-Y

L'émission *La mélodie de bonne heure* animée par Marie-Christine Trottier sur ICI Musique fait mon bonheur. Les choix musicaux présentés sont ultra-variés mais ont la qualité de former un tout et de coller à la personnalité de l'animatrice. Voilà une émission qui colle à la philosophie de cette chaîne et qui a un goût de revenez-y.

Z... POUR QUIZ

L'émission *Pouvez-vous répéter la question* sur ICI Première est un moyen fort accrocheur et divertissant de revenir sur l'actualité de la semaine. L'animateur, Pierre Brassard, est aussi à l'aise dans cette formule qu'un poisson dans l'eau. Le côté kitsch et faux (applaudissements enregistrés) couronne le tout. On ne s'en lasse pas.

http://plus.lapresse.ca/screens/e937f240-dc77-47be-9530-a1cb3f2e50a8%7C_0.html

L.A. Screenings pickups start rolling out

CTV and City are the first to pull the curtain back on their big buys for the fall. (*Designated Survivor* pictured.)



Sonya Fatah and Val Maloney

The secrecy behind the L.A. screenings is over with the first announcements from Canadian broadcasters highlighting their programming acquisitions after the close of the U.S. TV upfronts, with CTV picking up the most sought-after titles.

The Bell Media channel has nabbed buzzy Kiefer Sutherland-starrer, *Designated Survivor*, as well as another much-talked about title, *Conviction*. Meanwhile, Rogers Media's programming team took a trip back in time at the L.A. Screenings, nabbing three throwback action and adrenaline-fueled franchises as its first pickups of the season for City.

Colette Watson, VP of broadcasting and TV operations at Rogers Media, said that her team's goal was to spend money on buzzy, known-brand shows that would target the broadcaster's core demo of adults 25 to 34. "We believe in event programming," she said. "We needed to diversify from comedies. Comedy is at risk of being moved around and we are looking for more schedule stability."

First up on City's new show list is *Lethal Weapon*, which will air in simulcast with FOX on Wednesday nights at 8 p.m. The show, which is based on the movie franchise of the same name, follows cop duo Riggs and Murtaugh as they work the streets of present-day Los Angeles. The show joins comedies *Modern Family* and *Black-ish* on the Wednesday night schedule.

The broadcaster also purchased *24: Legacy* and *Prison Break*, which both start mid-season. Following the same minute-counting format as the original series, *24: Legacy* stars Corey Hawkins (*Straight Outta Compton*), Miranda Otto (*Homeland*) and Jimmy Smits (*Sons of Anarchy*). While original series star Kiefer Sutherland isn't set to be in the show, he is back as an executive producer. *Prison Break*, on the other hand, reunites original series stars Wentworth Miller, Dominic Purcell and Sarah Wayne Callies in a new story.

Watson says City also tried to get *Designated Survivor* for its schedule but the show was ultimately picked up by CTV. The political-conspiracy thriller, which stars audience favourite and *24* lead Kiefer Sutherland as Tom Kirkman, a lower-level politician who becomes president of the United States following a massive attack on Washington D.C. The drama airs Wednesday night at 10 p.m. on ABC in the U.S. No Canadian air date was listed by CTV.

Also new on the CTV slate is *Conviction*, a legal series that follows lawyer Hayes Morrison (Hayley Atwell) as she takes on a job in the NY District Attorney's office in exchange for not going to jail for cocaine possession and to avoid destroying her mother's political campaign. Morrison works with attorney Connor Wallis (Eddie Cahill) to re-investigate cases of possible wrongful conviction. The new drama airs Monday night at 10 p.m. on ABC in the U.S.

Another new show on CTV will be *This is Us*, a relationship drama that brings seemingly disconnected people together through their struggles. The show's trailer garnered over 15 million Facebook views in the 48 hours after it was posted. It airs Tuesdays at 9 p.m. on NBC in the U.S.

Also new is *Notorious*, which takes viewers into the sordid world of two powerful people. Inspired by the true story of a criminal defence attorney and TV news producer, the show revolves around the dynamic between producer Julia George (Piper Perabo) and lawyer Jake Gregorian (Daniel Sunjata) as they stretch the ethics of their respective professions in exchange for power. The show airs Thursday night's at 9 p.m. on ABC.

The broadcaster has also bought Canadian rights to *The Exorcist*, a series adaptation of the 1973 supernatural horror film. In the series, which follows two men as they try to exorcise a demonic spirit possessing one family, stars Alfonso Herrera as Tomas Ortega and Ben Daniels as Marcus Brennan. *The Exorcist* airs Friday at 9 p.m. on FOX in the U.S.

CTV is also adding to its comedy slate with *American Housewife*, which follows a typical mother of three as she struggles to raise her children in Westport, Connecticut's class and status-conscious society. The show airs at 8:30 p.m. on Tuesdays in the U.S.

Bell Media also announced two mid-season buys, with *Time after Time* and a reboot of *Training Day*.

Time after Time is a time-traveling love series in which sci-fi writer H.G. Wells comes to New York to track down Jack the Ripper. Wells becomes captivated by the New York of today and also falls for a striking woman. The show will bow in the mid-season.

The broadcaster has also picked up *Training Day*, which is based on the eponymous feature film. In it, Bill Paxton stars as an experienced detective paired with a rookie police officer. The show will premiere mid-season.

From Media in Canada

<http://playbackonline.ca/2016/05/31/whoboughtwhatatlascreenings/>

Tax all digital services or none, committee hears

Charelle Evelyn, Anja Karadeglija

OTTAWA — Witnesses in the latest round of hearings in the House of Commons' Canadian Heritage committee's study of the media and local communities asked parliamentarians to level the playing field when it comes to taxes on digital services.

"Currently, foreign suppliers of digital products and services, such as online news and entertainment services, music, movies and software, are not required to collect or remit HST and provincial sales tax as similar Canadian firms are obliged to do," Bernard Lord, president and CEO of the Canadian Wireless Telecommunications Association (CWTA), told the committee Tuesday morning. "The competitive advantage given to foreign suppliers by this policy undermines Canadian investment in innovation by encouraging Canadians to spend more money outside of the Canadian economy to the detriment of Canadian suppliers and workers."

Foreign providers receive an advantage of up to 15 per cent over Canadians, Lord said, adding that it was a holdover from when "sales of such products and services were relatively miniscule and effective taxation was more trouble than it was worth."

He added: "Those days are gone."

The CWTA, along with representatives from Cogeco Inc., the Canadian Newspaper Association and an Italian-language newspaper, told the committee they wanted equality in the taxation sphere, either by having foreign players taxed, or by removing the tax for Canadian companies.

"I think that nothing would prevent Canada from establishing a structure that would lead to normal taxation to tax goods and services, for example provincial sales tax, that could be legitimately implemented and that would be a good first step," Louis Audet, Cogeco president and CEO, said. "The government must have the taxation powers it needs, as it does for any other provider of goods and services throughout the country regardless of what good or service is sold."

"We need to get some equitability here," Joseph Volpe, a former Liberal MP and current publisher and president of *Corriere Canadese*, said.

Canadians have an "insatiable appetite" for digital media, including movies, music, TV shows and games, said Lord, which makes "closing this tax loophole more important than ever."

"I can't imagine anyone openly promoting a sales tax advantage for American-made cars," Lord said, also using the example of Canadians having to pay sales tax on online subscriptions to domestic newspapers and not for international ones, such as the *Wall Street Journal*.

Committee witnesses also spoke about the regulatory environment, with Cogeco's Audet expressing his concern with the recently adopted legislation in Quebec to ban illegal online gambling websites.

"Throughout the entire world, democratic countries are not regulating content on the Internet because they understand that it is a danger to democracy and the free circulation of ideas," Audet said.

Lord also repeated the CWTA's call for "smart regulation," with the federal government retaining the sole responsibility.

"Consumers, service providers, regulators and elected officials are all better served by a proportionate and symmetrical set of federal regulations rather than an asymmetrical and inefficient patchwork of different provincial frameworks," Lord said.

www.thewirereport.ca/news/2016/05/31/tax-all-digital-services-or-none-committee-hears/30930

Trina McQueen appointed vice-chair of TVO's BoD



TORONTO – Television industry luminary Trina McQueen has been appointed to TVO's Board of Directors as the new vice-chair for a three year-term through May 2019.

McQueen (pictured) began her career as an on-air journalist before going on to become head of CBC News, founding president of Discovery Channel, and president and COO of CTV Inc. She has served on numerous industry boards including CBC, Telefilm, National Film Board of Canada advisory council, Canadian Journalism Foundation, and the Canadian Television Fund.

In keeping with her major interest in education, McQueen has been a Governor of University of Waterloo, board member at CIFAR, and on advisory boards at Ryerson University, Carleton University, Queen's University, and the University of British Columbia. She is currently adjunct professor in the Arts and Media department of Schulich School of Business at York University.

Members of the TVO Board of Directors are appointed by the Lieutenant Governor of Ontario.

"Trina brings a wealth of experience to the Board of Directors," said TVO board chair Peter O'Brian, in the announcement. "Her long career in journalism and media is an immeasurable asset to TVO, as we move forward with our strategy to be Ontario's partner for digital education and to provide the digital public space for Ontario-perspective in-depth current affairs."

www.tvo.org

<https://cartt.ca/article/trina-mcqueen-appointed-vice-chair-tvos-bod>

«Cogeco a condamné Nathalie Normandeau»



L'ex-animatrice du FM93, Nathalie Normandeau au tribunal mardi.

LE SOLEIL, PATRICE LAROCHE

Jean-François Néron
Le Soleil

(Québec) «Cogeco a tout simplement épousé la thèse de l'UPAC. Elle a condamné M^{me} Normandeau sur la place publique et la rend inemployable, faisant fi de sa présomption d'innocence.»

C'est là un des dommages subis par l'ex-animatrice du FM93 à la suite de son congédiement le 5 avril 2016, soutient sa procureure, M^e Sophie Cloutier. Nathalie Normandeau se retrouvait en cour mardi à Québec pour débattre d'une ordonnance de sauvegarde pour rétablir son traitement salarial. La demanderesse doit prouver le préjudice irréparable et la situation d'urgence.

En ce sens, elle déclare ne pas avoir les moyens financiers de faire face à «un procès criminel long et coûteux». L'ancienne vice-première ministre doit répondre à sept accusations de fraude, corruption, abus de confiance après une frappe de l'Unité permanente anticorruption. Elle a été arrêtée le 17 mars en même temps que d'autres personnalités politiques, comme Marc-Yvan Côté.

Pour sa procureure, l'absence de rémunération pendant les procédures judiciaires entraîne une perte de droits pour sa cliente. «Elle a annoncé qu'elle plaidera non coupable. Comme elle va se battre, elle doit bénéficier d'une défense pleine et entière. Si elle n'a pas de rémunération, elle n'aura pas les moyens de faire face à ses obligations financières liées au procès criminel», a plaidé l'avocate auprès de la juge de la Cour supérieure, Suzanne Ouellet.

Jurisprudence à l'appui, M^e Cloutier plaide que «la suspension était suffisante pour protéger les intérêts de Cogeco. Le seul inconvénient, c'était de lui verser un salaire. Ça découle d'une règle de droit.»

À ce propos, elle rappelle le principe d'égalité dans l'emploi d'une personne déclarée coupable d'une infraction criminelle qui n'a aucun lien avec son emploi. Pourquoi n'en est-il pas ainsi pour ceux qui bénéficient de la présomption d'innocence?» questionne-t-elle.

Ordonnance de non-publication

En matinée, M^e Cloutier avait déposé une requête pour que demeurent privés certains éléments de la situation financière de sa cliente. La juge Ouellet a donc frappé d'une ordonnance de non-publication les chiffres sur l'actif et le passif de M^{me} Normandeau, qui pourraient être dévoilés devant le tribunal. Elle estime que la divulgation publique de ces chiffres n'est pas nécessaire à ce stade des procédures.

Du même souffle, la juge a accédé à la requête du procureur de Cogeco, M^e Michel Towner, qui réclamait les relevés de comptes et de cartes de crédit de M^{me} Normandeau pour étudier les mouvements d'argent depuis son arrestation le 17 mars.

L'affaire se poursuivra le jeudi 9 juin avec, cette fois, la plaidoirie de M^e Towner.

Le débat sur l'ordonnance de sauvegarde n'est qu'un prélude à cette cause. M^{me} Normandeau poursuit Cogeco pour congédiement illégal et réclame au total 722 000 \$, soit l'équivalent de son salaire prévu jusqu'en 2019 ainsi que des dommages moraux et punitifs. Les motifs sur le fond seront entendus ultérieurement.

www.lapresse.ca/le-soleil/justice-et-faits-divers/201605/31/01-4986860-cogeco-a-condamne-nathalie-normandeau.php?

Justice

Normandeau veut son salaire

Sans sa paie du FM93, l'ex-animatrice ne pourra se défendre adéquatement contre l'UPAC, selon ses avocats

QUÉBEC | Sans son salaire, Nathalie Normandeau ne pourra s'offrir une défense pleine et entière dans le cadre des accusations déposées contre elle par l'UPAC, font valoir ses avocats.

Kathleen Frenette

✉ KFrenetteJGQ



Pour la première fois depuis son arrestation par l'UPAC, l'ex-vice-première ministre s'est présentée au palais de justice, hier, pour débattre de l'ordonnance de sauvegarde qui vise à faire rétablir le contrat qui liait Nathalie Normandeau au FM93, puisque l'ex-animatrice souhaite être rémunérée par son ancien employeur durant ses procédures judiciaires au criminel.

Selon ses avocats, la seule décision que le FM93 aurait dû prendre à la suite des accusations criminelles déposées contre elle est la suspension avec rémunération.

FACTURE DE 100 000 \$

Sans ce salaire, M^{me} Normandeau ne pourra acquitter la facture de près de 100 000 \$ que prévoit son avocat, M^r Maxime Roy, dans le cadre de son dossier criminel, ce qui pourrait lui causer de graves préjudices, ont fait valoir les avocats.

«Les accusations portées contre notre cliente pourraient avoir un impact important sur sa vie puisqu'elle risque la prison. Au surplus, le procès va s'échelonner sur une longue période et il est impossible, en pratique, de pouvoir assumer ses coûts importants si elle n'est plus rémunérée», a plaidé M^r Cloutier.

STATION « AU COURANT »

Autre point apporté par les avocats de la requérante: en signant un contrat ferme de quatre ans avec Nathalie Normandeau, le FM93 savait très bien ce qu'il faisait.

«Au moment de la signature, les dirigeants de Cogeco savaient que notre cliente avait livré un témoignage à la commission Charbonneau, ils en connaissaient le contenu. Quelques semaines après son embauche, notre cliente a reçu un préavis de blâme de la part de la commission et encore là, son employeur était parfaitement au courant», a fait savoir M^r Geneviève Baillargeon-Bouchard.

Ce préavis de blâme a même été médiatisé par Nathalie Normandeau dans le cadre de son émission, après qu'elle eut reçu l'aval de ses patrons.

Finalement, les avocats ont rappelé à la juge Suzanne Ouellet que leur cliente ne pouvait être congédiée sous les motifs qu'elle avait «entaché l'image» d'une station parfaitement au fait de la situation.

En fin de journée, la cause a été suspendue et la réplique de l'avocat de Cogeco, M^r Michel Towner, sera donnée le 9 juin.



L'ex-animatrice et ex-politicienne Nathalie Normandeau fait face à des accusations de complot, de fraude envers le gouvernement, de corruption et d'abus de confiance. Elle a été arrêtée le 17 mars lors d'une rafle de l'UPAC.

PHOTO DIDIER DEBUSSCHÈRE

LA SAGA NORMANDEAU

Age : 48 ans

Montant réclamé à Cogeco

722 500 \$

Salaire annuel au FM 93

165 000 \$

De la date de son congédiement à la fin de son contrat en 2019, elle réclame la somme de

572 500 \$

Évaluation des coûts engendrés par sa défense au criminel

100 000 \$

ARGUMENTS DE LA DÉFENSE

Propos de M^r Geneviève Baillargeon-Bouchard

« Le dossier de Nathalie Normandeau en est un très particulier pour lequel il faut trouver un remède tout aussi particulier. »

« Bien qu'elle ait témoigné à la commission Charbonneau et qu'elle ait reçu un avis de blâme, jamais ces faits n'ont entaché la crédibilité de M^{me} Normandeau aux yeux du FM93. »

« Le FM93 n'avait pas d'arguments sérieux pour mettre fin au contrat qui avait une durée déterminée. »

En matinée, la juge Suzanne Ouellet a émis une ordonnance de non-publication concernant les avoires de Nathalie Normandeau.

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C'est un avis du Bureau de certification des produits audiovisuels canadiens (BCPAC) qui a mis le feu aux poudres. Et pour cause ! Dans cet avis sur les productions télé admissibles aux crédits d'impôt canadiens, le Bureau citait un certain nombre d'exemples. Or, parmi les heureux élus de l'admissibilité, on retrouvait le service de vidéo en ligne américain Netflix.

Vous connaissez Netflix, n'est-ce pas ? Vous y êtes probablement abonné, comme environ 4,5 millions de Canadiens (j'en suis) qui, bon an, mal an depuis 2010, date de l'implantation de Netflix au Canada, envoient à raison de 7,99 \$ ou de 9,99 \$ par mois un peu plus de 500 millions de dollars de revenus à Netflix, dont le siège est à Los Gatos, en Californie.

Malgré ce demi-milliard annuel récolté dans notre beau Canada, Netflix ne paie pas un centime de taxe au gouvernement canadien. D'où la levée de boucliers lorsque, par l'entremise de l'avis du BCPAC, le milieu de la télé a appris que Netflix aurait droit à des crédits d'impôt comme la bonne entreprise citoyenne canadienne qu'elle n'est pas.

Tous étaient outrés de découvrir que non seulement Netflix s'enrichit sur notre dos sans en payer le prix, mais qu'en plus, en vertu du BCPAC, il faudrait que les contribuables canadiens le subventionnent et l'aident à affaiblir le contenu canadien ? Un fouet avec ça ?

La ministre Mélanie Joly s'est empressée de rectifier le tir en niant l'admissibilité de Netflix aux crédits d'impôt. Sauf que... Si d'aventure Netflix vient tourner à Montréal (voir le texte de mon collègue Hugo Dumas à l'écran 2) une série d'après un scénario signé par des auteurs d'ici, réalisée par un réalisateur d'ici et interprétée par des comédiens d'ici, c'est clair qu'à titre de producteur (et non de diffuseur), Netflix aura droit à des crédits d'impôt comme n'importe quel autre producteur étranger qui tourne chez nous.

Mais là n'est pas le problème.

Le vrai problème, c'est qu'ici comme ailleurs, Netflix fait partie de ces nouvelles entreprises de la nouvelle économie – comme Google, Amazon, Airbnb ou Uber – qui ne contribuent pas au système qui les enrichit.

Le vrai problème, c'est que l'ex-gouvernement Harper s'est opposé à toute taxe Netflix et que le gouvernement Trudeau n'a pas l'air empressé d'imposer cette taxe, lui non plus. Pourtant, en ce moment même, un peu partout dans le monde où Netflix est implanté, des voix s'élèvent pour crier à la concurrence déloyale. Lentement mais sûrement, les gouvernements s'organisent et légifèrent en faveur d'une taxe Netflix.

Selon Charles Vallerand, directeur général de la Coalition canadienne pour la diversité culturelle, la tendance en ce moment penche lourdement vers un rappel à l'ordre de Netflix, à qui de plus en plus de pays demandent d'apporter sa contribution sur le plan de la responsabilité fiscale.

Ainsi, en Australie, si tout va comme prévu, on implantera en juillet une taxe Netflix qui devrait rapporter au pays environ 350 millions d'ici quatre ans. La Nouvelle-Zélande envisage une taxe similaire. Pendant ce temps-là, la France et l'Allemagne attendent de la Commission européenne qu'elle décide si l'obligation aux fournisseurs étrangers de vidéo comme Netflix de contribuer à un fonds de soutien au cinéma national contrevient ou non à la loi européenne.

Chose certaine, les beaux jours de l'occupation libre et débridée des marchés par Netflix sont peut-être comptés. Mais les lois sont lentes. Pour accélérer les choses, il faudrait peut-être que les abonnés – et je m'inclus dans le nombre – se réveillent et soient conscients de ce qu'ils achètent tous les mois.

À première vue, les 7,99 \$ ou 9,99 \$ mensuels apparaissent bien dérisoires devant les nombreux avantages de Netflix : la richesse de son catalogue, la diversité de son offre où l'on trouve de tout – des séries télé trippantes, des documentaires inattendus, des petits films indépendants qu'on n'aurait jamais vus autrement ou des films grand public qu'on prend plaisir à revoir –, et tout cela, avec une accessibilité rapide et miraculeuse. Mais le miracle Netflix a un prix. Pas pour ses abonnés. Pour la culture des pays où vivent ces abonnés.

À cause de Netflix, les gens regardent moins la télé et, surtout, regardent moins les productions locales. Les cotes d'écoute pour ces productions dégringolent, ce qui entraîne la dégringolade des budgets des futures productions. Et c'est ainsi que toute une industrie de contenu local s'appauvrit, s'affaiblit et court le risque de disparaître un jour. Est-ce vraiment ce que souhaitent les abonnés de Netflix ? J'espère de tout cœur que non.

http://plus.lapresse.ca/screens/397fbc2d-036d-45a7-a507-ea88af25fd5%7C_0.html

Vmedia promet Internet, télé et telephone 25% moins chers



FOURNIE PAR VMEDIA

Yves Therrien
Le Soleil

(Québec) Un nouveau compétiteur des grands distributeurs de signaux télé, téléphone et Internet vient de faire son apparition sur le marché québécois. Vmedia commence d'abord dans le marché montréalais et la couronne. Cependant, les marchés de Québec, Trois-Rivières et Sherbrooke pourraient être desservis d'ici trois à six mois.

Ce nouvel arrivant, annoncé en conférence de presse mardi matin, à Montréal, risque de bouleverser les forfaits des grands joueurs, car il promet aux consommateurs des économies atteignant 25 % de la facture de Vidéotron, Bell ou Telus avec des forfaits comparables. Ce seront les mêmes prix que ceux offerts actuellement en Ontario.

À titre de comparaison, le forfait mensuel le plus cher de Vmedia pour Internet et le téléphone est à 72 \$ alors que celui d'un journaliste du *Soleil* est de 96 \$ avant les taxes. Pour le service télé, Vmedia offre un forfait à 50 \$ avec toutes les chaînes locales francophones, toutes les chaînes spécialisées francophones et une série de canaux anglophones. Celui du fournisseur du journaliste du *Soleil* comprend un moins grand nombre de canaux pour 68 \$. Au total, Vmedia enverrait une facture de 132 \$ au consommateur alors que la facture d'un autre fournisseur est de 164 \$, sans les taxes.

Les prix d'un autre fournisseur dans la région de Québec pour des services comparables sont de 56 \$ pour la télé (sans la location ou l'achat du décodeur de base ou de l'enregistreur), le téléphone pour 37 \$ avec les interurbains partout au Canada comme les deux autres fournisseurs. La connexion Internet comparable vaut 64 \$ par mois pour un total de 157 \$ avant les taxes. Le trio le plus économique de Vmedia est à 63 \$ par mois.

De plus, le système Vbox de Vmedia connecte le téléviseur directement sur le Web en plus de servir de décodeur. Ainsi, le consommateur pourra s'abonner au service de Netflix ou d'autres chaînes Web en plus de consulter n'importe quel site Web à l'écran, même YouTube. Il s'agit d'un boîtier avec une base Android, à la fois décodeur et lecteur multimédia.

Démarches avec le CRTC

«La seule difficulté pour offrir nos services dans les différentes régions du Québec concerne la retransmission des canaux locaux de la télévision», explique George Burger, cofondateur et conseiller de VMedia. «Nous avons entamé des démarches pour respecter les exigences du CRTC», poursuit-il en entrevue téléphonique.

Pour Alexei Tchernobrivets, président-directeur général de VMedia, il aura fallu travailler «24 heures par jour, sept jours sur sept, pour fournir aux Québécois notre plateforme télé unique et une solution de rechange aux grandes compagnies, dont les consommateurs avaient grand besoin, pour les services trois en un : télé, Internet, et téléphonie.

À l'écoute de leur époque

«L'approche de VMedia pour fournir les chaînes de télé en direct, ainsi que pour accéder à tout un monde de contenu en ligne avec un seul appareil, une télécommande, et une interface facile, s'accorde avec la façon dont les consommateurs veulent recevoir leurs contenus vidéo de nos jours», dit André Charrette, directeur général de VMedia Québec.

Fondée il y a trois ans, Vmedia a été fondée par trois ingénieurs spécialisés en radiodiffusion. Outre en Ontario, le service de l'entreprise sera offert au Québec, en Colombie-Britannique, en Alberta et au Manitoba en juin.

Le site Web **vmedia.ca** présente avec tous les forfaits applicables aux futurs clients du Québec.

www.lapresse.ca/le-soleil/affaires/techno/201605/31/01-4986988-vmedia-promet-internet-tele-et-telephone-25-moins-chers.php?



GERRY KAHRMANN / POSTMEDIA NEWS FILES

The National Post and other Postmedia newspapers will load faster and use less data in a new collaboration with Google.

MEDIA

Google partners with Postmedia on faster load times

SMARTPHONE READING

JOSH MCCONNELL

Postmedia Inc. and Google Inc. are teaming up to make reading the news on a Canadian smartphone up to 60 per cent faster, while using 10 times less data.

Accelerated mobile pages (AMP) is Google's open-source project, already used by publishers around the world, that aims to bring mobile web page load times closer to instantaneous. Starting Thursday, Postmedia — Canada's largest newspaper company — will begin using the technology on publications in most of the markets in which it operates.

AMP uses lightweight HTML code and more effective use of cloud-base storage to handle content such as images, animations and videos.

"It satisfies both the publishers and the readers," said Josh Merchant, vice president of product at Postmedia. "In testing, we've seen about a 15-per-cent drop in bounce rates as well as a 60-per-cent reduction in page load times."

The AMP project began about a year ago, after discussions between technology companies and publishers about the growing problem of slow mobile web speeds that cause readers to give up on a page before it even loads.

"The core objective was to make the web great again," said Richard Gingras, head of Google News. "We all want that fast, instant gratification which allows us to consume more content in the time we have. ...

It also makes the user more inclined to browse and take a chance on a link."

In Google Search or Google News, a lightning bolt icon informs readers that the article is AMP supported, which means a better chance of being discovered for the publisher. So far well over 30,000 domains are using AMP articles every day, Gingras said.

"The initiative has resonated extraordinarily well with the publishing community, which is not surprising because it is trying to address core, fundamental issues," he said.

From a publisher's perspective, AMP's HTML coding can be customized, so the website looks familiar to the reader and doesn't compromise any of the its key revenue sources.

"It's an integration layer that optimizes how we serve content, but also works with all of our own data metrics and advertising units so we can still control our own advertising inventory," Merchant said.

At Postmedia, AMP has been implemented for international markets since mid-March. The publications that launch with AMP in Canada on Thursday include National Post, Financial Post, Canada.com, Driving.ca, Vancouver Sun, Edmonton Journal, Calgary Herald, Saskatoon Star, Phoenix, Regina Leader-Post, Windsor Star, Ottawa Citizen and the Montreal Gazette.

"We are enormously pleased to launch in Canada, continuing our launches around the world," Gingras said. "We are increasingly seeing it evolve as a common mechanism to achieve performance."

Financial Post

NEWSPAPERS

Postmedia to close London print shop, cutting 139 jobs

JAMES BRADSHAW
MEDIA REPORTER

Tech · Telecom · Media

Canada's largest newspaper publisher will close its printing plant in London, Ont., cutting 139 jobs, as the company continues to outsource its printing to bring down costs.

Postmedia Network Canada Corp. has struck a deal with Metroland Media Group Ltd., an industry competitor owned by Toronto Star publisher Torstar Corp., to print the London Free Press starting this fall. Under the new agreement, London's daily newspaper will be printed out of Hamilton, where Metroland publishes The Hamilton Spectator.

The Free Press's newsroom currently shares a building with the soon-to-be-shuttered printing plant, but Postmedia declined to say whether the company plans to sell the building and relocate the newspaper's editorial functions. After the job losses, the Free Press will employ about 100 staff in its editorial, sales and other departments. Other community newspapers printed at the London plant will be moved to Postmedia's other production facilities.

"This is in line with the trans-

formation programs that we've announced," Postmedia spokeswoman Phyllise Gelfand said in an interview. "As we have done in Regina, Edmonton, Calgary, Montreal and Vancouver, we have outsourced or moved production operations in those markets as well."

Postmedia has been aggressively cutting costs to cope with a precipitous drop in revenue, driven in particular by diminishing interest in print advertising, as well as the cost of paying interest on nearly \$670-million in debt. The London plant closing is part of an \$80-million cost-cutting plan the company is rolling out, which follows a separate three-year plan that slashed \$136-million in annual spending between 2012 and 2015.

The union representing 135 of the printing plant staff who will soon be out of work criticized the move. "This is a tough, tough day for our London members and their families," Paul Morse, president of Unifor Local 87-M, said in a statement. "We are extremely disappointed with the aggressive cost-cutting at Postmedia."

The same Unifor local also represents some staff at The Globe and Mail.

Postmedia (PNC.A)

Close: 4¢, no change

FINANCIAL POST, WEDNESDAY JUNE 1, 2016 p.FP6

THE GLOBE AND MAIL, WEDNESDAY JUNE 1, 2016 p.B13

TECHNOLOGY

Instagram bulks up for business

User base
'growing quickly'

CLAIRE BROWNELL

Instagram is rolling out new tools to help businesses reach the 8.5 million Canadians who check the app an average of 11 times a day.

By the end of the year, businesses will be able to make profile pages with contact information, pay to make their posts appear more prominently and access data about how their

posts are doing, according to the photo sharing app's chief operating officer, Marne Levine.

"Canada has been a really important country for Instagram," Levine, who was visiting parent company Facebook Inc.'s Toronto office Tuesday, said. "The user base has been growing quickly and their level of passion is incredible."

Instagram plans to offer the additional marketing tools to businesses in the United States, Australia and

New Zealand a few months before Canada and other countries. The social network's large, engaged user base is very attractive to advertisers, but Instagram's challenge is to help them target people who are interested in their messages without alienating users who aren't.

Instagram introduced advertising in Canada in 2014, offering a select handful of companies the ability to insert posts into the feeds of people who don't actively follow them.

See INSTAGRAM on Page FP3



TYLER ANDERSON / NATIONAL POST

Instagram's Marne Levine visits Facebook's Toronto office on Tuesday. She says the local user base is growing quickly.

'People are really passionate'

INSTAGRAM

Continued from FP1

"When you can combine a creative, visual canvas like Instagram with the targeting that Facebook offers, you can get the right story in front of the right person at the right time ... it's relevant, it's connected to their interests," Levine said. "We want to make sure we get the experience right before we roll it out broadly."

Facebook doesn't break out figures for Instagram, but it's safe to assume it makes an important and growing contribution to the company's bottom line. Facebook acquired Instagram for US\$1 billion in 2012 and the social network now boasts more than 400 million users.

Facebook's mobile advertising revenue — which would include Instagram — grew 57 per cent to US\$5.2 billion in the first quarter of 2016, with mobile now accounting for 82 per cent of Facebook's advertising revenue overall. The market research firm eMarketer estimates Instagram's 2015 net mobile ad revenue at US\$630 million, predicting that figure will grow to US\$5.06 billion by 2018.

Audiences have been migrating away from traditional broadcast and print media and toward mobile devices, a trend Facebook and Instagram have capitalized on. According to Levine, out of every four minutes Canadians spend on mobile devices, one of them is spent on either Facebook or Instagram.

About three-quarters of

Instagram's users are outside the U.S., with eMarketer predicting revenue will grow faster internationally than in the U.S. over the next few years. Levine said Instagram's recent logo redesign, from an image that looked like a physical camera to a white square on a colourful gradient background, was meant to represent the importance of its international user base.

"We thought the more modern glyph on top of a radiant background really reflected the diversity of our global community," Levine said. "I'm excited about where we are with the new look and feel."

In March, Instagram announced another big change: The introduction of an algorithm that would place relevant posts at the top of a user's feed, rather than sequencing them in chronological order. The change was meant to prevent people from missing posts that are important to them, but many Instagram users responded by anxiously urging their followers to turn on notifications in case the algorithm deemed their posts less worthy.

Levine said she takes it as a compliment when users get worked up about such changes — and assures them she's listening.

"In some ways it's flattering, because it means people are really passionate about Instagram," Levine said. "They love to offer feedback on how it's going and we're always looking for ways to improve the experience."

Financial Post

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Mass media is over, but where does journalism go from here?

The crucial question no one, including Jeff Jarvis, can answer: how will we fund journalists in a world dominated by Google and Facebook?



Facebook should think about funding journalism.

Photograph: Dado Ruvic/Reuters

Roy Greenslade

In his essay *Death to the Mass* Jeff Jarvis develops an argument he has been making for years. Treating the public as “a mass” and giving them a “one-way, one-size-fits-all product” is no longer appropriate.

I’m totally with him on that. It is just one reason why newsprint national newspapers in Britain, the epitome of mass-marketing, are increasingly viewed as irrelevant by readers (and the people who want to reach them: advertisers).

Here’s Jarvis: “What has died is the mass-media business model — injuring, perhaps mortally, a host of institutions it symbiotically supported: publishing, broadcasting, mass marketing, mass production, political parties, possibly even our notion of a nation. We are coming at last to the end of the Gutenberg Age.”

By contrast, Facebook connects people with people while Google gives people the option to go directly to what they want, and not what newspaper editors (aka information gatekeepers) tell them they should want.

Value, argues Jarvis, is far better than volume. And I nod again. He is on the money, is he not? I don’t need to repeat all of his core argument (go there if you wish) because it is good and I was on board long ago.

But where I depart from Jeff’s joyous acclamation of the brave new world of a post-mass disaggregated digital media is what it portends for our world.

He is convinced that quality journalism will prosper from “a relationship strategy” built around communities and shared interests. Allowing that to be the case, the key problem is still about revenue, about how we fund journalism when there is no mass paying for it.

Jeff asks that question of course. His answer is, to be frank, anything but convincing: "The industry is exploring various new revenue streams." In other words, despite the exploration, nothing has yet worked.

This crucial question cannot be passed over. The funding of journalism, real journalism, the kind that costs money to produce - such as resource-heavy, lengthy, investigative journalism and the eye-witness, independent reporting from international conflict zones - is key to the future of democratic society.

Without money, whatever the strength of the argument in favour of a new form of journalistic distribution, whatever the good intentions of individual journalists, the act of journalism is imperilled.

There are plenty of pie-in-the-sky ideas about how we can re-attract advertisers, but none sounds remotely practical. We're on a wing and a prayer here, Jeff. All your enthusiasm and optimism will not solve the problem.

Clearly, given that Google and Facebook are now the largest distributors of journalistic content, we journalists - providers of the raw material from which they benefit - need to reach an accommodation with them. They are our replacement newspapers, our hosts, our new media magnates.

We are in the content creation business. They are in the distribution business. They need our "product" and we need a portion of their profits to fund us.

Unlike our current "big media" publishers, they know more about their users than we ever did about our readers. That's a great help to us. They also foster relationships, another help for us in reaching the right people with the right material.

Collaboration makes sense, but does anyone recognise the urgency of reaching an agreement?

I see journalists vanishing before my eyes. And I see journalism turning into "churnalism" on a daily basis. And that's what frightens me most about the future: how will democracy be served if journalism means no more than the publishing of PR-packaged content "mediated" by people who never leave their computer screens?

Then there is the possibility that if journalism becomes something of a niche activity, how will we have a "national conversation" and, even more pertinently, if there is to be such a conversation, who will set its agenda?

I know the future is net-based. I knew it years ago when it was neither profitable nor popular to say so. I share much of Jeff Jarvis's vision and his distaste for old-style, top-down, mass market journalism.

But how can we save public interest journalism, and the journalists who provide it, unless we find a business model to fund it?

www.theguardian.com/media/greenslade/2016/may/31/mass-media-is-over-but-where-does-journalism-go-from-here

The BBC, the White Paper and the Future of UK Children's Content



In advance of the launch of a new report about the funding of public service media content for children, Professor Jeanette Steemers from the University of Westminster provides a view on the recent proposals for the future of children's TV content as set out in the Government White Paper on the BBC. The report, co-authored by Steemers and Feryal Awan, will be launched at an event held in association with the Children's Media Foundation and the Voice of the Listener and Viewer at the University of Westminster on 31 May 2016.

In a barely noticed section, the Government White Paper on the BBC includes plans to pilot a public service content fund for public service genres that are in decline. One of those genres is children's programming, which has been under strain ever since the removal of output quotas for commercial Public Service Broadcasters (PSBs) (mainly ITV) in 2003, followed by a ban three years later on advertising for junk food and fizzy drinks on children's TV. This has left the BBC as virtually the only commissioner of UK children's programming. The Government's idea behind the three-year pilot is that it might help 'deliver quality and pluralistic public service content, using competitive forces to ensure the highest quality for the best value for money' (p. 71).

A Public Service Content Fund

To be fair, we don't know the detail yet because there will now be a public consultation. But the £20m a year that the fund is set to receive is unlikely to go very far if it's shared with arts, educational and religious programming, and if it also has to serve Black, Asian and Minority Ethnic (BAME) audiences and audiences in the nations and regions.

Financed from leftover funding for digital rollout and local TV from the 2010 licence fee settlement, the Government also makes it very clear that the licence fee is not for the BBC's sole use, and that a small proportion of it 'may be available to organisations other than the BBC' (p. 71). This suggests that the issue of 'top-slicing' is unlikely to disappear when the pilot period ends, and that politicians are unlikely to resist the temptation to salami slice in future.

How will children's programming benefit from the fund?

Children are underserved with public service content, particularly online, so better resourcing for content made and distributed by a range of producers across a variety of devices and platforms is welcome. We don't know yet what type of organisations will be allowed to apply to the fund, and although the White Paper notes that content will need be free-at-the-point-of-use, it is not clear what is meant by the requirement that content would need to be shown on a platform with an 'appropriate reach'. This suggests that this content might not be available to everyone, everywhere.

Experience of content funds in other countries

The White Paper does note that New Zealand and Ireland operate similar funds, so it's worth checking how these schemes work for children's content. In other countries content funds are financed from direct taxation (New Zealand, Australia), levies on commercial players (France, Canada) and of course from the licence fee (Ireland, Denmark).

In Ireland, public service broadcaster RTE has arguably been a key beneficiary of children's programming subsidised by contestable funding, allowing it to commission 3-4 Irish animation series a year in the expectation of further funding down the line. Between June 2015 and January 2016, eight out of ten children's programming awards from the Sound and Vision III scheme went to children's content commissioned by children's channel, RTE Jr. The sums are small (often less than 10 percent of budgets for animation) and only for broadcast content, but represent the start of a well-worn route for Irish animation producers which includes further subsidies from the Irish Film Board, Creative Europe, Northern Ireland Screen and generous Irish tax breaks.

In New Zealand, the government broadcasting funding agency, New Zealand On Air, funds most New Zealand children's content through a contestable fund. In this small market, demand and capacity are two issues that make the funding of children's drama and animation challenging. In 2014/2015, 81 percent of funded hours were attributable to three popular broadcast magazine shows, which accounted for 55 percent of allocated funding.

In Denmark, the Public Service Puljen fund supported four TV productions between 2011 and 2013, but the fund has struggled to generate interest from commercial broadcasters. In all three countries the availability of funding does not really solve the lack of demand from commercial broadcasters.

In France (the Centre National du Cinéma et de l'Image Animée) and Canada (the Canada Media Fund), production funds work better but only because they come as part of a suite of measures. This includes redistributing industry levies to support content funds, combined with output and production quotas, which oblige broadcasters to take home-grown children's content. In Canada, the system is looking fragile because of cuts in output quotas and concern about declining cable and satellite revenues that support the Canada Media Fund. In France, the system largely benefits animation specifically, rather than more diverse content.

What would work for UK children's content?

So if you were to set up a children's fund in the UK from scratch what might work, and how could you learn from the experience of others, assuming that your main objective (based on the Department for Culture, Media and Sport's BBC Charter Review Public Consultation) was to introduce 'greater diversity of providers and greater plurality in public services provision'?

First, £20m a year is unlikely to fund much, especially if it is shared with other genres and audiences, so all content will need co-funding.

Second, the funds that work best in the interests of children tend to be those that concentrate solely on children's content. These include the independent Shaw Rocket Fund in Canada and the Australian Children's Television Foundation. These are organisations that can call on child development and editorial expertise, which ensures that children's media interests are represented rather than vested industry interests.

Stimulating Demand

Third, a fund alone is not enough. There need to be other measures that stimulate demand. In France and Canada this has been done through output and investment quotas that mean that content has a home to go to. Without quotas, there is evidence that commercial players are reluctant to invest in local children's content (see J. Steemers and F. Awan, *Policy Solutions and International Perspectives on the Funding of Public Service Media Content for Children*, 2016). Fourth, we know that children still watch a great deal of 'television' on a range of devices and platforms. Yet we know very little about how much time children spend consuming PSB services online and offline. A pilot offers the chance to be more experimental and support different types of public service content for children rather than just broadcast content. But it's important that this is researched and evaluated to inform future policy.

Distribution and Discoverability

Fifth, if the White Paper is serious about encouraging partnerships with the BBC, then this could be the time to test the extent to which the BBC's proposed single online platform for children, iPlay, can play a role as an online home for all publicly funded children's content. This could be the place to test the crossover between TV, games and digital content in a trusted advertising free space. Last September the BBC indicated in its *British, Bold, Creative* paper that it was willing to offer access to content from other broadcasters and 'carefully chosen partners'. The fund is not large enough to establish an independent online platform, so it will have to forge relationships with existing online platforms or aggregators. There also needs to be much more thought about the mechanisms through which children can navigate and discover content. There is a danger that children won't find publicly funded content online without interventions that ensure that public service content is easy to find across all platforms and online portals.

Finally the biggest challenge is sustainable funding, and there is a danger that the pilot will fizzle out before the first children's project has even secured funding from other sources. The fund could be sustained by top-slicing the licence fee but stakeholders like PACT, the Voice of the Listener and Viewer and the Children's Media Foundation have indicated that this is unwise if it cuts the BBC's ability to support local content.

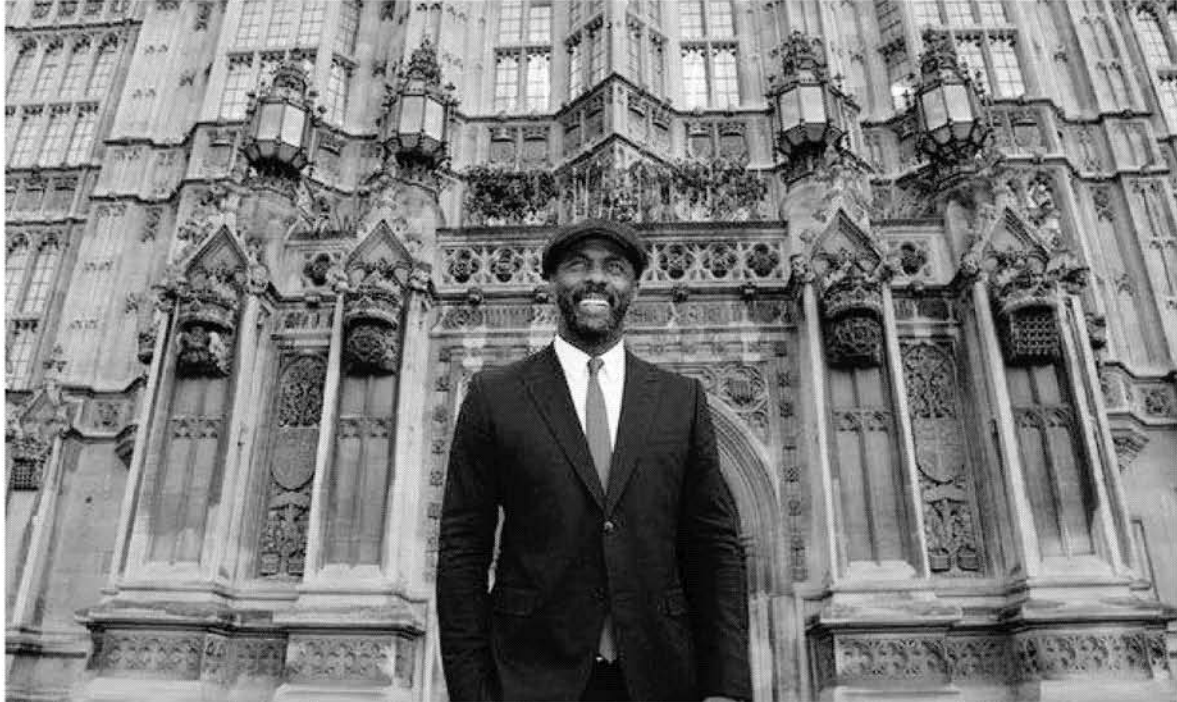
However, as we go into consultation mode, the European Commission has thrown in an interesting variation on how a fund might be financed in future. Proposals for a revised Audio-Visual Media Services Directive impose a 20 percent European quota on the catalogues of subscription video on-demand services like Netflix. More interesting still is the proposal to allow individual countries the right to impose investment quotas on subscription on demand services. This is almost certainly what France will do in order to support French production in line with past practice, but would a UK government follow their lead? Or will it bide its time and nip in through the back door to make the funding more permanent through just a little bit more licence fee money?

This article gives the views of the author and does not represent the position of the LSE Media Policy Project blog, nor of the London School of Economics and Political Science.

<http://blogs.lse.ac.uk/mediapolicyproject/2016/05/31/the-bbc-the-white-paper-and-the-future-of-uk-childrens-content/>

BBC, Sky, ITV and Channel 4 diversity project threatened with union boycott

Bectu claims broadcasters not transparent enough in sharing data for diversity monitoring initiative Project Diamond to work effectively



Idris Elba made a speech at the Houses of Parliament in January about diversity in television for Channel 4's 360 event.

Photograph: Channel 4/PA

Mark Sweney

Broadcasting union Bectu has threatened to boycott a new diversity monitoring initiative being launched by the BBC, Channel 4, ITV and Sky, claiming the broadcasters are not being transparent enough about sharing data to make it work.

The joint industry campaign, called Project Diamond, was unveiled in November, stating it would provide "detailed consistent and comprehensive monitoring and reporting of diversity". The project is set to be up and running by the end of June and broadcasters are due to provide information on the gender, age, ethnicity, sexual orientation and any disabilities of staff working on- or off-screen on all UK-originated productions.

However, Gerry Morrissey, the general secretary of Bectu, has written to the the chief executives of ITV, Sky and Channel 4, and the director general of the BBC, saying that union members from ethnic minorities are so concerned about a lack of transparency that the union is considering boycotting the project.

"Please do not underestimate the disenchantment of many black, Asian and minority ethnic community professionals with the broadcasters' record, which has cost many thousands in lost income and has cost others their career," said Morrissey. "We do not wish to have to boycott Project Diamond, but as a democratic union we are governed by our members."

Bectu said there has been "great reluctance" from the broadcasters to link the data collated under Project Diamond to individual broadcasters or TV productions.

The union said it took "much pressure" on the Creative Diversity Network (CDN), which is funded by broadcasters and is running Project Diamond, to even get the data broken down by each broadcaster.

However, Bectu said that for the project to be successful in moving the dial on diversity representation, data needs to be broken down by individual TV production.

“Without such transparency, Project Diamond will not result in any progress on diversity,” said Bectu. “Those [currently] failing to hire BAME workers will continue to avoid accountability for their failure.”

Bectu said the British Film Institute and the Arts Council of England have agreed to higher levels of transparency for their diversity programmes, which it said is proof that broadcasters can, and should, do the same.

Bectu said the CDN has responded to its concerns, and threat of a boycott, agreeing to a meeting.

Amanda Ariss, executive director of the CDN, said Bectu is threatening the boldest diversity initiative in the world.

“Diamond is a groundbreaking diversity initiative: the BBC, C4, ITV and Sky will be collecting diversity data in the same way and publishing the result,” she said. “No other broadcasting industry in the world is taking such a bold and widely supported approach. Diamond is the cornerstone of TV’s strategy for increasing diversity.

“The progress we all want to see can only be impeded by any action that would jeopardise Diamond’s success. We’ve asked Bectu for a meeting to discuss any concerns they may have. So far they’ve not been able to offer us a date but we look forward to a constructive dialogue.”

Earlier this year, Idris Elba gave a speech to a group of MPs saying that a lack of diversity across British television is causing talented performers to be “thrown on the scrapheap”.

Elba, who moved to the US to spark his career having seen a glass ceiling for black actors in the UK, accused TV industry executives of not living in the real world where “talent can’t reach opportunity”.

www.theguardian.com/media/2016/jun/01/bbc-sky-itv-and-channel-4-diversity-project-threatened-with-union-boycott

Jeremy Corbyn: the BBC is 'obsessed' with damaging my leadership

Labour leader complains about 'shallow, facile' media treatment and accuses some in party of aiding it in Vice documentary



Jeremy Corbyn: 'There is not one story on any election ... that the BBC will not spin into a problem for me.'

Photograph: Vice/YouTube

Rowena Mason

Jeremy Corbyn has argued that the BBC is obsessed with trying to damage his leadership and accused some within Labour of playing into its hands.

The party leader made the claim in an interview with Vice News as part of a fly-on-the-wall documentary that gives an insight into the workings of his office.

The film, published on Wednesday morning, follows Corbyn over almost two months leading up to the May polls – through the party's response to the unravelling of the budget, the launch of its inquiry into antisemitism within the party, and the election campaign.

In a series of interviews with Ben Ferguson, a Vice journalist and Labour member who voted for him as party leader, Corbyn revealed the depth of his feelings about his portrayal in the media.



Vice documentary: Jeremy Corbyn, The Outsider

In response to Ferguson expressing concern about Labour's performance in May, Corbyn said: "There is not one story on any election anywhere in the UK that the BBC will not spin into a problem for me." A0063696_109-000407

problem for me. It is obsessive beyond belief. They are obsessed with trying to damage the leadership of the Labour party and unfortunately there are people in the Labour party that play into that.”

Corbyn also said one of the main things he had learned as leader is “how shallow, facile and ill-informed many of the supposed well-informed major commentators are in our media”, accusing them of shaping a debate that was “baseless and narrow”.

The Labour leader is filmed complaining on the phone about a Guardian column expressing the view that Labour under Corbyn and the wider left have a problem with antisemitism. Corbyn, who was speaking to his director of strategy, Seumas Milne, called the column “utterly disgusting”.

The film shows the discussions around Corbyn’s speech in parliament after Iain Duncan Smith resigned as work and pensions secretary. Afterwards, the Corbyn was criticised for not sufficiently exploiting Tory divisions.

Milne is seen writing a draft of the speech before Corbyn changes it to cut down criticism of government turmoil over the budget and welfare. The Labour leader then says: “It’s not up to me to throw in other than a couple of lines about the government’s in a mess.”



Corbyn during the local election campaign. Photograph: Joe Giddens/PA

The film shows some of his staff believe his questions to the prime minister are often leaked from his office.

In a sign of tensions within his inner circle, Milne told Vice News that the questions appear to have been leaked on about one in three occasions, giving the prime minister an advantage.

The Vice journalists had unprecedented access to Corbyn and his close associates, including a brief interview with the leader’s wife, Laura Alvarez. She praised her husband’s response to David Cameron’s PMQs jibe about his mother thinking the Labour leader should put on a tie and sing the national anthem. “Jeremy stood very strong. It was amazing,” she said.

The film shows Corbyn signing photographs, tiles and books for supporters, and promising to autograph apples from his allotment in the autumn.

It also allows a glimpse into his PMQs preparations, where staff take on the role of Cameron. It shows Corbyn joking “Does anyone want to be prime minister?” before Andrew Fisher, who was recently promoted to be his policy chief, steps up.

In terms of divisions within Labour, Corbyn argued the atmosphere in the parliamentary party had completely changed since the leadership election, when most MPs did not support his campaign. But he acknowledged there are “some who are harder fish to catch”.

Virtual museum shouldn't take the place of hands-on experience

Going too digital will turn otherwise interesting exhibits into a video game



ANDREW COHEN

Digital, digital, digital. It is the mantra of our age, rendering all else in culture passé or anachronistic.

Mélanie Joly, the able minister of heritage, thinks about digital technology "first and foremost. I'm a product of my generation," she told *The Globe and Mail*.

As the leading face of a new government celebrating youth and ambition, Joly, 37, must think about the virtual world. But there is a danger of thinking too much.

In books, for example, the digital frontier is receding. Once,

we were all supposed to be reading e-books — if we were reading books at all. Today, e-books represent 18 per cent of the market.

In universities, students reject digital textbooks. Distracted by Snapchat and Facebook, they appreciate the safe space of the unwired world. If they want that book and their pencilled marginalia in 10 years, they will find it on the bookshelf, not lost in the hard drive of an obsolete technology. Taking notes, too, is done more effectively with pen on paper, another reason professors are declaring classrooms an electronics-free zone.

Quality magazines succeed. One is *Monocle*, a monthly smorgasbord of global affairs, culture, commerce and design published in Britain. Readers love the tactile, visual and olfactory sense of reading something elegant.

It is museums, however, where the faddish obsession with digital thrives. While our national museums understand the virtual world, they also understand they should collect and display things. When the new Canada Hall in the Museum of Canadian History reopens after its \$25-million renovation, it will have digital elements, of course, but it will also emphasize artifacts over replicas. This speaks to the need to understand the authentic. Not virtual, real.

This apparently unsettles Alex Benay, president and CEO of the Canada Science and Technology Museum. He is the Disciple of Digital.

Benay sees the future of museums less in objects under glass than in characters on a screen, preferably viewed through a virtual-reality headset. It doesn't matter if anyone goes to museums anymore because, hey, just turn on your laptop and you're there, from anywhere.

"You can go and look at the train, but if you get to live the

experience ... that's a better emotional home run for a visitor," he declares. "Attendance as a measure of success is outdated."

As it happens, Benay's museum has had the lowest attendance of the top four museums (history, war, nature, science) in Ottawa. This is not Benay's fault. Fifty years old, the museum sits in a decaying former bakery on ugly St. Laurent Boulevard.

Rather than building a new science museum downtown, the last government decided to renovate this one. Benay became president in 2014. He worked in government before joining Open Text. He has an undergraduate degree in history. His predecessor, Denise Amyot, brought several degrees and a long career in government.

Benay is all digital, all the time. As a 30-something, with the confidence of his generation, it's all he seems to know. Perhaps he thinks this is what Minister Joly (who appears, oddly, in his profile picture on Twitter) wants to hear. To his 978 followers there, he

gushes about the "immersive" and "interactive" experience of the renovated science museum.

His case for digital is as persuasive as hotels asking guests to use their towels a second day to save the environment (rather than save them money). Another view is that museums are places to see, touch and hear, and too much digital will turn them into a video game, offering no reason to leave home.

That's what's wrong with the Canadian Museum for Human Rights in Winnipeg. It has so little on display that Victor Rabinovitch, who ran the former Canadian Museum of Civilization, astutely calls it less a museum than "a centre." It's more ideas than things.

Yes, we're all digital citizens. But like all changes in life, managing this reality needs wisdom and maturity. And a little humility, too. *Andrew Cohen is author of Two Days in June: John F. Kennedy and the 48 Hours That Made History. Email: andrewzcohen@yahoo.ca*

Fwd: Highlights Wednesday February 24, 2016 / Mercredi 24 février 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Wed, Dec 7, 2016 at 10:33 AM

A-2016-00078

----- Forwarded message -----

From: **Roger Belanger** <roger.belanger@cbc.ca>
Date: Wed, Feb 24, 2016 at 9:25 AM
Subject: Highlights Wednesday February 24, 2016 / Mercredi 24 février 2016
To: Roger Belanger <roger.belanger@cbc.ca>

Highlights Wednesday February 24, 2016 / Mercredi 24 février 2016**Le Devoir****Radio Plus dès jeudi****Radio-Canada lance une nouvelle plateforme**

Radio-Canada dévoilera jeudi une nouvelle plateforme radiophonique baptisée Radio Plus. Il s'agit d'une chaîne numérique misant sur les longs formats thématiques et la consultation des émissions à la carte. Le contenu fera aussi la part belle aux très riches archives du diffuseur, qui remontent aux années 1930.

Stéphane Baillargeon**www.terracestandard.com, Tuesday February 23, 2016****CBC cuts affiliate ties with northwestern B.C. TV station**

Goodbye Peter Mansbridge, Don Cherry and Murdoch Mysteries.
Hello Ellen Degeneres and Jimmy Fallon.

CFTK-TV ended an affiliation of close to 55 years on Feb. 22 with the CBC public broadcaster and is now showing programs from CTV which is owned by its parent, Bell Media.

... "We've had a great affiliation with CBC and we've loved it but it was really their decision," he said of the programming change.

... With CFTK no longer being a CBC affiliate, the national television regulator, the Canadian Radio-television and Telecommunications Commission (CRTC) has stepped in, stating that the regional cable TV provider, CityWest, must provide a CBC signal as part of its basic cable package.

www.terracestandard.com**www.ombudsman.cbc.radio-canada.ca, mardi 23 février 2016****Information locale : Le président du CRTC s'en prend aux dirigeants des chaînes de télévision**

(Les textes que je publie dans cette revue de presse sont des références. Il ne faut pas les interpréter comme des opinions personnelles. Pierre Tourangeau)

Tiré de la lettre hebdomadaire de la Fédération professionnelle des journalistes du Québec (FPJQ).

www.ombudsman.cbc.radio-canada.ca**www.huffingtonpost.ca, Tuesday February 23, 2016****The CRTC's Rogue Surveys And Polls Ignore Real Canadians**

If you quote Ralph Waldo Emerson three times in a speech, you should be certain there is no debate about whether Emerson actually said those words.

The affable chairman of the CRTC, Jean-Pierre Blais, delivered a "state of the industry" speech in Toronto on Feb. 17, 2016. But Mr. Blais has shown a tendency to rely on dubious information in speeches and policies.

Barry Kiefl, President, Canadian Media Research Inc.**The Wire Report, Tuesday February 23, 2016****Heritage committee kicks off study on news media**

News quality came up as an issue at the first day of a study into the news media by the House of Commons heritage committee.

... "When I see ... someone in Toronto giving me the news in Saskatchewan, who's regulating the quality and the quantity of local news?" Waugh asked.

...The committee will hold at least nine other meetings as part of the study.

The Wire Report

The Ottawa Sun

Reject push to nationalize the media

Prediction: This year we're going to see a push from various interests to normalize the concept of nationalizing Canada's media.

...Last summer the Senate released a report on the CBC that even went so far as to recommend programming choices. When the government gives you money, they might try to act like they own you.

Anthony Furey

Le Droit

Les députés f/d/raux se mettent à l'écoute

(Les députés se lancent dans l'étude des médias locaux)

Les députés siégeant au comité parlementaire du Patrimoine canadien ont pu saisir toute l'ampleur de la tâche à laquelle ils doivent s'attaquer en se penchant sur l'avenir des médias locaux face aux défis du numérique, de la baisse des revenus de la publicité et de la concentration de la propriété.

...Plusieurs députés ont eu l'occasion de s'exprimer sur les irritants causés par la concentration des médias et la difficulté à obtenir de l'information locale en raison des fermetures de salles de nouvelles et des journaux quotidiens et communautaires.

Paul Gaboury

Le Journal de Montréal

Jutra: le prix de la pire niaiserie

Depuis dix jours, on a entendu une panoplie de commentaires consternants au sujet de l'affaire Jutra. Quand on pensait qu'on avait atteint le fond du baril, boum!, une autre déclaration affligeante faisait surface. Mais à qui devrait-on remettre la palme de la plus grosse niaiserie au sujet de l'affaire Jutra?

Sophie Durocher

Le Journal de Montréal

Et les victimes ?

S'il y a quelque chose que nous avons appris au cours des derniers jours, avec l'affaire Jutra, c'est qu'on ne s'intéresse pas beaucoup aux victimes, au Québec.

...mais de quoi parle-t-on à l'émission Culture Club sur les ondes de Radio-Canada?

Richard Martineau

www.lapresse.ca

Les Jutra deviennent le Gala du cinéma québécois

Le prochain Gala des Jutra sera finalement renommé temporairement Gala du cinéma québécois, en attendant de lui trouver un nouveau nom et de créer un nouveau trophée pour les lauréats.

...Ce nom vient remplacer celui du cinéaste Claude Jutra, dont la mémoire est ternie par des allégations d'agressions sexuelles sur des enfants. Radio-Canada, qui diffusera le gala en direct le 20 mars, a également accepté le nouveau nom.

Ian Bussièrès

Le Devoir

Un nom provisoire pour les Jutra

Ce sera donc le « Gala du cinéma québécois ». C'est là la dénomination — temporaire — qu'a choisie à l'unanimité le conseil d'administration de Québec Cinéma, organisme qui chapeaute ce qui était encore jusqu'à tout récemment appelé la Soirée des Jutra.

...ICI Radio-Canada Télé, coproducteur et diffuseur de l'événement, a donné son aval à ces plus récentes modifications. Le Gala du cinéma québécois, qui se déroulera le 20 mars, sera animé comme prévu par Pénélope McQuade et Stéphane Bellavance.

Le Devoir

Le Journal de Montréal

Vol920 décolle sur deux continents

Le concept a été vendu en Australie et en Italie

Le concept québécois de «Vol 920» sera exporté en Italie et en Australie, a annoncé mardi Québecor Contenu, filiale des contenus audiovisuels de Québecor Média.

Les maisons de production Magnolia TV, en Italie, utilisera le format mis au point par Productions J alors qu'en Australie, c'est une émission sous-titrée qui sera diffusée.

Sandra Godin

blogues.lapresse.ca, mardi 23 février 2016

Par ici les changements

L'émission Par ici l'été subira d'importants changements pour sa deuxième saison à ICI Radio-Canada Télé, me suis-je laissé dire.

...Par ailleurs, c'est le temps des renouvellements de bail en télévision. À ICI Radio-Canada -Télé, Entrée principale a signé pour une autre année; même chose pour Ici Laflaque, renouvelée pour l'automne.

Richard Therrien

plus.lapresse.ca

...S.O.S. JEUNES LOUPS

Pas étonnant que TVA ait choisi de ne pas acheter de troisième saison des Jeunes loups. L'écoute en direct de la télésérie de Réjean Tremblay ne s'emmieute pas. Lundi soir, 579 000 personnes ont suivi les péripéties des reporters du Matin, contre 1 124 000 qui ont fréquenté Les pays d'en haut à la SRC.

Hugo Dumas

www.lapresse.ca, **mardi 23 février 2016**

VRAK largue son anti.gala et L'appart du 5e

On fait vraiment le grand ménage à VRAK, dont j'annonçais la nouvelle orientation plus adulte mardi. Voilà que la chaîne de Bell Média renonce à KARV, l'anti.gala, qui avait lieu chaque année depuis 2004, de même qu'à une des séries les plus populaires de l'antenne, L'appart du 5e. Deux autres grandes décisions pour se défaire de l'étiquette de chaîne jeunesse.

...Les beaux malaises : pas de quatrième saison

Il n'y aura pas de quatrième saison des Beaux malaises à TVA. En tout cas pas pour l'instant, à ce qu'on m'a dit.

Richard Therrien

www.huffingtonpost.ca, **Tuesday February 23, 2016**

'22 Minutes' Salutes '100 Years Of Canadian Beauty'

Just when you thought you'd seen the last of "100 Years of Beauty," "This Hour Has 22 Minutes" comes along with the most Canadian take yet.

The CBC comedy show posted a video to its Facebook Tuesday that salutes "100 years of Canadian beauty."

Jesse Ferreras

National Post

Glutton for footage

The Nature of Things

Andrew Manske has the quickly deployed smile of a man at his best outdoors, and shows well-earned weathering around his twinkling blue eyes as he recounts how he spent the last five years, quietly hunting.

...Wolverine: Ghost of the Northern Forest premieres in The Nature of Things at 8 p.m. Thursday on CBC

Fish Griwkowski

National Post

EMPIRE will be available on SHOMI instead of CITY

Fans of the hip-hop soap opera Empire will soon have to look elsewhere to watch it in Canada as the TV series is being dropped from its prime-time TV slot and is moving to Shomi.

David Friend, The Canadian Press

Financial Post

Corus debt, equity plan raises red flag: report

An influential shareholder advisory firm has raised a red flag about the way Corus Entertainment Inc. intends to fund its \$2.65-billion acquisition of Shaw Media Inc., but is still advising shareholders to approve the transaction.

Christina Pellegrini

The Globe and Mail

Corus calls shareholder's claims 'misleading'

Two weeks before a crucial shareholder vote, Corus Entertainment Inc. is seeking to squash concerns raised by a minority investor over its proposed \$2.65-billion acquisition of Shaw Media, calling claims made in a recent media report "deeply misleading."

..."Based on Corus's own prior disclosure, the deal is dilutive, not accretive, unless one assumes away facts such as having to pay for debt," a spokesperson for Catalyst managing partner Newton Glassman said in an e-mail Tuesday.

James Bradshaw

www.cartt.ca, **Tuesday February 23, 2016**

Corus/Shaw Media: Intervenors want a public hearing, safeguards and a benefits payout

Many of the 40 companies and individuals who filed interventions in response to the CRTC's call for comments on the proposed \$2.65 billion purchase of Shaw Media Inc. by Corus Entertainment say at the very least the CRTC should hold

a public hearing on it - while some said that the sheer size of the deal and the increased concentration of media under one roof means the Commission must apply its tangible benefits policy, too.

...There were no interventions filed by other broadcasters or carriers and it's not known at this time whether or not the Commission will call a public hearing.

Greg O'Brien

affaires.lapresse.ca, mercredi 24 février 2016

Serge Gouin défend la stratégie fiscale de Québecor

Selon l'ancien président du conseil d'administration de Québecor Média Serge Gouin, l'entreprise n'a utilisé aucune stratégie liée à des paradis fiscaux à l'époque où Pierre Karl Péladeau et lui en étaient les principales têtes dirigeantes. ...Le mois dernier, Radio-Canada a indiqué avoir trouvé six sociétés dans des paradis fiscaux « qui semblent avoir un lien » avec Québecor Média ou Vidéotron. De ce nombre, Québecor indique avoir dissous deux sociétés dont elle a hérité à l'achat de Vidéotron sans en avoir tiré de bénéfices fiscaux, et le droit de faire des affaires à la Barbade (une troisième « société ») n'était plus actif à son arrivée comme propriétaire de Vidéotron.

Vincent Brousseau-Pouliot

Ottawa Citizen

Ultrafast broadband access is a local issue, Ottawa council

Are you interested in faster, cheaper, more reliable Internet access? If so, take note that on Wednesday, Ottawa Council will debate a motion from councillors Jeff Leiper and Diane Deans asking that "the City of Ottawa support the CRTC's decision to require the sharing of fibre networks between large and small competitors."

David Ellis

www.niemanlab.org, Monday February 22, 2016

The next step: Moving from generic analytics to editorial analytics

A new report finds wide gaps in how different news outlets are using analytics to drive their editorial strategy: "Analytics can be about more than having a big screen with numbers that go up and down."

Federica Cherubini, Rasmus Kleis Nielsen

plus.lapresse.ca

SODEC

L'URGENCE DE VENDRE LES PRODUITS D'ICI

La présidente de la SODEC, Monique Simard, souhaite que la société d'État, créée il y a 20 ans, soutienne davantage l'exploitation des produits culturels québécois, quitte à moduler différemment l'aide à la création.

...« Il faut moduler nos argents. Sur 100 millions, si on met 90 millions en création et production et seulement 10 millions en exploitation, peut-être qu'il faut remodeler pour que le produit se rende. Ce n'est rendre service à personne, surtout aux créateurs, de faire en sorte que le produit ne se rende pas au consommateur. »

Mario Cloutier

Ottawa Citizen

Press gallery marks 150 years

Reporters and politicians generally eye each other warily, but it was all mutual admiration Tuesday evening as the Parliamentary Press Gallery launched a year of events to mark its 150th anniversary.

"The gallery is an important part of the democratic process," gallery president Manon Cornellier said as 100 journalists, photographers, pundits and sundry others, along with a smattering of politicians, gathered on the second-floor foyer of the House of Commons to celebrate what one speaker referred to as the "invisible pillar" of Parliament.

Robert Sibley

Le Droit

La ministre Joly plaide en faveur des maires d'Ottawa et Gatineau

Catherine Morasse

Ottawa Citizen/The Ottawa Sun

Add Ottawa, Gatineau mayors to NCC board, minister urges

Directors to meet on Monday to consider Joly's 'strong suggestion'

NCC needs new blood: Heritage Minister

Don Butler

www.theguardian.com

BBC Music? There's an app for that – and it works with Spotify and YouTube

The BBC is launching a standalone smartphone and tablet app for its BBC Music brand, helping people listen and watch music clips from its radio and TV output.

The app is being released as a free download today for Android and iOS devices, although it will only be available in the UK.

Stuart Dredge

www.theguardian.com

Lords committee: no compelling case for scaling back BBC

A cross-party group of peers has told the government that there is “no compelling case” for scaling back the BBC and it should continue to be a “universal broadcaster” making popular programming for all.

In one of the most robust defences of the BBC’s output yet, the Lords communications committee said there should be an overhaul of how the corporation is held to account but there is “no need for fundamental changes to the BBC’s core mission”.

Jasper Jackson

Roger Bélanger

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TODAY IN THE MEDIA

AUJOURD'HUI DANS LES MÉDIAS

1

Mercredi 24 février 2016
Wednesday February 24, 2016

Radio Plus dès jeudi

Radio-Canada lance une nouvelle plateforme

STÉPHANE
BAILLARGEON

Radio-Canada dévoilera jeudi une nouvelle plateforme radiophonique baptisée Radio Plus. Il s'agit d'une chaîne numérique misant sur les longs formats thématiques et la consultation des émissions à la carte. Le contenu fera aussi la part belle aux très riches archives du diffuseur, qui remontent aux années 1930.

Toujours selon les informations obtenues par *Le Devoir*, certaines des émissions disponibles sur la radio numérique seront reprises sur les radios traditionnelles de la bande FM. La nouvelle plateforme va aussi permettre de diffuser des livres audio, des captations de spectacles, des conférences et des séries documentaires.

Le lancement de Radio Plus arrive six ans après la création

de Tou.tv. Ce média lié à un immense entrepôt numérique permet à Radio-Canada de diffuser des émissions télé en rattrapage, mais aussi d'offrir des primeurs, y compris dans sa zone payante Tou.tv Extra.

Consultation à la carte

L'écoute d'émissions radio archivées se fait déjà sur l'audio fil de *radio-canada.ca*. Le nouveau média permet d'étendre la logique de consultation à la carte à des contenus thématiques.

Des équipes travaillent depuis des mois à regrouper les productions sous différents contenus (sport, famille ou science par exemple) dans la perspective du lancement de jeudi. La plateforme va aussi miser sur une banque de captations musicales exceptionnelles, en fait, la plus riche du pays.

Le Devoir

Radio Plus dès jeudi

Radio-Canada lance une nouvelle plateforme

Stéphane Baillargeon



Photo: Jacques Nadeau Le Devoir

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CBC cuts affiliate ties with northwestern B.C. TV station

Goodbye Peter Mansbridge, Don Cherry and Murdoch Mysteries.

Hello Ellen Degeneres and Jimmy Fallon.

CFTK-TV ended an affiliation of close to 55 years on Feb. 22 with the CBC public broadcaster and is now showing programs from CTV which is owned by its parent, Bell Media.

The programming switch follows a long-standing decision by the CBC to end its affiliations with smaller TV stations who were also providing the signal over the air.

"They are no longer viable given the very small number of people who view TV over the air," said CBC official Chuck Thompson of affiliate agreements which give TV stations the right to carry a network's programming.

CBC now has over-the-air digital TV services only in cities with CBC TV stations that produce local programming.

He added that CFTK was just one of two surviving TV affiliates, with the other being in Dawson Creek.

"CBC continues to see digital as the way forward and much of our programming is already available online to anyone with an internet connection," Thompson continued.

CFTK-TV general manager Mel Kemmis said having Bell Media as an owner of the CTV made the search for new programming relatively easy.

"In this case we're going to be carrying CTV2 programming," said Kemmis of one of two networks carrying the CTV programming.

"We've had a great affiliation with CBC and we've loved it but it was really their decision," he said of the programming change.

Viewers, however, will still be watching local news weeknights at 6 p.m., Kemmis added.

With CFTK no longer being a CBC affiliate, the national television regulator, the Canadian Radio-television and Telecommunications Commission (CRTC) has stepped in, stating that the regional cable TV provider, CityWest, must provide a CBC signal as part of its basic cable package.

In this case that is CBC Vancouver, says CityWest official Donovan Dias.

"Since it needs to be in basic analog and digital, we had to pick a channel number that would be accessed on both [analog and digital] systems – in this case, channel 61," said Dias.

CBC Vancouver had been channel 176 and the move to channel 61 was made on Feb. 22 as well.

The CBC's affiliation with CFTK dates back to 1962 when it went on the air in Prince Rupert and Terrace.

The station was owned by Skeena Broadcasters, a new company founded by Canadian broadcast pioneer J. Fred Weber which opened radio stations in the area in 1960.

CFTK was known then as the Tall Totem network and broadcast via transmitters fitted into protective plastic pipes and placed on mountain tops.

Those transmitters were run by generators refueled using helicopters.

In CFTK-TV's earlier days, programming that wasn't local was taped in Vancouver and flown up for rebroadcast.

Information locale : Le président du CRTC s'en prend aux dirigeants des chaînes de télévision

(Les textes que je publie dans cette revue de presse sont des références. Il ne faut pas les interpréter comme des opinions personnelles. Pierre Tourangeau)

Tiré de la lettre hebdomadaire de la Fédération professionnelle des journalistes du Québec (FPJQ).

Le président du Conseil de la radiodiffusion et des télécommunications canadiennes (CRTC), Jean-François Blais, a lancé un avertissement sévère aux dirigeants d'entreprises télévisuelles. Ils ne respectent pas, selon lui, leur mandat d'informer les populations locales.

« J'ai écouté les Canadiens s'exprimer de manière intelligente et passionnée sur plusieurs des enjeux (...), alors que les dirigeants d'entreprises qui possèdent des yachts luxueux et des hélicoptères privés sont venus dans l'espoir d'obtenir des subventions, » a-t-il déclaré.

Dans ce qu'il a qualifié du « plus important discours » de son mandat, devant le Cercle canadien de Toronto, M. Blais s'est porté à la défense des nouvelles télévisées, et s'est dit inquiet du sort de l'information locale.

« L'information locale à la télévision ne remplit pas sa mission. Mais il n'y a pas de raison pour qu'il en soit ainsi. Le système est en position de force. Le personnel qui y travaille est composé de gens compétents formés dans les écoles de journalisme qui comptent parmi les meilleures au monde. »

Le grand patron du CRTC a aussi évoqué de l'effet perturbateur des changements technologiques sur l'information.

Si les revenus publicitaires sont de plus en plus dirigés vers les plateformes numériques, les Canadiens continuent de regarder les bulletins de nouvelles à la télévision. « Les nouvelles locales à la télévision attirent des auditoires importants sur des plateformes où l'on ne zappe pas et où l'on ne bloque pas les publicités. »

Les radiodiffuseurs ont un contrat social avec les Canadiens, selon lui. « En échange de l'utilisation des ondes publiques en vue de livrer leurs productions dans les foyers et sur les appareils des Canadiens partout au pays, ces entreprises ont également le devoir de servir l'intérêt public. Elles doivent s'assurer que la couverture et l'analyse de l'information, en particulier à l'échelon local, soient effectuées selon des normes élevées. »

Pour l'intégrale de son discours :

CRTC : Jean-Pierre Blais au Cercle canadien de Toronto à propos des nouvelles à la télé dans une ère de changements

Pour me joindre :

ombudsman@radio-canada.ca

Twitter : @ombudsmanrc

www.ombudsman.cbc.radio-canada.ca/fr/blogue/2016/information-locale-le-president-du-crtc-s-en-prend-aux-dirigeants-des-chaines-de-television/

The CRTC's Rogue Surveys And Polls Ignore Real Canadians

Barry Kiefl
President, Canadian Media Research Inc.



If you quote Ralph Waldo Emerson three times in a speech, you should be certain there is no *debate* about whether Emerson actually said those words.

The affable chairman of the CRTC, Jean-Pierre Blais, delivered a "state of the industry" speech in Toronto on Feb. 17, 2016. But Mr. Blais has shown a *tendency* to rely on dubious information in speeches and policies.

Mr. Blais has positioned the CRTC as a champion of the consumer -- for example, introducing shorter and more consumer-friendly mobile phone contracts and more choice in cable channels. These are notable achievements, although the commission's data show that the monthly bills for *cable* and *mobile* phones have increased steadily during his time on the job.

Mr. Blais, a career bureaucrat, seems to believe the Canadians who appear before him at hearings, write letters or complete online questionnaires represent average people.

However, many of the "ordinary" people who participate in CRTC proceedings do so because they are lobbied by vested interests or are the types who complain to the local councilman about garbage pick-up. Broadcasters and industry groups make a concerted effort to get Canadians to appear before and write letters of support to the commission.

Online questionnaires have exacerbated this problem. When the commission puts a questionnaire up on its web site, industry groups often urge all their members or employees to complete it and the sample is not representative of Canadians.

On those occasions when the commission has undertaken legitimate, scientific surveys of Canadians, they only pose questions determined by the CRTC.

For example, a 2013 telephone *survey* conducted by Harris/Decima for a major TV policy hearing did not ask the 800 randomly chosen respondents about U.S. ads in the Super Bowl or several other contentious issues that the commission later ruled on, including sweeping new rules for Canadian content. The survey only lasted eight minutes, so there was ample opportunity to explore such issues.

In his speech Mr. Blais states unequivocally that Canadians are "telling us they want to take back control over their communication system." He emphasizes that "Canadians told us during *Let's Talk TV* that the basic packages offered by their cable and satellite providers were too big and too expensive."

Yet, the Harris/Decima poll commissioned by the CRTC for this very proceeding (and the only evidence that could claim to be representative of average people) found that only one in five respondents said they were dissatisfied with the service of their cable/satellite company and fewer than one in three were dissatisfied with the flexibility to modify/cancel their contract.

Most importantly, only about one in three said they were dissatisfied with the flexibility in selecting channels. Even when it came to price, less than half said they were dissatisfied with the price of

cable, surprisingly low since it is akin to asking people if they like paying taxes. In other words, the Canadians surveyed by Harris/Decima on behalf of the CRTC don't seem to agree with Mr. Blais.



Source: CRTC 2013 Harris/Decima Survey

Elsewhere in the speech the chairman says: "Local television news is failing us." Then he states that local news, according to Numeris data, is successful, attracting 20 per cent of households in some markets. Somewhat of a mixed message, especially since Numeris surveys measure *people*, not *households*.

The chairman's use of numbers is suspect, generally. For example, he states that the new tablet version of the newspaper *La Presse* reached a "daily readership (of) 243,000... well above the paper's peak printed circulation of 221,000 in 1971."

Again, circulation, the number of papers sold, is not comparable to the number of readers, and the readership number quoted is less than half that claimed by *La Presse*.

The rogue use of surveys and numbers makes one question the chairman's oft-mentioned claim that "There is more than enough money in the broadcasting system..." Yet Mr. Blais provides no supporting evidence, no comparisons with other countries, etc.

In his speech the chairman says, "The old way of doing business -- of squeezing every last drop of profit out of... made-in-America content -- is no longer sustainable." However, a variant of the same model is currently used around the world and is growing.

Most countries try to complement big-budget U.S. movies and series and rely on those U.S. productions to fill their schedules. The more successful of these countries spend much more on TV production than Canada.

Canada is last among G7 countries when it comes to TV revenues, including funding for public broadcasters. The U.S. TV industry has more than 30 times our English TV revenues.

The chairman's opinion that there is more than enough money in the Canadian broadcasting system is troubling. One can appreciate the frustration Mr. Blais has with station owners and executives who spend money on "yachts and private helicopters" and cry poor before the CRTC; but, realistically, Hollywood producers have much larger yachts with helicopters on the rear deck.

The CRTC contributed to the yacht problem by allowing TV station owners in Canada to trade and sell their station licences at exorbitant rates. TV is famously said to be a licence to print money, but the licence itself is a bank vault, some of which have been sold for billions of dollars. Mr. Blais can begin to resolve this problem by curbing the sale of licences and requiring more from new owners.

Mr. Blais appears to have good intentions but he is ignoring real Canadians and empirical evidence.

For a solution he need look no further than another government agency, the Copyright Board, which is considering a request to double the fees that Canadian cable and satellite companies pay for the right to carry programs from distant TV stations.

This would inject more than \$100 million annually of new money directly to TV programmers. Mr. Blais would be wise to use his considerable talents and the power of the CRTC to find similar sources of funding and, while he's at it, reduce the cost of cable and mobile phones.

www.huffingtonpost.ca/barry-kiefl/crtc-surveys_b_9298660.html

Heritage committee kicks off study on news media

The Wire Report

OTTAWA — News quality came up as an issue at the first day of a study into the news media by the House of Commons heritage committee.

Conservative MP Kevin Waugh, whose riding is in Saskatoon, brought up outsourcing of some local news to Toronto. **Shaw Communications Inc.** announced last year it would move its Global news production and anchor functions for its weekend and late-night newscasts to Toronto for stations in markets east of Alberta.

"When I see ... someone in Toronto giving me the news in Saskatchewan, who's regulating the quality and the quantity of local news?" Waugh asked.

"Quality is very difficult to measure," responded Scott Hutton, the commission's executive director of broadcasting, in his appearance in front of the committee. He noted that the CRTC, as part of its recent review of local and community TV, considered questions around the definition of local news. He noted that includes issues of physical presence, reporters on the ground, and whether decision-making about what goes on the air should take place locally.

"Those are questions that we're certainly asking, and inquiring as to whether or not we should intervene in those areas," he said.

The committee will hold at least nine other meetings as part of the study.

www.thewirereport.ca/briefs/2016/02/23/heritage-committee-kicks-off-study-on-news-media/30626

Reject push to nationalize the media

Prediction: This year we're going to see a push from various interests to normalize the concept of nationalizing Canada's media.

It's up to the general public and self-respecting journalists to nip this topic in the bud before it gains traction. An upcoming battleground will be a report coming later this year from MPs on the Canadian heritage committee, who started meeting Tuesday to probe the issue of media in smaller markets.

Whatever the report concludes, odds are the recommendations will lean towards more government say in the media. Not less.

Going back to the 1970 Davey Report and the 1980 Kent Commission, the government has been trying to wade into the affairs of the private sector press.

"I hope we don't just become another report on media," veteran broadcaster and Conservative MP Kevin Waugh, who sits on the committee, told me Tuesday. "Is this going to have any bite?"

A detailed Senate report from



anthony.furey@sunmedia.ca

@anthonyfurey

a decade ago on the state of the media had little impact aside from altering CRTC rules and mergers legislation. It's unclear exactly what bite any new report could or should have — aside from updating the Broadcasting Act for the first time since 1991.

"How are we going to stay alive?" Waugh adds. "What is the impact of digital? I'm really worried about people in our industry."

Good questions. But they're ones media execs have been thinking about for years. It's doubtful MPs — even those formerly in media — can develop ideas the private sector hasn't already thought up.

Then again, there is one idea the Liberal-dominated committee just might float: Nationalize the whole damn industry.

Now, they wouldn't admit that's what they're doing, of course. But this is how it would go down: Dangle a bit of cash in front of smaller media companies. Call it something like The Digital Futures Opportunity Fund. Once it comes up for renewal, attach some conditions to it. Repeat a few more times and you've got them all eating out of your hand on a tight leash.

Think there's no appetite for this? Last month the *Toronto Star* published a front page feature trying to argue Postmedia — which owns this publication — is a "cancer on Canadian journalism."

But their petty name-calling wasn't the biggest problem. The feature presented only three options for the future of media, none being the private sector: "charitable or non-profit trust,"

"community ownership" and "government backstop."

Government backstop? Apparently that means "the federal and subnational governments have a role to play in funding non-profit trusts like those described above should any of the country's 100-plus daily newspapers hit the wall."

The government has been trying to wade into the affairs of the press for decades

The piece then calls the media an "essential public service." You know what we do with essential services? We regulate them. Heavily.

Last summer the Senate released a report on the CBC that even went so far as to recommend programming choices. When the government gives you money, they might try to act like they own you.

This is why it's wise for the media to beat the feds back as far as possible. Don't let the notion of a slow nationalization of the media gain any more traction.

LE DROIT, MERCREDI 24 FÉVRIER 2016

L'AVENIR DES MÉDIAS LOCAUX

p.18

Les députés fédéraux se mettent à l'écoute

PAUL GABOURY

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Les députés siégeant au comité parlementaire du Patrimoine canadien ont pu saisir toute l'ampleur de la tâche à laquelle ils doivent s'attaquer en se penchant sur l'avenir des médias locaux face aux défis du numérique, de la baisse des revenus de la publicité et de la concentration de la propriété.

Lors de la première d'une série de dix rencontres, des représentants du ministère du Patrimoine canadien, du Bureau de la concurrence, du ministère de l'Industrie, de même que du Conseil de la radiodiffusion et des télécommunications canadiennes (CRTC)

sont venus expliquer leur rôle et les programmes de soutien aux différents médias.

Plusieurs députés ont eu l'occasion de s'exprimer sur les irritants causés par la concentration des médias et la difficulté à obtenir de l'information locale en raison des fermetures de salles de nouvelles et des journaux quotidiens et communautaires.

Certains ont tenté d'identifier des pistes de solution aux nombreux problèmes des médias locaux.

« Est-ce que vous ne croyez pas que le soutien à nos médias ne devrait pas aller à la création d'applications? Est-ce que les Apps ne sont pas la solution? » a demandé le député néo-démocrate Pierre

Nantel, qui se demandait s'il ne fallait pas accorder un tel soutien pour contrer la fuite de la publicité vers des moteurs de recherche comme Google.

Le porte-parole de Patrimoine canadien, Jean-François Bernier, directeur général des Industries culturelles, lui a rappelé qu'il y avait une grande différence entre *La Presse* et un journal communautaire. Le ministère accorde son soutien aux journaux communautaires, mais pas à des quotidiens, a-t-il précisé.

PUBLICITÉ FÉDÉRALE

En août 2015, *LeDroit* révélait qu'au cours des dix dernières années, les dépenses du gouverne-

ment fédéral en matière de publicité sur Internet étaient passées de 1 % à 27 %, changement qui s'est fait principalement sur le dos de la publicité imprimée dans les magazines, quotidiens et journaux régionaux, selon les données de l'Association canadienne des journaux.

Par ailleurs, nous avons aussi révélé que l'Agence de presse francophone (APF) avait appuyé, au nom de ses 23 membres, une plainte déposée au commissaire aux langues officielles Graham Fraser par la Fédération acadienne de la Nouvelle-Écosse, dénonçant que ce transfert de publicité gouvernementale menaçait « la survie de plusieurs journaux communautaires de langue française » au pays.

RICHARD

MARTINEAU

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Et les victimes ?

S'il y a quelque chose que nous avons appris au cours des derniers jours, avec l'affaire Jutra, c'est qu'on ne s'intéresse pas beaucoup aux victimes, au Québec.

On parle beaucoup des agresseurs.

Comment on peut les guérir, qu'est-ce qui a pu les pousser à commettre de tels gestes, devrait-on les considérer comme des criminels ou comme des malades, faut-il séparer l'homme de l'œuvre, sont-ils victimes de calomnies et de faux témoignages, etc.

Mais les victimes? Bof.

LE MONDE À L'ENVERS

«Jean» dit que Jutra l'a agressé alors qu'il avait six ans, le scénariste Bernard Dansereau affirme que Jutra s'est glissé dans son lit alors qu'il avait 12 ans, le producteur Pierre Patry déclare qu'il ne laissait jamais ses enfants seuls avec Jutra, car il connaissait ses penchants pédophiles... mais de quoi parle-t-on à l'émission *Culture Club* sur les ondes de Radio-Canada?

Du pauvre cinéaste qui a été calomnié!

Selon René Homier-Roy, Rafaële Germain et René-Daniel Dubois, ce serait même de la rectitude politique que de dénoncer les agresseurs pédophiles!

Ben coudonc. C'est le monde à l'envers.

Comme l'écrivait la médecin psychiatre Marie-Ève Cotton dans une magnifique lettre ouverte publiée dans *La Presse*, c'est comme si, au lendemain de l'arrestation de Guy Turcotte, des médecins prenaient le micro pour dire à quel point c'était un excellent cardiologue!

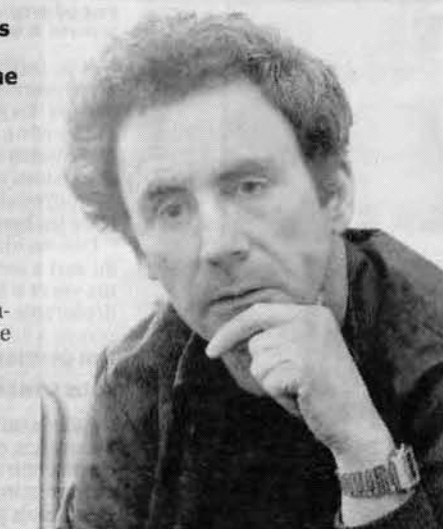
Allo?

Et les victimes, elles? Elles ne méritent pas un peu de votre temps, un peu de votre compassion?

NATHALIE SIMARD

Le hasard a voulu que j'interviewe Nathalie Simard pour *Les Francs-Tireurs* quelques jours avant que n'éclate l'affaire Jutra. (Cette longue entrevue sera diffusée le mercredi 2 mars à 21 h sur les ondes de Télé-Québec.)

La chanteuse me disait à quel point cela avait été dur de dénoncer une icône du milieu artistique. «Qui les gens vont croire? La p'tite chanteuse ou l'impresario qui connaît tout le



Dénoncer les pédophiles est de la rectitude politique ?

mondé et que tout le monde connaît?»

Nathalie Simard dit que le milieu lui a fait payer très cher le fait d'avoir «lavé son linge sale» en public. Comme si «ces choses-là» ne devaient pas sortir de l'ombre...

On ne lui a pas pardonné d'avoir levé le rideau sur ce qui se passait en coulisses. Le même procès qu'on a intenté à Jean-Claude Lord au lendemain de la sortie de son film *Parlez-nous d'amour*, une charge à fond de train contre l'hypocrisie morale qui règne dans le merveilleux monde du showbiz...

Je me demande ce que Nathalie Simard a pensé de tout ce qui s'est dit et écrit, ces derniers jours. Toute cette complaisance gluante envers Claude Jutra, tous ces commentateurs qui préféraient parler de son héritage culturel plutôt que de ses crimes...

Que dirait-elle s'il y avait un parc Guy-Cloutier? Une rue Guy-Cloutier?

DEUX FOIS VICTIMES

On parle en long et en large des «victimes» du *blackface*, comme si c'était une tradition nationale de se déguiser en Noir...

Mais les victimes des pédophiles? Une note en bas de page.

Vous savez, les enfants, c'est tellement imaginaire, ça dit n'importe quoi pour se rendre intéressant...

Alors on n'ose pas, on n'en parle pas.

Et on les victimise une deuxième fois.



Jutra : le prix de la pire niaiserie

Depuis dix jours, on a entendu une panoplie de commentaires consternants au sujet de l'affaire Jutra.

Quand on pensait qu'on avait atteint le fond du baril, boum!, une autre déclaration affligeante faisait surface.

Mais à qui devrait-on remettre la palme de la plus grosse niaiserie au sujet de l'affaire Jutra?

UNE SURENCHÈRE AFFLIGEANTE

Dans cette catégorie, les finalistes sont:

Rafaële Germain, qui a affirmé à l'émission *Culture Club* de Radio-Canada qu'«une odeur nauséabonde de rectitude politique» flottait dans le discours de ceux qui dénonçaient Jutra.

René-Daniel Dubois, qui a qualifié les accusations graves de pédophilie contre Jutra de «cette petite affaire-là».

René Homier-Roy, qui a trouvé «indécent et inacceptable» que la ministre Héléne David demande de renommer le Gala, mais qui n'a jamais dénoncé la grossière «indécence» de Claude Jutra.

Lise Payette, pour sa chronique *Claude Jutra était mon ami*, pour sa première réplique et pour sa deuxième réplique.

Roulement de tambour.

Et le prix de la plus grande niaiserie écrite ou dite au sujet de l'affaire Jutra est remis à... **Denis Forcier**.

UNE STATUETTE D'ENFANTS ASSASSINÉS

Vous ne connaissez pas Denis Forcier? Moi non plus. Mais hier, *Le Huffington Post* a publié un texte dans lequel ce monsieur, un directeur d'école à la retraite, fait la suggestion suivante: «Qu'une statuette soit créée à l'effigie d'un enfant, et présentée à chaque année en fin de Gala soit à un organisme, à un groupe ou autre qui s'est signalé pour son travail visant à protéger les enfants des tueurs ou d'abus sexuels. Note: cette statuette pourrait peut-être être la représentation artistique d'Olivier et Anne-Sophie, si Isabelle Gaston, leur mère, était d'accord».

Quelle monumentale idiotie! Quel mauvais goût crasse! Mais comment a-t-il pu suggérer une horreur pareille? Un trophée à l'effigie de deux enfants morts au bout de leur sang, remis lors du Gala du cinéma québécois?

Vous imaginez l'animatrice de la soirée, Pénélope McQuade, tenant dans ses mains une statuette représentant le corps lacéré de deux petites victimes innocentes?

DU GRAND N'IMPORTE QUOI

Mais ce n'est pas tout. Monsieur Forcier, qui est une mine de suggestions, propose aussi:

«Que le gala des Jutra devienne le *Gala des 2 Jutra*, et les rues et autres monuments soient rebaptisés *Les 2 Jutra*.»

Les deux Jutra... comme le Jutra cinéaste et le Jutra pédophile? Pour bien illustrer la dualité du personnage? Comme les céréales Mini-Wheats avec leur côté givré et leur côté sucré?

Donner à un gala ou à une rue le nom de quelqu'un, c'est lui rendre hommage, vanter sa grandeur, souligner son excellence.

Comment pourrait-on rendre hommage au côté pédophile Jutra?

Si on suit la logique de Monsieur Forcier, il faudrait donner à une rue française le nom de «rue des deux Bertrand Cantat».

Comme ça, on rendrait hommage au chanteur du groupe mythique Noir Désir ET au gars qui a tué sa blonde, Marie Trintignant.

LA QUESTION QUI TUE

Pourquoi est-ce que *Le Huffington Post* publie des inepties pareilles?

Et ce gars-là était directeur d'école?

Heureusement qu'il est à la retraite.

Les Jutra deviennent le Gala du cinéma québécois



Alors que la plupart des villes du Québec ont retiré le nom de Claude Jutra de leur toponymie, la sculpture du regretté Charles Daudelin rendant hommage au cinéaste qui se trouvait dans le parc Claude-Jutra à Montréal a été vandalisée dans la nuit de lundi à mardi.

LA PRESSE, ALAIN ROBERGE

Ian Bussières
Le Soleil

(Québec) Le prochain Gala des Jutra sera finalement renommé temporairement Gala du cinéma québécois, en attendant de lui trouver un nouveau nom et de créer un nouveau trophée pour les lauréats.

L'organisme Québec Cinéma a annoncé la nouvelle appellation plutôt générique par communiqué de presse, mardi, son conseil d'administration ayant adopté à l'unanimité le nouveau nom temporaire.

Ce nom vient remplacer celui du cinéaste Claude Jutra, dont la mémoire est ternie par des allégations d'agressions sexuelles sur des enfants. Radio-Canada, qui diffusera le gala en direct le 20 mars, a également accepté le nouveau nom.

Les lauréats 2016 seront honorés lors du gala, mais ne recevront pour l'instant aucun trophée puisque le nouveau modèle n'a pas encore été conçu. Ils recevront leur trophée officiel dès sa création.

Le Gala des Jutra avait été lancé en 1999 pour prendre la relève des Prix Guy-L'Écuyer, qui récompensaient depuis 1987 un comédien et une comédienne ayant joué dans un film québécois l'année précédente.

Vandalisme

D'autre part, alors que la plupart des villes du Québec ont retiré le nom de Claude Jutra de leur toponymie, la sculpture du regretté Charles Daudelin rendant hommage au cinéaste qui se trouve dans le parc Claude-Jutra à Montréal a été la cible des vandales dans la nuit de lundi à mardi.

Les mots «Pépé Pédo» ont été inscrits en peinture rouge sur l'oeuvre qui remonte à 1997 et dont était inspirée la forme du défunt trophée Jutra.

Les révélations, dans une biographie écrite par Yves Lever, voulant que le réalisateur décédé en 1986 avait des relations sexuelles avec des adolescents et deux témoignages de victimes affirmant avoir été agressées par Jutra en très bas âge ont fait tomber en disgrâce le réalisateur de *Mon Oncle Antoine* et de *Kamouraska*.

Un nom provisoire pour les Jutra

Ce sera donc le « Gala du cinéma québécois ». C'est là la dénomination — temporaire — qu'a choisie à l'unanimité le conseil d'administration de Québec Cinéma, organisme qui chapeaute ce qui était encore jusqu'à tout récemment appelé la Soirée des Jutra. On se souviendra que dans la foulée des allégations de pédophilie dirigées contre le défunt cinéaste Claude Jutra, figure tutélaire de la cérémonie, un changement de nom avait été annoncé. Du même souffle, Québec Cinéma a dit poursuivre sa réflexion quant à un nom définitif et à la création d'un nouveau trophée. À cet égard, on précise que « les lauréats 2016 seront honorés comme il se doit lors du gala et recevront le trophée officiel dès sa création ». ICI Radio-Canada Télé, coproducteur et diffuseur de l'événement, a donné son aval à ces plus récentes modifications. Le Gala du cinéma québécois, qui se déroulera le 20 mars, sera animé comme prévu par Pénélope McQuade et Stéphane Bellavance.

Le Devoir

LE JOURNAL DE MONTRÉAL, MERCREDI 24 FÉVRIER 2016

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DÉCISION

Le Gala du cinéma québécois remplacera les Jutra

Après une semaine de controverse à la suite de révélations gênantes à l'égard du patronyme de la cérémonie des Jutra, Québec Cinéma a confirmé hier que la fête du septième art se nommera cette année le *Gala du cinéma québécois*.

Mercredi dernier, les organisateurs de l'événement avaient annoncé qu'ils retireraient le nom de Claude Jutra de la cérémonie, à la suite des allégations de pédophilie qui pèsent désormais contre le réalisateur décédé il y a 30 ans.

La biographie *Claude Jutra* de l'auteur Yves Lever, publiée mardi dernier, mentionne dans un segment de quatre pages que le « cinéaste éprouvait une

attirance pour les garçons ».

Ces allégations d'actes de pédophilie ont jeté un profond malaise qui s'est accru avec le témoignage de deux potentielles victimes, dont le scénariste Bernard Dansereau.

Le maire de Montréal, Denis Coderre, avait aussi indiqué que la Ville retirerait le nom du cinéaste de l'espace public, référant notamment à un parc et une rue nommés en son honneur.

Par ailleurs, la sculpture à la mémoire de Claude Jutra installée dans le parc portant le nom du défunt cinéaste a été vandalisée lundi, dans la foulée du scandale de pédophilie entourant le célèbre réalisateur québécois.

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Vol 920 décolle sur deux continents

Le concept a été vendu en Australie et en Italie

Le concept de Vol 920 décolle à l'international. L'Australie a fait l'acquisition de la version originale québécoise qu'elle sous-titre en anglais, tandis que l'Italie aura sa propre version, très similaire à celle développée au Québec, qui s'intitulera Flight 616.

SANDRA GODIN
Le Journal de Québec

Le tournage des épisodes de 90 minutes a débuté le 8 février pour 16 célibataires italiens. L'idéateur de Vol 920, Jean-Martin Bisson, a participé au processus de sélection des candidats, aux développements des épreuves, et s'est rendu en Asie la semaine dernière, la première destination.

L'émission est produite par Magnolia, qui a déjà produit d'autres télé-réalités

telles *Survivor*. *Flight 616* sera diffusé le vendredi soir, à heure de grande écoute sur la chaîne Italia Uno.

«Ce sera très similaire à ce qu'on a fait, souligne fièrement Jean-Martin Bisson. Ils respectaient la plupart de nos grandes idées.» Il confie d'ailleurs que les destinations de cette première saison à l'étranger seront sensiblement les mêmes, tout comme les épreuves.

VISAGES QUÉBÉCOIS

En Australie, ce sont les visages de Yan England et des voyageurs québécois de la première saison que le public découvrira dès le 21 mars. L'émission sera sous-titrée en anglais.

Le directeur du développement international de Contenu QMI, André Provencher, a confirmé que quelques autres pays avaient acheté des options sur le format de *Vol 920*, dont l'Espagne.

Place au Gala du cinéma québécois

La Presse Canadienne

MONTREAL — Québec Cinéma a annoncé mardi que le Gala des prix Jutra s'appellera le Gala du cinéma québécois — pour cette année du moins.

Ce choix a été adopté à l'unanimité par le conseil d'administration de Québec Cinéma, et approuvé par le coproducteur et diffuseur du gala du 20 mars, ICI Radio-Canada Télé, a indiqué l'organisme.

Pour la suite des choses, Québec Cinéma « entame une réflexion sur le nom et la création d'un nouveau trophée » qui continuera à souligner l'excellence des créateurs et artisans. L'équipe de Québec Cinéma continue de discuter de cette question. Pour l'instant, « quelque chose » sera remis aux lauréats, mais ce ne sera pas un trophée, a indiqué la directrice de Québec Cinéma, Ségolène Roederer.

Les prix Jutra et leur gala existaient depuis 1999; ils avaient été baptisés ainsi pour rendre hommage au cinéaste Claude Jutra, qui s'était suicidé en 1986 alors qu'il se savait atteint de la maladie d'Alzheimer.

Mais dans une biographie écrite par le professeur de cinéma Yves Lever, on apprenait récemment — cinq semaines avant le gala — que



Patrick Roy et Ségolène Roederer, de Cinéma Québec, ont annoncé que le prochain gala s'appellera Le Gala du cinéma québécois. — LA PRESSE

le réalisateur de *Mon oncle Antoine* avait eu un passé de pédophile. Par la suite, deux présumées victimes ont témoigné de ce fait, dont le scénariste Bernard Dansereau, fils du producteur et réalisateur Fernand Dansereau.

Rapidement, le Québec a gommé de son paysage public toute mention à Claude Jutra — rues, place, salle de projection.

En entrevue avec *La Presse Canadienne*, Ségolène Roederer a expliqué vouloir « remettre le cinéma québécois au cœur de la fête ».

« C'est une année particulière pour le gala, bien sûr. Mais ça reste notre grande soirée de

célébration du cinéma québécois, donc on va travailler dans ce sens-là, pour honorer les lauréats de la bonne façon, mais sans faire semblant que ce n'est pas une année particulière. »

« C'est très important qu'on vive le gala du 20 mars, ensuite qu'on se remette de toutes ces émotions-là, et qu'on réfléchisse à ce qu'on veut comme trophée pour les prochaines années. »

Lorsque le scandale a éclaté la semaine dernière, Québec Cinéma a immédiatement formé un « conseil de sages », chargé d'accompagner l'organisme dans ces événements, et de réfléchir au côté

éthique, légal ou moral des actions à prendre. Ce n'est cependant pas ce comité qui décidera d'un nom éventuel pour le gala, mais le milieu du cinéma.

La question du nouveau nom du gala et du trophée n'a pas encore été abordée, a affirmé M^{me} Roederer. « C'est très important qu'on vive le gala du 20 mars, ensuite qu'on se remette de toutes ces émotions-là et qu'on réfléchisse à ce qu'on veut comme trophée pour les prochaines années. »

Son avis personnel — et non celui de Québec Cinéma — est qu'il serait « un peu bizarre » de renommer le trophée en l'honneur d'un

autre réalisateur.

« Je trouverais un peu singulier qu'on décide de débaptiser le trophée et de lui donner le nom d'un autre cinéaste, qui deviendrait un peu comme un cinéaste de 2^e choix. (...) Mais si on y va avec le nom de quelqu'un, ce serait quand même bien que ce soit le nom d'une femme », a-t-elle confié, insistant que c'est toute l'industrie du cinéma qui prendrait la décision.

En attendant, l'équipe et les animateurs, Pénélope McQuade et Stéphane Bellavance, planchent sur le gala. Le comité de sages les conseille, au besoin.

Par ici les changements



L'ancienne équipe de «Par ici l'été»: Patrick Marsolais, Stéphane Bellavance, Geneviève Brouillette et Valérie Roberts.

Photo: ICI Radio-Canada Télé

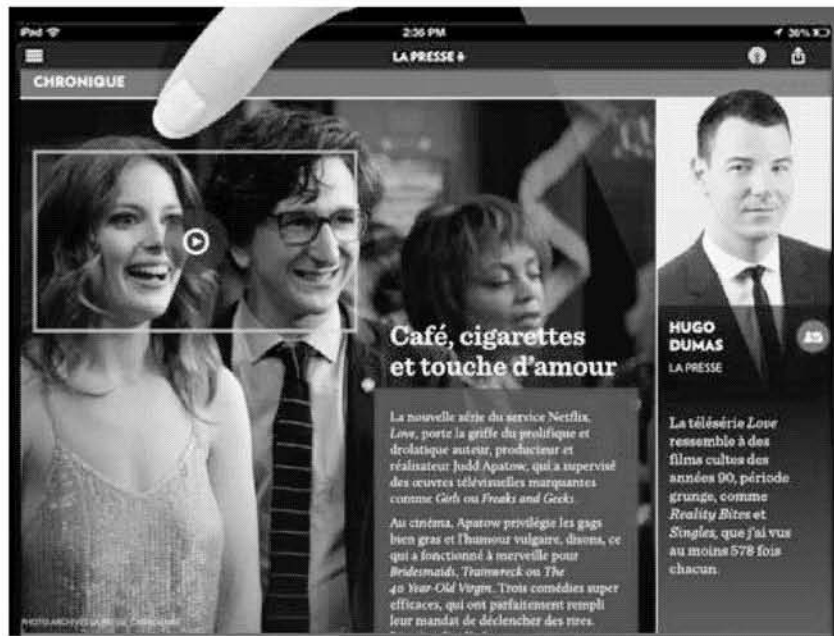
Richard Therrien

L'émission *Par ici l'été* subira d'importants changements pour sa deuxième saison à ICI Radio-Canada Télé, me suis-je laissé dire. Stéphane Bellavance en conserve l'animation, mais aucun de ses trois complices ne sera de retour, que ce soit Geneviève Brouillette, Valérie Roberts ou Patrick Marsolais. Les producteurs ont d'ailleurs fait passer des auditions à de potentiels collaborateurs la semaine dernière. La quotidienne de fin d'après-midi avait succédé à *Cap sur l'été* l'an dernier.

Par ailleurs, c'est le temps des renouvellements de bail en télévision. À ICI Radio-Canada - Télé, *Entrée principale* a signé pour une autre année; même chose pour *Ici Laflaque*, renouvelée pour l'automne. *Tout le monde en parle* est en attente, mais «ça regarde bien», me disent mes sources. Pour *Marina Orsini*, ce ne serait plus qu'une formalité, mais la direction attend de connaître le budget fédéral, au cas où il ne tiendrait pas la promesse libérale à l'intention du diffuseur public. On a vu la ministre Joly se montrer un peu plus hésitante sur le montant de 150 millions de dollars dernièrement.

À Télé-Québec, le magazine de consommation *Ça vaut le coût* remet ça pour une quatrième saison avec Marie-Soleil Michon. À V, on confirme qu'*Espace Apollo*, la nouvelle quotidienne de Giovanni Apollo et Clodine Desrochers, arrivera à l'antenne dès septembre.

<http://blogues.lapresse.ca/therrien/2016/02/23/par-ici-les-changements/>



CAFÉ, CIGARETTES ET TOUCHE D'AMOUR

Hugo Dumas
La Presse

La nouvelle série du service Netflix, *Love*, porte la griffe du prolifique et drolatique auteur, producteur et réalisateur Judd Apatow, qui a supervisé des œuvres télévisuelles marquantes comme *Girls* ou *Freaks and Geeks*.

Au cinéma, Apatow privilégie les gags bien gras et l'humour vulgaire, disons, ce qui a fonctionné à merveille pour *Bridesmaids*, *Trainwreck* ou *The 40 Year-Old Virgin*. Trois comédies super efficaces, qui ont parfaitement rempli leur mandat de déclencher des rires. Rien à redire là-dessus.

Au petit écran, Judd Apatow assemble des émissions aux propos sensibles, leur confère un aspect réaliste et les recouvre d'une couche de sarcasme. En fait, sa télésérie *Love* ressemble à des films cultes des années 90, période grunge, comme *Reality Bites* et *Singles*, que j'ai vus au moins 578 fois chacun.

C'était une époque de désillusion collective, d'avenir professionnel bouché, et *Love* recrée ce climat, mais transposé en 2016.

Love, c'est doux-amer, c'est « malaisant », ça fait grincer des dents, c'est l'opposé d'une comédie romantique avec Kate Hudson ou Jennifer Lopez, toujours avec un bon fond de tendresse, cependant.

Pendant dix épisodes, offerts en anglais et en français sur Netflix, *Lovesuit* deux trentenaires peu ambitieux de Los Angeles, qui émergent chacun d'une relation amoureuse étouffante. Elle, c'est Mickey (épatante Gillian Jacobs), 32 ans, directrice des programmes d'une radio satellite où sévit un certain Dr Greg, experts de conseils de psycho-pop.

Lui, c'est Gus (Paul Rust), 31 ans, tuteur d'un enfant star sur le plateau d'un populaire feuilleton et aspirant scénariste à Hollywood. Autant elle est nonchalante, *cool* et désabusée, autant il est coincé, plate et *nerd* à l'os.

Mickey l'autodestructrice fume comme une cheminée, carbure au café filtre et avale des sédatifs avec son verre de vin rouge. Gus le gars bonasse se pâme sur les extras de sa collection de disques Blu-ray et pense à la couleur du tapis pendant qu'il couche avec son ex.

Ces deux-là n'ont absolument rien en commun et ne se sauteront pas dans les bras au deuxième épisode sous une pluie de roses, rassurez-vous. Leur première rencontre, dans un dépanneur générique, se fera tout croche, sans chanson folk-pop de circonstance, comme ça se passe souvent dans la vraie vie.

Et *Love* ne navigue pas dans le Los Angeles bling-bling des Kardashian ou le Los Angeles des bobos de Silver Lake qui ne se nourrissent que de chou frisé et d'eau de coco. Nous explorons le Los Angeles anonyme de la classe moyenne, le Los Angeles des appartements beiges ou ceux, trop chers, qu'il faut partager à deux pour payer le loyer.

Il y a quelque chose de touchant à assister à la transformation (lente, il faut le préciser) de deux êtres solitaires un peu perdus. Autant l'égoïsme intense des quatre filles de *Girls* peut nous exaspérer, autant les imperfections de Gus et de Mickey dans *Love* nous les rendent sympathiques.

Si vous aimez des séries réalistes comme *Transparent* ou *Togetherness* de HBO, *Love* vous fera passer un très bon moment. C'est bien meilleur que *Master of None*, que je n'ai pas été capable de terminer.

S.O.S. JEUNES LOUPS

Pas étonnant que TVA ait choisi de ne pas acheter de troisième saison des *Jeunes loups*. L'écoute en direct de la télé-série de Réjean Tremblay ne s'emmieute pas. Lundi soir, 579 000 personnes ont suivi les péripéties des reporters du *Matin*, contre 1 124 000 qui ont fréquenté *Les pays d'en haut* à la SRC.

Côté intrigue, Réjean Tremblay se gâte royalement : les liens incestueux de la presse sérieuse avec le pouvoir politique, le congédiement d'une chroniqueuse partie au *Toronto Star* (bonjour l'affaire Chantal Hébert), les comparaisons avec les croisades, la constitution d'une armée locale pour défendre le Québec, les allusions aux Templiers ou les commandos de justiciers qui tabassent des criminels qui ont échappé au système, le scénariste tire partout. Comme s'il voulait à tout prix trouver un véhicule pour ses propres idées. Le Bleu et a même rappelé que l'indépendance du Québec, elle ne se fera pas sur Facebook, OK ? Ne l'oublions pas, s'il vous plaît.

QUÉBÉCOISE AUX CÉSARS !

Devinette. Qui assurera la mise en scène du gala des Césars, que la chaîne Planète+ relaiera en direct vendredi dès 15 ? Nulle autre que la Québécoise Josée Fortier, collaboratrice de longue date de plusieurs humoristes d'ici, dont Claude Meunier, Yvon Deschamps et Marc Labrèche. Ce n'est pas rien.

La 41^e fête célébrant le cinéma français sera pilotée par l'humoriste Florence Foresti, avec qui Josée Fortier travaille depuis plusieurs années à Paris.

FAMILLE NUCLÉAIRE EXPLOSÉE

Confirmé : la comédie de Télé-Québec qui remplacera *Une histoire vraie* à l'automne portera le titre de *Conseils de famille*. Il s'agira d'un collage de vignettes humoristiques, un peu dans le style des *Parent*, qui tourneront autour de Clovis, 13 ans, dont la famille élargie habite le même grand duplex.

Plus jeune du clan Blondin-Dupuis, Clovis croisera quotidiennement son père Yves, 45 ans, ses grandes sœurs Alexandra et Sophie, âgées respectivement de 18 et 21 ans, de même que sa belle-mère Vicky, 34 ans.

La distribution de l'émission n'a pas été annoncée. C'est la boîte KOTV de Louis Morissette qui produira *Conseils de famille*, d'après une idée développée par Marie-Hélène Lebeau-Taschereau et Benoît Pelletier.

http://plus.lapresse.ca/screens/87b1739d-80af-4e30-8c0d-543728cdab5f%7C_0.html

VRAK largue son anti.gala et L'appart du 5^e



VRAK renonce à l'émission KARV, l'anti.gala.

PHOTOTHÈQUE LE SOLEIL

Richard Therrien
Le Soleil

(Montréal) **CHRONIQUE** / On fait vraiment le grand ménage à VRAK, dont j'annonçais la nouvelle orientation plus adulte mardi. Voilà que la chaîne de Bell Média renonce à KARV, l'anti.gala, qui avait lieu chaque année depuis 2004, de même qu'à une des séries les plus populaires de l'antenne, L'appart du 5^e. Deux autres grandes décisions pour se défaire de l'étiquette de chaîne jeunesse.

La disparition de KARV... fera certainement bien des déçus parmi les ados euphoriques qui s'y pointaient chaque année ou qui le regardaient en grand nombre à la télé. Mais aussi parmi les vedettes, qui adoraient rencontrer leurs fans lors de cette journée survoltée, à quelques jours de la rentrée des classes. L'anti.gala, qui permettait aux adolescents d'élire leurs favoris dans des catégories rigolotes, correspondait sans doute à une image trop jeune au goût du nouveau VRAK. L'été dernier, Stéphane Bellavance avait succédé à Éric Salvail à l'animation au Théâtre Saint-Denis à Montréal. Cette année, pas de tapis rouge ni de cris stridents.

Chez Bell Média, on ne parle ni de manque de budget ni d'orientation de chaîne. «KARV, l'anti.gala ne sera pas de retour cette saison afin de nous permettre de répartir et de faire évoluer notre offre d'émissions spéciales sur VRAK tout au long de l'année», explique le directeur des communications, Simon Céré. Une émission spéciale de la rentrée prendra d'ailleurs la place de L'anti.gala cette année.

Autre surprise : la fin de L'appart du 5^e. La série, régulièrement numéro un dans les sondages d'écoute, était portée par des vedettes comme Yan England et la préférée des ados au dernier KARV, Sarah-Jeanne Labrosse. Pour conclure cette histoire de fantômes, huit derniers épisodes seront diffusés au cours de l'été. Comme l'émission *Camping de l'ours*, annulée à la sauvette après avoir pourtant été renouvelée, L'appart du 5^e s'adresse à un public plus jeune, que délaisse VRAK pour cibler davantage les plus vieux avec des titres comme *Code F* ou *Le chalet*.

On affirme chez Bell Média que le temps était venu de mettre fin à la série après cette ultime cinquième saison. «Nous considérons simplement que nous arrivons à la fin du cycle de la courbe dramatique», explique Simon Céré. Là aussi, une émission spéciale réunira la distribution de la série, mais ne sera disponible que sur le Web. Une première initiative du genre a été testée au début janvier avec une émission réunissant les acteurs de la série *Le chalet* et animée par Valérie Chevalier.

VRAK n'a pas annoncé de séries de fiction qui remplaceraient les deux qu'elle vient de larguer, mais a commandé des épisodes supplémentaires de titres populaires comme *Le chalet* et *Jérémie*. La direction nie toujours vouloir abandonner les moins de 12 ans au profit des plus vieux, mais tous les signes sont là. Les parts de marché de VRAK ont dégringolé dans les dernières années, particulièrement durant le jour.

Les beaux malaises : pas de quatrième saison

Il n'y aura pas de quatrième saison des *Beaux malaises* à TVA. En tout cas pas pour l'instant, à ce qu'on m'a dit. Martin Matte écrit un épisode spécial pour boucler la boucle, possiblement d'une durée d'une heure. Quel en sera le sujet et quand sera-t-il diffusé? Une chose à la fois. L'auteur et comédien se garde néanmoins le droit de revenir éventuellement avec une suite. Mais déjà au lancement de la troisième saison, qui prendra fin le mercredi 16 mars à TVA, il avait confié ne pas avoir l'inspiration pour écrire une saison complète. Et Martin Matte a le luxe de pouvoir dire non. Sage décision : l'auteur ne souhaite pas étirer inutilement une série qui a rallié autant le public que la critique. L'adaptation française avec Franck Dubosc devrait arriver sur M6 au cours de l'automne.

www.lapresse.ca/le-soleil/arts-et-spectacles/television-et-radio/richard-therrien/201602/23/01-4953929-vrak-largue-son-antigala-et-l'appart-du-5e.php?_branch_match_id=226698782098651454

'22 Minutes' Salutes '100 Years Of Canadian Beauty'

Jesse Ferreras



Just when you thought you'd seen the last of "100 Years of Beauty," "This Hour Has 22 Minutes" comes along with the most Canadian take yet.

The CBC comedy show posted a video to its Facebook Tuesday that salutes "100 years of Canadian beauty."

And all of it is a variation on keeping warm in wintertime.

The video shows a model wearing clothes from the 1900s to the present day. But every outfit is basically an overcoat, a scarf and a warm hat.

It's a clever play on the "100 Years" videos that Mode Media has produced since 2014. This "bunny" video by Mashable may have been the cutest "100 Years" spoof.



But "100 Years of Canadian Beauty" deserves high marks for ingenuity.

www.huffingtonpost.ca/2016/02/23/22-minutes-100-years-canadian-beauty_n_9300356.html



Glutton for footage

The Nature of Things

FISH GRIWKOWSKI

Andrew Manske has the quickly deployed smile of a man at his best outdoors, and shows well-earned weathering around his twinkling blue eyes as he recounts how he spent the last five years, quietly hunting.

Pushing his equipment through oceans of deep snow, setting camera traps to pinpoint his prey, and living in small blinds for weeks straight in northwest Alberta, Manske's quest was simple enough: film the first and best high-definition footage of wild wolverines. And boy, did he.

"It was like Christmas morning," he says of seeing his first motion-captured footage of the fuzzy moving appetites, early in his journey. However, the videography isn't just beautiful; it also challenges some of our presumptions about the social behaviour of these thick-coated, rather self-protective carnivores named in Latin after gluttony.

Q Why wolverines?

A There's very little been done on them. They're probably the most elusive

predator in North America. I'd spent 20 years out there filming polar bears, grizzly bears, but had never seen a wolverine in the wild. It took getting to know some trappers. Wolverines are really good at smashing traps and getting the bait without getting caught. The trappers started putting out consumer-grade cameras to see what was stealing their food. I got word of this. I went out and put out video-trail cameras and started seeing wolverines, every night, and eventually during the day.

Q How does it feel to be part of the front line of scientific discovery making art?

A It's so amazing to be up close and personal with wolverines. Like, 20 centimetres away there'd be a wolverine lunging at me, and you can smell their breath — which smells like rotting beaver from the trap. My skills helped discover some families. We caught one called the White Buffalo and my trail cameras caught another one hanging around. He was just following his dad around. We didn't know they were that social.

Q You've finished a five-year journey. Is it over?

A Because I'm getting the footage, other clients are popping up. BBC is coming out with a "great mountain" series, and they want wolverines for the Rockies. I'm leaving March 1 to go sit in my blind for a month. As soon as you get footage, you find out how to do it even better.

Q Susan Sontag talks about how photography preserves and yet destroys. Are you concerned about your impact?

A When I'm out filming wolves and wolverines, they're definitely impacted by my presence. Their behaviour changes. I was filming wolves off the coast of B.C., and they were smelling the places I'd been, even just walking. All of a sudden tails tucked beneath them. They'd look scared and leave. I've had so many wolves roll around in my poo spot. They know I'm there.

Postmedia News

Wolverine: Ghost of the Northern Forest premieres on The Nature of Things at 8 p.m. Thursday on CBC.

TELEVISION

*EMPIRE WILL BE
AVAILABLE ON SHOMI
INSTEAD OF CITY*

Fans of the hip-hop soap opera Empire will soon have to look elsewhere to watch it in Canada as the TV series is being dropped from its prime-time TV slot and is moving to Shomi. The streaming video service says it has acquired the exclusive Canadian rights for the final half of the show's second season, which begins airing March 30 on Fox. The deal was made after Empire was dropped by Canadian television network City, which carried the show last fall. Shomi says each episode will be available within 24 hours of its original U.S. airing. Canadians will still be able to catch the series on Wednesday nights through the Fox network feed offered by their cable or satellite provider or via an over-the-air antenna. "You take the opportunities when they come, and this was a great opportunity to shift the series," said Marni Shulman, head of Shomi's content and programming. Along with Shomi, streaming competitors are in pursuit of shows that aren't wanted by the major broadcasters, Shulman said. It's hard to ignore that many of the series rejected by Canada's biggest TV channels are also led by minority casts. *David Friend, The Canadian Press*

MEDIA

Corus debt, equity plan raises red flag: report

Financing for Shaw Media deal will dilute shares

CHRISTINA PELLEGRINI

An influential shareholder advisory firm has raised a red flag about the way **Corus Entertainment Inc.** intends to fund its \$2.65-billion acquisition of Shaw Media Inc., but is still advising shareholders to approve the transaction.

In a Feb. 19 report, U.S.-based Institutional Shareholder Services (ISS) Inc. expressed concerns over how much debt and equity Corus will raise to finance the purchase, which will be paid through \$1.85 billion in cash and \$800 million in stock.

ISS cautions that the Toronto media company is taking on "a substantially greater amount of debt than it has maintained in the past," pushing its leverage ratio beyond its target range. ISS says that by issuing a total of 104 million new class

B shares in relation to this transaction, Corus is diluting its outstanding 84.5 million shares in a fashion that "appears high."

Indeed, during a Jan. 13 conference call after the deal was announced, Corus chief executive Douglas Murphy said that the company is now "going to be intensely focused on delevering."

Nevertheless, ISS is advising the institutional clients that subscribe to its services to vote in favour of the deal at a special meeting on Mar. 9.

The report states that the offer price "appears fair" as it lands on the mid-point of the valuation range prepared by Barclays Capital Canada Inc., retained by the special committee at Corus that was set-up to lead the negotiations.

See CORUS on Page FP5

Benefits of deal outweigh its expense: report

CORUS

Continued from FP1

Barclays concluded that the fair market value of Shaw Media was between \$2.45 and \$2.85 billion.

It is unclear from the 18-page report whether ISS's recommendation is based entirely on the opinions of Barclays and RBC Dominion Securities Inc., which acted as an investment banker to Corus. Subodh Mishra, an ISS spokesman, said the report, which is available to clients, is based on public material and declined to comment any further. He said that ISS prohibits its analysts from speaking to the press.

Still, what was clear from the report was its conclu-

sion: The benefits of the deal outweigh the costs.

"Although the high dilution of share issuance and the increased leverage as a result of the transaction may be a cause of concern, the strategic rationale behind the transaction appears appealing..." Victor Guo, the author of the 18-page ISS report, wrote in a summary.

Corus published a news release Monday about the ISS report that abbreviated the above statement and quoted only its latter half, and went on to explain how the acquisition of Shaw Media bolsters Corus' scale and command of Canada's English-speaking TV audience.

When asked Monday for a copy of the complete ISS report, Corus spokeswoman

Sally Tindal said that it couldn't be shared due to a contractual agreement.

Even though the majority of both Shaw's and Corus' voting shares are controlled by JR Shaw through the Shaw Family Living Trust, the Shaw family cannot control the voting outcome of related-party transactions, which is the nature of the proposed deal now before investors.

The Financial Post reported Monday that Catalyst Capital Group Inc., a private equity firm that specializes in distressed situations, has filed complaints about the deal to two regulators, the Ontario Securities Commission and the Toronto Stock Exchange. It raised what it termed "serious concerns" regarding a lack of disclo-

sure related to how the Shaw family stands to potentially gain at least \$50 million from the transaction.

Gabriel De Alba, managing director and partner at Catalyst, had voiced his concerns during a lengthy meeting with senior managers at Corus on Feb. 16. At the meeting, De Alba criticized the terms of the transaction, referring to an 18-page analysis prepared by the firm.

Corus has rejected Catalysts' claims. The "acquisition of Shaw Media is a game-changing opportunity to generate long-term value for shareholders," the company said in a statement Tuesday.

Catalyst said it has forwarded the same presentation to representatives at ISS, adding that it plans to distribute copies to minority shareholders before the vote.

Financial Post
cpellegrini@nation A0063696_140-000438

BROADCASTING

Corus calls shareholder's claims 'misleading'

JAMES BRADSHAW
MEDIA REPORTER

Tech · Telecom · Media

Two weeks before a crucial shareholder vote, **Corus Entertainment Inc.** is seeking to squash concerns raised by a minority investor over its proposed \$2.65-billion acquisition of **Shaw Media**, calling claims made in a recent media report "deeply misleading."

The shareholder, Catalyst Capital Group Inc., highlighted what it describes as "disclosure deficiencies" in the information Corus provided about the deal, which was announced in mid-January and is set to be voted on by minority shareholders on March 9. Catalyst concluded, based on its own analysis, that Corus is overpaying for Shaw's media assets by an estimated \$400-million to \$600-million.

But in a statement released late Tuesday afternoon, Corus sought to "correct a number of misstatements and inaccuracies," arguing the deal will give Corus more clout while delivering

long-term value for shareholders.

According to the terms of the agreement, which also needs regulatory approval, Corus would pay \$1.85-billion in cash and 71 million Corus class B shares valued at \$11.21 a share to Shaw Media's parent company, Shaw Communications Inc. In turn, Shaw plans to use the proceeds from the sale to fund its previously announced \$1.6-billion deal to buy wireless carrier Wind Mobile Corp. The new company would own 45 specialty and 15 conventional television stations, plus 39 radio stations, the Nelvana content studio and other assets.

"Based on Corus's own prior disclosure, the deal is dilutive, not accretive, unless one assumes away facts such as having to pay for debt," a spokesperson for Catalyst managing partner Newton Glassman said in an e-mail Tuesday. "Catalyst is also concerned that the special committee [Corus struck to oversee the negotiations] was not formed ahead of the deal, and that the EBITDA and multiple were inflated to support the transaction."

Corus disputed several of Catalyst's claims, including that the deal is overpriced. The two companies met to discuss the transaction on Feb. 16, and at the time Catalyst said it had calculated that the deal was overpriced by \$150-million to \$200-million, according to Corus. "That number has since arbitrarily risen," Corus added.

A fairness opinion obtained from Barclays Capital Canada Inc. put the deal's fair value between \$2.45-billion and \$2.85-billion. "We just agree to disagree" with Catalyst on the precedents for setting a fair multiple for the purchase price, Doug Murphy, Corus's president and chief executive officer, said in an interview.

Catalyst has also claimed Corus failed to disclose that the Shaw Family, which controls 84 per cent of voting shares in Corus, could personally gain \$50-million to \$63-million from the transaction. Corus calls that allegation "unfounded," noting it priced a private placement of shares at a 3.6 per cent discount "following a full public marketing process."

Corus/Shaw Media: Interveners want a public hearing, safeguards and a benefits payout

Greg O'Brien

GATINEAU – Many of the 40 companies and individuals who filed interventions in response to the CRTC's call for comments on the proposed **\$2.65 billion purchase of Shaw Media Inc.** by Corus Entertainment say at the very least the CRTC should hold a public hearing on it - while some said that the sheer size of the deal and the increased concentration of media under one roof means the Commission must apply its tangible benefits policy, too.



ENTERTAINMENT

The Commission's tangible benefits policy usually calls for 10% of the value of any TV broadcasting transaction where control changes hands to be set aside for new Canadian TV production and other funds. If applied to this deal, that would of course mean a cash injection of \$265 million to the industry.

The Writers Guild of Canada opposes the deal outright in its submission saying the proposed deal (which is **reportedly facing some opposition** on the shareholder front, too) "cannot represent anything but a major shift in how the Canadian broadcasting system is operated."

Having 35 specialty channels all now under one roof (even though the Shaw family owns both Corus and Shaw Media) shows that while the owner will remain the same, "effective control" of Shaw Media will shift, if approved, says the Canadian Media Producers Association. That means the transaction should trigger the CRTC's tangible benefits policy, as well as an examination of the deal under the Regulator's Diversity of Voices policy, too.

"Given the Commission's mandate to ensure that all significant transactions are in the public interest, the obligation of broadcasting companies effecting massive consolidation to give back to the broadcasting system should be tied to the practical impact such consolidation will have on the system, and not to the sole question of who may, in narrow legal terms, end up exercising control of the consolidated entity after the transaction is completed," reads the CMPA submission.

The CMPA has also used this transaction to ask the CRTC to reconsider its decision on terms of trade (even though federal cabinet has **already made a decision on that**). "Last year, in a Let's Talk TV decision, the Commission decided to relieve the broadcasters of their obligation to adhere to a terms of trade agreement by condition of licence because 'broadcasters and producers now have the clarity and experience they need to negotiate any future agreement among themselves'," reads the CMPA decision. "It is clear, however, that Corus has no intention of negotiating a renewed terms of trade agreement or an equivalent set of competitive safeguards with the CMPA unless it is compelled to do so by the Commission.

This application "must be reviewed in the context of how a merged Corus-SMI would exercise its dominant market position in its dealings with independent producers and other key stakeholders in the system. It is the conclusions drawn from this analysis that will enable the Commission to determine whether or not the transaction is in the public interest."

"Corus already dominates the English-language children's programming genre. With the purchase of the SMI stable of specialty services, Corus would also dominate English-language women's and lifestyle programming." – CMPA

PIAC (the Public Interest Advocacy Centre) said in its submission that allowing a merged Corus-SMI will concentrate too many channels (35 specialties) under one power structure and that the Commission must call a public hearing to examine this aspect of the proposal. "SCI (Shaw Communications Inc.) argues that the Commission's Diversity of Voices Policy only triggered by a

'change in effective control' and therefore does not apply to the current transaction," reads the PIAC submission.

"Corus already dominates the English-language children's programming genre. With the purchase of the SMI stable of specialty services, Corus would also dominate English-language women's and lifestyle programming," adds the CMPA intervention.

"As a result of this transaction, Canadian writers, producers, and other audiovisual creators would likely have fewer opportunities and 'doors to knock on' within the licensed Canadian broadcasting sector, which would negatively affect the diversity of programming broadcast and its ability to reflect different Canadian communities," PIAC said.

"In PIAC's view, this would not be in the public interest of viewers nor contribute to strengthening the Canadian broadcasting system."

This isn't to say every intervenor was against the transaction. Studio Entertainment One (*The F Word*, *The Divergent Series*, *Rookie Blue*, *Haven*, *Call Me Fitz*, *Chopped Canada*, *Border Security*, *Yukon Gold Undercover Boss Canada*, etc.) noted its full support in a letter to the Commission. "Our industry requires that a handful of strong Canadian media companies with scale and capital are positioned to take creative and financial risks alongside strong Canadian-based domestic and global players," wrote Darren Throop, president and CEO "This symbiotic relationship among Canadian companies will ensure world class creative execution and worldwide exploitation, where the financial rewards remain in the hands of all Canadians who participate throughout the value chain.

"In stating our support, we expect that this transaction, and the combined enterprise, will bring meaningful opportunities and sustained investment to Canadian talent, independent producers and distributors to continue to deliver original programming for audiences both at home and around the world."

There were no interventions filed by other broadcasters or carriers and it's not known at this time whether or not the Commission will call a public hearing.

<https://cartt.ca/article/corus-shaw-media-intervenors-want-public-hearing-safeguards-and-benefits-payout>

Serge Gouin défend la stratégie fiscale de Québecor



Selon l'ancien président du conseil d'administration de Québecor Média Serge Gouin, l'entreprise n'a utilisé aucune stratégie liée à des paradis fiscaux à l'époque où Pierre Karl Péladeau et lui en étaient les principales têtes dirigeantes.

PHOTO RYAN REMIORZ, ARCHIVES LA PRESSE CANADIENNE

Vincent Brousseau-Pouliot

Selon l'ancien président du conseil d'administration de Québecor Média Serge Gouin, l'entreprise n'a utilisé aucune stratégie liée à des paradis fiscaux à l'époque où Pierre Karl Péladeau et lui en étaient les principales têtes dirigeantes.

Serge Gouin est catégorique. « Québecor Média et Québecor n'ont rien fait dans des paradis fiscaux », dit-il en entrevue à *La Presse*.

Le mois dernier, Radio-Canada a indiqué avoir trouvé six sociétés dans des paradis fiscaux « qui semblent avoir un lien » avec Québecor Média ou Vidéotron. De ce nombre, Québecor indique avoir dissous deux sociétés dont elle a hérité à l'achat de Vidéotron sans en avoir tiré de bénéfices fiscaux, et le droit de faire des affaires à la Barbade (une troisième « société ») n'était plus actif à son arrivée comme propriétaire de Vidéotron.

Au moins trois de ces six sociétés qui, selon Radio-Canada, « semblent avoir un lien » avec Québecor Média ou Vidéotron ont été créées à l'époque où Vidéotron était détenue par la famille Chagnon, a constaté *La Presse*. La famille Chagnon n'a pas souhaité commenter le dossier de la stratégie fiscale de Vidéotron à cette époque, dirigeant nos questions vers Québecor, qui a acheté Vidéotron en 2000.

Québecor dit ne pas avoir créé de sociétés dans des paradis fiscaux pour Québecor ou Québecor Média, et précise avoir hérité de « compagnies enregistrées dans de tels territoires » mais n'avoir « jamais bénéficié d'avantages fiscaux relativement [à ces compagnies] et les [avoir] toutes démantelées, sans exception, au fil du temps », dans un communiqué publié à la fin du mois de janvier.

« À ma connaissance, rien de ça a été utilisé [par Québecor Média]. Toutes les opérations de Québecor Média sont domestiques, il n'y a avait rien d'international, tu ne peux pas te servir de paradis fiscaux pour ça. », dit Serge Gouin, qui a présidé entre 2001 et 2013 le conseil d'administration de Québecor Média, qui comprenait notamment à l'époque le câblodistributeur

Vidéotron, les journaux *Sun/Journal de Montréal* et d'autres actifs médias comme Nurun. Québecor est l'actionnaire de contrôle de Québecor Média depuis 2000.

Pendant que M. Gouin présidait le conseil d'administration de Québecor Média, Pierre Karl Péladeau en était le président et chef de la direction (sauf de 2004 à 2006 quand M. Gouin a cumulé les deux fonctions).

Aux dires de M. Gouin, ils n'ont jamais discuté ensemble de paradis fiscaux ou de stratégie fiscale internationale.

« On n'a jamais parlé de ça. Mais sur le plan financier, [Pierre Karl Péladeau] demandait à ce que ce soit géré très correctement. [...] Il était toujours straight, Pierre Karl, là-dessus. Il voulait que les choses soient faites correctement. » - Serge Gouin, ancien président du conseil d'administration de Québecor Média

M. Gouin a également souligné la rigueur du président du comité de vérification de Québecor Média, Jean La Couture (qui siège toujours au C.A. de Québecor).

Québecor a admis avoir utilisé de 2005 à 2014 une société à la Barbade (Intellia Barbados), utilisée par sa filiale Nurun pour acheter les actions d'une entreprise en Chine. Québecor avait indiqué « n'avoir tiré aucun avantage fiscal » de la création d'Intellia à la Barbade, notamment parce que cette dernière n'a jamais reçu ni versé de dividende. Québecor dit avoir créé Intellia Barbados « pour des fins strictement transactionnelles [...] compte tenu de l'imprévisibilité des contextes législatif et juridique chinois de l'époque ». Québecor a vendu Nurun en 2014.

PÉLADEAU « AURAIT DÛ ÊTRE PLUS CLAIR » SUR QUEBECOR WORLD

Serge Gouin admet toutefois que le chef du Parti québécois aurait « dû être plus clair » dès son entrée en politique sur l'existence de stratégies fiscales internationales chez l'imprimeur Quebecor World - une autre entreprise contrôlée à l'époque par Québecor - dans des pays reconnus pour leurs régimes fiscaux avantageux comme la Suisse et le Luxembourg.

« Il aurait dû être plus clair tout de suite : de dire qu'il y en a eu pour Quebecor World qui opérait à travers le monde, ils avaient déjà une structure avec World, que quand [il est] rentré dans Québecor Média, on n'en a pas fait, point. [...] Il a mal arrangé son affaire. Il aurait dû dire tout de suite oui [pour Quebecor World] », dit Serge Gouin, qui n'a jamais occupé de poste au conseil d'administration de Quebecor World.

Serge Gouin défend les pratiques fiscales - parfaitement légales - de Quebecor World, une entreprise dont Québecor a été actionnaire de contrôle jusqu'en 2008 et dont Pierre Karl Péladeau a été l'une des têtes dirigeantes durant les années en question.

« Pierre Karl, c'est sûr qu'il était là quand ils l'ont fait, mais que voulez-vous, c'était les pratiques du temps, dit-il. [...] [Quebecor World] avait un bureau au Luxembourg pour économiser de l'argent. [...] C'était typique des entreprises qui avaient des opérations à travers le monde. Ça marche encore aujourd'hui. [...] Si tu ne le fais pas, tu es nono. [...] Pourquoi tu irais payer 50 % d'impôt dans un pays quand tu peux payer 10 % dans l'autre ? C'est une façon de maximiser ton profit, c'est tout. »

<http://affaires.lapresse.ca/economie/medias-et-telecoms/201602/24/01-4954011-serge-gouin-defend-la-strategie-fiscale-de-quebecor.php>



SODEC L'URGENCE DE VENDRE LES PRODUITS D'ICI

Mario Cloutier
La Presse

La présidente de la SODEC, Monique Simard, souhaite que la société d'État, créée il y a 20 ans, soutienne davantage l'exploitation des produits culturels québécois, quitte à moduler différemment l'aide à la création.

En entrevue à *La Presse*, Mme Simard a déclaré que ces changements pourraient signifier de transférer des montants dévolus jusqu'ici à la création-production.

« Il faut moduler nos argents. Sur 100 millions, si on met 90 millions en création et production et seulement 10 millions en exploitation, peut-être qu'il faut remodeler pour que le produit se rende. Ce n'est rendre service à personne, surtout aux créateurs, de faire en sorte que le produit ne se rende pas au consommateur. »

Elle qualifie d'« exceptionnelle » la qualité des produits culturels québécois, mais insiste du même coup pour mettre davantage l'accent sur la distribution, le marketing et les ventes.

« Après 20 ans, la SODEC doit éclairer le chemin. Il ne faut pas subir le changement. Je pense sincèrement que le citoyen a dépassé les institutions. C'est lui qui décide. La technologie lui a permis d'être le prescripteur de culture. Ça m'attriste que les gens aillent moins au cinéma, mais ils ont le droit de regarder un film à la maison. »

Mme Simard pense que le portrait type du consommateur culturel québécois doit être adapté aux nouvelles réalités.

« Je trouve parfois un peu dérangentant que Netflix et Amazon connaissent plus les goûts culturels des Québécois que nous. »
— Monique Simard

POLITIQUE CULTURELLE

La présidente de la SODEC estime que la révision de la politique culturelle entreprise par Québec tombe au bon moment pour revoir les façons de faire.

« C'est le temps. Il ne s'agit pas d'ajouter des programmes, mais de recalibrer les soutiens à la création-production-exploitation. Il faut viser la souplesse. Le virage numérique est fait, les mesures doivent s'y ajuster. [...] Est-ce que la nouvelle politique culturelle ira aussi loin que je le souhaiterais, je ne sais pas. Mais la culture, c'est important, il faut le répéter. »

Elle rappelle que la culture et les communications représentent 4,8 % du PIB québécois. Elle souligne également que l'aide publique ne représente que 20 % des revenus des entreprises culturelles.

La société d'État gère près de 400 millions en aide aux entreprises culturelles, mais, souligne-t-elle, « la dématérialisation du produit culturel change toute la chaîne économique. On est dans un paradoxe où il y a abondance de produits culturels, mais les modèles d'affaires ne se sont pas ajustés. Les ventes baissent, alors qu'est-ce qu'on fait ? »

PROACTIFS

Peut-être que certains investissements devraient devenir des subventions, croit-elle. Monique Simard se demande aussi si la formule des crédits d'impôt est bonne pour tout.

« La SODEC a une responsabilité de leadership et de consultation. Je ne conçois pas le rôle d'une société d'État comme étant passif. Il faut être proactif à un certain niveau. Je ne veux pas qu'on attende que tout le monde soit sous respirateur artificiel. Il n'est pas trop tard, mais il faut avancer vite. »

Au moment de cette entrevue, les distributeurs québécois entamaient dans une autre salle une formation de trois jours sur les nouvelles technologies. La SODEC a également reçu un mandat ministériel pour étudier l'exploitation de films au Québec, après la crise des salles d'Excentris. « Environ la moitié des salles appartient à des réseaux et 50 % à des exploitants indépendants. On veut étudier cet équilibre pour l'ensemble du territoire québécois. »
— Monique Simard

Elle pense que le Québec pourrait, comme la France ou la Suède, agir en changeant les règles du jeu de l'exploitation en salle. Le problème demeure que le marché québécois n'a pas d'existence propre en Amérique du Nord.

« On peut le questionner. On croit au soutien à la culture, aux produits culturels québécois, mais s'ils ne sont pas consommés par des Québécois, à quoi ça sert ? On peut forcer les choses. »

CLAUDE JUTRA

Monique Simard se dit « dévastée » par les récentes révélations de pédophilie au sujet de Claude Jutra. « On ne peut pas imaginer qu'une personne qu'on a aimée fasse des choses comme ça. Claude Jutra m'a permis de m'épanouir dans la vie. C'est quelqu'un qui a été formidable avec moi. Découvrir ça, c'est inimaginable. La pédophilie, rien ne peut l'excuser, mais jamais on n'a cru qu'il s'en prenait à des enfants. Jamais. » Elle soutient que l'auteur de la biographie de Claude Jutra, Yves Lever, ne lui a pas parlé de pédophilie lorsqu'il l'a rencontrée pour le livre. Monique Simard avait tourné en 1970 le film *Wow* sous la direction du cinéaste.

http://plus.lapresse.ca/screens/48bb509b-d5c2-4671-945c-ca86c42a7a0f%7C_0.html

Ultrafast broadband access is a local issue, Ottawa council

Debate can only boost public awareness of some crucial concerns, writes *David Ellis*.

Are you interested in faster, cheaper, more reliable Internet access?

If so, take note that on Wednesday, Ottawa council will debate a motion from councillors Jeff Leiper and Diane Deans asking that "the City of Ottawa support the CRTC's decision to require the sharing of fibre networks between large and small competitors."

The motion invites Ottawa into a critical discussion taking place on the national stage: whether you will have access to the Internet in the coming years that's both ultrafast and affordable. The answer depends on whether network-sharing rules recently extended to emerging, state-of-

the-art fibre networks are kept in place. It also serves as a reminder that any public debate about the Internet is fraught with challenges — starting with understanding how all the pieces fit together.

For years, the CRTC has required incumbent Internet service providers (ISPs) such as Bell and Rogers to open their networks to small competitors in order to promote increased choice. But soon your Internet access will be coming over a new, blazingly fast, fibre platform — a revolutionary change that will affect your entire online experience.

Recognizing that fibre is the future of Internet access, the CRTC stipulated last July that the

small competitors must also be allowed access to these emerging fibre networks. Bell was so unhappy with this, it petitioned the federal cabinet to have the CRTC ruling overturned, and wrangled letters of support from some of its suppliers and sympathetic mayors. Other participants, including the City of Calgary and OpenMedia, an advocacy group I've been working with, submitted responses supporting the CRTC's decision.

Recently, the fight found its way to Toronto, where a city council motion supporting the CRTC's decision was passed. Now, the stage is set for the vote in Ottawa.

As a university teacher and participant in the regulatory process, I've seen evidence that inclusive access to the Internet is shaped by access to information about Internet access. Recently, my students prepared ISP profiles

analyzing the details of their own service, along with offers from two competing ISPs. Their biggest frustration? The difficulty in wresting any information from the incumbent ISPs, even about their current speeds and rates.

This lack of information works to Bell's advantage, not to the advantage of its customers. Bell also counts on procedure to keep its demands on government out of the limelight.

Well, except this time. The petition has received much unwanted attention, a problem exacerbated by the letters of support for Bell designed to win over the Liberals.

But with telecommunications being a federal jurisdiction, is it appropriate for Ottawa Council to be discussing the future of fibre broadband? Absolutely. For starters, the fibre revolution is going to create serious physical disruption. New networks mean

wrangling over pole attachments, rights of way, and digging up streets.

Moreover, we cannot underestimate the role provincial and municipal governments have to play in breaking down the barriers to affordability and digital literacy that have kept millions from getting online. Supporting the CRTC's decision is a crucial first step.

Whatever else it may bring, the council debate can only boost public awareness of these crucial concerns. It may not convince cabinet to do the right thing. It certainly won't create citizen-experts overnight. But it will get politicians and residents talking about why these once arcane Internet policy issues are now everybody's business.

David Ellis, who teaches communications studies at York University, was born and raised in Ottawa.



The next step: Moving from generic analytics to editorial analytics

A new report finds wide gaps in how different news outlets are using analytics to drive their editorial strategy: “Analytics can be about more than having a big screen with numbers that go up and down.”

Federica Cherubini and Rasmus Kleis Nielsen

Big screens with real-time traffic data have become ubiquitous in newsrooms. They illustrate how news organizations are becoming more and more interested in tracking audience behavior, as data-informed approaches to decision making previously associated with popular sites like BuzzFeed, Gawker, and The Huffington Post are increasingly central to editorial decision making at upmarket brands like The Guardian, The Wall Street Journal, and Quartz.

How newsrooms use analytics, however varies significantly. Some organizations are very good at making sense of numbers. But most are still only beginning to scratch the surface of what analytics can do for newsrooms.

For a new Reuters Institute Report, we have interviewed more than 30 people working across digital startups, newspapers, and broadcasters — people with job titles that were unknown a few years ago, like audience editor, growth editor, audience development editor, or audience engagement editor.

Our research shows that only a few news organizations have developed what we call “editorial analytics” — approaches to analytics that move beyond generic use of off-the-shelf tools and techniques and develop a tailored approach to analytics aligned with the specific editorial priorities and organizational imperatives of a particular news organization.

This is important, because analytics can be about more than having a big screen with numbers that go up and down — and analytics should be about more than short-term optimization of pageviews and unique users based on tweaking of article placement, headlines, and pictures used.

Good analytics require a tailored approach

Editorial analytics differ from more rudimentary and generic approaches in three ways.

- First, editorial analytics are **tailored to the specific editorial priorities and organizational imperatives** of a given organization. Doing analytics well require knowing what you are trying to

do editorially (who are you trying to reach, where, and with what?), and what you need to do organizationally to do this (do you live off advertising? Subscriptions? Donations?)

- Second, editorial analytics are used to **inform both short-term day-to-day decisions and longer-term strategic development**. Short-term optimization is important in terms of making sure that stories find readers and readers find stories. But analytics can help with more than this, including more effective use of newsroom resources and the development of new editorial products and areas of emphasis.
- Third, editorial analytics **continually evolve to keep pace with a changing media environment**. For example, on-site measures of homepage traffic are still useful in 2016. But if your analytics does not equip you to understand mobile users and off-site use on social media platforms, you risk flying blind.

Actionable information in large and small newsrooms

What sets best practice approaches to analytics apart is thus not that they have big screens with numbers on them in the newsroom, but that they know how to make *sense* of numbers and act on those insights.

This is about developing user-friendly interfaces that can help “democratize” data (like The Guardian’s bespoke dashboard Ophan) or about developing clear indicators for what the organization considers success (like Die Welt’s “article score”). It is also about being willing to actually use insights gained from analytics to make editorial decisions, like reorganizing the newsroom at the Financial Times or launching new products at The Economist.

Our research suggests that a small number of English-language news organizations in the U.S. and the U.K. lead the way when it comes to analytics. But market leaders and new startups across Europe are not far behind.

The importance of analytics at small startups like Quartz, De Correspondent, and Ze.tt illustrates that sophisticated use of analytics is not about how many resources a newsroom has, but about how those resources are allocated.

Many legacy organizations with far larger newsrooms use far more primitive analytics than these small startups. Across all markets, including the U.S. and the U.K., most legacy media lag behind best practice and stick to rudimentary and generic forms of analytics.

From resistance to curiosity: Why journalists need to be involved

From our interviews, it seems the general response from journalists to analytics has in most cases shifted from the resistance others have reported in the past to a much greater degree of curiosity and interest.

This is important for two reasons. First, all the best practice examples we examine in the report underline that good analytics is at least as much about organization and culture as it is about tools and technology. For newsrooms to make more data-informed decisions and on that basis more effectively reach their audience, they need to develop a culture of data where rank and file journalists and senior editors — not just the audience team — know how to make sense of numbers and how to act on them.

Second, it’s important because analytics will continue to evolve, and journalists need to be part of this development if we are to develop metrics that effectively underpin editorial priorities.

If journalists do not engage, the development of data, metrics, and analytics will continue to be entirely shaped by advertising, commercial, and technological priorities, with little consideration of editorial priorities.

Editorial analytics: The road ahead

As the most sophisticated audience development editors and data analysts are the first to underline, editorial analytics are not perfect. The data never tells the full story, and even the best approaches still face a range of data-quality and data-access issues. Good analytics is therefore about complementing editorial judgment with analysis of the best available quantitative audience data, not about introducing a tyranny of numbers.

Editorial analytics represent a significant improvement in news organizations’ capacity to understand the media environment in which they operate and an important shift from a time in which newsrooms had far less analytic capability than other parts of their organization.

Most importantly, editorial analytics help journalists reach people. Newsrooms should embrace that, and develop the tools, organization, and culture necessary for better understanding and reaching their audience. Without this, they risk losing out in the ever-more intense competition for attention.

How New Hampshire Public TV bounced back from a loss of state funding

Mark Fuerst and Richard Tait

Four years after weathering the sudden and irreversible loss of state funding, New Hampshire Public Television has returned to financial stability and growth in its membership as an independent station that operates in collaboration — rather than competition — with neighboring public broadcaster WGBH in Boston.

The New Hampshire network, which relied on state support for 31 percent of its annual operating budget prior to the funding loss, now employs a much smaller staff and operates on a revenue stream that's roughly one-third less than earlier levels. But after a restructuring that included outsourcing of backroom operations in development and master control, it has preserved local service, strengthened its membership program and repositioned itself as an independent source of PBS programming for residents of the Granite State.

In the first six months of 2011, NHPTV faced a political storm as the state legislature moved quickly to zero out subsidies for the network, ripping \$2.7 million from its planned operating budget of \$8.8 million. With little warning, the continued sustainability of a separate, independent New Hampshire PTV service was called into question.

Yet even though NHPTV couldn't slow or stop this worst-case funding scenario, the most likely outcome — a complete station collapse or external takeover — didn't happen. Instead, NHPTV weathered the storm through a series of difficult decisions that radically altered its basic operations and its relationship with its neighbor WGBH, a regional and national powerhouse that had been its competitor for viewers and members within their overlapping coverage area.

Here in summary are the steps that NHPTV's leadership took to get through the 2011 crisis:

- Sought and obtained CPB assistance to engage a consulting firm experienced in helping financially troubled companies identify both short- and long-term options;
- Made immediate deep staffing and expense cuts, temporarily shutting down or curtailing most local program production and reducing their planned 2012 spending by \$2 million;
- And, most importantly, quickly selected a game-changing long-term path forward — negotiation and implementation of an extraordinary collaboration with WGBH that took nearly three years to fully integrate into its operations.

The partnership that NHPTV and WGBH established was far more extensive, complicated and risky than most observers recognized at the time. Beyond outsourcing major pieces of NHPTV's day-to-day operations to WGBH, the agreement fundamentally changed its audience reach and membership prospects by discontinuing carriage of NHPTV's program service on Comcast cable systems in northeastern Massachusetts and ending its fundraising there. By focusing its programming and fundraising on New Hampshire, NHPTV lopped off half its current-year viewership and potentially a quarter of its membership.

Fortunately, the risks paid off. By 2015, NHPTV was stable financially and had resumed full production for two of its flagship local programs. It also had revitalized its community outreach and engagement efforts. "We are now financially smaller but operationally stronger," said NHPTV CEO Peter Frid.

Mike Lussier, acting NHPTV c.f.o., said the decision to collaborate with WGBH "saved us from a very dreary future."

What relevance does this case offer to the broader public broadcasting community? In some regards the situation faced by NHPTV's leaders was unusual; not only did they have to negotiate across an immense array of operational and strategic issues, but they had to do it with WGBH, the largest public broadcasting operation in the country and their longtime competitor for regional viewers. Yet NHPTV shared many characteristics with other small to midsized PTV operations, including:

- Heavy reliance on continuing annual state tax-based support that made it vulnerable to funding cuts driven by economic trends or partisan politics.
- Staffing heavily weighted toward operational activities that were not unique to that station, such as engineering, fundraising and financial accounting.

- Relatively high development costs coupled with limitations in the skillsets and sheer capacity of a small local development team.

The extraordinary changes undertaken at NHPTV were possible because its leaders understood, as Chief Content Officer Dawn DeAngelis said, “we had to change or go dark.” Recognizing this, they acted early to develop a clear, thoughtful and well-grounded path forward. Also, leaders at both NHPTV and WGBH were committed to preserving NHPTV’s public service viability and acted as partners to navigate the change.

The immediate response

As the New Hampshire legislature was still debating the budget bill that would cut PTV funding, Frid secured a commitment from CPB to retain Silverman Consulting, a Chicago-based firm that analyzed NHPTV’s finances and operations. In May 2011 the consultants delivered a report that laid out both short- and long-term options and framed many of the consequential decisions.

When Governor John Lynch eventually signed the bill that zeroed out funding for public television, NHPTV executives had little choice but to act on the report’s recommendations, beginning with a \$2 million reduction in projected fiscal 2012 spending. The cuts included:

- Layoffs affecting almost 40 percent of the staff. From a workforce of 50 full-time staff positions, NHPTV eliminated 20 jobs. In addition to substantial cuts in engineering and content-production staff, three full-time senior executive positions were cut.
- Salary reductions for those employees who stayed on and elimination or reduction of work for numerous contractors.
- Shutting local productions. Two shows — *Granite State Challenge*, a high school quiz program, and *NH Outlook*, a weekly public affairs show — were suspended completely. Production of NHPTV’s outdoors show, *Windows to the Wild*, was cut in half, and numerous community engagement efforts were halted.

The long-term turnaround

With these budget cuts and revenues from a special fundraising appeal to viewers and donors, NHPTV balanced the fiscal 2012 budget, giving the station leaders about one year to design and implement a longer-term plan to ensure financial stability and a sustainable public service profile. All of the options proposed in the “Silverman Report” involved either collaboration with or consolidation into another New England station. At this stage, a large-scale collaboration with WGBH surfaced as the most attractive and feasible path forward.

Negotiations with WGBH began in early summer 2011 and lasted 13 months. Multiple working teams covering the many areas of discussion met almost weekly. Key point people from both sides coordinated negotiations and implementation planning efforts. Leadership from both stations interacted regularly to drive the process, and working agreements were completed by August 2012.

The negotiations benefited from an early-stage agreement on broad objectives, including a shared understanding that there would be no merger between the neighboring public TV stations. NHPTV, which in 2011 was already well along in its plan to split from its licensee, the University System of New Hampshire, would operate as an independent station, separate from WGBH. The two sides also agreed that a favorable settlement would:

- Prepare NHPTV for long-term sustainability with a service focused on New Hampshire.
- Preserve and enhance NHPTV’s broadcast schedule.
- Cut costs, increase productivity and improve the effectiveness of NHPTV’s fundraising.
- Preserve and expand local productions, educational services and community outreach.

The objectives included a more complex and risky set of goals. The two sides agreed to try to:

- Rationalize public television service in northeast Massachusetts and southern New Hampshire by eliminating cable coverage overlap for the two stations among Comcast systems in those regions.
- Divide member support along state lines. NHPTV would stop soliciting donations in Massachusetts and would adopt WGBH supporters who lived in the Granite State. Meanwhile, WGBH would stop soliciting donors in New Hampshire and would look to convert NHPTV supporters in Massachusetts.

During the negotiations, participants regularly referred to these bullet points of shared objectives as they worked to resolve their differences.

Although the negotiations were difficult, they went like clockwork, Frid said, because both parties had developed a common vision at the outset. "No one had a separate agenda," he said. However, as the talks proceeded, members of his team sometimes feared they were ceding too much control to WGBH.

Trust grew as the discussions continued, and participants on both sides later praised the commitment and willingness to take risks demonstrated by Frid and NHPTV Board Chair Jeff Gilbert as well as top WGBH executives Jon Abbott, c.e.o., and Ben Godley, c.o.o.

Dividing the market

Goals to rationalize public TV service and divide member support in the stations' shared coverage area involved significant financial risk for NHPTV. The member revenue it put on the table was a significant portion of its \$6.6 million revenues for fiscal 2012. WGBH, reported more than \$170 million in funding that year, was well poised to absorb the loss of donations from New Hampshire. But the payoff was the opportunity to carve out distinct primary service areas for both stations, reducing or eliminating head-to-head competition for viewers and members who had experienced overlapped service and duplicative fundraising campaigns for decades.

A key element in the service "rationalization" involved Comcast, New England's largest cable provider. Comcast agreed to alter its channel lineup so its subscribers in Massachusetts would receive only WGBH as their primary PBS service, while subscribers in New Hampshire would receive only NHPTV.

With this audience tradeoff, NHPTV became "the PBS service" for New Hampshire, but it lost its Comcast cable service to more than a half-million Massachusetts viewers *who made up almost half its audience*.

The plan to "swap" Massachusetts and New Hampshire members also posed significant financial risk for NHPTV: Viewers from northeast Massachusetts made up 22 percent of NHPTV's member file, or 5,000 of 21,000 members. And those Massachusetts viewers accounted for 31 percent of NHPTV's FY12 annual member revenues, \$667,000 out of \$2,113,000. The market rationalization agreement would end all NHPTV fundraising solicitations to these supporters.

Balancing these risks were some powerful — but untested — benefits:

- NHPTV would no longer compete for cable viewers' attention with WGBH, at least on Comcast systems.
- NHPTV's main program service would replace WGBH as Channel 2 on Comcast systems in New Hampshire. Rather than program against WGBH's schedule, NHPTV would carry most of PBS's National Program Service at feed. NHPTV also would get access to a range of WGBH programs, including two new channels: World and Create.
- With support from WGBH, NHPTV would actively solicit support from the 4,400 WGBH members who resided in New Hampshire.
- A plan to outsource NHPTV's master control to WGBH offered large potential savings.
- Additional outsourcing of its backend fundraising support to WGBH's membership department gave NHPTV access to a wide range of advanced development capabilities, including better direct-mail services, less expensive telemarketing and new canvassing tools.

In addition, NHPTV's basic financial accounting services would be transferred to WGBH. Any potential cost savings here were small because these services were already outsourced to the state network's previous licensee, the University System of New Hampshire.

Implementing these plans took another year, with bilateral teams systematically identifying and resolving challenges that arose. The sheer volume of organizational change required a large commitment from both frontline staff and senior management.

Restructuring of NHPTV's program and broadcast operations went smoothly, but outsourcing of financial accounting and membership work was more difficult to implement. Issues that arose were systematically resolved over time.

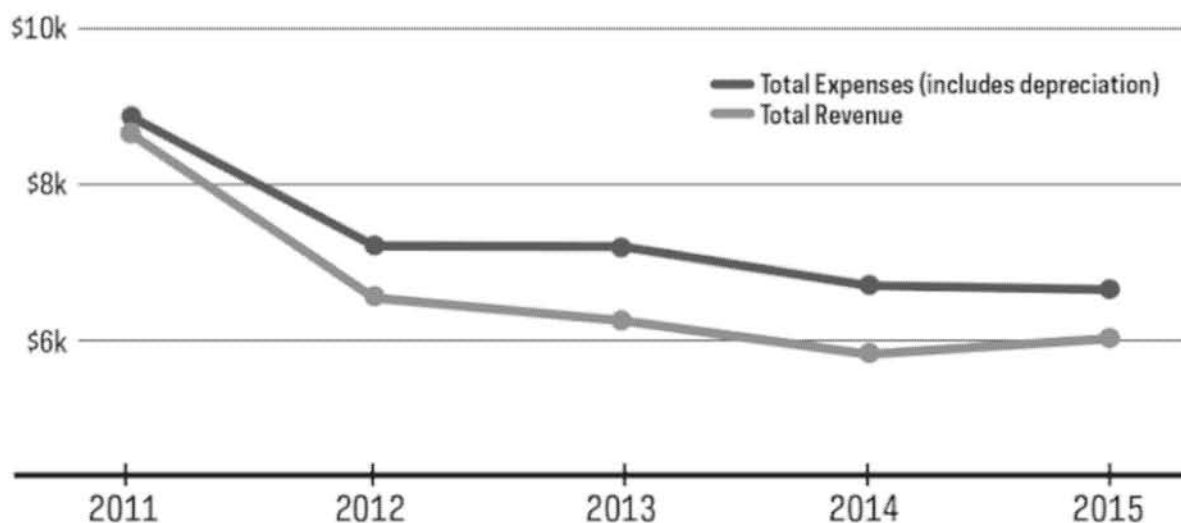
The results through 2015

More than three years into the implementation phase, there is deep agreement within NHPTV and WGBH that the reorganization has been a success — more so than many participants had originally expected.

By 2015 NHPTV's total revenues were still substantially below 2011 levels, but total operating expenses had also been reduced by 25 percent. The 2011 total operating expense budget, including depreciation, was \$8.9 million. In 2015 that number had fallen to \$6.7 million.

Revenues decline but membership rebounds

Data from fiscal 2011 to 2015, figures in thousands of dollars



	2011	2012	2013	2014	2015
Member Revenue	2,216	2,112	1,786	2,001	2,105
Membership Net	966	1,096	810	916	1,067
Membership File	21,337	22,378	20,508	22,471	21,663

Sources: NHPTV's annual Report to the Community, NHPTV/WGBH internal reports

The tradeoff in reallocating cable coverage and membership across state lines was not pain-free. Gross member revenue initially dropped 19 percent from fiscal 2011 to 2013, a loss of \$430,000. By fiscal 2015, gross member revenues still remained 5 percent below 2011 levels. However, because of cost efficiencies of the collaboration, in fiscal 2015 net member revenue — the real measure of membership success — was 10 percent above 2011 levels.

The number of donors in NHPTV's membership file also dropped after the service area changes, but it has since substantially recovered. After turning the Massachusetts-based members in its database over to WGBH early in fiscal 2013, NHPTV's donor file fell that year to 20,508. But by 2015, its membership had grown back to 21,663.

Cost savings and freed-up management attention have been channeled into audience service. NHPTV resumed full local production of *Granite State Challenge* and *Windows to the Wild*. The outdoors series resumed its schedule of 10–12 new episodes annually, funded in part with a major new grant supporting programming on North American birds. In addition, NHPTV introduced new shows such as *Our Hometown*, a series of community profiles produced in collaboration with towns and cities across the state, and *Raising New Hampshire*, part of a national program initiative on early childhood development.

NHPTV also expanded its outreach and engagement work, nearly tripling the time and resources dedicated to community engagement programs, community partnerships and educational activities compared to fiscal 2012.

With master-control operations handled by WGBH, NHPTV engineers have been able to focus their attention on issues better suited to their advanced engineering skills. The outsourcing of backroom membership work led to improvements in the quality of systems and materials, and to an expansion of member service capacity.

Through the combined benefits of efficiency and capacity, NHPTV retained a major role in the civic life of New Hampshire, earning recognition in the fall of 2012 as Broadcaster of the Year from the New Hampshire Association of Broadcasters and later winning additional regional broadcasting awards.

Still, two areas of work remain underdeveloped: Annual major gift revenue is modest, even by the low standards of a state known for its lack of philanthropy; and plans for rebuilding local public affairs programming have not yet been realized. Both of these items are on NHPTV leadership's agenda, with the WGBH collaboration aimed at helping them succeed.

Our conclusions

A loss of millions of dollars in state funding is a manager's worst nightmare. But the situation at NHPTV in the spring of 2011 could have been worse. The executive team had to consider that the path to survival might involve being absorbed into a dominant regional rival.

That didn't happen.

Frid, his senior staff and board stepped up, decisively and effectively. So did their counterparts at WGBH. Leadership at both stations found ways to preserve local decision-making while providing the scale, efficiency and capacity that NHPTV, like most small or midsized stations, couldn't have achieved on its own.

Frid and the board of NHPTV made painful decisions: laying off colleagues, cutting salaries and radically restructuring operations. Those decisions paved the way to a sustainable financial position.

WGBH's Abbott, Godley and their team chose to ensure the viability of NHPTV rather than extend their regional franchise. Godley continues to meet annually with NHPTV's board of directors to demonstrate WGBH's ongoing commitment. In a company accustomed to shaping national strategy and producing PBS's finest programs, it takes a good deal of courage to invest substantial personnel time in the reorganization of a modest-sized state network, even one located next door. That investment has also paid off, so far, in a more durable NHPTV.

Initially, CPB funded the "Silverman Report" that laid out a roadmap, and it later provided additional Community Service Grant funding of \$750,000 to each station as part of its Television Collaborative Bandwidth Optimization Program. But it was up to the station leaders to sort through the options, negotiate the agreements and sell the value of collaboration at every level of their organizations. Without leadership, the process would have stalled, deadlocked in details or exhausted from the effort, before it could yield the benefits it is now delivering.

With all of that in mind, we drew three lessons from this case study:

1. **Leadership matters.** And so does *followership!* This collaboration would not have been possible without the diligence, dedication and hard work of frontline staff at both NHPTV and WGBH, who continue to be committed to NHPTV's sustainable future.
2. **So does the motivating power of preserving public service.** In so many discussions of collaboration, the lion's share of analysis is directed to growing revenues and capturing efficiencies; this was certainly true of the NHPTV/WGBH case. But when we asked our interviewees to reflect on *the most significant benefits* that emerged from this collaboration, they were far more likely to talk about the *service they preserved* than the money they raised or saved.
3. **Small and midsized stations can gain strength by redirecting management attention away from generic operations and toward activities that are uniquely local.** That fundamental change — a shift from worrying about who will send out the next renewal mailing, for example, to thinking about how to best serve the citizens of New Hampshire — enables NHPTV's leadership to focus on the station's long-term sustainability and continued civic value.

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Mark Fuerst directs the Public Media Futures Forums, a project funded by the Wyncote Foundation of Philadelphia to provide analyses of the strategic challenges facing public broadcasting. The Wyncote Foundation provides financial support to Current through a separate grant.

<http://current.org/2016/02/how-new-hampshire-public-tv-bounced-back-from-a-loss-of-state-funding/>

Press gallery marks 150 years

'Pillar' of Parliament has played a key role in our democracy

ROBERT SIBLEY

Reporters and politicians generally eye each other warily, but it was all mutual admiration Tuesday evening as the Parliamentary Press Gallery launched a year of events to mark its 150th anniversary.

"The gallery is an important part of the democratic process," gallery president Manon Cornellier said as 100 journalists, photographers, pundits and sundry others, along with a smattering of politicians, gathered on the second-floor foyer of the House of Commons to celebrate what one speaker referred to as the "invisible pillar" of Parliament.

"The gallery exists to make sure the press can give Canadians access to Parliament," said Cornellier, a journalist with *Le Devoir*.

So it seems. Journalists have been monitoring this country's politics

for as long as Canada has had a Parliament. In 1866, a year before Confederation, the Parliament buildings opened for the first time, according to a historical account on the press gallery's website. The Legislative Assembly of the Province of Canada — composed of Quebec and Ontario — held its last session in the new digs that summer, and journalists were there to witness it.

The first session of the newly created Dominion of Canada in 1867 opened on Nov. 6. There was no Hansard, just a band of reporters from various Canadian cities scribbling everything down. Some of their accounts would be carefully pasted by librarians into scrapbooks to be kept as a permanent record of the first years of debates until official reports were commissioned in 1875.

When exactly the Parliamentary Press Gallery came together as an

association is unclear. In 1916, fire destroyed many of the Hill's buildings and, along with them, most of the records of the time.

The gallery's original members were, as an account in the *Ryerson Review of Journalism* has it, "a fiercely insular elite of newspaper men." Indeed, female reporters weren't granted membership until Genevieve Lipsett-Skinner of the *Vancouver Sun* joined in 1922-23, although a few did report from the press and visitors' galleries as early as the 1880s. And only in 1959 was gallery membership extended to broadcasters, magazine writers and other non-daily reporters.

The gallery's ranks have expanded since then from a couple of dozen to hundreds. In 2015, the gallery included about 350 full-time members and 30 press support members.

Perhaps the most common image Canadians have of the press gallery is of the televised "scrum" in the House of Commons second-floor foyer where they see reporters, armed with microphones, cameras

and notebooks, pressing politicians for sound bites and tidbits of information.

It's not always an edifying sight. In his 1959 book, *Here Be Dragons*, Peter Newman described scrums this way: "Reporters staked out their strategic positions, like prostitutes taking up their favoured doorways. At the sight of prey they would leap forward, causing the politician to make a zigzagging run for it."

On Tuesday evening, though, the press gallery members were given their due.

"There are politicians (on the Hill) who are surprised the press gallery has been around so long," said Sen. Jim Munson, a former CTV reporter. "People sometimes forget the press gallery has a fundamental role to play in our democracy."

Jennifer Ditchburn, a longtime political journalist on Parliament Hill, echoed the sentiment in a brief speech. "Journalism (is) a pillar of our system, an invisible pillar of the Parliament buildings," she said.

La ministre Joly plaide en faveur des maires d'Ottawa et Gatineau

CATHERINE MORASSE
cmorasse@ledroit.com

La ministre du Patrimoine canadien, Mélanie Joly, suggère fortement à la Commission de la capitale nationale (CCN) d'inclure les maires de Gatineau et d'Ottawa dans leur conseil d'administration.

Cette recommandation a été faite lundi via une lettre adressée au président de la CCN, Russell Mills, et à son premier dirigeant, Mark Kristmanson. La proposition sera

discutée lundi prochain.

La suggestion en question a été formulée après plusieurs consultations de la ministre du Patrimoine auprès d'intervenants et d'élus de la région. « La très grande majorité des personnes consultées m'ont dit qu'elles avaient des difficultés avec l'ouverture, la transparence de la CCN », explique Mélanie Joly.

Cette résolution survient alors que le maire d'Ottawa Jim Watson et celui de Gatineau Maxime Pedneaud-Jobin réclamaient un siège au

conseil d'administration de la CCN depuis plus de deux ans. « Je pense que par le passé, la CCN a été utilisée par le gouvernement conservateur pour arriver à ses propres fins et atteindre un certain type d'électorat. De façon générale, ça a frustré une grande partie de la population dans la région », poursuit la ministre du Patrimoine. Elle ajoute avoir entendu Maxime Pedneaud-Jobin exprimer sa frustration par rapport aux difficultés rencontrées en essayant de travailler de concert avec la CCN.

Selon Mélanie Joly, les deux maires pourraient participer à toutes les séances du conseil d'administration, ouvertes ou à huis clos, sans toutefois avoir le droit de vote. « C'est une première étape pour s'assurer qu'à terme, l'information soit bien transmise et les considérations des maires soient entendues. »

La ministre a aussi demandé à la CCN d'inviter les maires de 11 municipalités de la région lorsque des sujets concernant leur territoire étaient discutés.

OTTAWA CITIZEN, WEDNESDAY FEBRUARY 24, 2016

p.A3



Minister of Canadian Heritage Mélanie Joly talked to Postmedia about a number of projects her department is dealing with, including development of land on LeBreton Flats and a change in 'culture and approach' at the National Capital Commission. WAYNE CUDDINGTON

Add Ottawa, Gatineau mayors to NCC board, minister urges

Directors to meet on Monday to consider Joly's 'strong suggestion'

DON BUTLER

National Capital Commission directors will meet by teleconference Monday to consider a "strong suggestion" from Heritage Minister Mélanie Joly that they add the mayors of Ottawa and Gatineau to the 15-member board as non-voting, ex-officio members.

In an interview with the Citizen, Joly, the minister responsible for the NCC, said she asked for "significant governance changes" in a letter Monday to Russell Mills, chair of the agency's board.

If the NCC agrees, Ottawa Mayor Jim Watson and Gatineau Mayor Maxime Pedneaud-Jobin would be able to ask questions and participate in debates, but not vote, at all public and in-camera meetings of the NCC board, other than those involving matters such as commercial negotiations or solicitor-client privilege.

They would have to abide by the NCC's code of conduct and confidentiality provisions and declare any actual or perceived conflicts of interest.

In addition, Joly encouraged the NCC to invite the mayors of 11 smaller surrounding municipalities to attend board meetings when items affecting their communities are on the agenda.

She also served notice that she intends to appoint an indigenous person to the NCC board of directors this year to fill an upcoming vacancy. The board has had indig-

enous members in the past but currently has none.

Watson and Pedneaud-Jobin have been asking for a seat on the NCC's board for two years, arguing that board members aren't well informed about local issues and sometimes interfere with progress in their cities.

Mills, NCC chief executive Mark Kristmanson and five other board members live in the National Capital Region, but the remaining eight directors represent other parts of Canada.

The former Conservative government summarily dismissed the mayors' request in 2014. And last fall, Mills saw a problem with balancing the mayors' commitments to their constituents with the board's mandate to serve all Canadians.

But in an interview Tuesday, Mills said appointing the mayors to the board as non-voting members "deals with the concerns that I had before.

"It can enable us to deal with things maybe more quickly than we could before if the mayors are in the room," he said. "It's come around to the point where it will be a positive thing and will help the NCC, rather than hurt us."

If the directors endorse the idea Monday as expected, Watson and Pedneaud-Jobin would be invited to participate in the board's next meeting in April, Mills said.

An ex-officio seat on the NCC's board, even without the right to

vote, would be a big win for the City of Ottawa, a source familiar with the issue told the Citizen, because it would ensure that conversations about Ottawa don't happen without an elected representative at the table.

In her interview with the Citizen, Joly said it was clear as soon as she was appointed to cabinet last November that "we really had to look into the governance aspect of the NCC." Many national capital residents were frustrated with the federal agency "because of how it was used by the Conservative government," she said.

All successful cities adopt "a co-ordinated approach" to urban planning, transit, tourism and economic development, Joly said. Rather than hindering decisions made in Ottawa and Gatineau, the NCC could be "the driving force behind that co-ordinated approach."

Having the mayors on the NCC board, she said, would help to promote co-operation and ensure that local residents are properly represented.

"The NCC will be more open to deal and work with both cities, but the cities will also have to be open to work with the NCC. So it's changing the culture and the approach. I think it's transformative and that's certainly why we're doing it."

In response to a request from Joly for greater openness and transparency, the NCC sent her a list of proposed measures last December. They included increasing the number of items the board deals with in public, allowing groups to make presentations at meetings, redesigning its website

to enhance citizen engagement, archiving webcasts for 30 days, and establishing a steering committee of indigenous peoples.

"Those were their recommendations and I agreed with them," she said. "But I felt we had to go even further."

Adding urgency to the governance overhaul was the NCC's plan to move ahead with development of 21.6 hectares of land on LeBreton Flats.

A committee is now assessing two competing proposals by the RendezVous LeBreton Group and the Devcore Canderel DLS Group and will make a recommendation to the NCC board in April.

Joly said she is happy with the process to date and delighted by NCC's efforts to consult the public.

"What really helps is we have two strong proposals," she said. "The NCC has heard the call that our government gave them to ensure there would be proper public consultations. They've been acting in very good faith."

Following negotiations with the successful proponent, the NCC will bring an agreement to the federal cabinet for approval, likely by year's end. As that process unfolds, Joly said, "we want to have the right people around the table.

"For me, the most important thing is that the NCC is doing its job and that, at the end, people will say this was done in a fair way, there was no political intervention, (and) we believe this is the right project for the region."

*With files from Matthew Pearson
dbutler@postmedia.com
twitter.com/ButlerDon*

NCC needs new blood: Heritage Minister

DON BUTLER

Heritage Minister Mélanie Joly has made a “strong suggestion” to directors of the NCC to add the mayors of Ottawa and Gatineau to its 15-person board as non-voting, ex-officio members.

The National Capital Commission directors will have a teleconference Monday to consider the recommendation, which they are expected to accept.

It would represent a significant step for the mayors of the National Capital Region, whose appeals to join the board — because of the effect its decisions have on their residents — have for two years been ignored.

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board.

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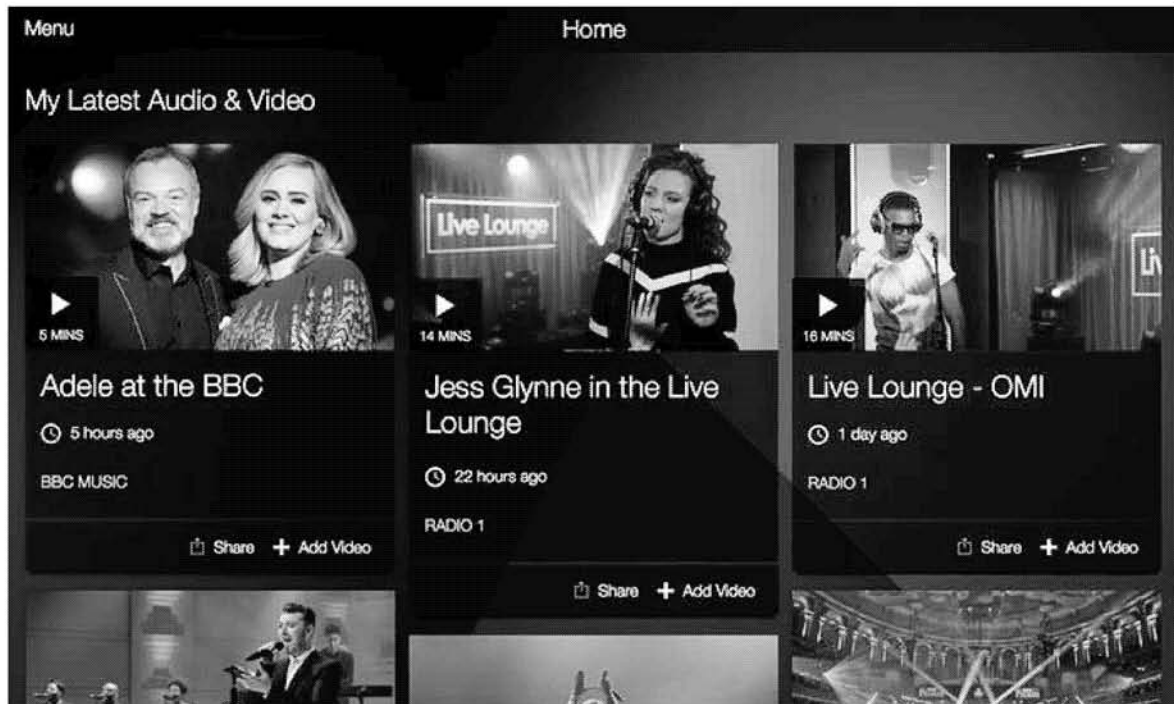
Watson and Pedneaud-Jobin would be invited to participate in the board’s next meeting in April, Mills said.



WAYNE CUDDINGTON

BBC Music? There's an app for that – and it works with Spotify and YouTube

Broadcaster's new Android and iOS app will help people discover music from its radio and TV output and listen to it through streaming services



The BBC Music app will be available in the UK only, for Android and iOS.

Stuart Dredge

The BBC is launching a standalone smartphone and tablet app for its BBC Music brand, helping people listen and watch music clips from its radio and TV output.

The app is being released as a free download today for Android and iOS devices, although it will only be available in the UK.

Its content will include video and audio recordings of live performances on BBC shows, as well as playlists curated by its DJs and presenters, and interview footage.

Users will also be able to browse tracks played on BBC radio shows from the last seven days, and add songs to their own "My Tracks" playlist.

Due to licensing restrictions, the BBC is only making 30-second clips of songs available in the app, although live performances will be available in full.

Users will be able to connect the app to their Spotify, Deezer or YouTube accounts to play songs in full, and will also be able to export their My Tracks playlist to those services.

The new app is an expansion of the BBC's existing Playlister service, which launched in 2013. That included Apple's iTunes music-downloads store as an export option, but for now the BBC Music app will not support the newer AppleMusic streaming service.

The broadcaster's executive product manager of radio and music, Chris Kimber, told the Guardian that the BBC is in talks with Apple and Google to integrate their streaming services with the app.

"We're here to support legal music consumption in the UK, and to grow the UK music industry as a whole. We decided it was best not to be an island: you have to connect with the people who allow those services to happen," said Ben Chapman, the BBC's head of popular music on multiplatform.

The new app will learn people's tastes as they use it, in order to improve its recommendations. New users will be asked to choose their favourite genre and radio stations to start that process off.

"The beauty of using our radio stations is that it's enough to give us a ballpark, broad brushstroke idea of what you might like. If you like Radio 1, you might not be a fan of classical. If you like 1Xtra, you're more likely to be a fan of hip-hop and R&B," said Kimber.

For now, the BBC Music app requires an internet connection to stream its audio and video, although the BBC is hoping to add features to listen offline in a future update.

The app is a step towards the BBC's stated ambition of launching its own, limited music-streaming services, making tracks available in full for up to 30 days after they have been aired on its network.

Announced in September 2015 as part of the broadcaster's charter-review strategy document, the plans sparked warnings from music industry bosses that such a service would need to be fully licensed by labels and publishers.

"We've got an aspiration that we've been very public about: trying to liberate the music that we play across radio and television for 30 days, but a limited catalogue," said Chapman.

"It is hard to say whether this app and this code-base will evolve naturally into that. I would hope we will do that in the most efficient fashion, but that will depend what the stakeholders around us think of those proposals."

www.theguardian.com/media/2016/feb/24/bbc-music-app-spotify-youtube

Lords committee: no compelling case for scaling back BBC

Cross-party group of peers says corporation must continue to be a 'universal broadcaster' and criticises deal to make it provide free TV licences for over-75s



The committee said it was vital BBC maintained quality and quantity of its current affairs output. Photograph: Jeff Overs/BBC

Jasper Jackson

A cross-party group of peers has told the government that there is “no compelling case” for scaling back the BBC and it should continue to be a “universal broadcaster” making popular programming for all.

In one of the most robust defences of the BBC’s output yet, the Lords communications committee said there should be an overhaul of how the corporation is held to account but there is “no need for fundamental changes to the BBC’s core mission”.

The BBC’s critics have argued that it should not compete with commercial rivals in areas such as news and entertainment and should restrict itself to filling gaps in programming left by the market.

A government green paper on BBC charter renewal last summer included questions about whether the BBC’s scale and scope should be reduced, and a white paper setting out the government’s recommendations is due for publication this spring.

However, committee chair Lord Best said those who had provided evidence for the report thought the BBC was doing a “pretty good job”.

“[The BBC] should be held accountable, there should be a regulator to do that, but we don’t want a revolution, we don’t think there should be any big changes. We don’t think the size, the scale and scope of the BBC should be cut down, that’s not on our agenda.”

The report also counters claims that the BBC is too big, arguing that it is comparatively small compared to competitors, “in particular to new American entrants in the market such as Amazon and Netflix”.

However, the committee said there should be a “root and branch review” of BBC accountability, to be conducted by an independent regulator that is expected to replace the BBC Trust.

It says the framework by which the BBC's performance is judged should be clarified and simplified, with a renewed commitment to the principles outlined by BBC founder Lord Reith to "inform, educate and entertain", which were well understood by the public.

It also recommends that the BBC should adopt the Public Service Broadcasters' purposes that cover ITV and Channel 4 and are overseen by communications regulator Ofcom, which is one of the candidates to take over regulation of the BBC from the Trust.

However, it says the BBC must "set the gold standard" among UK broadcasters, and because of its universal funding via the licence fee, the corporation has a further duty to represent minorities and the regions. The report tentatively suggests extending the Reithian principles to "inform, educate, entertain and reflect".

The report also says:

- It was "inappropriate" for the government to propose the BBC took on the £750m cost of providing free TV licences to the over-75s and for the BBC to accept the deal.
- In future, the level of the licence fee should be proposed by an independent regulator, and negotiated in public with the secretary of state, who would have the final say. The regulator would propose a level of fee, and the secretary of state would have to publish any reasons for not accepting it. The regulator would then be allowed to submit a second recommendation, but not a third.
- There is concern about the "downward trend" in spending on current affairs, with the committee saying it is "vital that the BBC maintains both the quality and quantity of its output in these areas". The BBC news operation is facing cuts of at least £5m as a result of attempts to save £150m across the corporation to make up for a shortfall in licence fee income, and is expected to see further cuts due to the new funding deal.
- The BBC should not reduce the scale or scope of its news operation "on any platform", and should not close its dedicated 24-hour news channel.
- The next charter, due to start at the beginning of 2017, should be set for 11 years to remove future negotiations from the election cycle. Subsequent charters should last for 10 years, in part because the BBC's impartiality and independence could be undermined if it came up for renewal more regularly.

www.theguardian.com/media/2016/feb/24/peers-no-compelling-case-scaling-back-bbc

Fwd: Highlights Tuesday October 11, 2016 - # 2 - Mardi 11 octobre 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Wed, Dec 7, 2016 at 10:39 AM

A-2016-00078

----- Forwarded message -----

From: Roger Belanger <roger.belanger@cbc.ca>
Date: Tue, Oct 11, 2016 at 2:00 PM
Subject: Highlights Tuesday October 11, 2016 - # 2 - Mardi 11 octobre 2016
To: Roger Belanger <roger.belanger@cbc.ca>**Highlights Tuesday October 11, 2016 - # 2 - Mardi 11 octobre 2016****ipolitics.ca, Tuesday October 11, 2016****CBC and the clickbait wars****Is public money squeezing out independent journalism?**

Last week, Maclean's — the 111-year-old news magazine, one of the most important news organizations in Canada — announced that it will, henceforth, publish monthly rather than weekly.

The Globe and Mail and the Toronto Star, two of the most important papers in country, have been laying off journalists or reducing payroll with buyouts.

...None of that is the CBC's fault, but it's a big player in that battle for ads, making it harder for newspapers to find a working revenue model.

Want to sell ads or hire a columnist? CBC can outbid you. Want to erect a paywall? Why should readers pay for your product if they can get free stories from the CBC?

There is no indication that CBC managers give a passing thought to the impact their activity has on independent news outlets — and really, that's not their job. That's the job of the people who provide the broadcaster with \$1 billion a year: MPs.

Stephen Maher**news.nationalpost.com, Tuesday October 11, 2016****Kim's Convenience, and the method behind the seeming madness of CBC's programming**

If nothing can be everything to everyone, the CBC can at least be nothing to anyone.

I don't know that our public broadcaster will ever shake its reputation for striving cluelessness when it comes to what, exactly, Canadians want to see on television. There's all that history, for a start, and it's a nice convenient narrative that works for everyone from grumpy free-marketers who see "heritage funding" as just another term for setting their hard-earned tax dollars on fire to sniffing aesthetes who think art isn't art unless each and every second of it is a punishing ordeal designed to shake your understanding of human experience to its very core.

David Berry**www.thestar.com, Tuesday October 11, 2016****Ron MacLean is like comfort food for Canadian hockey viewer**

If there is a lesson in Canadian sports television, it is to never mess with Ron MacLean.

About to officially return to hosting Hockey Night in Canada, he is now firmly planted as the face of NHL broadcasting in this country.

...There was also the time when CBC played hardball in contract negotiations in 2002, and they mutually announced he was leaving, and the public outcry forced the TV execs to get the deal done and the man back in the chair.

Raju Mudhar**www.umoncton.ca, vendredi 7 octobre 2016****Jean-François Bélanger a rencontré des étudiantes et étudiants du programme d'Information-communication**

Le correspondant de Radio-Canada en Europe, Jean-François Bélanger, a partagé son expérience et ses vues sur le journalisme avec les étudiantes et étudiants du séminaire en information-communication ainsi que du cours de journalisme télévision.

Source : Service des communications, affaires publiques et marketing

Le Devoir, samedi 8 octobre 2016

Les dieux de la télé

Quand la fiction parle religions, renversant du coup l'esprit d'un temps

Il suffit de passer d'un radiroman à une série télévisée pour comprendre comment se renverse l'esprit d'un temps. Radio-Canada a diffusé une adaptation radiophonique quotidienne du roman *Un homme et son péché* pendant 23 ans, de 1939 à 1962.

...Autre temps, autres moeurs. La deuxième saison de la version télévisée du même roman, devenu *Les pays d'en haut*, sera diffusée l'an prochain sur ICI RC Télé. La première a connu un franc succès l'hiver dernier et raflé quelques beaux prix Gémeaux le mois dernier.

Stéphane Baillargeon

www.cbc.ca, Saturday October 8, 2016

EXCLUSIVE - Trudeau government OK's tax credit for TV talk shows

Decision means tax breaks will be backdated to Feb. 16, 2016

Prime Minister Justin Trudeau's government has quietly moved to make talk shows eligible for a lucrative tax credit, CBC News has learned.

..."Talk shows are important platforms for our local talent and give a voice to Canadian diversity. This genre provides a platform to discuss current issues and promote Canadian arts and culture," Joly said in a statement emailed to CBC News.

...The decision is likely to resonate the most in Joly's province of Quebec, and her hometown of Montreal, where the tax credit could benefit several popular French-language talk shows produced by independent production companies.

..."It seems like a very strange thing to do at a time when we are short of money to begin with," said Aaron Wudrick, federal director for the Canadian Taxpayers' Federation. "I don't think most Canadians would agree that subsidizing talk shows is a valuable use of their tax money."

...For example, CBC's *The Goods* or shows like CTV's *Your Morning with Ben Mulroney*, *The Social* and *ETalk*, where the prime minister's wife, Sophie Grégoire Trudeau, used to work, would not qualify because they are all produced in house by the networks.

Elizabeth Thompson, CBC News

vancouver.sun.com, Friday October 7, 2016

Opinion: Transforming TV to harness power of the Internet

The future of TV is here. Cord-cutting millennials are giving those of us in the TV industry that message every single day. They associate consumption of video content, whether live or on demand, with the Internet. And there is no going back.

...Keeping consumers engaged has to be the top priority for any TV distributor like VMedia, and doing so includes making access to those channels as easy, efficient and affordable as possible.

...If Bell is allowed to succeed, it is difficult to imagine regulators and policy-makers will be able to claim support for innovation, competition and the benefits to consumers with a straight face again. The migration of millennials will continue, our broadcasting system will continue to weaken, and the cultural identity we all profess to cherish will fade.

George Burger

The Toronto Star, Tuesday October 11, 2016

Bell plays fast and loose with condo entry rights

Let's get something straight: Bell Canada has absolutely no right to demand entry to privately owned condo units to install wiring for Fibe internet and TV service.

Jack Lakey

www.nsnews.com, Friday October 7, 2016

OTHER VOICES: Ottawa gets message that local news matters

Does local journalism matter?

You bet it does. Community newspapers employ thousands of journalists, in every corner, across our community and across our great country.

...Just a few days ago, I received an invitation to attend, as a witness, the standing committee on Canadian heritage. MP for Vancouver Centre Hedy Fry was requesting my appearance in Ottawa to share my thoughts and concerns about the state of local journalism and the sustainability of the community newspapers that employ those journalists.

...They seem focused, interested and caring. Now is the time for recommendations. What can government do to ensure the survival of local journalism and the publishers that employ them?

Peter Kvarnstrom, North Shore News

www.theguardian.com, Tuesday October 11, 2016

I'm with you on the digital revolution, it's the lack of journalism I can't face

Eleven days ago a newspaper serving a small community in the US state of New Hampshire ceased publication after 90 years.

..."No one gets their news from Twitter", wrote Arlinghaus, "even the people who think they do." He continued:

...Much is made of the decline of newspapers as if we worry about the paper and ink industries. The real worry is news-gathering, and not just in the industry publishing these words.

Roy Greenslade

www.lesaffaires.com, **vendredi 7 octobre 2016**

Investir dans des obligations communautaires pour contribuer à son quartier

Cette semaine, le Grand Costumier, l'OBNL qui a récupéré la banque de costumes de Radio-Canada, a lancé une campagne d'obligations communautaires pour un montant de 20 000\$. Le Grand Costumier s'est donné deux mois pour vendre 20 obligations à 1000\$ chacune.

Diane Bérard

www.theguardian.com, **Sunday October 9, 2016**

Memo to the BBC: slow news is usually no news at all

Helen Boaden, preparing to leave the BBC and her last top job as head of radio, delivers a panegyric to what she calls "slow news" – which "embodies impartiality, accuracy, expertise and evidence; the things which take time and resource". And, of course, no one can argue with such a list of great and good virtues.

Peter Preston

www.theguardian.com, **Monday October 10, 2016**

BBC falling short on reflecting older women, says Ofcom

Corporation accused of not doing a good enough job in representing some parts of the community

The BBC is "falling short" on its obligations towards older women and minority communities, the head of the UK's media watchdog has said.

..."All the research we have done broadly shows that people think the BBC is doing a good job, but it is falling short on those stories that reflect all of the nation and its communities.

...Ofcom is set to replace the BBC Trust as the corporation's regulator from next April, taking over the role of ensuring it upholds the public commitments set out by the government's new BBC charter. Ofcom already monitors the rest of British television, radio and video on-demand platforms, and is accountable to parliament.

Nicola Slawson

Roger Bélanger

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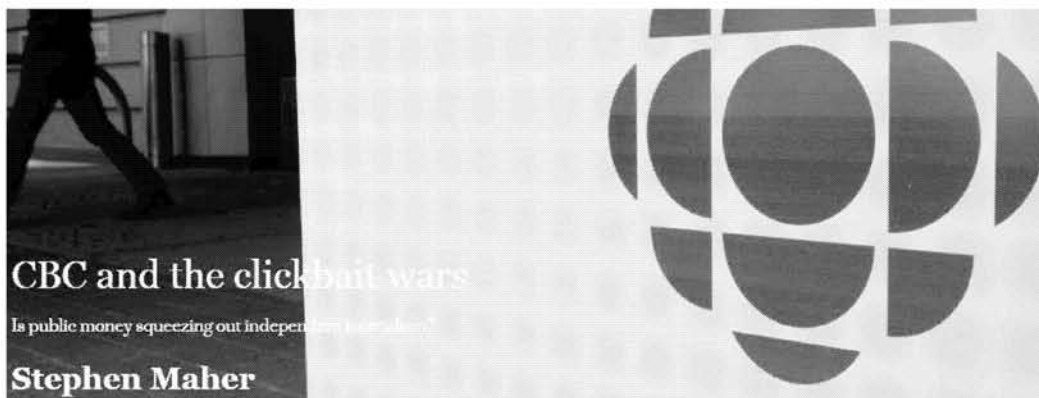
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TODAY IN THE MEDIA

AUJOURD'HUI DANS LES MÉDIAS

2

Mardi 11 octobre 2016
Tuesday October 11, 2016



CBC and the clickbait wars **Is public money squeezing out independent journalism?**

Stephen Maher

Last week, Maclean's — the 111-year-old news magazine, one of the most important news organizations in Canada — announced that it will, henceforth, publish monthly rather than weekly.

The *Globe and Mail* and the *Toronto Star*, two of the most important papers in country, have been laying off journalists or reducing payroll with buyouts.

Postmedia, Canada's largest newspaper publisher, has cut costs dramatically by getting rid of journalists and has signalled that it intends to keep at it. Promising digital newcomers like BuzzFeed and Vice have decided to shut down their recently opened parliamentary bureaus. It has never been as bad in the media business in this country as it is now. Talented journalists, both veterans with long memories and young people with new ideas, are being driven out of the trade to take jobs in the ever-swelling public relations sector.

This is all *really* bad, worse than any equivalent shrinkage in some other industry — because information is the lifeblood of our democracy. Governments and industrial interests get better all the time at sending their propagandistic messages directly to the public, thanks in part to the rise of digital media, and because the once-powerful guard dogs in mainstream media are increasingly enfeebled, defanged.

On Parliament Hill, committees that were once covered by knowledgeable beat reporters now do their business in front of empty chairs. Those in the shrinking press gallery pool increasingly move together from one event to the next in a pack — so that each lean organization is covering the story of the day and not much else.

The same goes for community council meetings and court proceedings across the country. There used to be reporters at them. Now there are not. This is creating an environment where the sort of self-dealing opportunists who are never far from any accumulation of public funds are more likely to find ways to direct that money into their own pockets, or otherwise subvert the public good to private ends.

The one bright spot in the whole media landscape is the CBC, which was promised another \$150 million every year in Justin Trudeau's March budget.

I'm glad to see the CBC get an infusion of money. Our national broadcaster still gets about a quarter of the per-capita funding received by the BBC, which operates in just one time zone and one language. Some of the people fleeing the newspaper business can continue to dig for news at CBC rather than spinning for government or writing newsletters for the Lentil Marketing Board. The CBC's parliamentary bureau has been invigorated by the money, and its coverage is improving.

“MPs have not done their jobs and updated the Broadcasting Act, and the previous government pushed the CBC to generate more of its own revenue. So managers have wandered into the internet with their gimlet eyes fixed on acquiring clicks.

But I don't think that CBC management, or MPs — the real bosses of the Mother Corp. — have properly calibrated the broadcaster's mandate for the digital age.

Last month, the CBC announced that it has hired talented columnist Robyn Urback away from the *National Post* to set up an online "opinion vertical," which sounds like a clearing house for hot takes.

The CBC is a creature of the Broadcasting Act, which was last updated in 1991, the same year the World Wide Web was created. In a strict reading of the act, the CBC has no business setting up an online hot-take factory, any more than it has the mandate to set up a national chain of poutine restaurants.

But MPs have not done their jobs and updated the act, and the previous government pushed the CBC to generate more of its own revenue. So managers have wandered into the internet with their gimlet eyes fixed on acquiring clicks.

In the YouTube era, fewer people are settling in to watch Peter Mansbridge deliver the news every night, and the corporation has to make itself relevant to Canadians if it wants to generate revenue and maintain public support.

So the CBC is offering clickbait. Nobody in Parliament has raised a peep about this, likely because anti-CBC Tories would just like to see it die and pro-CBC MPs in the other parties want to see it thrive.

Unlike the BBC, it sells ads on the internet and is moving aggressively to create web-only content, including opinion columns.

The CBC tells me it will pay union scale — 55 cents a word — which will immediately make it a very desirable market for opinion typists.

For those of us trying to make our livings in the independent news business, this is worrying. It may be difficult to compete for ad sales and journalism talent with a news organization funded by taxpayers.

And why should it be necessary? CBC has dramatically cut its news coverage over the years, protecting the big broadcasting operation in Toronto by cutting journalists in small markets. Now that Trudeau is giving it money, why doesn't it spend that money doing public service journalism in underserved markets rather than trying to drive the last nail in the coffins of newspapers?

To be clear, CBC didn't drive the first nails. There has been a massive migration of advertising to Google and Facebook and a huge influx of venture capital to unsustainable digital startups, leading to an increasingly desperate struggle for a rapidly diminishing pool of advertising.

None of that is the CBC's fault, but it's a big player in that battle for ads, making it harder for newspapers to find a working revenue model.

Want to sell ads or hire a columnist? CBC can outbid you. Want to erect a paywall? Why should readers pay for your product if they can get free stories from the CBC?

There is no indication that CBC managers give a passing thought to the impact their activity has on independent news outlets — and really, that's not their job. That's the job of the people who provide the broadcaster with \$1 billion a year: MPs.

It's about time they start doing it.

The views, opinions and positions expressed by all iPolitics columnists and contributors are the author's alone. They do not inherently or expressly reflect the views, opinions and/or positions of iPolitics.

<http://ipolitics.ca/2016/10/11/cbc-and-the-clickbait-wars/>

Kim's Convenience, and the method behind the seeming madness of CBC's programming

David Berry



A still from the CBC's latest comedy, Kim's Convenience.

CBC

If nothing can be everything to everyone, the CBC can at least be nothing to anyone.

I don't know that our public broadcaster will ever shake its reputation for striving cluelessness when it comes to what, exactly, Canadians want to see on television. There's all that history, for a start, and it's a nice convenient narrative that works for everyone from grumpy free-marketers who see "heritage funding" as just another term for setting their hard-earned tax dollars on fire to sniffing aesthetes who think art isn't art unless each and every second of it is a punishing ordeal designed to shake your understanding of human experience to its very core.

Trying to address this perpetual, buzzing dissatisfaction has led the Ceebs into some unfortunate decisions, the most current being the late-'00s/early '10s doldrums that it is still in the process of shaking off. Marked by a forcibly engineered broadness, the network's programming seemed like it was the direct result of Mothercorp trying to make everything appealing to everyone, with little of it gaining any traction (except maybe *Dragon's Den*, watching regular folks fall flat on their face being one of the few things that enough of everyone can get behind).

The last couple years have seen a shift in programming strategy that seems, if not entirely revelatory, at least a much smarter bet than trying to cram everyone into the same tent. Rather than trying to find one thing everybody might like, the CBC schedule has started to feel like a collection of things, one of which you're bound to like, if you give it a chance.



A still from Baroness Von Sketch Show.

Handout/ CBC

So, in addition to its returning stalwart roster of primetime soaps (*Heartland*), kitschy game shows (Canada's *Smartest Person*), Victorian detective mysteries (*Murdoch Mysteries*) and *Dragon's Den*, the CBC has given us a smattering of options: a sketch show that is both resolutely feminist and decidedly downtown-y (*Baroness Von Sketch*); wall-to-wall coverage of the final show by Canada's greatest poet-fronted bar band (*#CBCTheHip*); and a surrealist 20-something comedy (*Four In The Morning*).

Coming very soon are a mommy-group-based sitcom (*Workin' Moms*), two more slice-of-life documentary series (fall's *This is High School* and winter's *True North Calling* join airport series *Hello Goodbye*), a crime potboiler told through the eyes of a journalist (*Shoot the Messenger*), another in a burgeoning industry of CanLit-based miniseries (*Caught*) and the return of psychological comedy *Michael*: Tuesdays and Thursdays, as close to a totem of the CBC's failures in its fallow period as exists. These join semi-recent additions like the based-on-a-Quebecois-series dramedy *This Life*, dysfunctional family comedy *Schitt's Creek* and self-consciously sexy spy drama *The Romeo Section*.

Whatever that may lack in a traditional sense of network coherence (CBC: your home for ... well, what are you looking for, exactly?), when put all together it looks a lot like taking specific aim at as many targets as it could reasonably hope to hit. The degree to which any individual show actually hits the bullseye is debatable, sure, but there's still a bullet for virtually any taste or disposition. (It's a similar idea to Netflix, when you get down to it, albeit with a fraction of the budget or marketing capability.)

In the right light, this thinking has even seemed to filter down to things that look a lot like some of the shakier choices CBC made in its recent past. *Kim's Convenience*, its latest stab at the kind of nice, big-tent family-friendly sitcom that, along with the police procedural, is basically what we mean when we talk about appealing to the broadest audience possible.



A still of *Four in the Morning*.

CBC

Kim's picks up and frustrates this legacy in equal measure. The premise – the travails of a convenience store in a notably diverse downtown Toronto neighbourhood – harkens right back to *King of Kensington*, albeit with a more pronounced family focus. On the other hand, it's born of a smash hit play that had its start at the Toronto Fringe and its first boost by the eminently respectable hands of Soulpepper, who manage to balance artistic vision and populist scope as well as anyone in Canada's theatre scene.

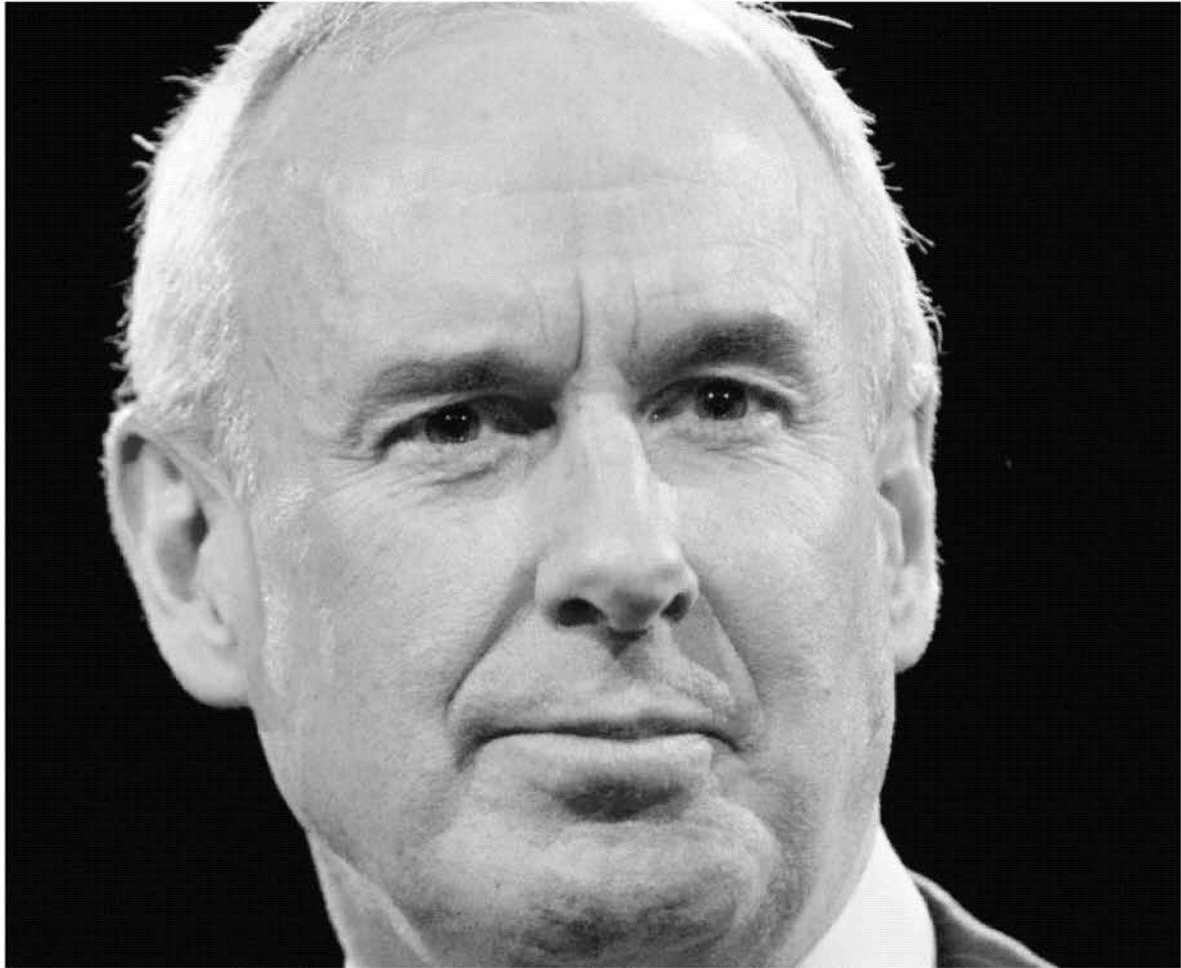
That said, even those who raved about the play noted its story, of a Korean family coming together around the potential sale of the family corner store, had a certain sitcom-y simplicity to it. If it's not quite as hoarily sentimental Canadiana kitsch as *Wingfield* or *Vinyl Cafe*, it's at least the broad head-and-heart style of a 40-year-old Norman Lear special. But then again it was shepherded to the small screen by producer Ivan Fecan, who you might remember as the guy who put *The Kids in the Hall* on the CBC, and it is unabashedly particular to its first- and second-generation Korean immigrant milieu, right down to goof-off 20-somethings giving each other "ddong chims" (it translates as "poop needle," and I entreat you to look it up).

So even the broadest comedy on CBC's fall schedule has a serious artistic pedigree, a notably specific point of view and a legacy, both literal and implied, of classic Canadian television running through its veins. I don't know if it'll do anything to change the perception of our national broadcaster, but you certainly can't say the people in charge aren't trying.

<http://news.nationalpost.com/arts/television/kims-convenience-and-the-method-behind-the-seeming-madness-of-cbcs-programming>

Ron MacLean is like comfort food for Canadian hockey viewer: Mudhar

About to officially return to hosting *Hockey Night in Canada*, he is now firmly planted as the face of NHL broadcasting in this country.



Ron MacLean, shown in this 2014 file photo, returns to the *Hockey Night in Canada* host's chair this season following a two-year absence. (CHRIS YOUNG /THE CANADIAN PRESS FILE PHOTO)

Raju Mudhar

If there is a lesson in Canadian sports television, it is to never mess with Ron MacLean.

About to officially return to hosting *Hockey Night in Canada*, he is now firmly planted as the face of NHL broadcasting in this country.

It is a stark change from three years ago, when it was announced that Rogers was taking the reins of NHL hockey in this country in a huge \$5.2 billion, 12-year deal. With that, everything was new — more broadcasts on more nights, many new commentators and panellists all coming from a huge, gleaming, brand new studio.

George Stroumboulopoulos was in. While MacLean, 56, still held onto his *Coach's Corner* duties, he was relegated to then new *Hometown Hockey* on Sunday night, a travelling caravan that moved from town-to-town across the land. For anyone else, it'd be like going from hosting the Super Bowl to handling the MC duties at the county fair.

Then the wheels fell off. Canadians were confused at how to find the games, ratings were down and last year, no Canadian teams made the playoffs, which led to ridiculous complaints about Strombo, including nitpicking at his clothing. Last June, the Star's Dave Feschuk broke news that change was coming. Out with the new, in with the old.

"None of us could have known, right? It was a whole new frontier, you know the biggest change and the biggest reason George became the scapegoat, is that there was this abundance of hockey television available," says MacLean in a phone interview, prior to the start of the NHL season Wednesday.

"And it all looked pretty similar, and I think that was the real snag, that nobody could search out the original. But that was no reflection on George, as I've said that many, many times. I would have had a tough go in those two years, with all the changes that took place, seven Canadian teams missing the playoffs and so on. It was going to be a real challenge for us to establish that this was a better idea. And in the end, both the young and the old were saying where was the one that we liked?"

Actually, during that time, there were polls and social media postings that said that MacLean was the one we liked. Of course, in some ways this is a case of history repeating itself. Since its inception, the host of the Saturday night hockey show is Canada's version of Walter Cronkite, (or for the less ancient, Jon Stewart) and change is never greeted well.

Looking back in the Star's archives, one of the first mentions of MacLean was from legendary sports reporter Frank Orr, who warned about the big shoes he was filling in 1987: "The man with the toughest act to follow is television hockey host Ron MacLean. He replaces the impeccable Dave Hodge and before MacLean can be judged on his own merits, viewers first must forget about Hodge."

There was scandal back then — Hodge was eventually fired after he flipped his pen on a live broadcast when CBC didn't show the remainder of a tied game between the Montreal Canadiens and the Philadelphia Flyers in March, 1987.

Now MacLean is the old steady hand that Rogers hopes will make people forget about Strombo's suits.

"It was a different world, a much quieter world. I would never have supplanted Dave in (1987) if there was social media. There wasn't even email in those days," he says. "You couldn't have an instant referendum on everything with the public voice."

There was also the time when CBC played hardball in contract negotiations in 2002, and they mutually announced he was leaving, and the public outcry forced the TV execs to get the deal done and the man back in the chair.

A perfect example is how this change is being treated. When news broke of MacLean being courted to return to Saturday night, one of the sticking points was that he didn't want to give up his Sunday night duties. Rather than being thought of as a celebrity making a power play for more air time, responsibility and control, instead we are greeted with commercials setting this year's tone, about reigniting a love affair between a game and a nation.

MacLean says he wanted to keep doing Sunday nights because it is a better spot to tell smaller, local hockey stories, but also because how the show kept him in the game.

"I kind of fell into it. I feel a little bit like it was a guardian angel, when I was probably close to done, right?," he says. "This show comes along and rescues me, but not only gives me a new challenge, but everywhere I went, it was just so fun to talk to people and tell hockey stories."

It is because of the MacLean's Sunday commitments where the biggest change to *Hockey Night in Canada* is coming this season. With his need to travel, the Saturday late games will be hosted by David Amber, and at some point during the show, the two will trade off duties. Beyond that, there's a pared down panel, but likely a return to MacLean's signature style, full of references to sports and Canadiana, hockey talk and his corny, terrible pun-filled humour.

"Some people say you don't watch shows for the host, well, if that was true, we wouldn't pay them what we pay them," says Scott Moore, president of Sportsnet and NHL Properties at Rogers.

"I think Ron will have a major impact on ratings. We already saw it in World Cup of Hockey, because people want to hear what Ron has to say. His ability to talk hockey is different than most hosts . . . he's just got an ease of being able to talk hockey because of his encyclopedic knowledge."

That said, people didn't follow MacLean to Sundays the past two years, with ratings averaging less than a half million for that night, which is considered disappointing, although it might help now that he links both weekend broadcasts.

When asked what all this says about hockey fans, and whether they need their coverage to be like comfort food, MacLean doesn't fight that I've just basically called him mashed potatoes.

"Well, I think we want everything to be like that. I think we want everything to be like Norman Rockwell in the end. We flip back and forth between hero worship and witch hunts in all that we do. If you catch us on a good day we're generous and loving, and if you catch us on a bad day, we're critical to the point of cynical," he says. "Obviously, I am just the beneficiary of that epic lesson. It is one of those tested and true formulas that I happen to get caught up in, but it's because I've been here for 28 years. It's as simple as that."

Jean-François Bélanger a rencontré des étudiantes et étudiants du programme d'Information-communication

Le correspondant de Radio-Canada en Europe, Jean-François Bélanger, a partagé son expérience et ses vues sur le journalisme avec les étudiantes et étudiants du séminaire en information-communication ainsi que du cours de journalisme télévision.



La photo nous fait voir, de gauche à droite, Gervais Mbarga, professeur au séminaire d'Information-communication; Christian Ouaka, étudiant; Jean-François Bélanger; Elody Brine, étudiante; et Abbé Lanteigne, professeur de journalisme télévision.

Diplômé du Programme d'information-communication de l'Université de Moncton et détenteur d'une maîtrise de l'Université de la Sorbonne, à Paris, il a été correspondant de Radio-Canada à Dakar et à Moscou avant de revenir à Paris. Il a notamment couvert la guerre en Afghanistan, les tremblements de terre de 2010 en Haïti, les conflits dans la bande de Gaza, en Israël, la révolution en Libye en 2011, la guerre en Ukraine, les attentats de Paris en novembre dernier ainsi que la crise des migrants en Europe.

Au cours de ses rencontres avec les classes d'Information-communication, monsieur Bélanger a insisté sur l'importance de montrer la réalité sur le terrain des guerres et catastrophes, celle des gens qui subissent ces différents événements. Il a de plus abordé l'impact des médias sociaux et des chaînes de nouvelles continues sur le travail journalistique.

En plus de nombreuses nominations pour des prix journalistiques, monsieur Bélanger a reçu, en 2004, le Prix Judith-Jasmin de la Fédération professionnelle des journalistes du Québec pour son reportage *Le gavage des filles en Mauritanie*.

Source : Service des communications, affaires publiques et marketing

www.umoncton.ca/nouvelles/info.php?page=1&id=18575&campus_selection=all#.V_zzvkrK70

CULTURE › TÉLÉVISION

Les dieux de la télé

Quand la fiction parle religions, renversant du coup l'esprit d'un temps

STÉPHANE
BAILLARGEON

Il suffit de passer d'un radioman à une série télévisée pour comprendre comment se renverse l'esprit d'un temps.

Radio-Canada a diffusé une adaptation radiophonique quotidienne du roman *Un homme et son péché* pendant 23 ans, de 1939 à 1962. Le feuilleton a connu un succès continu, sauf au début des années 1950, quand la chaîne privée concurrente CKAC a commencé à diffuser à la même heure le *Chapelet en famille*, récité par le cardinal Léger.

Le relais de la prière du début de soirée ne devait durer qu'un mois. Elle a tenu l'antenne 17 ans. Et le diffuseur public a finalement changé l'heure de présentation de sa courte capsule radiophonique pour éviter l'hémorragie de son public fidèle à la litanie des *Je vous salue Marie*.

En ce temps-là, le Québec avait des allures de Tibet catholique. En 1965, huit Québécois francophones sur dix étaient des « talas », comme on disait dans la France laïque et républicaine, en ce sens qu'ils allaient « tala » messe.

Autre temps, autres mœurs. La deuxième saison de la version télévisée du même roman, devenu *Les pays d'en haut*, sera diffusée l'an prochain sur ICI RC Télé. La première a connu un franc succès l'hiver dernier et raflé quelques beaux prix Gémeaux le mois dernier. Le pieux curé Labelle présent dans les versions précédentes pour la radio, la télé et le cinéma est devenu un colosse aux colères mémorables, à la

limite un impénitent pécheur en soutane.

CKAC a disparu. La prière quotidienne médiatisée, elle, existe toujours, sur les ondes de la chaîne religieuse et spirituelle Radio Ville-Marie, qui diffuse son *Chapelet médité* le soir entre 18h35 et 19 h. Il ne viendra pas à l'idée de quelconque concurrent médiatique que ce soit de refaire sa grille de programmation pour ne pas subir cette bien anachronique et extramarginale concurrence.

Feu le feu sacré

La religion n'a donc pas complètement disparu des petits écrans québécois. « *Le religieux qui se montre dans les dernières années apparaît de manière très ciblée et très polarisée: il s'incarne dans un des personnages qui ont un trait très particulier, mais pas dans un élément de la vie commune, dans une petite famille qui va à la messe par exemple* », résume Jean-Philippe Perreault, titulaire de la chaire Jeunes et religions de l'université Laval.

Il cite l'exemple du pasteur dans *Feux*. Dans cette nouvelle série de Serge Boucher, en développement sur la première chaîne radiocanadienne, Denis Bernard incarne un pédopsychiatre (Jacques Lemaire) à la retraite reconverti en curé évangéliste. Il consacre maintenant sa vie à son église. Et tout chez lui suinte le besoin de rédemption.

Le professeur ajoute qu'une demi-saison de la défunte quotidienne *30 vies* mettait en action un professeur d'éthique et de culture religieuse. « *On a eu droit à un drame autour d'un fils homosexuel provenant d'une famille musulmane un peu radi-*

cale. Là, la religion devient vraiment un problème. Ce qui traduit notre polarisation sociale. Le Québec a connu une baisse de la pratique religieuse dans les années 1960-1970, puis s'est tourné vers une sorte de catholicisme culturel. Les gens n'allaient plus à la messe, mais faisaient quand même baptiser leurs enfants. Cette position s'effrite pour faire place à deux pôles: soit les religieux sont de plus en plus religieux en revendication identitaire forte, soit les sans-religion en progression affirmant leur position. Il me semble que cette dichotomie se traduit un peu dans nos fictions. »

En plus, les premiers peuvent s'incarner dans des « fous d'Allah » et tous ceux qui partagent leurs origines s'en trouvent maculés par amalgame. Pas besoin d'un bac en cinéma pour comprendre la caricature de l'image du musulman sur les écrans.

« *Le rejet de la religion devient constituant du Québec moderne*, dit le professeur Perreault. *Du coup, pour certains, l'Islam devient la bête noire qui menace de nouveau. La religion devient le bouc émissaire de différents maux individuels ou collectifs.* »

Trop peu, très tard

Il faut tout de même fouiller et farfouiller pour trouver ici une petite référence, et là un personnage évoquant clairement le religieux. Le sujet semble brûlé. Pourquoi?

« *La religion n'a plus la même place, mais en fait, si on pense l'avoir sortie, elle revient par la porte d'en arrière, corrige Jacques Pierre, spécialiste des religions de l'UQAM. Elle revient, mais sous des formes désinstitutionnalisées.* »

Il dit regarder la télé une quinzaine d'heures par semaine, souvent en se gavant de séries. « *Jessaie d'être bon public, de mordre à tous les hameçons qu'on me présente. Après, je me demande comment ça marche. Dans le film Da Vinci Code par exemple, l'érudition est*

présentée sous le mode du secret, avec une conspiration à décrypter. Ce rapport à la vérité devient très intéressant quand on le transpose dans les mouvements religieux ou dans la société. Plus de 50% des Américains pensent que le gouvernement américain leur cache ce qui s'est passé à Roswell. Les émissions comme Nos ancêtres les extraterrestres [sur le réseau Historia] fonctionnent à la conspiration. »

Le professeur Pierre note alors que les plus jeunes Québécois francophones ont un rapport beaucoup moins tendu avec la religion. « *Ils ne sont pas passés par le confessionnal. Ils sont décomplexés.* »

Ce que confirme son homologue de l'université Laval en citant lui aussi l'exemple de ses étudiants. Plutôt que décomplexés, lui-même préfère « *dédouanés* » par rapport à une mémoire blessée.

Il cite le court-métrage *La divine stratégie* (2015) de Martin Forget et Eliot Laprise avec Robert Lepage dans le rôle d'un curé qui fait appel aux relations publiques dans l'espoir de remplir son église. Un pacte avec le diable...

« *Les nouvelles générations vont bien finir par écrire des séries*, dit le professeur Perreault. *Va-t-on revoir des séries, historiques surtout, où l'Église catholique était au banc des accusés? Je me souviens d'« Au nom du Père et du fils » (TVA, 1993-1995), où tout le religieux était nécessairement limitant, obsédé. Va-t-on avoir un nouveau rapport au religieux dans nos fictions? Ce serait intéressant. Il faudrait aussi voir de quel religieux on parle. Quand on est dans ma position, on postule que le religieux change de forme. Le catholicisme va peut-être disparaître au Québec sous la forme qu'on lui connaît. Les questionnements existentiels demeurent et donnent de la très riche matière à fiction.* »

Le Devoir

Télévangélisme

L'historienne France Bourassa a recensé 35 émissions religieuses (d'information, de culture religieuse ou pour la jeunesse) diffusées à Radio-Canada entre 1954 et 2004. Dans les premières décennies, le modèle du magistère s'impose, par exemple avec plusieurs émissions pour les jeunes où il est question de la vie des saints ou du Nouveau Testament. *L'Évangile en papier*, ça vous dit quelque chose?

« *En gros, mon mémoire tentait de démontrer que, malgré la prépondérance de l'Église catholique au Québec à une certaine époque, les émissions religieuses occupaient une portion très faible de la grille horaire de Radio-Canada*, écrit au Devoir M^{me} Bourassa, maintenant directrice générale du Musée du Haut-Richelieu. *Une situation qui ne s'est pas améliorée avec le temps, considérant tous les bouleversements qui ont eu lieu au Québec et dans l'ensemble du monde catholique à partir des années 1960.* »

Les réformes s'imposent lentement après l'*aggiornamento* de Vatican II. Les émissions diminuent en nombre. La grille comprend plus de 2% d'émissions religieuses jusqu'en 1994 et moins de 1% en dehors du dimanche dès 1966. Il n'y a plus maintenant que deux émissions dominicales sur ICI Radio-Canada Télé, soit *Le jour du Seigneur* (la messe de 10 h, quoi) et *Second regard* (13h30).

« *Il est vraisemblable que la faible proportion du temps d'antenne accordée aux émissions religieuses traduit une demande limitée du public pour le genre télévisuel*, écrit M^{me} Bourassa dans sa recherche intitulée *Les émissions religieuses à la télévision française de RC, 1954-2004*. *Si la demande était plus forte, on peut supposer que Radio-Canada en diffuserait davantage.* »

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ICI RADIO-CANADA TÉLÉ

Dans *Feux*, nouvelle série de Serge Boucher, Denis Bernard incarne un pédopsychiatre à la retraite reconverti en curé évangéliste.

In God We Trust



ASSOCIATED PRESS

Une scène tirée de *Rectify*

La télé américaine ose beaucoup plus en matière de sujet religieux, probablement parce que la société et la population américaines n'entretiennent pas de rapports globalement négatifs avec la religion. Le Pew Research Center a des données montrant que 77% des Américains décrivent encore la religion comme assez ou très importante dans leur vie. La foi, feinte ou réelle, semble une condition *sine qua non* de l'accession à une haute fonction publique. *God Bless America...*

«La télé américaine traite de la religion parce que la religion est encore au centre de la société et même des mythes fondateurs de la société américaine, dit le professeur Jacques Pierre. Il y a deux sources à l'imaginaire américain: les *Pilgrim Fathers* qui émigrent pour fonder un nouveau monde, une nouvelle Jérusalem; et la révolution des Lumières avec l'idéal de la République romaine, dont témoigne toute l'architecture du pouvoir.»

Ça se fait, donc. Mais pourquoi est-ce important de représenter la religion et les manifestations religieuses dans les séries? se demandaient récemment deux collègues critiques de la télé du *New York Times*. «Parce que l'importance de la diversité religieuse ne diminue pas dans la vie publique, répondait James Poniewozik. Parce que les bonnes histoires sont spécifiques et que la foi personnelle (ou l'absence consciente de foi) est on ne peut plus spécifique. Et parce que la religion tente de répondre à certaines des mêmes questions que l'art sur les faiblesses humaines, les émotions et l'inéluçabilité de la mort.»

Plusieurs productions illustrent la richesse du filon, sous-exploité ici.

Six Feet Under, chef-d'œuvre de la fiction télévisuelle contemporaine, autour d'une famille de croque-morts, n'a fait que ça, exposer «les faiblesses humaines, les émotions et l'inéluçabilité de la mort», pendant 63 épisodes (2001-2005).

Rectify, dont la quatrième et dernière saison entrera en ondes ce mois-ci (on peut la suivre en retard sur ARTV), s'avère une des productions les plus radicalement métaphysiques de l'histoire de la télé. La production confronte un ex-détenu exonéré d'un meurtre après vingt ans d'incarcération à sa famille et sa société. L'action lente, d'une très subtile patience, s'organise autour de réflexions profondes dans un Sud orphelin de Dieu et en même temps surchargé de son héritage, un monde gothique contemporain où s'entremêlent le besoin de compassion et la volonté de pénitence, le sentiment du remords et l'inéluçabilité du châtiment.

The Leftovers montre la vie des «oubliés» après le ravisement de 2% de la population mondiale. Des sectes se forment, les remords s'accumulent et la vie pénible sombre dans le néant après la petite Apocalypse.

The Exorcist transpose et gonfle le film culte de 1973, comme la série *Fargo* s'inspire du classique des frères Cohen de 1996. La production du réseau Fox vient de commencer.



Greenleaf, qu'a diffusé cet été OWN (notre photo), chaîne privée d'Oprah Winfrey, trace le portrait d'une famille à la tête d'une «megachurch», ces temples mastodontes au centre des communautés du Sud. Cette série ne fait pas qu'effleurer le sujet du religieux, ni même s'en servir comme véhicule à des complots surnaturels en tous genres. *Greenleaf* parle de la religion comme d'une manière de vivre, d'un *business* même, sans omettre les bons et les mauvais effets de cette existence.

EXCLUSIVE

Trudeau government OK's tax credit for TV talk shows

Decision means tax breaks will be backdated to Feb. 16, 2016

Elizabeth Thompson, CBC News



Melanie Joly, minister of Canadian heritage, says allowing a tax credit for TV talk shows will create jobs. (Sean Kilpatrick/Canadian Press)

Prime Minister Justin Trudeau's government has quietly moved to make talk shows eligible for a lucrative tax credit, CBC News has learned.

While her office can't say how much the retroactive tax credit will cost Canadian taxpayers, Heritage Minister Mélanie Joly is praising it as a move that will create jobs.

"Talk shows are important platforms for our local talent and give a voice to Canadian diversity. This genre provides a platform to discuss current issues and promote Canadian arts and culture," Joly said in a statement emailed to CBC News. "Opening the tax credits to the talk show genre will certainly stimulate job creation in the sector."

- **Does loosening Cancon rules hobble Canadian TV creators?**
- **Mélanie Joly asks about Cancon rules for a digital age**
- **Document compares CBC, BBC as Liberals review public broadcaster**

The decision is likely to resonate the most in Joly's province of Quebec, and her hometown of Montreal, where the tax credit could benefit several popular French-language talk shows produced by independent production companies.

The tax credit has been at the centre of a controversy in recent months after a reinterpretation of the rules by government officials led to shows like Marie-France Bazzo's *BazzoTV* losing its tax credit.

However, the move could also benefit television production companies in the rest of Canada where talk shows, up until now, have been largely produced in house by television networks.



Marie-France Bazzo's popular BazzoTV show lost its tax credit in 2015 after government officials tightened the criteria and classified it as a talk show. Now the tax credit will be restored. (Lisa Marie Noël)

"It would give those [shows] an opportunity to develop in Canada and be financed — so that is a positive step for the Canadian production community," said Stephen Selznick, a media and entertainment lawyer with Cassels Brock in Toronto.

Selznick said it will be interesting to see whether provincial governments follow the federal government's lead and change their own rules to allow talk shows to be eligible for their programs.

The Canadian Media Producers Association was pleased with the government's move.

"The CMPA welcomes the government's modifications to this tax credit program, as it will provide stakeholders with certainty regarding funding eligibility for a broader range of Canadian content productions," said Andrew Addison, vice-president of communications and marketing.

"Ultimately this move supports the production of content that has a strong audience demand.

Subsidy or cultural investment?

However, tax watchdogs question whether a government running a deficit should be handing out tax money to talk shows.

"It seems like a very strange thing to do at a time when we are short of money to begin with," said Aaron Wudrick, federal director for the Canadian Taxpayers' Federation. "I don't think most Canadians would agree that subsidizing talk shows is a valuable use of their tax money."

The government's move centres on the Canadian film or video production tax credit, a program introduced in 1995 to "encourage the creation of Canadian film and television programming." The fully refundable tax credit is equivalent to 25 per cent of the qualified labour expenditure of an eligible production.

"It's used by a lot of them to finance," said Selznick. "Most of them could not produce their content without that credit."

Backdating the tax credit

Several categories of programming have traditionally been excluded from the tax credit, including talk shows, reality shows, news programming, awards shows, game shows and pornography.

Some shows, particularly in Quebec, received the credit because they were considered more lifestyle or variety shows than talk shows. However, in the fall of 2015, federal government officials tightened the application of the rules and several shows were told they would no longer be eligible for the tax credit that had kept them on the air, sparking a backlash in Quebec.

In February, the Canadian Audio-Visual Certification Office, which decides whether productions will get the tax credit, moved to clarify the definition of the types of shows that were excluded from the tax credit.

Under its proposal, a talk show was defined as a production that consists of "one or more hosts and guests who express their personal or professional viewpoints, opinions or experiences on any subject."

This cabinet decision, dated Sept. 30, to allow talk shows to benefit from the tax credit program could ease the sting of that backlash.

Exceptionally, the decision is backdated to Feb. 16, 2016 — which is also two days before the certification office issued its initial notice.



Mélanie Joly
@melaniejoly



Pleasure to be on @YourMorning to discuss the #Canada150 celebrations @BenMulroneys @AnneMarieYYZ #cdnpoli
7:36 AM - 7 Oct 2016

In order to be eligible for the tax credit, a show has to be produced in Canada by an independent Canadian production company.

For example, CBC's *The Goods* or shows like CTV's *Your Morning* with Ben Mulroneys, *The Social* and *ETalk*, where the prime minister's wife, Sophie Grégoire Trudeau, used to work, would not qualify because they are all produced in house by the networks.

If, however, production switched to an independent production company, they would qualify for the tax credit under the changes made by the Trudeau government.

"Now that they are not excluded, it would be much better for them to farm them out," said Selznick.

Wudrick says the government decision risks putting some shows at a disadvantage.

"Certain shows that are already in existence, they are going to be eligible for free money and for shows that don't [qualify for] the money, they're going to be at a disadvantage now, because they are going to have competitors that are subsidized by the state."

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www.cbc.ca/news/politics/talk-shows-tax-credit-trudeau-joly-1.3797324

Opinion: Transforming TV to harness power of the Internet

George Burger



In a time when the broadcasting industry in the U.S. and Canada is watching market penetration erode because of cord-cutting, new approaches encourage cord-cutters to stay within — or come back to — the broadcasting ecosystem, and continue to provide the revenues that are essential to ensuring that the many thousands of hours of top-quality programming continue to be produced for everyone's benefit. AP

The future of TV is here. Cord-cutting millennials are giving those of us in the TV industry that message every single day. They associate consumption of video content, whether live or on demand, with the Internet. And there is no going back.

Tom Wheeler, chairman of the Federal Communications Commission (FCC) — the U.S. equivalent of our own CRTC — gets the message. He recently proposed a new regime for the distribution of television channels by U.S. carriers such as Comcast, one that contemplates a full revamp of the manner in which live TV packages are offered to consumers, including the elimination of prescribed set-top boxes (STBs), and the delivery of TV packages on a new app platform that can be accessed by devices such as ROKU Players, Apple TV boxes and such.

These proposals would allow consumers to untether their services from costly STBs that are required by their TV providers, and to integrate their conventional TV with the services available over the Internet, such as Netflix, HULU and YouTube.

VMedia Inc., a CRTC-licensed distributor (BDU) of TV channels, and a startup that has served Ontario for three years and recently launched in B.C., also gets the message. In mid-September VMedia announced that it has released an app that will allow Canadians to get VMedia's TV services on a ROKU Player. VMedia's own STB, the VBox is not required. And the VMedia TV app can be accessed with any Canadian Internet service provider.

If you own a ROKU Player and provide VMedia with a Canadian credit card number you can now download the live VMedia TV app, and within five minutes start watching VMedia's TheSkinny package, which contains primarily over the air Canadian and U.S. networks. All you need is an Internet connection.

These new approaches encourage cord-cutters to stay within, or come back to, the broadcasting ecosystem, and continue to provide the revenues that are essential to ensuring top-quality programming continues to be produced, for everyone's benefit.

Keeping consumers engaged has to be the top priority for any TV distributor like VMedia, and doing so includes making access to those channels as easy, efficient and affordable as possible.

Bell, apparently, does not get the message. Soon after VMedia launched its new service, Bell fired off threatening emails and a formal cease and desist letter, demanding that VMedia take its networks, CTV and CTV2, off the new service. VMedia has thus far declined to do so.

VMedia believes it is within its rights under The Copyright Act, as a licensed BDU, to retransmit over-the-air channels. In response, VMedia has filed an application with the court for a declaration confirming VMedia's right to carry the channels. Bell, in turn, filed an application for an injunction asking the court to order that VMedia remove the channels.

This promises to be a costly process for VMedia, a startup still working its way to profitability. For Bell however, the cost of taking this to the Supreme Court is a rounding error. For Bell, legal action can be a win-win even if the court does not agree with it since the costs will grievously impair VMedia's ability to compete.

While this may be a short-term win for Bell, in the long-term, this approach — keeping live TV off the open Internet — may be fatal to our broadcasting system.

If Bell is allowed to succeed, it is difficult to imagine regulators and policy-makers will be able to claim support for innovation, competition and the benefits to consumers with a straight face again. The migration of millennials will continue, our broadcasting system will continue to weaken, and the cultural identity we all profess to cherish will fade.

Indeed, Bell should not be opposing VMedia, but should instead be joining it, hoping for a declaration from the court clearly permitting the streaming of live TV by VMedia — and should begin to do so itself.

This is the only way to reclaim viewers lured away from conventional TV delivery platforms by the affordability and convenience of streaming content. Only then will Canadians be able to enjoy the disruptive benefits that the Internet can bring to their TV experience, and hopefully remain connected to the riches of live TV and what our broadcasting system has to offer.

George Burger is a co-founder of VMedia.

<http://vancouver.sun.com/opinion/opinion-keeping-cord-cutters-engaged-in-broadcasting-eco-system>

> THE FIXER

Bell plays fast and loose with condo entry rights

JACK LAKEY
STAFF REPORTER

Let's get something straight: Bell Canada has absolutely no right to demand entry to privately owned condo units to install wiring for Fibe Internet and TV service.

But many condo owners say they were told they had no choice but to allow a Bell contractor into their unit to hook them up — even if they weren't home, aren't a customer and don't intend to become one.

We've been reporting on Bell's efforts to wire up as many apartments and condo units as possible for Fibe, which it says is "on par or better than any (service) available in North America."

Bell describes its \$114-billion Fibe investment in Toronto as its "single largest infrastructure build out" and that by 2020, Fibe will be available to 1.1 million local homes and businesses.

That's a lot of wiring, which may explain why condo owners emailed us to say they were told that Bell was coming into their homes to hook them up and could not be denied entry.

In a 2015 decision about entry rights to the Chaz Yorkville condo building, the CRTC ruled that Bell was allowed access only to the main terminal room to extend its Internet and TV wires to the building.

"Once Bell Canada's network is inside the main terminal room, access to Chaz Yorkville for the purpose of extending the network from the main terminal room to individual units (is granted) upon request by unit owners for services from Bell Canada," the ruling stated.

In other words, if you don't ask, Bell can't come in. But many condo owners say they were told the opposite.

Stephanie Thomas said she "received a notice from building management that Bell technicians will require access to certain areas of the building and all units" to install Fibe wiring.

"According to management, Bell received approval from the government to enter buildings and apartment units to install the fibre wiring and there is nothing the building management can do about it."

Stephanie Beattie told the most curious story of any condo owner, one that seems

to reflect the CRTC's limitations on Bell.

"We also got a notice that Bell would be entering our units, accompanied by property staff, to upgrade our equipment," she said. "I emailed our property manager and told her I did not want the upgrade, and she told me I had no choice."

"When the contractor arrived, I asked him to confirm if Bell was demanding access to my home to install an upgrade for a service I didn't have and didn't want."

"He said no, that it was entirely up to me. I asked him to take my unit off the list, which he did. A little later I got an email from property management saying it was now fine with them too, suggesting there never was an adequate rationale for demanding access in the first place."

In an initial reply to our questions, Bell said that "to be able to fully serve a condo or apartment building with the new network, we may need access to all units in the building."

For condos, "we work to get permission from all individual residents through the condo board. If access to a particular unit is denied, we take the unit off our list — but this may impact our ability to serve any or all units in the building."

It later sent us a second reply that seems to blame the overzealous approach to demanding entry on contractors hired by Bell.

"We do not say that access is government mandated, and our contractors shouldn't either. We do use experienced communications installers so I can only think they might be referring to the CRTC's decision to boost communications competition as much as possible in condos and apartments."

By trying to force Fibe wiring into every possible home and business, it looks as if Bell is trying to muscle out the competition before it can get a foot in the door. We don't think that's what the CRTC had in mind.

What's broken in your neighbourhood? Wherever you are in Greater Toronto, we want to know. To contact us, go to thestar.com/yourtoronto/the_fixer, call us at 416-869-4823 or email jlakey@thestar.ca. To read our blog, go to thestar.com/news/the_fixer. Report problems and follow us on Twitter @TOSStarFixer.

OTHER VOICES: Ottawa gets message that local news matters

Peter Kvarnstrom / North Shore News

Does local journalism matter?

You bet it does. Community newspapers employ thousands of journalists, in every corner, across our community and across our great country. They work tirelessly, within our local communities, to bring you the stories that matter to you, the stories that are directly relevant to your life, in your neighbourhood. Their stories about local news, community happenings, births and deaths, civic and regional politics and so much more would otherwise often go untold.

Our journalists work tirelessly to tell the stories in every community we serve. Their work helps us ensure that our readers have access to the stories that matter most – the local ones. The journalism we create is rarely urgent or breaking news. Local journalism is relevant and compelling. Our journalism speaks directly to our readers about their community and their neighbourhood. It reflects the communities we serve; we see ourselves, our friends and our neighbours in our pages. And most importantly we write and tell the stories that no one else does. Our content is truly unique and is under significant pressure.

Just a few days ago, I received an invitation to attend, as a witness, the standing committee on Canadian heritage. MP for Vancouver Centre Hedy Fry was requesting my appearance in Ottawa to share my thoughts and concerns about the state of local journalism and the sustainability of the community newspapers that employ those journalists. It took a few minutes of considering how I could fit that into my impossible calendar, jammed with scheduled meetings with community members, community leaders, chambers of commerce, lunch dates and curling schedules. Was this important enough to rearrange most of a week on short notice? Absolutely!

After a fully packed Air Canada flight, I found myself checking in at the Travelodge in Nepean, Ont. It seems that my attendance in Ottawa coincided with that of the premier of China's official visit. Not a hotel room available in Ottawa for under \$400.

Arriving a few minutes early on the Hill, I was greeted by about a dozen MPs, representing all three major parties and accompanied by a dozen aides and clerks, videographers, journalists and a few members of the public. This was obviously more than a minor inquiry. They were taking this as seriously as I was. Relieved and anxious, I was introduced to the committee and then it was my turn. I was instructed that I had exactly 10 minutes to make my case for why our industry is struggling and what government could do about it.

After decades of watching an industry as it tries to reinvent itself in a digital age, our federal government is sitting up and taking notice. After the Kamloops Daily News, Nanaimo Daily News and the Guelph Mercury shuttered their doors over the past year, it seems that all levels of government are paying attention.

In most cases, we are the only source of local news and information in our communities. There are many sources of regional, national and international news and information, but our industry is the only one to employ journalists in every community we serve, more than 1,000 communities, across Canada.

Our work is the only way to hold private and public institutions to account. We believe that local journalism and the work we do is vital to ensuring a thriving democracy and civil society.

We are not suffering an audience problem. The most recent research tells us that 87 per cent of Canadians are engaging with our content, our stories, on a weekly basis. Young and old, male and female, French and English, rich and poor, Canadians turn to our pages, whether in print, on computers, mobile or tablet. Whether you love us or hate us, most of you are certainly reading us.

So far so good. They seem focused, interested and caring. Now is the time for recommendations. What can government do to ensure the survival of local journalism and the publishers that employ them?

Firstly, we are not looking for a bailout. What we are looking for is government support as we transition from an industrial business to a knowledge-based one.

Federal government advertising has declined by 96 per cent in newspapers over the past decade. Provincial government advertising has followed suit. Local governments continue to rely on community papers, because they work.

They connect their constituents like nothing else. MPs and MLAs spend their advertising dollars with community papers because they know they are read thoroughly by engaged constituents. They are all nodding their heads in agreement. So far so good.

The federal government has an opportunity to communicate with Canadians in every corner of our great country by using our community papers and their websites, yet they choose to spend our tax dollars with U.S.-based behemoths Google and Facebook.

We ask the government to help us review our advertising model recognizing that it is paid advertising that pays for the journalism and distribution of it. Instead we are watching that advertising flow south of the border to corporations like Google that do not pay significant taxes in Canada, do not employ significant numbers of tax-paying Canadians, and rely on content that they are taking directly from Canadian creators. They have found a way to monetize our content to an incredible level.

Next up: copyright laws. "Fair dealing" within our copyright act is a significant detriment to journalism in Canada. Our creators and publishers pay to create content that many other news aggregators, including CBC, republish, copy, broadcast and sell advertising around without compensating the creator or copyright holder. Not a good plan. They seem to nod in agreement.

Time for some criticism of tax laws written before digital was even imagined. We would suggest a number of taxation strategies that could make a significant difference to community newspaper publishers. Firstly, consider making all subscription and newsstand sales of newspapers a tax-deductible expense for every Canadian, encouraging them in a small way to subscribe to or buy their community newspaper. Secondly, revise the tax laws that allow advertising bought from foreign owned and operated media companies, to be disallowed as a tax-deductible expense. Why should money spent with Google be tax deductible for advertisers?

As publishers of community newspapers, we feel the obligation to serve. In many cases it is no longer about the money we once earned, but rather the obligation to serve the communities where we live. We do not want to abandon small towns, or any communities for that matter. However, we need government to accept some of the responsibility and obligation to ensure we can continue to serve Canadians with critically important local journalism for many, many years to come.

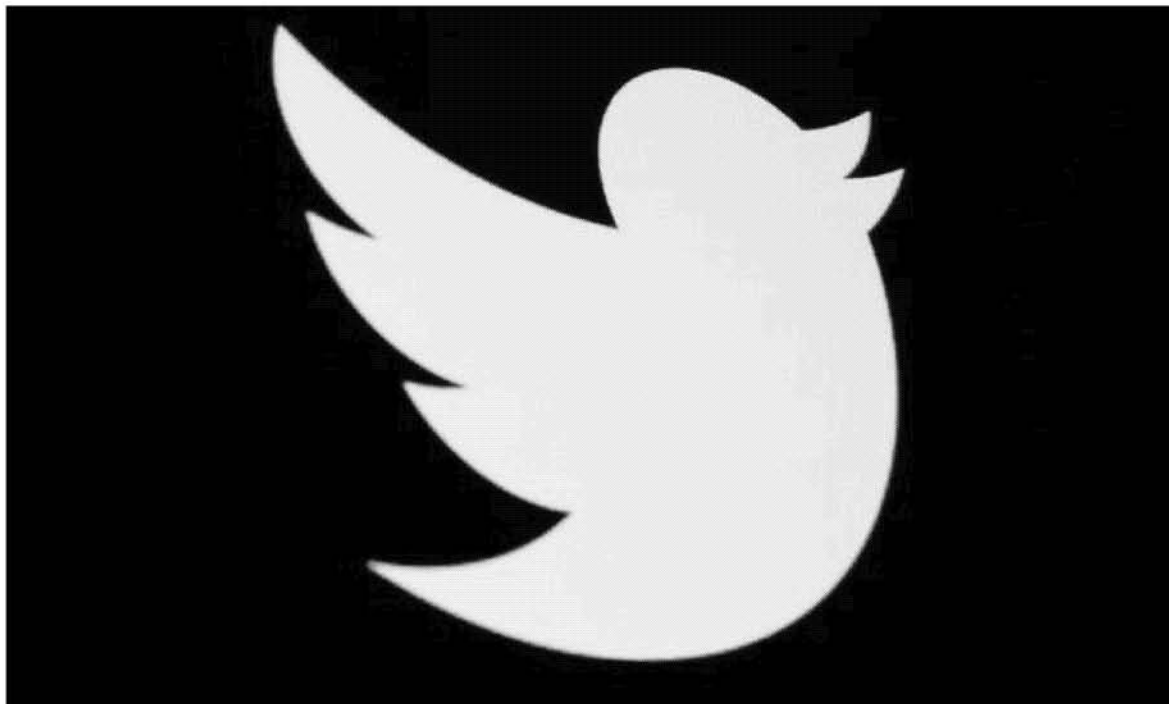
Peter Kvarnstrom is publisher of the North Shore News and president of Glacier Media's community newspaper group, which includes dailies and weeklies across Western Canada. He is a 50-year North Shore resident, West Vancouver Chamber of Commerce director and past chairman of the Canadian Newspaper Association.

What are your thoughts? Send us a letter via email by [clicking here](#) or post a comment below.

www.nsnews.com/opinion/letters/other-voices-ottawa-gets-message-that-local-news-matters-1.2361157

I'm with you on the digital revolution, it's the lack of journalism I can't face

As yet another newspaper title is withdrawn from publication, a US columnist worries over the implications of a reduction in the number of news-gatherers



Giving Twitter the bird: columnist argues that its users don't gather news.

Photograph: Brendan McDermid/Reuters

Roy Greenslade

Eleven days ago a newspaper serving a small community in the US state of New Hampshire ceased publication after 90 years.

The Citizen, a paid-for title based in Laconia, had been hit by rising production costs. Its publisher tried to sell it, but there were no takers.

Its closure wasn't too much of a surprise given that Laconia had been the lone city north of Boston served by two local daily papers. So people will still be able to enjoy the freely distributed Laconia Daily Sun.

But the passing of The Citizen prompted Charlie Arlinghaus, a columnist with the New Hampshire Union Leader, to "take a hard look at the myths surrounding newspapers, news and civic engagement."

Although his short piece does not rank as a unique hymn to the joys of newsprint, and will surely be read by digital enthusiasts as a counter-revolutionary polemic, it raises questions about the future of journalism that we ignore at our peril.

"No one gets their news from Twitter", wrote Arlinghaus, "even the people who think they do." He continued:

One of the most persistent and annoying myths about news gathering and reporting comes from the guy waving his cellphone at you and saying, 'I don't read newspapers. I get all my news from Twitter'.

In reality what he means is that someone he follows on Twitter or other social media posts links to stories that he clicks on.

But the ultimate reporting was not done by my friend with his own blog reacting to news, or by the guy posting the link or by the social media company.

Someone read the document or produced the report — gathered the news — that we repost or tweet or link to.

Arlinghaus went on to record a little history about the growth in the numbers of newspaper-based news-gatherers in those former times when print profited from its advertising revenue. He also showed how local radio relied on local papers for its output:

About 20 years ago, I was a guest on a local radio talk programme in a New Hampshire city. Waiting for the programme to start, I realised I was sitting where the news broadcaster had sat earlier.

He didn't leave a script behind because he didn't use a script. Instead, the front page of the local daily sat in front of me with two or three sentences from each of four or five stories highlighted.

I sat there at the top of the hour listening to them replay a tape of his initial broadcast and followed in the highlighted paper word for word — not that he credited any of the reporters or the paper itself.

People listening didn't get their news from the radio. Ultimately, they got their news from the newspaper reporters.

In Arlinghaus's view, without the newspaper's reporters "none of the local stories would have been covered, printed or rebroadcast. No one would have tweeted the story." No-one would have had a story to post on Facebook.

And then comes his major substantive point:

Much is made of the decline of newspapers as if we worry about the paper and ink industries. The real worry is news-gathering, and not just in the industry publishing these words.

Think about local radio news. It was not long ago that many local radio stations in New Hampshire had news-gathering operations... even the small stations might have two reporters who didn't just read stories out of the newspaper or off the Associated Press wire, but went out and committed journalism on their own.

Today, by contrast, radio news staffs have been run down in company with newspaper newsrooms. The decreasing number of reporters "impoverishes us all", writes Arlinghaus.

He concludes: "More people covering more things makes government more accountable... The Citizen closing down is not the sound of an old method giving way to a new one. It is a warning about fewer people watching, fewer citizens helping keep us free."

I agree with Arlinghaus, as I've written several times on this blog. Social media reacts to news, it doesn't find it. And the fall in the numbers of news-gatherers is a genuine concern for our democracies.

In effect, he is agreeing with my view: "I'm with you on the digital revolution, it's the lack of journalism I can't face."

www.theguardian.com/media/greenslade/2016/oct/11/im-with-you-on-the-digital-revolution-its-the-lack-of-journalism-i-cant-face

Investir dans des obligations communautaires pour contribuer à son quartier



Marie Houde, dg du Grand Costumier, cherche preneurs pour ses 20 obligations communautaires à 1000\$ chacune. Crédits photo: Sylviane Robini

Diane Bérard

Cette semaine, le Grand Costumier, l'OBNL qui a récupéré la banque de costumes de Radio-Canada, a lancé une campagne d'obligations communautaires pour un montant de 20 000\$. Le Grand Costumier s'est donné deux mois pour vendre 20 obligations à 1000\$ chacune.

Tout OBNL a le droit d'émettre des obligations communautaires. Ces obligations sont assorties d'une dispense de prospectus de la part de l'Autorité des marchés financiers (AMF). Ce qui signifie que l'émetteur n'a pas à présenter aux investisseurs potentiels un document aussi détaillé que dans le cas d'une émission d'actions. Toutefois, le Grand Costumier doit rédiger un document explicatif. Il fera aussi signer à chaque acheteur d'obligation un « document de prise de conscience de risque ».

Une obligation communautaire répond aux mêmes critères qu'une obligation gouvernementale. Elle est assortie d'une échéance et d'un taux d'intérêt fixes. Les obligations communautaires du Grand Costumier ont une échéance de cinq ans et elles rapporteront un taux de 2% par année. Elles ne sont pas rachetables avant terme. Mais elles sont transférables après trois ans.

Pourquoi le Grand Costumier émet-il des obligations communautaires?

L'émission d'obligations communautaires est une démarche complexe. D'ailleurs, le Grand Costumier se fait accompagner par Territoires innovants en économie sociale et solidaire (TIESS), un organisme de liaison et de transfert en innovation sociale. « Nous aurions pu négocier un prêt, mais le taux d'intérêt aurait été plus élevé », dit Marie Houde, la directrice générale du Grand Costumier. Mais il y a plus. L'argent public se fait rare. Dans l'univers de l'économie sociale, la tendance est à la diversification des sources de financement. « Nous voulons démontrer que nous sommes innovateurs », poursuit Marie Houde.

Qui est le public cible des obligations communautaires du Grand Costumier ?

Le Grand Costumier a déjà complété une campagne de sociofinancement qui lui a rapporté 30 330\$. Ses obligations communautaires s'adressent aussi à la population, mais elles visent un autre public cible. Le montant de chacune, 1000\$, pointe vers une clientèle un peu plus fortunée. La mise en marché de ces obligations le démontre bien. Plutôt que de faire l'objet d'une campagne

grand public, elles sont commercialisées à travers les membres du CA. « Pour la vente de nos obligations communautaires, nous souhaitons bonifier notre communauté avec des gens (les investisseurs) qui peuvent nous faire réfléchir et nous amener plus loin, explique Marie Houde. D'ailleurs, nous comptons tenir une réunion par année avec les détenteurs de nos obligations. Nous les tiendrons au courant de notre stratégie, mais nous souhaitons aussi profiter de leur expertise. »

Le Cinéma du Parc, Bâtiment 7 et Théâtre Empress: trois autres cas

L'émission d'obligations communautaires du Grand Costumier s'inscrit dans un projet-pilote qui comprend aussi le complexe immobilier Bâtiment 7 (dans Pointe Saint-Charles), le Cinéma du Parc et le Théâtre Empress, à Notre-Dame-de-Grâce. Bâtiment 7 prévoit émettre un total de 50 000\$ en obligations communautaires et le Cinéma du Parc, 100 000\$. Le Théâtre Empress n'a pas encore déterminé le montant de son émission.

Prochaines étapes

Le 26 octobre prochain aura lieu le lancement officiel du projet commun d'émission d'actions communautaires.

Le 2 novembre prochain, le Grand Costumier tiendra une soirée d'information dans ses locaux, à propos de ses obligations communautaires.

www.lesaffaires.com/blogues/diane-berard/investir-dans-des-obligations-communautaires-et-contribuer-a-son-quartier/590571

Memo to the BBC: slow news is usually no news at all

There is much to be said for checks, balances and painstaking investigations: but on digital, if you're not fast, you're nowhere



Helen Boaden: parting praise for 'the things that take time and resource' in news.

Photograph: Jeff Overs/BBC/PA

Peter Preston

Helen Boaden, preparing to leave the BBC and her last top job as head of radio, delivers a panegyric to what she calls “slow news” – which “embodies impartiality, accuracy, expertise and evidence; the things which take time and resource”. And, of course, no one can argue with such a list of great and good virtues.

But slow news has one other pervasive characteristic: slow means slow. The instant BBC alert on my mobile phone often tells me of some news break I knew 20 minutes or two hours ago. The pace of BBC TV news, with its habitual visits to widget factories near Swindon discussing the issues of Brexit, can be slow, going on catatonic.

Digital is there to move fast, fast, fast. That's part – only part – of the whole news picture. Maybe it's a bit sparse, frail or wobbly when it arrives. But speed is the essential, unavoidable nature of this beast.

www.theguardian.com/media/2016/oct/09/bbc-memo-slow-news-usually-no-news-digital-helen-boaden

BBC falling short on reflecting older women, says Ofcom

Corporation accused of not doing a good enough job in representing some parts of the community



The BBC cited Gloria Hunniford, Anne Robinson, Mary Berry and Felicity Kendal as examples of women presenters across TV and radio. Photograph: The Guardian

Nicola Slawson

The BBC is “falling short” on its obligations towards older women and minority communities, the head of the UK’s media watchdog has said.

Ofcom chief executive Sharon White said that although the BBC had “special status” in public life, it would not be getting special treatment from the regulator.

White was critical of the BBC’s portrayals of people from different regions and communities. She said: “I would expect the BBC to be more distinctive, to have high-quality programming and to be investing in great drama, great news production and stories that really reflect the country with all its diverse makeup.

“All the research we have done broadly shows that people think the BBC is doing a good job, but it is falling short on those stories that reflect all of the nation and its communities.

“We have done an awful lot of research, talking to people in Scotland, Wales and Northern Ireland, and they do not feel the stories being told sufficiently reflect their stories.

“On minority communities, older women, it is not doing as good a job as it should be. There is a gap there and it is a gap I would like to see closed over time,” White told the Financial Times.

A 2015 Ofcom report, which examined BBC channels as well as ITV, Channel 4 and Channel 5, found that one in five Scottish viewers and one in four in Northern Ireland said they were negatively portrayed on the UK’s public service channels. Researchers found that 55% of respondents from black and ethnic groups felt they were under-represented in public service programming.

Ofcom is set to replace the BBC Trust as the corporation’s regulator from next April, taking over the role of ensuring it upholds the public commitments set out by the government’s new BBC

charter. Ofcom already monitors the rest of British television, radio and video on-demand platforms, and is accountable to parliament.

A BBC spokesman said: "Ofcom are clear that the research they are referring to is for all public service broadcasters not just the BBC but, despite that, we're always happy to debate what we do on screen and we don't think any broadcaster does better than in representing older women than the BBC.

Citing Mary Berry, Anne Robinson, Felicity Kendal and Gloria Hunniford, he added that the BBC was "proud of the fact that the BBC of today has a huge range of women presenters across TV and radio".

In April, the corporation set out ambitious new diversity targets, including 50% of women on air across all genres from news to drama by 2020. It has plans to address the portrayal of audiences in Scotland, Wales and Northern Ireland and to increase the spending of licence fee funds in those nations.

White set out the four priority areas Ofcom will measure to ensure the corporation is meeting its obligation to be distinctive, which is a key part of the charter.

White said that Ofcom was still working out the details of how it would measure the BBC's distinctiveness, but it would initially focus on its delivery of drama, UK-made content, children's programming and news and current affairs. These are regarded by the public as the "cornerstones of public service broadcasting," she said.

The move to becoming regulated by Ofcom comes at a time when the corporation is under intense political and financial pressure, needing to make £800m a year in savings due to the government's policy of making it finance free TV licences for the over-75s.

Television programmes regulated by Ofcom must comply with the rules and principles of the Ofcom broadcasting code, which includes directives on taste and decency standards, fairness and privacy. Decisions about breaches of that code are made by a board. The watchdog will also be responsible for monitoring the effect on the private sector of BBC services and channels.

www.theguardian.com/world/2016/oct/10/bbc-falling-short-on-reflecting-older-women-says-ofcom

Fwd: Highlights Tuesday October 4, 2016 / Mardi 4 octobre 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Wed, Dec 7, 2016 at 10:39 AM

A-2016-00078

----- Forwarded message -----

From: Roger Belanger <roger.belanger@cbc.ca>
Date: Tue, Oct 4, 2016 at 8:45 AM
Subject: Highlights Tuesday October 4, 2016 / Mardi 4 octobre 2016
To: Roger Belanger <roger.belanger@cbc.ca>**Highlights Tuesday October 4, 2016 / Mardi 4 octobre 2016**www.macleans.ca**The lessons we still have to learn, five months after the Ghomeshi trial**

Kevin Donovan's new book, *Secret Life: The Jian Ghomeshi Investigation*, published on Tuesday, is destined to disappoint anyone seeking fresh salacious details about a once-beloved CBC radio star.

...Yet *Secret Life* is rich in unintended consequence, landing as it is in the midst of widespread media cutbacks that make the long-term investigative journalism seen in the Star's Ghomeshi investigation increasingly rare.

...As an independent, Brown, now host of media criticism podcast CANADALAND, needed the institutional clout—and liability insurance—of a major outlet. Tellingly, Ghomeshi and the CBC used the descriptor “freelance journalist” to disparage Brown—even though the public broadcaster routinely employs freelancers on contract.

Anne Kingston**www.therebel.media, Monday October 3, 2016****CBC nailed as “uber-predator” by media executive**

Did I hear that right? Media executives from the private sector called out CBC's expansion beyond their mandate before the House of Commons Heritage Committee. Not one but two executives telling MPs that CBC is competing too much with the private sector, with one even using the term “uber-predator.”

...The Robyn Urback hire is to run what essentially amounts to a columnists website at CBC, well outside their mandate which is why James Baxter who started a publication called iPolitics told the committee that CBC is a predator.

...CBC's latest expansions whether into a columnist and opinion section, into digital only newsrooms in places like Hamilton, Kelowna or London are nothing but the government owned enterprise using their billion dollar plus per year subsidy to compete against the private sector.

Brian Lilley**National Post****Trudeau and the CBC**

Re: Do Something, Or We'll Only Have CBC, Michael Den Tandt, Oct. 3. Michael Den Tandt knocks it out of the park, exposing almost everything that is wrong with how the Canadian Broadcasting Corp. operates. Unfortunately he missed the elephant in the room. It's unfair and immoral to force the private sector to subsidize a direct competitor bent on driving you out of business.

Brian Stewart**plus.lapresse.ca, mardi 4 octobre 2016****La communauté scientifique dénonce un « manque de rigueur »**

Radio-Canada fait-elle preuve de toute la rigueur nécessaire lorsqu'elle aborde des sujets se réclamant de la science à son émission phare *Tout le monde en parle*? C'est la question que lancent médecins et communicateurs scientifiques à la suite du dernier épisode de l'émission, diffusé dimanche.

...« On fait à Radio-Canada un exercice qui est dangereux, croit-elle. Cette émission de divertissement devient une tribune pour les affaires publiques, mais sans que la rigueur qu'on attend de Radio-Canada dans les affaires publiques y soit présente. Ce mélange des genres est à tout le moins dérangent. »

Philippe Mercure**www.cbc.ca, Monday October 3, 2016**

How Kim's Convenience went from reject pile to national TV

After having his play, Kim's Convenience, rejected by every major theatre company in Toronto, writer Ins Choi remembers thinking, "I just want to see it onstage once."

Five years later, after enjoying hit run with Toronto's Fringe Festival and the Soulpepper Theatre, Choi re-wrote the play into a TV show for the CBC, premiering on Oct. 11th.

www.cbc.ca

The Toronto Star

CBC-TV show makes way for Blue Jays

The Toronto Blue Jays' playoff push has led CBC to delay the premiere of Kim's Convenience.

The much buzzed about sitcom about a Korean-Canadian family was slated to debut on Tuesday night, at the same time the Jays are now scheduled to play the Baltimore Orioles in the American League wild-card game.

The Canadian Press

brioux.tv, Monday October 3, 2016

Blue Jays' playoff inconvenient for Kim's Convenience

The posters and billboards are up, the magazine covers are in place. CBC has papered towns all across Canada with the news that their new sitcom Kim's Convenience premieres this Tuesday, Oct. 4.

...CBC has blinked and re-scheduled the premiere of Kim's Convenience for the following week, Oct. 11, at 9 p.m. ET.

Back-to-back episodes will air as originally planned.

Despite the promotional hiccup, it's probably a good move. Several years ago, CBC allowed the series premiere of Being Erica to stand up against the final game of the World Junior Hockey Championship. It got hammered into the boards, ratings-wise, and never really recovered.

Bill Brioux

www.canadianlawyermag.com, Monday October 3, 2016

A second chance

Candy Palmater has a go-to joke she often uses to open her comedy routine. It goes something like this:

"With a name like Candy, clearly, my parents had a vision when I was born that some day I was going to be a stripper or a hooker, and I became a lawyer so they weren't that far off," Palmater says with a laugh. "That's my little 'ba boom chhh.'"

...Palmater makes her living giving speeches, and occasionally writing for award shows or other TV programs, but she has put all that on hold to tackle her latest project: The Candy Show, her afternoon program on CBC Radio One running Monday to Friday which ran this past summer.

Mallory Hendry

Ottawa Citizen

CBC spy drama explores dark side of intelligence

For its second season creator Chris Haddock has planted the espionage thriller The Romeo Section firmly against the veiled landscape of dark government activity.

Set in Vancouver, the CBC-produced series' central storyline has operative Wolfgang McGee (Andrew Airlie) investigating an alleged terrorist incident. In doing so he opens doors into the shadowy side of intelligence.

The Romeo Section Oct. 5, CBC 9 p.m.

Dana Gee

plus.lapresse.ca, mardi 4 octobre 2016

Le retour des Chefs !, version junior

Ouille ! La relève de TVA, qui s'amène dans vos téléviseurs jeudi à 20 h, bouffera beaucoup de cotes d'écoute aux Dieux de la danse à Radio-Canada. Reste à mesurer dans quelle proportion maintenant.

...LE SUCCÈS DE L'AUTOMNE

Quelle a été l'émission la plus populaire, jeudi soir, tous réseaux confondus ? La quotidienne District 31, qui a planté 854 000 personnes devant leur petit écran. Les enquêteurs de Radio-Canada ont ainsi expédié au tapis Le tricheur à TVA (751 000), de même que Les dieux de la danse (689 000) et Infoman (644 000).

...TVA a connu un gros dimanche soir avec 2 060 000 téléphages branchés sur La voix junior et 1 206 000 autres qui ont visionné Vlog. À Radio-Canada, Tout le monde en parle a retenu l'attention de 863 000 fidèles.

Hugo Dumas

Le Journal de Montréal

Cotes d'écoute

2 millions pour La Voix Junior

Les jeunes de 7 à 14 ans ont beau chanter plus aigu, La Voix Junior a fait beaucoup de bruit dimanche soir. La première du nouveau concours de chant de TVA a rallié 2 060 000 téléspectateurs, permettant au réseau d'enregistrer une part de marché de 53 % entre 19 h 30 et 21 h 33, selon les données préliminaires de Numéris.

TVA indique avoir atteint une pointe de 2 357 000 curieux durant la présentation du rendez-vous.

Marc-André Lemieux

Le Journal de Montréal

Minichefs épatants

Les jeunes concurrents de La Relève impressionnent en cuisine

Si vous êtes tombé en bas de votre chaise en entendant une petite puce de 9 ans chanter de l'opéra dimanche soir à La Voix Junior, vous n'en croirez pas vos yeux en voyant des jeunes du même âge préparer un tataki de poulet à La Relève jeudi.

Cette nouvelle compétition culinaire de TVA réservée aux 10 à 14 ans vaut le détour rien que pour admirer les habiletés en cuisine des 20 apprentis-chefs sur la ligne de départ.

Marc-André Lemieux

plus.lapresse.ca, samedi 1er octobre 2016

Les milléniaux québécois ont leur VICE

Les milléniaux de la Belle Province auront leur version de VICE, qui a été lancée officiellement hier soir lors d'une fête dans le Mile End, avec Dead Obies comme groupe invité. Nous avons discuté des visées locales de ce nouvel acteur médiatique avec Delphine Poux, directrice générale de VICE Québec, et Philippe Gohier, rédacteur en chef de VICE Canada.

...« Mon ambition est de créer la voix québécoise au sein de VICE. C'est extrêmement important d'être le plus local possible, avec la plus grande portée possible auprès des jeunes du Québec. C'est notre mandat de raconter le Québec au monde. » — Delphine Poux, DG de VICE Québec

Chantal Guy

The Wire Report, Monday October 3, 2016

VMedia fighting to keep CTV, CTV2 on OTT service

VMedia Inc. is asking an Ontario court to step in and declare that its recently launched over-the-top (OTT) streaming television service is not infringing copyright, as claimed by BCE Inc., which wants the provider to remove its CTV and CTV Two networks from its service.

In an application filed Monday with the Ontario Superior Court, the Toronto-based independent provider argued that its live-TV streaming service for customers with Roku Inc. devices is permitted under the Copyright Act.

Charelle Evelyn, Anja Karadeglija

www.cartt.ca, Monday October 3, 2016

UPDATED: Bell wants its channels off VMedia's Roku channel. VMedia instead launches lawsuit

VMedia Inc. isn't bowing to pressure from Bell Media to remove CTV and CTV2 from its live TV online streaming service. After Bell sent the company a cease and desist letter on September 29, VMedia followed up with a lawsuit, launched on October 3.

...VMedia says "the Service allows Canadians who do not wish to change Internet providers, or who do not want to purchase or rent a device which they do not otherwise want, to get a 'skinny' basic television package at the lowest cost and least inconvenience possible."

Perry Hoffman

The Globe and Mail

VMedia faces court over live TV streaming

Bell Media says the Toronto startup has 'no legal right' to rebroadcast networks via Roku

An upstart television provider's attempt to break some live TV channels away from the cable box and into the world of online streaming is going to court as Bell Media protests the new service's legality.

VMedia Inc., a Toronto-based startup that offers Internet and IPTV (Internet protocol television) services by buying wholesale access to established players' broadband networks, launched a new app last month providing a cheap subscription to a basic set of live TV channels available online through the Roku streaming box.

James Bradshaw

Financial Post

Telus reaches tentative 5-year agreement with union

Canada's third largest telecommunications company Telus Corp. reached a tentative agreement with the union representing thousands of its employees, but it's shorter than the six-year term it originally proposed amidst economic uncertainty in the west.

Emily Jackson

www.cartt.ca, Monday October 3, 2016

Bloomberg TV Canada seeks broadcasting licence

Channel Zero's Bloomberg TV Canada is asking the CRTC for a broadcasting licence, just weeks ahead of its one year anniversary on the air.

The Commission confirmed Monday that Channel Zero's application is one of eight that it will consider at a hearing scheduled for December 7 in Gatineau. Interventions are due before November 2, 2106.

www.cartt.ca

Le Devoir

LE FINANCEMENT DIRECT DES ENTREPRISES DE PRESSE

Une solution loin d'être exemplaire

L'État doit chercher à favoriser d'abord la mission d'informer des médias

Un peu plus de cinq ans après les recommandations du rapport du groupe de travail L'information à Québec, un intérêt public, qui recommandait l'intervention gouvernementale en soutien aux entreprises de presse, voici que bon nombre d'entre elles réclament aujourd'hui cette aide financière.

Dominique Payette (GTJAIQ)

The Toronto Star

Disney may ease ESPN woes by further expansion

This is new territory for Bob Iger.

..."To buy Twitter would be the equivalent of throwing money out the door," said Michael Nathanson, an analyst at MoffettNathanson.

Brooks Barnes

www.theguardian.com

Viceland UK scores zero ratings on some nights after Sky TV launch

Vice's much-hyped launch of its UK TV channel has got off to a rocky start, with some nights during peak viewing time achieving the dreaded zero rating audience figure.

Viceland UK, which launched on 19 September exclusively on Sky, has only managed a peak audience of just under 14,000 during 9pm to 11pm in its first two weeks of broadcast.

Mark Sweney

Le Devoir

COMMERCE EN LIGNE

Un nouveau concurrent pour Amazon

Facebook espère que ses 1,7 milliard d'utilisateurs se tourneront vers sa plateforme Marketplace

Facebook a annoncé lundi lancer une plateforme entièrement consacrée à la vente et l'achat d'objets et produits entre ses membres, pour à la fois fidéliser ces derniers et concurrencer les sites de commerce en ligne comme Craigslist, eBay ou Amazon.

...Service gratuit

Facebook ne fait pas payer ses utilisateurs, mais la nouvelle plateforme pourrait à l'avenir permettre de davantage monétiser sa base d'utilisateurs et donner aux internautes une raison supplémentaire de rester sur le réseau.

Agence France-Presse

www.theguardian.com, Monday October 3, 2016

Facebook takes on Craigslist and eBay with new classified ad service

Facebook's latest product launch appears to be a modest step into a classified advertising market currently fought over by eBay, Craigslist and more nascent startups such as LetGo and OfferUp – the latter recently valued at \$1.2bn.

But with the official launch of Facebook Marketplace, through which users can list items for sale or search the area near them for things they want, the company could be attempting to use its gargantuan audience of 1.71 billion monthly users to upend the local sales market completely.

Nicky Woolf

www.vanityfair.com, Monday October 3, 2016

Buy A Tweet

WHAT THE TWITTER SALE REVEALS ABOUT TWITTER, ITSELF

The first real offer for Twitter came in 2007, when Yahoo tried to buy the nascent social network for a then-whopping \$12 million.

...The reality is that Twitter, in its current state, is un-fixable and a sale is likely the best way out of this predicament.

...Companies are the result of everything that their leaders have done while they were in charge. And Twitter is the result of more than a decade of infighting at virtually every level of the institution. For a while, there was literally a new C.E.O. coming into power every couple of years. Each time a new chief took the helm, the ship was steered in a different direction.

Nick Bilton

www.theguardian.com, Monday October 3, 2016

Ben Cooper: 'Radio 1 is up against Minecraft for young audiences'

In any normal week, Ben Cooper's eye-catching and ambitious mission to make BBC Radio 1 like a Netflix for radio would make an ideal entry point to an interview with the station's controller. But this isn't any ordinary week.

...While BBC Radio 1 may be blooming nicely on new digital channels, Cooper remains under pressure to bring the age of listeners of BBC Radio 1 down. The target is 15- to 29-year-olds, the average is 32.

Mark Sweney

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TODAY IN THE MEDIA
AUJOURD'HUI DANS LES MÉDIAS

1

Mardi 4 octobre 2016
Tuesday October 4, 2016

The lessons we still have to learn, five months after the Ghomeshi trial

Kevin Donovan's new book on the Jian Ghomeshi investigation and trial shows us how far we haven't come on conversations around sexual assault

Anne Kingston



Former CBC host Jian Ghomeshi leaves court after signing a peace bond with his sister Jila, right, and his lawyer Marie Henein, left, in Toronto, Wednesday, May 11, 2016. (Mark Blinch/CP)

Kevin Donovan's new book, *Secret Life: The Jian Ghomeshi Investigation*, published on Tuesday, is destined to disappoint anyone seeking fresh salacious details about a once-beloved CBC radio star. The veteran *Toronto Star* investigative reporter delivers a "tick-tock" as it's known in the trade—an anatomy of the bombshell revelations that shocked a nation and provided a springboard for Ghomeshi's 2016 criminal trials that ended in the former Q host acquitted on all charges. Donovan outlines the sensitivities, challenges and frictions involved in chasing and publishing the story and offers various reenactments, including crisis-management meetings between lawyers, the CBC and Ghomeshi. Along the way he drops intriguing details, including phone calls between then *Star* publisher John Cruickshank, a regular on Q's media panel, and Ghomeshi during the paper's investigation. He also weighs in on why a case in which the judge found Ghomeshi "not guilty" while "not saying these events never happened" unspooled in such a spectacular way (police and Crown dropped the ball). But exploring broader context is not the book's concern.

Yet *Secret Life* is rich in unintended consequence, landing as it is in the midst of widespread media cutbacks that make the long-term investigative journalism seen in the *Star's* Ghomeshi investigation increasingly rare. The first story resulted from the paper's May 2014 partnership with journalist Jesse Brown who had interviewed several women who said Ghomeshi assaulted them. As an independent, Brown, now host of media criticism podcast CANADALAND, needed the institutional clout—and liability insurance—of a major outlet. Tellingly, Ghomeshi and the CBC used the descriptor "freelance journalist" to disparage Brown—even though the public broadcaster routinely employs freelancers on contract.

The 17 women and two men interviewed by the *Star* who "alleged they'd experienced sudden violence or sexually inappropriate behaviour at Ghomeshi's hands," as Donovan writes, underwent a watered-down version of the gauntlet that sexual assault complainants run in court: Why did you see him again? Why didn't you report to police? In other words: Are you a credible victim? Answers cleaved to predictable patterns: The women feared they wouldn't be believed. They blamed themselves for inviting the behaviour. They downplayed the experience; one woman reported staying at Ghomeshi's house after saying she'd being choked to the point she feared she'd die.

Donovan's own credibility was questioned in court during cross examination of complainant Linda Redgrave by Marie Henein, Ghomeshi's lawyer, who hammered Redgrave for not mentioning

kissing Ghomeshi in media interviews about an alleged violent encounter with Ghomeshi in his car. "Kevin Donovan gets a lot wrong," Redgrave told the court. The "kissing" detail was germane legally: without it, there'd be no context for the "sexual assault" charge. Donovan insists he got it right; he and Redgrave exchanged friendly emails after the story ran, he writes, with no mention of inaccuracies.



Complainant Kathryn Borel, a former colleague of Jian Ghomeshi who accused him of sexually assaulting her, speaks to the media after she agreed to a peace bond for Ghomeshi in Toronto, Wednesday, May 11, 2016. (Mark Blinch/CP)

The book's final word goes to complainant Kathryn Borel, a former CBC radio producer who received an apology from Ghomeshi in court in return for one charge of sexual assault being dropped: "This is not the end of the conversation," Borel says optimistically. "This is the beginning of the conversation." Five months after the singular, sensational trial, however, we're still casting for the context and language to conduct that conversation. The cone of silence surrounding judges' education in sexual assault was highlighted in the ongoing judicial inquiry into Federal Justice Robin Camp, who infamously asked a sexual assault complainant why she didn't keep her knees together during a 2014 case.

Even the term "sexual assault" is fraught, as the exchange between Redgrave and Henein illustrates. As in "domestic violence," the modifier softens underlying criminal behaviour. It presumes reflexive shame, seen in the publication ban automatically placed on sexual assault complainants, the way it is for minors. A need to protect those who've experienced intimate violation is real. But a pub ban imposed without individual consent isn't the answer.

There's also the fact it has been 33 years since "sexual assault" replaced "rape" in the Criminal Code, yet penetrative violation remains a perverse gold standard. "It didn't feel like rape," one woman told Donovan after reporting Ghomeshi attacked her in his hotel room. Lucy DeCoutere expressed a similar sentiment in court when asked why she didn't report: "I thought you had to be broken and raped." Borel too reported she didn't see Ghomeshi's behaviour as sexual assault.

Undue focus on the Ghomeshi case is like looking at a distorted mirror. While reporters lined up for the Ghomeshi trial at Toronto's Old City Hall, another sexual assault case was talking place quietly upstairs. It ended in September, with York University PhD student Mustafa Ururyar sentenced to 18 months in jail for sexually assaulting fellow student Mandi Gray. (The next day, Ururyar was granted bail to prepare for his appeal.) In his ruling, Ontario Court Justice Marvin Zuker spoke of the dangers of presuming sexual assault victims should act a certain way, while referring to "rape" throughout: "It doesn't matter if the victim was drinking, out at night alone, sexually exploited, on a date with the perpetrator, or how the victim was dressed. No one asks to be raped." Given that sexual assault by definition is non-consensual, that last sentence is tautological. The fact it needed to be said at all reveals just how badly a new conversation is needed.

CBC nailed as “uber-predator” by media executive

Brian Lilley
REBEL CO-FOUNDER

Did I hear that right? Media executives from the private sector called out *CBC*'s expansion beyond their mandate before the House of Commons Heritage Committee. Not one but two executives telling MPs that *CBC* is competing too much with the private sector, with one even using the term “uber-predator.”



It comes as *CBC* continues their hiring spree and expansion while other media outlets are shrinking. The latest example is *CBC* launching an online only opinion section, much like newspaper opinion pages, hiring Robyn Urback away from the *National Post* to run it. This is something that goes well beyond their mandate.

CBC is mandated by Parliament to run radio and television services across Canada. With the advent of the digital age they've used the excuse that they need to promote and showcase their content online but anyone paying attention knows that *CBC*'s online offerings long ago stopped being about promoting radio or TV shows and became all about being the biggest media empire in Canada; a digital powerhouse taking on all comers and using tax dollars to compete.

It's why John Honderich of the left wing, *CBC* supporting *Toronto Star* complained to the committee. It's important to point out that this wasn't me or someone from the *Sun* tabloids or a conservative of any sort telling MPs that *CBC* is unfairly competing, it is the head of *TorStar*. For a while, the *Star* ran a whole section on their website defending and celebrating the beauty of *CBC*.

But as Honderich told the committee, they are the biggest competitor for his newspaper and he wants changes.

Imagine the *Toronto Star* calling for changes. It's interesting now that they're taking away his ad revenues, he has concerns about competition.

And well he should. Honderich told the committee that he used to employ nearly 500 journalists, but the evaporation of ad sales markets have forced cuts and now the *Star* has less than 200 journalists.

Shocking isn't it?

But *CBC* is still hiring and expanding. The Robyn Urback hire is to run what essentially amounts to a columnists website at *CBC*, well outside their mandate which is why James Baxter who started a publication called *iPolitics* told the committee that *CBC* is a predator.

CBC supporters will claim the state broadcaster is filling a void, doing what the private sector won't do, serving under served markets but that's poppycock.

CBC's latest expansions whether into a columnist and opinion section, into digital only newsrooms in places like Hamilton, Kelowna or London are nothing but the government owned enterprise using their billion dollar plus per year subsidy to compete against the private sector.

As Baxter told the committee, CBC's practices are having a chilling effect on entrepreneurs like him and scaring away investors.

CBC as uber-predator, stealing talent, expanding into new areas and killing off the competition using money that comes from the taxes those very same competitors pay.

It's a great system isn't it?

And CBC isn't just doing this on the news side. They're competing with the private sector in digital media on all fronts from offering a music streaming service that plays Adele, Michael Buble and other artists, to running a Netflix type service aimed at Francophones in Quebec for \$6.99 per month.

When did any of this become part of CBC's mandate?

CBC takes \$1.1B per year from taxpayers and got an additional \$150M per year from the Trudeau Liberals still claiming they don't have enough money to broadcast properly but they're expanding into digital everywhere, and this is on purpose.

Their 2015 plan called "Everyone, Every way" promises to see CBC expand into more digital news, more TV shows and programming just for the online world.

This is an expansion that should be stopped because it's killing off local media across the country.

Roger's has announced fewer print copies of *Chatelaine* and *MacLeans* and have announced layoffs.

Every broadcaster in the country – except for CBC – has been going through round after round of layoffs.

Same with newspapers.

I've been warning media executives for years that CBC was expanding well beyond their mandate and they wanted to be king of all media. To replace the local newspaper, to replace the local pop music station, to replace all the other outlets at once.

Some media executives are finally waking up to this and that's a good thing but it will take politicians waking up for something to actually be done to stop it.

CBC needs to be reigned in. I've long said they should be sold off but if we can't have that, we can at least ask the government to make them stick to their mandate.

www.therebel.media/cbc_nailed_as_uber_predator_by_torstar_media_executive

Trudeau and the CBC

**Re: Do Something,
Or We'll Only Have CBC.
Michael Den Tandt, Oct. 3.**

Michael Den Tandt knocks it out of the park, exposing almost everything that is wrong with how the Canadian Broadcasting Corp. operates. Unfortunately he missed the elephant in the room. It's unfair and immoral to force the private sector to subsidize a direct competitor bent on driving you out of business.

Canadians can but hope that a diversity of media opinion vital to a healthy democracy would weigh heavily on the House of Commons Heritage Committee, but I'm not confident that will be the outcome. Prime Minister Justin Trudeau has already increased funding to the CBC by taking an extra \$100 million from the pockets of struggling competitors.

Brian Stewart, Perth, Ont.

SANTÉ



PASSAGE DE JOSÉE BLANCHETTE
À TOUT LE MONDE EN PARLE

La communauté scientifique dénonce un « manque de rigueur »

 PHILIPPE MERCURE
LA PRESSE

Radio-Canada fait-elle preuve de toute la rigueur nécessaire lorsqu'elle aborde des sujets se réclamant de la science à son émission phare *Tout le monde en parle* ?

Radio-Canada fait-elle preuve de toute la rigueur nécessaire lorsqu'elle aborde des sujets se réclamant de la science à son émission phare *Tout le monde en parle* ? C'est la question que lancent médecins et communicateurs scientifiques à la suite du dernier épisode de l'émission, diffusé dimanche.

Les propos de la journaliste Josée Blanchette font partie de ceux qui ont soulevé la controverse. À l'émission, celle qui vient de publier un livre intitulé *Je ne sais pas pondre l'œuf, mais je sais quand il est pourri* a dressé un portrait sombre de la chimiothérapie, remettant en question son efficacité à guérir le cancer et insistant sur ses effets secondaires dangereux.

Un groupe de 12 hématologues et oncologues du Centre hospitalier de l'Université de Montréal (CHUM) a réagi en envoyant une lettre ouverte aux médias, dans laquelle ils affirment que le propos tenu « fausse les réalités de l'oncologie ».

« Ce qu'on a entendu est extrêmement dommageable. Dans les cliniques, aujourd'hui, ça a été une réaction immédiate des patients. La chimio nous fait peur, c'est de la supercherie, pourquoi vous nous donnez ça ? C'est ce qu'on a entendu », a dit à *La Presse* le Dr Denis Soulières.

« Je n'ai pas lu son livre et il est possible qu'il contienne des nuances. Le problème, c'est qu'hier [dimanche], il n'y avait aucune nuance, c'était un discours à sens unique, sans répartie. »

— Le Dr Denis Soulières

Stéphanie Thibault, présidente de l'Association des communicateurs scientifiques du Québec, croit que Josée Blanchette soulève un débat nécessaire. Le problème, selon elle, est que *Tout le monde en parle* n'a pas réussi à traiter avec rigueur un sujet aussi complexe.

« La plupart des gens qui ont visionné l'entrevue n'ont pas lu le livre et ne le liront pas, rappelle-t-elle. Il faut donc analyser l'information telle qu'elle nous est livrée pendant l'émission et essayer d'évaluer son impact. Or, il y avait des lacunes. Parler du cancer vient avec une responsabilité énorme – il faut éviter de créer de faux espoirs et de fausses craintes. Je n'ai pas senti cette responsabilité dans la façon dont le message a été livré. »

L'un des aspects les plus controversés de l'entrevue est lorsque Mme Blanchette a cité une « méta-analyse » affirmant que la chimiothérapie ne guérit que 2 % des cas de cancer. Cette étude existe bel et bien, mais elle a été si critiquée qu'elle a fait l'objet d'une lettre la dénonçant dans la revue scientifique qui l'avait publiée. L'étude ne suit pas les patients au-delà de cinq ans, a

exclu certaines formes de cancer et calcule son taux de succès en incluant parmi les échecs des patients atteints de cancer... mais qui n'ont jamais reçu de chimiothérapie.

Selon Valérie Borde, chargée de cours en journalisme scientifique à l'Université Laval, il était « dangereux » de lancer le chiffre de 2 % sans l'expliquer. Il aurait au moins fallu rappeler, dit-elle, que la chimiothérapie est très efficace contre certaines formes de cancer, y compris chez l'adulte.

« Josée Blanchette n'a pas commis d'impair majeur, sauf que le message qu'on retient est que la chimiothérapie, c'est de la merde. Et ça, c'est dangereux. »

— Pierre Sormany, ancien directeur des émissions d'affaires publiques de Radio-Canada, qui a notamment créé l'émission *Découverte* et dirigé le magazine *Québec Science*

Josée Blanchette convient elle-même qu'on ne peut résumer un livre entier dans une entrevue de 45 minutes qui, après le montage, tient en une vingtaine de minutes à peine.

« C'est sûr que c'est imparfait, c'est sûr qu'on n'a pas tout. Mais est-ce que je vais rester chez moi quand on m'invite à *Tout le monde en parle* ? Bien sûr que non », dit celle qui dit avoir voulu lancer un « pavé dans la mare » et bénéficier du soutien de nombreux oncologues.

À *La Presse*, l'animateur Guy A. Lepage s'est défendu d'avoir réalisé une entrevue que plusieurs, dont Valérie Borde, ont qualifiée de « complaisante ».

« Nous, on présume que Josée Blanchette a fait son travail d'enquête et que ce qu'elle dit se tient. Si on pensait le contraire, on ne l'aurait pas invitée », a-t-il dit pour expliquer pourquoi il n'a pas davantage mis ses affirmations à l'épreuve.

COMMUNIQUER AVEC L'AU-DELÀ

Si l'entrevue avec Mme Blanchette a fait tiquer certains scientifiques, celle réalisée avec Stéphane Allix les a fait carrément bondir. Cet auteur français, qui présente sa démarche comme « journalistique », a caché des objets dans le cercueil de son père à sa mort. Il dit ensuite avoir consulté des médiums, dont certains auraient réussi à identifier ces objets en communiquant avec l'au-delà.

« Là, on n'est pas au même niveau [qu'avec la chimiothérapie]. On sombre carrément dans le n'importe quoi », dit Valérie Borde.

« C'est une enquête qu'il a faite, et je dirais qu'il l'a faite correctement. On n'a pas l'impression d'avoir reçu un charlatan », a répliqué Guy A. Lepage.

« De toute façon, c'est inoffensif, a continué l'animateur. Ceux qui s'intéressent à ça vont aller lire le livre, ceux qui n'embarquent pas n'embarquent pas plus. »

Stéphanie Thibault, de l'Association des communicateurs scientifiques, y voit plutôt une « dérive ».

« On fait à Radio-Canada un exercice qui est dangereux, croit-elle. Cette émission de divertissement devient une tribune pour les affaires publiques, mais sans que la rigueur qu'on attend de Radio-Canada dans les affaires publiques y soit présente. Ce mélange des genres est à tout le moins dérangeant. »

http://plus.lapresse.ca/screens/490d94dd-85c3-48be-b92e-1a690731c64e%7C_0.html

How Kim's Convenience went from reject pile to national TV



Ins Choi & Paul Sun-Hyung Lee on Kim's Convenience

After having his play, *Kim's Convenience*, rejected by every major theatre company in Toronto, writer **Ins Choi** remembers thinking, "I just want to see it onstage once."

Five years later, after enjoying hit run with Toronto's Fringe Festival and the Soulpepper Theatre, Choi re-wrote the play into a TV show for the CBC, premiering on Oct. 11th.

The sitcom taps into the immigrant experience by following a Korean family, the Kims, who run a convenience store in Toronto.

"It's my story. It's my family's story," says the show's star, comedian **Paul Sun-Hyung Lee** who plays Appa, the family patriarch.

For Lee, in many ways, the play and now the TV show were like a coming home. Growing up as a Korean-Canadian, he would reject the Korean part of him in favour of assimilation. On the flip-side, "be more Asian" was the note he got most often as a young actor.

But with Appa, Lee doesn't feel like he's playing a stereotype, a first for him as an actor of colour.

In fact, something clicked after he read *Kim's Convenience* for the first time.

"You don't realize the effect it really has on you until you see something that truly represents you," he tells guest host Candy Palmater in studio today.

WEB EXTRA | Meet the main characters of *Kim's Convenience* in the videos below. The show premieres on the CBC on Oct. 4th.

[Meet Appa | Kim's Convenience | CBC](#)

[Meet Jung | Kim's Convenience | CBC](#)

[Meet Umma | Kim's Convenience | CBC](#)

[Meet Janet | Kim's Convenience | CBC](#)

E2 | TORONTO STAR TUESDAY, OCTOBER 4, 2016

ENTERTAINMENT

> SPOTLIGHT

CBC-TV show makes way for Blue Jays

The Toronto Blue Jays' playoff push has led CBC to delay the premiere of *Kim's Convenience*.

The sitcom about a Korean-Canadian family was slated to debut on Tuesday night, at the same time the Jays are now scheduled to play the Baltimore Orioles in the American League wild-card game.

The CBC is postponing the premiere by a week to avoid conflict with the win-or-go-home playoff matchup.

Kim's Convenience will now debut with back-to-back episodes on Oct. 11.

The change will also delay the *Mr. D* season premiere by a week. The comedy series will return on Oct. 18.

The Canadian Press



CBC

CBC is delaying the premiere of *Kim's Convenience*, which was up against the Blue Jays' wild card debut.

BRIEFS

**Blue Jays push
delays CBC sitcom**

The Toronto Blue Jays' playoff push has led CBC to delay the premiere of *Kim's Convenience*. The much-buzzed-about sitcom about a Korean-Canadian family was slated to debut on Tuesday night, at the same time the Jays are now scheduled to play the Baltimore Orioles in the American League wild-card game. The CBC is postponing the series premiere by a week to avoid conflict with the win-or-go-home playoff matchup. CBC will now debut *Kim's Convenience* with back-to-back episodes on Oct. 11.

**Jays inconvenience
Kim's Convenience**

The Blue Jays just didn't make things convenient for *Kim's Convenience*. So CBC did the smart thing and ducked the bean-ball, so to speak.

CBC has decided to push back the debut of new sitcom *Kim's Convenience* by one week, to avoid going head-to-head against the Jays' playoff game on Tuesday, Oct. 4.

Kim's Convenience now will debut on Oct. 11, with back-to-back episodes, on CBC.

One of CBC's highest-profile new shows this fall, *Kim's Convenience* had been scheduled to debut this Tuesday, Oct. 4. But at the conclusion of the Major League Baseball season this past Sunday, final standings dictated that the Jays would be hosting the American League wild-card playoff game against the visiting Baltimore Orioles at the Rogers Centre on Tuesday, Oct. 4.

— Bill Harris

Blue Jays' playoff inconvenient for Kim's Convenience

Bill Brioux



The posters and billboards are up, the magazine covers are in place. CBC has papered towns all across Canada with the news that their new sitcom *Kim's Convenience* premieres this Tuesday, Oct. 4.

That is, it was set to premiere then. Then the Toronto Blue Jays backed into a winner-take-all, one game playoff against the Baltimore Orioles, now set for that same date.

CBC has blinked and re-scheduled the premiere of *Kim's Convenience* for the following week, Oct. 11, at 9 p.m. ET. Back-to-back episodes will air as originally planned.

Despite the promotional hiccup, it's probably a good move. Several years ago, CBC allowed the series premiere of *Being Erica* to stand up against the final game of the World Junior Hockey Championship. It got hammered into the boards, ratings-wise, and never really recovered.

The Jays' sudden death playoff tilt could draw two million-plus viewers on Sportsnet. Side-stepping that big live event is a prudent move, but what if the Jays win and their next playoff round puts them in a critical game Oct. 11? Such are the headaches of programming in the age of Peak TV.

<http://brioux.tv/2016/10/blue-jays-playoff-inconvenient-for-kims-convenience/>

A second chance

Cross Examined

Mallory Hendry

Candy Palmater has a go-to joke she often uses to open her comedy routine. It goes something like this:

“With a name like Candy, clearly, my parents had a vision when I was born that some day I was going to be a stripper or a hooker, and I became a lawyer so they weren’t that far off,” Palmater says with a laugh. “That’s my little ‘ba boom chhh.’”



Photo: Dustin Rabin

It’s true — Candy is not your typical lawyer’s name, but then again Palmater is not your typical lawyer.

“I didn’t fit the mould in many ways,” she explains, giving an example of her tongue piercing people noticed when she was practising. “I always felt like I had my shoes on the wrong feet... Life as a lawyer fit me like a bad suit and it didn’t take me long to figure that out.”

The 47-year-old Palmater has tattoos on her arms and legs; her long dress is a bold, colourful print. She is friendly and low-key, the youngest of seven children harking from the north of New Brunswick.

Palmater makes her living giving speeches, and occasionally writing for award shows or other TV programs, but she has put all that on hold to tackle her latest project: The Candy Show, her afternoon program on CBC Radio One running Monday to Friday which ran this past summer.

It’s been a long ride to this point, but Palmater says her resilience comes from a great belief in second chances and knowing how to get up.

After raising six kids in alcoholism and poverty in Point La Nim, N.B., her father got sober and her parents decided to have a so-called “redemption baby.” Palmater was born into a “family of adults that showered me with love,” she says.

Her dad passed away 51 years sober — a great example it’s never too late to make a change — and Palmater’s eldest brother Billy also taught her something she’s never forgotten.

Palmater remembers being all dressed up in a bomber jacket and blue glitter ski boots, waiting on her first ski lesson. The first thing Billy did was push her down into the snow.

“He said, ‘First I’m going to teach you how to get up, because falling is inevitable . . . but if you know how to get up, you’ll ski without fear.’ Now when I was four I thought he was talking about skiing — 18 years after his death I realize he gave me the greatest life lesson. I live life without fear, because I know how to get up.”

In her mid-twenties, Palmater found herself casting around for what to do next. She always had a sense of fairness, of “even-stevens,” that she identified as a sense of justice.

“I started thinking a lot about law because it gives a voice to people who don’t have a voice,” she says, noting how when the system failed Donald Marshall Jr., a Mi’kmaq man from Nova Scotia convicted of a murder he didn’t commit and imprisoned for 10 years in 1971, it haunted her.

At 27, Palmater went to Schulich School of Law at Dalhousie University in Halifax and loved the experience. Always proud of her Mi’kmaq heritage, she was president of the Dalhousie Aboriginal Law Students Association and also the first aboriginal law student in Canada to be valedictorian of the graduating class.

After graduating in 1999 and being called to the bar in 2000, Palmater ended up at a corporate law firm in Halifax — the now-defunct Patterson Palmer Hunt and Murphy — where she lasted two years.

Palmater cites the zero-per-cent hire-back rate for Mi’kmaq people — a statistic she changeA0063697_10-000508

a reason for going into corporate law. She also admits to “drinking the Kool Aid” while in law school, but she ultimately found the firm wasn’t the place for her because “there’s no advocacy there.”

“My speaking career had just started to morph and I was noticing more and more I’m very happy when I’m on stage behind a microphone and I’m very unhappy when I’m in my office.”

The final straw was when Palmater’s father had a heart attack and was in hospital waiting for open-heart surgery. She recounts how when she arrived at the hospital, her family was furious. A client of Palmater’s had tracked down where she was going and called her father’s hospital room. After speaking to the client, Palmater’s father had to be sedated because — in his confused, medicated state — he thought the call meant Palmater was somehow lost.

“A few things like that made me think, ‘This isn’t the place for me,’” Palmater says.

So Palmater left the firm, and her career as a lawyer, while also ending a 12-year relationship with a man and telling her family she was gay. It was a tumultuous time in her life, and Palmater needed a clean break.

“If I’d gone to legal aid or some kind of foreign service right out of law school, maybe that would have worked for me, but at that point . . . I was so disillusioned I just felt I’ve got to step out on a totally different path.”

After leaving the firm, Palmater went to work for the government of Nova Scotia in the department of education, while telling people she was a comedian — even though she had never performed comedy before. She performed for the first time — for free, because she “didn’t know if I’d even be any good at it” — at the Nova Scotia Human Rights Commission women’s forum and got a standing ovation. So she left her government job to “make my run at living on my wit.”

Palmater pitched *The Candy Show* to The Aboriginal Peoples Television Network, where “it ran for five seasons, won multiple awards, it was amazing,” Palmater says.

Despite landing far from a career in the law, Palmater has no regrets and says she wouldn’t trade her law degree for all the money in the world.

“It’s the most valuable formal thing I’ve ever done,” she says. “I’m a very passionate and fiery person. . . . Law school really taught me that beating on my chest and saying, ‘I’m right, get on board’ is not the way to do it. So that serves me every day, in every way, in everything I do.”

She’s also able to handle her own contracts and says, “People just have a certain level of respect for a law degree.”

“Practising law . . . was soul crushing for me, but that’s because it doesn’t suit my personality — that’s not because there’s anything wrong with practising law,” she stresses. She adds that if anything could tempt her back to practising, it would be volunteering her time to an innocence project once she retires.

After Jian Ghomeshi lost his job at the CBC, Palmater was approached to audition for the new host, but it was agreed she needed a show to fit her, not the other way around. She was told if she moved to Toronto, they could work something out. After postponing her move for a month — during which she shot season 10 of *Trailer Park Boys*, playing a part written specifically for her alongside the likes of Tom Arnold and Snoop Dogg — Palmater came to Toronto last summer, filled in on *Q* for then-host Shad’s vacation leave and got her own show this past summer.

“Bodda boom, bodda bing, here I am now trying something brand new,” Palmater says. “Radio is different than TV. It’s new to me, and I’m loving it.”

When asked for advice to fellow lawyers, Palmater doesn’t hesitate. “Don’t be romanced by the money!” she exclaims. “Make sure you’re doing it because there are things about it that bring you great joy.”

Palmater may have taken her own advice and walked away from practising law, but she still carries with her that sense of justice.

“Through television and radio, it’s given me a bigger microphone, a bigger voice and a bigger opportunity to be able to ask for and demand fairness — even-stevens.”

CBC spy drama explores dark side of intelligence

Terror probe connects with corrupt spy in Season 2 of The Romeo Section

The Romeo Section
Season 2 premieres Wednesday, CBC

DANA GEE

For its second season, creator Chris Haddock has planted the espionage thriller *The Romeo Section* firmly against the veiled landscape of dark government activity.

Set in Vancouver, the CBC-produced series' central storyline has operative Wolfgang McGee (Andrew Airlie) investigating an alleged terrorist incident. In doing so he opens doors into the shadowy side of intelligence.

"I think there has been a lot of effort over the years by government agencies to keep the public's prying eyes off what is going on," Haddock said about the show's focus.

To some, the government involved in shady, below-the-radar activities is the currency of conspiracy theorists. But a truly func-

tioning democracy demands that the citizenry question authority.

"Everyone treats conspiracy as a nasty word, but really that is what we humans do," said Haddock, who has a long list of credits including *DaVinci's Inquest*, *Intelligence* and *Boardwalk Empire*. "If somebody is a conspiracy theorist they might just be a good thinker. You can't just automatically dismiss them."

"They said Edward Snowden was a conspiracy theorist until he comes up with the evidence," added Haddock from the set during the shooting of Season 2's eighth episode.

The character of McGee voices Haddock's concerns. A play-it-close-to-the-vest operative whose cover is that of an international studies professor, McGee has seen a lot of false flags and dubious government moves. Airlie himself has an international studies degree from the University of Toronto and



Brian Markinson, left, and Andrew Airlie star in *The Romeo Section*, a CBC espionage drama shot in Vancouver. **JEFF WEDDELL**

a keen interest in the intelligence game.

"This world has always been attractive and intriguing to me. To the point I also follow it domestically," said Airlie, who lectured for two years at U of T. "When you drill down a little bit on that (C-51) omnibus bill there is a lot of latitude that was being created for our intelligence agencies."

"So some of the things that might have been suggested in our show are not a stretch."

This season, McGee, realizing the task he has been handed is sending him down a rabbit hole of coverups and dark manoeuvres, turns to a damaged operative from his past.

For that new role Haddock

of character that you root for even though you never trust him.

"This is a guy who has done wet work in the field," Airlie said. "He's served some real time in some very dangerous scenarios and done things that most Canadians would like to believe that we don't do. Sure, the CIA does stuff like that but CSIS doesn't do things like that."

In other storylines this season, Wolfgang's former asset Rufus (Juan Riedinger), is getting out of the garage more and trying to work his way up to drug kingpin as his connection with the Red Mountain Triad grows. Money from the heroin trade is being funnelled into a film (which viewers see being made) starring Mei Mei (Fei Ren), the wife of the Triad leader. That film, a movie within a movie if you will, is a big part of the new season's narrative and has refreshed Haddock's job as a writer.

"This has blown open a portion of my mind," Haddock said. "When you are writing contemporary stuff and making contemporary television any little thing that is off I go, 'Ugh, that's not real,' but if you go into a period picture the audience doesn't know what it was like in 1840 China. Things become simpler about establishing verisimilitude."

"And you can just start talking about very timely human things that are basically human forever."

Like good storytelling.

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Ouille ! *La relève* de TVA, qui s'amène dans vos téléviseurs jeudi à 20 h, bouffera beaucoup de cotes d'écoute aux *Dieux de la danse* à Radio-Canada. Reste à mesurer dans quelle proportion maintenant.

Car cette version junior calquée sur *Les chefs !*, qui aligne 20 cuistots de 10 à 14 ans, a du rythme, du *punch* et une bonne quantité d'émotions au millilitre. C'est comme se brancher sur (feu) *Les chefs !*, mais avec de jeunes candidats très allumés, qui connaissent déjà un paquet d'astuces culinaires.

Ces enfants ont clairement grandi dans des familles d'épicuriens qui trippent sur Josée di Stasio et les livres de Yotam Ottolenghi. Il le faut pour pousser des blagues de tataki ou préparer une purée de pommes de terre, façon grand-mère, à 11 ans. Au même âge, les animateurs Chuck Hughes et Hakim Chajar ne maîtrisaient aucunement les mêmes techniques que leurs apprentis.

Dans *La relève*, Chuck Hughes et Hakim Chajar dirigent chacun une brigade, les jaunes et les verts. À la fin des épisodes, deux membres (un dans chaque équipe) quittent la cuisine. C'est le moment le plus difficile à supporter : quand un des minis apprend qu'il raccroche son tablier. Ses yeux se remplissent d'eau. Les nôtres aussi. Gardez la boîte de mouchoirs près de la télécommande.

Comme aux *Chefs !*, les moins doués s'affrontent dans un défi très stressant et relevé. Du genre : confectionner et cuire des dumplings en 22 minutes. Les candidats sauvés de l'élimination les observent dans un salon adjacent et ne se gênent pas pour commenter ce qui mijote aux fourneaux.

Il ne se dit rien de mesquin ou de méchant, rassurez-vous. Même que ces futures stars de la cuisine s'entraident pas mal plus que ce que la télé-réalité pour adultes nous offre habituellement.

Accentuée par le chrono, la pression est quand même intense sur ces aspirants Ricardo. Parfois, un concurrent craque et panique. Ça, c'est moins rigolo. Heureusement, Chuck et Hakim volent alors à sa rescousse et le remettent en selle.

Les critères d'évaluation des plats n'ont pas été baissés en raison de l'âge des participants : pas assez d'assaisonnement, trop de cuisson ou texture douteuse, les chefs mentors, qui évaluent leurs ouailles, exigent beaucoup d'eux.

Les 20 cuisiniers de *La relève* en ont dedans, vous allez voir. Ça rigole, ça fout le bordel dans la cuisine, ça désosse un poulet sans problème et ça concocte un mi-cuit sans recette sous les yeux. Vraiment, ils sont craquants et bourrés de talent.

LE SUCCÈS DE L'AUTOMNE

Quelle a été l'émission la plus populaire, jeudi soir, tous réseaux confondus ? La quotidienne *District 31*, qui a planté 854 000 personnes devant leur petit écran. Les enquêteurs de Radio-Canada ont ainsi expédié au tapis *Le tricheur* à TVA (751 000), de même que *Les dieux de la danse* (689 000) et *Infoman* (644 000).

Après trois semaines en ondes, l'intrigue tricotée par le scénariste Luc Dionne prend de la profondeur et se déploie sur plusieurs niveaux. C'est très habile. La disparition du jeune Théo, point central de la série, a été temporairement mise sur la glace pour élucider l'assassinat de l'adolescente Julie Meloche.

Coup de théâtre : les empreintes du lieutenant-détective Laurent Cloutier (Patrick Labbé) ont été relevées sur le couteau ayant servi à tuer la copine de son fils hockeyeur (Robert Naylor). L'aspect suspense de *District 31* est d'une efficacité redoutable. L'auteur nous envoie sur différentes pistes, toutes aussi plausibles les unes que les autres, et nous force à collecter les indices comme les policiers Nadine (Magalie Lépine-Blondeau) et Patrick (Vincent-Guillaume Otis).

TOUJOURS PLUS DE CÉLINE

C'est dommage, car *l'Accès illimité* à Céline Dion, qui a nécessité une quantité colossale de travail, atterrissait un peu tard dans le calendrier de promotion. Céline a été vue et entendue partout récemment : chez France Beaudoin, à *Sucré, salé*, chez Ellen DeGeneres, chez Jimmy Fallon et même chez Michel Drucker samedi soir. La diva avait pas mal vidé sa sacoche d'anecdotes.

L'avantage de Jean-Philippe Dion sur ses rivaux, c'est qu'il a percé la bulle d'intimité de la pop star en visitant notamment la suite du Royal Monceau, à Paris, où elle entrepose ses sacs à main, ses robes et ses chaussures. Une boutique en soi. L'animateur a longuement placoté avec Céline dans son jet privé. Elle lui a confié adorer le baloney cuit dans le beurre. Notre Céline 100 % québécoise, extra patates pilées au navet, n'a pas déçu.

C'est ce qu'on aime d'*Accès illimité* : les coulisses des grands arénas, les entrevues à chaud avant et après les performances, les sorties de scène, les séquences captées en studio et les voyages en limousine. Bref, tout ce que les caméras montrent rarement. Nous avons donc été gâtés par cet épisode distrayant, qui a été vu par 1 210 000 personnes.

TVA a connu un gros dimanche soir avec 2 060 000 téléphages branchés sur *La voix junior* et 1 206 000 autres qui ont visionné *Vlog*. À Radio-Canada, *Tout le monde en parle* a retenu l'attention de 863 000 fidèles.

http://plus.lapresse.ca/screens/8c32b936-0e20-4d99-9d09-c49d6452da91%7C_0.html

Cotes d'écoute

2 millions pour *La Voix Junior*

MARC-ANDRÉ
LEMIEUX
Le Journal de Montréal

Les jeunes de 7 à 14 ans ont beau chanter plus aigu, *La Voix Junior* a fait beaucoup de bruit dimanche soir. La première du nouveau concours de chant de TVA a rallié 2 060 000 téléspectateurs, permettant au réseau d'enregistrer une part de marché de 53 % entre 19 h 30 et 21 h 33, selon les données préliminaires de Numéris.

TVA indique avoir atteint une pointe de 2 357 000 curieux durant la présentation du rendez-vous.

CÉLINE ATTIRE

Autre joli succès d'écoute dominical, la spéciale d'*Accès illimité* consacrée à Céline Dion, qui a rejoint 1 210 000 fans, confirmant une fois de plus le pouvoir d'attraction de l'étoile de Charlemagne. Le 17 septembre, *En direct de l'univers* avait rassemblé 1 344 000 fidèles en recevant la diva, selon les données confirmées de Numéris.

La Voix Junior a donc facilement dominé *Tout le monde en parle*, qui a néanmoins attiré 863 000 férus de politique et d'actualité en recevant les quatre aspirants-chefs du Parti québécois.

La Voix Junior a par ailleurs commencé sa saison devant 500 000 téléspectateurs de moins que *La Voix* régulière en janvier dernier.



PHOTO COURTOISIE
OSA IMAGES

**La Voix a fait le
plein d'auditeurs.**



PHOTOS SÉBASTIEN ST-JEAN, AGENCE QMI

Les chefs Chuck Hughes et Hakim Chajar tentent de guider leurs protégés vers la victoire dans *La Relève*, une compétition culinaire réservée aux jeunes de 10 à 14 ans qui sera présentée aux acheteurs étrangers la semaine prochaine à Cannes.

Minichefs épatants

Les jeunes concurrents de *La Relève* impressionnent en cuisine

Si vous êtes tombé en bas de votre chaise en entendant une petite puce de 9 ans chanter de l'opéra dimanche soir à *La Voix Junior*, vous n'en croirez pas vos yeux en voyant des jeunes du même âge préparer un tataki de poulet à *La Relève* jeudi.

MARC-ANDRÉ LEMIEUX
Le Journal de Montréal

Cette nouvelle compétition culinaire de TVA réservée aux 10 à 14 ans vaut le détour rien que pour admirer les habiletés en cuisine des 20 apprentis-chefs sur la ligne de départ. Vingt futures stars des fourneaux qui pourraient un jour succéder à Normand Laprise, Jérôme Ferrer et compagnie.

Vous pensez qu'on exagère? Pas du tout. Car les plats qu'on leur demande de concocter sont complexes et ambitieux. Oubliez les grilled cheese et autres macaronis au fromage Kraft Dinner. On parle ici de sautés asiatiques, de mi-cuits au chocolat ou encore de dumplings sauce arachides. De quoi couvrir de honte tous les adultes à peine capables de faire fonctionner leur micro-

BON DUO

Conçu par Québecor Contenu Création et produit par Productions Déferlantes, *La Relève* réunit deux équipes de 10 concurrents, chacune guidée par un chef bien connu des téléspectateurs: Hakim Chajar, ex-gagnant des *Chefs!* à Radio-Canada, et Chuck Hughes, propriétaire du Garde-Manger à Montréal et vedette de plusieurs émissions, comme *Chopped: Canada*, *À couteaux tirés* et *Chuck's Day Off*.

Les deux hommes forment un très bon duo, leurs personnalités contrastantes se complétant à merveille. Habitué aux caméras, Chuck prend beaucoup de place, ce qui convient bien à Hakim, de nature plus discrète. Les mentors ont également des façons très différentes de parler aux enfants. Hyper accessible et détendu, Chuck blague beaucoup avec eux, tandis qu'Hakim adopte un ton plus solennel.

ENTRAÏDE

Nous suivrons toutefois *La Relève* pour les enfants. En plus d'être bourrés de talent culinaire (résultat des nombreuses émissions de cuisine qu'ils regardent depuis des années), ces der-

niers sont expressifs au possible, ce qui empêche l'émission de tomber dans la monotonie.

Alors que plusieurs télé-réalités «pour adultes» font ressortir les bas instincts des concurrents, *La Relève* montre tout le contraire. Chaque épisode contient plusieurs beaux exemples d'entraide entre participants, même si un seul d'entre eux remportera la compétition et recevra un RÉER de 10 000 \$ ainsi qu'un voyage gastronomique familial en France.

Certes, regarder des enfants pleurer après s'être fait éliminer n'est pas une expérience particulièrement plaisante, tout comme voir une petite fille craquer sous la pression en plein cœur d'un défi contre-la-montre. Mais hier, les 20 participants qui assistaient au visionnement de presse semblaient tous heureux d'avoir tenté leur chance. Et durant la présentation des émissions, on pouvait les entendre rire, signe qu'aucun d'entre eux n'est ressorti du concours déçu ou frustré.

TVA présente *La Relève* jeudi à 20 h. La chaîne a également annoncé qu'elle avait commandé une deuxième saison.



Les milléniaux de la Belle Province auront leur version de VICE, qui a été lancée officiellement hier soir lors d'une fête dans le Mile End, avec Dead Obies comme groupe invité. Nous avons discuté des visées locales de ce nouvel acteur médiatique avec Delphine Poux, directrice générale de VICE Québec, et Philippe Gohier, rédacteur en chef de VICE Canada.

Chantal Guy, La Presse

Le groupe média VICE, qui se déploie partout dans le monde pour s'adresser à une nouvelle génération dans le ton qui est le sien et sur toutes les plateformes, a maintenant son antenne québécoise avec le site VICE Québec, qui est en ligne depuis le 1er août. C'est un peu un retour aux sources, puisque le magazine *Voice of Montreal*, à l'origine de cet empire, a été fondé à Montréal en 1994 par Suroosh Alvi, Gavin McInnes et Shane Smith.

Et si le groupe rap Dead Obies était l'artiste invité de la soirée de lancement de VICE Québec, ce n'est pas seulement parce qu'il est populaire, mais aussi parce qu'on retrouvera sur le site un reportage sur le rap québécois, dont le « français » fait beaucoup jaser.

Ce sera un webzine « assez traditionnel dans la déclinaison des contenus », explique Philippe Gohier, rédacteur en chef de VICE Canada. « Il y aura un volet actualités, avec les sujets chauds de l'heure. L'autre vecteur, c'est la culture, dans lequel la musique va se démarquer. Le troisième pilier sera la science et la techno, tandis que le quatrième pilier, c'est un peu notre concept fourre-tout de société, qui aborde la consommation, la bouffe, la drogue, le sexe, les récits personnels, tout ce qui est, disons, tranches de vie. »

Ce qui est différent, par contre, c'est l'« esprit » VICE, que Philippe Gohier résume en deux mots : curiosité et empathie. Des reportages immersifs, qui proposent des angles alternatifs ou qui abordent des sujets délaissés – tous réalisés par des jeunes. Outre le documentaire sur le rap québécois, qui sera mis en ligne le 6 octobre, des reportages sont prévus sur la participation du Canada dans le conflit en Ukraine et les Hells Angels.

Deux reportages de VICE Québec ont remporté des prix au dernier gala des Gémeaux.

Les milléniaux québécois ne sont pas différents des autres jeunes lorsqu'il s'agit de les approcher, croit Philippe Gohier.

« Ils veulent qu'on leur parle franchement ; ils veulent un média qui n'a pas la pudeur des médias traditionnels, qui les affranchit, qui délaisse la langue de bois, qui est moins lié aux institutions. »

— Philippe Gohier, rédacteur en chef de VICE Canada

« Les fondateurs de VICE disaient que c'est la génération qui a le sens de la *bullshit* le mieux aiguisé. Il faut cette franchise, c'est notre défi, sinon ils ne vont pas nous écouter. Chez nous, ce ne sont pas les cadres qui décident de ce qui est cool, c'est notre salle de rédaction. »

DE GRANDES AMBITIONS

Les ambitions de VICE Québec sont grandes, affirme sa directrice générale, Delphine Poux. « Pour l'instant, nous sommes 30 employés, mais ce n'est qu'un début. On n'a plus de place ; on va déménager dans quelques semaines. En plus du site web, il y aura en 2017 le lancement de la chaîne télé, en partenariat avec le groupe V Média. » Ce sera la version québécoise de la chaîne spécialisée Viceland, lancée aux États-Unis et au Canada au début de l'année, et qui s'implante rapidement dans d'autres pays.

Par ailleurs, si le site VICE Québec a été conçu pour les téléphones portables, il ne compte pas d'application pour le moment.

Le marché québécois a beau être plus petit, VICE vient quand même combler un vide, croit-elle.

« Personne ne fait la même chose que nous. Ce qu'on aime beaucoup, c'est découvrir de nouveaux talents, donner la chance aux jeunes. On n'attend pas qu'ils fassent leurs preuves ; on leur donne cette chance immédiatement, dans tous les domaines : caméramans, monteurs, même les ventes ! »

« Mon ambition est de créer la voix québécoise au sein de VICE. C'est extrêmement important d'être le plus local possible, avec la plus grande portée possible auprès des jeunes du Québec. C'est notre mandat de raconter le Québec au monde. »

— Delphine Poux, DG de VICE Québec

Cela signifie également que le contenu québécois peut se retrouver à l'international. « On travaille avec tous les autres VICE dans le monde, confirme-t-elle. Quand un sujet est pertinent pour l'international, on peut retrouver nos sujets partout et faire briller le Québec auprès de tous les milléniaux. Il y a beaucoup de choses à raconter ici. »

http://plus.lapresse.ca/screens/1fb78e6a-daad-4fc2-b4b3-71da1d277891%7C_0.html

VMedia fighting to keep CTV, CTV2 on OTT service

Charelle Evelyn, Anja Karadeglija

VMedia Inc. is asking an Ontario court to step in and declare that its recently launched over-the-top (OTT) streaming television service is not infringing copyright, as claimed by **BCE Inc.**, which wants the provider to remove its CTV and CTV Two networks from its service.

In an application filed Monday with the Ontario Superior Court, the Toronto-based independent provider argued that its live-TV streaming service for customers with **Roku Inc.** devices is permitted under the Copyright Act.

"As a licenced BDU, VMedia is not only entitled—but required—to retransmit local and regional over-the-air services such as the channels that comprise the CTV and CTV2 networks," the application said.

At issue is whether the OTT service falls under VMedia's broadcast distribution licence. Bell claims that it does not, and as such, the retransmission of its network through the service violates Bell's copyright.

VMedia launched the service at the centre of the dispute last month, where for \$17.95 it offers its skinny-basic package of up to 20 channels, wherever VMedia TV is available, to Canadians regardless of their Internet Service Provider (ISP).

Within days of its Sept. 16 launch, VMedia heard from Bell Media requesting that its CTV and CTV Two channels be removed from the service, court documents said.

The two companies went back and forth, before a Sept. 29 phone call, which was followed by a letter from Kevin Assaff, Bell Media's senior vice-president of legal and business affairs, demanding that "VMedia immediately cease distributing or retransmitting any of Bell Media's broadcast signals, [specialty] services, or copyrighted programs in connection" with its OTT service.

The letter also said that if the removal wasn't "done by 11:59pm eastern time on September 30, 2016, Bell Media intends to take further action to protect its rights and in any event reserves the right to take any and all actions that may be available to protect its rights and receive compensation for their infringement."

In an email, Bell Media spokesperson Emily Young Lee reiterated that "VMedia is distributing CTV and CTV Two signals outside of its licenced broadcast business and without Bell Media's consent. It's a clear copyright violation and we asked them to stop. They refused, so we're asking for a court injunction to end the copyright infringement."

VMedia co-founder George Burger said in a phone interview the opposition surprised him and that he didn't understand "why they would try to look for some kind of really esoteric argument on why we're not allowed to carry this when it's to everybody's benefit. It's totally win-win."

Among the benefits Burger noted was that viewers would be watching CTV live, unable to fast-forward past commercials. VMedia obtains "no economic advantage" over Bell, nor is Bell losing out on any money since they wouldn't be entitled to any revenue from the over-the-air channels, Burger added.

He said that since the service's launch, "thousands of people" have signed up for the free trial and that many people who are signing up are cord cutters.

"It's proven to be very popular with the people who have left the broadcasting system. Our view is that this is really a crucial innovation in order to try and bring people back, to be able to bring linear TV to them, live TV to them, on a platform that they're used to, that they like, they're accustomed to now, which is essentially online streaming services," Burger said.

Of the specified reasons laid out in its Sept. 29 letter, Bell said that VMedia's service isn't offered "over a private managed network, does not use an Internet connection offered by VMedia or its agent, and does not distribute all services licensed for mandatory carriage as part of the basic services" under the Broadcasting Act.

By stepping away from that managed network and not linking its OTT TV service to its Internet service, VMedia threatens the traditional business model, Burger noted.

"And it may mean the big companies might lose some subscribers or the big companies might have to change the way they do business. But that's how you spell competition," he said. "And to try to keep somebody from providing an alternative is anti-competitive."

UPDATED:

Bell wants its channels off VMedia's Roku channel. VMedia instead launches lawsuit

Perry Hoffman

TORONTO – VMedia Inc. isn't bowing to pressure from Bell Media to remove CTV and CTV2 from its live TV online streaming service. After Bell sent the company a cease and desist letter on September 29, VMedia followed up with a lawsuit, launched on October 3.

The independent ISP and broadcast distribution undertaking (BDU) **unveiled its new TV streaming service** on September 16. For \$17.95 per month, Canadians can get 20 live TV channels, including all the major TV networks in Canada and the U.S., over a Roku video streaming player or on a Roku TV.

VMedia says "the Service allows Canadians who do not wish to change Internet providers, or who do not want to purchase or rent a device which they do not otherwise want, to get a 'skinny' basic television package at the lowest cost and least inconvenience possible."

Bell, however, contends that VMedia is infringing on its CTV and CTV2 content by streaming it to customers as an over the top (OTT) service. Based on conversations with VMedia as well as publicly available information, Bell alleges the service isn't covered under the Broadcast Distribution Regulations and is illegal.

In the September 29 letter to the independent carrier, Bell writes that because "the service is not offered over a private managed network, does not use an Internet connection offered by VMedia or its agent, and does not distribute all services licensed for mandatory carriage as part of the base service," VMedia doesn't have the legal authority "to distribute or retransmit in the service Bell Media's broadcast signals, specialty service or copyrighted programs without authorization."

VMedia counters that its streaming TV service "is a lawful retransmission of signals" and therefore doesn't infringe on Bell's copyright. In essence, it sees itself as a virtual cable operator and is also working to bring specialty services into the Roku-delivered service, too. It has The Weather Network is already on board. Some other independent broadcasters we talked with since VMedia's Roku-launch are quietly backing the VMedia approach, but are so far taking a wait-and-see stance publicly. As well, sources have told Cartt.ca that Canada's two other large broadcasters, Corus Entertainment and Rogers Media, will also launch legal or regulatory challenges to VMedia's new service.

In its lawsuit, VMedia argues it is not an OTT offering, doesn't require an exemption under the Digital Media Exemption Order and that, rather, VMedia is a retransmitter and as a BDU is entitled and required "to retransmit local and regional over the air services such as the channels that comprise the CTV and CTV2 networks. This entitlement and requirement arise under the Broadcasting Act and the Broadcast Distribution Regulations, not the Exemption Order."

Section 31(2) of the Copyright Act, says VMedia, explains that it's not copyright infringement when a retransmitter communicates to the public by telecommunications any literary, dramatic, musical or artistic work if five conditions are met. They are: the communication is a retransmission of a local or distant signal; the retransmission is lawful under the Broadcasting Act; the signal is retransmitted simultaneously and without alteration; royalties be paid for distant signals; and it complies with conditions of the Copyright Act.

The company argues when reading section 31(1) and (2) of the Copyright Act together, they "create an exception to the exclusive right of the copyright owners" of works "to control the communication of their works to the public by telecommunication."

So, because VMedia's service meets all five conditions in section 31(2), "Bell has no right to prohibit" the retransmission of its signals in VMedia's service.

VMedia has over 20,000 total ISP and TV customers, primarily in Ontario. While the company can not yet say how many customers it will have for its new Roku-delivered service, company advisor George Burger told Cartt.ca that the new app has been downloaded "thousands" of times as people take advantage of a free trial "and we think most of these people are cord-cutters, because they already have a Roku (device)," he said.

In a statement to Cartt.ca late Monday evening, a Bell Media spokesperson said more action will be taken against VMedia in the form of an injunction which we have not yet seen. "VMedia is distributing CTV and CTV Two signals outside of its licenced broadcast business and without Bell Media's consent. It's a clear copyright violation and we asked them to stop. They refused, so we're asking for a court injunction to end the copyright infringement," said the spokesperson in an email.

There will be much more to come on this.

With files from Greg O'Brien

TECHNOLOGY

VMedia faces court over live TV streaming

Bell Media says the Toronto startup has 'no legal right' to rebroadcast its CTV networks via Roku

JAMES BRADSHAW
MEDIA REPORTER

An upstart television provider's attempt to break some live TV channels away from the cable box and into the world of online streaming is going to court as Bell Media protests the new service's legality.

VMedia Inc., a Toronto-based startup that offers Internet and Internet protocol television (IPTV) services by buying wholesale access to established players' broadband networks, launched a new app last month providing a cheap subscription to a basic set of live TV channels available online through the Roku streaming box. But in a letter last week, Bell Media, a division of **BCE Inc.**, argues VMedia has "no legal right" to rebroadcast its CTV networks this way, and is considering a court challenge. In response, VMedia filed a pre-emptive motion with the Ontario Superior Court of Justice on Monday, asking the court to affirm that its service is lawful. As a growing number of con-

sumers cut the cord on traditional TV in favour of assembling a diet of programming online through services such as CraveTV and Netflix, the battle over VMedia's Roku alternative could have far-reaching implications for the growth of live TV online. Despite streaming's exploding popularity, live and on-demand TV is still largely tied to cable and satellite subscriptions.

At \$17.95 a month, the new package is meant to mirror VMedia's existing "skinny" basic TV package, which includes networks such as CTV, CBC or Omni. The key difference is that a subscriber to the new service can watch live channels online using any Canadian Internet provider, not just VMedia's Internet service.

The array of channels VMedia can offer through its Roku app is limited by contracts with broadcasters that require channels to be offered over a private managed network - effectively, through VMedia's own facilities and wires, or through one of its

agents. "You've got to subscribe to us in order to give you Sportnet," said George Burger, an adviser to VMedia.

But VMedia doesn't believe that restriction applies to over-the-air channels, which TV distributors can retransmit for free under the Copyright Act.

"Accordingly, a copyright owner such as Bell has no right to prohibit the simultaneous retransmission of the work," the company argues in its court filing.

"This is strictly an attempt to protect the turf," Mr. Burger said of Bell threatening legal action. "As long as [the largest cable companies] do this, it makes it extremely difficult for anybody to compete with them, because they have the wires."

Bell's letter, sent on Sept. 29 by senior vice-president of legal and business affairs Kevin Assaff, argues VMedia's streaming package doesn't meet the Copyright Act's definition of a "retransmitter," and that VMedia "has no legal right to distribute or retransmit in [its Roku stream-

ing service] Bell Media's broadcast signals, specialty services, or copyrighted programs without authorization."

"It's a clear copyright violation and we asked them to stop," Bell spokesman Mark Langton said in an e-mail. "They refused, so we're asking for a court injunction to end the copyright infringement."

In the United States, a plan by the Federal Communications Commission that would force cable companies to make their live TV feeds available as apps on streaming devices has hit a road block. The commission is divided on the proposal and last week delayed a vote on it.

Eventually, VMedia is interested in offering its app on other streaming boxes, such as Apple TV, but it will be up to the courts to decide whether the service survives at all. "Doing it this way, without a doubt, is a disruptive approach to the industry," Mr. Burger said.

BCE (BCE)

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TELECOM

Bell takes action against VMedia over streaming app

CEASE AND DESIST

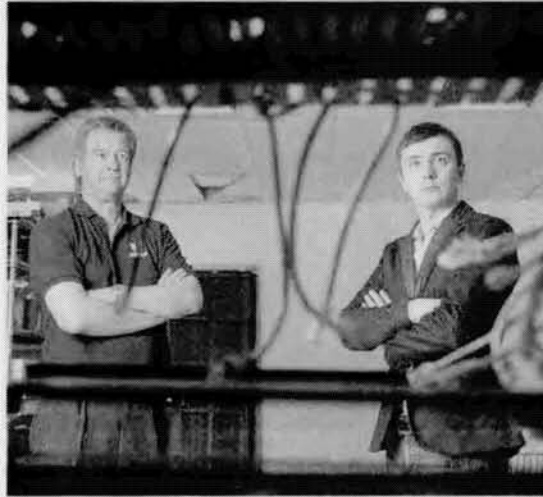
Bell alleges 'clear copyright violation'

EMILY JACKSON

TORONTO • Small Toronto-based Internet provider VMedia has landed in a legal battle with broadcast giant Bell Media Inc. over its new service that lets consumers stream live television over the Internet using a Netflix-like app.

BCE Inc.-owned Bell contends that the over-the-top service VMedia launched in mid-September — a slimmed down skinny TV package accessible on an app on streaming device Roku — is illegally distributing its channels CTV and CTV Two.

In a cease-and-desist letter sent Sept. 29, Bell argues the service doesn't meet conditions of VMedia's licence under the Broadcasting Act since it doesn't require a VMedia set-top box and works on any Internet connection. It also argued that



TYLER ANDERSON / NATIONAL POST FILES

VMedia's George Burger, left, and Alexei Tchernobrivets. Burger says Bell's actions are "heavy-handed."

VMedia's offering doesn't meet all requirements under the Canadian Radio-television Telecommunications Commission's mandated \$25 basic cable packages.

"VMedia is distributing CTV and CTV Two signals outside of its licensed broadcast business and without Bell Media's consent. It's a clear copyright violation and we asked them to stop. They refused, so we're asking for a court injunction to end

the copyright infringement," Bell spokeswoman Michelle Michalak said in an emailed statement.

Bell filed the injunction at the Ontario Superior Court of Justice Monday, but VMedia refuses to stop airing Bell's channels since the signals are available for free over-the-air.

VMedia insists it's operating within the Copyright Act and, on Monday, filed a separate application asking

the Ontario Superior Court of Justice to declare it is lawfully allowed to retransmit over-the-air signals. The disagreement appears to hinge on whether VMedia is judged to be a retransmitter or a new media retransmitter.

"All we're trying to do is to provide an alternative competitive source of TV for consumers," VMedia's George Burger said. "Arguably Bell should be happy, this is getting seen by cord cutters that otherwise aren't seeing CTV ads."

Thousands of people have signed up for a free trial since the service launched, three quarters of whom don't subscribe to traditional TV services, Burger said.

"This is where all video content consumption is going, there's no logical reason for someone like Bell to stand in the way," he said, noting that dominant sports network ESPN allows similar service Sling TV to stream its signals in the U.S.

After the trial, consumers get 15 channels for \$17.95 per month. VMedia is seeking permission to distribute the other seven channels in its typical basic package that aren't available over-the-air.

Burger believes the legal battle comes down to competition and called Bell's actions "heavy-handed."

"We don't have the resources to fight them dollar for dollar. ... I'm worried they might just outspend us and make us unable to defend ourselves to the end," Burger said.

Financial Post
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TELECOM

Telus reaches tentative 5-year agreement with union

EMILY JACKSON

TORONTO • Canada's third-largest telecommunications company, **Telus Corp.**, reached a tentative agreement with the union representing thousands of its employees, but it's shorter than the six-year term it originally proposed amid economic uncertainty in the West.

Telus and the Telecommunications Workers Union United Steelworkers Local 1944 announced Monday a tentative five-year collective agreement covering about 10,800 employees.

Details of the deal remain under wraps until later this week, but the telecom had proposed a six-year deal with lump sum payments instead of wage increases for the first three years and a two-per-cent annual increase in the final three years, according to the union. This approach is often used by the auto industry to keep costs down.

TWU did not support Telus' final offer after nearly 10 months of bargaining, and applied last month for help to reach a settlement with the Canada Industrial Relations Board. In a statement, the union said the tentative deal contains both concessions and improvements to the existing agreement.

Telus is facing headwinds from tough times in Alberta, one of its primary operating areas, and its rival Shaw Communications Inc.'s foray into the wireless business. Still, it posted strong results last quarter when it announced plans to increase its capital spending.

"The Telus and TWU negotiations teams have worked together to reach a

WE ARE
OPTIMISTIC
OUR TEAM
MEMBERS
WILL AGREE.

fair agreement that effectively balances the needs of our team members, customers and shareholders," Telus CEO Darren Entwistle said in a statement.

"We are optimistic our front-line team members will agree and will vote in favour of the contract."

If ratified by union members in the coming weeks, the deal will come into effect in November and expire at the end of 2021.

Financial Post
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Bloomberg TV Canada seeks broadcasting licence



GATINEAU – Channel Zero's Bloomberg TV Canada is asking the CRTC for a broadcasting licence, just weeks ahead of its one year anniversary on the air.

The Commission confirmed Monday that Channel Zero's application is one of **eight that it will consider at a hearing** scheduled for December 7 in Gatineau. Interventions are due before November 2, 2106.

The Canadian business and financial news television channel **launched November 17, 2015**, but was exempt from licensing until it hit the 200,000 subscriber mark, in keeping with *Broadcasting Order 2010-689, Appendix 1*.

"The service is filing this application since it has exceeded the subscriber threshold for the operation of an exempt programming service for the three previous months", reads a letter dated April 29, 2016 by Channel Zero VP Chris Fuoco.

www.crtc.gc.ca

<https://cartt.ca/article/bloomberg-tv-canada-seeks-broadcasting-licence>

LE FINANCEMENT DIRECT DES ENTREPRISES DE PRESSE

Une solution loin d'être exemplaire

L'État doit chercher à favoriser d'abord la mission d'informer des médias

DOMINIQUE PAYETTE

Ph. D., professeure titulaire au Département d'information et de communication de l'Université Laval et responsable du Groupe de travail sur le journalisme et l'avenir de l'information au Québec (GTJAIQ) mis sur pied en 2010

Un peu plus de cinq ans après les recommandations du rapport du groupe de travail *L'information à Québec, un intérêt public*, qui recommandait l'intervention gouvernementale en soutien aux entreprises de presse, voici que bon nombre d'entre elles réclament aujourd'hui cette aide financière. Il est clair que la situation que nous jugeons critique en 2011 n'a cessé de se détériorer et que l'intervention de l'État est urgente et nécessaire. Cette demande soulève cependant beaucoup de questions. Cette aide publique, sous forme de crédits d'impôt, de soutien à la masse salariale, par exemple, serait versée directement à des entreprises de presse. Elle risque fort de ne pas servir la population si l'on n'y associe pas des mesures visant à promouvoir une information de qualité. Elle exige également une reddition de comptes sur les objectifs poursuivis comme l'exige la saine gestion des fonds publics. Comment le faire tout en préservant la liberté des entreprises de presse? Il faut inventer des modalités qui mettront une certaine distance entre les médias et l'État, un corps intermédiaire, susceptible de faire l'analyse, la gestion et le bilan de ces investissements. Voilà l'un des enjeux.



MICHAËL MONNIER LE DEVOIR

Il faut trouver des modalités qui permettent de résoudre deux difficultés principales liées aux aides publiques aux médias : premièrement, s'assurer que ces aides publiques serviront bien l'information d'intérêt public et, deuxièmement, qu'elles protégeront les médias du fil à la patte que peut constituer un soutien direct de l'État.

C'est notamment ce que nous indiquent clairement des critiques du modèle français d'aide à la presse, un modèle de financement direct des entreprises. Trois études ont fait cette démonstration en France où l'Etat intervient directement. En 2008, les débats lors des Etats généraux de la presse écrite ont mené là-bas à un plan d'aide de plus de 600 millions sur trois ans, reconduit depuis, venu s'ajouter aux aides directes et indirectes qui existaient depuis la fin de la Seconde Guerre mondiale. Pour la seule année 2010, l'année étudiée par le GTJAIQ, les formes d'appui direct à la presse en France ont totalisé 578 millions d'euros en incluant le financement de l'Agence France-Presse. On estime les aides indirectes, comme l'exonération d'impôts, à 200 millions d'euros. Le journal *Le Monde* a reçu, entre 2009 et 2011, l'équivalent de 19 centimes d'euro par exemplaire. Le journal *La Croix*, 32, *Le Nouvel Observateur* 29, soit la même somme que *Télérama*, et *L'Humanité* détient le record avec 48 centimes par exemplaire.

En 2010, le GTJAIQ a demandé au sociologue français spécialiste des médias Jean-Marie Charron de commenter ces aides publiques généreuses. Il est sévère. Selon cet expert, les aides publiques françaises sont multiples, coûteuses, et pas toujours efficaces. M. Charon conclut que l'Etat français investit mal et que les aides en place ne favorisent pas les contenus : « *La presse française paie trop cher pour sa fabrication, alors qu'elle n'investit pas ou ne peut pas investir suffisamment dans ses contenus (effectifs, qualités, moyens affectés aux rédactions).* »

A son tour, le consultant Aldo Cardoso a été mandaté par l'administration française pour réfléchir la gouvernance des aides publiques à la presse. Dans son rapport remis en septembre 2010, il reconnaît que « *l'information politi-*

que et la presse permettent aux citoyens de participer à la vie publique, pour autant que les titres respectent les termes d'un engagement déontologique ». Comme il l'indique, « *la plupart des interlocuteurs rencontrés par la mission s'accordent sur la nécessité de repenser les fondements de cette intervention et de passer d'une logique visant à aider des acteurs et une industrie à une logique dédiée à l'accompagnement d'une fonction (celle d'informer)* ».

Plus récemment, en 2014, la Cour des comptes cette fois, l'équivalent français de notre bureau du Vérificateur général, estime, au terme d'un volumineux rapport, que « *les résultats [sont] décevants au regard des attentes et des moyens engagés* ».

Ces mises en garde sont sérieuses. Elles signifient qu'il faut trouver des modalités qui permettent de résoudre deux difficultés principales liées aux aides publiques aux médias : premièrement, s'assurer que ces aides publiques serviront bien l'information d'intérêt public et, deuxièmement, qu'elles protégeront les médias du fil à la patte que peut constituer un soutien direct de l'Etat.

La situation est plus complexe ici qu'en Europe, notamment parce que, au Canada, comme ailleurs en Amérique du Nord, le journalisme n'est ni une profession encadrée ni un titre protégé. Les entreprises de presse ne sont pas non plus clairement identifiées, surtout en cette période d'émergence de nombreuses nouvelles initiatives sur Internet que l'Etat doit

pouvoir soutenir également si elles contribuent à l'information d'intérêt public. Mais comment admettre en démocratie que c'est l'Etat qui définirait ce qu'est ou non une entreprise de presse susceptible de recevoir ces avantages ? Comment les médias continueront-ils de jouer leur rôle s'ils sont redevables de leur survie à l'Etat ? Il est impératif de conserver une distance raisonnable entre l'Etat et les médias, mais un financement direct ne conserve pas cette distance.

D'autres modèles existent, comme le financement des entreprises de presse par l'entremise de sociétés de journalistes, par exemple, servant de corps intermédiaire pour la gestion des fonds publics, et l'idée de lier les subventions au respect de la déontologie journalistique est aussi une manière d'y arriver. Pourquoi ne pas donner au Conseil de presse du Québec la responsabilité de déterminer quelle entreprise peut se qualifier aux subventions et d'en assurer le suivi ? Sans l'instauration de certaines modalités de ce genre, les exemples nous apprennent que nous courons le risque de constater que l'argent public n'atteint pas d'objectifs clairs et de voir des entreprises de presse susceptibles d'être soumise et dominée. Il faut trouver des mesures qui permettront à l'Etat de jouer pleinement son rôle face à la crise actuelle de l'information qui démontre qu'on ne peut en aucun cas continuer de laisser le seul marché, l'offre et la demande, dicter les règles du journalisme.

Disney may ease ESPN woes by further expansion

With hot streak stalled, there are rumours that it's looking to grow yet again

BROOKS BARNES
THE NEW YORK TIMES

LOS ANGELES—This is new territory for Bob Iger.

Since taking over as chief executive of the Walt Disney Co. in October 2005, Iger has been on a near-constant roll. First came the triumphant purchase and integration of Pixar. He did it again with Marvel Entertainment. And then again with Lucasfilm. Disney's theme parks were barely grazed by the Great Recession because of his decision to spend aggressively on upgrades.

As annual profit climbed from \$3.4 billion (U.S.) in 2006 to an astounding \$8.4 billion last year, Disney's share price shot up accordingly, from about \$31 in 2006 to \$122 in August 2015. But those high-flying days are starting to seem like a distant memory, at least on "what have you done for me lately" Wall Street.

Over the past year, Disney has been unable to convince investors that ESPN, its longtime growth engine,

will keep chugging away — albeit at a slower rate — even as it deals with the subscriber erosion that is buffeting the broader cable TV business.

Shares have dipped to about \$93 (making Disney one of the worst-performing Dow Jones industrial average stocks this year), even as it flawlessly opened the \$5.5-billion Shanghai Disney Resort and delivered four movies with roughly \$1 billion in global ticket sales (no other studio has even one).

So, where does this leave Iger? Awash in acquisition rumours.

One week, he is supposedly planning to jump-start growth by bolting on Vice Media, the "gonzo journalism" and entertainment company. (Disney already owns an 18-per-cent equity stake in Vice.) The next week, the rumour mill contends that Iger is interested in Spotify, the Internet music service. Don't leave Netflix out of the speculation mix, despite its \$42-billion market cap.

Last week, Disney's acquisition du jour was Twitter, the growth-starved social media network that has been viewed as a potential takeover target for Google, Salesforce or Microsoft. As first reported by Bloomberg, Dis-



ney hired a financial adviser to evaluate a possible bid for Twitter. That is a long way from actually making a bid, but the news still prompted a frenzy of conjecture. Disney and Twitter declined to comment.

Twitter might be a smart way for Disney to shore up ESPN's relationship with sports fans, some analysts theorized. As Barclays Capital's media team said in a research note on Tuesday, sporting events make up 14 per cent of TV programming but account for almost half of all Twitter conversations about TV. Moreover, Twitter has been moving into live-streaming sports and news — using streaming technology supplied by BamTech, which counts Disney as a major stakeholder.

The problem is that unlike the reactions to deals with Pixar, Marvel or Lucasfilm, any cheerleading for a Disney-Twitter tie-up was drowned

out by sharply negative responses.

"To buy Twitter would be the equivalent of throwing money out the door," said Michael Nathanson, an analyst at MoffettNathanson.

Nathanson pointed out that Disney had challenges aside from ESPN. Iger plans to retire in a year and nine months, and there is no public succession plan. ABC, Disney's broadcast network, needs new hits. And its consumer products unit is coming down from a *Frozen*-fueled high.

Yet Disney also remains stronger than most of its competitors, he noted. It has toy-friendly movies on the way that are expected to be megahits, including *Doctor Strange*, *Rogue One: A Star Wars Story* and a live-action *Beauty and the Beast*. Wall Street may also be overlooking value from the Marvel and Lucasfilm acquisitions that is still waiting to be unlocked: there are Star Wars attractions coming to Disney's theme parks in California and Florida, for example.

Iger, who declined to comment for this article, does seem to have an itch to buy something. But there are no clear moves. (Lego, long on Disney's wish list, is too expensive.)

Viceland UK scores zero ratings on some nights after Sky TV launch

Channel has only attracted peak audience of just under 14,000 during 9pm to 11pm in its first two weeks of broadcast, according to analysis



Viceland UK launched on 19 September on Sky. Photograph: Vice

Mark Sweney

Vice's much-hyped launch of its UK TV channel has got off to a rocky start, with some nights during peak viewing time achieving the dreaded zero rating audience figure.

Viceland UK, which launched on 19 September exclusively on Sky, has only managed a peak audience of just under 14,000 during 9pm to 11pm in its first two weeks of broadcast.

Some nights the slot, in which Viceland debuts new programming such as Big Night Out and Black Market, it achieved zero live viewers, according to an analysis of Barb data by Enders Analysis.

According to Enders the channel's best result attracting 16- to 34-year-olds, the market at which Vice is targeted, was fewer than 10,000 viewers one night during the first two weeks.

Tom Harrington, an analyst at Enders, said that Viceland UK represented a "lacklustre launch", following a "similarly underwhelming" debut in the US earlier this year.

"It is surely early days, but despite strong content, the initial results were predictable, considering the challenges," he said. "The response by Vice, that viewing figures are essentially immaterial to its plans, was expected, but deviated from earlier bullish sentiment."

Enders pointed out that Viceland is hampered in terms of reach as it is only on the Sky pay-TV platform, meaning it can only be seen by less than half of its desired 16- to 34-year-old demographic.

The company also said that Viceland was always going to struggle due to factors including being so far down the TV electronic programme guide at slot 153 in the general and entertainment listings.

"Vice has paid for a home where browsing footfall is rapidly diminishing, surrounded by neighbours, which tellingly, create no original programming," said Harrington. "Added to this is a

marketing budget which is seemingly unable to stretch to anything outside the already enraptured Vice-sphere.”

Enders also compared the performance of Viceland with other channels on Sky that “reside in the same area of the electronic programme guide ... have little outside promotion, and compete for passing trade on the strength of their schedule”.

The report found that Viceland was the worst performer for live viewing and viewing on the same day by those who recorded it or used catch-up TV, and that it has “little by way of an edge over any of them ore established television operators”.

“Such a result indicates that there is so far little curiosity for Viceland’s content by the type of viewer that browses in that area of the EPG,” said Harrison. “The effect that these viewing figures will have, were they to continue, is difficult to quantify.”

Enders’ report says that despite the poor figures there is a “rosier” outlook for content that will be aired on the channel.

“The quality of the original programming – and the prospect of more of it – mirroring Vice’s domination of video in its youthful, curious space of the internet [is promising],” said Harrison.

“American programming like Black Market and the Ellen Page-hosted, Emmy-nominated Gaycation are simply, in their scope and bravery, unlike anything currently on the UK linear schedule. And the British content, starting off with the hypnotically absorbing The UK Census suggests that the in-house production unit at Vice HQ in Shoreditch are able to make long-form content.”

www.theguardian.com/media/2016/oct/04/viceland-uk-ratings-sky-tv

COMMERCE EN LIGNE

Un nouveau concurrent pour Amazon

Facebook espère que ses 1,7 milliard d'utilisateurs se tourneront vers sa plateforme Marketplace

San Francisco — Facebook a annoncé lundi lancer une plateforme entièrement consacrée à la vente et l'achat d'objets et produits entre ses membres, pour à la fois fidéliser ces derniers et concurrencer les sites de commerce en ligne comme Craigslist, eBay ou Amazon.

Le réseau social va permettre à ses 1,7 milliard d'utilisateurs qui voudront vendre un objet d'en mettre une photo en ligne sur cette plateforme baptisée «Marketplace». Le service sera accessible dans un premier temps aux utilisateurs âgés de plus de 18 ans résidant aux États-Unis, en Australie, au Royaume-Uni et en Nouvelle-Zélande. Il sera disponible dans l'application mobile Facebook, aussi bien pour les propriétaires d'iPhone que ceux disposant de téléphones équipés du système d'exploitation Android.

Le nouveau service, qui risque de secouer le secteur du commerce en ligne et des petites annonces, sera disponible également sur les ordinateurs et dans d'autres pays dans les prochains jours.

Facebook indique qu'environ 450 millions d'utilisateurs se servent déjà de son réseau pour vendre ou acheter des objets tels que des voitures, des meubles ou encore des vêtements pour bébés, avec des petites annonces publiées dans ses «groupes» réunissant des personnes ayant des centres d'intérêt communs. «Cette activité [d'achat-vente] a commencé dans des groupes Facebook et s'est considérablement développée. Plus de 450 millions de gens visitent ces groupes

chaque mois. Ça va des familles du quartier jusqu'aux collectionneurs du monde entier», explique Mary Ku, responsable produit chez Facebook, dans un message sur le site Internet du groupe. «Ce sera un moyen pratique de découvrir, acheter ou vendre des produits avec les gens de votre communauté», estime-t-elle.

Marketplace diffusera les photos des produits en fonction de la proximité des acheteurs potentiels, et les utilisateurs pourront ajuster leurs paramètres de localisation et de recherche pour des produits particuliers ou selon les catégories. Acheteurs et vendeurs pourront s'échanger des messages pour se mettre d'accord sur le règlement et la livraison des produits.

Service gratuit

Facebook ne fait pas payer ses utilisateurs, mais la nouvelle plateforme pourrait à l'avenir permettre de davantage monétiser sa base d'utilisateurs et donner aux internautes une raison supplémentaire de rester sur le réseau.

Facebook avait déjà tenté de mettre en place un espace d'achat et de vente en 2007 mais son initiative n'avait à l'époque pas attiré suffisamment d'utilisateurs. Depuis, le réseau social a testé ces dernières années un bouton «achat» qui permet à ses utilisateurs d'acheter des produits de ses partenaires en ligne. Mi-septembre, il avait également dévoilé un nouveau système de



L'interface de Marketplace
FACEBOOK / ASSOCIATED PRESS

450 millions

Le nombre d'utilisateurs qui font déjà du commerce sur le réseau à travers des groupes

VOIR PAGE B 2 : COMMERCE

COMMERCE

SUITE DE LA PAGE B 1

paiement en ligne intégré à son service de messagerie Messenger: on peut désormais y faire des achats directement dans une conversation, sans être redirigé vers le site Internet du commerçant.

Facebook a déjà servi par ailleurs d'intermédiaire à la vente de produits et accessoires virtuels dans le cadre de jeux en ligne auxquels on pouvait jouer sur son réseau.

Au deuxième trimestre, le bénéfice net de Facebook a bondi de 186% à 2,1 milliards de dollars, et son chiffre d'affaires de 59% à 6,4 milliards. Ces revenus proviennent essentiellement des publicités, mais Facebook essaye aussi d'augmenter les recettes qu'il tire d'autres services, et sa filiale Oculus a également commencé cette année à vendre un casque de réalité virtuelle.

L'officialisation de Facebook comme plateforme de vente de produits entre particuliers n'est toutefois pas sans risque. Le groupe avait ainsi déjà dû prendre des mesures plus tôt cette année pour empêcher que son réseau ou son application de photos Instagram soient utilisés

pour négocier des ventes d'armes entre particuliers. Il assure toutefois que le fait que ses utilisateurs s'inscrivent sur son réseau sous leur vrai nom crée un certain contrôle, qui devrait décourager les ventes anonymes de biens illicites.

Facebook a annoncé parallèlement lundi le lancement d'une version allégée de son application de messagerie, «Messenger Lite», pour les utilisateurs disposant d'une connexion Internet limitée. Ce service sera d'abord accessible au Kenya, en Tunisie, en Malaisie, au Sri Lanka et au Venezuela.

Agence France-Presse

Facebook takes on Craigslist and eBay with new classified ad service

Marketplace lets Facebook users list items for sale, and could be an attempt to upend the crowded world of peer-to-peer selling



The company says it already has more than 450 million people buying and selling through informal groups on its network.

Photograph: Tobias Schwarz/AFP/Getty Images

Nicky Woolf

Facebook's latest product launch appears to be a modest step into a classified advertising market currently fought over by eBay, Craigslist and more nascent startups such as LetGo and OfferUp – the latter recently valued at \$1.2bn.

But with the official launch of Facebook Marketplace, through which users can list items for sale or search the area near them for things they want, the company could be attempting to use its gargantuan audience of 1.71 billion monthly users to upend the local sales market completely.

Facebook says that already, "more than 450 million people visit buy and sell groups each month", using informal groups like this one set up for people in Hackney, London.

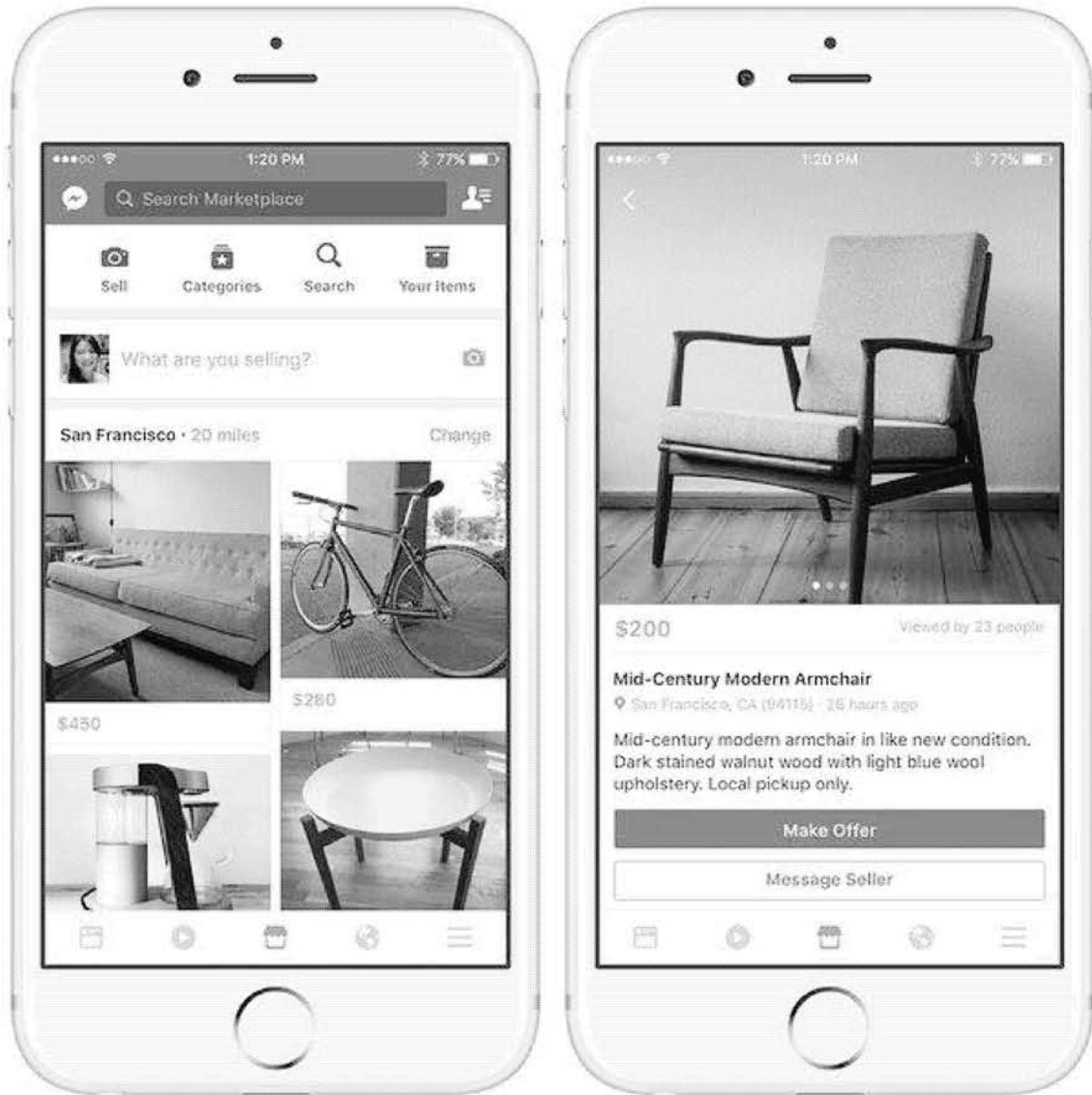
The world of peer-to-peer selling is notoriously hard to assess because transactions between individuals aren't necessarily reported. But Facebook is definitely entering an established and already-crowded marketplace.

The largest operator in the classified ad space is still eBay. It sold more than \$20bn of merchandise in 2015, according to its latest financial report, though much of those sales are from large-volume sellers, rather than individuals.

In the US, Facebook Marketplace will be taking on Craigslist, the classified ads site founded in 1995 and widely credited with destroying the market for newspaper classified advertising. Craigslist records 50bn worldwide page views and 80m classified ads per month – though because sales are between individuals and their results are unreported it is impossible to know how many of the ads are successful.

Yet Craigslist is old and ripe for disruption. It might be known for its old school site design, which has remained largely unchanged since it launched, but it has also missed the opportunity to adapt its site for mobile users – an opportunity several startups have attempted to grab.

New York-based Letgo launched in 2015, and OfferUp, which completed a \$120m funding round in September, is backed by Silicon Valley investment firm Andreessen Horowitz. OfferUp's co-founder and CEO Nick Huzar said in August that he expects the company to do upwards of \$14bn in transactions in the next 12 months, according to GeekWire.



Images provided by Facebook show smartphone screen grabs demonstrating the new 'Marketplace' section. Photograph: AP

OfferUp is currently trialling an in-app payments system in Seattle – a feature Facebook's offering does not yet have, though its peer-to-peer payments system in Messenger seems like an obvious candidate for future incorporation.

Nextdoor, the neighborhood social networking site which launched in the UK in September, is also a popular site for classified ads; and then there's a network of Freecycle sites, the non-profit sharing group where people post classified ads to give away unwanted goods and furniture.

Facebook has huge advantages over its competitors because of its vast audience and significant resources but might still have its work cut out, according to Jan Dawson, chief analyst at Jackdaw Research.

"[Classified ads aren't] necessarily what people think Facebook is for," he said. "This is making Facebook about dealing with strangers, which is an awkward shift mentally." On top of that, he said that unlike some of its competitors, Facebook is not yet providing any of the infrastructure around payments or delivery in order to hold on to custom.

"It's not an end-to-end solution ... it's not going to be markedly better than any other classifieds service today," he said. Building scale will also be critical to their success, Dawson said. "Unless they're going to hit that scale quickly, people will explore but they're going to default back to what they were using before."

In a statement, OfferUp CEO Huzar told the Guardian: "Facebook is an amazing company that does a lot of different kind of things. This is the only thing we do. We have a highly engaged user base because we have built an experience that people absolutely love. Our market traction reflects that. We are confident that OfferUp will continue to lead when it comes to buying and selling locally."

Facebook did not respond to requests for comment.

Buy A Tweet

WHAT THE TWITTER SALE REVEALS ABOUT TWITTER, ITSELF

The plain truth about the struggling social-media company has become clear in its highly public, and theatrical, auction.

Nick Bilton



Digital Colorization by Ben Park; From P.M. Images/Getty Images.

The first real offer for Twitter came in 2007, when Yahoo tried to buy the nascent social network for a then-whopping \$12 million. In 2008, on the eve of that year's presidential election, **Mark Zuckerberg** upped the ante by offering a few hundred million for the company that he would later refer to as a "clown car that drove into a gold mine and fell in." **Ashton Kutcher** tried to purchase a piece, too, while poolside in Los Angeles, naturally, as the founders of Twitter nervously sat next to **Demi Moore**, who was sunbathing in a black bikini. Zuckerberg came back a couple of years later for another unsuccessful overture. Former Vice President **Al Gore** made his informal offer after a long night in which he and a couple of co-founders got drunk on tequila at his home in the St. Regis Hotel. Google's **Larry Page** made his acquisition attempt inside a Google conference room, having drawn the blinds, even though the conference room was on an upper floor, to ensure that no one could see him talking to a Twitter founder. During his tenure as the C.E.O. of Microsoft, **Steve Ballmer** showed interest to another Twitter founder while sitting on the porch of **Bill Gates's** home. Apple even considered an investment that would give it a stake in the company.

Each time, Twitter passed. In fact, the company responded with a resounding no. The reasons varied and evolved alongside the company itself. In the very early days, the offers were too low (the Yahoo offer, for instance, was \$88 million short of the asking price). But as Twitter grew in both influence and stature, its founders rebuffed the overtures because they sensed that they were changing the world and didn't want to sell to another outlet that, rightly so, might screw that up. Eventually, the board of directors passed on the incoming offers because they saw the opportunity to take Twitter public and build it into a viable business—even, as one board member once told me, potentially a "\$100 billion business."

But in between all of those reasons, there remained one constant at the company: Twitter was a hothouse that succeeded in spite of an undercurrent of chaos, consumed by furtive battles over power and control and subsequently, vision. (Was it a social network? A media company? A messaging platform?) Into this void, Twitter, which became all of those things and more, also became a haven for excreta. And whoever was running Twitter, which has essentially had five chiefs in its decade of life as a company, wanted to prove that they were the ones who could tame the beast and solve all of its problems. This chaos, perhaps more than anything else, is what really stopped potential suitors from swooping up Twitter—and for a long time, that was just the serendipity of the situation.

Yet now, for the first time in the company's history, numerous news outlets have reported that Twitter is seriously considering selling itself. What's changed? For one, it's becoming apparent that Twitter can't be saved in its current instantiation. Adding new media content, like live N.F.L. video streams for users to

consume, and banning **Milo Yiannopoulos**, an alt-right defender of ultra-conservatism, for attacking celebrities, are moves that are a couple of C.E.O.s too late to save the service. While Twitter inarguably holds a tremendous amount of influence in our society (Exhibit A: **Donald Trump**; Exhibit B: **#BlackLivesMatter**), it's also apparent that the company has been unable to eradicate malevolent trolls, or to change the direction of the product in order to entice new users, and—most importantly for this conversation—to prove its importance to investors, who prefer monetary influence over media prowess. (Its stock price, which peaked at \$69 in 2014, was trading in the mid-teens before the sales rumors started.) The reality is that Twitter, in its current state, is un-fixable and a sale is likely the best way out of this predicament. (A Twitter spokeswoman said in an e-mail, “as a matter of policy we don't comment on rumors or speculation.”)

Companies aren't just a mirror of their current leaders' views. Companies are the result of everything that their leaders have done while *they* were in charge. And Twitter is the result of more than a decade of infighting at virtually every level of the institution. For a while, there was literally a new C.E.O. coming into power every couple of years. Each time a new chief took the helm, the ship was steered in a different direction. It should come as no surprise that, in addition to trolls, Twitter has become a home for ISIS and other anti-Western groups. How do you grow a start-up when some of your most powerful users quit the service on a regular basis? While **Jack Dorsey** might have finally returned to lead the social network that he helped create in 2006, he now finds himself running a feral product that isn't really housebroken and is too old to be trained otherwise. Twitter, after all, was raised by dozens and dozens of former executives who were, seemingly as often as not, concerned with their own history as that of the company.

Someone very close to Twitter recently told me that if it wasn't for all the rumors around an acquisition, the company's stock would likely be in the low single digits. Investors don't appear confident in the future of the social network under its current direction; Twitter has been given underperform or hold ratings by major investment firms. One equity analyst went as far as to say that, “the stock is overvalued as business fundamentals have deteriorated significantly over the past 12 months.” It's easy to blame Dorsey for this. But given what I know about the company, after covering it for the better part of the past 10 years, I think that you could resurrect Steve Jobs, give him a brand new turtleneck, and even he wouldn't be able to save Twitter. It's too late.

This is apparently why news in the Valley last week was overrun with rumors suggesting that all kinds of companies might buy Twitter. The whispers oscillated from somewhat boring, but perhaps logical acquirers, like Salesforce or AT&T, to far sexier options, such as Disney or Apple, to a dozen possibilities in between. But during the intervening days, some investors have come out and said that a Twitter acquisition by Disney is a terrible idea. Others have noted that the \$30 billion that Twitter is reportedly seeking is a staggering amount for a company that is not profitable and has barely grown its user base over the past couple of years.

On some level, the chatter surrounding the sale of Twitter reflects the internal problems of the company. I remember when Facebook acquired Instagram in 2012, someone asked me, “Who broke the news?” I replied, “Facebook.” That's because neither company allowed their auction process to become a public theater. At Twitter, however, the various potential suitors' names and the asking price have already been leaked to the press.

This isn't to say that Twitter isn't worth billions. As this election cycle makes evident, it is unquestionably *the* place to talk politics and the media's coverage of it, among other things. Twitter may have struggled to keep up with the growth of other social-media companies, but when was the last time that you heard someone say, “Did you see what Trump said on SnapChat?” Or, “I can't believe Clinton posted that on Instagram!” Instead, the conversation is all taking place on Twitter. (One of my morning stops for Trump news isn't FiveThirtyEight or *The New York Times*; it's **Sopan Deb's** Twitter feed.) But for investors, the question is whether people will still be ready to slurp up the service after November 8th. (My take: if Trump wins, yes; if it's Clinton, probably not. And, please God, let's not let Trump win.)

What happens next to Twitter is anyone's guess. But I do know that, for the first time, Twitter now has a Plan B. A few months ago, while reporting a feature story about the future on the company for *Vanity Fair*, I asked a number of executives what might happen if Dorsey, who seemed like a Hail Mary option, couldn't turn Twitter around. What was Plan B, I asked them? “There is no Plan B,” I was told. “This is it.”

I admired their fortitude, but there was no denying that an acquisition had to be the next option on the table. And one executive humored me in a guessing game about who the dream buyer might be. But after I ticked off all the usual suspects—Yahoo, Google, Facebook, Apple, Microsoft—that tried to buy Twitter years ago, in one way or another, I was met with the same resounding answer: “no.”

“Then who?” I asked this executive.

To which the executive replied, elusively, “It's a small world after all.”

www.vanityfair.com/news/2016/10/what-the-twitter-sale-reveals-about-twitter

Ben Cooper: 'Radio 1 is up against Minecraft for young audiences'

Controller of Radio 1 on winning younger listeners, taking a lead from Netflix and why he believes in Nick Grimshaw



Ben Cooper reckons the most common age of a Radio 1 listener is 18, and for its YouTube channel it is 12- to 17-year-old females.
Photograph: Alicia Canter for the Guardian

Mark Sweney

In any normal week, Ben Cooper's eye-catching and ambitious mission to make BBC Radio 1 like a Netflix for radio would make an ideal entry point to an interview with the station's controller. But this isn't any ordinary week.

On Friday, the BBC announced that Cooper would be getting a new boss, and a controversial one at that. From the end of this month James Purnell, the BBC's director of strategy and education, will be taking responsibility for radio as part of a new, expanded division. Purnell's long-rumoured appointment has been viewed in some quarters as problematic, with Tory MPs arguing that the former Labour cabinet minister could jeopardise the BBC's impartiality. On a practical level, there have been rumblings about Purnell's lack of hands-on programming experience.

So what does Cooper make of this huge management shift? And might he be interested in the role being advertised for a new director of radio within Purnell's team, to give "creative leadership and focus"?

It is hardly fair to put Cooper on the spot like that, but it had to be asked, and he plays the ultimate tight-lipped diplomat, refusing to make any direct comment, not even a stock PR platitude about regime change. "My focus is to bring new audiences and new ways to the BBC," he says.

The topic that gets Cooper talking is his relentless mission to make BBC Radio 1 a truly multi-platform business that keeps pace, and maintains relevance, with the digital-savvy youth audience it is tasked with targeting.

"I want Radio 1 to be the Netflix of music radio," he says, trundling out the catchy soundbite to back his latest plan: taking a leaf out of the hugely successful US streaming service's book by making programmes available on demand.

He is starting out with 25 hours of on-demand “phone-first” content, such as a weekly “Top 10 most-played tracks of the week” programme, but intends to seriously ramp up the hours next year. “In this job, you’ve got to keep across what young audiences are doing. They want content on whatever device they are using, increasingly the phone, when they want it, and that is the key for us to stay relevant and stay young.”

In his five years in charge of BBC Radio 1 and 1Xtra, Cooper has supercharged its multi-platform presence. Major successes include the station’s YouTube channel, which now has almost 3.5 million subscribers and more than 1bn views.



James Purnell, director of strategy and education, will take full responsibility for radio. Photograph: Rex/Shutterstock

While BBC Radio 1 may be blooming nicely on new digital channels, Cooper remains under pressure to bring the age of listeners of BBC Radio 1 down. The target is 15- to 29-year-olds, the average is 32.

Meanwhile, shouldn’t he be more worried about Nick Grimshaw? Earlier this year, the station’s breakfast show audience reached its lowest level in more than 13 years. Grimshaw, who took over the coveted gig from Chris Moyles, is about to become older than the station’s average listener. After four years of trying, is his use-by date looming?

“I’m not operating Logan’s Run,” quips Cooper, referring to the 1976 sci-fi film where people get systematically vaporised when they turn 30. “Grimmy was asked to do a job and it was a difficult job. Chris’s job was to build the biggest audience he could, the most successful breakfast show Radio 1 ever had. The BBC Trust asked me to get Radio 1 younger so I brought in Nick to do that. Grimmy has come in and he is the No 1 youth presenter in the UK. He is knocking it out of the ballpark when it comes to connecting with young audiences on a daily basis.”

Cooper has a real, and perhaps legitimate, bugbear with the measurement of his audience. For one, Rajar, the official body in charge of measuring radio audiences, only publishes figures on audience survey respondents aged 15 and over, which he feels is unfair. “You have a target age of 15 to 29, but nothing is measured for under-15s but everything is to death beyond the 29 target, which means, using averages, you are going to get skewed much older,” he says. “I think it is an old-fashioned metric for an old radio industry. You have the maths against you.”

The 46-year-old is armed with some statistics of his own to illustrate his point. Using figures based on those aged 10 and up, he reckons the most common age of a Radio 1 listener is 18. And for its YouTube channel it is 12- to 17-year-old females. “There is no holy grail of one single digital footprint figure in the industry unfortunately,” he says.

With the BBC facing significant cuts across the board, after taking on the £750m cost of free TV licences for the over-75s, Cooper is acutely aware that life is going to get significantly harder.

"Cuts are coming," he says. "We will have to work with smaller budgets and be more creative in the way we structure ourselves and look for efficiencies. It is no secret that [already] over the last five years I have lost 30% of my controllable spend. That has been tough, I lost nine presenters a year ago. It's tough to innovate and take risks when you have to reduce budgets, your [presenter] lineup and staffing costs. It's not easy."



Nick Grimshaw is 'knocking it out of the ballpark', says Ben Cooper.

Photograph: David M. Benett/Getty Images

There is also the uncertainty created by the possibility of the merger of BBC Radio 1 and BBC3 into a new youth division. "I don't think there should be any merger of those brands but I think we can be more clever in the way we organise and structure ourselves behind the scenes," he says. "I'm trying to get people to think content first and platform second. The BBC should do more of that wider thinking."

That wider thinking also includes looking at a modern reinvention of Top of the Pops. Cooper insists the long-rumoured project is not a flight of fancy, but believes that the long-running TV music chart show's successor needs to be totally different. "Can we have a regular, weekly primetime slot for music? That's what I would love to see happen. Those conversations are continuing. I'm confident it will happen."

"TOTP is a great headline, a great story, but as a programme we have moved so far beyond that format, I think, in terms of what young audiences want. It can't be 'lets do TOTP' as it used to be."

Cooper talks innovation but Radio 1's rivals, and a report submitted to the culture secretary that informed this year's charter review white paper, accuse the station of not being distinctive enough. He bristles at the suggestion. "Are we distinctive from commercial radio? Yes we are," he says. "We will play something like 4,000 different tracks a month, commercial radio plays about 400. We need to play hit music to get audiences in to expose them to new music. I think we need to look at the fact that we are no longer competing just purely with Rajars against Capital and Kiss."

"I'm up against Pokémon Go and Minecraft for young audiences. I have to persuade people to switch off Minecraft and watch [Radio 1's music sessions slot] Live Lounge, get off their iPad and listen to radio. Those are the things that keep me up at night. I'm thinking about tomorrow, not today."

Curriculum vitae



Ben Cooper inside Radio 1 studios.

Photograph: Alicia Canter for the Guardian

Age 46

Education South Bromsgrove high school, Worcestershire; University of Brighton

Career **1990** journalist and presenter, BBC Hereford & Worcester; **1995** journalist, presenter and producer, BBC Three Counties Radio; **1997** producer, BBC Radio 1; **2000** executive producer, 95.8 Capital FM; **2002** head of daytime programmes, BBC Radio 1; **2006** head of programmes, BBC Radio 1; **2009** deputy controller, BBC Radio 1 and 1Xtra; **2011** controller, BBC Radio 1 and 1Xtra

www.theguardian.com/media/2016/oct/03/ben-cooper-radio-1-up-against-minecraft-young-audiences

Fwd: Highlights Tuesday November 29, 2016 - # 2 - Mardi 29 novembre 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Wed, Dec 7, 2016 at 10:42 AM

A-2016-00078

----- Forwarded message -----

From: **Roger Belanger** <roger.belanger@cbc.ca>
Date: Tue, Nov 29, 2016 at 2:15 PM
Subject: Highlights Tuesday November 29, 2016 - # 2 - Mardi 29 novembre 2016
To: Roger Belanger <roger.belanger@cbc.ca>

Highlights Tuesday November 29, 2016 - # 2 - Mardi 29 novembre 2016**ottawacitizen.com, Tuesday November 29, 2016****Ad-free CBC would raise the bar for all broadcasters**

The CBC's just released position paper "Strengthening Canadian culture in a digital world" makes a compelling case for public broadcasting in Canada.

Among its several recommendations, one stands out as bold and exciting: moving away from advertising as a source of CBC funding.

...A virtually commercial-free CBC requires a new funding model, involving a larger parliamentary appropriation, more or less in line with a 2008 recommendation from Parliament's Canadian Heritage committee.

Tony Manera, former president of the CBC, Ottawa**www.theglobeandmail.com, Tuesday November 29, 2016****Dismantling or diminishing CBC is the most elitist position of all**

Me, I'm not sure that Kellie Leitch and her campaign are real. I think it's all part of this fake-news thing that's going around.

...The CBC administration itself is not immune to the need to evolve. Right now it is proposing the idea that the public broadcaster move to an ad-free model, and requesting additional money that would be replacement financing if it eliminates advertising. It's a tricky route but in TV and online it would change CBC's status as an odd hybrid of both public and commercial broadcaster.

John Doyle**news.nationalpost.com, Tuesday November 29, 2016****The CBC's answer to its privileged status — more privilege and an extra \$400 million please**

Here's how thinking works in the upper echelons of the CBC.

Canada's public broadcasting network has been under fire for months over its efforts to build a digital presence in direct competition with private newspapers and other media, which are struggling to survive in the face of remorseless technological change.

Kelly McParland**Playback, Monday November 28, 2016****CBC proposes ad-free model in Heritage filing**

The CBC has laid out plans that would see the public broadcaster transition to an ad-free model similar to that of the BBC.

...In its submission, CBC said an ad-free model would result in an ad-revenue loss of \$253M to CBC/Radio-Canada, but that two-thirds of that (\$158 million) would migrate to other Canadian media, including private TV and digital. The figures supplied by CBC as relates to advertising migration were based on a study from Nordicity.

Jordan Pinto**en.cijnews.com, Tuesday November 29, 2016****CBC asks government to increase per person funding to CBC/RadioCanada**

CBC/Radio Canada has submitted a position paper to the federal government proposing the public broadcaster move to an ad-free model at a cost of about \$400 million in additional funding.

...Budget 2016 provides \$1.3 billion over five years, starting in 2016–17, to support longstanding arts and cultural organizations, and proposes to invest \$675 million in the CBC/Radio-Canada. The budget also reversed past cuts to enable the CBC/Radio-Canada to invest in its Strategy 2020. The Minister of Canadian Heritage was assigned to work with the CBC/Radio-Canada to develop a five-year accountability plan.

CIJnews Staff

www.rcinet.ca, **Tuesday November 29, 2016**

Public broadcaster seeks new funding model

Decimated by years of budget cuts by successive governments, CBC/Radio-Canada is asking the government to boost and stabilize its funding. An extra \$318 million annually would enable it to stop selling advertising.

...The proposal argues the new funding model would result in "a net total GDP gain of \$488M, a total labour income impact of \$355M and the creation of 7,200 new jobs."

CBC/Radio-Canada funding affects RCI

Radio Canada International used to be funded separately by the Canadian government, but now it receives its funding from the CBC/Radio-Canada envelope. In 2012, CBC/Radio-Canada slashed RCI's budget by 80 per cent and decided to dismantle its shortwave transmitters, ending all shortwave broadcasts.

Lynn Desjardins

ici.radio-canada.ca, **mardi 29 novembre 2016**

CBC/Radio-Canada à la croisée des chemins

La disparition de la publicité sur toutes les plateformes de diffusion de CBC/Radio-Canada renvoie au débat beaucoup plus large sur la place du diffuseur public dans l'industrie culturelle au pays.

Pierre Bélanger, professeur titulaire au Département de communication de l'Université d'Ottawa, affirme en entrevue avec Geneviève Asselin qu'un financement additionnel stable de plus de 300 millions de dollars pour pallier l'absence de publicité apporterait davantage de stabilité financière et d'indépendance politique à la société d'État.

Midi info

www.troymedia.com, **Tuesday November 29, 2016**

What you can do to keep responsible journalism alive

If you value news reported in the public interest, democracy and human rights, and facts that are rigorously reported and verified, then please think about what a potential "Day Without Responsible Journalism" could mean.

Thankfully, there are several actions we can each take to ensure that day doesn't come:

First, don't keep expecting quality news to materialize for free. Journalists work hard, and deserve to be paid for their efforts. So pay for what you value, and take out a digital subscription (or two!) to a reputable news service. And while you're at it, write your MLA in support of continued CBC funding.

Shauna Snow-Capparelli

www.acadienouvelle.com, **mardi 29 novembre 2016**

Une nouvelle vie pour les anciens locaux de Radio-Canada

L'ancien quartier général de Radio-Canada Acadie de Moncton a été vendu au coût de 2,2 millions \$.

L'entreprise Heritage Management, qui gère des immeubles commerciaux et résidentiels dans la ville du Sud-Est, a fait l'acquisition du 250 avenue Université.

Simon Delattre

www.broadcastermagazine.com, **Tuesday November 29, 2016**

Global News' Tom Clark to End his Journalistic Career

Global News is announcing that Tom Clark, Chief Political Correspondent and Host of The West Block will end his career in journalism on January 1, 2017.

www.broadcastermagazine.com

Playback, Tuesday November 29, 2016

Rogers Media makes its case for OMNI Regional: CRTC hearings

Rogers Media was the first in the hot seat at the CRTC's television licence renewal hearings for English-language ownership groups Monday, with the media co arguing for increased content ownership, defending its streaming strategy and also making its case for mandatory basic carriage of discretionary service OMNI Regional.

...Rogers said that by having "more skin in the game" it could put additional resources into creating higher-quality content that it could sell in additional markets. Brace said some independent producers are more willing than others to partner with a broadcaster on producing content and said the company will choose "the path of least resistance."

Regan Reid

Playback, Tuesday November 29, 2016

Corus defends request for 5% PNI: CRTC hearings

Yesterday's CRTC television license renewal hearings for English-language ownership groups continued into the afternoon with Corus Entertainment making its case for a number of exceptions to the commission's licensing framework.

...Commissioner Stephen Simpson challenged the company's post-acquisition programming strategy
...He also noted the company's strategy to create Canadian versions of "proven" American hits, such as Big Brother Canada and Top Chef Canada. "Is it really the kind of Cancon that goes to building the fabric of this country?" he asked.
Bree Rody-Mantha

The Wire Report, Tuesday November 29, 2016

Artists ask Joly to 'stand up for creators'

A coalition of artists, including authors, directors and musicians, is asking Heritage Minister Mélanie Joly to consider the compensation artists receive as part of the ongoing review of Canadian content in a digital age and the upcoming review of the Copyright Act.

...In a press release, the coalition said that the "laws and regulations that allow creators to monetize their works to make a living are now out of date."

The release added the initiative is supported by groups including Music Canada and the Writer's Union of Canada.

The Wire Report

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1710K

TODAY IN THE MEDIA
AUJOURD'HUI DANS LES MÉDIAS

2

Mardi 29 novembre 2016
Tuesday November 29, 2016

Ad-free CBC would raise the bar for all broadcasters

Re: CBC asks Ottawa for more than \$300 million in new funding to go ad free, Nov. 29.

The CBC's just released position paper "Strengthening Canadian culture in a digital world" makes a compelling case for public broadcasting in Canada.

Among its several recommendations, one stands out as bold and exciting: moving away from advertising as a source of CBC funding. When the CBC competes for the same commercial revenue as private broadcasters, its programming is not sufficiently differentiated from what is available on commercial platforms, leading taxpayers to question why the CBC is subsidized at all.

A virtually commercial-free CBC requires a new funding model, involving a larger parliamentary appropriation, more or less in line with a 2008 recommendation from Parliament's Canadian Heritage committee. Even so, the per capita public subsidy would be lower than what public broadcasters receive in other countries such as Great Britain. This is doable. I hope Canadians will give the matter serious consideration.

Canadian private broadcasters now enjoy various kinds of direct and indirect public subsidies. These, as well as certain Canadian content requirements, could be scaled back. Such measures, coupled with access to the advertising revenue pool vacated by the CBC, would help them.

Once the CBC ceases to chase advertising dollars, it can concentrate on its core mandate, which is to offer high quality distinctive Canadian programming, which would raise the bar for all broadcasters, thus realizing its potential to serve as "the anchor for Canada's cultural ecosystem." This is also consistent with the Heritage Committee's reaffirmation of "the importance of public broadcasting as an essential instrument for promoting, preserving and sustaining Canadian culture."

Tony Manera, former president of the CBC, Ottawa

<http://ottawacitizen.com/opinion/letters/todays-letters-women-at-the-gym-more-money-for-cbc>

Dismantling or diminishing CBC is the most elitist position of all

John Doyle

Me, I'm not sure that Kellie Leitch and her campaign are real. I think it's all part of this fake-news thing that's going around.

Listen, the candidate and the candidate's positions don't sound authentic. It smells bogus. I mean, seriously – a well-off surgeon, academic, former cabinet minister and MBA is traipsing around drumming up support and media attention by attacking "the elites" in Canada. Aren't such people struck down by a bolt of lightning for brazen hypocrisy?

Sadly, to paraphrase Leitch's own assessment of Justin the Good's remarks about Fidel Castro, it is not a fake or parody campaign. But it is certainly shameful and an embarrassment.

Leitch has taken a position on the CBC. It must go. That's it; just dismantle it and move on. This proposal was a welcome break from Leitch's ongoing obsession with screening immigrants for anti-Canadian values. The sort of horse manure that got many Conservative cabinet ministers exactly where they are today.

On the matter of the CBC, Leitch was, apparently, trying to trump – pun intended – Maxime Bernier who wants to make the CBC advertising-free and shift it to a funding model similar to that of PBS and NPR in the United States. That is, the begging bowls come out about six times a year. You send 'em your money and get a tote bag.

Well, I've stopped chain-sipping lattes long enough to give the two proposals consideration. They are, like the screening-immigrants thing, horse manure. They are quintessentially elite positions about a national broadcaster.

The idea that CBC television and radio is a frivolity, sucking up vast amounts of money to make bad TV and irrelevant radio, is the position of a small number of well-off cranks in Toronto and Montreal, aided by a number of other cranks who, one imagines, stave off personal wretchedness by ceaselessly pointing out that the CBC gets funding to make TV and radio, while they don't.

The CBC administration itself is not immune to the need to evolve. Right now it is proposing the idea that the public broadcaster move to an ad-free model, and requesting additional money that would be replacement financing if it eliminates advertising. It's a tricky route but in TV and online it would change CBC's status as an odd hybrid of both public and commercial broadcaster.

Also, in this matter, I respectfully disagree with colleague Konrad Yakabuski, who asserted the other day that CBC "outlived its original purpose," and makes a lot of "forgettable" and unwatched, irrelevant programs. He sides with Maxime Bernier in wanting a PBS-style CBC.

I demur. The idea of a CBC programmed for politicians, policy wonks and newspaper columnists is harebrained elitism of the worst sort. The CBC belongs to the public, not a tiny cabal who think TV is beneath attention unless it's airing a public-policy documentary they agree with. If they'd all paid attention to the reality-TV dynamic used by Donald Trump to win an election, they might not have woken up one recent morning in puzzlement about how and why Trump was the president-elect.

Leitch and Bernier are clueless. Television is the most important, influential storytelling medium of our time. Understanding it and why it has impact is rather necessary information to have, prior to denouncing any area of it. In the specific matter of CBC TV, to cite one example, *Kim's Convenience* is not forgettable, irrelevant, or badly made; nor is it, in Bernier's phrase, an example of "bad Canadian copies of popular American shows."

Outside of Toronto, Ottawa and Montreal, the CBC is a vital presence, providing local coverage and Canadian content, which, though diminished, is vastly appreciated by residents of cities big and small and in rural areas. Dismantle it or reduce it to the begging-bowl status of PBS and all of that is gone. The appreciation of CBC outside major urban areas is precisely why the Harper government never dared to destroy the CBC outright.

You have to live in the bubble of the well-off establishment to be blind to the CBC's importance. At the same time, it is always easy to be critical of the public broadcaster. Parts of it are badly run. There are enormous egos at the top on the TV side and some CBC bosses have a tolerance for mediocrity that beggars description. The same can be said of the federal government and most large corporations anywhere.

Clearly then, Kellie Leitch is real and not part of some fake-news phenomenon. Although I'm sure you'll grasp my initial suspicions. Anytime one witnesses the witless posturing of people who attack the so-called elites, while simultaneously pledging to dismantle or diminish what gives succour to the ordinary among us, one should be very suspicious.

Read also: The CBC has lost its way

Related: Tory leadership hopeful Kellie Leitch proposes scrapping CBC

Also: CBC seeks annual funding boost of \$318-million to go ad-free

[www.theglobeandmail.com/arts/television/doyle-dismantling-or-diminishing-cbc-is-the-most-elitist-position-of-all/article33087155/?](http://www.theglobeandmail.com/arts/television/doyle-dismantling-or-diminishing-cbc-is-the-most-elitist-position-of-all/article33087155/)

The CBC's answer to its privileged status — more privilege and an extra \$400 million please

Kelly McParland



Peter Mansbridge rides with Justin Trudeau on his way to be sworn in as prime minister in the CBC "Behind-the-scenes of Justin Trudeau's first day as Prime Minister" video. CBC

Here's how thinking works in the upper echelons of the CBC.

Canada's public broadcasting network has been under fire for months over its efforts to build a digital presence in direct competition with private newspapers and other media, which are struggling to survive in the face of remorseless technological change. The private operators maintain it's unfair that the CBC gets generous subsidies to steal business from them. In a world of shifting readership habits and murderous competition, every penny of revenue is vital. The CBC, they note, already enjoys a federal subsidy of more than \$1 billion a year, including a \$150 million annual boost introduced by the Trudeau Liberals. Private operators, meanwhile, are haemorrhaging money as they strive to keep the wolf from the door.

The CBC's response: Ask for even more money from the public purse.

On Monday the network submitted a proposal for an additional \$400 million in support, including \$318 million to allow it to break free from the need to raise advertising revenue. "If we don't shift the financial model for supporting public broadcasting, there is a question as to its ultimate survival," warned Heather Conway, the executive vice-president of English services.

The question of the CBC's ultimate survival, of course, dates to mid-November 1936, about a week after the Canadian Broadcasting Act took effect. The CBC may, in fact, be the longest-surviving network to exist with the constant prospect of its imminent demise. One imagines that on the first day of orientation, after class has memorized the names of CBC anchors.... "and Lloyd Robertson begat Peter Kent, who begat Knowlton Nash, who begat Peter Man....", bright-eyed young CBC

recruits are led through a recitation of the peril facing Canadian culture should the CBC cease to exist:

Q: "And what happened after Little Mosque on the Prairie aired its last episode, class?"

A: "Canadian culture was threatened!"

Q: "And how was Canadian culture saved?"

A: "Kim's Convenience!"

The CBC says the extra \$318 million to free it from ad revenue would "enable CBC/Radio-Canada to make the necessary long-term investments to complete our transformation, move away from advertising as a source of revenue on all platforms and be a strong anchor for our cultural ecosystem."

In addition, it proposes "depoliticizing" its funding so "it is predictable and stable, tied to the existing five-year licence cycle, indexed to inflation, and separated from the election and annual government budget cycles."



CBC president Hubert Lacroix : protecting Canada's "cultural ecosystem" against ... well, that's not clear
THE CANADIAN PRESS/Nathan Denette

It would be wonderful, if you're the CBC, should this proposal be approved. The corporation would have a generous, reliable, predictable budget it could spend, without worrying about government overseers, the uncertainties of the economy or the fact a lot of Canadians never watch a second of CBC programming. Unfunny new comedies could come and go without concern for viewership. Sports coverage could continue to wither away without having to dream up ways to replace the loss. CBC cadres could be recruited with the near-certainty of jobs for life, safe behind union walls, forever supportive of government spending. And which party would everyone vote for? Well, let's not leap to assumptions, but it wouldn't be the Conservatives.

Monday's report makes several references to the BBC, implying that Britain's public broadcaster enjoys a prosperity and flexibility Canadians should emulate. That, as the Brits would say, is a load of rubbish. The British government launched a "root-and-branch" review of the network last year amid mass layoffs, budget shortfalls and a proposal to jail viewers who refuse to pay the \$300 annual fee on which the BBC survives. About 1,000 households a day claim they no longer own a TV and should be freed from the fee; each week about 3,000 Britons are dragged to court for failing to pay up.

Under a new charter to take effect January 1, the BBC Trust will be dismantled and governing authority transferred to a new board with much greater day-to-day involvement. The job of running the network is deemed so unattractive, it's said to be having a difficult time finding anyone to take

on the job at the £100,000 salary, considerably less than Peter Mansbridge earns to read the news.



Attracting readers is one thing, selling ads is another

The real crux of the CBC proposal is found elsewhere, after the usual paens of self-praise to its role in knitting together the fabric of Canada. Like every other major media operation, the CBC believes it must shift to a digital universe. Already, it boasts, it's "digital reach ... consistently rivals some of the best-known digital companies in the world, such as Google, Facebook and Microsoft."

The problem is that attracting readers is one thing, selling ads is another. The conundrum for Canada's private media is that advertising dollars for digital operations pale in comparison to those traditionally earned from print publications. Digital readers don't want to pay for what they consume. They expect it to be free, and nobody in Canada has yet figured out a way to offset the loss in advertising revenue that results from people getting their news on smartphones and tablets.

As the CBC sees it, the answer is simple: free it from even having to try. Let its rivals in the private sector scramble for precious advertising dollars, while the CBC coasts along on a guaranteed government cushion of cash. If a few rivals go under in the process, so much the better — the CBC will be there to fulfill their digital needs, whether they like it or not.

It's a "cultural ecosystem" in which a privileged few thrive behind a protective fence of government support, safe from the demands and dangers of competition that bedevil the other side of the divide.

National Post

<http://news.nationalpost.com/full-comment/kelly-mcparland-the-cbcs-answer-to-its-privileged-status-more-privilege-and-an-extra-400-million-please>

CBC proposes ad-free model in Heritage filing

The pubcaster said it should move to a model akin to the BBC, which would require around \$400 million in additional government funding.

Jordan Pinto



The CBC has laid out plans that would see the public broadcaster transition to an ad-free model similar to that of the BBC.

In its submission to Canadian Heritage's "Canadian Content in a Digital World" consultations, the CBC said the removal of advertising "would allow the broadcaster to focus squarely on the cultural impact of our mandate. It would also free up advertising revenue to help private media companies transition to a digital environment."

In order to make the proposal a reality, the pubcaster said it would need an additional \$400 million in government funding.

The CBC filed three key recommendations with Heritage, asking that Canada develop a "cohesive cultural investment strategy" similar to the one that governs the BBC; increase its per-person funding to unlock an additional \$400 million to cover an ad-free model; and depoliticize CBC/Radio-Canada funding so that funding is indexed to inflation and not tied to whichever political party is in power.

To the issue of increasing its funding in order to go ad-free, CBC said it would amount to a \$12 increase per person annually (to \$46, from \$34).

As reported in May, CBC/Radio-Canada's advertising revenues dropped by **53.6% in 2015**, moving to \$220.1 million, from \$474.6 million the previous year. The drop was attributed to the loss of NHL rights.

In its submission, CBC said an ad-free model would result in an ad-revenue loss of \$253M to CBC/Radio-Canada, but that two-thirds of that (\$158 million) would migrate to other Canadian media, including private TV and digital. The figures supplied by CBC as relates to advertising migration were based on a study from Nordicity.

In terms of a breakdown, CBC said it would require \$318 million to exit the advertising business. This figure takes into account the loss in ad revenue (\$253 million), as well as an additional \$105 million to acquire/produce additional programming to fill the timeslots left vacant by advertising. Also factored in was cost savings associated with no longer having to sell advertising, which CBC pegged at \$40 million.

The net benefit of an ad-free model would be a net total GDP gain of \$488M, according to CBC, as well as a total labour income increase of \$355M and the creation of 7,200 jobs.

Elsewhere in its filing, CBC argued that the conventional TV model is in need of an overhaul.

“The business model and cultural policy framework in which CBC/Radio-Canada operates and carries out its public mandate is profoundly and irrevocably broken,” read the submission.

With ad revenues (that previously went to fund Canadian content) being lost to Google and Facebook, and consumers turning to global content distributors such as Netflix, the new reality of the Canadian ecosystem is increasingly challenging, read the submission. To this, the CBC argued that an update of the Broadcast Act should be explored.

“The Broadcasting Act is from 1991. It does not reflect today’s realities, as is plainly obvious from the fact that half the sector is currently regulated and the other half is not. The Broadcasting Act needs to be updated to allow for a new governance framework for broadcasters so we can evolve in a timely way to the changes and disruptions that are occurring routinely in our sector.”

CBC also argued that it is losing out to private broadcasters due to the fact that 90% of its primetime schedule is comprised of Cancon, whereas other Canadian broadcasters only fill their primetime slots with a small amount of Canadian content.

<http://playbackonline.ca/2016/11/28/cbc-proposes-ad-free-model-in-heritage-filing/>



Photo: CIJnews

CBC asks government to increase per person funding to CBC/RadioCanada

CIJnews Staff

CBC/Radio Canada has **submitted** a position paper to the federal government proposing the public broadcaster move to an ad-free model at a cost of about \$400 million in additional funding.

According to CBC, the proposal **requests** \$318 million to replace advertising revenue: \$253 million in lost ad sales plus \$105 million to “produce and procure additional Canadian content” to fill the programming gaps in their absence. CBC is also asking for \$100 million in “additional funding of new investments to face consumer and technology disruption.”

CBC **asks** the federal government to “increase per person funding to CBC/RadioCanada to \$46 – an increase of \$12 per Canadian” and to “depoliticize CBC/Radio-Canada funding so that it is predictable and stable, tied to the existing five-year licence cycle, indexed to inflation, and separated from the election and annual government budget cycles.” To read the entire proposal click **HERE**.

Budget 2016 **provides** \$1.3 billion over five years, starting in 2016–17, to support longstanding arts and cultural organizations, and proposes to invest \$675 million in the CBC/Radio-Canada. The budget also reversed past cuts to enable the CBC/Radio-Canada to invest in its Strategy 2020. The Minister of Canadian Heritage was assigned to work with the CBC/Radio-Canada to develop a five-year accountability plan.

Kellie Leitch, Member of Parliament for Simcoe – Grey and candidate for the leadership of the Conservative Party of Canada, **opposes** a suggestion to reform CBC that was made by her fellow leadership candidate Maxime Bernier .

“The CBC doesn’t need to be reformed, it needs to be dismantled. Period,” said Leitch. “When I’m Prime Minister, I will dismantle the CBC except for essential services in English and in French. Taxpayers should not have to subsidize the CBC to keep it afloat. Just like in the private sector, if a company isn’t competitive and isn’t profitable, it shouldn’t be in business.”

Brian Lilley, co-founder of The Rebel, claims in his book “**CBC Exposed**” that its reporting is “driven by vendettas to outright biases against conservatives, gun owners, Israel and any other group that doesn’t fit their vision of Canada.”

<http://en.cijnews.com/?p=63659>



CBC/Radio-Canada has cut thousands of jobs over years of successive budget cuts. Photo Credit: Mark Blinch/Reuters

Public broadcaster seeks new funding model

Lynn Desjardins | english@rcinet.ca

Decimated by years of budget cuts by successive governments, CBC/Radio-Canada is asking the government to boost and stabilize its funding. An extra \$318 million annually would enable it to stop selling advertising. Private media have [recently complained](#) that the public broadcaster is taking digital ad revenues away from them.

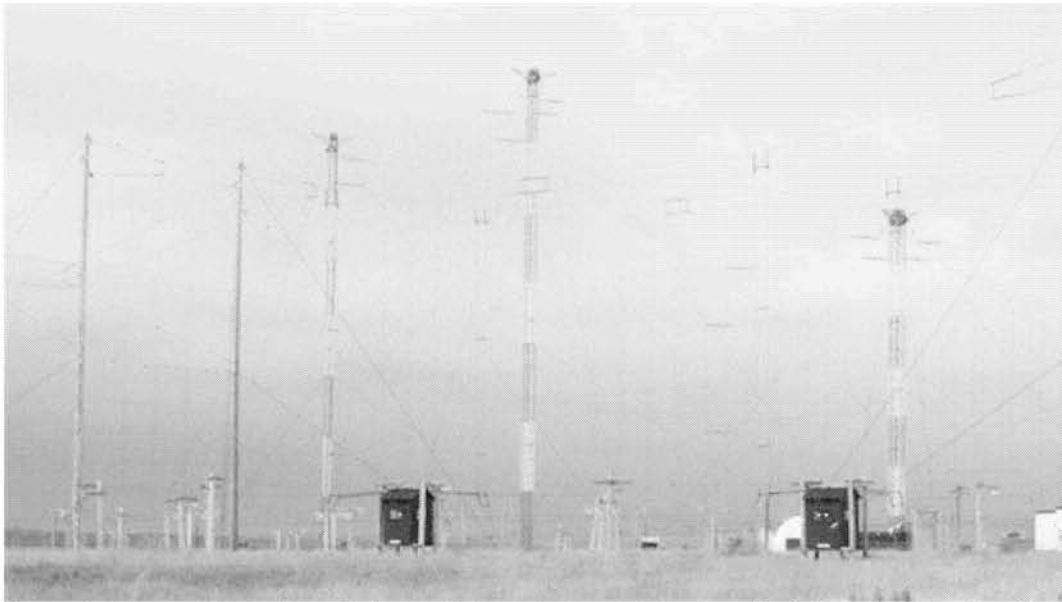
CBC/Radio-Canada currently receives annual funding of \$34 per Canadian. It would like that increased to \$46, which it says is still well below what other public broadcaster get. Great Britain's BBC, for example, receives \$114 per person.

A request to 'depoliticize' funding

The public broadcaster would like to "depoliticize CBC/Radio-Canada funding" so that it is set for five years and indexed to inflation. That would shield it from the yearly government budget decisions which are often influenced by political concerns.

"We are at a critical juncture in our evolution, continuing to operate under a business model and cultural policy framework that is profoundly broken," says the [CBC document](#) released on November 28, 2016. "At the same time, other nations are moving their cultural agendas forward successfully — and reaping the benefits of strong, stable, well-funded public broadcasters."

The proposal argues the new funding model would result in "a net total GDP gain of \$488M, a total labour income impact of \$355M and the creation of 7,200 new jobs."



Years of government budget cuts finally resulted in a decision to take down Radio Canada International's shortwave transmission towers and make the service exclusively web-based. © YouTube

CBC/Radio-Canada funding affects RCI

Radio Canada International used to be funded separately by the Canadian government, but now it receives its funding from the CBC/Radio-Canada envelope. In 2012, CBC/Radio-Canada slashed RCI's budget by 80 per cent and decided to dismantle its shortwave transmitters, ending all shortwave broadcasts.

www.rcinet.ca/en/2016/11/29/public-broadcaster-seeks-new-funding-model-cbc-radio-canada/

CBC News – Canada’s Propaganda arm of the fed govt

BY [IWB](#)

Asks for \$400M more per year in operating funds from the Fed Govt so they don't have to try and sell advertising time.

No one wants to advertise on the shit propaganda station anyway.

Wish Harper killed the CBC when he had the chance.

“CBC/Radio Canada has submitted a position paper to the federal government proposing the public broadcaster move to an ad-free model, similar to the one used to pay for the BBC in the United Kingdom, at a cost of about \$400 million in additional funding.

“We are at a critical juncture in our evolution, continuing to operate under a business model and cultural policy framework that is profoundly broken,” says [the CBC's document, released on Monday afternoon](#). “At the same time, other nations are moving their cultural agendas forward successfully — and reaping the benefits of strong, stable, well-funded public broadcasters.”

The additional money CBC is asking for would largely be “replacement funding” if the media organization eliminates advertising. The proposal requests \$318 million to replace advertising revenue: \$253 million in lost ad sales plus \$105 million to “produce and procure additional Canadian content” to fill the programming gaps in their absence. CBC is also asking for \$100 million in “additional funding of new investments to face consumer and technology disruption.”

However, the proposal notes that removing ads will also result in savings of \$40 million in the cost of selling advertising.

Total government funding for CBC would equal an investment of \$46 per Canadian every year — up from the current \$34 per Canadian it currently receives, the document says.

www.cbc.ca/news/canada/cbc-radio-canada-ad-free-proposal-1.3871077

<https://investmentwatchblog.com/cbc-news-canadas-propaganda-arm-of-the-fed-govt/>

CBC/Radio-Canada à la croisée des chemins



L'entrée de la Maison de Radio-Canada à Montréal Photo : Graham Hughes

Midi info

Michel C. Auger

La disparition de la publicité sur toutes les plateformes de diffusion de CBC/Radio-Canada renvoie au débat beaucoup plus large sur la place du diffuseur public dans l'industrie culturelle au pays.

Pierre Bélanger, professeur titulaire au Département de communication de l'Université d'Ottawa, affirme en entrevue avec Geneviève Asselin qu'un financement additionnel stable de plus de 300 millions de dollars pour pallier l'absence de publicité apporterait davantage de stabilité financière et d'indépendance politique à la société d'État.

Par contre, il se questionne sur le bien-fondé de la démarche de CBC/Radio-Canada alors qu'une de ses principales composantes, CBC Television, a déjà enregistré une bien meilleure audience.

Faites-nous part de vos commentaires :

- Par **courriel**
- Par téléphone au numéro 1 855 295-5206
- Et sur Twitter **@midiinfo**

AUDIO FIL

- ▶ Abandon de la publicité pour Radio-Canada : Entrevue avec Pierre Bélanger

http://ici.radio-canada.ca/emissions/midi_info/2016-2017/chronique.asp?idChronique=422071

What you can do to keep responsible journalism alive

"Think about what a potential Day Without Responsible Journalism could mean for the public interest and democracy"

Shauna Snow-Capparelli

CALGARY, Alta. Nov. 29, 2016/ Troy Media/ If you value news reported in the public interest, democracy and human rights, and facts that are rigorously reported and verified, then please think about what a potential "Day Without Responsible Journalism" could mean.

Thankfully, there are several actions we can each take to ensure that day doesn't come:

First, don't keep expecting quality news to materialize for free. Journalists work hard, and deserve to be paid for their efforts. So pay for what you value, and take out a digital subscription (or two!) to a reputable news service. And while you're at it, write your MLA in support of continued CBC funding.

Enrich your life by consuming more news that's reputable and noteworthy, as opposed to mindless Internet babble. And then talk about the stories that matter to you and that give information to improve your life and promote a healthy democratic society.

If called upon by a journalist, answer questions openly and honestly, and understand that he or she is doing a job, and has the best interests of our collective society at heart. If you're asked a question that seems unfair, say so – and explain your reasoning. We report only what we know, so if you don't speak up, your side of the story won't be heard.

If you publish a blog or share videos or commentary via social media, please do so responsibly: check your facts, consider the impact of your words and images, and give anyone who's depicted negatively a chance to respond. Better yet, observe basic journalistic norms such as those in the [Ethics Guidelines](#) published by the Canadian Association of Journalists.

Trust your gut . When you come across a "news report" that sounds too crazy to be true – especially from an unknown source – it probably is. There are several sites where you can check out "fake news" and hoaxes, such as [snopes.com](#).

And finally, be a responsible citizen in your social media endeavours by forwarding, sharing and liking ONLY truthful, reputable news that demonstrates rigorous research and verification, that is transparent and balanced, and that comes from a journalistic source you trust.

www.troymedia.com/2016/11/29/keep-responsible-journalism-alive/

Une nouvelle vie pour les anciens locaux de Radio-Canada

Simon Delattre



UN CROQUIS DE CE QUE L'ANCIEN QUARTIER GÉNÉRAL DE RADIO-CANADA ACADIE RESSEMBLERA APRÈS SA TRANSFORMATION. - GRACIEUSETÉ

L'ancien quartier général de Radio-Canada Acadie de Moncton a été vendu au coût de 2,2 millions \$.

L'entreprise Heritage Management, qui gère des immeubles commerciaux et résidentiels dans la ville du Sud-Est, a fait l'acquisition du 250 avenue Université.

L'immeuble voisin du Centre hospitalier universitaire Dr-Georges-L.-Dumont sera transformé pour abriter des bureaux médicaux et une pharmacie.

«Des travaux seront nécessaires parce que les lieux étaient conçus pour les besoins des anciens propriétaires», précise Ross Carpenter, président de Heritage Management.

Aucune date d'ouverture n'a été annoncée.

La bâtisse a abrité pendant 45 ans les équipes du télédiffuseur public avant d'être mise en vente. En raison des compressions budgétaires et des changements technologiques, la station a été déménagée en juin 2015 dans un ancien Zellers au 165 rue Main.

Selon des documents obtenus par l'Acadie Nouvelle grâce à la Loi sur l'accès à l'information, la société d'État a investi au moins 824 109 \$ dans ce projet

www.acadienouvelle.com/actualites/2016/11/29/nouvelle-vie-anciens-locaux-de-radio-canada/

Global News' Tom Clark to End his Journalistic Career

Global News is announcing that **Tom Clark**, Chief Political Correspondent and Host of *The West Block* will end his career in journalism on **January 1, 2017**.



An iconic Canadian journalist, Clark has had an extensive and storied career, witnessing and writing history in Canada and around the world. During his 45-year tenure, he has interviewed every prime minister since Lester B. Pearson and covered every federal election campaign since 1974. He has reported from 33 countries, including eight active war zones. In his last five years with Global News, he has covered significant ground. Clark visited Ukraine during the civil war, had one of the first one-on-ones with Prime Minister Justin Trudeau in the park outside Buckingham Palace and most recently had a front row seat for the most contentious election in U.S. memory, sharing his signature contextual analysis with Canadians.

Together, Clark and Global News built *The West Block* into Canada's most-watched political affairs program. Clark is well-known for pushing beyond the headlines and pressing politicians for answers. In his unique "Plane Talk" segment, he found a way to bring his love of flying to work, profiling influential newsmakers while in the air in his Cessna 172 Skyhawk.

Prior to Global News, Clark held several roles at CTV and was present for innumerable significant world events. He was one of only a handful of journalists who made it into Belgrade to witness the bombing of Yugoslavia, he was in Berlin the night the wall came down, in Tiananmen Square when the government attacked students and in Kabul the day the last Canadian soldier left Afghan soil.

"Journalism has been my life's work; it has rewarded me in ways I could never have imagined. Choosing to leave journalism has been wrenching. But, it is time," said Clark. "After 45 years it's still fresh, the prospect of the next story still exciting. But I don't want to stand in the way of a younger generation having that same remarkable life and opportunity. I have been honoured to have spent my last and best years in the craft with Global News which has always allowed me to pursue what has intrigued me. I will always maintain the curiosity about people and life that has been the fuel of my career and I will remain actively engaged in the life of this country."

Clark, who hails from Toronto, is a fourth generation journalist and recipient of countless awards and accolades. Earlier this year he was recognized by the RTDNA with a Lifetime Achievement Award. He was also named one of the most influential journalists in Ottawa, known for his results-oriented reporting.

"Tom is a true master of his craft and an irreplaceable asset to Global News; he will be sorely missed," said **Troy Reeb, Senior Vice President, Global News and Corus Radio**. "Tom will always be a valued part of the Global News family and we wish him and his wife Jane all the best as they embark on the next chapter of their remarkable lives."

Clark's last *The West Block* program will air on January 1, 2017. A new host for *The West Block* will be named in the coming weeks.

www.broadcastermagazine.com/acquisition/global-news-tom-clark-end-journalistic-career/1004124539/

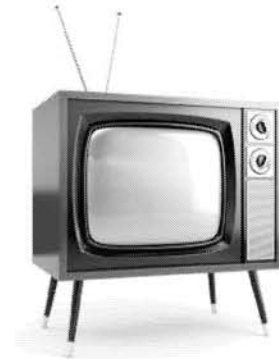
Rogers Media makes its case for OMNI Regional: CRTC hearings

The media co also defended the shomi closure and discussed its approach to content ownership.

Regan Reid

Rogers Media was the first in the hot seat at the CRTC's television licence renewal hearings for English-language ownership groups Monday, with the media co arguing for increased content ownership, defending its streaming strategy and also making its case for mandatory basic carriage of discretionary service OMNI Regional.

Rogers Media president Rick Brace first told CRTC chair Jean-Pierre Blais that, due to declining revenues and shifting content consumption habits, the company is now reconsidering how it deals with content ownership. He said as global services become more dominant, the cost of "renting" programming has skyrocketed, which has led the company to look into ways it could own more content – either by creating more content in-house or by working with independent producers to obtain the rights.



Rogers said that by having "more skin in the game" it could put additional resources into creating higher-quality content that it could sell in additional markets. Brace said some independent producers are more willing than others to partner with a broadcaster on producing content and said the company will choose "the path of least resistance."

When asked if the company felt it was necessary to have an increased presence on digital platforms, Rogers offered its direct-to-consumer Sportsnet Now streaming app as evidence of its increased attention to making content available to audiences on all platforms.

Of course, the conversation quickly turned to shomi, the SVOD service that Rogers and Shaw decided to close after a brief two years in operation – a decision which **confounds Blais**.

Brace said the company made "a superior effort" to ensure the streamer's success, but this increased cost of "renting" programming would never make the joint venture profitable. Now, he said, Rogers recognizes the benefit of partnering with the Netflix and Amazon Primes of the world. "Rather than trying to push water up a hill in a small market, maybe partnerships make a lot more sense," he said. Blais retorted by asking whether Ted Rogers would have had the same attitude to shuttering shomi.

On to the company's request for a new license to offer OMNI Regional. Rogers Media first filed a request to establish the new channel in June, with the company proposing a **nationwide channel with four regional feeds**, including a dedicated feed for Quebec, that would serve 20 different ethnic groups and 20 different languages.

At the hearing, Rogers argued the multicultural and multiracial nature of Canadian society is not currently reflected in the basic service offered by BDUs and thus requested the CRTC grant the channel 9(1)(h) status for mandatory carriage. To support the service, Rogers proposed TV providers pay a wholesale rate of 12 cents for each subscriber per month.

Brace told the commission that if denied mandatory carriage, the media co will continue to eat the cost of running its five over-the-air OMNI television channels, despite a 74% decline in advertising revenues since 2010. He said the channels offer a service the company's founder, Ted Rogers, fundamentally believed in.

If its application was accepted, however, Brace said OMNI Regional would invest any profits earned back into programming aired on OMNI and operate as a not-for-profit. OMNI Regional would operate in tandem with its five existing over-the-air television licences, it said.

Rogers argued the 9(1)(h) model was the only way it could provide high-quality national and locally relevant content, as it said the commercial model is no longer sufficient. The company also noted it will file an \$8.3 million loss on OMNI this year.

Corus defends request for 5% PNI: CRTC hearings

Execs from the entertainment company cited increased competition from SVODs - for programming, not just viewers - as one of the industry's biggest challenges.

Bree Rody-Mantha



Yesterday's CRTC television license renewal hearings for English-language ownership groups continued into the afternoon with Corus Entertainment making its case for a number of exceptions to the commission's licensing framework.

The media co, which acquired Shaw Media earlier this year, requested to set its individual Canadian programming expenditures (CPE) for basic and discretionary service at 27% of the previous year's revenue, the addition of six services to the Corus group with a CPE obligation of 10% of the previous year's revenue, and that its programs of national interest (PNI) spending commitment be set at 5% of the previous year's revenues, of which at least 75% will continue to be directed at independent, Canadian producers.

As the commission dove into the company's requests, Corus brought to its attention, among other things, the increased competition for content among streamers, the benefit of dropping genre protection and the need to adjust the company's group structure.

Commissioner Stephen Simpson challenged the company's post-acquisition programming strategy, noting many of the lifestyle programs in the women's and children's groups "weren't always blockbuster programs" in terms of budget. He also noted the company's strategy to create Canadian versions of "proven" American hits, such as *Big Brother Canada* and *Top Chef Canada*. "Is it really the kind of Cancon that goes to building the fabric of this country?" he asked.

Corus's EVP and COO Barbara Williams defended the inclusion of such shows, saying they've been "fantastically successful" with local audiences. "There's something to be said about taking a show they know from the U.S. and they find out that their neighbour is on it," she said. She also pointed that despite a "handful" of Canadian reproductions, many of the company's lifestyle shows are homegrown ideas such as the various spin-offs of *Property Brothers* and franchises from Mike Holmes and Scott McGillivray.

Doug Spence, VP of corporate development, and Gary Maavara, EVP and general counsel of Corus, both said dropping genre protection had generally been a positive thing for the company.

"We're seeing great results for drama [and] children's programming," said Maavara. "Our top shows in the lifestyle section are Canadian... Last year the production community grew by 8%. What other industry grew that much?"

However, said Spence, “broadcasters need the flexibility to adapt our spending in these rapidly changing market conditions.” This included the rise in prominence of subscription video on demand (SVOD) services.

While Canadian rivals Bell Media and Rogers Media have both launched their own proprietary SVOD services (although Rogers and Shaw discontinued Shomi this past fall), Corus gave no indication that it plans to thrust itself into competition with the Netflix’s of the world — at least in terms of streaming.

Murphy noted Corus has introduced a small number of ad-supported, proprietary streaming apps such as the History Vault and a Treehouse app (which, at “a few thousand subscribers,” Corus CEO Doug Murphy admitted “isn’t hitting the lights out, but we’re okay with that”). Murphy said Corus’s approach to streaming is measured, and that “these initiatives are really to learn. We’re doing a lot of strategy work but not a lot of investment at the moment.”

The real competition, Corus said, is that for rights. With streamers increasing in popularity, Murphy said the “new business model realities” created more competition for content. “At the L.A. screenings, there was some very interesting behaviours we saw from unregulated SVODs who might be setting their sights on the Canadian marketplace.” While Murphy didn’t explicitly name any SVOD, others at the hearings have alleged that Amazon’s Prime Video service is soon to come to Canada.

“They’re competing with us for rights,” said Murphy, explaining this competition was driving acquisition costs.

One point of contention for Commissioner Simpson was the inclusion of BC News 1, otherwise known as BC1, in the Corus Group. Corus has requested that BC1 be added to the group, however Simpson pointed that the channel represented a loss of \$4.8 million per year.

“The reality is, the channel is in a loss position right now so clearly it would be taking more of CPE if it was included in the group,” said Williams. However, she noted the company has made “significant programming improvements” and that the channel still served a valid purpose.

“The reality is, we see BC1 as an opportunity to ensure that we can serve customers with news at the time and place of their choosing,” she said. She said BC1’s subscriber base sits at 870,000.

The CRTC television license renewal hearings will continue until Dec. 2.

<http://playbackonline.ca/2016/11/29/corus-makes-its-case-for-5-pni-at-crtc-hearing/>

Artists ask Joly to ‘stand up for creators’

The Wire Report

A coalition of artists, including authors, directors and musicians, is asking Heritage Minister Mélanie Joly to consider the compensation artists receive as part of the ongoing review of Canadian content in a digital age and the upcoming review of the Copyright Act.

“Musicians and authors have led Canada in the digital shift, but we struggle to earn a livelihood from it,” the Focus on Creators coalition said in an open letter released Tuesday, signed by more than 1,000 artists. “Income and profit from digital use of our work flow away from the creative class to a concentrated technology industry.”

In a press release, the coalition said that the “laws and regulations that allow creators to monetize their works to make a living are now out of date.”

The release added the initiative is supported by groups including Music Canada and the Writer’s Union of Canada.

The coalition said that while music streaming services have grown quickly, revenues haven’t increased at the same rate, stating that last year, there was 101-per-cent growth in consumption on these services but revenue from them increased only 31 per cent.

www.thewirereport.ca/briefs/2016/11/29/artists-ask-joly-to-%E2%80%98stand-up-for-creators%E2%80%99/31561

Fwd: Highlights Tuesday May 10, 2016 / Mardi 10 mai 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Wed, Dec 7, 2016 at 10:35 AM

A-2016-00078

----- Forwarded message -----

From: **Roger Belanger** <roger.belanger@cbc.ca>
Date: Tue, May 10, 2016 at 9:10 AM
Subject: Highlights Tuesday May 10, 2016 / Mardi 10 mai 2016
To: Roger Belanger <roger.belanger@cbc.ca>

Highlights Tuesday May 10, 2016 / Mardi 10 mai 2016

The Toronto Star

Ghomeshi may not face second trial

Workplace sex assault allegation against former CBC star could be resolved with agreed deal
The Jian Ghomeshi sexual assault allegation that deals with a workplace incident is expected to be resolved without a trial, sources say.
...Both Ghomeshi and the woman were clothed during the alleged assault, which occurred at the CBC building in Toronto.
Trial was set for June 6.

Kevin Donovan, Jacques Gallant

The Ottawa Sun

2ND Ghomeshi Trial won't happen Ghomeshi's legal odyssey finally over

Fallen CBC icon Jian Ghomeshi's journey through the criminal courts comes to an end on Wednesday.
...As part of the deal, Ghomeshi is expected to issue a written apology to the alleged victim — a former CBC employee — and sign a peace bond, sources say.

Sam Pazzano

National Post

Ghomeshi trial called off Ghomeshi to avoid second trial

Jian Ghomeshi's second trial on a single charge of sexual assault will be resolved by way of a peace bond on Wednesday, Postmedia has learned.
...The current charge is different in that it goes back to 2008, allegedly happened at the CBC itself, where Ghomeshi was then the beloved golden-boy host of the radio show Q, and involved a female colleague.

Christie Blatchford

www.theglobeandmail.com, Monday May 9, 2016

Jian Ghomeshi expected to sign peace bond, avoid second trial

Jian Ghomeshi is expected to sign a peace bond on Wednesday that could preclude him going to trial a second time for sexual assault, The Globe and Mail has learned.
...The coming trial was expected to be potentially damaging to Mr. Ghomeshi's former managers at CBC, whose lax supervision of their star had already come in for sharp criticism from a third-party report issued last year. After that report, CBC let go two senior managers who were among the first to hear allegations of Mr. Ghomeshi's abusive behaviour.

Simon Hupt

Le Journal de Montréal

**Pas de deuxième procès pour Ghomeshi
Agence QMI**

Le Droit

Pas de second procès pour Ghomeshi

Le Droit

Le Devoir

Pas de deuxième procès pour Ghomeshi

Le Devoir

www.lawyersweekly.ca, Friday May 13, 2016

Calling out toxic office behaviour

Employees should feel freedom to report bad conduct

In January, three months after allegations of sexual harassment prompted Marcel Aubut to resign as president of the Canadian Olympic Committee, his successor, Tricia Smith, apologized for the toxic workplace culture that had developed within the COC.

...Rubin Thomlinson had previously examined the working environment at the CBC following the dismissal of star radio host Jian Ghomeshi in October 2014. The findings of that investigation, by Janice Rubin, "point to lapses in our system and concerns about our culture," said Hubert Lacroix, president of the CBC. He offered a "sincere and unqualified apology to our employees and to Canadians."

...One reason the COC and CBC problems got out of hand was the prominent positions of the individuals concerned. Organizations frequently hesitate to deal with inappropriate conduct by a top executive or star performer. Law firms should be aware of this in their own workplaces, says Ruben Rodney.

Simon Hally

radioego.com, lundi 9 mai 2016

Radio-Canada : Le "Cover up" de Laguirand?

Radio-Canada reste pratiquement MUEITE face aux accusations d'inceste envers l'ex animateur de par 4 chemins, Jacques Languirand. La nouvelle a fait manchette dans les divers médias SAUF à Radio-Canada... Pourquoi??
radioego.com

La Presse

Les divas et la démone

Commençons avec Julie Snyder, dont la vie personnelle et professionnelle a subi un puissant séisme digne d'un film catastrophe. Quel avenir lui réserve le réseau TVA, pour lequel elle bosse depuis près de 20 ans ?

...À Tout le monde en parle, Julie Snyder a eu de très bons mots pour celle qui lui succède, Marie-Claude Barrette. C'était élégant et très classe de sa part.

...Le problème de Stéréo flop ne venait pas des chanteurs de catégorie A ou Z, mais bien de Pierre Lapointe lui-même. Quand on maîtrise moins bien un médium comme celui de la télé, il faut avoir l'humilité d'écouter les conseils de ceux qui pratiquent ce métier depuis des lunes.

Hugo Dumas

www.lapresse.ca, samedi 7 mai 2016

Avoir une télé, pourquoi donc?

«Une télé, que veux-tu que je fasse avec ça?» En 2016, les «milléniaux» s'embarrassent de moins en moins d'un téléviseur lorsqu'ils partent en appartement. Pourquoi payer pour le câble quand on peut regarder une infinité de contenus où on veut, quand on veut, sur un téléphone intelligent? Trop petit? Ben voyons.

...Comment une chaîne de télé avec une grille horaire fixe peut-elle survivre à un tel tsunami? Le directeur principal, contenu webtélé de TFO, Laurent Guérin, a tenu les propos les plus audacieux de la conférence, en prédisant la disparition du téléviseur.

Richard Therrien

showbizz.net, lundi 9 mai 2016

VÉRONIQUE CLOUTIER ANNONCE SON GRAND RETOUR À LA TÉLÉ DE RADIO-CANADA

Véronique Cloutier sera de retour à la barre d'une grande émission de variétés hebdomadaire de 60 minutes.

Après avoir quitté Les enfants de la télé en 2014 pour entreprendre une tournée en humour avec son mari Louis Morissette, Véronique Cloutier sera enfin de retour à l'animation sur les ondes d'ICI Radio-Canada.

Stéphanie Nolin

journalmetro.com, lundi 9 mai 2016

Véro de retour à la télé

Trois ans après avoir quitté l'animation des Enfants de la télé, Véronique Cloutier sera de retour à ICI Radio-Canada Télé l'hiver prochain à la barre d'une émission de variétés en direct, qui mêlera vedettes et gens du public.

Jessica Émond-Ferrat

hollywoodpq.com, lundi 9 mai 2016

Véronique Cloutier aura sa propre émission de variété à ICI Radio-Canada

« Entretien une relation privilégiée avec le public depuis le début de sa carrière, Véronique Cloutier présente une nouvelle émission hebdomadaire en format 60 minutes qui présentera un bilan de sa semaine avec une heure de

surprises, d'humour et de clins d'œil auxquels le public sera associé de près.

Par Claudie

quebec.huffingtonpost.ca, **lundi 9 mai 2016**

Véronique Cloutier aura son émission de variétés à Radio-Canada en 2017

On l'attendait impatiemment, et on en a eu un avant-goût lundi matin, même s'il reste encore beaucoup de ficelles à attacher au projet.

En point de presse, Véronique Cloutier a annoncé son retour à Radio-Canada pour l'hiver 2017, dans une émission de variétés qui amalgamera sketches, parodies, musique et invités-vedettes, qui s'inspirera de l'actualité de la semaine, et qui sera présentée en direct.

Marie-Josée Roy

plus.lapresse.ca

Véronique Ire, reine des variétés

On a beaucoup plâtré des A, des B, des C et des D qui peuplent notre divertissante colonie artistique. Mais on a oublié de jaser des A+, ces vedettes de la trempe de Véronique Cloutier, qui ont le pouvoir de rameuter tous les reporters, chroniqueurs et vadrouilleurs de la ville, même si elles n'ont que quelques bribes d'information à distiller. ...La blonde animatrice, qui a noué une entente d'exclusivité à long terme avec la société d'État, connaîtra un hiver 2017 fort chargé. En plus de la télé et de son magazine papier, Véro bouclera la tournée de son spectacle d'humour Les Morissette (déjà 179 représentations derrière la cravate), en plus de présenter leVéro Show sur les ondes de Rythme FM, du lundi au jeudi. Son contrat avec la station de radio de Cogeco expire en 2018. C'est aussi à l'hiver 2017 que Radio-Canada mettra en orbite la plateforme Véro.tv, accessible sur l'Extra de Tou.tv, dont l'accès coûte 7 \$ par mois. Véro.tv offrira du contenu mode, beauté, alimentation, famille et divertissement à ses abonnés.

Hugo Dumas

Le Droit

Le vrai monde de Véro

Véronique Cloutier aime son public, et son public l'aime. Tellement qu'il sera intégré à sa nouvelle émission de variétés, en ondes en janvier prochain à ICI Radio-Canada Télé. Une heure par semaine en direct, très collée sur l'actualité. Et oui, il y aura des «A» parmi les invités vedettes.

...Treize émissions sont prévues pour la première saison. Ce nouveau concept viendra-t-il prendre la case du Ti-Mé Show le vendredi soir? Peu probable, puisqu'il faudrait déplacer des spectacles des Morissette, dont la tournée se poursuit jusqu'en juin 2017.

Richard Therrien

Le Devoir

Le grand retour de Véro... et des gens ordinaires

L'émission qu'animerait Véronique Cloutier dès janvier 2017 n'a encore ni titre, ni case horaire, ni concept réellement arrêté

« Bonjour ! », lance Véronique Cloutier à la ronde en arrivant à la très courue conférence de presse qui se déroulait lundi matin. « Eh oui, je suis dynamique ! » En compagnie de Dominique Chaloult, directrice générale de Radio-Canada, la blonde animatrice d'un enthousiasme contagieux n'avait toutefois pas grand-chose à dire sur son grand retour dans la grande tour brune.

Manon Dumais

Montreal Gazette

Cloutier returning home to Rad-Can

Upcoming one-hour variety show about our happiness, 'Véro says

C'est le retour de la reine.

Véronique Cloutier, one of the most-loved vedettes in Quebec, is set to return to the small screen. She will host a one-hour variety show on ICI Radio-Canada Télé beginning in January. It will be her first show on the network since she left the hit Les Enfants de la télé in the spring of 2014.

... She is often referred to as la reine of Radio-Canada — she was far and away the franco TV network's biggest personality, and it was a major loss for Rad-Can when she decided to walk away and take to the stage.

...One rumour had Snyder going to Radio-Canada, but the return of Cloutier makes that seem a little less likely. After all, no TV network can have two queens, right?

Brendan Kelly

Le Journal de Montréal

Netflix, une arme de destruction massive

Qu'on ne se méprenne pas, ce n'est pas parce que la série française Marseille avec Gérard Depardieu a fait l'unanimité des critiques contre elle que Netflix va abandonner son offensive mondiale contre la télévision de divertissement.

...LA SUPRÉMATIE DE LA LECTURE EN CONTINU

Chaque pays y va de ses petits moyens. Au Québec, Illico et Tou.tv tentent de s'interposer. Au Canada anglais, c'est Crave et Shomi. En France, c'est Canal Play et Vidéo Futur, mais ils sont tous lilliputiens en regard de Netflix. Des concurrents américains comme Hulu, soutenu par Disney-ABC, NBC-Universal et Fox, et Instant Vidéo d'Amazon ont tellement de retard qu'ils ne pourront jamais rattraper Netflix. Même Apple a perdu la partie, la lecture en continu (streaming) ayant fini par prévaloir sur tous les autres moyens de diffusion de contenu audiovisuel.

...PAUVRES CRTC ET ONF!

C'est ainsi que Netflix a résolu le problème de «découvrabilité». C'est le problème auquel s'attaquent, aujourd'hui et demain, à Toronto, le CRTC et l'Office national du film avec les «experts» qu'ils y ont invités. Ironie du sort, Hastings n'y sera pas. Pourtant, s'il est un expert, c'est bien lui.

Guy Fournier

Le Journal de Montréal

Une 4e saison pour l'adaptation anglaise de 19-2

Huit autres épisodes seront tournés pour cette série qui a connu tant de succès

19-2 (Nineteen-Two) survivra à 19-2 (Dix-neuf-deux). Contrairement au thriller policier québécois mettant en vedette Claude Legault et Réal Bossé, la version anglaise connaîtra une quatrième saison, a appris Le Journal.

La suite de 19-Two aura 8 épisodes et non 10, comme ses 3 premières saisons. Le thriller continuera d'être diffusé sur Bravo et CTV, deux chaînes appartenant à Bell Média. Le tournage commencera à Montréal plus tard cette année, nous dit-on.

Marc-André Lemieux

Playback, Monday May 9, 2016

Screen Nova Scotia Awards celebrate an industry in transition

CBC miniseries Studio Black! (team members pictured) wins best TV series at the second annual awards.

The second annual Screen Nova Scotia Awards took place Saturday with North Mountain taking home the award for Best Feature Film.

Regan Reid

Playback, Monday May 9, 2016

CBC launches short docs platform

The new site will focus on shareable content that is less than 30 minutes.

The CBC has unveiled a short docs platform, CBC Docs: Short Docs, which will focus on shareable content less than 30 minutes in length.

...Plans are to feature up to 18 shorts over the course of the 2016-2017 season, and filmmakers interested in submitting for the next round should investigate the CBC Independent Producers Portal.

In April, CBC announced the appointment of Sandra Kleinfeld to the role of senior director of documentary, where she heads up the pubcaster's documentary team and handles digital shorts.

Barry Walsh

www.cartt.ca, Monday May 9, 2016

CTV preps for crowd-sourced special 'Canada In A Day'

CTV has ordered a two-hour event special entitled Canada In A Day that will air in 2017 in celebration of Canada's 150th anniversary.

...“CTV is proud to be the home of this timely self portrait of Canada as a lead-up event broadcast for our milestone 150th anniversary,” said Mike Cosentino, SVP programming for CTV Networks and CraveTV, in the news release. “We invite all Canadians to play a role in this historic special.”

www.cartt.ca

www.lapresse.ca, lundi 9 mai 2016

Normandeau poursuit Cogeco pour 722 500\$

Parce qu'elle soutient avoir été congédiée illégalement, l'ex-animatrice de radio Nathalie Normandeau réclame de son employeur Cogeco Média la somme de 722 500 \$.

Stéphanie Marin

Le Journal de Montréal

Nathalie Normandeau poursuit Cogeco

Nathalie Normandeau réclame 722 500 \$ à Cogeco pour son «congétiement illégal» à la suite de son arrestation par l'UPAC.

Pierre-Olivier Fortin

montrealgazette.com, Monday May 9, 2016

Former Quebec deputy premier Nathalie Normandeau sues Cogeco for wrongful dismissal

Former radio host Nathalie Normandeau is suing Cogeco for \$722,500 because she says she was wrongfully dismissed in March.

Presse Canadienne

Daily Vice: Monday May 9, 2016

Minister of Canadian Heritage Mélanie Joly has been visiting

with media producers across the country ahead of a major review of how Ottawa regulates the industry.

One stop was at VICE's offices here in Toronto where we asked her why she thinks CanCon needs such a big shake-up.

Ben Makuch, Natalie Alocba

The Globe and Mail, Saturday May 7, 2016

Foreign firms have unfair advantage over Cancon, committee hears

Witnesses at parliamentary hearings on the future of local news are repeatedly casting U.S.-based Internet giants as villains in the Canadian media landscape, offering a hint of the battle to come later this year at a full-blown study on the future of Canada's cultural industries.

At the first seven meetings of the Heritage committee of the House of Commons on local news, there were recurring complaints that Facebook, Google, Netflix, Apple and other large foreign-based firms are unfairly competing with Canadian companies, both big and small.

...The issue is set to take on additional importance as Heritage Minister Mélanie Joly has launched broad consultations on all laws and policies that govern Canada's \$48-billion cultural industries, stating "everything is on the table" to fix a broken system.

Daniel Leblanc

The Globe and Mail, Saturday May 7, 2016

The 'journeyman' CEO who answered BCE's call

Jay Forbes has never been one to overstay his welcome.

The Manitoba Telecom Services Inc. chief executive officer, who announced a deal this week to sell the company to BCE Inc. for \$3.1-billion, believes in "self-selecting out" when he's no longer adding value to a situation.

Christine Dobby

Financial Post

Bad customer service? Blame the polite customers

Hollie Shaw

Le Devoir

CULTURE ET RÉVOLUTION NUMÉRIQUE

Comment savoir qui consomme quoi?

Un colloque de trois jours soulève les enjeux urgents de la statistique culturelle

Beaucoup de questions, encore si peu de réponses. Les spécialistes, statisticiens et observateurs de la culture réunis lundi à HEC Montréal pour la première matinée d'un colloque international de trois jours sur la mesure des produits culturels numériques révélaient, par leurs nombreuses interrogations, un sentiment d'impuissance et d'urgence généralisé.

Catherine Lalonde

www.cartt.ca

Is net neutrality still a thing?

The short answer to that question is yes. However, is it the right answer, when there still is so often much disagreement about what net neutrality means?

Greg O'Brien

The Ottawa Sun

Facebook leaning left

Social media giant accused of censoring conservative news

Scandalous, but not surprising. Facebook is reportedly suppressing conservative news stories. These are the allegations former contractors for the social media company have made to news site Gizmodo.

...This may seem like a petty story about the inner workings of one site. But let's put this in perspective. Globally, Facebook has around 1.5 billion users. There is no single media outlet that comes anywhere near this reach.

Anthony Furey

www.telegraph.co.uk, **Sunday May 8, 2016**

BBC to cut 'soft news' and recipes from its website

The BBC will this week announce far-reaching cuts to its website, after coming under pressure from ministers to rein in "soft news" content such as magazine articles, recipes, and travel advice.

Lord Hall of Birkenhead, the director-general, will announce on Friday that the corporation's website "cannot be all things to all people", and will pledge to create clear boundaries about what the BBC will not do online, after George Osborne criticised the broadcaster's "imperial ambitions".

Patrick Foster

www.theguardian.com, Monday May 9, 2016

Watch out John Whittingdale, the Strictly army is marching to save the BBC

If John Whittingdale has been trying to work out exactly how worried to be about the public response to his imminent BBC white paper, he might have started by following the broadening appeal of last night's critics at the Baftas. Wolf Hall director Peter Kosminsky's outrage electrified the room, and his speech was visceral and heartfelt. But no one's ever heard of Peter Kosminsky, and he was wearing quite a weird jacket, so it probably didn't set alarm bells ringing.

Archie Bland

www.theguardian.com, Monday May 9, 2016

BBC Studios: will Tony Hall's plans be hobbled by top execs legging it?

Taxi (again) for BBC Studios! Following the double-whammy of Natalie Humphreys's and Katie Taylor's departures from the Beeb's freshly liberated production arm, wags are joking that the exodus of five of its top team has earned director general Lord "Wolf" Hall some new monikers, such as Lord "Empty" Hall and Barren Hall of Birkenhead.

Media Monkey

www.theguardian.com, Monday May 9, 2016

Share your views on the future of the BBC

As BBC stars attack the government's white paper outlining plans for the corporation's future, we want to hear your views.

Last week the Match of the Day presenter Gary Lineker called the culture secretary, John Whittingdale, a "chump" for making a joke that abolishing the BBC was a "tempting prospect – and he's not the only high-profile figure to criticise the way the government is handling the institution.

...Whatever the BBC means to you, you can share your thoughts via the form below, and we'll use some of them in our continued coverage.

Guardian readers

www.theguardian.com, Monday May 9, 2016

We'd march in the streets to defend BBC, say peers and stars

A cross-party group of peers leading a campaign to halt controversial government cuts to the BBC and backed by Richard Wilson, Ross Kemp, and June Sarpong has said it will take to the streets in protest if its concerns are not met. ...A private member's bill will be laid down in the House of Lords next month challenging what are expected to be key tenets of John Whittingdale's plans for the BBC.

John Plunkett, Jane Martinson

www.theguardian.com, Monday May 9, 2016

BBC charter renewal: the main sticking points

The government's white paper on the BBC will be published this Thursday. For the BBC, a state broadcaster independent of government yet publicly funded by a universal licence fee, the stakes could not be higher, as it fears it will amount to an indirect assault on its editorial independence.

BBC charter renewal is debated in both the House of Commons and House of Lords but, in order to avoid too much parliamentary interference, is not subject to a vote. Instead, it is subject to an agreement between the BBC – enshrined in the white paper – and the culture secretary of the day.

Jane Martinson

www.theguardian.com, Monday May 9, 2016

BBC fears government will win battle to impose board members

The BBC fears it is fighting a losing battle with the government over a proposal to appoint more than half of a revamped board at the helm of the broadcaster, which it believes amounts to an attack on its editorial independence.

A white paper to be published on Thursday is expected to call for an end to the BBC's historic self-governance and replace it with a 13-strong unitary board with more than seven roles filled by government appointees.

Jane Martinson and John Plunkett

www.theguardian.com

Rona Fairhead expected to remain at BBC as head of new governing body

Rona Fairhead, the chairman of the BBC Trust, is expected to be named as chairman of a new unitary board that will run the corporation.

Fairhead, chairman of the BBC's governing body that is set to be scrapped, is expected to be confirmed in the new role when the government publishes a white paper renewing the corporation's royal charter this Thursday.

Mark Sweney

Roger Bélanger

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TODAY IN THE MEDIA
AUJOURD'HUI DANS LES MÉDIAS

1

Mardi 10 mai 2016
Tuesday May 10, 2016

TORONTO STAR

WEATHER HIGH 16 C | PARTLY SUNNY | MAP S12

TUESDAY, MAY 10, 2016

Ghomeshi may not face second trial

Workplace sex assault allegation against former CBC star could be resolved with agreed deal

**KEVIN DONOVAN
AND JACQUES GALLANT**
STAFF REPORTERS

The Jian Ghomeshi sexual assault allegation that deals with a workplace incident is expected to be resolved without a trial, sources say.

Slated for a five-day trial next month, the case is instead headed back to court at 10

a.m. Wednesday, where an agreed arrangement will probably be presented to court.

One scenario being suggested by sources is that Ghomeshi, 48, will acknowledge some type of improper conduct and make an apology.

Ghomeshi, the former host of *Q* on CBC Radio, was acquitted in March of four charges of sexual assault and one of chok-

ing to overcome resistance.

Those allegations related to three women who said that in the early 2000s, in a dating scenario, Ghomeshi assaulted them. The judge acquitted Ghomeshi, saying the Crown had not proved the case beyond a reasonable doubt.

The second trial involves allegations of sexual assault in a workplace scenario on Feb. 7, 2008. The allegations involve Ghomeshi simulating a sex act by pushing his groin into the woman's buttocks.

GHOMESHI continued on A12

TORONTO STAR



CBC fires Ghomeshi over sex allegations

Former *Q* host fires claims by three women of unwanted sexual advances, but acquiescence follows in tough-will, discretion and non-resistance.

The Star broke the Jian Ghomeshi story in October 2014 and now the saga appears to be nearing conclusion.

Ghomeshi will make a statement in court on Wednesday

GHOMESHI from A1

Both Ghomeshi and the woman were clothed during the alleged assault, which occurred at the CBC building in Toronto.

Trial was set for June 6.

Sources say that after much discussion between both sides it is likely to be resolved by way of a section 810

peace bond, meaning that Ghomeshi will have no criminal record but he will have to follow certain conditions, including staying away from the complainant, sources say.

Peace bonds typically last one year.

Sources say that on Wednesday at Old City Hall courthouse, Crown attorney Michael Callaghan will read out the allegations related to the

charge laid by Toronto police. Following that, Ghomeshi will make a statement to court.

Sources say that Ghomeshi will express remorse over conduct related to the complainant. The woman's identity is protected by a court-imposed publication ban.

Neither Ghomeshi nor his lawyer, Marie Henein, responded to ques-

tions regarding this development.

Brendan Crawley, a spokesman for the attorney general's ministry, said the ministry could not discuss the case as it is before the court.

News of the Wednesday court date has been circulating in legal circles since last week. At the end of the first trial, Crown attorney Callaghan told reporters that he was preparing for



Jian Ghomeshi had been expected to stand trial again in June for sexual assault.

the June trial. However, legal sources told the Star as far back as March that the case was unlikely to go ahead and there was a move afoot to resolve it in some fashion before June 6.

THE TORONTO STAR, TUESDAY MAY 10, 2016
p.A1

**OTTAWA
SUN**
TUESDAY,
MAY 10,
2016

**2ND GHOMESHI TRIAL
»» PAGE 2 WON'T HAPPEN**
Charges to be withdrawn

THE OTTAWA SUN, TUESDAY MAY 10, 2016
p.1

GHOMESHI'S LEGAL ODYSSEY FINALLY OVER

Former
radio host
won't face
trial on final
sex assault
charge

SAM PAZZANO

Fallen CBC icon Jian Ghomeshi's journey through the criminal courts comes to an end on Wednesday.

A single remaining sexual assault charge against him will be withdrawn in a downtown

court, the Toronto Sun has learned.

As part of the deal, Ghomeshi is expected to issue a written apology to the alleged victim — a former CBC employee — and sign a peace bond, sources say.

A trial had been scheduled for June. But the matter is being brought forward and will culminate in a complicated resolution with conditions that Ghomeshi, 48, must obey, according to sources.

The former host of CBC's Q program was recently acquitted of sexual assault allegations stemming from three women who dated Ghomeshi.

The unresolved case involved a woman who alleged Ghomeshi groped her and uttered sexually-violent comments to her. The charge stems from a single episode in February 2008.

A source close to the case said there was an eyewitness and formidable documentary evidence bolstering the complainant's account.

Peace bonds are used to resolve disputes — for example, between feuding neighbours — and leave an accused without a criminal conviction.



JIAN GHOMESHI

Spazzano@
postmedia.com

GHOMESHI TRIAL CALLED OFF

NEXT ASSAULT CASE WILL END WITH PEACE BOND. BLATCHFORD, PAGE A5



GHOMESHI TO AVOID SECOND TRIAL

CHRISTIE BLATCHFORD

TORONTO • Jian Ghomeshi's second trial on a single charge of sexual assault will be resolved by way of a peace bond on Wednesday, Postmedia has learned.

The 48-year-old, who was resoundingly acquitted by Ontario Court Judge Bill Horkins in March of a raft of historic sex charges, was facing a separate trial, slated to begin June 6.

But sources say that Tuesday, the Ontario attorney general's office will formally announce that this remaining case has been "brought forward" to Wednesday.

Though the announcement is expected to say little else, Postmedia sources say at that time Ghomeshi will sign a peace bond under Section 810 of the Criminal Code, agreeing in essence to "keep the peace and be of good behaviour" for as long as year.

Conditions could be placed upon him — such as a non-contact provision with the complainant — but if the bond expires without incident, Ghomeshi could apply for an order to have Toronto police destroy his fingerprints and mug shot.

Once Ghomeshi signs the document, also called a recognizance, prosecutor Michael Callaghan is expected to formally withdraw the charge.

Peace bonds are a pragmatic tool of the courts,

(AGREEING TO) KEEP THE PEACE AND BE OF GOOD BEHAVIOUR.

often used to deal with allegations of misconduct that either don't rise to the level of criminal behaviour, or barely meet the threshold.

Ghomeshi's acquittals came in alleged incidents that dated back to 2002 and 2003 and involved three complainants, all of whom were dating him casually.

The current charge is different in that it goes back to 2008, allegedly happened at the CBC itself, where Ghomeshi was then the beloved golden-boy host of the radio show Q, and involved a female colleague.

There was also purportedly a witness to the incident, which consisted of Ghomeshi allegedly groping the woman and grinding himself into her backside.

This woman, like two of the complainants involved in the first trial, can't be named because of a publication ban on her identity — despite the fact that in 2014, when the headlines about Ghomeshi first erupted, she made public statements in her own name about what purportedly happened to her.

This latest development is bound to further fan the controversy that greeted Ghomeshi's earlier acquittals and fuel the ongoing national debate about how police and prosecutors handled not only these complaints in particular but also sex assault allegations in general.

National Post
cblatchford@postmedia.com/

JUSTICE

Pas de deuxième procès pour Ghomeshi

AGENCE QMI | L'ex-animateur de radio Jian Ghomeshi ne subira pas de deuxième procès pour agression sexuelle, mais devra signer une entente hors cour, a rapporté CBC hier soir.

Selon une source de CBC proche du dossier, le procureur de la Couronne abandonnera mercredi les accusations qui pèsent contre Jian Ghomeshi. Ce dernier ne subira donc pas de procès au début de juin.

L'ancien animateur vedette de CBC devra toutefois s'engager à ne pas troubler l'ordre public et devra possiblement signer une entente selon laquelle il ne s'approchera pas de la présumée victime qui était elle aussi une ancienne employée de CBC.



EN BREF

Pas de second procès pour Ghomeshi

L'ex-animateur Jian Ghomeshi ne subira pas de second procès pour agression sexuelle. L'accusation déposée contre lui sera retirée mercredi matin, selon des informations obtenues par Radio-Canada. Ghomeshi a initialement été acquitté dans un premier procès très médiatisé. Un second procès devait s'ouvrir le 6 juin, mais le bureau du procureur général de l'Ontario annoncera mercredi qu'une entente est intervenue entre la Couronne et les avocats de Jian Ghomeshi. L'accusation d'agression sexuelle retenue en vue de ce second procès évoquait des faits remontant à 2008. Elle avait été déposée par une ancienne collègue de Jian Ghomeshi qui travaillait aussi pour la CBC. — LEDROIT

Pas de deuxième procès pour Ghomeshi

L'ex-animateur vedette de la CBC Jian Ghomeshi ne subira pas de deuxième procès pour agression sexuelle en raison d'une entente à l'amiable, a rapporté Radio-Canada lundi soir. L'accusation, formulée par une ancienne collègue de Jian Ghomeshi au réseau CBC, doit être retirée ce mardi matin, en vertu d'une entente qui prévoit notamment que l'ex-animateur ne trouble pas l'ordre public. Jian Ghomeshi a été acquitté en mars de cinq chefs d'accusation de nature sexuelle liés à des événements qui auraient eu lieu en 2002 et en 2003. Son deuxième procès, à propos de faits qui seraient survenus en 2008, devait commencer le 6 juin.

Le Devoir

THE LAWYERS WEEKLY

Calling out toxic office behaviour

Employees should feel freedom to report bad conduct

Simon Hally

In January, three months after allegations of sexual harassment prompted Marcel Aubut to resign as president of the Canadian Olympic Committee, his successor, Tricia Smith, apologized for the toxic workplace culture that had developed within the COC.

"To our employees and anyone else who was affected, I'm truly sorry. We let you down," said Smith. The COC board agreed to implement all the recommendations for improving workplace policies, procedures and governance that were contained in a report by employment lawyer Christine Thomlinson of Rubin Thomlinson LLP.

Rubin Thomlinson had previously examined the working environment at the CBC following the dismissal of star radio host Jian Ghomeshi in October 2014. The findings of that investigation, by Janice Rubin, "point to lapses in our system and concerns about our culture," said Hubert Lacroix, president of the CBC. He offered a "sincere and unqualified apology to our employees and to Canadians."

At the same time, the CBC "severed ties" with two of its senior executives and pledged to review Rubin's recommendations and "implement as many of those as we can, as quickly as possible."

While these high-profile examples of toxic workplaces were serious, Natalie MacDonald has seen much worse. A co-founding partner at the Toronto employment law firm Rudner MacDonald LLP and author of *Extraordinary Damages in Canadian Employment Law*, she has worked on cases involving extreme bullying, violence and death threats.

"It all starts with the employer," MacDonald says. "There's legislation covering violence and harassment — in Ontario it's the Occupational Health and Safety Act — and under common law the employer has a duty to provide a safe and healthy workplace."

"Policies should be in place that include harassment and enforcement, and employees should be aware of the policies and their own rights and obligations. Employees have a responsibility to report to management, and must feel comfortable reporting. If they don't feel comfortable, something is wrong and must be changed."

Organizations need to have informal mechanisms for reporting inappropriate behaviour, says Richard Johnson, a human rights and employment lawyer at Kent Employment Law in Vancouver. Anonymous complaints are one method, although they present problems around the credibility of the information. A better way is confidential reporting to the employee's immediate supervisor, who then handles the situation or takes it up to a level where it can be properly addressed. As well, the human resources department should have a way of accepting confidential complaints, Johnson says.

The key word here is confidential; neither of these approaches will be effective if managers or HR are mistrusted. At both the COC and CBC, the Ruben Thomlinson reports found, employees' only recourse was a formal complaint process that many did not trust, so they were reluctant to report improper conduct.

Inaction by employees or employers, or both, can allow relatively innocuous behaviour to accelerate into harassment or bullying, Johnson notes.

"I find this can be tougher to deal with in smaller companies where there are no policies in place," he says. "For example, the boss may be trying to create a relaxed, fun culture, but borderline jokes and gossip go over the line. If left unchecked, that can turn into a pile-on, enabled by silence, leading to bigger systemic issues."

It's a small minority of dysfunctional workplaces that make headlines or require legal action, however. Far more common are moderately dispiriting environments that sap morale and reduce productivity. Typical causes include weak management, poor communication or inconsistent policies.

"A toxic workplace often starts at the top," says Julie Ruben Rodney, CEO and founder of MaxPeoplePerform, which offers HRessentials, an outsourced HR service, to legal, accounting and other professional firms. "Problems can occur because senior leaders are allowed to behave badly in the workplace, which results in employees feeling a sense of helplessness. You may not receive formal complaints, but you will have a higher turnover of your best performers and lower productivity overall."

"Firms can look good on the outside but there may be hidden problems inside the organization. You have to go beneath the surface to uncover the core issues. We work with firms to create values statements and help ensure legislative compliance. This is not a checkbox exercise; it's about changing the culture. If you have a strong culture, you'll deal with problems as they arise, so people feel they can raise the flag. If you create values like respect, you'll avoid a toxic environment."

One reason the COC and CBC problems got out of hand was the prominent positions of the individuals concerned. Organizations frequently hesitate to deal with inappropriate conduct by a top executive or star performer. Law firms should be aware of this in their own workplaces, says Ruben Rodney.

"Rainmakers are often given additional leeway around their behaviour because they're bringing in the business. An old-school mentality still exists in some firms. Professional development and education tend to be mostly for staff, not professionals, even though the professionals may need it more. Firms should look at the total organization to ensure consistency around effective behaviours."

Chuck Gallozzi, a writer and blogger on personal responsibility, considers the issue from the viewpoint of an average employee: "I don't want to be a snitch, and reporting a bully might make things worse. But if I don't act, I'm enabling him. I have to think about other people. I have to help him not be a jerk."

There are very few truly nasty people, Gallozzi says, so if someone is acting like a jerk, it's probably for another reason. Perhaps he (or she) is feeling stressed, insecure, defensive or simply having a bad day.

Gallozzi's advice: give the bully the benefit of the doubt, stay calm and wait for the unpleasantness to pass. If it doesn't, be more assertive and call him out on the poor conduct. Let him know there will be consequences if he doesn't smarten up. If that still doesn't work, it may be time to report him.

Meanwhile, management must be on the lookout for bad apples, make a point of knowing what's going on, and let everyone know how important a healthy environment is for the company as well as its employees, Gallozzi says.

Between them, enlightened management and a proactive workforce can ensure that the working environment is positive and productive.

www.lawyersweekly.ca/articles/2677

Radio-Canada : Le "Cover up" de Laguirand?

Radio-Canada reste pratiquement MUELTE face aux accusations d'inceste envers l'ex animateur de par-4 chemins, Jacques Laguirand. La nouvelle a fait manchette dans les divers médias SAUF à Radio-Canada... Pourquoi??



RadioEGO

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Les divas et



Je me pousse à peine 10 jours à l'ombre de tous les palmiers et de tous les bananiers – avouez que vous avez du Beau Dommage dans la tête présentement – et pouf! le showbiz québécois a quasiment implosé. Comme si Mercure avait rétrogradé 10 fois en l'espace d'une semaine.

Com men çons avec Julie Snyder, dont la vie personnelle et professionnelle a subi un séisme digne d'un film catastrophe. Quel avenir lui réserve le réseau TVA, pour lequel elle bosse depuis près de 20 ans?

Comme le contrat de la démonsse expire à la fin des enregistrements du *Banquier* et comme elle a été écartée à la dernière minute, sans trop d'explication, de l'entrevue de Céline Dion, toutes les suppositions grondent.

Mais qu'a-t-il bien pu se passer en coulisse pour que Julie soit ainsi excommuniée, tandis que toute l'équipe qu'elle a elle-même mise en

annoncé que c'est Marie-Claude Barrette de *Deux filles le matin* qui interviewera l'interprète endeuillée? Simple désir de renouveau, car Michel Drucker a aussi perdu son titre de confident officiel, répondez-vous.

Non, ce n'est pas du tout la même chose. L'entente commerciale pour les émissions spéciales de Céline Dion vient de passer de France 2 à M6. Et Michel Drucker travaille exclusivement pour France 2, ce qui l'exclut d'office. C'est donc logique que M6 choisisse sa propre tête d'affiche, Stéphane Rotenberg (*Pékin Express*, *Top chef*), pour cet entretien avec la chanteuse à succès.

C'est également le coproducteur de *L'été indien*, Franck Saurat de Carson Prod, qui orchestrera l'émission spéciale de Céline pour la chaîne M6. Vraiment, mais vraiment tout le monde dans l'univers professionnel de Julie, autant en France qu'ici, participera à ce pow-wow... sauf Julie. Ce

Comme le contrat de la démonsse expire à la fin des enregistrements du « Banquier » et comme elle a été écartée à la dernière minute, sans trop d'explication, de l'entrevue de Céline Dion, toutes les suppositions grondent.

place autour de la diva de Charlemagne, dont le concepteur Stéphane Laporte et le réalisateur Jean Lamoureux, demeure en selle?

Il y a quelque chose de pas clair là-dedans. Les liens qui unissent Julie à Céline ne se sont pourtant pas effilochés. La popstar de 48 ans est la marraine de Romy, la fille de Julie et de PKP. Le nouvel imprésario de Céline Dion, Aldo Giampaolo, qui a été le promoteur de la première tournée de *Star Académie*, forme un couple avec Marianik Giffard, qui a été vice-présidente aux Productions J jusqu'à l'été dernier. Marianik Giffard a même été le témoin de Julie à son mariage.

Aux dernières nouvelles, personne n'est en froid avec personne dans ce petit groupe tissé serré, d'une loyauté à toute épreuve.

Alors, pourquoi TVA a-t-il finalement viré capot et

qui rend la situation encore plus mystérieuse.

Au Québec, c'est TVA qui détient les primeurs sur Céline Dion, un pacte payant qui a été facilité par Julie Snyder à l'époque du *Poing J*, en 1997.

Ça m'étonnerait énormément que Céline Dion ait exigé le remplacement de Julie Snyder, d'autant plus que les deux amies traversent, chacune de leur côté, des moments très difficiles. Il ne reste que les hautes sphères impénétrables de TVA pour nous éclairer là-dessus.

À *Tout le monde en parle*, Julie Snyder a eu de très bons mots pour celle qui lui succède, Marie-Claude Barrette. C'était élégant et très classe de sa part. D'ailleurs, pendant toute l'entrevue, Julie a été drôle, charmante, empathique, calme et allumée. Cette Julie-là, moins survoltée qu'au *Banquier*, on

la démente



PHOTO KARINE DUFOUR, ICI RADIO-CANADA

À *Tout le monde en parle*, Julie Snyder a eu de très bons mots pour celle qui lui succède, Marie-Claude Barrette, qui interviewera Céline Dion. C'était élégant et très classe de sa part.



PHOTO CHARLES LABERGE, COÉLABORATION SPÉCIALE

Stéréo pop était un produit bien emballé, mais emballé sous vide, sans aucune chaleur et avec un degré de prétention frôlant l'intolérable, affirme notre chroniqueur.

souhaiterait la voir plus souvent dans nos petits écrans. Et on va la revoir, je le sens.

Il faut absolument qu'on se jase de Pierre Lapointe, qui a fait son numéro de diva effarouchée à *Tout le monde en parle* la semaine précédente, pourfendant à grands coups de sacres le système qui classe les vedettes (les A, les B et les C) selon leur degré d'attraction.

Il y avait pourtant moyen d'amorcer un débat sain – et parfaitement légitime – sur la pipolisation des médias sans coller au plafond comme ça.

Et surtout, sans que ça suinte autant l'amertume, la frustration et le mépris.

Décidément, Pierre Lapointe bricole de la bien meilleure musique qu'il ne fabrique de la télévision populaire et accessible. Quand on passe trop de temps à agencer ses costumes au décor et aux vêtements de sa coanimatrice, au lieu d'étoffer son contenu, ça donne *Stéréo pop*, un produit bien emballé, mais emballé sous vide, sans aucune chaleur et avec un degré de prétention frôlant l'intolérable.

Le problème de « *Stéréo flop* » ne venait pas des chanteurs de catégorie A ou Z, mais bien de Pierre Lapointe lui-même. Quand on maîtrise moins bien un médium comme celui de la télé, il faut avoir l'humilité d'écouter les conseils de ceux qui pratiquent ce métier depuis des lunes. Lapointe a préféré envoyer paître tout le monde et ne se fier qu'à sa grosse tête. Résultat: *Stéréo pop* repose au columbarium des mal-aimés. Et on ne priera pas pour sa résurrection.

Avoir une télé, pourquoi donc?



Jeudi, l'animatrice et productrice Marie-France Bazzo (debout) menait une discussion vraiment intéressante, intitulée *Séduire les enfants du millénaire*, où on a tenté de prédire ce que serait la télé dans 5 ans, 10 ans. Impossible.

LE SOLEIL, PATRICE LAROCHE

Richard Therrien
Le Soleil

(Québec) CHRONIQUE / «Une télé, que veux-tu que je fasse avec ça?» En 2016, les «milléniaux» s'embarrassent de moins en moins d'un téléviseur lorsqu'ils partent en appartement. Pourquoi payer pour le câble quand on peut regarder une infinité de contenus où on veut, quand on veut, sur un téléphone intelligent? Trop petit? Ben voyons.

On ne parlait pratiquement que des «milléniaux» - la génération des 18-34 ans - au congrès annuel de l'Association québécoise de la production médiatique, dont c'est le 50e anniversaire, et qui s'est tenu de mardi à jeudi derniers au Château Frontenac. L'événement réunissait entre autres les producteurs de toutes les grandes émissions que vous voyez à l'écran. Visiblement, l'industrie de la télé est «en mode panique», avec l'impression que le tapis lui glisse sous les pieds, assistant à un exode des milléniaux. C'est simple: entrer dans la vague ou disparaître.

Elle-même productrice en plus d'être animatrice, Marie-France Bazzo admet que cette multiplication des plateformes lui donne un peu le vertige, voire de l'angoisse, mais trouve le défi excitant. «Dans plusieurs projets qu'on entreprend, la télé n'intervient même plus, on passe par plusieurs autres canaux. Tout est à inventer, ce sont des essais-erreurs. Il faut changer complètement nos paradigmes.»

Jeudi, elle menait une discussion vraiment intéressante, intitulée *Séduire les enfants du millénaire*, où on a tenté de prédire ce que serait la télé dans 5 ans, 10 ans. Impossible. «Les milléniaux n'arrivent pas à définir clairement ce qu'ils veulent», expliquait la vice-présidente du bureau de Québec de Léger, Caroline Roy. C'est qu'ils sont durs à satisfaire, ces «milléniaux». Volatils, instables, plus bilingues. Et on assiste à une guerre inégale, face aux géants américains Netflix, Facebook, Snapchat, YouTube, qui fera de la «télé» en direct; tous échappent à nos lois et gobent une bonne partie du marché.

Pour illustrer où en est la génération Y, Mme Roy a donné des statistiques très parlantes sur leurs rapports avec les contenus numériques. Pour 79 % des 18-24 ans, le premier geste de la

journée est de regarder son téléphone. Toujours selon Léger, 28 % d'entre eux considèrent avoir de vrais amis parmi leurs contacts, qu'ils n'ont pourtant jamais rencontrés en personne.

Plus largement, notre dépendance au mobile va loin. Selon une étude de KRC Research effectuée dans six pays, 57 % des propriétaires de téléphones intelligents de 18 ans et plus l'ont déjà utilisé aux toilettes, 60 % ont dormi en le tenant dans leur main, 22 % préfèrent se passer de sexe durant une fin de semaine plutôt que de ne pas avoir leur téléphone et, tenez-vous bien, 17 % l'ont utilisé sous la douche!

Comment une chaîne de télé avec une grille horaire fixe peut-elle survivre à un tel tsunami? Le directeur principal, contenu webtélé de TFO, Laurent Guérin, a tenu les propos les plus audacieux de la conférence, en prédisant la disparition du téléviseur. Il a même envisagé la possibilité que la chaîne ontarienne, qui a renouvelé sa licence de diffusion pour sept ans, puisse ne pas la renouveler au-delà, et ne se déployer que sur le numérique. «On a raté les milléniaux, il faut attraper leurs enfants», affirme M. Guérin, qui tente de devancer les comportements des futurs consommateurs. Animateur du congrès, Patrick Masbourian a plutôt l'intuition que ces milléniaux reviendront tôt ou tard à l'écran de télévision.

L'industrie agit déjà. Attraction Images, qui produit entre autres *Les dieux de la danse* et *Au secours de Béatrice*, a mis sur pied il y a neuf mois *Le Slingshot*, son studio de création qui appuie le travail de 15 YouTubers de 16 à 29 ans. Du contenu pour les jeunes par des jeunes. Les chaînes multiplient aussi les tentatives. Télé-Québec réussit avec *Like-moi!*, découpée en morceaux sur le Web, et TFO codiffusera avec Facebook une émission de *Flip TFO* le 26 mai.

Séduire les milléniaux, c'est bien beau, mais ça ne fait pas sans argent. La majorité des intervenants s'entendent pour dire que le mode de financement par les institutions est désuet, construit en fonction d'une diffusion à la télé. Directeur général de la programmation de Télé-Québec, Denis Dubois croit que l'industrie est mûre pour financer des productions que les diffuseurs voudront bien diffuser où ils le veulent.

Bien malin qui pourrait dire ce que la télé sera dans 5 ou 10 ans. L'industrie a le choix: tenter de ramener les milléniaux vers la télé ou, alors, sauter dans la vague du «où je veux, quand je veux» avec eux.

www.lapresse.ca/le-soleil/arts/chroniques/richard-therrien/201605/06/01-4978752-avoir-une-tele-pourquoi-donc.php



VÉRONIQUE CLOUTIER ANNONCE SON GRAND RETOUR À LA TÉLÉ DE RADIO-CANADA

Stéphanie Nolin

Véronique Cloutier sera de retour à la barre d'une grande émission de variétés hebdomadaire de 60 minutes.

Après avoir quitté *Les enfants de la télé* en 2014 pour entreprendre une tournée en humour avec son mari Louis Morissette, Véronique Cloutier sera enfin de retour à l'animation sur les ondes d'ICI Radio-Canada.

En effet, cette chouchou du public québécois sera à la barre d'un nouveau talk-show hebdomadaire, dont le nom n'a toujours pas été dévoilé, dès janvier 2017 à ICI Radio-Canada.

Entretenant une relation privilégiée avec le public depuis le début de sa carrière, Véronique Cloutier présentera dans cette nouvelle émission un bilan de sa semaine avec une heure de surprises, d'humour et de clins d'œil auxquels le public sera associé de près.

Inspirée par les événements, les tendances et les personnalités qui ont retenu son attention pendant la semaine, Véronique Cloutier livrera tour à tour des commentaires, des parodies ainsi que des hommages en lien avec ceux-ci. Pour tout cela, Véro profitera de la complicité d'artistes et de personnalités qui se prêteront au jeu avec elle.

« Fidèle à Radio-Canada depuis près de vingt ans, Véronique Cloutier s'illustre dans les concepts les plus divers comme animatrice et comédienne. C'est avec grand plaisir que notre auditoire la retrouvera dans une grande émission de variétés à son image », a souligné la directrice générale de Radio-Canada, Dominique Chaloult.

Nous avons très hâte à ce grand retour, et vous?

Véronique Cloutier a récemment lancé avec Louis Morissette la *Fondation Véro & Louis*, qui vise à offrir un milieu de vie agréable et adapté pour adultes autistes.

Le couple sera au Théâtre Capitole de Québec en novembre et décembre prochain pour offrir une série de 8 spectacles avec Les Morissette.

Source de l'image d'entête : © ICI Radio-Canada

<http://showbizz.net/2016/05/09/veronique-cloutier-fait-son-grand-retour-la-tele-de-radio-canada/>

Véro de retour à la télé

Jessica Émond-Ferrat



Trois ans après avoir quitté l'animation des Enfants de la télé, Véronique Cloutier sera de retour à ICI Radio-Canada Télé l'hiver prochain à la barre d'une émission de variétés en direct, qui mêlera vedettes et gens du public.

Cette émission hebdomadaire de 60 minutes, dont le titre n'a pas encore été choisi («mais je ne veux pas qu'il y ait »Véro » dedans!», s'est exclamée la blonde animatrice en conférence de presse lundi matin) sera composé de parodies, sketches humoristiques et commentaires inspirés par ce qui aura retenu son attention au cours de la semaine, soit dans l'actualité ou les réseaux sociaux.

La «twist» spéciale de cette émission de variétés, expliquait lundi Véronique Cloutier, sera d'impliquer le public, avec qui elle a souligné avoir «bâti une belle relation au fil des ans». «La ligne directrice, ce sera de changer de petites choses dans la vie du public, par le biais d'un cadeau, d'un hommage», a-t-elle expliqué.

<http://journalmetro.com/culture/961038/vero-de-retour-a-la-tele/>

Véronique Cloutier aura sa propre émission de variété à ICI Radio-Canada

Par Claudie



« Entretien d'une relation privilégiée avec le public depuis le début de sa carrière, Veronique Cloutier présente une nouvelle émission hebdomadaire en format 60 minutes qui présentera un bilan de sa semaine avec une heure de surprises, d'humour et de clins d'œil auxquels le public sera associé de près.

Inspirée par les événements, les tendances et les personnalités qui ont retenu son attention pendant la semaine, Veronique Cloutier livrera tour à tour des commentaires, des parodies ainsi que des hommages en lien avec ceux-ci. Les émissions de télé, chansons, modes ou moments marquants de l'actualité pourront servir de points de départ à une variété de sketches humoristiques. Pour tout cela, Véro profitera de la complicité d'artistes et de personnalités qui se prêteront au jeu avec elle sur ICI Radio-Canada Télé, dès janvier 2017. »

Après l'annonce d'Info, sexe et mensonges qui sera animée par Marc Labrèche, on se demande combien d'émissions inspirées de Last Week Tonight (le hit HBO de John Oliver) ICI Radio-Canada nous présentera...

Véronique Cloutier aura son émission de variétés à Radio-Canada en 2017

Marie-Josée Roy



On l'attendait impatiemment, et on en a eu un avant-goût lundi matin, même s'il reste encore beaucoup de ficelles à attacher au projet.

En point de presse, Véronique Cloutier a annoncé son retour à Radio-Canada pour l'hiver 2017, dans une émission de variétés qui amalgamera sketches, parodies, musique et invités-vedettes, qui s'inspirera de l'actualité de la semaine, et qui sera présentée en direct.

Le public sera également impliqué dans le rendez-vous d'une heure : Véronique Cloutier et son équipe profiteront de leur tribune pour gâter un téléspectateur qui vit un moment important. La formule sera malléable et sera modifiée d'une semaine à l'autre, selon les manchettes, les artistes présents (ou pas) et la situation des personnes du public qu'on célébrera.

La nouveauté ne porte pas encore de nom, mais Véronique Cloutier a blagué que "Véro" ne sera pas dans le titre.

Plus de détails à venir.

http://quebec.huffingtonpost.ca/2016/05/09/veronique-cloutier-retour-tele-radio-canada_n_9871430.html



VÉRONIQUE IRE, REINE DES VARIÉTÉS

Hugo Dumas, La Presse

On a beaucoup placoté des A, des B, des C et des D qui peuplent notre divertissante colonie artistique. Mais on a oublié de jaser des A+, ces vedettes de la trempe de Véronique Cloutier, qui ont le pouvoir de rameuter tous les reporters, chroniqueurs et vadrouilleurs de la ville, même si elles n'ont que quelques bribes d'information à distiller.

Voici donc ce que nous avons appris hier du projet télé qui ramènera notre Véro à l'antenne de Radio-Canada en janvier 2017, près de trois ans après son départ des *Enfants de la télé*. Alors, son émission hebdomadaire de 60 minutes sera diffusée en direct. On y retrouvera des sketches ou des parodies liés à l'actualité de la semaine, de la musique et des surprises pour le public, qui occupera une place importante dans les épisodes. Un peu de *SNL* par-ci, une touche de *Bye bye* par-là. Case horaire ? Non déterminée.

Le titre n'a pas été déniché non plus. Idéalement, il ne comprendra pas le mot Véro, a blagué hier la principale intéressée, d'un chic décontracté avec sa chemise blanche portée sur un jeans déchiré. Parenthèse : Véronique Cloutier est une des rares personnalités du showbiz québécois dont le personnage public et le personnage privé sont pratiquement identiques. Pas de double discours ou d'hypocrisie chez elle.

À la conception, Véronique Cloutier s'est entourée de l'ancienne équipe du *Bye bye*, soit Alain Chicoine à la réalisation, Benoit Pelletier aux textes et Dominic Anctil à la mise en scène. C'est KOTV, la compagnie appartenant à son mari Louis Morissette, qui usinera le nouveau véhicule télé de la reine de la SRC (et des variétés).

« On veut que ça soit un événement chaque semaine. On ne s'ennuiera pas. Ça ne sera jamais pareil d'une émission à l'autre. »

— Véronique Cloutier

Par exemple, au lendemain de la sortie virulente de Pierre Lapointe à *Tout le monde en parle*, Véronique Cloutier aurait aimé recevoir l'ancien capitaine de *Stéréo pop*, qui aurait bricolé un numéro spécial avec une gang de musiciens complètement inconnus du public. Bon flash.

La blonde animatrice, qui a noué une entente d'exclusivité à long terme avec la société d'État, connaîtra un hiver 2017 fort chargé. En plus de la télé et de son magazine papier, Véro bouclera la tournée de son spectacle d'humour *Les Morissette* (déjà 179 représentations derrière la cravate)

en plus de présenter le *Véro Show* sur les ondes de Rythme FM, du lundi au jeudi. Son contrat avec la station de radio de Cogeco expire en 2018.

C'est aussi à l'hiver 2017 que Radio-Canada mettra en orbite la plateforme Véro.tv, accessible sur l'Extra de Tou.tv, dont l'accès coûte 7 \$ par mois. Véro.tv offrira du contenu mode, beauté, alimentation, famille et divertissement à ses abonnés.

Pour le moment, Radio-Canada a acheté 13 épisodes de la future émission de variétés de Véronique Cloutier. Il n'est pas exclu que la commande passe à 26 épisodes par année, comme pour *Les enfants de la télé*.

Et pourquoi parler maintenant d'un projet qui risque de subir plusieurs modifications avant son décollage ? Parce que la SRC a enclenché hier sa grande opération séduction auprès des annonceurs et des agences de publicité. Les infos allaient couler de toute façon.

RETOUR DE COUP DE Foudre !

Le jeu *Coup de foudre*, copiloté par Yves Gionet et Anne Bisson, a marqué les années dorées de TQS de 1988 à 1993. Séparés par un mur cartonné, trois hommes et trois femmes y testaient leur degré de comptabilité amoureuse. Gros, gros succès d'écoute.

Le concept, qui dérivait de *The Dating Game*, a même été ressuscité à MusiquePlus, à l'automne 2007 avec Dany « Babu » Bernier et Valérie Simard à l'animation. Moins gros succès d'écoute.

Fans de ce type d'émission cupidon, sachez que la compagnie d'Éric Salvail ressuscitera le genre à l'automne sur les ondes de V, me chuchotent des taupes fouineuses.

Décliné en formule quotidienne, le jeu reprendra le canevas original de *Coup de foudre*, « revampé au goût du jour ». La recherche du prochain Yves Gionet n'a pas été facile, me dit-on. Plusieurs animateurs ont été vus en audition et le nom de l'heureux élu sortira demain.

À l'heure de la courtoisie éclair sur *Tinder* et autres applications mobiles, il sera intéressant de voir comment la boîte Salvail & Co réinventera la rencontre non virtuelle au petit écran. Les épisodes s'enregistreront, en rafale, à la fin de l'été. Pour ceux qui se posent la question, Yves Gionet conduit aujourd'hui des camions, tandis qu'Anne Bisson poursuit sa carrière de chanteuse jazz.

http://plus.lapresse.ca/screens/6d50b34d-98f2-46e2-83a4-13135f269646%7C_0.html

Véro et son vrai monde

Le retour à la télé de Véronique Cloutier se fera sur les ondes de ICI Radio-Canada

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Le vrai monde de Véro

RICHARD THERRIEN

Le Soleil

MONTREAL - Véronique Cloutier aime son public, et son public l'aime. Tellement qu'il sera intégré à sa nouvelle émission de variétés, en ondes en janvier prochain à ICI Radio-Canada Télé. Une heure par semaine en direct, très collée sur l'actualité. Et oui, il y aura des « A » parmi les invités vedettes.

L'animatrice a longtemps réfléchi à ce qu'elle avait envie de faire pour son retour télé, qui aura lieu presque trois ans après son départ des *Enfants de la télé*. Avec son équipe chez KOTV, elle a observé divers formats qui avaient fait leurs preuves à l'étranger, mais elle a eu plutôt envie de prendre un risque et d'oser quelque chose de nouveau, qui allie vedette et vrai monde. « J'ai bâti une belle relation avec le public, j'aime lui parler, le mettre en valeur, et j'aime qu'on le voie. La ligne directrice de l'émission est de changer des petites choses dans la vie des gens. Ça peut aller d'un cadeau à une surprise, ou un hommage. » Une idée de cadeau : une personne du public pourrait voir sa vie défiler dans un montage d'images. Ou on pourrait souligner les retrouvailles de deux anciens amoureux de 85 ou 90 ans.

Ce rendez-vous de « pur bonheur », qui n'a pas encore de titre tout sauf *Véro*, souhaite l'animatrice, ne sera jamais pareil de semaine en semaine. Bien que des parodies soient prévues, en direct ou enregistrées, on ne doit pas s'attendre à une réplique de *SNL* ou à un mini *Bye Bye* hebdomadaire. On annonce aussi des performances musicales, au besoin seulement. L'idée peut faire penser à *Ça va être ta fête!*, animée par Véro en 2004. Mais ce concept emprunté à la France



Le grand retour de Véronique Cloutier à la télé se fera sur les ondes de ICI Radio-Canada en janvier. — LA PRESSE

consacrait toute l'émission à une seule personne du public, qui rencontrait ses idoles.

Véronique Cloutier, qui rencontrait la presse lundi matin, n'a pas voulu entrer dans le débat sur la trop grande présence de « A » à la télévision, lancé par Pierre Lapointe à *Tout le monde en parle*. « C'est sûr que je ne fais pas ça pour mes matantes dans mon sous-sol. J'espère que ça va plaire au plus grand nombre possible », dit-elle.

LES ANCIENS DU BYE BYE

Le concept réunit les membres de l'ancienne équipe du *Bye Bye*, dont le réalisateur Alain Chicoine, le concepteur Dominic Anctil et le

metteur en scène Benoît Pelletier. Si on exclut les Gémeaux, qu'elle a coanimés avec Éric Salvail en 2015, la dernière émission en direct de l'animatrice était son talk-show *Véro*, en 2006, qu'on avait programmé à 18 h avant de le déplacer à 17 h 30. Pas le meilleur souvenir, dit-elle.

Pourquoi en direct ? Parce que l'actualité alimentera beaucoup le contenu de l'émission. Si celle-ci avait eu lieu la semaine dernière, il est fort possible qu'on y aurait invité Marthe Laverdière, l'horticultrice d'Armagh, dont les capsules font fureur sur Facebook. Mesdames, un petit coup sec de brassière. « Les deux dernières semaines, ça aurait

tellement donné des bons *shows*. J'avais le fantasme d'avoir Pierre Lapointe dans un numéro musical, *Pierre Lapointe et ses nobody!* C'est le genre de choses qu'on aurait pu faire », s'exclame Véro. Pas sûr qu'il aurait accepté, mais qui sait ?

Treize émissions sont prévues pour la première saison. Ce nouveau concept viendra-t-il prendre la case du *Ti-Mé Show* le vendredi soir ?

Peu probable, puisqu'il faudrait déplacer des spectacles des Morissette, dont la tournée se poursuit jusqu'en juin 2017. En jetant un coup d'oeil au calendrier, les spectacles ont lieu surtout les vendredis et samedis. On n'a pas fini de spéculer.



ANNIK MH DE CARUPEL LE DEVOIR

L'animatrice Véronique Cloutier trépigne d'impatience à l'idée de revenir au petit écran.

Le grand retour de Véro... et des gens ordinaires

L'émission qu'animera Véronique Cloutier dès janvier 2017 n'a encore ni titre, ni case horaire, ni concept réellement arrêté

MANON DUMAIS

« Bonjour! », lance Véronique Cloutier à la ronde en arrivant à la très courue conférence de presse qui se déroulait lundi matin. « Eh oui, je suis dynamique! » En compagnie de Dominique Chaloult, directrice générale de Radio-Canada, la blonde animatrice d'un enthousiasme contagieux n'avait toutefois pas grand-chose à dire sur son grand retour dans la grande tour brune. Toujours pas de titre à l'horizon — « surtout pas avec Véro dedans! » —, ni de concept réellement arrêté, pas de plus que de case horaire. Tout ce que l'on sait, c'est que les 13 épisodes d'une heure seront diffusés en direct chaque semaine dès janvier 2017 et que le tout sera produit par KOTV.

Ayant quitté la barre des *Enfants de la télé* en 2014 afin de se consacrer à la tournée du spectacle d'humour *Les Morissette*, l'animatrice trépigne d'impatience à l'idée de revenir au petit écran. Désirant faire des variétés, « mais pas seulement », elle a effectué

des recherches du côté des chaînes américaines et européennes pour finalement aboutir avec un concept original, « du sur-mesure pour elle », où elle pourrait exploiter « la belle relation qu'elle entretient avec le public ».

« Ce sera un produit hybride impliquant des vedettes et des gens du public où il y aura des

« Ce sera un produit hybride impliquant des vedettes et des gens du public où il y aura des sketches, des parodies, des chansons »

sketchs, des parodies, des chansons », explique Véronique Cloutier. « Le but de l'émission, c'est de changer de petites choses dans la vie des gens. Les sujets seraient inspirés de ce qui a marqué les gens dans l'actualité sur les réseaux sociaux, d'où le direct. »

Toujours en développement, l'émission sans nom pourrait contenir des hommages à des personnes du public, des histoires inspirées du vécu des spectateurs, des segments ré-

currents et, surtout, de l'émotion et des rires: « De la télé pur bonheur, du feel good », promet-elle. Même les gens du public pourraient être impliqués dans les numéros de variétés: « La porte est ouverte! »

Les histoires de A...

Une émission de Radio-Canada réunissant des vedettes et des gens ordinaires, cela ne pouvait mieux tomber suite à la sortie de Roméo Bouchard contre les émissions de vedettes et celle de Pierre Lapointe sur l'omniprésence des stars de catégorie A. « Le squelette de l'émission a été présenté avant Noël », jure Véronique Cloutier. « Il s'agit d'une heureuse coïncidence. »

De toute évidence, ni l'animatrice ni Dominique Chaloult n'avaient envie d'en rajouter sur ce chaud débat. Tout au plus Véronique Cloutier a-t-elle blagué sur le fait que les deux dernières semaines auraient été très inspirantes pour l'émission: « J'aurais invité Pierre Lapointe à venir chanter

avec des nobodys s'il avait accepté et si les boss avaient voulu... » « On aurait voulu », lui a répondu sans hésiter Chaloult, tout sourire.

En tournée avec *Les Morissette* jusqu'en juin 2017, spectacle qui lui aura permis de prendre du galon comme humoriste, Véronique Cloutier n'a pas non plus voulu parler de la plateforme *vero.tv* qui sera une branche de l'Extra de *tou.tv*. Qui sait si l'émission et la plateforme pourraient devenir des vases communicants. S'il n'y aura pas d'équipe de comédiens ni d'orchestre maison, Véronique Cloutier pourra compter sur le soutien d'Alain Chicoine, Dominique Ancil, Benoît Pelletier, Isabelle Laperrière et Louis-Philippe Rivard.

« On veut que ce soit un événement chaque semaine et que ce ne soit jamais pareil d'une semaine à l'autre », affirme Véronique Cloutier. Et Louis Morissette dans tout cela? « Il pourra servir de plan B! », lance-t-elle dans un éclat de rire fracassant.



**CLOUTIER
COMING HOME**
To host one-hour
variety show **C2**

CLOUTIER RETURNING HOME TO RAD-CAN

Upcoming one-hour variety show 'about pure happiness,' Véro says



BRENDAN KELLY

C'est le retour de la reine.

Véronique Cloutier, one of the most-loved vedettes in Quebec, is set to return to the small screen. She will host a one-hour variety show on ICI Radio-Canada Télé beginning in January. It will be her first show on the network since she left the hit *Les Enfants de la télé* in the spring of 2014.

She exited the TV world to focus on the live standup comedy show *Les Morissette*, which features Véro (as she's affectionately known) and her husband and creative/business partner, Louis Morissette. That show has been performed 179 times over the past couple of years.

It's hard to overstate the importance of Cloutier's return to TV. She is often referred to as la reine of Radio-Canada — she was far and away the franco TV network's biggest personality, and it was a major loss for Rad-Can

when she decided to walk away and take to the stage.

Véro had been a staple on the public broadcaster since moving there from *MusiquePlus* in '97 and has hosted a slew of top-rated shows, including the karaoke show *La Fureur*, the quiz *Paquet Voleur* and the end-of-year satirical special *Bye Bye*.

Cloutier and Radio-Canada director general Dominique Chaloult held a press conference at the Maison Rad-Can on Monday morning to announce the new show but, oddly, the two were very short on details about the venture. There's no title yet, though Cloutier went out of her way to say her name will not be in it.

The show will be produced by KOTV, Morissette's production house, and Cloutier said they looked at potentially adapting international formats before deciding to tailor an original show to her personality.

"I wanted to do something different," said Cloutier. "I didn't want to do a game show. I've already done that. The twist that we found is the public. I've built up over the years, I think, a good relationship with the public here.



Véronique Cloutier

I like talking to the public. So our variety show will be a hybrid with vedettes and ordinary folks. There will be sketches, parodies, and it will all be based on what caught our eye over the course of the week."

She gave an example of the kind of item they might do: to profile a couple who separated years earlier and then got back together in their 80s and decided to get married.

"I think that's beautiful and deserves to be underlined," said Cloutier. "Maybe a vedette could be involved in this. But maybe it could be without any stars. It could just be an homage to this couple.

"I want it to be a show about pure happiness. It's feel-good. I want us to laugh, to maybe cry a little."

There will be live music performed by local artists, some standup comedy from Cloutier

(who got a taste for it with *Les Morissette*), and sketches sending up the news of the week. If it was on the air right now, maybe they would have spoofed the Julie Snyder/Pierre Karl Péladeau soap opera, or the controversy sparked by singer Pierre Lapointe's remarks about how Radio-Canada TV is too obsessed with having stars on its talk and variety shows.

So Cloutier could imitate Snyder, I suggested.

"Possibly," she said. "The last two weeks would have given us so much material. I had a fantasy: when the Pierre Lapointe controversy arrived, I thought, I could invite Pierre Lapointe and he'll do a musical number with a band called Pierre Lapointe et ses nobodys."

Le retour de Véro is not just a huge coup for Radio-Canada, but a shot across the bow at arch-rivals TVA just up the street. La reine de TVA was, until recently, Snyder. But her future at the private TV network is now up in the air, with much speculation that she won't be there much longer.

One rumour had Snyder going to Radio-Canada, but the return of Cloutier makes that seem a little less likely. After all, no TV network can have two queens, right?

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Netflix, une arme de destruction massive

Qu'on ne se méprenne pas, ce n'est pas parce que la série française *Marseille* avec Gérard Depardieu a fait l'unanimité des critiques contre elle que Netflix va abandonner son offensive mondiale contre la télévision de divertissement. Ce demi-échec n'est qu'un faux pas dans la marche victorieuse de Netflix. Le géant américain n'en est qu'à ses débuts comme producteur et tout producteur sait qu'on ne gagne pas à tous les coups.

Pour Reed Hastings (PDG de Netflix), la télé telle qu'on la connaît n'a pas plus de raison de survivre que le fax. Vous rappelez-vous l'enthousiasme avec lequel nous avons adopté cette nouvelle technologie dans les années 1980? Dès qu'avec internet, il est devenu possible d'envoyer des courriers et des fichiers instantanément, les belles machines achetées à grands frais n'avaient plus aucun intérêt. Même les anti-quinaires n'en voulaient pas!

En 10 ans, Netflix a rendu presque obsolètes les émissions de divertissement que la télévision traditionnelle propose depuis plus de 60 ans. La puissance de Netflix augmente de façon exponentielle: 81 millions d'abonnés et leur nombre croît de 15 millions par an, 200 pays déjà envahis, 6,5 milliards \$ dépensés en contenu juste en 2016, dont 600 heures d'émissions originales et huit longs métrages, et une troupe de près de 4000 «mercenaires». Comment résister à pareille force?

LA SUPRÉMATIE DE LA LECTURE EN CONTINU

Chaque pays y va de ses petits moyens. Au Québec, Illico et Tou.tv tentent de s'interposer. Au Canada anglais, c'est Crave et Shomi. En France, c'est Canal Play et Vidéo Futur, mais ils sont tous lilliputiens en regard de Netflix. Des concurrents américains comme Hulu, soutenu par Disney-ABC, NBC-Universal et Fox, et Instant Vidéo d'Amazon ont tellement de retard qu'ils ne pourront jamais rattraper Netflix. Même Apple a perdu la partie, la lecture en continu (*streaming*) ayant fini par prévaloir sur tous les autres moyens de diffusion de contenu audiovisuel.

La force de frappe de Netflix ne lui vient pas seulement des milliards de dollars qu'elle empoche de ses abonnés. Hastings, un crack en informatique, a imaginé de dresser un portrait constant de tous ses abonnés. Chez Netflix, on sait quelles plateformes et quel appareil chaque abonné favorise, quelles sont ses heures favorites pour regarder une émission, quel jour de la semaine il préfère. Regarde-t-il les émissions en rafale ou une à une? Quel temps y consacre-t-il? Qu'a-t-il regardé avant et après? Au moyen d'algorithmes, on détermine quels sont les 40 titres qu'on doit lui proposer à partir d'un réservoir de 75 000 genres possibles. Puis, toujours à l'aide de ces données, les abonnés ont été répartis en 2000 groupes selon leurs goûts et leurs habitudes.

PAUVRES CRTC ET ONF!

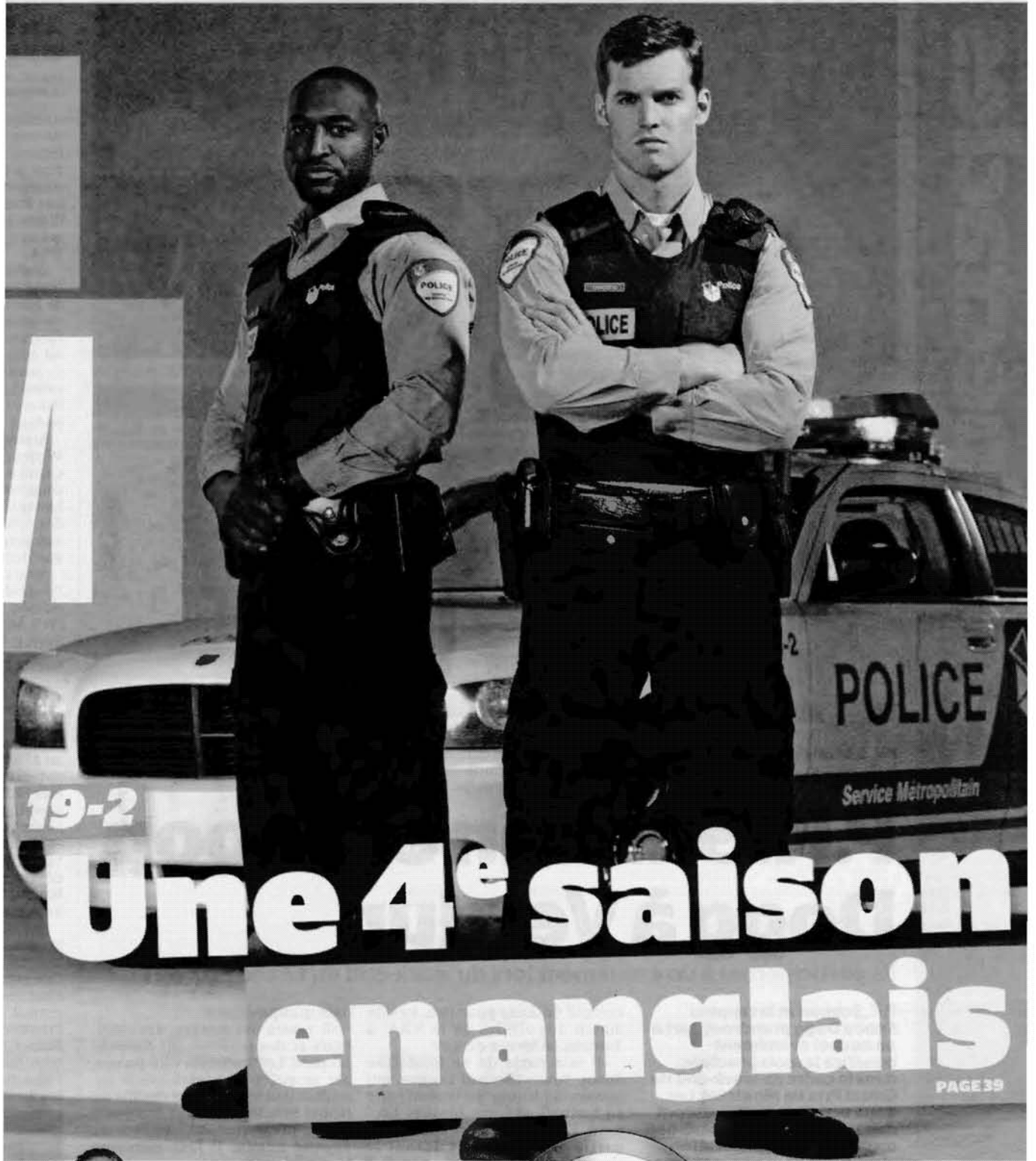
C'est ainsi que Netflix a résolu le problème de «découvrabilité». C'est le problème auquel s'attaquent, aujourd'hui et demain, à Toronto, le CRTC et l'Office national du film avec les «experts» qu'ils y ont invités. Ironie du sort, Hastings n'y sera pas. Pourtant, s'il est un expert, c'est bien lui.

Sans une seule tour de transmission ou un seul satellite, Netflix est devenu un réseau mondial de télévision dont le catalogue de contenu se décline pour l'instant en 20 langues différentes. Je ne vois pas comment on pourrait maintenant stopper sa longue marche vers la victoire finale, laissant dans la misère les réseaux que nous chérissons encore.

TÉLÉPENSÉE DU JOUR

Je scrute fébrilement ma généalogie, car je suis sûr d'avoir des liens avec M^{me} Marie-Claude Turcotte, de Sorel-Tracy, qui vient de gagner 50 millions \$.

Mardi 10 mai 2016



Contrairement à la série originale québécoise, qui avait pris fin après trois saisons à Radio-Canada, l'adaptation anglaise de 19-2 aura une 4^e saison bourrée d'intrigues. PHOTO COURTOISIE



Une 4^e saison pour l'adaptation anglaise de 19-2

Huit autres épisodes seront tournés pour cette série qui a connu tant de succès

19-2 (Nineteen-Two) survivra à 19-2 (Dix-neuf-deux). Contrairement au thriller policier québécois mettant en vedette Claude Legault et Réal Bossé, la version anglaise connaîtra une quatrième saison, a appris Le Journal.

MARC-ANDRÉ LEMIEUX
Le Journal de Montréal

La suite de 19-2 aura 8 épisodes et non 10, comme ses 3 premières saisons. Le thriller continuera d'être diffusé sur Bravo et CTV, deux chaînes appartenant à Bell Média. Le tournage commencera à Montréal plus tard cette année, nous dit-on.

En français, 19-2 a pris fin en mars 2015 après trois saisons tumultueuses – autant devant que derrière la caméra – à Radio-Canada. Les auteurs Danielle Dansereau, Martin Forget, Réal Bossé et Claude Legault avaient décidé de boucler les aventures du duo de patrouilleurs pour passer à autre chose.

DES AVENTURES INÉDITES

La quatrième saison de 19-2 sera donc entièrement composée d'intrigues inédites. Les auteurs Bruce M. Smith, Lynn Kamm, Nikolijne Troubetzkoy, Jesse McKeown et Alison Lea Bingeman avaient déjà commencé à s'éloigner du feuilleton québécois, particulièrement la saison dernière. La série anglophone avait pris un virage beaucoup moins sombre que l'original.

En entrevue au *Journal de Montréal* en avril, Laurence Lebœuf, qui tient le rôle d'Audrey Pouliot dans 19-2, avait laissé entendre qu'une suite était fort probable. «C'est un beau succès et c'est très, très cool pour tout le monde», nous avait confié la comédienne.

Plusieurs autres acteurs québécois jouent dans 19-2, à commencer par Maxim Roy, Mylène Dinh-Robic et Benz Antoine. Ce dernier interprète le même rôle en français qu'en anglais, celui de Tyler. Quant à Juliette Gosselin, elle campe

une ado manipulatrice dans la troisième saison du drame, réalisée en partie par Louis Choquette.

Hier, ni Sphère Média ni Bell Média n'ont répondu à nos appels.

19-2 a continué à briller cet hiver, non seulement au Canada anglais, mais aux États-Unis. Depuis janvier, la série est offerte chez nos voisins du sud sur Acorn TV, un service de vidéo en ligne par abonnement comme Netflix.

Au pays, 19-2 a été sacrée Meilleure série dramatique aux plus récents prix Écrans canadiens. Podz est reparti avec le trophée du Meilleur réalisateur grâce au fameux épisode dépeignant une tuerie dans une école secondaire.

Il sera intéressant de voir si Bell Média doublera 19-2 en français pour donner la chance au public québécois de suivre les nouvelles aventures de Ben Chartier et Nick Barron, le duo de patrouilleurs qui est au cœur du drame, campé par Jared Keeso et Adrian Holmes.

EXCLUSIF

Screen Nova Scotia Awards celebrate an industry in transition

CBC miniseries *Studio Black!* (team members pictured) wins best TV series at the second annual awards.

Regan Reid



The second annual Screen Nova Scotia Awards took place Saturday with *North Mountain* taking home the award for Best Feature Film.

The debut feature from writer/director Bretten Hannam, *North Mountain* is a First Nations LGBT thriller produced by Halifax-based Mazeking Pictures and Kingsberg Studios.

Best Television Series went to CBC miniseries *Studio Black!* from Lunenburg-based prodco Picture Plant Limited. The miniseries explores African-Nova Scotian folk tales.

This year's Screen Nova Scotia Awards celebrated a defiant industry in transition. In 2014, much to the dismay of local producers and directors, the provincial government **cut its previously 100% refundable tax credit program** to 25%. A recent **PwC report** commissioned by Screen Nova Scotia found that while the government provided \$23.5 million in labour-based tax credits in 2014, the screen industry contributed an estimated \$180 million to the province's GDP.

"Tonight was about respect – respect for the integrity, talent, and dedication so clearly evident in the Nova Scotia screen industry," said Scott Simpson, chair of Screen Nova Scotia. "It proves once again how resilient and hardworking our community is."

Ruby Tree Films' *Fanarchy* won for Best Documentary Film, while Daniel Boos' *Bound* picked up Best Short Film.

In the acting categories, Jennie Raymond won outstanding female actor in a leading role for *Sex & Violence*; Mike McLeod won outstanding male actor in a leading role for *Forgive Me*. Three-time nominee Jackie Torrens won outstanding female actor in a supporting role for Director X's *Across the Line*, while her co-star Simon Paul Mutuyimana picked up outstanding male actor in a supporting role.

<http://playbackonline.ca/2016/05/09/screen-nova-scotia-awards-celebrate-an-industry-in-transition/>

CBC launches short docs platform

The new site will focus on shareable content that is less than 30 minutes.

Barry Walsh



The CBC has unveiled a short docs platform, CBC Docs: Short Docs, which will focus on shareable content less than 30 minutes in length.

The site has launched with six short docs thus far, including *Billsville* (15 mins, Josh Eisen and Maisie Jacobson), *Thunder Blanket* (5 x 15 min, Roxann Whitebean), *Underdog* (10 min, Vivian Belik and Naomi Mark), *Wally's World* (3 x 5 min, Danny Nash), *WhyFi?* (5 min., Brad Dworkin) and *World Famous Gopher Hole Museum* (15 min., Chelsea McMullan). Two shorts that also premiered at Hot Docs last week – *Frame 394* by Shasha Nakhai and Rich Williamson and *Between You & Me* by Chase Joynt – will also feature on the site.

Plans are to feature up to 18 shorts over the course of the 2016-2017 season, and filmmakers interested in submitting for the next round should investigate the [CBC Independent Producers Portal](#).

In April, CBC announced the appointment of [Sandra Kleinfeld](#) to the role of senior director of documentary, where she heads up the pubcaster's documentary team and handles digital shorts.

From Realscreen

<http://playbackonline.ca/2016/05/09/cbc-launches-short-docs-platform/>

CTV preps for crowd-sourced special 'Canada In A Day'



TORONTO - CTV has ordered a two-hour event special entitled *Canada In A Day* that will air in 2017 in celebration of Canada's 150th anniversary.

Based on the highly successful *Life in a Day* series of films from Academy Award and Golden Globe-nominee Ridley Scott and Academy Award-winner Kevin Macdonald, *Canada In A Day* will be comprised entirely of footage shot by Canadians across the nation on a single day this fall. Citizens from across the country will be encouraged to shoot and submit video in any language that captures a moment in their life, on that day. From these stories, viewers will learn what it means to be Canadian via a video snapshot of who we are as a nation.

The filming date, as well as details on how to submit footage, will be announced in the coming months. Leading up to the film day, CTV and producer **Screen Siren Pictures** will launch an extensive campaign that will engage celebrity and community ambassadors as well as organizations across Canada, to help bring as much awareness as possible to the project.

"CTV is proud to be the home of this timely self portrait of Canada as a lead-up event broadcast for our milestone 150th anniversary," said Mike Cosentino, SVP programming for CTV Networks and CraveTV, in the news release. "We invite all Canadians to play a role in this historic special."

www.CTV.ca

<https://cartt.ca/article/ctv-preps-crowd-sourced-special-%E2%80%99canada-day%E2%80%99>

Normandeau poursuit Cogeco pour 722 500\$



Nathalie Normandeau était animatrice au FM93.

PHOTOTHÈQUE LE SOLEIL, ÉRICK LABBÉ

Stéphanie Marin
La Presse

Parce qu'elle soutient avoir été congédiée illégalement, l'ex-animatrice de radio Nathalie Normandeau réclame de son employeur Cogeco Média la somme de 722 500 \$.

Mme Normandeau, ancienne ministre et vice-première ministre du Québec, allègue dans les procédures avoir été congédiée sur la foi d'accusations, alors qu'elle bénéficie de la présomption d'innocence et que rien n'est prouvé contre elle.

De plus, ce que son employeur lui reproche n'est aucunement lié à son travail d'animatrice, plaide-t-elle.

Dans sa requête déposée lundi en Cour supérieure, elle affirme qu'après son arrestation par les agents de l'Unité permanente anticorruption (UPAC) le 17 mars, elle a appris dans les médias que la station de radio de Québec FM93, qui appartient à Cogeco, la suspendait de ses fonctions sans solde.

Le contrat avec Cogeco de Mme Normandeau devait prendre fin en août 2019. Avec Éric Duhaime, elle animait l'émission «Normandeau-Duhaime le midi».

Nathalie Normandeau est notamment accusée de fraude, d'abus de confiance, de complot et de corruption de fonctionnaires. Son avocat a fait savoir le jour même de son arrestation qu'elle allait plaider non coupable.

La femme de 48 ans soutient avoir proposé à son employeur d'effectuer d'autres tâches de recherche, de préparation de dossiers et d'entrevues, afin de participer aux émissions sans être en ondes.

Elle a ensuite été congédiée le 5 avril.

Convoquée par la direction, elle a alors appris que son employeur mettait fin à son contrat pour «un motif sérieux» parce que «ces événements vous ont fait perdre la légitimité, l'image et la crédibilité, tous nécessaires pour animer une telle émission et pour lesquelles nous avons contracté avec vous», peut-on lire dans la procédure déposée à la Cour qui cite des extraits de la lettre de congédiement.

Elle réclame ainsi tout le salaire qu'elle aurait gagné jusqu'à la fin de son contrat en 2019, soit un total de 572 500 \$.



Le visage de l'ex-ministre a aussitôt été retiré de la bannière annonçant l'émission *Duhaime le midi* qu'elle coanimait avec Éric Duhaime depuis plusieurs mois. IMAGE TIRÉE DE FACEBOOK

Elle demande aussi 100 000 \$ pour le préjudice moral grave qu'elle dit avoir subi, l'humiliation pour avoir été congédiée de cette façon, l'atteinte à sa réputation et le stress psychologique qu'elle vit depuis. À cela s'ajoutent des dommages punitifs de 50 000 \$.

«Cette condamnation sur la place publique a nécessairement pour effet de rendre la demanderesse (Mme Normandeau) inemployable sur le marché du travail», est-il écrit.

L'ex-animatrice allègue aussi qu'elle était sur le point d'acheter une propriété, mais que l'offre de financement qui avait été autorisée par une institution bancaire a été retirée après la suspension sans salaire.

Elle veut aussi recevoir son salaire pendant le déroulement des procédures criminelles, qui pourraient durer des années. Elle demande donc au tribunal de statuer sur cette dernière demande de façon urgente, avant le procès.

Au FM93, on ne veut faire aucun commentaire au sujet de cette poursuite, puisque l'affaire est devant les tribunaux, a indiqué Patrick Bégin, directeur adjoint à la programmation de la station et producteur de l'émission qu'animait Mme Normandeau.

Une première date en cour est prévue pour le 11 mai dans cette affaire.

www.lapresse.ca/actualites/201605/09/01-4979582-normandeau-poursuit-cogeco-pour-722-500.php

Nathalie Normandeau poursuit Cogeco

STÉPHANIE MARIN

La Presse Canadienne

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M^{me} Normandeau, ancienne

ministre et vice-première ministre du Québec, allègue dans les procédures avoir été congédiée sur la foi d'accusations, alors qu'elle bénéficie de la présomption d'innocence

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De plus, ce que son employeur lui reproche n'est aucunement lié à son travail d'animatrice, plaide-t-elle.

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Nathalie Normandeau est notamment accusée de fraude, d'abus de confiance, de complot et de corruption de fonctionnaires. Son avocat a fait savoir le jour même de son arrestation qu'elle allait plaider non coupable. Elle a ensuite été congédiée le 5 avril.

Convoquée par la direction, elle a alors appris que son employeur mettait fin à son contrat pour « un motif sérieux » parce que « ces événements vous ont fait perdre la légitimité, l'image et la crédibilité, tous nécessaires pour animer une telle émission et pour lesquelles nous avons contracté avec vous », peut-on lire dans la procédure déposée à la Cour qui cite des extraits de la lettre de congédiement.

Elle réclame ainsi tout le salaire qu'elle aurait gagné jusqu'à la fin de son contrat en 2019, soit un total de 572 500 \$.

Elle demande aussi 100 000 \$ pour le préjudice moral grave qu'elle dit avoir subi, l'humiliation pour avoir été congédiée de cette façon, l'atteinte à sa réputation et le stress psychologique qu'elle vit depuis. À cela s'ajoutent des dommages punitifs de 50 000 \$.

Une première date en cour est prévue pour le 11 mai dans cette affaire.

Normandeau sues Cogeco over dismissal

QUEBEC Former radio host Nathalie Normandeau is suing Cogeco for \$722,500 because she says she was wrongfully dismissed in March.

In the request made to the Superior Court, which was obtained by Radio-Canada, former Quebec deputy premier Normandeau said that after her arrest by the Unité permanente anticorruption (UPAC), she learned via the media that radio station FM93, which is owned by Cogeco, had suspended her without pay. She was arrested with six others in what the authorities called an "intolerable" conspiracy to use the awarding of government contracts to raise money for elections.

She says the presumption of innocence must prevail, especially as the charges against her are not related to her radio job. In her view, the dismissal is the equivalent of a public sentencing because she is still awaiting trial.

The Canadian Press

MONTREAL GAZETTE, TUESDAY MAY 10, 2016
p.A6

Normandeau poursuit Cogeco

Parce qu'elle soutient avoir été congédiée illégalement, l'ex-animatrice de radio Nathalie Normandeau réclame de son employeur Cogeco Média la somme de 722 500 \$. M^{me} Normandeau, ancienne vice-première ministre du Québec, allègue dans les procédures avoir été congédiée sur la foi d'accusations, alors qu'elle bénéficie de la présomption d'innocence et que rien n'est prouvé contre elle. De plus, ce que son employeur lui reproche n'est aucunement lié à son travail d'animatrice, plaide-t-elle. Sa requête a été déposée lundi en Cour supérieure.

La Presse canadienne

LE DEVOIR, MARDI 10 MAI 2016
p.A5

LE DROIT, MARDI 10 MAI 2016
p.18

Nathalie Normandeau poursuit Cogeco

L'ex-animatrice du FM93 allègue que son congédiement était « illégal » et réclame 722 500 \$

QUÉBEC | Nathalie Normandeau réclame 722 500 \$ à Cogeco pour son «congédiement illégal» à la suite de son arrestation par l'UPAC.

PIERRE-OLIVIER FORTIN
JDEQ.COM

L'ex-libérale qui coanimait l'émission du midi du FM93, avait été suspendue sans solde le jour de son arrestation, le 17 mars dernier. Or, on apprend dans la requête déposée hier au palais de justice de Québec que cette mesure a été suivie d'un congédiement le 5 avril.

Dans une lettre, Cogeco explique que son arrestation par l'UPAC lui a «fait perdre la légitimité, l'image et la crédibilité nécessaires pour animer une telle émission» et conclut qu'il s'agit là d'un «motif sérieux» permettant de la congédier.

165 000 \$ PAR ANNÉE

M^{me} Normandeau gagnait 165 000 \$ par année. Elle réclame à Cogeco 572 500 \$ pour les salaires prévus à son contrat jusqu'en 2019, en plus de dommages moraux et punitifs, pour un total de 722 500 \$.

La demanderesse conteste ce «motif sérieux». Son congédiement se base «uniquement sur la foi d'accusations, alors qu'elle bénéficie de la présomption d'innocence».

Au FM93, le directeur général Pierre Martineau n'a pas souhaité commenter, hier matin, de même que l'avocate de M^{me} Normandeau, M^{me} Geneviève Baillargeon-Bouchard.

M^{me} Normandeau fait face à sept chefs d'accusation, dont complot, fraude, corruption, abus de confiance, trafic d'influence, etc. L'ex-ministre libérale a déjà indiqué son intention de plaider non coupable.



Former Quebec deputy premier Nathalie Normandeau sues Cogeco for wrongful dismissal

Presse Canadienne



QUEBEC — Former radio host Nathalie Normandeau is suing Cogeco for \$722,500 because she says she was wrongfully dismissed in March.

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She says the presumption of innocence must prevail, especially as the charges against her are not related to her radio job. In her view, the dismissal is the equivalent of a public sentencing because she is still awaiting trial.

Her contract was set to end in August 2019. With Éric Duhaime, she hosted the program “Normandeau-Duhaime le midi.”

Normandeau is charged with fraud and breach of trust. Her next court date is July 5. Maxime Roy, the lawyer representing Normandeau, told the court his client intends to plead not guilty.

<http://montrealgazette.com/news/quebec/former-quebec-deputy-premier-nathalie-normandeau-sues-cogeco-for-wrongful-dismissal>



BEN MAKUCH

Minister of Canadian Heritage
Mélanie Joly has been visiting
with media producers across the
country ahead of a major review
of how Ottawa regulates the industry.
One stop was at VICE's offices
here in Toronto where we asked her
why she thinks CanCon
needs such a big shake-up.

NATALIE ALCOBA

VICE NEWS

I think I'll just start off generally with
asking you why you're
undertaking this big overhaul.

MÉLANIE JOLY

MINISTER OF CANADIAN HERITAGE

Everything was thought and
created during the Mulroney era.
That was before the internet,
before mobile devices,
when we were tape recording
our music and films through VHS.

And how can you adapt that thinking of an analog model to a digital one?
We're the third biggest country in terms of production of video games.
We're the third biggest producer of music in the world.
We have very strong strengths.
And so I think that by moving fast, by having the right model, by being quite frank about what's happening, and by being innovative, we can play a very important leadership role.

NATALIE ALCOBA

VICE NEWS

You've heard the complaint of a lot of the big broadcasters being that providers, like Netflix for example, aren't playing by the same rules that they are.

Do you see us moving to a model in which Netflix will also have to subscribe to a certain amount of Canadian content, Netflix or the like?

MÉLANIE JOLY

MINISTER OF CANADIAN HERITAGE

Well, we said clearly that we are against a Netflix tax.

We said it during the campaign, we said it before that.

Our position hasn't changed.

But in general, it would be very interesting for all content producers, telecoms, all intermediaries that are part of that ecosystem to participate.

MEDIA

Foreign firms have unfair advantage over Cancon, committee hears

DANIEL LEBLANC OTTAWA

Witnesses at parliamentary hearings on the future of local news are repeatedly casting U.S.-based Internet giants as villains in the Canadian media landscape, offering a hint of the battle to come later this year at a full-blown study on the future of Canada's cultural industries.

At the first seven meetings of the Heritage committee of the House of Commons on local news, there were recurring complaints that Facebook, Google, Netflix, Apple and other large foreign-based firms are unfairly competing with Canadian companies, both big and small. Witnesses and parliamentarians pointed out that the foreign firms largely avoid paying taxes in Canada and hardly invest in the creation of quality local content, even as they reap large profits.

"I've sat with groups here in the last two weeks in my office, and all they complain about is Yahoo, Facebook and Google," Conservative MP Kevin Waugh, who was a sportscaster at CTV Saskatoon before going into politics, said during a recent committee meeting.

In an interview, Liberal MP and committee chair Hedy Fry said ongoing hearings on the future of local media have raised a crucial question: "Will the digital plat-

forms play on the same playing field as other broadcast media have to play, or are they just going to get a free pass?"

The issue is set to take on additional importance as Heritage Minister Mélanie Joly has launched broad consultations on all laws and policies that govern Canada's \$48-billion cultural industries, stating "everything is on the table" to fix a broken system.

Under the current regime, U.S. Internet giants largely operate outside of the cumbersome and costly regulations imposed on Canadian broadcasters and distributors. Netflix, Facebook and others don't charge sales taxes on their monthly subscription fees or the advertising they sell to Canadian clients, unlike Canadian broadcasters.

At the Heritage committee, a number of witnesses complained the advertising pool is drying up, and that they need to find new sources of funding.

"You had a situation where you had one healthy division and one less healthy division, now you have a situation where the healthy division isn't as healthy and the less healthy division is even less healthy," said Kevin Goldstein, BCE's vice-president of regulatory affairs.

A union representing journalists and workers in the communi-

cations industry called on the government to spend all of its advertising dollars in Canada as a first step.

"We don't feel that the government has to increase advertising spending, but that it should begin by investing in Canadian and Quebec companies instead of in Facebook or other platforms, since that money goes to multinationals that do not pay taxes or help produce local and regional news," said Pascale St-Onge of the Fédération nationale des communications.

NDP MP Pierre Nantel admitted that he had placed advertising on Facebook during the last election, but said the firm doesn't deserve a break. "The Americans are currently making the most money, as they are not charging a sales tax on their advertising contracts. That's despicable," Mr. Nantel said at the committee.

In an interview, he accused the firms of failing to act as "good corporate citizens."

"Can we ask Google, for example, to help out community stations? Can they do something else than accumulate big piles of cash?" Mr. Nantel said.

Officials from various cultural industries are now getting ready for the Canadian Heritage consultations that will start after Labour Day.

Sources in Canada's media

industry said they expect the issue of foreign competition will be front and centre at their presentations to the expert panel appointed by Ms. Joly.

In a recent appearance before the Heritage committee, officials from Rogers suggested they are not operating on an even footing under the current system.

"These are global companies with global scale," said Colette Watson, vice-president of television and broadcasting operations for Rogers Media. "We operate in the world's best country, but it doesn't have the kind of scale those companies have."

While the current Liberal government has yet to take a firm stand on a possible tax on Netflix, some experts wonder whether Canada even has the legal ability to obtain revenues from foreign entities.

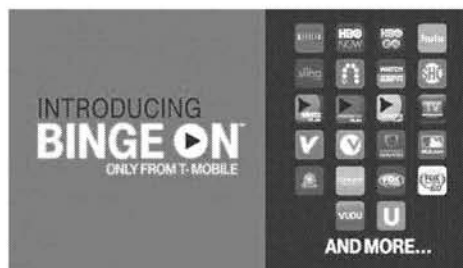
"Even if you decided that Netflix and other providers of audiovisual material to Canadian computers were a potential source of subsidies, it's not clear to me that, legally and technically, you can find a way to do it," said Richard French, a professor at the University of Ottawa and holder of a chair on business and public policy. Ms. Fry said she expects the Heritage committee will extend its study into the fall. There have been no witnesses to this point from U.S. firms.

Is net neutrality still a thing?

Greg O'Brien

OTTAWA – The short answer to that question is yes. However, is it the right answer, when there still is so often much disagreement about what net neutrality means?

While often valid, that complaint can't be brought to the fore every single time there is a network dispute, said TekSavvy Solutions chief legal and regulatory officer Bram Abramson on Friday while presenting a paper to the Law Society of Upper Canada's biennial conference on new developments in communications law and policy. That said, just because everyone now understands that traffic on all networks must be managed and has always been (generally always favouring the consumer), it doesn't mean Regulators shouldn't be wary of abuses.



The best way to beat it? "The more you get market competition, the less you need to get network neutrality (regulation) correct," said Abramson. If we don't boost competition and protect net neutrality, "it gives way to an internet that can become another iteration of cable television," with the implied gatekeeping that goes with it.

The U.S. Federal Communications Commission, said panelist Russell Blau of Washington D.C.-based Morgan Lewis and Bockius LLP, believes there is clearly not enough retail competition in the U.S. for it to step back from overseeing network neutrality – pointing out that in most places, consumers have only two providers of wired broadband to choose from and in many places, just one.

Telus SVP federal government and regulatory affairs Ted Woodhead, however, rejected many of the claims, saying net neutrality oversight is geared at harms "that we haven't seen" in practice.

The panelists pointed to the Binge-On zero-rating scheme launched by T-Mobile in the States (although the FCC has not yet ruled on the program one way or another) and Facebook's Free Basics offering, as potential problems. T-Mobile customers can currently stream unlimited video anytime and anywhere they want – from 62 T-Mobile-approved video portals or platforms (It doesn't impact customer data plans at all and these types of arrangements have come to be known as zero-rated, since it counts for zero against your data cap). Facebook's Free Basics is aimed at getting Internet connectivity in the hands of the world's poor – but where only certain apps and websites (like Facebook and all searching done through Facebook) would be free to use.

The FCC has "not received any complaints other than by activists and law professors and other people about (Binge On). Consumers, apparently, love it," added Woodhead who continued saying those activists seem to be "deciding consumers aren't capable of making up their own minds."

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As for Facebook providing some "basic tools of communications and knowledge for free – and for governments and regulators to say 'that's not good for you', strikes me as a very strange concept and paternalistic," added Woodhead. India has banned Facebook's Free Basics.

It's not quite so simple as all that, added Tamir Israel, of the Canadian Internet Policy & Public Interest Clinic. By choosing just a limited number of places where consumers can watch unlimited video "it harms the downstream ecosystem," he said because consumers will automatically prefer places on that list of 62 over others, meaning new video providers not on the list might not gain a toehold in the market and others not on it will weaken. "It's a very significant barrier to overcome," he added. And it does make T-Mobile a sort of cable-like aggregator of content.

(However, real harm may only happen if other providers launched the same zero-rating scheme and not just the U.S. #3 wireless provider.)

Developing policy around network neutrality is not an easy thing, added all panelists, who considered the FCC's decision to examine each complaint on a case-by-case basis as likely the most prudent way to approach the matter.

<https://cartt.ca/article/net-neutrality-still-thing>

CHRISTINE DOBBY
TELECOM REPORTER

Tech · Telecom · Media

Jay Forbes has never been one to overstay his welcome.

The Manitoba Telecom Services Inc. chief executive officer, who announced a deal this week to sell the company to BCE Inc. for \$3.1-billion, believes in “self-selecting out” when he’s no longer adding value to a situation.

“I often refer to this role as a journeyman,” the 55-year-old said over lunch near the MTS headquarters in Winnipeg in late March. “The organization is in need of a certain leader with certain attributes. You go and do that job. The job might be two years, it might be 20 years.”

Those who have worked with Mr. Forbes describe the Nova Scotia native as a rare Canadian executive who can move between industries with ease and quickly identify and implement a winning strategy, all while forging genuine relationships with the people he does business with.

He is no stranger to BCE’s chief financial officer Glen LeBlanc, who worked under him at Aliant Inc., the Atlantic Canada telecom where Mr. Forbes was CEO from 2002 to 2006. He recalled this week that the last time he was on an investor call with Mr. LeBlanc was almost a decade ago to the month.

Mr. Forbes had just finished negotiating a landmark deal with then-BCE CEO Michael Sabia that would result in the spinoff of BCE’s rural Ontario and Quebec phone operations into Aliant, a transaction engineered to take advantage of the now defunct tax benefits of converting into an income trust. He left Aliant after finalizing the deal, noting that presiding over a stable but “low-to-no-growth company just didn’t hold a whole lot of interest for me.”



Jay Forbes announced a deal this week to sell Manitoba Telecom Services to BCE for \$3.1-billion, consolidating Manitoba’s wireless market. DAVID LIPNOWSKI

Now, just 16 months into the top job at MTS, Mr. Forbes has struck another milestone deal with BCE and it comes fast on the heels of the January closing of the sale of Allstream, the national fibre-optic enterprise services division MTS had long tried but failed to unload.

MTS is one of the few remaining regional telecom operators in the country and its sale to an incumbent has been the fodder of analyst speculation for years, but few expected a deal so soon after the Allstream deal closed.

Mr. Forbes brought in new leadership, cut jobs and stripped costs and established a strategy aimed at improving customer experience. The stock price was steadily climbing back from a low near \$23 in February, 2015, to more than \$32 by late April this year, and though he wasn’t looking to sell, Mr. Forbes thinks those changes helped attract the attention of George Cope, BCE’s deal-making CEO, who offered \$40 a share.

“MTS under Jay’s leadership has done a great job of improving the customer experience and running a very efficient and healthy organization with telecom margins north of 40 per cent,” Mr. LeBlanc said in an interview on Monday.

Bruce Rothney, country head of Barclays Capital Canada and a long-time telecom banker, has worked with Mr. Forbes on many deals over the years and Barclays was one of MTS’s advisers on the BCE sale.

“In our world, investors pay for growth and reduced uncertainty and Jay has, in my estimation, delivered both as well as he could in a short time,” Mr. Rothney said in an early April interview, before BCE approached MTS.

Mr. Forbes has experience leading a diverse list of organizations both in and outside of the country and Mr. Rothney says that puts him into a unique management category for Canada.

“In the U.S., from a very young age, CEOs tend to move around a lot, go from city to city at the drop of a hat, and kind of sacrifice. And by doing that, they get a lot of repetitions in different business scenarios, solving different problems, getting experience,” he says, drawing a contrast to Canada where “we don’t quite have that velocity of experiences and change.”

“One of the reasons Jay is great is he’s had that repetition, he’s gone through that cycle.”

David Hay, the former managing director of CIBC World Mar-

kets and onetime chief executive of New Brunswick Power, met Mr. Forbes when they were both Atlantic Canada CEOs.

Mr. Forbes is attracted to complexity and relishes solving difficult problems, Mr. Hay says, but he has maintained a Maritime charm and never forgotten “there’s nothing wrong with a laugh.”

“You don’t have to be serious and growly and mean to be an executive. Jay’s the epitome of that – he’s a lovely guy,” Mr. Hay says, noting Mr. Forbes has built a large network of business contacts and friends in part because he takes a sincere interest in people.

Mr. Forbes speaks in precise, often stilted terms in official settings but is relaxed and engaging in person. He moves easily from discussing how to find growth in a maturing telecom market to why he loves a football underdog, to the plot line of *The Good Wife*, appointment viewing for Mr. Forbes and Carla, his wife of 30 years.

Born in Antigonish, N.S., second in a family of seven children, Mr. Forbes is the son and grandson of entrepreneurs who both ran Canadian Tire dealerships. But his father urged him to seek professional training before deciding to go into business for himself. He studied marketing at Dalhousie University, graduating as class valedictorian, then returning to complete a second major in accounting.

The first act of his career began with the careful planning characteristic of a chartered accountant as he joined the Kentville, N.S., firm Doane Raymond (now Grant Thornton) in 1984. He spent nine years on the partnership track before taking a job as corporate controller at Nova Scotia Power (later privatized and renamed Emera), working his way up to CFO at the utility and eventually landing at Aliant in Saint John in 2001.

While at Emera, the CEO asked

Mr. Forbes to come up with a system for tracking the company’s performance. He did some research and adopted a new strategy management system developed at Harvard University known as the “balanced scorecard,” a framework he has implemented at every organization he has joined since then.

In his second act, he embraced uncertainty and an itch to explore, Mr. Forbes says. He has spent the past decade outside of Atlantic Canada, with a Brussels-based role as head of electronics distributor Ingram Micro Inc.’s Europe, Middle East and Africa operations, and a four-year stint as CEO of Toronto-based electronic land registration company Teranet Inc. before signing on with MTS.

Mr. Forbes says he thrives on seeing opportunity where others don’t and extracting value by putting the right team and a disciplined strategy in place. But he’s less interested in “maintenance mode,” which leaves open the question of his next move.

BCE has agreed to make Winnipeg its headquarters for Western Canada. Mr. Forbes, who received total compensation of \$3.3-million in 2015, would be entitled to payments totalling \$5.2-million if his role is terminated following a change of control, according to an estimate in an MTS securities filing.

For now, he is focused on continuing the transformation at MTS and seeing the sale to BCE through to closing. That promises to be a potentially fraught process as the deal will reshape Manitoba’s wireless market, consolidating it to just the Big Three national carriers, and will face close scrutiny from the federal government.

“It’s hugely important that I will have positioned my organization and colleagues for a very successful future with BCE,” he says. “I would say, thereafter, it’s very much, ‘We shall see.’”

WIRELESS

The ‘journeyman’ CEO who answered BCE’s call

THE GLOBE AND MAIL, SATURDAY MAY 7, 2016
p.B8

RETAIL

Bad customer service? Blame the polite customers

Would rather
switch than
complain

HOLLIE SHAW

TORONTO • Canadians' legendary politeness could be keeping businesses from

retailers to cell phone providers in the dark about how much they are screwing up.

Despite having the highest degree of digital literacy in the world, Canadians are far less likely than others around the globe to bad-mouth companies online when they have had a negative customer experience, according to a new survey from Accenture.

After poor service from retailers, banks or cable providers, only 17 per cent of Canadian consumers posted negative comments online, the survey found, far below the global average of 28 per cent.

That's the case even though 49 per cent of Canadians switched to an alternate retailer, telecom provider or bank in the past year because of a bad customer ex-

perience, with 59 per cent citing customer service as their top reason for switching.

"We are quieter and more polite as a culture," said Berkeley Warburton, Toronto-based managing director of advanced customer strategy at Accenture, on Monday. "We might quietly sip away at that corked bottle of wine without saying anything. Our friends south of

the border would be more likely to send it back. What we do is just never go back to that restaurant."

Accenture also found that after Canadians have a bad experience related to the marketing and sales practices of a company, only 18 per cent of them posted negative comments online, compared with a global average of 30 per cent. See SERVICE on Page FP2

Canadians
tend
to expect
better

SERVICE

Continued from FP1

The findings seem to contradict the marketing industry maxim that people are more likely to offer words of complaint online than they are to offer praise.

In general, Canadians seem to be more reluctant to share their feelings, whether they be positive or negative, about their interactions with a company: 71 per cent of us never write anything on social media sites about company products, customer service deliveries or personal experiences with companies, versus 50 per cent globally who do not post such information.

In addition to being reluctant complainers, Canadians also appear to expect better customer service than their global counterparts.

"We are very digital and engaged customers (and) have very high expectations about customer experiences, and we will just quietly slip away," if those expectations are not fulfilled, Warburton said.

Fifty-six per cent of Canadians expect customer support representatives to be knowledgeable and better trained than they are, compared with 43 per cent globally.

That might not be welcome news to Canada's oft-maligned telecom providers, who pay exceedingly close attention to the varying level of customer complaints through their call centres and the industry's churn rate, a measure of subscriber turnover.

The churn rate for residential high-speed access subscriptions rose in 2014 to 1.79 per cent from 1.75 per cent and fell in business subscriptions to 1.37 per cent from 1.67 per cent, according to data compiled in the Canadian Radio-television and Telecommunications Commission's 2015 Communications Monitoring Report.

"While the squeaky wheel gets the grease and those vocal detractors are noisy, they don't represent the bulk of customer sentiment," Warburton said.

"The bulk of your unhappy customers are not complaining to you, they are just silently switching."

Financial Post
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Comment savoir qui consomme quoi ?

Un colloque de trois jours soulève les enjeux urgents de la statistique culturelle

CATHERINE LALONDE

Beaucoup de questions, encore si peu de réponses. Les spécialistes, statisticiens et observateurs de la culture réunis lundi à HEC Montréal pour la première matinée d'un colloque international de trois jours sur la mesure des produits culturels numériques révélaient, par leurs nombreuses interrogations, un sentiment d'impuissance et d'urgence généralisé.

Que sait-on vraiment de l'offre et de la demande dans le nouveau marché culturel numérique ? Et comment peut-on éclairer les zones d'ombre, alors que les politiques culturelles qui orientent la collecte d'informations et la manière de travailler les statistiques ont été trop souvent mises à jour bien avant l'arrivée d'Internet ? Voilà deux très grandes questions, parmi les nombreuses qui ont été soulevées aux premiers instants du symposium.

Organisée par l'Institut de la statistique de l'UNESCO et l'Institut de la statistique du Québec, la rencontre vise à mieux comprendre les défis actuels en statistiques culturelles. Un enjeu pressant, car toutes les disciplines — musique, télévision, cinéma, livres, arts visuels, etc. — déplorent tour à tour l'absence d'informations, qui fait qu'il est difficile de saisir ce qui se passe sur le Web. Entre autres

choses parce que les très grosses compagnies, telles Apple ou Amazon, ne partagent pas leurs données. « On parle beaucoup ces temps-ci d'évasion fiscale et de paradis fiscaux, a illustré ironiquement en période de questions Claude Martin, économiste des industries culturelles, peut-être qu'il faudrait se pencher désormais sur l'évasion et les paradis statistiques... »

Nécessaire transparence

Le français André Lange, expert indépendant qui parlait des services audiovisuels à la demande en Europe, insistait quelques minutes auparavant sur la nécessité d'un débat sur la transparence, une préoccupation qui devrait être commune et internationale. Une transparence qui pourra seulement advenir, croit-il, à la suite d'une obligation réglementaire.

Un sentiment d'impuissance, mais aussi d'urgence émanait de l'ensemble de ces premières interventions. Parmi les autres aspects abordés, citons les suivants.

La méthodologie et la confidentialité : « Le numérique accroît la production de données de toutes sortes de manières exponentielles. Il faut absolument explorer de nouvelles façons de faire et d'exploiter le "big data", a

indiqué Patricia Caris, de l'Institut de la statistique du Québec, mentionnant également la nouvelle vélocité — la vitesse de production —, accélérée. On oublie parfois la question de la validité, et celle de la représentation. » Il semble impossible, ou du moins très difficile présentement d'arrimer les méthodologies et protocoles traditionnels de

collecte de statistiques culturelles publiques à l'univers numérique.

« Autrefois, on faisait de l'enquête, a poursuivi M^{me} Caris. Maintenant, les données échappent au traitement. Certaines firmes privées vont cumuler des renseignements sur les achats de produits physiques, comme les CD et les DVD. Pour le streaming, les firmes spécialisées tentent d'obtenir des données, mais exigent la confidentialité sur leur part de marché, ou sont liées à des maisons de disques. Les métadonnées manquent sur les morceaux de musique », et s'ajoute la difficulté de travailler en partenariat public-privé.

Les exigences méthodologiques font en sorte que les instituts statistiques ne travaillent pas actuellement avec des organismes spécialisés dans une discipline artistique. Des silos risquent donc de se créer, là où déjà l'énergie manque pour saisir et comprendre les informations.

« Peut-être qu'il faudrait se pencher désormais sur l'évasion et les paradis statistiques... »

La mutation des produits. Certains produits culturels ne laissent désormais plus de traces physiques — il y a moins de CD que de musique, par exemple. D'autres échappent également aux industries culturelles, comme en témoigne la popularité des livres autoédités dans les ventes de livrets américains. « En conservant les cadres statistiques traditionnels, on se prive » de pans entiers du paysage, a réitéré Françoise Benhamou, de l'Autorité de régulation des communications électroniques et des postes, en France. Et que faire des contenus générés par les utilisateurs ? Bref, que faut-il mesurer à l'ère numérique ? Comment prendre en considération les nouveaux types de produits, et à partir de quelles sources ?

Le piratage et les droits d'auteur, questions lancinantes pour les industries culturelles, n'ont été en cette première matinée que mentionnées. Entre autres raisons parce qu'il y est statistiquement très difficile de couvrir le piratage, faute d'indicateurs fiables. Et parce que des présentations seront consacrées, lors de la dernière journée, à la propriété intellectuelle et à la rémunération.

Le Colloque international sur la mesure des produits culturels numériques se poursuit jusqu'au 11 mai.

Le Devoir

Is net neutrality still a thing?

Greg O'Brien

OTTAWA – The short answer to that question is yes. However, is it the right answer, when there still is so often much disagreement about what net neutrality means?

While often valid, that complaint can't be brought to the fore every single time there is a network dispute, said TekSavvy Solutions chief legal and regulatory officer Bram Abramson on Friday while presenting a paper to the Law Society of Upper Canada's biennial conference on new developments in communications law and policy. That said, just because everyone now understands that traffic on all networks must be managed and has always been (generally always favouring the consumer), it doesn't mean Regulators shouldn't be wary of abuses.



The best way to beat it? "The more you get market competition, the less you need to get network neutrality (regulation) correct," said Abramson. If we don't boost competition and protect net neutrality, "it gives way to an internet that can become another iteration of cable television," with the implied gatekeeping that goes with it.

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It's not quite so simple as all that, added Tamir Israel, of the Canadian Internet Policy & Public Interest Clinic. By choosing just a limited number of places where consumers can watch unlimited video "it harms the downstream ecosystem," he said because consumers will automatically prefer places on that list of 62 over others, meaning new video providers not on the list might not gain a toehold in the market and others not on it will weaken. "It's a very significant barrier to overcome," he added. And it does make T-Mobile a sort of cable-like aggregator of content.

(However, real harm may only happen if other providers launched the same zero-rating scheme and not just the U.S. #3 wireless provider.)

Developing policy around network neutrality is not an easy thing, added all panelists, who considered the FCC's decision to examine each complaint on a case-by-case basis as likely the most prudent way to approach the matter.

<https://cartt.ca/article/net-neutrality-still-thing>

Facebook leaning left?

Social media giant accused of censoring conservative news

Scandalous, but not surprising. Facebook is reportedly suppressing conservative news stories. These are the allegations former contractors for the social media company have made to news site Gizmodo.

They told the site — which is owned by Gawker Media — that they were given instructions to filter what appears on the “trending” section of Facebook to remove or downplay conservative stories.

While the site has internal algorithms that tell them the stories that are organically most popular, they also have the ability to curate the list the public sees — adding a story that isn't in fact trending to drive more traffic to it, or making sure popular stories that don't fit their bias don't appear.

This may seem like a petty story about the inner workings of one site. But let's put this in perspective. Globally, Facebook has around 1.5 billion users. There is no single media outlet that comes anywhere near this reach.

The most popular network newscast in the United States gets under 10



million viewers. *The New York Times* has a circulation of slightly less than 1.5 million.

Everyone knows news outlets have editorial bias. The public expects that. They factor it in. They don't expect it from social media sites claiming to just be tallying traffic. By manipulating this section, they're manipulating how people see and interpret the world.

This story will leave users wondering just how widespread is the phenomenon. Is the manipulation limited to the handful of sources Gizmodo interviewed? Is it happening here in Canada?


“We take allegations of bias very seriously. Facebook is a platform for people and perspectives from across the political spectrum,” a statement Facebook sent to the *Sun*


notes. “There are rigorous guidelines in place for the review team to ensure consistency and neutrality. These guidelines do not permit the suppression of political perspectives. Nor do they permit the prioritization of one viewpoint over another or one news outlet over another.”

This doesn't necessarily contradict the allegations. It just confirms what the sources themselves made clear: the suppression wasn't official company policy. Rather it was curators and managers simply displaying their personal biases.

The curators Facebook hires, the story explains, are typically journalists from Ivy League east coast schools. This demographic generally holds left-leaning biases.

Many people on the right consider their corner of social media a safe haven for them to escape from the editorial influence of traditional media outlets. So much for that, it now seems.

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BBC to cut 'soft news' and recipes from its website

Patrick Foster

The BBC will this week announce far-reaching cuts to its website, after coming under pressure from ministers to rein in "soft news" content such as magazine articles, recipes, and travel advice.

Lord Hall of Birkenhead, the director-general, will announce on Friday that the corporation's website "cannot be all things to all people", and will pledge to create clear boundaries about what the BBC will not do online, after George Osborne criticised the broadcaster's "imperial ambitions".

The internet retreat will come in one of the most important weeks in the BBC's history, as it awaits the publication, on Thursday, of government plans for its future size and scope. The corporation is also braced for a report from the National Audit Office, on how it has handled critical projects such as the construction of a new EastEnders set, which will be published on Tuesday.



John Whittingdale will remove a requirement in the BBC's charter that it develops new technologies

Newspapers have long claimed that the corporation has had no mandate to expand into the online sphere, with its vast output of free news content making it impossible for commercial rivals to compete.

In a speech to former BBC staff last week, a member of the corporation's own governing body criticised the broadcaster's website. Richard Ayre, a member of the BBC Trust, called on the corporation to "leave the magazine content, the celebrity gossip, the skateboarding ducks, the games and the puzzles to other providers, who frankly can do it just as well, or better".

In response to pressure from ministers, Lord Hall will pledge that the BBC website will become more tightly focused on video content, and limited to a core news service, without additional magazine-style material.

The vast library of recipes is expected to be excised, save for those linked to recently transmitted food programmes, while travel information that can already be found on the Highways Agency website is also set to be axed.



The BBC will present the proposals the day after John Whittingdale, the culture secretary, publishes a white paper containing plans for a new eleven-year royal charter for the broadcaster. Mr Whittingdale will presage the move by announcing that he has removed a requirement in the BBC's charter that it should develop "emerging communications technologies and services", which the corporation has used to justify its online growth.

Mr Osborne made the first ministerial assault on the corporation's web offering last year. He said: "If you've got a website that's got features and cooking recipes – effectively the BBC website becomes the national newspaper as well as the national broadcaster.

"You wouldn't want the BBC to completely crowd out national newspapers. The BBC website... is becoming a bit more imperial in its ambitions."



BBC chairman Rona Fairhead narrowly avoided being sacked by John Whittingdale last week

Talks over the BBC's next royal charter continued yesterday, with the broadcaster mounting a bid to water down plans to allow the government to appoint most of the non-executive directors on the corporation's new unitary board, which will replace the BBC Trust.

Mr Whittingdale wants the power to appoint six non-executives to the new board that will run the corporation's affairs, including the chair and deputy chair, while allowing the corporation's chairman to nominate five.

Two BBC executives, including Lord Hall, would sit on the board, ensuring that the government appointees formed a minority, but the BBC is adamant that Mr Whittingdale should have the right to appoint only the chair and deputy chair, with the remaining nine non-executive directors nominated via an independent process.

A cross-party group of peers will today publish a bill aimed at preventing ministers from interfering with the BBC, as campaigners claimed there was a growing groundswell of backbench MPs set to come out against Mr Whittingdale's plans to rein in the corporation, including by forcing it to publish how much it pays its stars.

Lord Lester of Herne Hill, the Liberal Democrat QC who has drafted the legislative proposal, said: "Our Bill would set in statute governing principles protecting the independence and effectiveness of the BBC as a public service broadcaster."

www.telegraph.co.uk/news/2016/05/08/bbc-to-cut-soft-news-from-its-website/

Watch out John Whittingdale, the Strictly army is marching to save the BBC

Lots of celebs have criticised the BBC white paper, but when Craig Revel Horwood starts having a go it's a sign that it's an ideological push too far



Wolf Hall director defends 'threatened' BBC at Baftas

Archie Bland

If John Whittingdale has been trying to work out exactly how worried to be about the public response to his imminent BBC white paper, he might have started by following the broadening appeal of last night's critics at the Baftas. Wolf Hall director Peter Kosminsky's outrage electrified the room, and his speech was visceral and heartfelt. But no one's ever heard of Peter Kosminsky, and he was wearing quite a weird jacket, so it probably didn't set alarm bells ringing. Mark Rylance? Recognisable, yes, a household name in some households, but still a bit of a luvvie.

Now it's Ian Hislop. Not exactly a movie star, but people quite like him, don't they? James Nesbitt? Eek, he's in adverts. Tom Hiddleston is definitely too charming to have as an enemy. And Craig Revel Horwood? Craig Revel Horwood? You're doing something so exultantly and gratuitously ideological that you've managed to draw Strictly pantomime villain and fixture of middle England's living rooms *Craig Revel Horwood* into politics? You've goaded this sleeping giant, the ordinary licence fee payer's docile spirit animal, into expressing an opinion on something more controversial than Judy Murray's Viennese Waltz? The blood, you have to imagine, drained from Whittingdale's face.

It is a good rule of thumb, in politics as in life: when Craig Revel Horwood starts having a go at you, it's probably a sign that you've overstepped the mark. Since last weekend's absurd provocation in friendly newspapers, wherein we learned that serious consideration was being given to the prospect of forcing shows like Strictly to vacate the most popular broadcasting slots so that we might all watch more toilet paper adverts, the extent and implacability of the culture secretary's hostility to culture has become clear.

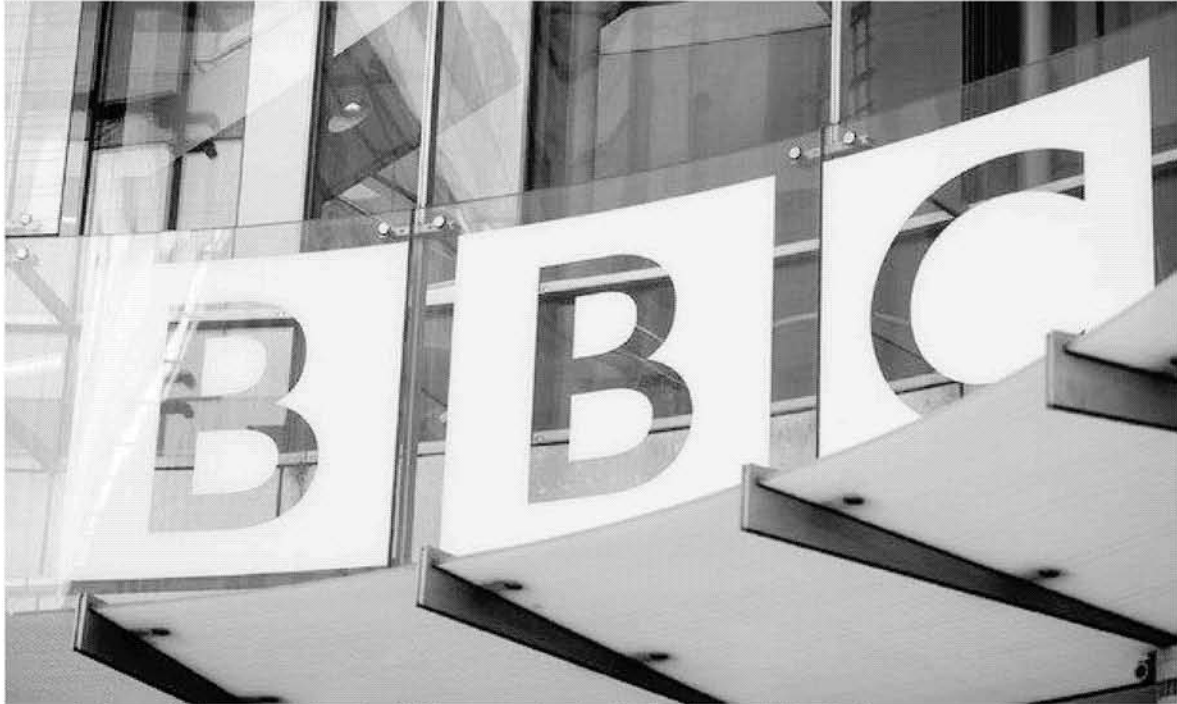
And the attempts to cast his enemies as a bunch of pampered luvvies who want ordinary people to keep subsidising their documentaries about the Mongolian nose-flute have become ever harder to sustain. Stewart Lee and Armando Iannucci might be written off this way, yes, but not David Attenborough and Gary Lineker. Indeed, when the Sun is describing the nation's favourite football broadcaster – who will certainly not be short of work should Match of the Day go out of business – as a “sniping leftwing bore” and “warrior for social justice” in a week where the public was mostly interested in the prospect of seeing him on TV in his pants, that newspaper and its allies sound suspiciously like they are out of touch. They haven't tried the same thing on Attenborough yet, it should be noted. They wouldn't dare.

Will any of this make the slightest difference? It may be too late to expect any significant changes to the content of the white paper, widely trailed as a gleeful assault on the integrity of public service broadcasting. On the other hand, if past experience is anything to go by, this government isn't shy of a U-turn; and, if Whittingdale and his advisers aren't completely deaf, they may at least detect that he would do well to keep the relish out of his voice as he announces the steps he intends to take.

The pushback from celebrities like Lineker gives those cross-party opponents of the plans hope that their resistance will not be futile. Even if they have no legislative prospect of intervening, they can at least kick up a stink, confident in the knowledge that this issue matters not only to nose-flute aficionados but to Saturday night dance-off enthusiasts across the country, and that they can make it toxic enough to pose the government a problem. Watch out, John Whittingdale: Craig Revel Horwood's armies are on the march. They are not leftwing. They are not luvvies. They are your and your party's most reliable and sensible constituency. You radicalise them at your peril.

Share your views on the future of the BBC

What do you think of the government's handling of the public broadcaster? Do you agree with Gary Lineker?



Proposals for a radical overhaul in how the BBC is governed and audited are to be published by the government on Thursday.
Photograph: REX/Shutterstock

Guardian readers

As BBC stars attack the government's white paper outlining plans for the corporation's future, we want to hear your views.

Last week the Match of the Day presenter Gary Lineker called the culture secretary, John Whittingdale, a "chump" for making a joke that abolishing the BBC was a "tempting prospect – and he's not the only high-profile figure to criticise the way the government is handling the institution.

At the Bafta awards ceremony on Sunday, the director of Wolf Hall, Peter Kosminsky, struck a political tone, accusing the government of trying to "eviscerate" the BBC and Channel 4.

New proposals for the BBC board threatened its independence, Kosminsky said, adding, in comments cut from the broadcast speech, that they would turn the BBC into a state broadcaster like those in "those bastions of democracy Russia and North Korea".

Whether you are a BBC viewer or listener and licence fee payer or an industry professional, we would like to hear your views on the future of the BBC. Do you listen to the Today programme for your morning news brief? Perhaps you share a home with fans of CBeebies, or maybe your weekday evenings are incomplete without a trip to Albert Square?

Whatever the BBC means to you, you can share your thoughts via the form below, and we'll use some of them in our continued coverage.

www.theguardian.com/media/2016/may/09/share-your-views-on-the-future-of-the-bbc

BBC Studios: will Tony Hall's plans be hobbled by top execs legging it?

Director general dubbed 'Barren Hall of Birkenhead' after string of high-level departures from new production arm



BBC director general Tony Hall: '... and the savings on staff pay are this big'. Photograph: David Graeme-Baker/BBC/PA

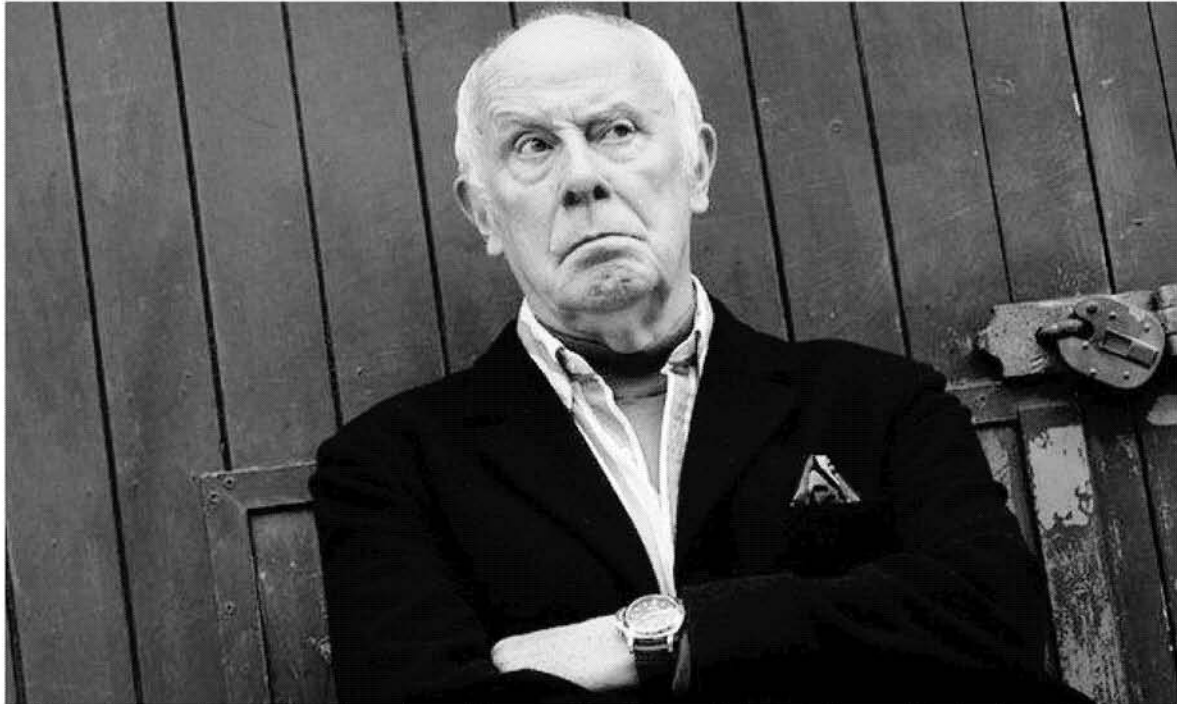
Media Monkey

Taxi (again) for BBC Studios! Following the double-whammy of Natalie Humphreys's and Katie Taylor's departures from the Beeb's freshly liberated production arm, wags are joking that the exodus of five of its top team has earned director general Lord "Wolf" Hall some new monikers, such as Lord "Empty" Hall and Barren Hall of Birkenhead. Meanwhile, since the launch of BBC Studios on 29 April, the old BBC Studios & Post Production (which looks after the actual physical studios the corporation owns) has been rebranded BBC Studioworks. Could there perhaps be a pointed subliminal message in that choice of name?

www.theguardian.com/media/mediamonkeyblog/2016/may/09/bbc-studios-tony-hall-top-departures

We'd march in the streets to defend BBC, say peers and stars

Richard Wilson among those backing cross-party bill supporting corporation, as criticism of John Whittingdale's white paper rises among MPs



Richard Wilson said he would be 'happy to march' to support the BBC. Photograph: Graeme Robertson for the Guardian

John Plunkett and Jane Martinson

A cross-party group of peers leading a campaign to halt controversial government cuts to the BBC and backed by Richard Wilson, Ross Kemp, and June Sarpong has said it will take to the streets in protest if its concerns are not met.

Former Tory party chairman Norman Fowler, Labour peer Waheed Alli and the Lib Dems' Anthony Lester said the BBC's funding, independence and core mission to inform, educate and entertain had to be preserved in the government's white paper on its future, expected to be published on Thursday.

A private member's bill will be laid down in the House of Lords next month challenging what are expected to be key tenets of John Whittingdale's plans for the BBC.

In a press conference launching the bill, Lord Lester said: "If the government gives way on these issues I will withdraw the bill. If the government doesn't do it, my goodness me, not only are we going to back the bill but we will march, so there we are."

Wilson, the former star of BBC1's *One Foot in the Grave*, said: "I would march in the streets, I would, as long as they don't march too far."

There is mounting concern that the future of the BBC will not be debated by parliament, with peers on Monday arguing that it should not rest on the whim of the government. Following reports over the weekend about the plans, the shadow culture secretary, Maria Eagle, accused the culture secretary of being "determined to diminish the BBC".

Lord Fowler said: "The government should put its proposals to parliamentary debate and vote. The worst aspect of the [BBC's] royal charter is that it puts all the power in the hands of whatever government happens to be in power. This bill would provide a check on government power and the

hope must be even without this bill the government would agree to putting its proposals to parliament so they can not only be debated but put to the vote.”

Wilson said: “I hope the government will be forced into one of their many U-turns – they are very good at them these days. I don’t think they realise how strong the public feeling is for the BBC.”

Asked about reports that the white paper would force the BBC to publish salary details of its biggest paid stars, Wilson said: “That wouldn’t worry me. The press want to know what people make [but] it’s not so much the press that we’re worried about but it’s fellow actors. There is a fear that if he’s getting that much, why am I not getting it? In the theatre it’s much healthier because everyone is on the same wage.”

The three peers opposed proposals to put a majority of government nominees on a new BBC board, and suggestions that the licence fee would be top-sliced to fund genres such as children’s programmes on other broadcasters.

Lord Alli said Whittingdale was also wrong to criticise BBC entertainment shows such as Strictly Come Dancing and the scheduling of news and entertainment shows against its commercial rivals. “The trouble with the culture secretary is he thinks the public is having too much fun,” said Alli, a former TV producer who made Channel 4’s Big Breakfast. “Whenever politicians see us having fun they want to stop it. I can’t account for it. I love the fact the BBC brings us together to laugh and cry and, in my case, bake.”

Lester said reported proposals to insert a break clause in the BBC’s funding would have a “chilling effect” on its journalism and hamper long term planning.

Sarpong said: “I think we need John Whittingdale to start being bombarded with lots of emails and people demanding that he protect the BBC. I think he’d listen to that. All you need is for somebody to say okay, that’s it, Strictly [Come Dancing] is at risk or The Archers is at risk, and that will mobilise people straight away, programmes that are ongoing and that are part of people’s everyday lives.”

EastEnders star Kemp said: “The notion that politicians are going to interfere in the scheduling of what is one of the greatest British institutions and respected around the world is just ludicrous. They have no place to be involved in it and it would destroy any notion of it being independent.

“The government is underestimating the passion that people feel about the BBC. I don’t think the public are aware presently of the implications of the white paper if it has in it what we have been led to believe. I think a lot of people [will march]. I’m not going to forget where I came from.”

Eagle, spearheading the Labour party’s opposition’s to Whittingdale’s plans, said: “Proposals to further top-slice the licence fee and pack a new governing board with Tory appointees would be a real hammer-blow to the independence of the BBC, and be more evidence of mendacious meddling on the part of the secretary of state. Labour will oppose them all the way. The culture secretary must stop ignoring the wishes of the public, who are clear that they want the BBC to remain independent and to carry on producing the programmes we all enjoy.”

www.theguardian.com/media/2016/may/09/bbc-peers-richard-wilson-john-whittingdale-white-paper

BBC charter renewal: the main sticking points

Several key issues including scheduling and pay must be resolved before government publishes white paper on BBC



For the BBC, a state broadcaster independent of government yet publicly funded by a universal licence fee, the stakes could not be higher. Photograph: Carl Court/Getty Images

Jane Martinson

The government's white paper on the BBC will be published this Thursday. For the BBC, a state broadcaster independent of government yet publicly funded by a universal licence fee, the stakes could not be higher, as it fears it will amount to an indirect assault on its editorial independence.

BBC charter renewal is debated in both the House of Commons and House of Lords but, in order to avoid too much parliamentary interference, is not subject to a vote. Instead, it is subject to an agreement between the BBC – enshrined in the white paper – and the culture secretary of the day.

Heated exchanges between John Whittingdale and BBC director general, Tony Hall, in the behind-the-scenes negotiations are understood to have revealed several key areas of disagreement that still remain, days before publication. These include:

Scheduling

The BBC stands accused of deliberately scheduling popular programmes against ITV and other commercial broadcasters, which it denies.

Competition is fiercest on a Saturday night where *Strictly Come Dancing* on BBC1 clashes with ITV's *X Factor*, a fact which Whittingdale has spoken out about previously. Sunday night dramas and even the timing of the *News at Ten* are also contentious.

Popular programmes, alongside expensive and highbrow fare such as wildlife documentaries or current affairs, are a core part of the BBC output and insiders fear doing fewer of them is a sure way to diminish its universality.

Speculation about the government's intentions reached the point last week where the DCMS said it did not want to affect *Strictly* by saying: "The secretary of state has made it clear on a number of occasions that the government cannot and indeed should not, determine either the content or scheduling of programmes."

Still, fears persist ahead of Thursday.

Auditing

The National Audit Office already carries out roughly two investigations into the BBC a year. Under the government's proposals, the parliament spending watchdog may no longer have to get the go-ahead from the BBC governing body to launch investigations, and some fear it could extend to asking editorial questions, such as whether the BBC gets value for money on its Saturday night entertainment.

The NAO denies any suggestion that it could question the merits of any editorial or creative judgment at the BBC.

Governance

Ministers want to scrap the current two-tier system of governance in which the BBC Trust regulates the BBC and an executive board helps run it. This would create a unitary board and hand regulation over to Ofcom, which already does a similar job for other broadcasters.

The historic removal of BBC's self-regulation had met little resistance partly because of the perceived failures of the current BBC Trust over executive pay and the costs it has run up on failed projects, such as the botched digital media initiative among other things.

Yet concerns have mounted within the BBC over the government's proposals amid fears it wants to appoint a majority of the members of the new board, including both chairman and deputy.

Pay

Ministers want to make the BBC disclose talent pay for staff earning over £150,000. Few doubt that the public will be interested to know what household names such as John Humphrys and Huw Edwards earn.

The BBC fears this is an attempt to undermine its recruitment policies and allow government ministers to make the pay of its news presenters an issue during difficult interviews.

News online

The BBC has already indicated it may need to reduce some of its online content. Recipes and other magazine-type features that infuriate its news rivals are often mentioned as an unnecessary competition against the likes of Mail Online or the Guardian.

www.theguardian.com/media/2016/may/09/bbc-charter-renewal-government-white-paper-scheduling-pay

BBC fears government will win battle to impose board members

Campaigners vow to take to the streets in protest against measures to reduce corporation's political independence



Peter Kosminsky at the Bafta awards ceremony where he won a standing ovation for hitting out at John Whittingdale's plans.
Photograph: Bafta/Rex/Shutterstock

Jane Martinson and John Plunkett

The BBC fears it is fighting a losing battle with the government over a proposal to appoint more than half of a revamped board at the helm of the broadcaster, which it believes amounts to an attack on its editorial independence.

A white paper to be published on Thursday is expected to call for an end to the BBC's historic self-governance and replace it with a 13-strong unitary board with more than seven roles filled by government appointees.

When taken with other measures expected in the white paper, BBC executives believe the government will be able to exert too much influence over a broadcaster which is meant to be politically independent. Critics have said it will effectively turn the BBC into a state broadcaster.

There are also anxieties about proposals to give greater power to the parliamentary spending watchdog, the National Audit Office, to conduct investigations into the corporation's affairs. The BBC believes this could allow an examination of editorial matters such as whether Saturday night TV is value for money. The NAO rejects this suggestion.

An independent report by David Clementi commissioned by the Department of Culture, Media and Sport backed the creation of a single executive board to replace a two-tier system in which the government appoints the chair and vice chair. It would run the BBC along the lines of a traditional corporation, with a far closer relationship with the broadcaster's editorial decision making.

That would pave the way for the abolition of the BBC Trust, which regulates the broadcaster, handing most of those functions to Ofcom, the communications regulator. Headed by Rona Fairhead, the trust is expected to be wound up at the end of this year when the BBC's current royal charter expires.

A day after directors and stars spoke up for the corporation's independence at the Bafta TV awards, a cross-party group of peers leading a campaign to halt controversial government cuts to the BBC said they would launch a private member's bill challenging what are expected to be key tenets of the plans for the BBC being drawn up by the culture secretary, John Whittingdale.

Former Tory party chairman Norman Fowler, Labour peer Waheed Alli and the Liberal Democrats' Anthony Lester said the BBC's funding, independence and core mission to inform, educate and entertain had to be preserved in the white paper.

Backed by actors Richard Wilson and Ross Kemp and TV presenter June Sarpong, Lord Lester said supporters of the BBC would take to the streets in protest if their concerns over the BBC were not met.

"If the government gives way on these issues, I will withdraw the bill," said the Lib Dem peer. "If the government doesn't do it, my goodness me, not only are we going to back the bill but we will march, so there we are."

Wilson, the former star of BBC1's *One Foot in the Grave*, said: "I hope the government will be forced into one of their many U-turns – they are very good at them these days. I don't think they realise how strong the public feeling is for the BBC. I would march in the streets, I would, as long as they don't march too far."

Traditionally, the white paper, the outcome of a negotiation between the DCMS and the BBC, is not put to a Commons vote and there is mounting concern that changes will not be debated by parliament. On Monday, peers argued that the future of the BBC should not rest on the whim of the government.

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Following reports over the weekend about the plans, the shadow culture secretary, Maria Eagle, accused the culture secretary of being "determined to diminish the BBC".

Eagle said: "Proposals to further top-slice the licence fee and pack a new governing board with Tory appointees would be a real hammer blow to the independence of the BBC and be more evidence of mendacious meddling on the part of the secretary of state. Labour will oppose them all the way.

The white paper is expected to confirm that the BBC will be forced to share some of the licence fee with rival producers of content such as childrens' television.

On Sunday, at the Bafta awards, Wolf Hall director Peter Kosminsky delivered a speech which provoked a standing ovation by the audience of TV stars and industry executives.

He said the BBC was a "public broadcaster – independent of government – not a state broadcaster, where the people who make the editorial decisions are appointed by the government – like they do in those bastions of democracy: Russia or North Korea."

Rona Fairhead expected to remain at BBC as head of new governing body

Current BBC Trust chair set to be confirmed in role after asking Downing Street to allow her to stay at corporation



Rona Fairhead. The make-up and appointment process for members of the new 13-strong board has been a major sticking point in talks between the BBC and the government. Photograph: Stefan Rousseau/PA

Mark Sweney

Rona Fairhead, the chairman of the BBC Trust, is expected to be named as chairman of a new unitary board that will run the corporation.

Fairhead, chairman of the BBC's governing body that is set to be scrapped, is expected to be confirmed in the new role when the government publishes a white paper renewing the corporation's royal charter this Thursday.

With the government set to scrap the BBC Trust, the culture secretary, John Whittingdale, had been set to kick-off an "open" recruitment process for the new unity board chairman role. Whittingdale has reportedly been keen on potential candidates including Archie Norman, the ITV chairman, who will stand down at the broadcaster's annual meeting on Thursday.

However, Fairhead made her case to stay on directly to Downing Street, with the white paper expected to appoint her as the chair of the new unitary board until her contract runs out in 2018, first reported by the Telegraph on Tuesday.

Although Whittingdale has led the white paper process, the prime minister, David Cameron, and the chancellor, George Osborne, are understood to have played a key part in decision making. The make-up and appointment process for members of the new 13-strong board has been a major sticking point in talks between the BBC and the government, with the final composition still unclear. Whittingdale has pushed for the government to have the right to appoint the majority of positions, while the corporation believes that would give ministers the potential ability to exert too much influence over the corporation.

Following Fairhead's appointment she will oversee the appointment of five non-executive directors on behalf of the corporation, according to the Telegraph. Director general Tony Hall and one other BBC executive would make up seven of the board.

However, in the long term, Whittingdale wants the government to have the right to appoint six non-executive directors, including Fairhead's successor, the deputy chairman and four non-executive directors.

Fwd: Highlights Thursday November 24, 2016 / Jeudi 24 novembre 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Wed, Dec 7, 2016 at 10:41 AM

A-2016-00078

----- Forwarded message -----

From: Roger Belanger <roger.belanger@cbc.ca>
Date: Thu, Nov 24, 2016 at 9:21 AM
Subject: Highlights Thursday November 24, 2016 / Jeudi 24 novembre 2016
To: Roger Belanger <roger.belanger@cbc.ca>**Highlights Thursday November 24, 2016 / Jeudi 24 novembre 2016**www.canadalandshow.com, **Wednesday November 23, 2016****Former CBC Execs, Journalists, Academics and Politicians Call For An Ad-Free CBC**

A group of high-ranking former producers and executives at CBC, calling themselves Public Broadcasting in Canada for the 21st Century, have submitted a proposal to the Heritage Ministry, calling for an ad-free CBC.

The signees include Bernie Lucht, the former Executive Producer of the CBC Radio show Ideas, and Jeffrey Dvorkin, former Managing Editor and Chief Journalist for CBC Radio, and former ombudsman of NPR Radio. Dvorkin currently runs the University of Toronto's Journalism department. They write:

Canadalandwww.michaelgeist.ca, **Wednesday November 23, 2016****Why We Need the CBC as an Ad-Free Digital News Competitor**

The Standing Committee on Canadian Heritage wrapped up its lengthy hearing on the media and local news last week with appearances from Facebook, Google, and the Globe and Mail.

...It is helpful to separate two issues: the CBC competing in digital news as opposed to it competing for digital advertising dollars. While some have characterized the CBC's role in providing digital news as an unfair, publicly-subsidized competitor to private news services that increasingly rely on paywalls and subscriptions to generate revenue, the industry's reliance on paywalls is precisely why the CBC should be offering a free, taxpayer-backed digital alternative. **Michael Geist**

Le Devoir, jeudi 24 novembre 2016**CBC/RC à nouveau la cible des critiques****Les concurrents en ont contre leur mandat et leur présence sur le Web**

Avril 1956, il y a donc tout juste 60 ans. Le magazine Maclean's, vendu 15 cents, portait alors sur le rôle du diffuseur public canadien. La une reproduit une illustration d'Oscar Cahen montrant un couple dans sa rutilante décapotable sur une route de campagne. Le bolide, représentant peut-être Radio-Canada, est arrêté par une énorme vache, figurant on ne sait quoi. Le gouvernement ? Le privé ? Le public ? Ou la bêtise, pourquoi pas ?

Stéphane Baillargeonnewspaperscanada.ca, **Wednesday November 23, 2016****CBC President: Limiting access to the digital public space is not in the public interest**

Hubert Lacroix, the president and CEO of CBC/Radio-Canada, has written a strongly-worded letter to the chair of the Standing Committee on Canadian Heritage, as it completes its study on 'Media and Local Communities'.

...What Lacroix fails to mention in his note, however, is the basic fact that CBC's digital efforts are currently disrupting the marketplace. Put another way, Lacroix wants CBC to be 'the solution' without explaining why or how it proposes to do its job in all communities across the country.

Canadian Newspaper Association**Le Journal de Montréal, jeudi 24 novembre 2016****Radio-Canada doit être plus transparente, dit la ministre****(Vente du terrain de Radio-Canada: la ministre Joly exige plus de transparence)**

La ministre fédérale Mélanie Joly exhorte la société d'État Radio-Canada à faire preuve de plus de transparence relativement à la vente de son terrain à Montréal.

...«Il va de soi qu'étant donné qu'on vient de réinvestir aussi massivement dans Radio-Canada/CBC, les citoyens s'attendent à ce que Radio-Canada/CBC fasse l'objet de beaucoup plus de transparence. Donc dans les circonstances, j'interpelle Radio-Canada/CBC à faire davantage preuve de transparence», a réagi la ministre du Patrimoine canadien, lorsque questionnée à ce sujet, mercredi, à la sortie de la réunion hebdomadaire du caucus libéral.

Dominique La Haye

www.journaldemontreal.com, **mercredi 23 novembre 2016**

La tour de Radio-Canada restera debout

Le CA de la société publique a retenu l'offre du Groupe Mach de Vincent Chiara pour acheter la tour de 25 étages et la partie ouest de son vaste terrain. Selon nos informations, le promoteur a l'intention de garder l'immeuble sur pied et de l'intégrer à son projet.

...Le CA a aussi choisi le groupe Broccolini pour construire la nouvelle Maison de Radio-Canada. La société deviendra locataire du nouvel immeuble, en vertu d'un bail de 30 ans.

Hugo Joncas

www.tvnouvelles.ca, **mercredi 23 novembre 2016**

Radio-Canada confie à Broccolini la construction de ses nouvelles installations

Le conseil d'administration de Radio-Canada a annoncé mercredi avoir arrêté son choix sur la proposition du groupe Broccolini pour la construction de ses nouvelles installations à Montréal. De plus, Groupe Mach va faire l'acquisition de l'édifice actuel.

Le consortium qui construira les nouvelles installations de ce qui est aussi appelé la «Maison de Radio-Canada» sera constitué de quatre entreprises: Broccolini, Béique Legault Thuot Architectes (BLTA), Dupras Ledoux ingénieurs et Quadrangle Architects Limited.

Agence QMI

www.iheartradio.ca, **mercredi 23 novembre 2016**

La maison de Radio-Canada est vendue

La maison de Radio-Canada quitte sa grande tour et déménage dans de nouveaux locaux.

Le Groupe Mach se porte acquéreur des installations existantes et de la partie ouest du terrain, dont elle assurera le réaménagement.

...Radio-Canada va louer cet endroit pendant 30 ans.

Marie-Pier Boucher

plus.lapresse.ca, **jeudi 24 novembre 2016**

Radio-Canada quittera sa tour

Après des années de rebondissements et un processus de vente marqué par une forte mobilisation citoyenne, la Société Radio-Canada confirme qu'elle quittera la grande tour brune du boulevard René-Lévesque pour devenir locataire d'un nouvel immeuble.

Le conseil d'administration de Radio-Canada a approuvé la vente du siège social montréalais et d'une partie des terrains de stationnement au Groupe Mach, « qui en assurera le redéveloppement ».

...Des maquettes du projet seront dévoilées aux médias jeudi matin.

Maxime Bergeron

Le Devoir, **jeudi 24 novembre 2016**

Radio-Canada vend sa tour au Groupe Mach

La société d'État sera locataire d'un édifice dans la partie est de la propriété

Radio-Canada cédera sa tour au Groupe Mach et confiera la construction de ses nouvelles installations au groupe Broccolini, qui relogera le diffuseur dans la partie est du site, à l'angle du boulevard René-Lévesque et de l'avenue Papineau.

Le conseil d'administration de CBC/Radio-Canada a fait savoir mercredi après-midi que ses membres avaient approuvé le plan de modernisation de la Maison de Radio-Canada.

Jeanne Corriveau

Montreal Gazette, **Thursday November 24, 2016**

CBC picks group to build new Maison Radio-Canada in Montreal

The Broccolini group has been selected to build a new Maison Radio-Canada in Montreal, while the current building will be acquired by the Mach group, Radio-Canada announced on Wednesday afternoon.

The CBC/Radio-Canada Board of Directors approved the moving plan on Tuesday. The new Maison de Radio-Canada will be near the current one on René-Lévesque Blvd. downtown.

Presse Canadienne

montreal.ctvnews.ca, **Wednesday November 23, 2016**

CBC to sell its Montreal headquarters

CBC and Radio-Canada are moving – but not very far.

...On Wednesday CBC said it had sold that building, and the parking lot that takes up the western edge of the property, to the Mach Group.

The sale must still be approved by the Treasury Board of Canada.

...The design for the new building will be unveiled Thursday, but it is expected that the CBC and Radio-Canada will rent studio and office space on a 30-year lease.

CTV Montreal

business.financialpost.com, **Wednesday November 23, 2016**

Maxime Bernier: I will stop the CBC competing with private media, and the CBC will be better for it

The following is adapted from an announcement Wednesday by federal Conservative leadership candidate, Maxime Bernier

Maxime Bernier, Special to Financial Post

National Post, Thursday November 24, 2016

Tory hopeful Bernier takes aim at CBC

(Bernier calls for overhaul of CBC mandate)

Conservative leadership candidate Maxime Bernier is promising to overhaul CBC/Radio-Canada – an institution he says “seems frozen in time” — by cutting hundreds of millions in funding, streamlining its mandate and getting it out of the advertising market.

Bernier says CBC/Radio-Canada “should stop doing three-quarters of what it still does” that private broadcasters are already doing, including running game shows and cooking programs, sports programming, music streaming and a website devoted to opinion journalism.

Jason Fekete

www.theglobeandmail.com, **Thursday November 24, 2016**

CBC needs to slim down and refocus, Conservative leadership candidate says

One Conservative leadership candidate says he has a plan for the CBC if he is elected: a little smaller, and more focused.

...“It tries to occupy every niche, even though it doesn’t have and will never have the means to do so, with the result being lower-quality programming,” Mr. Bernier said in a statement

...In a scrum Wednesday, Heritage Minister Mélanie Joly said Mr. Bernier was just trying to replicate cuts the CBC budget went through under the previous Conservative government.

POLITICS BRIEFING

www.huffingtonpost.ca, **Wednesday November 23, 2016**

Maxime Bernier: CBC Needs 'Focused' Mandate, Should Get Out Of Advertising Market

A Conservative leadership candidate who has built his campaign on libertarian principles says he wants to “refocus” the mandate of the Canadian Broadcasting Corporation (CBC), but isn’t calling for its privatization.

Quebec MP Maxime Bernier, who has already called for the privatization of Canada Post and the country’s major airports, unveiled his plans at a press conference in Ottawa on Wednesday.

Ryan Maloney

The Wire Report, Wednesday November 23, 2016

Bernier would streamline CBC’s mandate, remove ads as CPC leader

Conservative MP Maxime Bernier said Wednesday that if he is selected as the next leader of the federal Conservative Party and the next Canadian prime minister, he would move to make changes to CBC/Radio-Canada that would keep it from competing with the private sector.

“Do we need a public broadcaster that runs bad Canadian copies of American popular shows?” Bernier asked, during a press conference on Parliament Hill, also questioning the need for CBC to air cooking and game shows, sports and be involved in music streaming.

...Bernier would also claw back the additional \$150 million the Liberals restored to the broadcaster

Charelle Evelyn, Anja Karadeglja

www.lapresse.ca, **mercredi 23 novembre 2016**

Maxime Bernier veut que Radio-Canada se repositionne

Moins d’émissions de cuisine, moins de sport, moins de «mauvaises copies canadiennes d’émissions populaires américaines»: le candidat à la direction du Parti conservateur Maxime Bernier veut que Radio-Canada se recentre sur son mandat.

En conférence de presse au parlement, mercredi, le député de Beauce a dit souhaiter que la société d’État se colle à ce que stipule son mandat, notamment en revoyant à la hausse son offre d’émissions d’affaires publiques, et pas seulement à partir des stations de Montréal, Toronto et Ottawa.

Mélanie Marquis, La Presse Canadienne

Le Journal de Montréal, jeudi 24 novembre 2016

Bernier veut réformer CBC/Radio-Canada: réduire son financement et revoir son mandat

Le député Maxime Bernier veut mettre fin à la diffusion d'émissions de cuisine et grand public sur les ondes de Radio-Canada/CBC et propose de revoir à la baisse le financement du diffuseur public.

Dominique La Haye

ici.radio-canada.ca, mercredi 23 novembre 2016

Une critique des analystes du TJ de Radio-Canada

La professeure Marie-Pierre Bousquet de l'Université de Montréal critique le travail des analystes du Téléjournal de Radio-Canada en ce qui concerne la crise de Val-d'Or. Pour elle, leur analyse « permet de ne pas remettre en question plus fondamentalement le fonctionnement de la société, dont nous faisons tous partie » en ce qui concerne notre relation avec les Autochtones.

Quelqu'un pourrait-il m'expliquer pourquoi, à Radio-Canada le jeudi 17 novembre 2016, Céline Galipeau avait invité les mêmes « experts » que d'habitude (Tasha, Michel David et Daniel Lessard) pour parler des Autochtones alors que le même Radio-Canada a ouvert en grande pompe la veille « Espaces autochtones »?

ici.radio-canada.ca

Le Journal de Montréal, jeudi 24 novembre 2016

La série Unité 9 perd un gros morceau

Le personnage de Suzanne a aidé Céline Bonnier à traverser une période difficile

Contrairement à 1 575 000 Québécois, Céline Bonnier n'a pas regardé Unité 9 mardi soir. L'actrice, qui était prise au théâtre, devrait toutefois se rattraper au cours des prochains jours, histoire d'honorer Suzanne, un personnage qui l'a accompagnée durant une période plutôt difficile.

Marc-André Lemieux

plus.lapresse.ca, jeudi 24 novembre 2016

So long, Suzanne

Leonard Cohen avait sa Suzanne, les fans d'Unité 9 aussi. On se doutait depuis plusieurs semaines déjà que Suzanne Beauchemin (Céline Bonnier), la prisonnière la plus présente dans la série après Marie Lamontagne (Guylaine Tremblay), orchestrait son départ.

Son ticket pour la liberté, Sue l'a finalement obtenu mardi dans un épisode fort émouvant qui a fait verser des larmes à plusieurs des 1 575 000 personnes rivées à leur petit écran.

...Céline Bonnier traverse à TVA, où elle a décroché un des rôles principaux dans L'heure bleue, la nouvelle série d'Anne Boyer et Michel d'Astous (Yamaska) qui jouera les mercredis à 21 h dès janvier, directement contre Votre beau programmé de Véronique Cloutier à Radio-Canada.

Hugo Dumas

Le Journal de Montréal, jeudi 24 novembre 2016

Anne: le cheval de Troie de Netflix

Le club Illico et tou.tv continuent d'être des obstacles de taille pour le fougueux cheval Netflix derrière lequel piaffent impatiemment Amazon et Google.

...La CBC est devenue la complice de Netflix. Elle lui a cédé les droits de la prestigieuse série Les Tudors, de la série sur le curling Men With Brooms, ainsi que les droits sur Republic of Doyle. Étrangement, cette série pleine d'humour mettant en vedette le père et le fils, détectives privés à Terre-Neuve, n'a pas encore trouvé preneur dans le marché francophone.

Guy Fournier

Playback, Wednesday November 23, 2016

Maya Annik Bedward wins CBC broadcasting mentorship

Maya Annik Bedward is the recipient of WIFT-T's 2016 CBC Business of Broadcasting Mentorship.

The five-day mentorship will give Annik Bedward a look at the inner workings of the pubcaster. Annik Bedward will receive one-on-one mentorship with CBC staff, and gain insight into the CBC's production, branding, acquisition and programming strategies, as well as research and scheduling.

...The CBC mentorship is now in its 10th year.

Regan Reid

The Globe and Mail, Thursday November 24, 2016

The strangest tale of horror, forgiveness and love

Look up the phrase "We live in hope and die in despair," and you'll find it described as an old adage.

...Not Criminally Responsible, made three years ago, was a fine and vividly illuminating documentary – and something of a sensation at Toronto's Hot Docs festival – about the rehabilitation of Sean Clifton.

...Not Criminally Responsible: Wedding Secrets (Thursday, CBC, 9 p.m., on Firsthand) is an astonishing, at times mind-boggling, sequel to the story. If you are in search of hope, of glimmers of benevolence and enchantment in the world, watch this.

John Doyle

Playback, Wednesday November 23, 2016

CRTC licence renewal hearings: day one

Day one of the licence renewal hearings for French-language television broadcasters wrapped yesterday, with Quebecor Media, Groupe V Media and Bell Media all telling the CRTC to lighten the regulatory load. Quebecor was first up to bat, telling a panel of CRTC officials headed by chairman Jean-Pierre Blais that despite advertising revenue decreases and competition from global players (and the CBC), between 2012 and 2015 its TVA Network devoted more than the required 80% of programming expenditures on Canadian content.

Regan Reid

www.cartt.ca, **Wednesday November 23, 2016**

TV License Renewal: Producers forced to defend their demands

After a day of pushing major French-language television broadcasters to justify their demands for fewer regulatory burdens, the CRTC pushed the other way on Wednesday, for interest groups to justify the need for regulatory intervention as Canadians increasingly get their audiovisual content from unlicensed sources.

"I see a representation of a corporate interest, but not necessarily from the person that the CRTC must serve, the TV viewer," chairman Jean-Pierre Blais told the Association québécoise de la production médiatique, one of many production groups to present at the licence renewal hearing in Laval, north of Montreal.

Steve Faguy

Playback, Wednesday November 23, 2016

Netflix growth undaunted by local competitors: study

When it comes to Canada's media landscape, Netflix is no longer just a niche — nearly half of Canadian anglophones (48%) subscribe to the service, and it's not just reserved for those in the millennial age range.

That's all according to the Media Technology Monitor (MTM)'s newest survey results, which looked not only at the rate of subscription to Netflix in Canada but also into the various factors that lead to Canadians subscribing to Netflix.

The survey was deployed through phone interviews with 4,000 Anglophone Canadians over the fall.

Bree Rody-Mantha

variety.com, **Tuesday November 22, 2016**

Facebook Makes More Money With Ads Than Comcast, Disney (Report)

Facebook's North American ad revenue has overtaken the money traditional media companies like CBS, Disney and Comcast make with ads in the U.S. for the first time this year, according to an analysis from The Information. This could be another sign of trouble for traditional media, as advertisers are increasingly shifting their budgets from TV networks to digital.

Janko Roettgers

The Globe and Mail, Thursday November 24, 2016

Postmedia executives receive \$2.3-million in bonuses

Amid another year of dramatic restructuring at Postmedia Network Canada Corp., the company's five most senior executives were awarded nearly \$2.3-million in retention bonuses.

...Canada's largest newspaper chain has endured a trying 2016 fiscal year that saw the company merge competing newsrooms in major cities, cut hundreds of jobs, offer staff buyouts and close a printing plant in London, Ont. The filings show that the five executives were not awarded regular short-term incentives because they missed a consolidated operating-profit target of \$125-million, recording just \$82.3-million for the fiscal year.

James Bradshaw

The Globe and Mail, Thursday November 24, 2016

Journalists' Sources

Not warranted

The discovery that the Montreal Police obtained a warrant to monitor the phone of La Presse journalist Patrick Lagacé, for several months, has rightly galvanized efforts to give substantially stronger protection to journalists and their sources.

...The newly arrived independent Senator André Pratte, formerly also of La Presse, had already expressed hope that the Liberal government would act to give better protection to reporters and their sources. And Senator Claude Carignan, a Conservative, this week introduced a private member's bill, the Journalistic Sources Protection Act. Bill S-231 would amend both the Criminal Code and the Canada Evidence Act.

Editorial

www.j-source.ca, **Tuesday November 22, 2016**

The effects of a less-than-diverse media workforce

When Carleton University asked reporter Judy Trinh to give a talk on diversity in the journalism industry to students in the journalism and communications program, she said yes.

She suspected why the university had asked her: She works full-time for the Canadian Broadcasting Corporation (CBC), and she's not white. Even with some reservations, she took the speaking opportunity with a plan in mind.

...According to the report, a staggering 90–93 per cent of CBC staff were white whereas according to Statistics Canada only around 75 percent of Canadians are white.