









**Robert Rabinovitch - Re: CTF**

**De :** Bill Chambers  
**Destinataire :** anthony manera  
**Date :** 26 Jan, 2007 12:14  
**Objet :** Re: CTF  
**CC :** Michel Tremblay; Robert Rabinovitch

As a first contribution to your preparation of a submission to the Heritage Committee, I thought I could send you some background on public support to private broadcasting. In the materials we submitted to the CRTC with our submission to the TV policy review, there is a report by Nordicity in which a section deals with preferences offered by the broadcast system to private broadcasters. Here is the link:

[http://support.crtc.gc.ca/applicant/docs.aspx?pn\\_ph\\_no=2006-5&call\\_id=42310&lang=E&defaultName=CBC/Radio-Canada&replyonly=&addtInfo=&addtCmmt=&fnlSub=](http://support.crtc.gc.ca/applicant/docs.aspx?pn_ph_no=2006-5&call_id=42310&lang=E&defaultName=CBC/Radio-Canada&replyonly=&addtInfo=&addtCmmt=&fnlSub=)

The section in question is chapter 3 and, particularly, paragraph 3.1.3 and the subsequent analysis.

I had thought that I had already sent it to you. Apologies if that is not the case. We'll be in touch as and when other information that might be of use occurs to us but do not hesitate to forward any specific queries.

Regards,  
 Bill

W. B. Chambers  
 Vice President, Communications / Vice-président des Communications  
 CBC/Radio-Canada  
 tel: 613 288-6181  
 cell: 416 427-8485  
 email/courriel: [bill\\_chambers@cbc.ca](mailto:bill_chambers@cbc.ca) s.19(1)

>>> "anthony manera" <[anthonymanera](mailto:anthonymanera)> · 01/26/07 8:03 am >>>  
 Bill,

Many thanks for the info. I had heard your comments on CBC radio and your attachment adds further context.

FYI I expect to appear before the Canadian Heritage Parliamentary Committee next month and it is my intention to make recommendations that, taken as a whole, will be seen as constructive and helpful, even if there may be specific recommendations that the CBC may not agree with. I definitely want to point out that the private sector is also subsidized, a point which needs to be made over and over again. On this point, I am still somewhat handicapped by the lack of hard numbers. If you have access to something solid, I would be most grateful and it would certainly help get my point

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across.

The importance of stable and sufficient funding for the CBC to fulfill its obligations will certainly be a major plank of my presentation.

I may need your help in verifying certain facts; if you can think of anything that you believe could be particularly helpful, please feel free to send it to me and I'll do my best to integrate it into my submission, as long as it is not inconsistent with my overall thrust, which is to get the government to recognize that it must address the mismatch between the mandate and the funding.

Cheers,

Tony Manera

>From: "Bill Chambers" <Bill\_Chambers@cbc.ca> **s.19(1)**  
 >To: "anthony manera" <anthonymanera \_ >  
 >Subject: Re: CTF  
 >Date: Thu, 25 Jan 2007 19:19:06 -0500  
 >  
 >Apologies for the delay in responding. I was in a Board meeting all day  
 >yesterday and trying to catch up today.  
 >  
 >The 37% is accurate and therefore what CBC/Radio-Canada receives is  
 >roughly equivalent to the Federal Government's investment. However, the  
 >Federal Government's \$100 million is not indexed while distributor  
 >contribution is a percentage of gross revenues.  
 >  
 >For further details, please find attached a news release we issued  
 >today concerning the CTF.  
 >  
 >Don't hesitate to call me if you have any further questions.  
 >  
 >Bill  
 >  
 >Bill Chambers  
 >Vice-President, Communications  
 >CBC/Radio-Canada  
 >613-288-6181  
 >  
 > >>> "anthony manera" <anthonymanera > 1/24/2007 11:15:00 AM  
 > >>>  
 >  
 >Bill,  
 >Today's Globe carries a story about the CTF where they basically say  
 >that  
 >37% of the CTF is reserved for productions that air on the CBC. I  
 >understand that the money actually goes to independent producers, but  
 >if in  
 >fact 37% of the \$250 million is actually reserved for productions that  
 >air  
 >on the CBC, then this corresponds to about \$92 million, which is pretty

>  
>close to what the feds put in the fund (about \$100 million), in which  
>case  
>someone could argue that pretty much all federal tax money contributed  
>to  
>the CTF ends up being spent on productions that air on the CBC. Am I  
>right  
>in this analysis?  
>Any light you can shed on this issue would be appreciated. Many  
>thanks,  
>Tony Manera  
>  
>  
>

><< NewsRelease-Jan25-FINALE.doc >>

**De :** Steven Guiton  
**Destinataire :** MacDonaJ@CBC.CA  
**Date :** 2007/02/01 09:25  
**Objet :** Re: CTF- URGENT

Jason,

We're still crunching the data so I don't have a lot more to send to you.

Here's the story so far:

In the Canadian drama category, CBC TV receives about half of the CTF-funded programs made by the independents, but delivers two thirds of the total audience to CTF-funded drama. (Remember this data, although the most recent, is 2 years old and is pre- the 37% envelope)

So including CBC TV in the CTF system is a very good value proposition for promoting Canadian drama.

Looked at the other way around, the privates are receiving half of the CTF-funded drama productions but only delivering one third of the total audience to these productions.

Therefore, if the government were to cave to the BDUs demands that CBC be removed from the CTF system, the Canadian broadcast system would be much worse off: there would be a 30% decline in audiences to Canadian drama. (i.e. the privates would get 100% of the money, but would deliver only 66% of the current audience levels)

I'll let you know just as soon as we have more data.

s.21(1)(b)

SG

Steven Guiton  
Executive Director/Directeur général  
Strategy and Government Relations/Stratégie et relations gouvernementales  
Tel./Tél.: (613) 288-6188  
Fax/Télé.: (613) 288-6257  
guitons@ottawa.cbc.ca  
>>> "Jason MacDonald" <jason\_macdonald@cbc.ca> 02/01/07 7:37 AM >>>  
Steve: RS is going to be talking to the Globe today and will likely get asked about CTF. Can you send me some of the CBC related facts and figs you mentioned earlier in the week?  
Jason



**De :** Steven Guiton  
**Destinataire :** Letournf@Ottawa.cbc.ca,Rabinovr@Ottawa.cbc.ca,TREMBLAM@CBC.CA  
**CC :** PoulterS@Ottawa.cbc.ca,DETONIC@Ottawa.cbc.ca  
**Date :** 2007/02/01 09:29  
**Objet :** Fwd: Re: CTF- URGENT  
**Pièces jointes :** Re: CTF- URGENT

FYI

Steven Guiton  
Executive Director/Directeur général  
Strategy and Government Relations/Stratégie et relations gouvernementales  
Tel./Tél.: (613) 288-6188  
Fax/Télé: (613) 288-6257  
guitons@ottawa.cbc.ca

## Robert Rabinovitch - Re: Heritage Committee CTF Study/ Comité du patrimoine étude sur le FCT

---

**De :** Michel Tremblay  
**Destinataire :** Chalmers, Jane; Lafrance, Sylvain; Poulter, Shaun; Stursberg, Richard  
**Date :** 1 Fév, 2007 14:47  
**Objet :** Re: Heritage Committee CTF Study/ Comité du patrimoine étude sur le FCT  
**CC :** Allen, Mark; Brosseau, Edith; Chambers, Bill; DE TONI, CHRISTINA; Guiton, Steven; Kennedy, Ted; Letourneau, Francine; MacDonald, Jason; Menard, Martine; Rabinovitch, Robert; Staple, Stan

---

Shaun-Francine,

Given all these changes, what briefing schedule are we on for next week?

Please confirm.

Merci, Michel

>>> Shaun Poulter 02/01/07 2:31 PM >>>

This morning the Heritage Committee unanimously adopted the following motion on the CTF:

*Due to the ongoing uncertainty of the future of the Canadian Television Fund (CTF) as precipitated by recent announcements from Shaw Communications Inc. and Vidéotron Ltée that they will no longer live up to the terms of their license by withholding contributions to the fund, this committee will investigate the impacts of the CTF's potential elimination on the health of Canada's domestic television production and make recommendations to the House of Commons based on our findings in committee.*

The Committee has agreed to conduct hearings on the CTF before they start their mandate review of CBC/Radio-Canada.

They are trying to schedule witnesses for the CTF now. They want to hear from the Minister, the CTF, the contributors, the broadcasters, and independent producers.

At this point, we are still expecting to appear before the Heritage Committee February 8th **to talk about the CTF. Appearing for CBC/Radio-Canada would be Sylvain LaFrance, Richard Stursberg, and possibly the President.**

It is now likely that we will be asked to appear before the Committee on the Mandate Review in March.

We will keep you posted as events develop.

---

Ce matin, le Comité du patrimoine a unanimement adopté la proposition suivante concernant le FCT :

*En raison de l'incertitude qui persiste au sujet de l'avenir du Fonds canadien de télévision, accentuée par l'annonce récente de Shaw Communications Inc. et de Vidéotron Ltée qu'elles interrompraient le versement de leurs cotisations, le Comité se penchera sur les conséquences de l'éventuelle élimination du Fonds sur la vigueur de la production télévisuelle canadienne et formulera à l'intention de la Chambre des recommandations fondées sur ses constatations.*

Le Comité s'est entendu pour tenir des audiences sur le FCT avant d'entreprendre son examen du mandat de CBC/Radio-Canada.

Le Comité a entrepris de convoquer des témoins à propos du FCT dès maintenant. Les membres du Comité souhaitent entendre la ministre, le FCT, les contributeurs, les radiodiffuseurs et les producteurs indépendants.

Pour l'instant, nous prévoyons encore passer devant le Comité du patrimoine le 8 février **pour parler du FCT. Sylvain LaFrance, Richard Stursberg et possiblement le président-directeur général représenteront CBC/Radio-Canada.**

Il est maintenant probable qu'on nous convoquera pour l'examen du mandat en mars.

Nous vous tiendrons au courant de l'évolution de la situation.

**De :** Francine Letourneau  
**Destinataire :** Chalmers, Jane; Lafrance, Sylvain; Poulter, Shaun; Stursberg, Richard...  
**CC :** Allen, Mark; Brosseau, Edith; Chambers, Bill; DE TONI, CHRISTINA; Gu...  
**Date :** 2007/02/01 15:30  
**Objet :** Rép. : =?ISO-8859-15?Q?Re:=20Heritage=20Committee=20CTF=20Study/=20Comi?=  
=?ISO-8859-15?Q?t=E9=20du=20patri

We can use the **Tuesday 3pm-5pm slot in Montreal** that was reserved for the Mandate Review.

We should also assume that the President will appear. Is anyone writing speaking notes for him? and Sylvain and Riachard?

Jane, you do not have to attend since it will deal with the CTF, but you are welcome to if you wish. Francine

>>> "Michel Tremblay" <michel\_tremblay@cbc.ca> 01/02/2007 2:46:58 pm >>>  
\*\* High Priority \*\*

Shaun-Francine,

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Please confirm.

Merci, Michel

>>> Shaun Poulter 02/01/07 2:31 PM >>>

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We will keep you posted as events develop.

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**Robert Rabinovitch - Rép. : =?ISO-8859-15?Q?**

**Re:=20Heritage=20Committee=20CTF=20Study/=20Comi?= =?ISO-8859-15?Q?  
t=E9=20du=**

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**De :** Shaun Poulter  
**Destinataire :** Francine Letourneau; Jane Chalmers; Michel Tremblay; Richard Stursberg; Sylvain Lafrance  
**Date :** 1 Fév, 2007 15:48  
**Objet :** Rép. : =?ISO-8859-15?Q?Re:=20Heritage=20Committee=20CTF=20Study/=20Comi?= =?  
ISO-8859-15?Q?t=E9=20du=  
**CC :** Bill Chambers; CHRISTINA DE TONI; Edith Brosseau; Jason MacDonald; Mark Allen;  
Martine Menard; Robert Rabinovitch; Stan Staple; Steven Guiton; Ted Kennedy

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We will do a first draft for the President. Short and to the point. If the president is speaking my suggestion would be that Sylvain and Richard wait for the questions rather than deliver remarks as well.

>>> Francine Letourneau 2/1/2007 3:30 PM >>>

We can use the **Tuesday 3pm-5pm slot in Montreal** that was reserved for the Mandate Review.

We should also assume that the President will appear. Is anyone writing speaking notes for him? and Sylvain and Riachard?

Jane, you do not have to attend since it will deal with the CTF, but you are welcome to if you wish. Francine

>>> "Michel Tremblay" < [michel\\_tremblay@cbc.ca](mailto:michel_tremblay@cbc.ca) > 01/02/2007 2:46:58 pm >>>  
\*\* High Priority \*\*

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## Robert Rabinovitch - CTF -Legal opinion -DO NOT CIRCULATE

---

**De :** "Pierre Nollet" <nolletp@Ottawa.cbc.ca>  
**Destinataire :** "Johanne Charbonneau" <Charbonj@Ottawa.cbc.ca>, "Michel Tremblay" <TREMBLAM@CBC.CA>, "Richard Stursberg" <StursbeR@CBC.CA>, "RobertRabinovitch" <robert\_rabinovitch@cbc.ca>, "Sylvain Lafrance" <sylvain\_lafrance@radio-canada.ca>  
**Date :** 2 Fév, 2007 11:03  
**Objet :** CTF -Legal opinion -DO NOT CIRCULATE s.23  
**CC :** "Steven Guiton" <GuitonS@Ottawa.cbc.ca>

---

Pierre

Vice-President, General Counsel and Corporate Secretary  
Vice-président, chef des services juridiques et secrétaire général  
Canadian Broadcasting Corporation/Société Radio-Canada  
1400 Boul René-Lévesque Est, 2e étage

A0008416\_15-000015

Montreal, Québec H2L 2M2

Tel.: 514-597-6376

Fax: 514-597-4087

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**Robert Rabinovitch - CONFIDENTIAL Re: CTF -Legal opinion -**

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**De :** "Steven Guiton" <GuitonS@Ottawa.cbc.ca>  
**Destinataire :** "Lafrance, Sylvain" <sylvain\_lafrance@radio-canada.ca>, "Nollet, Pierre" <NOLLETP@Ottawa.cbc.ca>, "Rabinovitch, Robert" <robert\_rabinovitch@cbc.ca>, "Stursberg, Richard" <StursbeR@CBC.CA>, "Tremblay, Michel" <TREMBLAM@CBC.CA>  
**Date :** 2 Fév, 2007 13:26  
**Objet :** CONFIDENTIAL Re: CTF -Legal opinion -  
**CC :** "Jason MacDonald" <MacDonaJ@CBC.CA>, "Letourneau, Francine" <Letournf@Ottawa.cbc.ca>, "Poulter, Shaun" <PoulterS@Ottawa.cbc.ca>  
s.23

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SG

Steven Guiton  
Executive Director/Directeur général  
Strategy and Government Relations/Stratégie et relations gouvernementales  
Tel./Tél.: (613) 288-6188  
Fax/Télec: (613) 288-6257  
[guitons@ottawa.cbc.ca](mailto:guitons@ottawa.cbc.ca)

**Robert Rabinovitch - Fwd: Sun on CBC**

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**De :** Bill Chambers  
**Destinataire :** Francine Letourneau; Martine Menard; Michel Tremblay; Robert Rabinovitch  
**Date :** 6 Fév, 2007 11:14  
**Objet :** Fwd: Sun on CBC

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FYI

Please keep in confidence.

Bill

s.21(1)(c)

>>> Jeff Keay 02/06/07 9:58 am >>>

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Jeff Keay  
Head of Media Relations  
English Communications  
CBC/Radio-Canada  
416 205 3987  
[jeff\\_keay@cbc.ca](mailto:jeff_keay@cbc.ca)

**De :** Bill Chambers  
**Destinataire :** Shaun Poulter  
**CC :** Michel Tremblay; Robert Rabinovitch  
**Date :** 2007/02/09 11:45  
**Objet :** Fwd: article  
**Pièces jointes :** le fonds-te.doc

Might be useful to work the attached into our presentation to the Heritage Committee on CTF.  
Bill

>>> Tanya Chamberot 02/09/07 11:33 AM >>>  
Here's the portion of the article you wanted translated this morning.

Tanya

**Translation of excerpt from Shiela Copps' Article in**  
**Le Journal de Montréal**  
**Feb 09, 2007**

What the industry players forget is that the CTF was not intended to be the sole investor in Canadian television. It was initially created to top up everyone's commitments at licence renewal time.

The Fund was originally supposed to cover the additional costs of replacing imported productions with Canadian content in the way of drama series, children's programs and quality documentaries.

When I set up the Fund as minister, I had several options to choose from. One involved investing \$100 million directly into CBC/Radio-Canada. Instead, with the help of private broadcasters, the Fund served to raise capital that was distributed to all networks. At the outset, CBC/Radio-Canada was guaranteed 50% of the Fund, on condition that it team up with independent partners.

**CBC/Radio-Canada central to the debate**

What's more, the CTF encouraged the Crown corporation and its private counterparts to cooperate with independents. This partnership gave rise to a whole new production sector, which now employs thousands of workers in Montreal, Toronto and Vancouver. With the introduction of special bonuses, the TV production machine rolled out across the country, spurred on by local success stories.

Clearly, there's room for improvement. For the sake of the Fund's independence, this improvement should be made with all participants at the table.

## Robert Rabinovitch - CONFIDENTIAL - CTF Update

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**De :** Steven Guiton  
**Destinataire :** Lafrance, Sylvain; Rabinovitch, Robert; Stursberg, Richard; Tremblay, Michel  
**Date :** 9 Fév, 2007 15:50  
**Objet :** CONFIDENTIAL - CTF Update  
**CC :** DE TONI, CHRISTINA; Letourneau, Francine; Poulter, Shaun

---

s.21(1)(c)

It appears that a process for resolving the CTF issue may be emerging.

While it may change over the week-end, as of this afternoon, this process is as follows:

SG

Steven Guiton  
Executive Director/Directeur général  
Strategy and Government Relations/Stratégie et relations gouvernementales  
Tel./Tél.: (613) 288-6188  
Fax/Télé.: (613) 288-6257  
[guitons@ottawa.cbc.ca](mailto:guitons@ottawa.cbc.ca)

A0008416\_22-000022

**De :** Robert Rabinovitch  
**Destinataire :** Guiton, Steven; Lafrance, Sylvain; Stursberg, Richard; Tremblay, Michel  
**CC :** DE TONI, CHRISTINA; Letourneau, Francine; Poulter, Shaun  
**Date :** 2007/02/09 16:25  
**Objet :** Re: CONFIDENTIAL - CTF Update

Steve. This is all to the good. I presume we will adjust our presentation to committee and Bev will use this to end the issue at committee.

s.21(1)(b)

## Robert Rabinovitch - Re: CONFIDENTIAL - CTF Update

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**De :** Steven Guiton  
**Destinataire :** Lafrance, Sylvain; Rabinovitch, Robert; Stursberg, Richard; Tremblay, Michel  
**Date :** 9 Fév, 2007 17:39  
**Objet :** Re: CONFIDENTIAL - CTF Update  
**CC :** DE TONI, CHRISTINA; Letourneau, Francine; Poulter, Shaun

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s.21(1)(b)

Bob,

If this process materialises before we appear, we can tweak our presentation. In any event, alot of the messages that we will be providing the Committee will remain unchanged; such as the effectiveness and importance of the Fund.

SG

>>> Robert Rabinovitch 2/9/2007 4:25 PM >>>

Steve. This is all to the good. I presume we will adjust our presentation to committee and Bev will use this to end the issue at committee.

s.21(1)(b)



**De :** Shaun Poulter  
**Destinataire :** Francine Letourneau; Michel Tremblay; Richard Stursberg; Robert Rabin...  
**CC :** Bill Chambers; CHRISTINA DE TONI; Edith Brosseau; Jason MacDonald; S...  
**Date :** 2007/02/12 11:12  
**Objet :** Draft remarks - President's CTF appearance  
**Pièces jointes :** Remarks1.doc

Attached for comments.

This may of course have to be adjusted based on developments this week.

This version runs about 8 minutes.

DRAFT1

**Standing Committee on Canadian Heritage  
Study into the Canadian Television Fund  
Remarks for Robert Rabinovitch**

Mr. Chairman, Members of the Committee, I am grateful for the opportunity to speak with you today about the Canadian Television Fund. As you noted, I am here today with Richard Stursberg, head of English Television, and Sylvain Lafrance, head of our French Services. Together we would like to talk with you about Canadian television production and the success of the Canadian Television Fund in building the independent production industry that makes those Canadian programs. First I'd like to say a few things about what the CTF means to the public broadcaster.

I note that in order to examine the CTF you have delayed your review into the mandate of CBC/Radio-Canada. We look forward to coming back to this Committee when that review is underway but these subjects are all interconnected.

An essential part of our mandate is to offer Canadians, Canadian programming. Last fall when we appeared before this Committee we talked about the importance of professional hockey in generating revenue to pay for that programming. That advertising revenue is one of our pillars, our Government Funding is another; the third is the Canadian Television Fund. Remove one of

those pillars and you fundamentally alter the ability of CBC/Radio-Canada to fulfill its mandate.

Television programs funded by the Canadian Television Fund ensure that CBC and Radio-Canada can fill its schedules with Canadian programming. Programs like *Shania*, *Et Dieu créa Laflaque*, *Casino* and *Little Mosque on the Prairie*. We are the only ones who offer so much Canadian programming because we are the only ones with the space in our prime-time schedules to offer these programs when most Canadians are watching television.

You have in front of you, two charts which show the evening television schedules for Canada's broadcasters in both the English and French markets. Canadian programs are in red. CTF-funded Canadian programs are indicated. Take away those programs and as you can see you're left with a lot of holes. What would you fill them with? More American programs?

Recently, some have said that the CTF is dead; that nobody watches those programs anyway. In fact that's not true. Canadian audiences to CTF-financed productions are increasing across all genres; In English television audiences are up from 32% in 2003 to 34 percent in 2005. On French television they are up from 32 to 56% for the same period.

Is every show that gets CTF funding a hit? Certainly not. Like any program on television, some succeed, some fail. For every success like *Little Mosque on the Prairie*, *The Rich Mercer Report* or *Les Bougons* there are others like *René Levesque* or *The Englishman's Boy* that attract much smaller audiences. But the goal is not always to get the largest audience; it is to also to offer Canadians culturally significant programs.

### **Why there is an Envelope:**

This brings me to the envelope. 37% of the CTF is dedicated – not to CBC or Radio-Canada but to independent producers who make programs that our two networks commit to broadcast. To look at that another way, approximately two thirds of the Canadian Television Fund goes to programs that run on private commercial networks. There has been a lot of confusion recently about CBC/Radio-Canada envelope so I'd like to take a few minutes to talk about it.

First, the envelope recognizes that CBC/Radio-Canada is the only broadcaster with the “shelf space” to offer mostly Canadian programs when Canadians are watching television – one of the key objectives of the Fund. The stability of having an envelope also helps ensure we have the ability to plan long-term for the Canadian productions on our airwaves.

The envelope also recognizes that the mandate of a public broadcaster is different – that it should not simply offer the program that can chase the largest audience in competition with private broadcasters but instead, offering high-quality Canadian programming as per its mandate. Programs like St. Urbain's Horseman and Minuit, le soir.

Dedicating a portion of the Fund to programs on CBC and Radio-Canada is not new. In fact the 37% envelope also reflects the average proportion of CTF-funded independent productions on CBC and Radio-Canada over the last ten years. When the CTF was established in 1996, 50% of the CTF was dedicated to programs destined for the public broadcaster.

Last week, Sheila Copps, former Minister of Canadian Heritage wrote in *La Presse* that when she created the CTF, she considered simply giving the Government's portion of the Fund - \$100 million dollars – to CBC/Radio-Canada. Instead, 50% of Fund was dedicated to ensure that the public broadcaster teamed up with independent producers. And that is what we did. As a result, CBC television has moved away from an emphasis on in-house production, and an independent Canadian production sector is flourishing in this country.

One final point: while the most recent CTF data predates the formal envelope, it is clear that CBC and Radio-Canada are delivering audiences to Canadian programs. If you look at the Canadian drama category for example, CBC

Television receives about half of the CTF-funded programs made by independents yet it delivers two-thirds of the total audience to CTF-Funded drama. In another words, investing a portion of the Fund in projects on CBC and Radio-Canada is paying off for Canadian audiences.

So you can see what I mean by the CTF envelope being an important pillar for CBC/Radio-Canada. Take that pillar away and those programs disappear. And in fact there is no good reason to get rid of the Fund – it's working.

**The Fund is working:**

The CTF exists for two important reasons. First is to encourage Canadians to watch more Canadian programs by helping all broadcasters with the higher cost of putting those programs on the air. The second is to build an independent television production industry in this country. On both these counts the CTF is a tremendous success.

Because of the CTF, there now exists a vibrant television production sector across the country employing over 16 thousand people and creating 2300 hours of prime-time Canadian programming.

The Fund is also a tremendous success in leveraging far more production than it could ever finance by itself. Let me give you an example;

s.21(1)(a)

s.21(1)(b)

**Room for improvement:**

Is the Fund perfect? Even representatives of the CTF told you last week there is room for improvement in the way the Fund operates. In response to Auditor General and Departmental reviews the Board of the CTF continues to improve both the management and the objectives of the Fund. All of the Board members have been involved in this work.

**The current situation:**

We believe that the current crisis in the CTF has been triggered by two companies

s.21(1)(a)

s.21(1)(b)

We are very grateful to see that the Government of Canada has renewed its contribution to the Canadian Television Fund for the next two years. It not only guarantees the stability of the Government's portion but it sends an important signal about the Government's commitment to the Fund. But let me be clear, if some partners in the Fund are allowed to simply stop obeying the regulations the effect will be destructive. Already the uncertainty caused by their actions is putting decisions on programs for next fall on hold. Those programs need to



start pre-production in April and start shooting in the spring and summer. Without the confidence that the funding is there, Canadian programs will not be made.

We would be pleased to answer your questions.

## Robert Rabinovitch - Mandate Review Background Document

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**De :** Bill Chambers  
**Destinataire :** Michel Tremblay; Robert Rabinovitch  
**Date :** 12 Fév, 2007 15:06  
**Objet :** Mandate Review Background Document  
**CC :** Francine Letourneau; Kevin Payan; Martine Menard; Shaun Poulter  
**Pièces jointes :** Contract with Canadians\_v2.doc

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Kevin Payan has taken a good first cut at the document that we would suggest should be provided to Heritage Committee Members a week prior to our appearance in late Feb, early March. It is attached.

Prior to going further, I wanted just to confirm with you that we are on the right track. If you agree with the direction of the attached, we'll use it to inspire the talking points. We will then work with Richard, Sylvain and Jane and their staff to ensure it reflects accurately their priorities in both languages and add in the three appendices. Finally, we think it should be presented in a professionally laid-out, printed and bound document. The document can also serve as a useful document for other stakeholder relations over the coming months.

The particular substantive question that I wanted your feedback on is just how concrete the final section on the Contract with Canadians should be.

Your guidance will be helpful.

s.21(1)(b)

Regards,  
Bill

W. B. Chambers  
Vice President, Communications / Vice-président des Communications  
CBC/Radio-Canada  
tel: 613 288-6181  
cell: 416 427-8485  
email/courriel: [bill\\_chambers@cbc.ca](mailto:bill_chambers@cbc.ca)

## Introduction

Over seventy years ago, U.S.-based networks expanded quickly into Canada, and along with them came a tide of foreign programming. The cultural influence of predominantly American programming became a legitimate source of apprehension for Canadians, who were at risk of being overwhelmed by it. In 1932, the Canadian Broadcasting Commission was created in response to this growing concern – its *raison d'être* being to serve Canadians – and it has ever since been an essential instrument of cultural policy.

Today, the questions of culture and Canadian cultural sovereignty are no less complicated. The contemporary context is, however, undeniably more dynamic and at least as compelling. Due to the upsurge in technological innovation, the choices available to Canadians have mushroomed. Content from the world over is available on countless platforms. And choice is now more than ever in the hands of the people. Couple this with rapidly increasing demographic diversity, and the extent of the cultural challenges facing this country becomes patently obvious.

Broadly, the issue frames itself. A new reality surrounds us in the 21<sup>st</sup> century. If Canada believes that it is important for its citizens to have universal access to distinctive content created by, for and about Canadians, then the direction and expectations of what public broadcasting in this country must as a matter of course evolve and correspond to actuality.

CBC/Radio-Canada is grateful for the opportunity to play a part in the Heritage Committee's review of the national public broadcaster's mandate. Believing it to be a fundamental process that should unfold regularly on a fixed timeline, we are determined to play an active and constructive role. Not only will such a review offer the clarity and direction that CBC/Radio-Canada needs to better serve Canadians, but it also affords us all the opportunity to take stock of the environment more broadly and make sure that the legislative framework takes into account changing dynamics, as we collectively seek to chart a course for the future. In other words: this review is less about what Parliament can do for CBC/Radio-Canada than it is about working with Parliament to determine what CBC/Radio-Canada can and should do for Canada.

Certainly, the notion of a review such as this one is not new. Similar reviews of public broadcasters' mandates have also been carried out recently in Ireland, Hong Kong and South Africa. And the British Broadcasting Corporation (BBC), for example, operates under a Royal Charter, which stipulates Parliament's expectations of the BBC throughout the Charter's 10-year duration. Seven years into each Charter, the Government issues a green paper, enunciating the issues to be reviewed prior to the proclamation of a new Charter. Extensive public and expert consultation follows. Then, in the ninth year of the Charter, the government issues a white paper, in which it details findings and recommendations for the BBC's future mandate. This white paper is in turn submitted to parliament. Once there is consensus on the mandate, discussions are had on the financing required by the BBC to carry out its specified role. Finally, Ofcom, which is the British equivalent of Canada's CRTC, and the BBC's Board of Trustees are charged with overseeing the BBC's performance in meeting the demands of the Charter.

Recognizing that it is Parliament's role to define and build consensus on the public policy objectives and priorities that the public broadcaster is expected discharge, CBC/Radio-Canada presents this paper as a marker of where we see ourselves today, including an overview of current environment, the beginning of a discussion on public policy issues that public broadcasting is an integral part of; and, a number strategic issues that should be dealt with in any discussion of CBC/Radio-Canada's mandate and a *Contract with Canadians* going forward.

## **The Current Environment**

Change characterizes the current broadcasting environment, with four major forces having a significant bearing on CBC/Radio-Canada's ability to successfully serve Canadians: demographics, technology, industry structure, and the brutal economics of television programming.

### *The changing face of Canada*

Canadian demographics are shifting meaningfully. Age, ethnic diversity and urbanization are three specific demographic indicators that have a discernible effect on CBC/Radio-Canada.

- Canada's population is getting older. While Canadians aged 50 or older accounted for only 29 per cent of Canada's population in 2001, they will account for 35 per cent in 2011, and 40 per cent in 2021.
- Canada is become far more ethnically diverse. Statistics Canada estimates that by 2016, visible minorities will make up 20 per cent of the Canadian population and will, in fact, constitute the majority in both Vancouver and Toronto. And many of these new Canadians will have a first language other than English or French.
- Canada has one of the world's highest urbanization rates. In 2001, almost 80 per cent of Canadians lived in urban areas with populations greater than 10,000, and that rate is progressively rising.

All told, these demographic trends are changing Canadians' views, values, interests, and media preferences. And the cumulative effect results in an unprecedented diversity, which CBC/Radio-Canada must be able to accommodate.

### *New technology and the digital revolution*

It is no secret that technology is radically changing the broadcasting environment. And the cycle of innovation is accelerating. Advances in digital, wireless and Internet Protocol (IP) technologies are generating added diversity in every dimension of broadcast communications: content, technical quality, method of delivery, mode of reception and time and place of consumption.

Technology has always been a means to an end in broadcasting, with audiences and broadcasters seeking different ends respectively:

- For audiences, it's about getting content faster, better, cheaper. New technologies provide Canadians with access to a dramatically increased range in content choices – *what they want, where and when they want it* – which is no doubt of tremendous benefit to them.
- For broadcasters, it's about delivering content, faster, better, cheaper. However, while new technology allows broadcasters to employ better production and work processes, it also poses a formidable challenge to Canadian culture and to broadcasters, since it is requires a highly visible presence of Canadian content across all platforms.

CBC/Radio-Canada recognizes that, to remain relevant in a multi-channel and multi-platform universe, it must keep pace with technology, embrace the expanding multi-platform universe and reach Canadians on every possible platform.

### *A communications industry in flux*

Along with sweeping demographic changes and the digital revolution, the industry itself is also in the midst of upheaval. The two most prominent issues in this context are concentration of ownership and fragmentation of audiences:

- Consolidation has created a communications industry dominated by a handful of well-funded private sector companies that offer a wide range of services, but a narrow spectrum of perspectives and opinions.
- While companies are integrating, audiences are disintegrating. Not only does visibility of existing and new services lessen as a result of fragmentation, but more importantly it also dilutes the advertising value of broadcasting time. Broadcasters' revenues are diminishing as audience size shrinks, resulting in less money to fund programming.

The two-headed monster of industry consolidation and audience fragmentation alone is enough to rigorously strain CBC/Radio-Canada's business model.

### *Economics of English-language television programming*

Decreasing foreign market potential for Canadian programming; the effect of new platforms on the traditional television advertising model; Canada's slow adoption of digital, high-definition technology; and the lack of real progress in making Canadian drama a central component of prime time viewing are veritable challenges.

However, the central problem facing Canadian broadcasters is how to make English-language programming economically feasible when popular foreign programs can be licensed at a fraction of the cost of producing Canadian programs. The economic realities of creating Canadian product that is competitive are, quite simply, brutal.

- The rights to an astounding, marvellously made American program, which might have cost in excess of \$3 million per hour to produce, can be acquired for a mere \$200,000 per hour and generate upwards of \$425,000 in ad revenue.
- An hour of Canadian programming, which is judged by the viewer against the quality and production values of American programs, costs anywhere from \$1- to \$2-million per hour to produce, but recovers only about \$120,000 to \$150,000 through ad revenue.

The financing gap is stark, and bridging it is a quandary for CBC/Radio-Canada, despite its parliamentary appropriation, the existence of the Canadian Television Fund.

## Why Canada needs a public broadcaster

Neither commercial nor State-controlled, public broadcasting's only *raison d'être* is public service. It is the public's broadcasting organization; it speaks to everyone as a citizen. Public broadcasters encourage access to and participation in public life. They develop knowledge, broaden horizons and enable people to better understand themselves by better understanding the world and others.

Public broadcasting is defined as a meeting place where all citizens are welcome and considered equals. It is an information and education tool, accessible to all and meant for all, whatever their social or economic status. Its mandate is not restricted to information and cultural development -- public broadcasting must also appeal to the imagination, and entertain. But it does so with a concern for quality that distinguishes it from commercial broadcasting.

– World Television and Radio Council, May 2001:  
*Public Broadcasting: Why? How?*

In the 1930's, had Canada not chosen to actively inhabit its radio space, it would have lost it to foreign broadcasters. Governments of the day recognized it as a serious cultural challenge, one that might well have crippled a young country's ability to evolve its own distinct identity.

Today, some argue that the need for public broadcasting has diminished. Yet, many of same cultural issues are at play today, as we cross of new frontiers in media and communications and confront not only expanding choice, but also the ensuing tectonic shifts in audience behaviour. A number of questions intuitively come to light in the public interest:

- How do we nurture a strong Canadian cultural identity in a sea of global content?
- How do we ensure that Canadians are not only exposed to the world, but that they have also have access to a Canadian perspective on it?
- How do we not only safeguard, but also promote opportunities for national, regional and local expression?
- How do we promote social cohesion and knowledge in an increasingly diverse society?
- How do we promote engaged discussion and debate to advance democratic principles?
- Given that drama has emerged as the single most effective and pervasive catalyst in the pantheon of popular culture, how do we create a critical mass of distinctive dramatic programs that is first-rate and inimitably Canadian?

Regardless of how one chooses to answer any one of these questions, they cannot be addressed productively without a strong, dynamic public broadcaster that works in tandem with the private sector and buttresses those areas where the free market will not or cannot lead to the achievement of Canada's public policy goals.

Even more than in 1932, when R.B. Bennett's government first articulated the need for a public broadcaster, the institution of public broadcasting is by its very nature interconnected with Canada's democratic, social and cultural needs, as well as the need to preserve media pluralism.

With the ever-increasing array of commercial media outlets that are available to audiences, the role of public broadcasting in Western nations is generally to provide content that is universal in access; diverse in scope; independent from both political and commercial influence; and, distinctive in its offering and quality.

Now, consider that Canada is comprised of one of, if not the most diverse population in the world. It is an open and tolerant society that encourages the free flow of political and cultural ideas. And it inhabits the single most competitive broadcasting environment on the planet, bordering on the most powerful and successful exporter of popular culture the world has ever known. One begins to understand why successive governments, commissions and committees have time and again reaffirmed the essential role of public broadcasting in Canada.

Above and beyond its essential role as an instrument of public policy, however, one must also consider the unique value proposition of public broadcasting.

#### *Improving the democratic and cultural life of citizens*

The temptation to dwell a lot on technology and consumer choice when talking about media in the digital era is comprehensible, but there is a requirement to go beyond that. Any systematic reflection on what broadcasting, and public broadcasting in particular, should be in the 21<sup>st</sup> Century needs to be rooted in underlying issues of democracy and culture.

How people experience democracy and culture has evolved enormously in the last decade. And public broadcasting is above all else an instrument of democracy and culture in that it gives form to citizens' experience of otherwise intangible concepts like informed citizenry; the definition, building, perpetuation and evolution national identity; and, the reflection of diversity, be it geographic, ethnic, cultural or communities of interest.

If one reckons the pursuit of social and cultural capital as being a beneficial and worthwhile cause, then public broadcasting delivers public benefit in spades. And, with the intensification of globalization and its inherent complexities and challenges, Canadians need a reliable, credible and trusted source of content that is free from commercial and political interest.

A recently released report by the Senate Standing Committee on Transport and Communications, for example, expresses concern about the declining diversity of opinion that is made available to Canadians via the private media. A vigorous public broadcaster that is focused on its core values and mandated to reflect the full spectrum of opinion and perspectives is the single best guarantor that a multitude of perspectives are shared among Canadians for the benefit of democratic and cultural development by helping people to form their self-, social- and political identities.

#### *Diversity and social cohesion*

The need to create coherence in a fragmenting world is another daunting challenge that faces policy-makers around the world. When broadcasters speak of fragmentation, it is most often with respect to audiences, diminishing advertising revenues and the consequential strain on media business models, but culturally speaking the issue is weightier than that.

A deeper, more meaningful social, political and religious fragmentation has come to pass, due in part to the snowballing effects of such dynamics as globalization, immigration and growing instability and insecurity. This is causing a profound change in the political and social fabric – no less in Canada than in other countries – which brings forth some important questions about the role of the media and public broadcasters.

Offsetting societal fragmentation while at the same time seeking to embrace the growing diversity that defines Canada might seem like an insoluble challenge, but a public broadcaster is uniquely positioned to do just that. More than any other collective means, public broadcasting enables the creation of community-building spaces for the 21<sup>st</sup> Century: civic spaces that not only serve as a buffer against fragmentation, but that also facilitate interaction and dialogue among discrete communities locally, regionally and nationally to support, reflect and celebrate diversity.

Public broadcasting also ensures the availability of places where large numbers of Canadians can gather to share in important national moments. A healthy and relevant public broadcaster is able to foster a broad sense of belonging and national pride. It is the cultural bedrock upon which we can connect Canadians with each other, this country and the world and create a community of communities, and seek out unity in diversity.

#### *Delivering on public policy objectives and priorities*

By any measure, the mainstays of democracy and culture are too important to be left strictly to the laws of the market. The free markets cannot alone satisfactorily deliver on public policy objectives and priorities. It is worth noting that Canadian private broadcasters in this country are not exactly free market champions, since they exist in a protected market and benefit from several sources of public funds. Nonetheless, only a mixed broadcasting system, whose success is based on striking the right balance between private and public media outlets, can make the achievement of public policy feasible.

Public broadcasters, for one, are not captive to the latest fads and trends. And public broadcasters also have unique capacity to work toward the long term, given that they do not need to report their financial results to shareholders every three months.

Clearly, though, there is no reason for a public broadcaster to go out of its way to do what the privates can do better and with less public funding. The simple fact remains, however, that there are some things – which cut to the core of public policy and priorities – that private broadcasters either cannot or will not do, but that a public broadcaster can and will do, including:

- A substantial amount Canadian programming in prime time on television
- Commercial-free, safe, entertaining programming for kids
- Establish and maintain connections in the North and other remote parts of the country
- Original current affairs programming
- A full-bodied Canadian perspective on international events through an extensive network of foreign bureaux versus
- Comprehensive coverage of federal and provincial elections
- Amateur sports
- High-culture programming,
- A robust content offering created specifically for new immigrants to Canada, and
- Nation-building dramatic and documentary programming.

Value for money of public broadcasting also figures prominently in the equation of delivering on public policy objectives in a mixed public/private system. Justifiably, no taxpayer would choose



to invest in institutions, however important they might be, that do not spend their money responsibly. Public broadcasters around the world – none more so than CBC/Radio-Canada – have recognized this fact in face of financial constraints, an economically strained conventional business model, and mounting inflationary pressures, and have consequently taken strides to operate more efficiently.

For just over \$30 each per year, Canadians enjoy a unique, distinctive and comprehensive offering of news, information, entertainment, and sports programs and services on 19 media platforms, which includes radio, television, Internet, and satellite-based services in both English and French, plus eight Aboriginal languages. Also included in this offering, from an international perspective, is Radio Canada International, which has over 450 partners worldwide that broadcast CBC/Radio-Canada content in nine languages.

### *Relative value*

Finally, an answer to the question of why Canada needs a public broadcaster might seem ill informed to some without an analysis of the relative value of public broadcasting in Canada in comparison to other Western nations. In late 2005, Nordicity Group Ltd. was commissioned to analyze the financial resources provided by governments to public broadcasters in Western countries for a comparison to the CBC/Radio-Canada. Part of this study involved analyzing Canada's relative value of public broadcasting vis-à-vis its peers.

This comparative analysis called for a broad, systematic review of the social, political and cultural environments, as well as the structures of the media industry in each country, with a focus on four criteria: promotion of culture and common values; relative size of domestic language market; proximity to a larger country with the same language; and audience appeal of indigenous programming. Among the 18 countries included in the analysis, Canada stands to benefit the most from public broadcasting, alongside other countries like Switzerland, New Zealand, Australia, and Ireland and in glaring contrast to countries such as Germany, Italy, the United States and Japan.

At the same time, the per-capita comparison demonstrates that at just over \$30, Canada had the third lowest level of public funding for its public broadcaster in 2004 among 18 major Western countries and was less than one half of the \$80 average.

## **CBC/Radio-Canada's *Contract with Canadians***

### Rationale

The purpose of institutionalizing a *Contract with Canadians* is to provide clear expectations for Canadians with respect to what is expected of their national public broadcaster in return for the significant public funds provided to CBC/Radio-Canada from the public coffers.

Building on CBC/Radio-Canada's statutory sphere of activity, the *Contract with Canadians* should be a statement of principles that also expands upon and clarifies what is expected of CBC/Radio-Canada as the national public broadcaster, including its accountability to the audience it exists to serve.

### Principles

Subject to whatever Parliament deems proper and desirable insofar as a *Contract with Canadians* is concerned, CBC/Radio-Canada proposes that some fundamental principles must categorically be preserved if public broadcasting is to succeed.

#### *Public/private partnership*

Since the outset, the Canadian broadcasting system has been a classic mixed economy model. The *Broadcasting Act* says that Canadian broadcasting is "a single system with public and private components." The Canadian industry encompasses a broad range of players – broadcasters, independent producers, distributors, etc – each of which makes an indispensable contribution to the overall success and vitality of the Canadian broadcasting system.

#### *Programming independence*

Recognizing that public broadcasting is in many ways the cornerstone of freedom of expression – a space where ideas are expressed freely, and where information, opinions and analyses circulate unencumbered by interference – an arm's length relationship between the state and the public broadcaster is deeply rooted in the *Broadcasting Act*. CBC/Radio-Canada's independence stems from the venerable conviction that neither the market nor the State could sufficiently act in the public interest and realize public broadcasting's social, cultural and political potential.

At the same time, if the public broadcaster's content were intended for commercial ends, people would not understand why they are being asked to finance a service whose programs are not substantially different from that of private broadcasters, which leads to a third principle that must unequivocally be maintained in a mixed public/private system.

#### *Distinctiveness*

Public broadcasting content must offer a quality and character in content that sets it apart from what is offered by other content providers. Distinctiveness not only includes service and content types, or audiences or subjects neglected by others, but it also means doing things differently. In preserving a broad definition of distinctiveness, this principle will ensure that public broadcasting is both inclusive and innovative, setting the pace for, and ensuring high standards in, Canadian content.

*Ability to serve all Canadians*

A public broadcaster's content must be accessible to every citizen. It is no longer sufficient to be only a television and radio company. Rather, the public broadcaster must be a source of compelling content that it is capable of providing to audiences by way of whatever medium *they* choose – be it television, radio, the Internet, on mobile devices or any other new technology that is adopted.

Public broadcasting must also ensure a comprehensive diversity of compelling stories, perspectives and voices from a diversity of communities and regions that are accessible to Canadians wherever they live in English, French.

*Resources to meet requirements*

A fundamental principle that must underpin any Contract with Canadians is the provision of sufficient resources for CBC/Radio-Canada to be able to discharge its mandate and meet the expectations set out.

## **Issues for consideration in a *Contract with Canadians***

*Should CBC/Radio-Canada's mandate be reviewed as a matter of course at a fixed interval given the rate and scope of change in the environmental factors that impinge on it?*

In Canada neither the public nor their representatives in government have the opportunity to ask the big questions and to decide the best use of the airwaves we own collectively. CBC/Radio-Canada believes that implementing a *Contract With Canadians*, following a regular, formally instituted government-led mandate review that sets clear expectations with respect to what Canadians should expect from CBC/Radio-Canada in terms of public policy objectives is a must. CBC/Radio-Canada would be even more accountable to its shareholders, the public; it would also be more sustainable because it could plan its development with some certainty.

*What role should the Board of Directors have in the governance of CBC/Radio-Canada versus the Minister and the Prime Minister?*

CBC/Radio-Canada believes that it would be beneficial to bring more clarity to the powers and independence of CBC/Radio-Canada's Board of Directors, which would in turn make it more accountable.

*Do we as a nation ascribe value to having CBC/Radio-Canada help build Canadian identity through common experience and shared stories? To be a sounding board for public discourse and a platform for democratic debate?*

Canada is no doubt facing major cultural and democratic issues, issues that are too important to be left solely to commercial interests. We need to create strong, community-building public spaces, and the public broadcaster has a unique capacity to accommodate shared experience and the national dialogue.

At the same time, every country in the western world has come to the conclusion that, if you want a public broadcaster to build cohesion in the country, it is not enough for its programming to be worthy (to use the wording in the UK government White Paper on the BBC), but that it must also and emphatically entertain.

*Should CBC/Radio-Canada be a socially integrating force, while at the same time celebrating diversity, with explicit objectives in this regard? If so, in how many languages?*

With greater diversity and social fragmentation as central issues in contemporary Canada, and given the unique position of the public broadcaster to play a pivotal role in the area of social cohesion and the reflection of diversity, there is certainly value in establishing explicit objectives with respect to CBC/Radio-Canada's role in supporting social cohesion.

*Should CBC have a role in advancing or communicating Canadian values abroad and, in turn, bringing the world home to Canadians through a Canadian prism?*

Radio Canada International not long ago celebrated its 60<sup>th</sup> anniversary of bringing Canada to the world. Today, it has a network of over 450 partners internationally, broadcasting CBC/Radio-Canada content in nine international languages. Canadians have also indicated time and again in large numbers that they want international news and a Canadian interpretation of international events. Only CBC/Radio-Canada is equipped to take on such newsgathering and get the news to Canadians where, when and how they want it.

*What level of regional reflection and service to local/minority communities is desirable and proper for CBC/Radio-Canada to carry out?*

In its review of the Canadian broadcasting system, Our Cultural Sovereignty, the Standing Committee on Canadian Heritage requested that CBC/Radio-Canada develop a strategic plan, with estimated resource requirements, detailing how it could enhance local and regional programming services to Canadians. CBC/Radio-Canada presented its plan, Enhancing Regional Connections: A Local/Regional Strategy, to the Minister of Canadian Heritage February 2005.

*Is it acceptable that 8 million Canadians do not receive relevant local radio programming today?*

The footprint of our radio services was conceived more than 30 years ago, but demographics and diversity have shifted immensely since then. CBC/Radio-Canada recently submitted a proposal to government that addresses some of the more pressing service gaps, which would carry a price tag of about \$25 million.

*With private television indicating its intention to gradually withdraw from the local news delivery, who should ensure that citizens have the means to inform themselves about what is going on in their communities?*

CBC has come up with a plan to fill the gap by modernizing and democratizing how we serve local markets with news and communication programming: mycbc. It entails developing and testing a strengthened and innovative local news and information service, which will result from the re-development of our TV and radio newscasts, re-imagining our approach to assignment and newsgathering, and placing new emphasis on Public Insight and Citizen Journalism... specifically how we build an even closer connection with our audience to make them more regular contributors, as well as listeners, viewers and users.

*Is the replacement of Canada's near-obsolete distribution infrastructure the right thing to do for television? For radio? How much priority should be placed on keeping pace with High-Definition technologies versus other priorities?*

CBC/Radio-Canada has submitted both an Acceleration Coverage Plan for distribution asset replacement, as well as a plan for the transition to High-Definition television to government. **[FACT CHECK]**.

*Can a country like Canada realistically afford to function without a robust emergency communications infrastructure, and what role does CBC/Radio-Canada have to play in this regard?*

CBC/Radio-Canada has already submitted plans to government with respect to public emergency and crisis communications: Emergency Alerting System, and Lifeline, the focus of which is on CBC/Radio-Canada's radio services. **[FACT CHECK]**

*Must CBC Television take the leading role in addressing the English-language television crisis? What is the role of Radio-Canada in ensuring that séries lourdes, that important culture-builder remains a sustainable part of the television landscape?*

CBC Television has set already itself the goal of addressing this failure in the English market. It has committed to using its prime time schedule to invest in compelling Canadian drama. In the

last (two?) year(s) it has increased the number of hours of prime time drama by XXX. [FACT CHECK].

[Add par on *Séries Lourdes*]

*Should CBC/Radio-Canada's television services become commercial-free, as its radio services already are?*

The cost of weaning our television services from their current dependence on advertising – 55 percent of CBC Television and 40 percent to Télévision de Radio-Canada's budgets are currently derived from advertising – would amount to about \$340 Million. [FACT CHECK]

*Should CBC/Radio-Canada abandon the professional sports broadcasting market?*

CBC Television is deeply associated with Canadian professional sports, particularly hockey, and there is a widespread emotional attachment publicly to Hockey Night in Canada that should not be underestimated. CBC Television is also heavily dependent of professional sports financially. This is especially true of hockey, which pays for a significant amount of Canadian programming appearing elsewhere in the schedule. Further, given the replacement cost of filling the prime time schedule vacated by hockey with 400 hours of programming of appropriate quality, the overall price tag of leaving professional sports would amount to about \$420 million annually.

*New Platforms*

CBC/Radio-Canada believes that Canadians should always have access to programming created by, for and about them, and must therefore evolve. It is no longer enough to be just a television or radio company with some Internet activity. Rather, CBC/Radio-Canada must be first and foremost, a provider of Canadian content and must provide that content to audiences via whatever medium they choose - television, radio, online, on mobile platforms, or whatever new technologies are made available.

## **Attributes of public service broadcasting**

What kind of programming should a public broadcaster provide?

Senior Management and the Board of Directors at Radio-Canada have been working together of late to develop for consideration a set attributes to define public service broadcasting in Canada for the future.

These eight attributes are intended to be flexible guidelines, recognizing that – within the comprehensive service provided by CBC/Radio-Canada – no single program or piece of content can be all things to all people on all platforms. Rather, individual programs and content should speak to one or more of the descriptors below, but realistically few would speak to all.

- **Canadian**
  - CBC/Radio-Canada programming should contribute to shared national consciousness and identity. Canadians should recognize themselves in CBC's programming, it should serve Canada's cultural and societal needs, the diversity of perspective and the diversity of audience need that exists here;
- **Distinctive**
  - Whether intended for the whole country or a specialised audience, CBC's programming stands out from the rest.
- **Intelligent/Challenging**
  - distinguished, it makes audiences think and stimulates healthy debate
- **Entertaining**
  - CBC/Radio-Canada programming aspires to be engaging, fascinating, funny;
- **Inspiring Trust**
  - ...and confidence in the integrity of the source;
- **'Rassembleur'** (a place of shared experience)
  - it should provide a focal point for large numbers of Canadians, of all cultural and ethnic backgrounds, to share common experiences;
- **Reflecting our Communities**
  - Programming that reflects Canada and its regions to national and regional audiences, while serving the special needs of those regions, reflect the multicultural and multiracial nature of Canada;
- **Innovative and Original**
  - it should present new ideas and invent exciting approaches

Since CBC/Radio-Canada's raison d'être is to serve Canadians and because the public holds the key to the very notion of public broadcasting – what it is and should be – we invite the Committee, Parliament and Canadians to share their views about what the characteristics of public broadcasting content should be in Canada.

## APPENDICES

### **CBC/Radio-Canada at a glance**

- List of services with brief description

### **The Broadcasting landscape in Canada: an overview**

- Excerpt from Corp research presentation to Board

### **Analysis of Government Support for Public Broadcasting and Other Culture in Canada**

- Nordicity Report



## Robert Rabinovitch - Fwd: Call from CRTC

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**De :** Richard Stursberg  
**Destinataire :** Robert Rabinovitch  
**Date :** 14 Fév, 2007 11:37  
**Objet :** Fwd: Call from CRTC

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s.19(1)

s.21(1)(a)

s.21(1)(b)

FYI

>>> Marcela Kadanka 02/14/07 11:06 AM >>>

fyi

>>>

Feb. 14, 2007 10:14:57 AM >>>

Earlier this Fall, Mary-Ann prepared a reference document (please see attached Index) of basic CTF materials. I am arranging for this document to be sent to M. Arpin today as Mary-Ann is away. I will also direct him to the CTF website for a copy of the presentation to the Standing Committee.

I also called the Minister yesterday to thank her for her support at the Standing Committee. She returned the call but we unfortunately missed each other. Her Chief of Staff has the message, however.

I will keep you posted on any further developments.

Doug

**De :** Shaun Poulter  
**Destinataire :** Francine Letourneau; Michel Tremblay; Richard Stursberg; Robert Rabin...  
**CC :** Bill Chambers; CHRISTINA DE TONI; Edith Brosseau; Guylaine Bergeron; ...  
**Date :** 2007/02/14 14:40  
**Objet :** CTF key messages/ q and a's  
**Pièces jointes :** CTF Key Messages.doc; CTF Key Messages-tf.doc

As discussed on yesterday's call.

## CTF Key Messages

- Is this crisis over?

**NO. WE NEED TO ENSURE THE LONG-TERM STABILITY OF CANADIAN INDEPENDENT PRODUCTION.**

**THAT THE COMPANIES HAD TO BE THREATENED WITH REGULATION AND PROMISED POSSIBLE CHANGES IN THEIR LEGAL OBLIGATIONS BEFORE THEY WOULD RESUMED PAYING WHAT THEY OWE DOES NOT BODE WELL FOR THE FUTURE.**

**GIVEN THE IMPORTANCE OF THE CTF TO THE BROADCASTING SYSTEM IT IS VITAL THAT ALL STAKEHOLDERS INCLUDING INDEPENDENT PRODUCERS ARE PART OF ANY DISCUSSION – AT THE CRTC OR ELSEWHERE - OF ANY CHANGES AFFECTING SUPPORT FOR CANADIAN PRODUCTION.**

- What do you think of the Minister's leadership on this file?

**WE STRONGLY AGREE WITH THE MINISTER'S STATEMENT THAT ALL STAKEHOLDERS IN THE BROADCASTING SYSTEM MUST PLAY BY THE RULES AND RESPECT THEIR REGULATORY OBLIGATIONS.**

- Pierre Karl Peladeau and others say the CTF no longer reflects the needs of the broadcasting system. Do you agree the Fund needs to be changed?

**SINCE ITS INCEPTION, THE FUND HAS CONTINUED TO CHANGE TO MEET THE CHANGING NEEDS OF THE BROADCASTING ENVIRONMENT. SHAW AND VIDEOTRON HAVE PLAYED A PART IN THOSE CHANGES.**

**THE FACT IS, THE CANADIAN TELEVISION FUND IS WORKING. IT IS AN EXTREMELY SUCCESSFUL PARTNERSHIP THAT ENSURES CANADIANS ARE ABLE TO SEE HIGH-QUALITY INDEPENDENT PRODUCTIONS ON TELEVISION IN PRIME TIME.**

- Would you be willing to give up your 37% envelope in order to keep the CTF alive?

**IT IS THE GOVERNMENT OF CANADA THAT ESTABLISHED 37% OF THE FUND TO INDEPENDENT PRODUCERS WHOSE PROGRAMS ARE BROADCAST ON CBC AND RADIO-CANADA. THE OTHER TWO-THIRDS OF THE FUND GOES TO PRIVATE BROADCASTERS.**

**THE GOVERNMENT CREATED THE ENVELOPE FOR TWO KEY REASONS:**

- 1. ONLY CBC AND RADIO-CANADA HAVE THE “SHELF SPACE” – THE ROOM IN OUR PRIME TIME SCHEDULES - TO OFFER CANADIAN PROGRAMS WHEN MOST CANADIANS ARE WATCHING TELEVISION.**
- 2. THE ENVELOPE GOVERNMENT WANTED TO ENSURE THAT THE PUBLIC BROADCASTER WAS NOT CHASING AUDIENCES WITH PRIVATE BROADCASTERS BUT OFFERING A RANGE OF DISTINCT, HIGH QUALITY PROGRAMS THAT REFLECT THE CULTURAL DIVERSITY OF CANADA.**

What will you do if the CTF is abolished?

**THE BROADCASTING ACT REQUIRES THAT A “SIGNIFICANT AMOUNT” OF PROGRAMMING IN CANADA BE PROVIDED FROM INDEPENDENT PRODUCTIONS.**

**WITHOUT SUPPORT FOR CANADIAN INDEPENDENT PRODUCTION, THOSE PROGRAMS SIMPLY WILL NOT BE MADE OR SHOWN IN CANADA AND THE INDEPENDENT PRODUCTION INDUSTRY WILL COLLAPSE.**

**FOR CBC/RADIO-CANADA IT WILL MEAN FILLING OUR SCHEDULES WITH CHEAPER PROGRAMMING, AND CUTTING BACK ACROSS THE BOARD IN ORDER TO TRY AND FIND THE RESOURCES TO PAY FOR REPLACEMENT PROGRAMS. IN THE END, CANADIAN PROGRAMS PEOPLE LOVE WILL DISAPPEAR.**

## **Messages clés concernant le FCT**

- La crise est-elle dénouée?

**NON. NOUS DEVONS VEILLER À LA STABILITÉ À LONG TERME DU MILIEU DE LA PRODUCTION INDÉPENDANTE CANADIENNE.**

**IL A FALLU BRANDIR LA MENACE DE LA RÉGLEMENTATION ET PROMETTRE D'ÉVENTUELLES MODIFICATIONS DES OBLIGATIONS LÉGALES POUR QUE LES ENTREPRISES DISSIDENTES CONSENTENT À POURSUIVRE LEURS PAIEMENTS, CE QUI NE PRÉSAGE RIEN DE BON POUR L'AVENIR.**

**ÉTANT DONNÉ L'IMPORTANCE DU FCT POUR LE SYSTÈME DE RADIODIFFUSION, IL EST CRUCIAL QUE TOUTES LES PARTIES INTÉRESSÉES, Y COMPRIS LES PRODUCTEURS INDÉPENDANTS, PRENNENT PART AUX DISCUSSIONS, AVEC LE CRTC OU TOUT AUTRE ORGANISME, CONCERNANT DES CHANGEMENTS QUI AURAIENT DES CONSÉQUENCES SUR LE FINANCEMENT DES PRODUCTIONS CANADIENNES.**

- Que pensez-vous du rôle de la ministre dans ce dossier?

**NOUS SOMMES PARFAITEMENT D'ACCORD AVEC LA DÉCLARATION DE LA MINISTRE, SELON LAQUELLE TOUTES LES PARTIES INTÉRESSÉES DU SYSTÈME DE RADIODIFFUSION DOIVENT OBSERVER LES RÈGLES ET RESPECTER LEURS OBLIGATIONS EN VERTU DU RÈGLEMENT.**

- Pierre-Karl Péladeau et d'autres personnes prétendent que le FCT ne répond plus aux besoins du système de radiodiffusion. Selon vous, faut-il modifier le Fonds?

**DEPUIS SA CRÉATION, LE FONDS A CONTINUELLEMENT CHANGÉ POUR SUIVRE L'ÉVOLUTION DES BESOINS DU SECTEUR DE LA RADIODIFFUSION. SHAW ET VIDEOTRON ONT JOUÉ UN RÔLE DANS CES CHANGEMENTS.**

**EN FAIT, LE FONDS CANADIEN DE TÉLÉVISION FONCTIONNE BIEN. IL S'AGIT D'UN PARTENARIAT EXTRÊMEMENT EFFICACE QUI ASSURE AUX CANADIENS QUE DES PRODUCTIONS INDÉPENDANTES DE QUALITÉ LEUR SONT PRÉSENTÉES À LA TÉLÉVISION AUX HEURES DE GRANDE ÉCOUTE.**

- Seriez-vous prêts à renoncer à votre enveloppe de 37 % pour maintenir le FCT?

**C'EST LE GOUVERNEMENT DU CANADA QUI A OCTROYÉ 37 % DU FONDS AUX PRODUCTEURS INDÉPENDANTS DONT LES ÉMISSIONS SONT DIFFUSÉES À CBC ET À RADIO-CANADA. LES DEUX TIERS RESTANTS VONT AUX RADIODIFFUSEURS PRIVÉS.**

**LE GOUVERNEMENT A CRÉÉ L'ENVELOPPE POUR DEUX RAISONS PRINCIPALES :**

- 1. SEULES CBC ET RADIO-CANADA ONT L'ESPACE NÉCESSAIRE POUR PROGRAMMER DES ÉMISSIONS CANADIENNES AUX HEURES DE GRANDE ÉCOUTE, C'EST-À-DIRE AU MOMENT OÙ LA PLUPART DES CANADIENS REGARDENT LA TÉLÉVISION.**
- 2. LE GOUVERNEMENT SOUHAITAIT ÉVITER QUE LE RADIODIFFUSEUR PUBLIC SE LIVRE À UNE GUERRE DES COTES D'ÉCOUTE CONTRE LES RADIODIFFUSEURS PRIVÉS, MAIS QU'ELLE OFFRE UNE VARIÉTÉ D'ÉMISSIONS DISTINCTIVES DE QUALITÉ QUI REFLÈTENT LA DIVERSITÉ CULTURELLE DU CANADA.**

Que ferez-vous si le FCT est aboli?

**LA LOI SUR LA RADIODIFFUSION EXIGE QUE LES PRODUCTIONS INDÉPENDANTES CONSTITUENT UNE PART IMPORTANTE DES ÉMISSIONS DIFFUSÉES AU CANADA**

**SANS FINANCEMENT POUR LES PRODUCTIONS INDÉPENDANTES CANADIENNES, CES ÉMISSIONS NE VERRAIENT TOUT SIMPLEMENT PAS LE JOUR AU CANADA, ET LE SECTEUR DE LA PRODUCTION INDÉPENDANTE S'EFFONDREAIT.**

**POUR CBC/RADIO-CANADA, IL EN RÉSULTERAIT UNE PROGRAMMATION DE MOINDRE QUALITÉ, ET DES RÉDUCTIONS DE COÛTS DANS TOUS LES SECTEURS AFIN DE TROUVER LES RESSOURCES NÉCESSAIRES POUR PAYER LES ÉMISSIONS DE REMPLACEMENT. AU BOUT DU COMPTE, LES ÉMISSIONS QUI ONT GAGNÉ LE CŒUR DU PUBLIC CANADIEN DISPARAÎTRAIENT.**

**From:** Richard Stursberg  
**To:** Francine Letourneau  
**Date:** 07/02/2007 4:55 pm  
**Subject:** Re: Heritage Cttee Appearance - Prep Conference call

Francine, I am confirming for Richard.

Cheers,  
Cathy

>>> Francine Letourneau 02/07/07 4:47 PM >>>

As agreed last night, can we meet by conference call to prep for our appearance **Tuesday, February 13, at 2:00 pm?**

Those in Toronto can join us in Robert's meeting room. Other should use the SMC conference call number

Sylvain, veux-tu que quelqu'un participe en ton nom?

Francine

**From:** Francine Letourneau  
**To:** Chalmers, Jane; Chambers, Bill; Lafrance, Sylvain; Stursberg, Richard...  
**CC:** Brosseau, Edith; Guiton, Steven; Kennedy, Ted; MacDonald, Jason; Pou...  
**Date:** 31/01/2007 12:19 pm  
**Subject:** Heritage Cttee- Comité du Patrimoine

En dépit des développements sur le plan du FCT, notre comparution devant le Comité du Patrimoine le 8 février prochain tient toujours jusqu'à nouvel ordre. En conséquence, svp réserver la plage du mardi 6 février 15 h à 17 h (avant le dîner du CSD) pour une séance préparatoire à Montréal le cas échéant. Nous espérons être fixé demain en fin de journée.

Despite the on-going issues surrounding the CTF, our appearance before the Heritage Committee on February 8 is still on until further notice. Therefore, please block the Tuesday February 6, 3pm to 5 pm slot (prior to the SMC dinner) in your agenda for a prep in Montreal should we need it. We hope to have a clearer picture by end of day tomorrow.

Francine



**From:** Francine Letourneau  
**To:** Chambers, Bill; Guiton, Steven; Lafrance, Sylvain; Poulter, Shaun; S...  
**CC:** Chamberot, Tanya; Gagnier, Michele; Katrib-Reyes, Cathy; Malats, Joha...  
**Date:** 01/02/2007 4:29 pm  
**Subject:** Meeting / Conference Call re : CTF/FCT

I am organizing a meeting to debrief the group on the meeting with the Minister and review the President speaking notes before the Heritage Committee.

Time: **Monday, February 5, 1:00 pm**

Those in Ottawa can meet in the President's meeting room.

Those in Toronto and Montreal can join by phone using the SMC teleconference number.

Please confirm your availability.

Francine

**From:** Shaun Poulter  
**To:** Francine Letourneau; Michel Tremblay; Richard Stursberg; Robert Rabin...  
**CC:** Bill Chambers; CHRISTINA DE TONI; Edith Brosseau; Jane Chalmers; Jas...  
**Date:** 02/02/2007 1:58 pm  
**Subject:** CTF Review - Heritage Committee - date confirmé

We have confirmed with the Committee Clerk that CBC/Radio-Canada will appear before the Heritage Committee **February 15th** at 9 or 10 am to talk about the CTF. Appearing for CBC/Radio-Canada would be Sylvain LaFrance, Richard Stursberg, and the President. Thank you to everyone for your availability.

We are drafting q and a's and remarks for the President.

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Nous avons confirmé avec le greffier du Comité que CBC/Radio-Canada vont faire son comparution le **15ieme février** à 9h ou 10h pour parler du FCT. Sylvain LaFrance, Richard Stursberg et le président-directeur général représenteront CBC/Radio-Canada. Merci à tous pour votre disponibilité.

Nous écrivons les q et a's et une ébauche pour le président.

Shaun Poulter  
Director/ Directeur  
Government Relations/Relations gouvernementales  
CBC/ Radio-Canada  
Tel: (613) 288-6233  
Cell: (613) 791-8054  
[shaun\\_poulter@cbc.ca](mailto:shaun_poulter@cbc.ca)

**From:** Shaun Poulter  
**To:** Francine Letourneau; Michel Tremblay; Richard Stursberg; Robert Rabin...  
**CC:** Bill Chambers; CHRISTINA DE TONI; Edith Brosseau; Guylaine Bergeron; ...  
**Date:** 14/02/2007 2:40 pm  
**Subject:** CTF key messages/ q and a's  
**Attachments:** CTF Key Messages.doc; CTF Key Messages-tf.doc

As discussed on yesterday's call.

**From:** Shaun Poulter  
**To:** Francine Letourneau; Michel Tremblay; Richard Stursberg; Robert Rabin...  
**CC:** Bill Chambers; CHRISTINA DE TONI; Edith Brosseau; Jason MacDonald; M...  
**Date:** 14/02/2007 1:04 pm  
**Subject:** CTF Comparution: Handouts for Committee Members  
**Attachments:** TV schedules (week of Nov 20, 2007) 14Feb07\_2.xls; CTF critical acclaim\_1.doc; CTF\_short-tf\_1.doc

Based on input from the Media lines we have prepared the attached two handouts for the Committee Members (The third on audience numbers we have dropped from the handout).

Attached is:

1. Ensuring Canadian Programming/ Assurer la programmation canadienne
2. Critical Acclaim for CTF productions on CBC/Radio-Canada/ Succès critique des productions financées par le FCT et diffusées à CBC/Radio-Canada.

Please let us know if there are any errors.

**We will be printing these documents at 1500 hrs this afternoon.**

# Ensuring Canadian Programming

Week of November 20 - 26, 2006



	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	
7:00 p.m.	Coronation Street	Coronation Street	Coronation Street	Coronation Street	Coronation Street	Hockey Night in Canada <i>Game # 1</i>	Just for Laughs	
7:30 p.m.	Royal Canadian Air Farce	Canadian Antiques Roadshow	CBC News: Venture	On the Road Again	This Hour has 22 Minutes		Hockey Night in Canada <i>Game # 2</i>	Sunday Evening Movie: Love Actually
8:00 p.m.	Doctor Who	Rick Mercer Report	Dragons' Den	Underdogs	Royal Canadian Air Farce			
8:30 p.m.		This Hour has 22 Minutes			Rick Mercer Report			
9:00 p.m.	72 Hours	Intelligence	Fifth Estate	October 1970	Jozi-H			
9:30 p.m.	Rumours							
10:00 p.m.	National News	National News	National News	National News	National News	Hockey Night in Canada		
10:30 p.m.	National Current Affairs	National Current Affairs	National Current Affairs	National Current Affairs	National Current Affairs		Just for Laughs Gags	



	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7:00 p.m.	Etalk	Tony Bennett Special	Etalk	Etalk	Etalk	W-Five	Law & Order: CI
7:30 p.m.	Jeopardy/ Access Hwd		Jeopardy/ Access Hwd	Jeopardy/ Access Hwd	Jeopardy/ Access Hwd		
8:00 p.m.	Corner Gas	American Music Awards	Medium	Grey's Anatomy	CTV Friday Movie: Shrek 2	CrimeTime Saturday*	Amazing Race 10
8:30 p.m.	The Class		Criminal Minds	C.S.I.			Law & Order
9:00 p.m.	Law & Order: SVU		C.S.I. New York	ER	Studio 60 on Sunset Strip		
9:30 p.m.	C.S.I. Miami						
10:00 p.m.							
10:30 p.m.							

\* Crimetime Saturday: Rotating episodes of "CSI", "Cold Case" and "CSI Miami" through the timeslot over the duration of the season.



	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7:00 p.m.	Entertainment Tonight Canada	Entertainment Tonight Canada	Entertainment Tonight Canada	Entertainment Tonight Canada	Entertainment Tonight Canada	Global Showcase	n/a
7:30 p.m.	Entertainment Tonight	Entertainment Tonight	Entertainment Tonight	Entertainment Tonight	Entertainment Tonight		n/a
8:00 p.m.	Prison Break	Standoff	Bones	Survivor: Cook Island	Deal or No Deal	Very Bad Men	Simpsons
8:30 p.m.							American Dad
9:00 p.m.	Heroes	House	Day Break	My Name is Earl	The Final 24	Regenesis	Family Guy
9:30 p.m.				The Office			War at Home
10:00 p.m.	Without a Trace	Gilmore Girls	Very Bad Men	Shark	NUMB3RS	House	
10:30 p.m.							

Canadian Program
Canadian Program
Financed by the CTF
Foreign Program

# Ensuring Canadian Programming

Week of November 20 - 26, 2006



	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7:00 p.m.	Virginie	Virginie	Virginie	Virginie	Prochaine sortie	La fureur (début-18:30)	Découverte (début-18h30)
7:30 p.m.	Les Morisette	La facture	L'épicerie	Infoman			Et Dieu créa... Laflaque
8:00 p.m.	Auberge du chien noir	Providence	Le match des étoiles	7e Round	L'heure de gloire	Les grands films:	
8:30 p.m.	C.A.					La grande séduction	Tout le monde en parle
9:00 p.m.	Tout sur moi	Sophie Paquin	Enjeux	Les missions de Patrice	Zone libre		
10:00 p.m.	Téléjournal 22 h 00	Téléjournal 22 h 00	Téléjournal 22 h 00	Téléjournal 22 h 00	Téléjournal 22 h 00	Le téléjournal	Le téléjournal
10:30 p.m.	Téléjournal 22 h 30	Téléjournal 22 h 30	Téléjournal 22 h 30	Téléjournal 22 h 30	Téléjournal 22 h 30	Francoeur	Prochaine sortie



	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7:00 p.m.	Occupation double	Fièvre du mardi soir (So you think you can dance)	On n'a pas toute la soirée	Chaîne d'artistes	J.E.	Ciné-Extra (début-18:30):	L'école des fans
7:30 p.m.	Le sketch show		Poule aux oeufs d'or	Star système		Le Parc jurassique III	
8:00 p.m.	Annie et ses hommes	Caméra café	Les poupées russes	Surprise sur prise	Du Talent à revendre (America's got Talent)		On n'a pas toute la soirée
8:30 p.m.		Histoire de filles					
9:00 p.m.	Le négociateur	La promesse	Lance et compte : la revanche	Petit monde de Laura Cadieux	Vraie nature de Martin	Cinémax: La somme de toutes les peurs	Les Anges de la rénovation (Extreme Home Makeover)
9:30 p.m.						The Sum of All Fears	
10:00 p.m.	Le TVA 22 heures	Le TVA 22 heures	Le TVA 22 heures	Le TVA 22 heures	Le TVA 22 heures		Le TVA réseau
10:30 p.m.							



	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7:00 p.m.	Loft Story	Loft Story	Loft Story	Loft Story	Loft Story	Loft Story	
7:30 p.m.	Rire et délire	Donnez au suivant	450, chemin du golf	Un monde bête bête	Insolences caméra		
8:00 p.m.	Cinéma du Lundi: La grande arnaque	Pourquoi?	Cinéma du Mercredi: Crimes et pouvoirs	Cinéma du Jeudi: Déception	Le grand rire	Ciné-Samedi: Le lutin	Loft Story Talk Show
8:30 p.m.	The Big Bounce	C.S.I. NY	High Crimes	Reindeer Games	Les Sopranos	Elf	
9:00 p.m.						Sexy cam	Ciné-Dimanche: Méchant malade
9:30 p.m.							Anger Management
10:00 p.m.	Dutrizac	Dutrizac	Dutrizac	Dutrizac	Dutrizac	Porte des étoiles	Journal de week-end (22h45)
10:30 p.m.							

Canadian Program
Canadian Program
Financed by the CTF
Foreign Program

# Assurer la programmation canadienne

Semaine du 20 au 26 novembre 2006



	Lundi	Mardi	Mercredi	Jeudi	Vendredi	Samedi	Dimanche
19 h 00	Coronation Street	Coronation Street	Coronation Street	Coronation Street	Coronation Street	Hockey Night in Canada Game # 1	Just for Laughs
19 h 30	Royal Canadian Air Farce	Canadian Antiques Roadshow	CBC News: Venture	On the Road Again	This Hour has 22 Minutes		Sunday Evening Movie: Love Actually
20 h 00	Doctor Who	Rick Mercer Report	Dragons' Den	Underdogs	Royal Canadian Air Farce		
20 h 30		This Hour has 22 Minutes			Rick Mercer Report		
21 h 00	72 Hours	Intelligence	Fifth Estate	October 1970	Jozi-H		
21 h 30	Rumours						
22 h 00	National News	National News	National News	National News	National News	Hockey Night in Canada Game # 2	Sunday Night News
22 h 30	National Current Affairs	National Current Affairs	National Current Affairs	National Current Affairs	National Current Affairs		Just for Laughs Gags



	Lundi	Mardi	Mercredi	Jeudi	Vendredi	Samedi	Dimanche
19 h 00	Etalk	Tony Bennett Special	Etalk	Etalk	Etalk	W-Five	Law & Order: CI
19 h 30	Jeopardy/ Access Hwd		Jeopardy/ Access Hwd	Jeopardy/ Access Hwd	Jeopardy/ Access Hwd		
20 h 00	Corner Gas	American Music Awards	Medium	Grey's Anatomy	CTV Friday Movie: Shrek 2	Crimetime Saturday*	Amazing Race 10
20 h 30	The Class		Criminal Minds	C.S.I.		Crimetime Saturday*	Desperate Housewives
21 h 00	Law & Order: SVU				C.S.I. New York		
21 h 30	C.S.I. Miami		Law & Order	Whistler		Studio 60 on Sunset Strip	
22 h 00							
22 h 30							

\* « Crimetime Saturday » : Épisodes en alternance de "CSI", "Cold Case" et "CSI Miami" pour la durée de la saison.



	Lundi	Mardi	Mercredi	Jeudi	Vendredi	Samedi	Dimanche
19 h 00	Entertainment Tonight Canada	Entertainment Tonight Canada	Entertainment Tonight Canada	Entertainment Tonight Canada	Entertainment Tonight Canada	Global Showcase	n/a
19 h 30	Entertainment Tonight	Entertainment Tonight	Entertainment Tonight	Entertainment Tonight	Entertainment Tonight		n/a
20 h 00	Prison Break	Standoff	Bones	Survivor: Cook Island	Deal or No Deal	Very Bad Men	Simpsons
20 h 30							American Dad
21 h 00	Heroes	House	Day Break	My Name is Earl	The Final 24	Family Guy	
21 h 30				The Office			War at Home
22 h 00	Without a Trace	Gilmore Girls	Very Bad Men	Shark	NUMB3RS	Regenesis	House
22 h 30							

Émission canadienne
Émission canadienne financée par le FCT
Émission étrangère

# Assurer la programmation canadienne

Semaine du 20 au 26 novembre 2006



	Lundi	Mardi	Mercredi	Jeudi	Vendredi	Samedi	Dimanche
19 h 00	Virginie	Virginie	Virginie	Virginie	Prochaine sortie	La fureur (début-18:30)	Découverte (début-18h30)
19 h 30	Les Morissette	La facture	L'épicerie	Infoman			
20 h 00	Auberge du chien noir	Providence	Le match des étoiles	7e Round	L'heure de gloire	Les grands films: La grande séduction	Tout le monde en parle
20 h 30	C.A.						
21 h 00	Tout sur moi	Sophie Paquin	Enjeux	Les missions de Patrice	Zone libre		
22 h 00	Téléjournal 22 h 00	Téléjournal 22 h 00	Téléjournal 22 h 00	Téléjournal 22 h 00	Téléjournal 22 h 00	Le téléjournal	Le téléjournal
22 h 30	Téléjournal 22 h 30	Téléjournal 22 h 30	Téléjournal 22 h 30	Téléjournal 22 h 30	Téléjournal 22 h 30	Francoeur	Prochaine sortie



	Lundi	Mardi	Mercredi	Jeudi	Vendredi	Samedi	Dimanche
19 h 00	Occupation double	Fièvre du mardi soir (So you think you can dance)	On n'a pas toute la soirée	Chaîne d'artistes	J.E.	Ciné-Extra (début-18:30): Le Parc jurassique III	L'école des fans
19 h 30	Le sketch show			Poule aux oeufs d'or			
20 h 00	Annie et ses hommes	Caméra café	Les poupées russes	Surprise sur prise	Du Talent à revendre (America's got Talent)		On n'a pas toute la soirée
20 h 30		Histoire de filles					
21 h 00	Le négociateur	La promesse	Lance et compte : la revanche	Petit monde de Laura Cadieux	Vraie nature de Martin	Cinémax: La somme de toutes les peurs	Les Anges de la rénovation (Extreme Home Makeover)
21 h 30							
22 h 00	Le TVA 22 heures	Le TVA 22 heures	Le TVA 22 heures	Le TVA 22 heures	Le TVA 22 heures	The Sum of All Fears	Le TVA réseau
22 h 30							



	Lundi	Mardi	Mercredi	Jeudi	Vendredi	Samedi	Dimanche
19 h 00	Loft Story	Loft Story	Loft Story	Loft Story	Loft Story	Loft Story	Loft Story Talk Show
19 h 30	Rire et délire	Donnez au suivant	450, chemin du golf	Un monde bête bête	Insolences caméra	Ciné-Samedi: Le lutin	
20 h 00	Cinéma du Lundi: La grande arnaque						Pourquoi?
20 h 30	The Big Bounce	C.S.I. NY	High Crimes	Reindeer Games	Les Sopranos	Sexy cam	Ciné-Dimanche: Méchant malade
21 h 00							Anger Management
21 h 30							Journal de week-end (22h45)
22 h 00	Dutrizac	Dutrizac	Dutrizac	Dutrizac	Dutrizac	Porte des étoiles	
22 h 30							

Émission canadienne  
Émission canadienne financée par le FCT  
Émission étrangère



## CRITICAL ACCLAIM FOR CTF PRODUCTIONS ON CBC/RADIO-CANADA



TITLE	FOREIGN SALES	AWARDS
AMERICAN IN CANADA	Australia (title Frostbite)	Gemini Award: Best Comedy + 1 Gemini Nomination 3 DCG nominations
BEETHOVEN'S HAIR	Hong Kong Ireland New Zealand Italy Belgium South Korea U.S. Denmark Canada Germany O.k. Czech republic Austria Israel Slovenia Finland Sweden Norway Australia	<b>Awards:</b> Video Librarian's Best Documentaries of the Year List Festival Director's Prize, Golden Prague International Television Film Festival Best Direction, Writing, Sound, Gemini Awards Hot Docs Documentary Film Festival, Toronto International Documentary Film Festival Amsterdam South by Southwest Film Festival FIFA, International Festival of Films on Art, Montreal Philadelphia International Film Festival Atlantic Film Festival, Halifax Banff Television Festival Victoria Independent Film Festival, Vancouver Big Sky Documentary Film Festival Flanders Film Festival, The Netherlands Real Life on Film, Australia Docpoint, Helsinki Documentary Film Festival Black Bear Film Festival Minneapolis-St. Paul International Film Festival

BEING OSAMA		Being Osama was chosen "Best Doc" at the Juried Screenings of the University Film/Video Association conference 2004.
COMEDY GOLD	Israel Australia	
DA VINCI'S INQUEST	Da Vinci's Inquest is drawing three to four million viewers per week in markets covering some 98% of the U.S., according to its stateside distributor. Additionally, the program airs in 45 other countries around the world.	18 Gemini Awards 8 Leo Awards
EDGEMONT	Broadcast in over 12 countries	Eight Gemini Award nominations Eleven Leo Awards including Best Director, Best Writer, Best Performance and Best Youth Series
FOUR SEASONS MOSAIC	The Netherlands, Japan, Switzerland, Norway, Canada U.K., Finland, Singapore Taiwan, New Zealand Hong Kong, Portugal, Mexico Australia, Israel, Belgium U.S., Ireland, Turkey, Slovenia, Poland. Spain, China	
GREAT CANADIAN POLAR BEAR ADVENTURE	International broadcasts including Discovery Kids - US	2007 Daytime Emmy Award Nomination
H2O	International sales – foreign broadcasts	Director's Guild of Canada Award + 4 nominations Monte-Carlo Television Festival - Nymphe d'Or, Best Actor (Paul Gross) + Nomination, Best Mini-series
I CLAUDIA		The New York Festivals - Silver WorldMedal – Performing Arts 1 ACTRA Toronto Award 1 Nomination – Banff Television Festival 2 Canadian Comedy Awards
IL DUCE CANADESE		Columbus: The Chris statuette (best of category) Worldfest Houston - Platinum Remi Award

ISABEL BAYRAKDARIAN		Columbus International Film & Video Festival – Chris Bronze Plaque
LIFE AND TIMES OF DANIEL IGALI (THE)		Gemini nomination Three Leo Awards including Best Sports Program, Best Cinematography and Best Musical Score
LUNAR JIM	Germany, Austria, Switzerland Australia, Latin America (including Argentina, Brazil, Columbia, Mexico), France, Finland, Netherlands, Belgium Korea, Turkey, India, Mexico,	
NAKED JOSH	Naked Josh and Show Me Yours have both gone to the women-aimed Oxygen,	
THE NEWSROOM	Australia Finland Hungary Middle East Sweden United Kingdom United States	ACTRA Toronto nomination Banff nomination 3 Directors Guild of Canada Awards + 1 Nomination 1 International Emmy Award - Comedy 2 additional International Emmy nominations 1 Golden Gate Award & 1 Silver Spire Award- San Francisco International Film Festival Columbus – Bronze plaque & honourable mention 6 Gemini Awards + 3 Nominations 2 Writers Guild of Canada Top Ten Awards + 1 finalist Banff nomination Chris Bronze Plaque Golden Rose of Montreux – Bronze Rose Winner – 1 <sup>st</sup> Annual Comedia Awards
O.COM CYBERSEX ADDICTION		New York Festivals: Finalist Certificate
PAPA ALPHA	International Sales (“Whiskey Echo”)	
Popcorn With Maple Syrup		Nomination – Directors Guild of Canada Award WorldFest Houston - Special Jury Award
Red Green Show (The)	Red Green also airs on more than 80 PBS stations.	Gemini Award

RUNAWAY GROOMS	Australia - ABC - Satellite New Zealand -Rialto US- Discovery Times	- Nomination – Director’s Guild of Canada Award - Best Documentary Audience Award & Honorary Mention - Grand Jury Prize for Best Documentary at Indian International Film Festival of LA - Gold Remi Award at WorldFest Houston 2 nominations – Golden Sheaf Awards, Yorkton 1 Gemini Award – Donald Brittain for best social/political doc Gemini nomination – best writing
SHADOW PLEASURES		Yorkton – 7 Golden Sheaf Awards incl. Best of the Festival
SHIPBREAKERS	International distribution (National Geographic International)	Yorkton- Golden Sheaf Awards for Best environment, best director Gemini Award for Best Photography in a Documentary Program or Series (Derek Rogers) First Prize - Golden Deer Award - Ecofilms Festival, Rhodes, Greece
SOUVENIR OF CANADA	Theatrical Release	
SURPRISE! IT'S EDIBLE! INCREDIBLE!	International distribution	Gemini Nomination
72 Hours II (21-33)	France, Italy Latin America Portugal Sweden United Kingdom	Silver WorldMedal – New York Festivals
Above and Beyond	UK	
Appassionata		Columbus International Film & Video Festival - Silver Chris Award
Beachcombers Christmas		WorldFest Houston - Gold Remi Award
Bear Named Winnie	UK	2 Directors Guild of Canada Awards 4 Gemini Nominations
Big Sugar		3 Golden Sheaf Awards at Yorkton Short Film & Video Festival
Burnt Toast	International distribution	Golden Sheaf Award, Best Original Music (Fiction) Golden Sheaf Award, Best Editing (Fiction) Toronto International Film Festival Vancouver International Film Festival

		Music on Film--Film on Music, Prague Victoria International Film and Video Festival Cinefest, Sudbury One Yellow Rabbit's High Performance Video Festival, Calgary
Lost Secrets of Ancient Medicine I (1-2)	Treaty co-pro	
Northern Town		DGC Award – best comedy DGC Nomination- Production Design
Poko I	Hong Kong Austria Venezuela Latin America Malaysia South Korea Ukraine Australia & NZ Israel Bulgaria Africa Sweden Puerto Rico Taiwan Thailand Turkey	Nominee – ACT Award Runner-Up at The Japan Prize Finalist – Shaw Rocket Prize 1 Gemini Award + 2 nominations
Shake Hands with the Devil	International Distribution (broadcast & non-broadcast)	Banff Rockie Award for Best Canadian Program Rockie Award for Feature Length Documentaries Directors Guild of Canada Award Philadelphia Film Festival- Documentary Award Sundance Film Festival - World Cinema Documentary Audience Award 1 Gemini Award 3 Gemini nominations Festival international du film des droits de l'Homme – 1 <sup>st</sup> prize Creative Documentary
Slim Pig	Treaty Co-pro	
Doodlebops II	US – Disney	

Everest!	Pre-sale UK	Too early for awards
Jozi-H I	South Africa	
Mighty Jungle	International Broadcast - US	
Mozart Balls		Yorkton – Golden Sheaf Award – best Arts Doc
My Goldfish is Evil!	Asia Europe excluding Germany France, Austria China Taiwan Hong Kong Macao Thailand Malaysia Singapore	
Naughty Naughty Pets	Canada, France, Africa, Angola, Botswana, Lesotho, Namibia, Nigeria, South Africa, Republic of, Swaziland, Zambia, Zimbabwe, Australia, LATIN AMERICA, Mexico, Puerto Rico, United States of America, Denmark, Singapore, Japan  Canal + (France) Cartoon Network (Latin America) ABC Australia TV2 Denmark	
Spam: The Documentary	Canada US France Finland Australia	
Tournament	Licensed format US	1 Gemini + 2 Nominations

Yam Roll	Cartoon Network - US	
The Englishman's Boy	Will have international Sales	Not complete
Intelligence	Iceland, Bangladesh, Brunei Maldives, Pakistan, Palau Papua New Guinea, Sri Lanka, Taiwan, United Kingdom, Vietnam, Bulgaria, Poland, Romania Albania, Bosnia and Herzegovina, Czech Republic, Hungary, Macedonia, Montenegro, Slovenia, Serbia, Slovakia, Denmark, Finland, Sweden Belgium, Netherlands, Italy Malta, San Marino, Switzerland, Bahrain, Belarus, Qatar, Kazakhstan Kuwait, Latvia, Lebanon, Lithuania, Moldova, Morocco Oman, Russia, Saudi Arabia Sudan, Syria, Ukraine, Uzbekistan, Yemen, Malaysia, Philippines, Singapore, South Korea Thailand, United States	Too early for awards
THE ROBBER BRIDE	Oxygen for broadcast in the U.S. NBC Universal International who has sold it more than 125 countries internationally.	Too early for awards – just broadcast

Rough	International Distribution	Too early for awards
The Trojan Horse	Pre-sale to Germany	Too early for awards
Iron Road	Treaty co-pro – CHINA UK	Too early for awards
Murder Unveiled	Kuwait New Zealand Slovakia United Kingdom	Gemini Award 3 Leo Awards
HEMINGWAY VS CALLAGHAN	Sold to six territories Latin America, Eastern Europe, Central Europe, Middle East, North Africa and Benelux and twenty-six countries.	2 Gemini Awards 2 Nominations – Directors Guild of Canada Awards
Our Hero	Israel, United Kingdom, Republic of Ireland (Erie), France, Canada French, Australia, Finland, Singapore, United States of America, Denmark, South Africa  Channel 5 – United Kingdom France 2 – France ABC Australia – Australia Fox Kids – Australia TV2 – Denmark	ACT Award of Excellence (Alliance for Children & Television) 2 Writers Guild of Canada Top Ten Awards 3 Nominations – Canadian Comedy Awards Bronze World Medal – New York Festivals
Blobheads (one season only)	Andorra, Armenia, Azerbaijan, Belarus, CIS, Czech Republic, Georgia, Hungary, Kazakhstan, Krygyzstan, Lithuania, Malta, Moldova, Poland, Romania, Slovakia, Slovenia, Spain, Tajikistan, Turkey, Turkmenistan, Ukraine,	ACT Award of Excellence (Alliance for Children & Television) 2 Writers Guild of Canada Screenwriting Awards Nominee – Directors Guild of Canada Award



	<p>Uzbekistan  Australia, United Kingdom,  Northern Ireland, Channel  Islands, Isle of Man, France,  Monaco, Principality of Andorra  French, Germany, Israel,  Canada French, Canada,  Republic of Ireland (Erie),  Sweden, Finland, Denmark,  Norway, United Arab Emirates,  Indonesia, Sri Lanka, Alto  Adige, Hong Kong, South  Korea, Middle East – Egypt,  Lebanon, Bahrain, Iran, Iraq,  Jordan, Kuwait, Oman, Qatar,  Yemen, Saudi Arabia, Syria</p> <p>ZDF – Germany  Nickelodeon – United Kingdom  Nick UK – Europe  Canal J - France</p>	
Betrayed	<p>Australasia  Australia  Belgium  Canada  China  France  French Canada  Hungary  Mexico  Middle East  New Zealand  Norway  Slovakia</p>	Gemini Award
	Spain	

	Spain Sri Lanka United Kingdom	
At the End of the Day: The Sue Rodriguez Story	International Sales	Leo Award Gemini Award
Diana Kilmury: Teamster	International Sales inc. US	Cable Ace Award - International Dramatic Special/Series/Movie Gemini Award Special Jury Prize – 13 <sup>th</sup> World Television Festival - Japan



TITLE	FOREIGN SALES	AWARDS
1604	Sold to TV5 Monde in 2004	
1701, LA GRANDE PAIX DE MONTRÉAL	Sold to TV5 Monde in 2004	
7KM² D'INFINI	Sold to TV5 Monde in 2005	
À HAUTEUR D'HOMME		2004 Géméaux Awards - 3 awards, including best social documentary
LES BOUGON/C'EST AUSSI ÇA LA VIE	France	2004 Géméaux Awards - 5 awards, including best writing in a comedy
BUNKER	Sold to TV5 Monde in 2004	
CATHERINE	Season 5 - Sold to TV5 Monde in 2004 Sold to TV5 Monde in 2005 Seasons 1 -4 - Sold to TV5 Monde in 2006 Seasons 5 & 6 - Sold to TV5 Monde in 2007	
LA CHAMBRE No 13		2006 Géméaux Awards - Best sound in a dramatic series Best original music score for a dramatic series Best theme music, all categories
CIAO BELLA	Sold to TV5 Monde in 2005	
LA CLASSE DE MADAME LISE	Sold to TV5 Monde in 2007	2006 Jutra Awards - best documentary.
COVER GIRL		2006 Géméaux Awards - 4 awards, including best performance by an actor and actress in a supporting role
LE DÉLATEUR/THE INFORMER	RDI and CBC NewsWorld	46 <sup>ième</sup> Festival International de Film et de Vidéo de New York 2004 - Bronze World Medal

DE MÉMOIRES DE CHATS – LES RUELLES		2005 Gémeaux Awards Best direction in a documentary, current affairs, biography ogram Best photography in a documentary, current affairs or biography program
DOMINIQUE RACONTE	Sold to TV5 Monde in 2006	
L'EMPIRE DU SUCRE		2005 Gémeaux Awards - Best documentary series Yorkton Short Film and Video Festival 2006 - Best Documentary History, Best Director – Non-Fiction, Best Research, and Best Script – Non-Fiction
ET DIEU CRÉA... LAFLAQUE		2005 Gémeaux Awards - Best writing in a comedy, variety or talk program 2005 Banff World Television Festival - Rockie Award for Best Comedy Program
FRIC \$HOW		2006 Gémeaux Awards - Best direction in a comedy series Best editing in a comedy, variety or performing arts program
GILLES CARLE OU L'INDOMPTABLE IMAGINAIRE		2006 Gémeaux Awards - Best editing in a documentary, current affairs or biography program
GRANDE OURSE	Seasons 1 & 2 - Sold to TV5 Monde in 2006	2004 Gémeaux Awards - 12 awards, including best dramatic series
LA GRIFFE MAGIQUE		2005 Gémeaux Awards - 3 awards, including best arts documentary
L'HÉRITIÈRE DE GRANDE OURSE		2005 Gémeaux Awards - 8 awards, including best dramatic series
IL PARLE AVEC LES LOUPS	Sold to TV5 Monde in 2004	
INFOMAN		2005 Gémeaux Awards - Meilleure série humoristique Immortels de la télévision (réalisateur spéciale : Infoman) – Jean- René Dufort
INFOMAN 2003 (spéciale)		2004 Gémeaux Awards - 3 awards, including best comedy special
INFOMAN 2004 (spéciale)		2005 Gémeaux Awards - 2 awards, including best direction in a comedy program
KIF-KIF	Latin America	
LUCIE DE TOUS LES TEMPS	Sold to TV5 Monde in 2004	
L'ODYSSÉE		2004 Gémeaux Awards - 2 awards, including best dramatic series
L'OMBRE DE L'ÉPERVIER	Sold to TV5 Monde in 2004	

LES ORIGINES DU SIDA		2004 G�meaux Awards - Best research for a documentary, current affairs or biography program 2004 Banff World Television Festival - Rockie Award for Best Popular Science & Natural History Program
M�MOIRES DE LA TERRE	Sold to TV5 Monde in 2004	
MINUIT, LE SOIR		2005 G�meaux Awards - Best performance by an actor in a leading role in a dramatic program, Best editing in a dramatic program Prix G�meaux 2006 - 8 prix, incluant Meilleure s�rie dramatique Prix Jean-Besr� awarded to Pierre-Yves Bernard, Claude Legault and PODZ
PELLAN...LA FEMME D�SIR�E	Sold to TV5 Monde in 2005	2005 G�meaux Awards - 3 awards, including best biography or profile
PROVIDENCE		2006 G�meaux Awards - Best performance by an actress in a supporting role
REN� LEVESQUE – H�ROS MALGR� LUI	Sold to TV5 Monde in 2004	2004 G�meaux Awards - Best biography or profile
RIOPELLE	Sold to TV5 Monde in 2005	
ROGER TOUPIN, �PICIER VARI�T�	Sold to TV5 Monde in 2005	2005 G�meaux Awards - Best social documentary
ROUSSIL	Sold to TV5 Monde in 2005	
LA RUE, ZONE INTERDITE	Sold to TV5 Monde in 2006	
RUMEURS	Sold to CBC (format et script) Sold to TV5 Monde in 2007	2004 G�meaux Awards - 3 awards, including best comedy 2005 G�meaux Awards Best performance by an actor in a supporting role in a comedy-drama series, Best performance by an actress in a supporting role in a comedy-drama series 2006 G�meaux Awards - 3 awards, including best comedy-drama series 2006 Inductees Into the TV Hall of Fame - <i>Rumeurs</i> – Jocelyn Desch�nes
SQUATT !	RDI Sold to TV5 Monde in 2005	Summer Hot Docs festival: <i>Squatt!</i> , directed by �ve Lamont, produced by Les Productions du Rapide-Blanc and aired on RDI, won two awards: the Humanitarian Award and the Best Direction Award in the Feature Length category.
STABAT MATER		2006 G�meaux Awards - Best photography or lighting in a comedy,

		variety, performing arts or talk program
LE TEMPS DES MADELINOIS	Sold to TV5 Monde in 2006	
UN GARS, UNE FILLE	27 countries Sold to TV5 Monde in 2005 Seasons 4-5-6 - Sold to TV5 Monde in 2006	At the Monte Carlo Television Festival, <i>Un gars, une fille</i> won the Nymphé d'or for best scripted format.
UN TOIT, UN VIOLON, LA LUNE	RDI	<u>Summer Hot Docs festival</u> : <i>The Moon and the Violin</i> , written and directed by Carole Laganière, produced by InformAction and aired on RDI, won Best Canadian Documentary, Short to Mid-Length category.
VICTOR-LÉVY BEAULIEU DU BORD DES BÊTES !		2006 Gémeaux Awards - Best biography or profile
LA VIE, LA VIE	Sold to TV5 Monde in 2006	
VUES DE L'EST	Sold to TV5 Monde in 2006	
WATATATOW		2004 Gémeaux Awards - Best performance in a supporting role in a youth series 2005 Gémeaux Awards - Best performance in a supporting role in a youth series

## SUCCÈS CRITIQUE DES PRODUCTIONS FINANÇÉES PAR LE FCT ET DIFFUSÉES À CBC/RADIO-CANADA



TITRE	VENTES À L'ÉTRANGER	PRIX
1604	Vente à TV5 Monde en 2004	
1701, LA GRANDE PAIX DE MONTRÉAL	Vente à TV5 Monde en 2004	
7KM <sup>2</sup> D'INFINI	Vente à TV5 Monde en 2005	
À HAUTEUR D'HOMME		Prix Gémeaux 2004 - 3 prix incluant Meilleur documentaire société
LES BOUGON/C'EST AUSSI ÇA LA VIE	France	Prix Gémeaux 2004 - 5 prix, incluant Meilleur texte comédie
BUNKER	Vente à TV5 Monde en 2004	
CATHERINE	Série 5 - TV5 Monde en 2004 TV5 Monde en 2005 Série 1 à 4 - TV5 Monde en 2006 Série 5 et 6 - TV5 Monde en 2007	
LA CHAMBRE No 13		Prix Gémeaux 2006 - Meilleur son dramatique, Meilleure musique originale dramatique, Meilleur thème musical toutes catégories
CIAO BELLA	Vente à TV5 Monde en 2005	
LA CLASSE DE MADAME LISE	Vente à TV5 Monde en 2007	Les Jutra 2006 – Meilleur documentaire
COVER GIRL		Prix Gémeaux 2006 - 4 prix, incluant Meilleure interprétation rôle de

		soutien masculin et rôle de soutien féminin
LE DÉLATEUR/THE INFORMER	RDI et CBC NewsWorld	46 <sup>ième</sup> Festival International de Film et de Vidéo de New York 2004 - Bronze World Medal
DE MÉMOIRES DE CHATS – LES RUELLES		Prix Gémeaux 2005 - Meilleure réalisation documentaire, Affaires publiques, biographie-émission - Meilleure direction photographique documentaire, affaires publiques, biographie
DOMINIQUE RACONTE	Vente à TV5 Monde en 2006	
L'EMPIRE DU SUCRE		Prix Gémeaux 2005 - Meilleure série documentaire Yorkton Short Film and Video Festival 2006 - Meilleur documentaire historique - Meilleure réalisation – catégories non-fictives - Meilleure recherche - Meilleur scénario - catégories non-fictives
ET DIEU CRÉA...LAFLAQUE		Prix Gémeaux 2005 - Meilleur texte humour, variétés, talk show Festival International de télévision de Banff 2005 - Meilleure émission de comédie
FRIC \$HOW		Prix Gémeaux 2006 - Meilleure réalisation humour, meilleur montage humour, variétés, arts de la scène
GILLES CARLE OU L'INDOMPTABLE IMAGINAIRE		Prix Gémeaux 2006 - Meilleur montage documentaire, affaires publiques, biographie – émission
GRANDE OURSE	Série 1 et 2 - Vente à TV5 Monde en 2006	Prix Gémeaux 2004 - 12 prix, incluant Meilleure série dramatique
LA GRIFFE MAGIQUE		Prix Gémeaux 2005 - 3 prix, incluant Meilleur documentaire culture
L'HÉRITIÈRE DE GRANDE OURSE		Prix Gémeaux 2005 - 8 prix, incluant Meilleure série dramatique
IL PARLE AVEC LES LOUPS	Vente à TV5 Monde en 2004	
INFOMAN		Prix Gémeaux 2005 - Meilleure série humoristique Immortels de la télévision (réalisateur spéciale : Infoman) – Jean-René Dufort
INFOMAN 2003 (spéciale)		Prix Gémeaux 2004 - 3 prix, incluant Meilleure spécial humoristique
INFOMAN 2004 (spéciale)		Prix Gémeaux 2005 - 2 prix, incluant Meilleure réalisation humour
KIF-KIF	Amérique Latine	
LUCIE DE TOUS LES TEMPS	Vente à TV5 Monde en 2004	



L'ODYSSÉE		Prix Gémeaux 2004 - 2 prix, incluant Meilleure dramatique unique
L'OMBRE DE L'ÉPERVIER	Vente à TV5 Monde en 2004	
LES ORIGINES DU SIDA		Prix Gémeaux 2004 - Meilleure recherche documentaire, affaires publiques, reportages, biographie Festival International de télévision de Banff 2005 - Meilleure émission sur la nature et les sciences
MÉMOIRES DE LA TERRE	Vente à TV5 Monde en 2004	
MINUIT, LE SOIR		Prix Gémeaux 2005 - Meilleur premier rôle masculin dramatique, Meilleur montage dramatique Prix Gémeaux 2006 - 8 prix, incluant Meilleure série dramatique Prix Jean-Besré remis à Pierre-Yves Bernard, Claude Legault et PODZ
PELLAN...LA FEMME DÉSIRÉE	Vente à TV5 Monde en 2005	Prix Gémeaux 2005 - 3 prix, incluant Meilleure biographie ou portrait
PROVIDENCE		Prix Gémeaux 2006 - Meilleure interprétation rôle de soutien féminin
RENÉ LEVESQUE – HÉROS MALGRÉ LUI	Vente à TV5 Monde en 2004	Prix Gémeaux 2004 - Meilleure biographie ou portrait
RIOPELLE	Vente à TV5 Monde en 2005	
ROGER TOUPIN, ÉPICIER VARIÉTÉ	Vente à TV5 Monde en 2005	Prix Gémeaux 2005 - Meilleur documentaire société
ROUSSIL	Vente à TV5 Monde en 2005	
LA RUE, ZONE INTERDITE	Vente à TV5 Monde en 2006	
RUMEURS	Vendue à CBC (format et textes) Vente à TV5 Monde en 2007	Prix Gémeaux 2004 - 3 prix, incluant Meilleure comédie Prix Gémeaux 2005 - 5 prix, incluant Meilleure comédie - Meilleur rôle de soutien masculin comédie - Meilleur rôle de soutien féminin comédie Prix Gémeaux 2006 - 3 prix, incluant Meilleure comédie Immortels de la télévision – Jocelyn Deschênes (Sphère Média Plus)
SQUATT !	RDI Vente à TV5 Monde en 2005	Hot Docs de l'été 2003 – 2 prix, le Prix humanitaire et le Prix de la meilleure réalisation dans la catégorie long métrage
STABAT MATER		Prix Gémeaux 2006 - Meilleure direction photographique ou éclairage humour, variétés, arts de la scène, talk show

LE TEMPS DES MADELINOIS	Vente à TV5 Monde en 2006	
UN GARS, UNE FILLE	27 pays Vente à TV5 Monde en 2005 (thématiques) Série 4-5-6 - Vente à TV5 Monde en 2006	Festival de télévision de Monte-Carlo 2004 – Nymphé d’Or dans la catégorie Format scénarisé de l’année
UN TOIT, UN VIOLON, LA LUNE	RDI	Hot Docs de l’été 2003 - Meilleur documentaire canadien dans la catégorie court et moyen métrage
VICTOR-LÉVY BEAULIEU DU BORD DES BÊTES !		Prix Gémeaux 2006 - Meilleure biographie ou portrait
LA VIE, LA VIE	Vente à TV5 Monde en 2006	
VUES DE L’EST	Vente à TV5 Monde en 2006	
WATATATOW		Prix Gémeaux 2004 - Meilleur rôle de soutien jeunesse Prix Gémeaux 2005 - Meilleur rôle de soutien jeunesse



CBCtelevision

TITRE	VENTES À L'ÉTRANGER	PRIX
AMERICAN IN CANADA	Australie (titre : <i>Frostbite</i> )	-Prix Gemini : meilleure comédie + 1 nomination Gemini -3 nominations DCG
BEETHOVEN'S HAIR	Hong Kong Irlande Nouvelle-Zélande Italie Belgique Corée du Sud États-Unis Danemark Canada Allemagne O.k. République tchèque Autriche Israël Slovénie Finlande Suède Norvège Australie	<b>Prix :</b> Liste des meilleurs films documentaires de l'année de Video Librarian Prix du directeur du festival, Festival international de la télévision Golden Prague Prix Gemini : meilleure réalisation, meilleur scénario et meilleur son Festival de films documentaires Hot Docs, Toronto Festival international de films documentaires, Amsterdam Festival de films South by Southwest FIFA, Festival International du Film sur l'Art, Montréal Festival international de films de Philadelphie Festival de films de l'Atlantique, Halifax Festival de la télévision de Banff Festival de films indépendants Victoria, Vancouver Festival de films documentaires Big Sky Festival de film de Flandres, Pays-Bas Real Life on Film, Australie Docpoint, Festival de films documentaires d'Helsinki Festival de films Black Bear Festival international de films de Minneapolis-St. Paul
BEING OSAMA		<i>Being Osama</i> a été choisi meilleur documentaire aux présentations devant jury de la University Film/Video Association conference 2004.
COMEDY GOLD	Israël Australie	

DA VINCI'S INQUEST	<i>Da Vinci's Inquest</i> a un auditoire de trois à quatre millions de téléspectateurs par semaine dans des marchés couvrant 98 % des États-Unis, selon son distributeur américain. De plus, cette émission est diffusée dans 45 autres pays à travers le monde.	18 prix Gemini 8 prix Leo
EDGEMONT	Diffusé dans plus de 12 pays.	8 nominations aux prix Gemini 11 prix Leo, y compris meilleur réalisateur, meilleur scénario, meilleure prestation et meilleure série pour les jeunes
FOUR SEASONS MOSAIC	Pays-Bas, Japon, Suisse, Norvège, Canada Royaume-Uni, Finlande, Singapour Taiwan, Nouvelle-Zélande Hong Kong, Portugal, Mexique Australie, Israël, Belgique États-Unis, Irlande, Turquie, Slovénie, Pologne. Espagne, Chine	
GREAT CANADIAN POLAR BEAR ADVENTURE	Diffusion internationale dont Discovery Kids – États-Unis	Nomination aux prix Emmy 2007 dans la catégorie des émissions diffusées durant la journée
H2O	Ventes internationales – diffusion à l'étranger	Prix de la Guilde canadienne des réalisateurs + 4 nominations Festival de Télévision de Monte-Carlo – Nympe d'Or, meilleur acteur (Paul Gross) + nomination, meilleure minisérie
I CLAUDIA		The New York Festivals – Silver WorldMedal – Arts de la scène 1 prix ACTRA, Toronto 1 nomination – Banff Television Festival 2 prix Canadian Comedy
IL DUCE CANADESE		Columbus : The Chris statuette (meilleur de la catégorie) Worldfest Houston – prix Platinum Remi
ISABEL BAYRAKDARIAN		Festival international de films et de vidéos de Columbus – Chris Bronze Plaque

LIFE AND TIMES OF DANIEL IGALI (THE)		Nomination Gemini 3 prix Leo incluant la meilleure émission sportive, la meilleure cinématographie et la meilleure musique
LUNAR JIM	Allemagne, Autriche, Suisse Australie, Amérique latine (dont Argentine, Brésil, Colombie, Mexique), France, Finlande, Pays-Bas, Belgique Corée, Turquie, Inde, Mexique,	
NAKED JOSH	<i>Naked Josh</i> et <i>Show Me Yours</i> ont été diffusés sur la chaîne Oxygen, destinée aux femmes.	
THE NEWSROOM	Australie Finlande Hongrie Moyen-Orient Suède Royaume-Uni États-Unis	Nomination, ACTRA Toronto Nomination, Banff 3 prix de la Guilde canadienne des réalisateurs + 1 nomination 1 prix International Emmy - Comédie 2 nominations supplémentaires, International Emmy 1 prix Golden Gate et 1 prix Silver Spire – Festival international de films de San Francisco Columbus – plaque de bronze et mention honorifique 6 prix Gemini + 3 nominations 2 prix du palmarès des 10 meilleurs films, Writers Guild of Canada + 1 finaliste Nomination, Banff Chris Bronze Plaque Festival de Montreux – Rose de bronze Gagnant – premiers prix annuels Comedia
O.COM CYBERSEX ADDICTION		Certificat de finaliste, New York Festivals
PAPA ALPHA	Ventes internationales (« Whiskey Echo »)	
Popcorn With Maple Syrup		Nomination – prix de la Guilde canadienne des réalisateurs Prix spécial du jury, WorldFest Houston
Red Green Show (The)	<i>Red Green</i> est aussi diffusé sur plus de 80 stations PBS	Prix Gemini
RUNAWAY GROOMS	Australie – ABC – Satellite	- Nomination – Guilde canadienne des réalisateurs

	Nouvelle-Zélande – Rialto États-Unis – Discovery Times	- Prix du public pour le meilleur documentaire et mention honorifique – grand prix du jury pour le meilleur documentaire au Festival international de films indiens de Los Angeles - Prix Gold Remi au WorldFest Houston 2 nominations – Prix Golden Sheaf, Yorkton 1 prix Gemini – Donald Brittain pour le meilleur documentaire social/politique Nomination Gemini– meilleur scénario
SHADOW PLEASURES		Yorkton – 7 prix Golden Sheaf, dont meilleur film du festival
SHIPBREAKERS	Distribution internationale (National Geographic International)	Yorkton – prix Golden Sheaf : meilleur environnement, meilleur réalisateur Prix Gemini pour la meilleure image dans une émission ou une série documentaire (Derek Rogers) Premier prix – Prix Golden Deer – Festival Ecofilms, Rhodes, Grèce
SOUVENIR OF CANADA	Sortie en cinéma	
SURPRISE! IT'S EDIBLE! INCREDIBLE!	Distribution internationale	Nomination Gemini
72 Hours II (21-33)	France, Italie Amérique latine Portugal Suède Royaume-Uni	Silver WorldMedal – New York Festivals
Above and Beyond	Royaume-Uni	
Appassionata		Festival international de films et de vidéos de Columbus – prix Silver Chris
Beachcombers Christmas		WorldFest Houston – prix Gold Remi
Bear Named Winnie	Royaume-Uni	2 prix de la Guilde canadienne des réalisateurs 4 nominations Gemini
Big Sugar		3 prix Golden Sheaf au Yorkton Short Film & Video Festival
Burnt Toast	Distribution internationale	Prix Golden Sheaf, meilleure musique originale (fiction) Prix Golden Sheaf, meilleur montage (fiction) Festival international de films de Toronto Festival international de films de Vancouver Music on Film – Film on Music, Prague

		Festival international de films et de vidéos de Victoria Cinefest, Sudbury One Yellow Rabbit's High Performance Video Festival, Calgary
Lost Secrets of Ancient Medicine I (1-2)	Coproduction officielle	
Northern Town		Prix DGC – meilleure comédie Nomination DGC – design de production
Poko I	Hong Kong Autriche Venezuela Amérique latine Malaisie Corée du Sud Ukraine Australie et Nouvelle- Zélande Israël Bulgarie Afrique Suède Porto Rico Taïwan Thaïlande Turquie	Nomination – prix AET Deuxième place, The Japan Prize Finaliste – prix Shaw Rocket 1 prix Gemini + 2 nominations
Shake Hands with the Devil	Distribution internationale (diffusion et utilisation hors antenne)	Prix Banff Rockie pour la meilleure émission canadienne Prix Rockie pour le meilleur long métrage documentaire Prix de la Guilde canadienne des réalisateurs Festival de films de Philadelphie – prix du documentaire Festival de films Sundance – prix du public, cinéma du monde, documentaires 1 prix Gemini 3 nominations Gemini Festival international du film des droits de l'Homme – 1 <sup>er</sup> prix, documentaires de création
Slim Pig	Coproduction officielle	
Doodlebops II	États-Unis – Disney	

Everest!	Pré-vente Royaume-Uni	
Jozi-H I	Afrique du Sud	
Mighty Jungle	Diffusion internationale – États-Unis	
Mozart Balls		Yorkton – prix Golden Sheaf – meilleur documentaire artistique
My Goldfish is Evil!	Asie Europe sauf Allemagne, France, Autriche Chine Taiwan Hong Kong Macao Thaïlande Malaisie Singapour	
Naughty Naughty Pets	Canada, France, Afrique, Angola, Botswana, Lesotho, Namibie, Nigeria, République d’Afrique du Sud, Swaziland, Zambie, Zimbabwe, Australie, AMÉRIQUE LATINE, Mexique, Porto Rico, États-Unis, Danemark, Singapour, Japon  Canal + (France) Cartoon Network (Amérique latine) ABC Australie TV2 Danemark	
Spam: The Documentary	Canada États-Unis France Finlande Australie	
Tournament	Format vendu sous licence aux	1 Gemini + 2 nominations



	États-Unis	
Yam Roll	Cartoon Network - États-Unis	
The Englishman's Boy	Sera vendu internationalement	
Intelligence	Islande, Bangladesh, Brunei Maldives, Pakistan, Palaos Papouasie-Nouvelle-Guinée, Sri Lanka, Taïwan, Royaume-Uni, Vietnam, Bulgarie, Pologne, Roumanie Albanie, Bosnie- Herzégovine, République tchèque, Hongrie, Macédoine, Monténégro, Slovénie, Serbie, Slovaquie, Danemark, Finlande, Suède Belgique, Pays-Bas, Italie Malte, Saint-Marin, Suisse, Bahreïn, Bélarus, Qatar, Kazakhstan Koweït, Lettonie, Liban, Lituanie, Moldavie, Maroc Oman, Russie, Arabie saoudite Soudan, Syrie, Ukraine, Ouzbékistan, Yémen, Malaisie, Philippines, Singapour, Corée du Sud Thaïlande, États-Unis	
THE ROBBER BRIDE	Diffusion aux États-Unis sur Oxygen	

	Vendu à plus de 125 pays par NBC Universal International	
Rough	Distribution internationale	
The Trojan Horse	Pré-vente en Allemagne	
Iron Road	Coproduction officielle – CHINE ROYAUME-UNI	
Murder Unveiled	Koweït Nouvelle-Zélande Slovaquie Royaume-Uni	Prix Gemini 3 prix Leo
HEMINGWAY VS CALLAGHAN	Vendu dans six régions : Amérique latine, Europe de l'Est, Europe Centrale, Moyen- Orient, Afrique du Nord et Benelux, et dans vingt-six pays.	2 prix Gemini 2 nominations – prix de la Guilde canadienne des réalisateurs
Our Hero	Israël, Royaume-Uni, République d'Irlande (Eire), France, Canada français, Australie, Finlande, Singapour, États-Unis, Danemark, Afrique du Sud  Channel 5 – Royaume-Uni France 2 – France ABC Australia – Australie Fox Kids – Australie TV2 – Danemark	Prix d'excellence AET (L'Alliance pour l'enfant et la télévision) 2 prix du palmarès des 10 meilleurs films, Guilde canadienne des réalisateurs 3 nominations – Prix Canadian Comedy Bronze World Medal – New York Festivals
Blobheads (une saison seulement)	Andorre, Arménie, Azerbaïdjan, Bélarus, CEI, République Tchèque, Géorgie, Hongrie, Kazakhstan, Krygyzstan, Lituanie, Malte,	Prix d'excellence AET (L'Alliance pour l'enfant et la télévision) 2 prix de la Writers Guild of Canada pour le meilleur scénario Nomination – prix de la Guilde canadienne des réalisateurs

	<p>Moldavie, Pologne, Roumanie, Slovaquie, Slovénie, Espagne, Tadjikistan, Turquie, Turkménistan, Ukraine, Ouzbékistan</p> <p>Australie, Royaume-Uni, Irlande du Nord, Îles Anglo-Normandes, Île de Man, France, Monaco, Principauté d'Andorre, Allemagne, Israël, Canada français, Canada, République d'Irlande (Eire), Suède, Finlande, Danemark, Norvège, Émirats arabes unis, Indonésie, Sri Lanka, Alto Adige, Hong Kong, Corée du Sud, Moyen-Orient – Égypte, Liban, Bahreïn, Iran, Iraq, Jordanie, Koweït, Oman, Qatar, Yémen, Arabie saoudite, Syrie</p> <p>ZDF – Allemagne Nickelodeon – Royaume-Uni Nick UK – Europe Canal J – France</p>	
Betrayed	<p>Australasie Australie Belgique Canada Chine France Canada français Hongrie Mexique</p>	Prix Gemini

Moyen-Orient

	Moyen-Orient Nouvelle-Zélande Norvège Slovaquie Espagne Sri Lanka Royaume-Uni	
At the End of the Day: The Sue Rodriguez Story	Ventes internationales	Prix Leo Prix Gemini
Diana Kilmury: Teamster	Ventes internationales dont États-Unis	Prix Cable Ace – émission spéciale/série/film dramatique international Prix Gemini Prix spécial du jury – 13 <sup>e</sup> festival mondial de la télévision – Japon

**From:** Shaun Poulter  
**To:** Jason MacDonald; Richard Stursberg  
**Date:** 01/02/2007 3:08 pm  
**Subject:** Heritage Committee's CTF Study - Interested Witnesses

**Independent producers etc who wish to appear before the Heritage Committee to discuss its study of the CTF should contact the clerk as quickly as possible. Hearings will begin the 8th and will continue for about two weeks.**

**Jacques Lahaie** Clerk of the Committee:

Tel: (613) 947-6729

E-mail: [chpc@parl.gc.ca](mailto:chpc@parl.gc.ca)

**The Committee's terms of study:**

Due to the ongoing uncertainty of the future of the Canadian Television Fund (CTF) as precipitated by recent announcements from Shaw Communications Inc. and Vidéotron Ltée that they will no longer live up to the terms of their license by withholding contributions to the fund, this committee will investigate the impacts of the CTF's potential elimination on the health of Canada's domestic television production and make recommendations to the House of Commons based on our findings in committee.

En raison de l'incertitude qui persiste au sujet de l'avenir du Fonds canadien de télévision, accentuée par l'annonce récente de Shaw Communications Inc. et de Vidéotron Ltée qu'elles interrompraient le versement de leurs cotisations, le Comité se penchera sur les conséquences de l'éventuelle élimination du Fonds sur la vigueur de la production télévisuelle canadienne et formulera à l'intention de la Chambre des recommandations fondées sur ses constatations

**From:** Jason MacDonald  
**To:** Richard Stursberg  
**CC:** Cathy Katrib-Reyes  
**Date:** 05/02/2007 3:10 pm  
**Subject:** debrief of RR's meeting with the Minister  
**Attachments:** CTFcribNote final\_1.doc

Richard:

I know you're going to be speaking with the President about this later, but here's a quick run down on his meeting with the Minister:

\*We're confirmed for February 15 at 10 a.m. to appear before the Heritage Committee to discuss the CTF. The Minister appears Feb. 13.

\*Talking points are being prepared for the President by Govt. Relations.

\*The various unions, producers are supposed to be staging demonstrations in Montreal and Toronto beginning tomorrow and Wednesday in support of the CTF.

FYI - attached is a document Shaun prepared for the president for his meeting with the Minister.

I will hopefully confirm for you the interview with Deirdre McMurdy for tomorrow.

**s.21(1)(a)**

Please let me know if you have any questions.

**s.21(1)(b)**

Thanks.  
Jason

Jason MacDonald  
Chief of Staff  
English Television  
(416) 205-8767

## The Canadian Television Fund

### CBC/Radio-Canada

- CTF-funded programs are vital to CBC and Radio-Canada's ability to fill its schedules with Canadian programming. We are the only ones who do this.
- CTF-funded programs on CBC/Radio-Canada include; *H20*, *Shania*, *Rumeurs*, *Et Dieu créa...Laflaque*, and *Little Mosque on the Prairie*.
- The 37% envelope reflects the average of CTF-funded independent productions earmarked for CBC/Radio-Canada over the last 10 years. At the time of the CTF's establishment in 1996, 50% of CTF funds were spent on independent productions that were earmarked for CBC/Radio-Canada.
- The envelope is in recognition of the fact that CBC/Radio-Canada is the only broadcaster with the "shelf-space" to offer these programs when Canadians are watching television – and allows for appropriate long-term funding.
- The envelope also recognizes that CBC/Radio-Canada should not be "chasing audiences" with the privates but instead, offering high-quality Canadian programming as per its mandate.
- **CBC is delivering Canadian audiences.** In the Canadian drama category, CBC TV receives about half of the CTF-funded programs made by the independents, but delivers two thirds of the total audience to CTF-funded drama. (This data, although the most recent, is 2 years old and is pre- the 37% envelope). Overall, CBC and Radio-Canada deliver more audiences than what they currently receive through CTF-funded programs.
- CBC has moved away from an emphasis on in-house production because of the Government's desire to promote an independent production community in Canada. Without the CTF there will be a return to significant in-house production and retention of rights solely by broadcasters.

### The Fund:

- Without the CTF over 16,000 jobs and over 2300 hours of prime-time Canadian programming could disappear.
- The CTF is working. Viewing to CTF-financed productions is increasing across all genres. From 32% in 2002-2003 to 34% in 2004-2005 across English Television. From 32% to 56% across French Television.

- The continued independence of the Fund is crucial to the creation of high quality Canadian production.
- In response to the AG and Departmental reviews the CTF Board has been improving the management and objectives of the Fund. All Board members have been involved in this. The desire for further improvements is no reason to abolish the Fund.

### **The Contributors:**

- In order to finance CAPEX, rate increases for the cable companies were introduced in 1990. This was to be eliminated in 1993 and rates were to be reduced accordingly.
- In 1993, the Commission allowed cable companies to forego proposed basic rate reductions if they contributed half of the total revenue associated with these rate levels to the Cable Production Fund. This fund eventually became the CTF.
- Shaw and Videotron are violating their Broadcasting Distribution Regulations by stating they are withholding their contributions to the CTF.
- **Government can take action.** With Shaw Cable now saying they want to return that money to their subscribers, the Government could threaten to re-regulate cable rates in order to ensure those savings are passed on to consumers.

An average drama production costs English: \$1.25M; French: \$400K  
 License fee paid by broadcasters English: \$315K/hour; French: \$150K/hour  
 CTF levers 3.3 X the cost of productions  
 An overwhelmingly successful leverage effect



**From:** Shaun Poulter  
**To:** Francine Letourneau; Michel Tremblay; Richard Stursberg; Robert Rabin...  
**CC:** Bill Chambers; CHRISTINA DE TONI; Mark Allen  
**Date:** 06/02/2007 3:59 pm  
**Subject:** Question period - more questions on CTF and the Minister's limo

DATE: Tuesday February 6, 2007

QUESTION: Maka Kotto (BQ): Saint-Lambert

RESPONSE: Bev Oda (CPC): Durham

QUESTION:

Mr. Speaker, the inaction of the Heritage Minister is of concern to many people in the TV industry. She refused to call Videotron to order. And this is jeopardizing the production of many tv series. Her silence makes her complicit in these offences. When will she act to save those three series?

ANSWER:

Mr. Speaker, this government has always been in support of a system that supports Canadian producers, Canadian production and Canadian programming, and that is why this government announced \$200 million over two years for Canadian production. Mr. Speaker, as I've reported to the house, I am getting fully informed. I am working on the issue, and we will resolve it.

SUPPLEMENTARY:

Yesterday, Quebec City announced \$10 million ongoing to support the Quebec film industry. This followed up on one of the recommendations of a report. The report also recommends that the federal government do its part. Can the Heritage Minister tell us how much money her government is willing to provide to the Quebec film industry to support it?

ANSWER:

-- Remind the member from Saint-Lambert, who supported a recommendation in a report that says that the existing levels of funding are generally adequate, but need to be awarded and allocated differently. We are looking at improved means of allocation. We do support Quebec's announcement. We encourage all members, all sectors, to support the film industry.

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QUESTION: Michael Savage (Lib): Dartmouth Cole Harbour

RESPONSE: Bev Oda (CPC): Durham

QUESTION:

Mr. Speaker, yesterday, the Minister responsible for Juno joy riding responded to a question regarding her thousand dollar a day limousine habit by assuring this house that all guidelines were followed appropriately. Really? Mr. Speaker, Treasury guidelines are clear. And they say explicitly ministers are required to post on their respective departmental websites all travel expenses incurred. Well, Mr. Speaker, there's no limos there. Mr. Speaker, why did the minister break Treasury Board guidelines? Why is she hiding her extravagant spending from Canadian taxpayers?

ANSWER:

Mr. Speaker, as I indicated in carrying out my ministerial duties, I followed all the Treasury Board guidelines appropriately. I also personally covered the additional cost that is were not related to ministerial duties. And, in fact, Mr. Speaker, I will be looking into the website issue. Thank you.

SUPPLEMENTARY:

Well, Mr. Speaker, coincidentally today is this year's Juno awards finalists are going to be announced. Perhaps the minister will be nominated in the category most likely to abuse taxpayers' dollars and trying to cover it up. This while she was slashing millions of dollars of program dollars for the status of women, museum funding and the CTF. Might the Minister consider cutting her stretch limo budget a little bit so that programs in her department might get some funding, too?

ANSWER:

Mr. Speaker, I've clearly indicated that the guidelines were followed. Personnel additional costs were covered by me, and, in fact, Mr. Speaker, we don't want to be alluding to Liberals who previously did not cover personal expenses.

\*\*\*\*\*

**From:** Shaun Poulter  
**To:** Francine Letourneau; Michel Tremblay; Richard Stursberg; Robert Rabin...  
**CC:** Bill Chambers; CHRISTINA DE TONI  
**Date:** 07/02/2007 5:01 pm  
**Subject:** fyi: CTF Question Period today

The line now appears to be to distance the government from this issue and push it to the CRTC.

DATE: Wednesday February 7, 2007

QUESTION: Maka Kotto (BQ): Saint-Lambert

RESPONSE: Bev Oda (CPC): Durham

QUESTION:

Mr. Speaker, the behaviour of the Minister of Heritage in the matter of the Television Fund is outrageous. Shocking. There has been a resulting -- a result, rather, has been that the who television production is being compromised by these changes in the fund. Now my question: What is the Minister waiting for to integrally apply the law, the legislation?

ANSWER:

Thank you, Mr. Speaker. As the Honourable Member knows, **the C.R.T.C. Regulation actually requires the contribution, and I am confident that the C.R.T.C. Will ensure that its regulations are enforced.** But, Mr. Speaker, we understand there is a serious situation, and that's why this government made an announcement of \$200 million over two years, and that community, the production community, said that that announcement sends our industry and all Canadians a clear message that this government believes Canadian production is worthy of support.

SUPPLEMENTARY:

Mr. Speaker, the Minister perhaps doesn't understand that, through her negligence, she is going into an illegal situation with respect to this stance against television production. Will the Prime Minister not call his minister to order and just tell her apply the law.

ANSWER:

Mr. Speaker, we understand. We have an independent organization that has the responsibility of regulating and supervising our broadcasting and production industries. The C.R.T.C. Knows what its regulations are. The industry knows what regulations that it serves under, and **I am confident the C.R.T.C. Will act on behalf of all Canadians and for this government.**

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DATE: Wednesday February 7, 2007

QUESTION: Lucienne Robillard (Lib): Westmount Ville-Marie

RESPONSE: Bev Oda (CPC): Durham

QUESTION:

Mr. Speaker, we always wonder when the Minister of Heritage will apply the rules to the Canadian Television Fund. Shaw and Videotron... are not providing their funds, and there are a number of programs that are at stake. Does the minister realize that this is contributing to the collapse of our television industry and that she is threatening Canada's cultural sovereignty?

ANSWER:

Mr. Speaker, as I indicated, this government understands there is a serious situation. We are working diligently. However, Mr. Speaker, we have created as a government an independent agency that looks over a regulatory and supervisory role on behalf of Canadians. The C.R.T.C. Regulations are outlined and the C.R.T.C. Has the responsibility as i said. I'm confident that they will exercise their authority as necessary.

SUPPLEMENTARY:

Mr. Speaker, the silence of the Minister shows that she is an accomplice, that she actually is contributing to these problems. In Quebec, it is home-grown series that are the most successful. She might be interested in watching one. Does she realize that the government has a

role to play in promoting culture, that this is an urgent situation and that she needs to immediately correct the problems that she created by showing support for that view.

ANSWER:

This government many in many areas has demonstrated they know in a just words and talking is not enough, and that's why we did act. We announced \$200 million over two years, which is the first time the production industry has ever gotten a commitment beyond 12 months.

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**From:** Shaun Poulter  
**To:** Michel Tremblay; Richard Stursberg; Robert Rabinovitch; Steven Guiton...  
**CC:** Bill Chambers; CHRISTINA DE TONI; Edith Brosseau; Francine Letourneau...  
**Date:** 08/02/2007 4:23 pm  
**Subject:** CTF Update / Mise a jour FTC  
**Attachments:** APFTQ - February 08, 2007.PDF; CTF - February 08, 2007.PDF; Speaking Notes - CFTPA.doc; qptranscript..doc

As you know, this morning the Heritage Committee began their study into the CTF with witnesses from the CTF, CFTPA, and APFTQ.

Overall an an effective first meeting in helping Members understand the importance of the Fund and how it operates. Attached is a copy of their remarks. The CTF presentation includes several annexes of background data. We will circulate the transcripts of the entire hearings tomorrow when they are available.

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#### **Question Period today.**

Also attached is today's exchange in Question Period with the Minister taking criticism for passing the issue to the CRTC. Given how this issue is now playing, it is vital that independent producers are vocal in explaining what the Fund means to them.

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#### **Heritage Committee Schedule.**

The current timetable for the hearings is as follows:

Feb 13th - Minister  
-CAB (tentative)

Feb 15th - Director's Guild of Canada  
- CBC/Radio-Canada

Feb 20th - Shaw  
-Videotron

Feb 22nd - CRTC

Feb 27th - Consideration of Draft Report on CTF

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#### **CBC/Radio-Canada appearance:**

The President, Richard and Sylvain appearing.

The President will deliver brief opening remarks underscoring the importance of the CTF to CBC/Radio-Canada's ability to deliver Canadian programming. We will share draft remarks shortly.

Richard and Sylvain can then use their responses to Questions to explain in-depth how our relationship with the CTF works, how Canadian production works and how Shaw and Videotron's actions effect what they do.

We will be reaching out to you for help with background materials we are preparing for the Committee demonstrating the amount of CTF-funded programming we broadcast on both networks, the audiences we attract, and the recongition/awards/ and foreign sales that programming has earned.

Shaun Poulter  
Director/ Directeur  
Government Relations/Relations gouvernementales  
CBC/ Radio-Canada  
Tel: (613) 288-6233  
Cell: (613) 791-8054  
[shaun\\_poulter@cbc.ca](mailto:shaun_poulter@cbc.ca)



ASSOCIATION DES  
PRODUCTEURS DE  
FILMS ET DE  
TÉLÉVISION DU  
QUÉBEC

Présentation de l'APFTQ  
au Comité permanent du Patrimoine  
Jeudi le 8 février 2007

**CLAIRE SAMSON**

Monsieur le Président,  
Mesdames et Messieurs les députés,

Bonjour,

Vincent Leduc, président du conseil d'administration de l'APFTQ et moi-même, Claire Samson, présidente directrice générale de l'APFTQ, vous remercions de nous avoir convié ce matin pour vous présenter notre point de vue sur la crise actuelle au Fonds canadien de télévision. L'APFTQ représente la vaste majorité des maisons de production indépendante en télévision et cinéma au Québec, soit plus de 130 entreprises.

**Short-term impact**

As we expressed in a press conference held Tuesday with five associations of the Quebec industry, the APFTQ considers that the decision by cable operators Shaw and Videotron to cut off their mandatory contributions to the Canadian Television Fund is unacceptable and holding the entire Canadian broadcasting system hostage.

By mid February, the Canadian Television Fund (CTF) must determine the amounts of the envelopes to be allocated to each broadcaster's programs. If the Canadian Government and the CRTC fail to take rapid and appropriate action to force these

two companies to respect the law, they will be sending a message to all companies, distributors and programmers alike, that they, too, are free to ignore any regulated obligation that doesn't suit them. Ultimately, this could lead to the collapse of the entire Canadian broadcasting regulatory framework, which would have disastrous consequences and be totally unacceptable.

As things stand, the CTF can no longer rely on private distributor contributions and will lose 60% of its funding, i.e. \$150 million, in fiscal 2007-08. For the public, that will mean 60% less Canadian drama, documentary, youth and variety programming. It will mean 60% fewer jobs for Canadian television writers, directors, performers, technicians, composers and craftspeople. And undoubtedly many independent production companies will have to close down.

How can Canadian broadcasters be expected to plan their upcoming fall and winter schedules with this sword of Damocles hanging over their heads? How can they present their future programs to potential sponsors in May? Without sponsorship, most channels will be unable to survive.

### **VINCENT LEDUC**

#### **Quebecor and Shaw must respect their obligations**

Videotron and Shaw are behaving like bad corporate citizens and attempting to impose their views, not through dialogue, discussion and negotiation with their partners but with an irresponsible show of power apt to destabilize the entire financing system for Canadian programs.

It is imperative not to encourage this attitude, and to refuse any hasty negotiation of CTF reform with a gun to the head. Especially since the arguments advanced by Quebecor Media to justify its attitude are far from convincing. The papers have reported that its distribution subsidiary, Videotron, pays some \$15 million a year to the Fund, while its TVA programming subsidiary enjoys an annual \$18-million envelope from the same Fund to finance its programming. Where is the injustice?

Notwithstanding the arguments invoked by Quebecor and Shaw, contributions to the CTF are not voluntary payments that these companies can arbitrarily decide to cut off, but regulated obligations that they must respect.

Moreover, the privilege of holding a cable distribution licence gives these companies important financial advantages, not least of which the fact that cable subscribers are still unable to choose their supplier since only one cable undertaking is authorized per territory. Cable operators have no more right to enjoy a licence while stopping their payments than their clients have to enjoy continued access to cable service while withholding their fees.

### **CLAIRE SAMSON**

#### L'importance culturelle de la Loi sur la radiodiffusion

La Loi sur la radiodiffusion ainsi que les mesures de soutien à l'industrie ont notamment été mises en place pour favoriser l'épanouissement et la diffusion de notre culture face à l'omnipotence de notre voisin américain. Les objectifs de cette loi sont plus pertinents que jamais, dans un contexte international où la promotion de la diversité culturelle représente encore une bataille à livrer et à gagner. Cette lutte n'a de sens que si la diversité culturelle en question est d'abord affirmée et promue sur une base nationale.

D'ailleurs, l'un des objectifs de la politique canadienne de radiodiffusion est de faire appel de façon notable aux producteurs canadiens indépendants, de façon à assurer une plus grande diversité des lieux de création. D'autres mesures ont été mises en place pour permettre un équilibre entre les chaînes publiques, privées et spécialisées. Des quotas de contenu canadien ont été instaurés pour assurer une place prépondérante de nos émissions sur nos écrans. Des mesures de soutien au financement de nos productions ont été établies pour répondre à la demande. Des règles de propriété et de contrôle canadiens des entreprises de radiodiffusion existent pour protéger tout ce système.



Le système canadien de radiodiffusion constitue un modèle à travers le monde. Les succès de la télévision québécoise n'auraient pu voir le jour sans un ensemble de mesures de soutien. Depuis 25 ans, notre système a favorisé une protection de l'écoute francophone, une grande popularité de nos émissions et une qualité reconnue à l'échelle internationale.

La promotion de notre culture constitue un choix de société que les Canadiens ont affirmé au fil des ans. Il serait irresponsable de remettre ces politiques en question sans songer aux fondements mêmes de leur existence. Ce débat concerne tous les citoyens et non seulement quelques entreprises insatisfaites de certaines règles du jeu.

### **VINCENT LEDUC**

#### La contribution de Quebecor est-elle suffisante ?

Un géant comme Quebecor Media – dont le chiffre d'affaires annuel s'établit à 2,7 milliards de dollars - est déjà très privilégié dans le marché québécois et y jouit d'un niveau de concentration média très élevé qui peut menacer la diversité des voix. Mentionnons Vidéotron, TVA, JPL production, Illico, Canoë, etc.

On peut sûrement s'interroger à savoir si une entreprise d'une telle taille - aussi dominante dans son marché et jouissant d'un tel niveau de propriété croisée multimédia - contribue suffisamment au soutien de la production culturelle québécoise et canadienne dont elle tire une grande part de sa richesse. Ajoutons que Quebecor Media bénéficie de dizaines de millions de dollars par année en fonds publics directs et indirects, notamment grâce aux émissions diffusées par TVA.

Une chose est sûre, la contribution annuelle que sa filiale Vidéotron doit verser au FCT – qui représente 0,006% des revenus de Quebecor Media et qu'elle retrouve entièrement par une autre filiale, TVA – ne justifie aucunement qu'une telle entreprise défie la loi et mette en péril l'ensemble du milieu de la production télévisuelle indépendante québécoise.

## Des milliers d'emplois en jeu

La stabilité de toute une industrie est en jeu. S'il y avait désistement généralisé de la part des câbles et satellites à leur contribution au FCT, cela signifierait une perte de 8500 emplois au Canada, dont plus de 2500 au Québec.

## **CLAIRE SAMSON**

### Resolving the crisis

Priority must be given to resolving the crisis and reassuring the industry and the population at large.

Currently, there's a lot of equivocating over the degree of illegality of the Quebecor and Shaw decisions. Some experts maintain that by "suspending" their monthly payments, Videotron and Shaw are still within legal bounds. Because although the Broadcasting Distribution Regulations oblige cable operators and satellite distributors to devote 5% of their annual gross revenues to local expression and Canadian programming – a part of which goes to the CTF – they do not set out a schedule or procedures for remitting the *annual* mandatory contribution.

But many experts agree that Videotron and Shaw will be clearly in default of the regulations if, by the last day of the current broadcast year, which is August 31, 2007, they have not fully remitted this year's required contribution to the CTF.

Given the situation, we have two proposals for resolving the crisis:

**First, we ask that the Minister of Canadian Heritage take steps to have the Canadian Government provide the Canadian Television Fund with an interest-free loan in the amount of the contributions unpaid by Videotron and Shaw until such time as these companies begin making monthly payments again and settle the arrears.**

In this way, neither the public nor the broadcasters, producers, performers and craftspeople will be held hostage. And the CTF will not be obliged to borrow against the budget of its next fiscal year. This would allow any discussion of possible changes to the Fund's rules of governance or guidelines to take place in a climate of calm and with the necessary time for reflection. However, prior to any discussion with Quebecor and Shaw, the Government should make it a sine qua non condition that the current rules be respected.

**Second, we ask that the CRTC immediately notify Videotron and Shaw that if, by the end of the current broadcast year, they have not fully remitted to the CTF the annual contribution due under the provisions of the Broadcasting Distribution Regulations, the Commission will take the appropriate steps to ensure that its regulations are followed, failing which it will impose the penalties prescribed by the Act.**

No one is above the law or its regulations, and the CRTC cannot tolerate that Videotron and Shaw take it upon themselves to decide that they are exempt, thus affording themselves financial and competitive advantages over the other distribution companies that respect the Act and its regulations.

#### Conclusion

Le geste posé par Quebecor et Shaw ne peut et ne doit pas être toléré. Nous exhortons les autorités compétentes à assumer leurs responsabilités et à agir dans les plus brefs délais. Il en va de la place de notre culture sur nos écrans et de la capacité du système canadien de radiodiffusion à la défendre.

Merci de votre attention. Nous sommes maintenant disposés à répondre à vos questions.



Canadian Television Fund  
Fonds canadien de télévision

**Presentation by the Canadian Television Fund**

**The Parliamentary Standing Committee on Canadian Heritage**

**Study on the Canadian Television Fund**

February 8, 2007

Canadian Television Fund  
111 Queen Street E, 5<sup>th</sup> Floor  
Toronto ON M5A 1S2  
T 416 214 4400

Mr. Chairman, members of the Committee. Thank you for giving us an opportunity to appear before you today. May I present Valerie Creighton, CTF President, M. Michel Carter, Independent Director of the CTF Board and former Chair of the Board's Finance Committee, and M. Stéphane Cardin, CTF Vice-President, Strategic Policy Planning and Stakeholder Relations.

As you know there has been much press coverage in recent weeks, focusing on allegations that the Canadian Television Fund is a broken institution and calling for a complete restructure of what we are and what we do.

For the record while we certainly believe the CTF can and should improve, we believe it is healthy and strong, not "broken" as some have suggested. The CTF has evolved from its founding in 1994 and reinvented itself on several occasions during the intervening years. It will continue to evolve, transform and improve itself on an ongoing basis. It is one of the most responsive and adaptive organizations that I have ever known.

As a practical matter, the CTF is a well-governed and well-managed institution. It is both program-effective in service delivery, and cost effective on the administrative side. It manages a considerable amount of public and private funding to the highest of fiduciary standards. It is supported by a wide array of its stakeholder and constituent groups across the country. It has a unique and substantial record of accomplishment that you will hear more of in a moment. It operates under broad policy guidelines and program objectives set out in our Contribution Agreement with the Department of Canadian Heritage. Its results are the subject of close scrutiny and it is repeatedly found to be performing well in periodic examinations and reviews.

All of these statements are supported by the facts; and we are pleased to be able to review these facts with you today.

First a little history. The CRTC proposed the establishment of the Cable Production Fund as a privately incorporated, non-profit corporation in 1994. At first, it was entirely supported by BDU contributions that were made to the CTF in return for regulatory concessions administered by the CRTC. In 1996, the Minister of Canadian Heritage decided to add approximately \$100 million per year in additional funding and established a private/public partnership between the CTF and Telefilm Canada. At the same time, the policy supervision of the CTF was transferred to the Department of Canadian Heritage.

During this period, the CRTC modified the arrangements for the support provided by BDUs so that they became governed by Regulations that explicitly required the payment of a percent of BDU gross revenues to the CTF.

By 2004, the so-called two-Board, two-administration arrangement with Telefilm had become too cumbersome for effective service delivery and a new structure was developed. Today the CTF has sole responsibility for all television development and production funding as well as for the design and management of all television support programs. In turn, it has entered into a service agreement with Telefilm for the management of all application processing.

The policy directions given to the CTF under its Contribution Agreement are straightforward.

CTF is to:

- Support the creation of high quality, distinctively Canadian television programming in drama, documentary, children's and youth, variety and performing arts programming
- Allocate one-third of its resources to French language programming and two-thirds to English language programming
- Support the production of Aboriginal language programming
- Support the production of programming produced by francophone producers based outside Quebec
- Allocate 37% of its resources to programs licensed by the CBC/SRC
- Spend a minimum percentage of its revenues on the development of television programming
- Ensure that the programming it supports is produced in regions across the country in an equitable manner
- Support language versioning
- Develop a mechanism that enhances access to the CTF by programs supported by educational broadcasters

Sounds simple doesn't it? It is not.

### **Governance**

That is why the CTF's governance structure was intended from the outset to bring the very best industry expertise to the table.

A 20-member Board of Directors (including the Chair) governs the CTF with nominees representing broadcasters, BDUs, producers, the CBC/SRC, educational broadcasters and the Department of Canadian Heritage. The largest group of seats on the Board is held by the Department of Canadian Heritage itself - with five.

Good governance practices require that conflict of interest concerns be properly mitigated. To address this, the Board Chair and at least four others must be fully independent of any commercial connection with the television production or broadcasting businesses. Currently there are a total of six independent directors. Nominees for these positions cannot take their seats without first passing an *independence test* according to the CTF's *Policy on the Independence of Directors*. Together the independent directors form a permanent independent committee that supervises and monitors an extensive *Conflict of Interest Policy*.

In addition, and perhaps most importantly, ALL substantive policy and financial resolutions of the Board must be passed by a majority of the independent Board members AND a majority of the remaining stakeholder Board members. We call this the "double majority" policy.

Mr. Chairman, I have practiced law for 30 years and have been a partner in a major Bay street law firm for 20 of those years. I think it is safe to say I know a little about corporate governance and I can confirm without hesitation that the governance practices of the CTF match or exceed to the best governance practices found in Canada's public companies.

### **CTF Impact on Canadian Television Production, Culture and the Economy**

After tax credits, the Canadian Television Fund is the largest funder of television production in Canada. In 2005-2006, the CTF invested more than \$249 million in Canadian production creating 2276 hours of quality, new programming.<sup>1</sup>

Over the past 10 years,<sup>2</sup> the CTF has:

- Supported 4470 projects
- Triggered \$7.4 billion in production budgets
- Contributed \$2.22 billion in funding to the production of Canadian television
- Generated more than 23,000 hours of Canadian content delivered in prime time to hundreds of millions of viewers

In 2004-2005, the CTF distributed more than \$251 million in funding, which supported \$841 million in production, generating an estimated 22,400 full-time jobs.<sup>3</sup>

The return on CTF investment is far-reaching and impressive. In 2005-06, every dollar invested triggered \$3.5 of production value.

These television productions are made in every region of Canada, developing both a creative and technical professionalism throughout the country,

### **What we do**

The Canadian Television Fund develops appropriate policy and offers financial contributions to Canadian producers through five funding streams: Broadcaster Performance Envelope (BPE) and Special Initiatives streams: Development, Aboriginal-Language, French-Language Outside Quebec and Versioning.

At present, file administration of these programs is contracted to our service provider, the Television Business Unit at Telefilm Canada.

### **What we Fund**

It is the CTF's intent to support the development, production and broadcast of programming that speaks to Canadians about our culture, our issues, and our stories and - us.

All CTF-funded projects must meet four Essential Requirements (ERs) including:

- 10/10 CAVCO points;
- The project speaks and reflects Canadian themes and subject matter;
- Underlying rights are owned and significantly developed by Canadians; and
- The project is shot and set primarily in Canada.

### **How we Fund**

CTF funding is delivered via equitable, rules-based programs including the market-driven Broadcaster Performance Envelopes (BPEs) and Special Initiatives, both, paid directly to independent producers.

The BPE program was launched in fiscal 2004-2005, (excluding English Drama in 2004-05) with two, specific goals:

- Provide a greater degree of funding predictability to both the broadcasting and production communities
- Drive audience success by encouraging broadcasters to choose and support productions that would generate large audiences

BPEs support under-represented genres on Canadian television, in both official languages, in primetime including:

- Drama,
- Documentary,

- Variety and performing arts, and
- Children and youth programming.

As of 2007-08, envelope allocations are based on four performance factors:

- Audience Success
- Historic Access;
- Above-Average Licences; and
- Regional Production Licences.

Independent producers access BPE funding by working with a broadcaster who supports the production through licence fees and agrees to air the production according to the CTF Guidelines. Monies are forwarded to the producer, not the broadcaster, out of the broadcaster's envelope allocation.

In 2005-2006, 65 broadcasters were allocated envelopes - which, in turn, supported 383 new productions.

NOTE: As of fiscal 2006-07, BPE funds allotted to CBC/SRC are fixed at 37% as mandated by the Department of Canadian Heritage under the CTF Contribution Agreement.

### Special Initiatives

The Canadian Television Fund also finances Special Initiatives for Development, Versioning, French-language production outside of Quebec and Aboriginal-Language productions, the latter two on a *selective* basis, in order to encourage and ensure regional and linguistic support, access and programming.<sup>4</sup>

- **Aboriginal-Language Stream:** This special initiative specifically supports and fosters aboriginal-language productions. Since 1997, the CTF has supported 134 Aboriginal language projects creating 447 hours of original programming. Prior to the CTF, this type of television programming - this distinctively Canadian storytelling was primarily unavailable.
- **Development Financing Stream:** Investing in TV programs can be risky, especially for broadcasters, as there is no guaranteed return on investment. The CTF is an important driver supporting project development.
- In 2005-06, the CTF contributed \$14 million in combined development financing, supporting French, English and Aboriginal-language productions
- **French-Language Production Outside of Quebec Stream:** This is a special initiative intended to support French-language projects produced outside of the province of Quebec.
- In 2005-06, more than \$9.5 million was allocated to more than 30 productions.
- **Versioning Assistance Stream:** This special initiative supports the versioning of a produced project that may benefit from being subtitled or dubbed into another language for access and sale to other markets.

### Growing Canadian Audiences

Since the early 1990's, the number of new broadcast licenses and programming distribution undertakings going to air in Canada has exploded exponentially. With the launch of more channels, and an expanded carriage spectrum offered by digital technology, viewers are exercising their television usage options more than ever before. Not only do they have more choice in terms of *what* content to watch, they also have more choice in terms of *when* they watch content (via PVRs, "time shifting" realities, Pay Per View and Video On Demand.)

At the same time, according to Nielsen, the viewing of television has changed little in comparison.<sup>5</sup> The size of the viewing pie is remaining constant yet audience fragmentation is increasing with each additional



viewing option (or channel) deployed. The result is that high profile "top ranking" programs are having difficulty drawing audiences like they used to, and thus *all* programs are feeling downward pressure on their numbers.

Despite such an environment, several Canadian programs receive more profile and attention than ever before, including many programs funded by the CTF.

### **Highlights: English Language CTF-Funded Programming**

The following are CTF-funded English language programs that have generated significant interest among viewers.

#### *Little Mosque On The Prairie/Drama*

- Recently premiering on CBC with an average audience over 2 million viewers 2+, *Little Mosque On The Prairie* is poised to become Canada's next homegrown phenomenon. (Note: CBC's *Hockey Night In Canada* (Sat 7pm) averaged 1.4 million viewers 2+ over the course of the 05-06 season/Nielsen/CTF)

#### *Trailer Park Boys/Drama*

- The success of *Trailer Park Boys* on Showcase has spun off a successful theatrical movie release. Over the course of the 05-06 broadcast year, three of the top 10 telecasts on Showcase in the key adult 18-49 age group were those of *Trailer Park Boys*. Against the same age group, the program ranks in the network's top 10 programs averaged across the entire 05-06 broadcast year. (Source: Nielsen/CTF)

#### *Degrassi: The Next Generation/Drama*

- A cult hit in both Canada and the U.S. (it is the flagship series for cable network The N, a nighttime network for teens), *Degrassi: TNG* entered its 6<sup>th</sup> season this year, coming off a strong 05-06 season where it generated the largest audience of all English Canadian Drama among Persons 2+. Against this age group, it had an average audience of over 700,000 viewers. (Source: CTV Research)
- *Degrassi* is aired in over 150 countries around the world, and has been spun off into novels, and webi-sodes. In 2005, the program beat out four American programs at the Television Critics Association Awards for "Outstanding Achievement in Children's programming." Additionally, it took home the coveted surfboard for its Teen Choice Award win for "Choice Summer Series." (Source: CTV Research)

#### *Instant Star/Drama*

- Following in the footsteps of *Degrassi* is *Instant Star*, also very successful on the American network The N. At an average audience on CTV of 525,000, *Instant Star* finished off its second year (05-06) with audiences 50% higher than its first year. (Source: CTV Research). The show is now seen in over 120 countries worldwide.

#### *DaVinci's Inquest/Drama*

- *DaVinci's Inquest* was a consistent and solid ratings performer for the CBC over the course of its 7-year run. The program is currently enjoying a very successful syndication run in the U.S. drawing three to four million viewers per week in markets covering some 98% of the U.S. (according to its stateside distributor, Program Partners.) Additionally, the program airs in 45 other countries around the world.

#### *Children & Youth Programming:*

Among Kids aged 2-11, **9 of the top 50** regularly scheduled programs (5 telecasts or more) in the Toronto Market (all stations) over the course of the 05-06 broadcast year were **funded by the CTF**. These programs include:

- Franklin
  - This Is Daniel Cook (Recently launched a book series based on the TV program, as well as a DVD)
  - Toopy & Binoo (Recently released a DVD)
  - Being Ian
  - Captain Flamingo
  - Dragon (Recently released a DVD)
  - Mole Sisters
  - Jane & The Dragon
  - Jacob Two Two
- Source: Nielsen/CTF

### **Highlights: French CTF-Funded Programming**

With less competition from American sources and less fragmentation of audiences, the Quebec market has had tremendous success with its domestically produced content. The CTF continues to play a very important role in sustaining the dominant position of Canadian produced content in this market.

Based on viewers 2+, **10 out of the top 25** regularly scheduled programs (5 or more telecasts) in the Quebec Francophone market, averaged over the course of the 05-06 broadcast year, **were funded by the CTF!** They include:

- Les Bougon
- Un Homme Mort
- Le Petit monde de Laura Cadieux
- Km/h
- Le Coeur a ses raisons
- Annie et ses hommes
- Les Poupées russes,
- Casino
- Histoires de filles
- Juste pour rire

Several specialty channels in the Quebec Francophone market derive their top program audiences from CTF funded programming including Canal D, Historia, Musimax, and VRAK

### **International Recognition**

#### *Insectia / Insectia*

- This CTF-funded, 26-episode program has garnered much national and international acclaim winning the prestigious Ment Award for Photography, International Wildlife Film Festival, 1999, Best Non-Fiction Documentary at 2005 MIP in Cannes. In addition, it has received critically support in Canada winning:
  - Best Documentary Series, Prix Gémeaux, 2001.
  - Best Documentary Series, Prix Gémeaux, 1999.
  - Best Photography in a Documentary, Gemini Award, 1999.
  - Best Musical Score, HOT DOCS, 1999.
  -

Additionally, several successful CTF-funded, French language productions have won international acclaim or have been successfully sold nationally and internationally as formats including:

#### *Un gars, une fille*

- Broadcast on SRC from 1997-2003
- Exported to more than 30 markets around the world, including English Canada, France, United States, Bulgaria, Greece, Hungary, Italy, Poland, Portugal and Spain
- It is the first Quebecois television program to be adapted in the United States

#### *Le coeur a ses raisons*

- Sold in France - unknown production title

#### *Rumeurs*

- Sold in English Canada, as "Rumours"

### **Critical Acclaim in Canada**

In 2005 almost half, that is 38 out of 75 Gemini awards, were given to CTF-funded productions, including:

- Making the Cut;
- The Eleventh Hour, and
- Beethoven's Hair.

CTF-funded French-language productions receive even greater critical acclaim. In 2005, almost 2/3, - 48 out of 74 prix Gémeaux Awards were received by CTF productions, including:

- Annie et ses hommes ;
- Rumeurs; et
- Ramdam.

### **Part 5: Finance**

Timely, consistent funding is crucial to the operations of the CTF, and its ability to support the Canadian television production community as mandated and required.

As such, it has been the practice of the BDUs (as per CRTC circular 426) to make monthly contributions to the CTF. The entire CTF financing model is based on monthly cash flow injections from BDUs and payments from the Department of Canadian Heritage, combined with reserves and other contributions. CTF Drawdowns (CTF payments to producers) happen throughout the year, according to the Guidelines, and are critical to develop, maintain and complete Canadian productions.

The recent announcement and action of withholding CTF contributions by Shaw Communications and Videotron are significant and may have a potentially devastating impact on the Canadian production community, especially as April-September is the traditional production cycle and broadcast cycles – requiring new Canadian content – begin in September.

Deeply concerned about the industry's ability to manage a dramatic reduction at this critical time, the Board has approved a financial plan that will enable the CTF to maintain financial support to all eligible productions for the remainder of fiscal 2006-07 (March 31, 2007). This will ensure that all projects currently in application will continue to be processed and all genres will receive equitable treatment.

The financial plan, which calls for borrowing forward against certain known 2007-08 revenues, will result in an operational deficit for the current fiscal year, which in turn will need to be recovered from the 2007-08 budget.

The following demonstrates the true impact on the CTF's funding due to the reduction in funding by Shaw and Videotron:

#### **Impact on Fiscal 2006-07 operations**

- Total Funding reduction \$ 24,900,000

- Net Funding reduction (After recoupment revenues, unused BPE funds and reserves) \$ 10,000,000

**Impact on Fiscal 2007-08 Budget**

- Funding reduction from Shaw and Videotron \$ 62,600,000
  - Reduced interest revenue & deficit recovery \$ 9,800,000
- Total \$ 72,400,000

This reduction of \$72.4 million, representing a decrease of 27% from the CTF's 2006-07 budget level, is estimated to result in a loss of \$165 million in production volume in the English market and of \$81 million in the French market, for a total loss of \$246 million. This will lead to the loss of several thousand jobs in all sectors of the film and television production industry.

**Part 6: Conclusion**

At the outset of our presentation, I suggested that the real issue before the Committee is not the state or performance of the CTF.

We understand that Shaw and Videotron have concerns about the Fund. Some of these concerns are principled and some relate to commercial interests. In this respect, Shaw and Videotron are no different from Barna Alper Productions in Toronto, Big Motion Pictures in Chester, Nova Scotia, CTV, Astral, CBC/SRC or Tele-Quebec. None of these groups agree with every decision we make.

The key difference between Barna Alper, Astral and the others on the one hand and Shaw and Videotron on the other is that Shaw and Videotron have related BDUs that contribute to the CTF. This gives them a significant lever with which to pursue their issues.

From the outset in 1994, the girders underlying the CTF's structure have included the assignment to make all of the day-to-day policy, funding operational decisions in a manner that is completely free from the over-riding financial interests of any particular stakeholder group or corporate interest. The job is to bring all of the influences and expertise to the table and to resolve them in the best interests of the broadcasting and production system as a whole, and indeed all Canadians.

The public policy considerations that led to the creation of the CTF, and to more than a decade of support by the Government of Canada, came from the Broadcasting Act, from the work of Parliamentarians, and from successive Ministers of Canadian Heritage and their Departmental officials.

We therefore think the real question here today is this: Who is to be primarily responsible for determining and designing the appropriate structures for supporting television production in Canada with public resources. Is it to be Parliament, its Ministers and officials plus the mandated regulator? Or, is it to be private stakeholder groups with the financial levers to drive the debate.

We all understand that the television landscape is changing and there are major new challenges to face. The CTF is looking forward to working through those challenges with the Department

of Canadian Heritage and all of our other stakeholder groups. This will surely involve change. Nevertheless, as I said at the outset, the CTF has proven itself to be an incredibly flexible and adaptive organization and, in this respect alone, has been an innovative and outstanding public policy instrument for the Government of Canada and for Canadians.

### Recommendations

Thank you for giving us the opportunity to appear before you this morning. We understand that you have asked for our own recommendations for change and we do have a few:

- We understand there is an ambiguity within the CRTC regulatory environment that makes the annual payment provisions of the BDU regulations enforceable while the monthly payment requirements of CRTC Circular 426 less enforceable. To address this we recommend that the applicable provisions of the BDU Regulations be amended so that they include all of the necessary payment requirements currently set out in the Circular
- We recommend that the Minister establish a "funder's council" that would meet each time the Department signs a Contribution Agreement with the CTF to provide input to the Minister for defining and refining the policy directions given to the CTF in the Agreement. This is the appropriate context for BDU funders to provide input into the over-riding objectives of the CTF
- We believe it is time to add an additional seat to the Board for the Direct-To-Home (DTH) providers - moving them from one seat to two seats. This recognizes the relative level of contribution made to the CTF from the DTH segment.
- We recommend the establishment of a nominating organization to represent the interests on the Board of all of the BDU's. Apart from the CBC/SRC we do not have, and do not believe it is appropriate to have, dedicated corporate seats on our Board. As the CCTA is formally dissolving this summer we need a replacement organization with which we can relate in order to ensure continuity of BDU representation on the Board.

Signed February 7, 2007 in Toronto:



Douglas Barrett  
CTF Board Chair



Valerie Creighton  
President & CEO, CTF

## **APPENDICES**

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## Appendix A: Auditor General's Report Summary

Set out below is a summary of the comments and recommendations related to the Canadian Television Fund (CTF) that were in the Auditor General's Report and of the CTF's responses to these comments and recommendations. The summary makes a distinction between comments and recommendations because the Report made some comments about the structure and operation of the CTF that were not linked to specific recommendations.

Comments	Response
<p>The governance of the CTF is complex with two boards and two administrations.</p>	<p>The time period covered by the review preceded the implementation of the current "one Board, one administration" structure designed by the Department of Canadian Heritage. Under the new structure, the CTF Board is accountable for the CTF Program under a Contribution Agreement with the Department and Telefilm provides file administration services to the CTF under a services agreement.</p>
<p>The CTF Board is a potential source of conflicts of interest.</p>	<p>The CTF has introduced a requirement that all major decisions be made by a "double majority" vote (i.e., approval by a majority of all directors and a majority of Independent Directors is required). The number of Independent Directors has increased.</p> <p>The CTF Board manages conflicts and potential conflicts of interest in accordance with its Conflict of Interest Guidelines.</p> <p>The CTF's Independent Committee reviews the Conflict of Interest Guidelines on a regular basis and recommends changes or refinements. Recent changes include:</p> <ul style="list-style-type: none"> <li>• refinements to the definition of "conflict of interest" so that it is better adapted to the situation</li> <li>• enhancement of the role of the Independent Committee in administering the Conflict of Interest Guidelines and initiating governance improvements</li> </ul> <p>An independent review conducted in June 2006 at the request of the Department found that the Conflict of Interest Guidelines are an effective framework for handling conflicts and potential conflicts of interest. The review made some recommendations for modifications to the procedural aspects of the CTF's conflict system, which have been adopted.</p> <p>A director training program has been introduced to ensure that directors are knowledgeable about their legal and fiduciary obligations.</p>
<b>Recommendations</b>	
<p>The CTF should vigorously apply its conflict of</p>	<p>This recommendation has been adopted.</p>

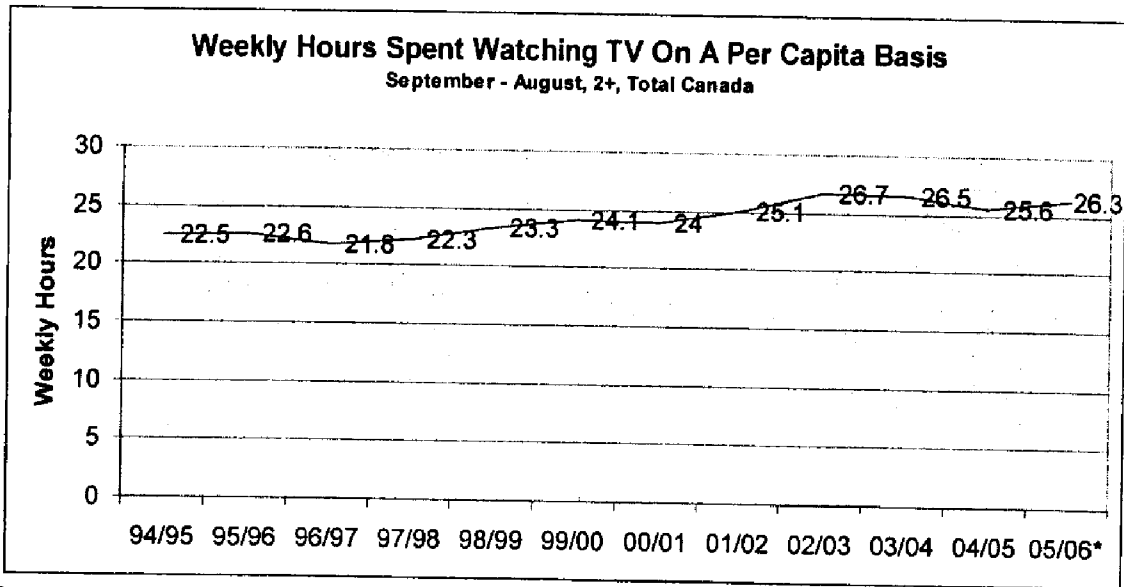
<p>interest, confidentiality and independent committee guidelines and should ensure that it documents information supporting board decisions.</p>	<p>The procedures for identifying conflicts or potential conflicts of interest before Board meetings and for conducting Board meetings where conflicts or potential conflicts have been identified have been formalized. These procedures are followed consistently and this is documented in the minutes of the relevant Board meeting.</p> <p>The basis for all decisions made by the Independent Committee about conflicts or potential conflicts of interest is recorded in the minutes of the relevant Board meeting.</p> <p>The CTF Board has modified its procedure for determining the independence of its Independent Directors so that it includes requirements that (a) nominated directors provide documentation to support the determination, and (b) the Board have an <i>in camera</i> discussion before the determination is made.</p> <p>A director training program has been implemented to ensure that directors are aware of the requirements in these guidelines.</p>
<p>The CTF should strengthen its quality control procedure to ensure that results are well documented and acted on to improve business practice.</p>	<p>This recommendation has been adopted.</p> <p>The CTF, in consultation with an independent accounting firm, has developed and documented a "risk-based" framework for selecting projects for audit by this firm.</p> <p>After the review of projects for a year has been completed, the accounting firm provides a comprehensive report about the review. This report may identify problem areas and potential solutions and is reviewed by the CTF's Finance/Audit Committee.</p>



**Appendix B: CTF Board of Director Composition**

Number of Directors	Member
1	Association des producteurs de films et de télévision du Québec
1	Association for Tele-Education of Canada
2	Canadian Association of Broadcasters Television Board / Conseil télévision de l'Association canadienne des radiodiffuseurs
2	Canadian Association of Broadcasters Specialty and Pay Board / Conseil télévision spécialisée et payante de l'Association canadienne des radiodiffuseurs
1	Canadian Association of Film Distributors and Exporters / L'Association canadienne des distributeurs et exportateurs de films
1	Canadian Broadcasting Corporation / La Société Radio-Canada
3	Canadian Cable Television Association / L'Association canadienne de la télévision par câble
2	Canadian Film and Television Production Association
5	Department of Canadian Heritage / Patrimoine canadien
1	Direct-to-Home (DTH) Providers <ul style="list-style-type: none"> <li>. Star Choice Communications Inc.</li> <li>. Bell ExpressVu</li> </ul>

**Appendix C: Weekly Hours Spent Watching TV on a Per Capita Basis**



Source: CMRI/Nielsen. \* Partial year

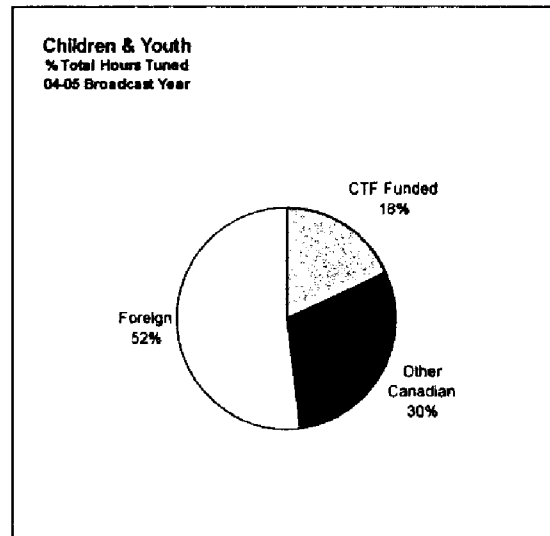
## Appendix D: Aggregated Results - English and French

### Aggregated Results – English<sup>6</sup>

In the English market CTF funded programming has undoubtedly seen the greatest measure of success in the Children & Youth, and Documentary categories.

In the **Children & Youth** category, viewing to CTF funded programming represented 18% of total viewing, and represented 38% of the portion of viewing going to Canadian programming.

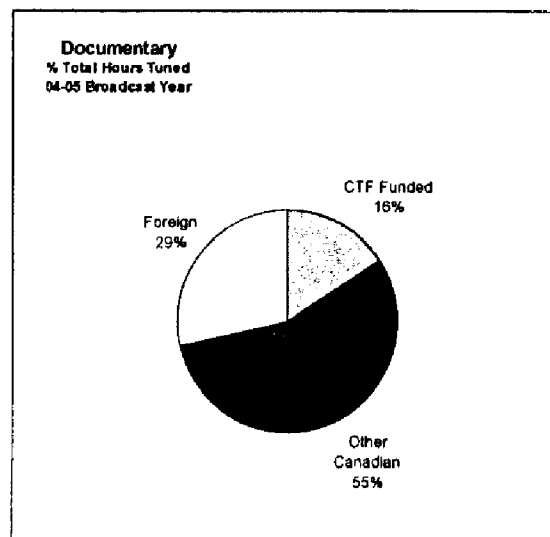
English Market



Source: CTF Research

In the **Documentary** category, viewing to CTF funded programming represented 16% of total viewing, and represented 22% of the portion of viewing going to Canadian programming. Note that viewing to Foreign documentary programming only represented 29% of all viewing to the genre, demonstrating the preference by Canadians to watch Documentary programming authored by their fellow patriots.

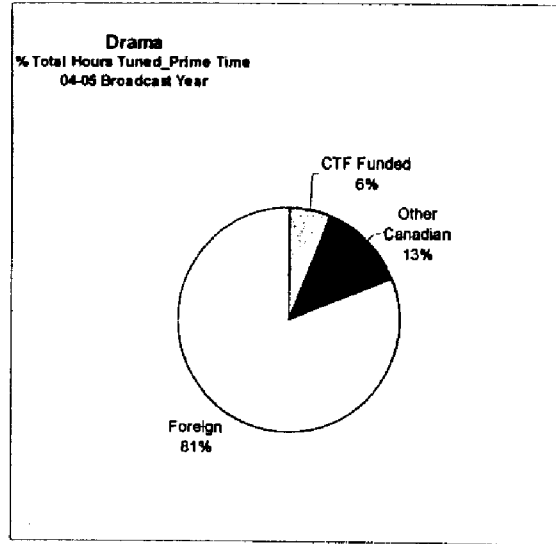
English Market



Source: CTF Research

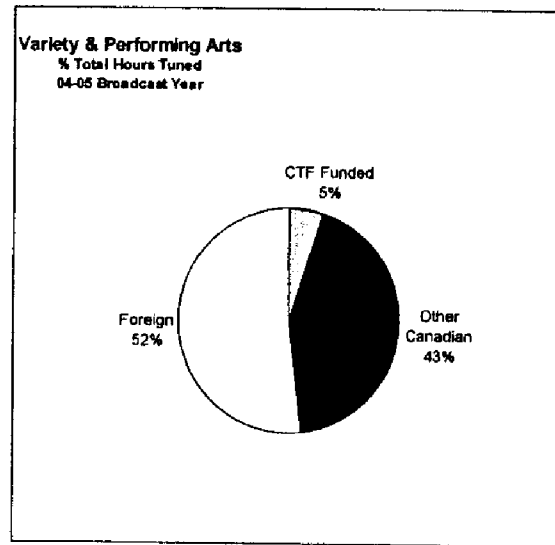
**Drama** and the **Variety & Performing Arts (VAPA)** category are the areas where CTF funded programming has the greatest measure of room to grow. Incentives have been put in place for broadcasters to produce more VAPA programming, but it is the move to BPEs in the English drama category effective in 06-07 that we expect will provide the largest measure of traction behind growth in viewing to this particular category.

English Market



Source: CTF Research

English Market



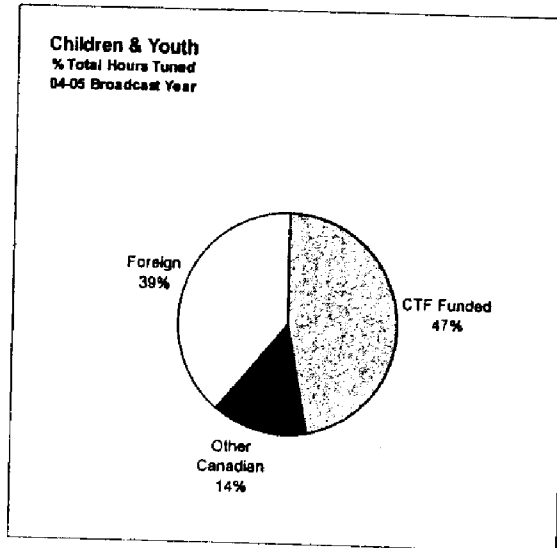
Source: CTF Research

### Aggregated Results – French<sup>7</sup>

Not only does Canadian produced programming perform extremely well in the Quebec francophone market, but also CTF funded programming contributes a significant amount to that success in almost all categories.

As can be seen from the chart below, almost 50% of viewing to **Children & Youth** programming in the French market is to CTF funded programs.

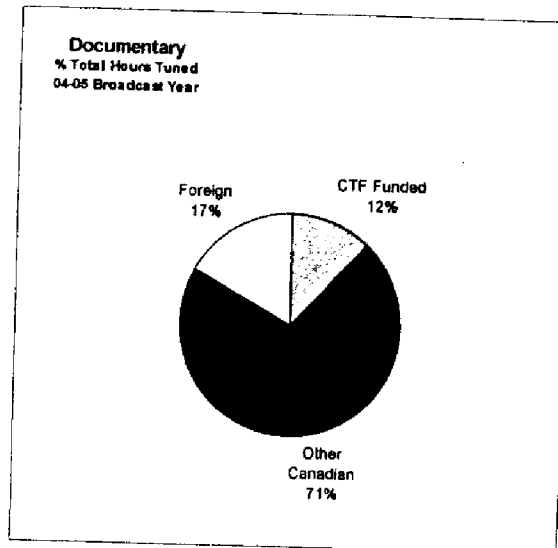
French Market



Source: CTF Research

CTF funded **Documentary** programming generates the smallest share of viewing in the French market in comparison to other genres supported by the CTF. Nevertheless, viewing to Canadian produced programming of this genre captures more than 80%.

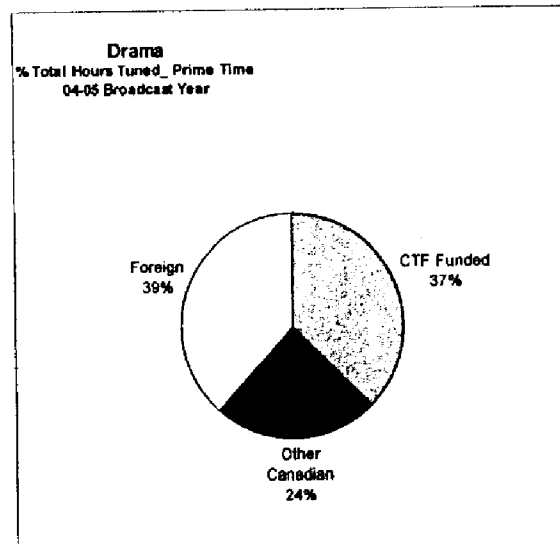
French Market



Source: CTF Research

CTF funded programming captures a 37% share of all viewing to **Drama** programming during Prime time (Monday – Sunday 6p-11p) in the French market.

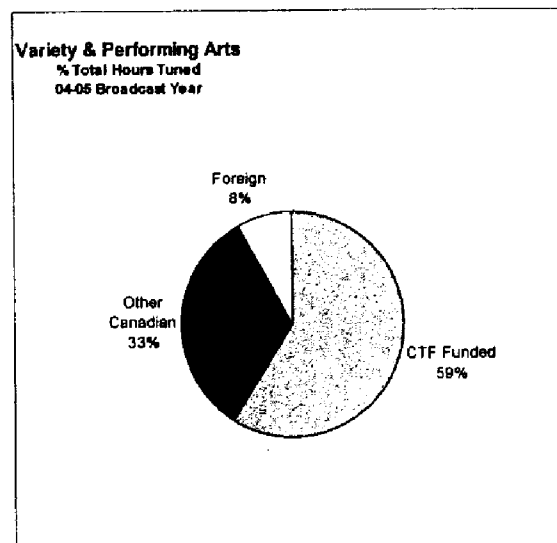
French Market



Source: CTF Research

Viewing to CTF funded **Variety & Performing Arts** programming does particularly well, capturing a share of 59% of all viewing to the genre in the French market!

French Market



Source: CTF Research

## **Appendix E Audience Measurement: Country of Origin & Genre Coding Initiative**

Due to its very nature, the measurement of television audiences is very complex and expensive. In the U.S. and most countries around the world, one sole provider has typically provided audience measurement. Historically only two companies provided such information in Canada, and recently they merged.

The lion's share of audience measurement costs are carried by broadcasters, therefore, as one might expect the evolution over time of audience measurement methodologies and systems have primarily been influenced and driven by needs related to the buying and selling of 30-second spots. As a result of the above, and due to the complexity of the task, the means to robustly aggregate and study audiences along country of origin (i.e., Canadian) and genre lines was near impossible until CTF launched the Country of Origin & Genre Coding Initiative in 2003.

As of the 2003-2004 broadcast year, all programs aired by Canadian networks and stations, reported in both metered and diary audience databases, have been coded by country of origin and genre. This gives all stakeholders with access to these databases the ability to understand how audiences respond to Canadian programming, and specifically, to understand how audiences respond to specific genres of Canadian programming.

This initiative was spearheaded by the CTF, and continues to be solely financed by the CTF. However, its success has, and continues, to rely upon the on-going participation of Broadcasters, the measurement companies, and the CRTC.

### **Coding Of CTF Funded Programming**

Currently the means to determine and aggregately track the performance of *CTF funded* programming is extremely arduous, and inefficiently requires the manual coding and manipulation of hundreds of thousands of lines of program data to identify such as CTF funded or not. Such work has been completed for the 2004-05 broadcast season and related work is expected to be complete for the 2005-06 broadcast season in late spring 2007. Additionally, the CTF has begun working with its audience measurement suppliers to find electronic and programming solutions to the above challenge. It is the hope of the CTF to increase its efficiencies along these lines over the course of 2007, so that audiences to CTF funded programming can be reported more robustly to our stakeholders, and in a timelier manner.

## Appendix F: CTF-Funded Production Highlights

*The Invisible Machine* (02-0516?) - Winner of the "Best Independent Documentary Award" at the Da Vinci Film & Video Festival

*The Corporation* (00-0597)

Special Jury Award - Amsterdam International Documentary Film Festival  
Genesis Award – Documentary Film  
Philadelphia Film Festival - Audience Award – Best Documentary  
Sundance Film Festival – Audience Award - World Cinema – Documentary  
Insight Award for Excellence - National Association of Film and Digital Media Artists, USA  
Audience Award for Best Feature Length Film - Ecocinema International Film Festival, Rhodes  
Best Feature Documentary - Environmental Media Association Awards  
Reel Room Audience Award for Best Documentary - Sydney Film Festival  
Best Feature Length Documentary - Ecocinema International Film Festival, Rhodes  
Audience Award - Thessaloniki Documentary Film Festival  
Audience Award - FIC Brasilia International Film Festival

*Shake Hands With The Devil* (04-0171) – White Pine Pictures

Sundance Film Festival – Audience Award – World Documentary  
Philadelphia Film Festival – Jury Award – Best Documentary  
Festival international du film des droits de l'Homme – 1<sup>st</sup> prize Creative Documentary

*Gerrie & Louise* (96-0015) – Blackstock Pictures

International Emmy Award - Documentary

*Cirque du soleil: Fire Within* (aka *Fire Within* 01-0398)

Emmy Awards - Outstanding Nonfiction Program (Alternative) - 2003

*Ned's Newt I & II* (97-0174 & 98-0151) (III oversubscribed) - Nelvana

2000 Bronze Plaque Columbus International Film and Video Festival  
1999 The Chris Award Columbus international Film and Video Festival  
1998 Alliance for Children and Television Award of Excellence in Animation  
1998 New York Festivals Finalist Award

*Bob & Margaret III* (00-0169) – Nelvana

2001 VEAF 1st place, Animated Television Series  
1999 Cartoons on the Bay International Animation Festival Silver Pulcinella Award for Best Series For Adults  
1999 Worldfest Houston International Festival Silver Award Television and Cable Production - Animated  
47th Columbus International Film & Video Festival, Chris Award

*Broceface I, III & IV* (00-0651 & 01-0625) - Nelvana

2002 Finalist Status in the Television Programming And Promotion Competition at the New York Film Festivals (Youth Programs/Young Adults)  
2002 Pulcinella Awards Best Series of the Year for Young Adults and Adults

*6Teen I & II* (04-0170 & 05-0250) - Nelvana

2005 Cartoons on the Bay/Pulcinella Awards best program for all audiences

*Caillou I & IV* (II oversubscribed) (97-0147 & 04-0384) – Cookie Jar Entertainment

Bronze medal at the New York festivals 2006 television programming and promotion awards

*The Newsroom II* (003-0057)

2005 International Emmy Awards – Comedy

*Dark Orade II* (05-0132)  
2005 International Emmy Awards - Children & Young People (season 1)

*Dracula: Pages From A Virgin's Diary* (01-0001)  
2002 International Emmy Awards – Arts Programming

*The Secret Mulronev Tapes* (aka *Project X* 05-0035)  
Special Jury Remi - 2006 Worldfest Houston

*Run Your Own Race: Dr. Marla's Journey with Breast Cancer* (05-0187)  
Gold Remi - 2006 Worldfest Houston

*The Ghosts of Lomako* (02-0276)  
Jules Verne Special Jury Award  
Gold Medal at the New York International Film & TV Festival  
Best Point of View Documentary - International Wildlife Film Festival

*Distant Drumming* (aka *North Of 60 Movie V* 03-0081)  
American Indian Film Festival: Best Actress - Tina Keeper ; Best Actor -George Leach

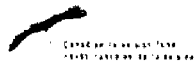
*Agent of Influence* (01-0066)  
FIPA TV - Biarritz, Spain: Outstanding Feature Length Script - Ian Adams & Riley Adams

*Helen's War, Portrait of a Dissident* (02-0726)  
2004 Australian Film Institute Awards - Best Director

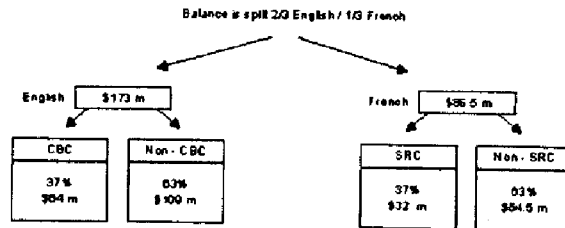
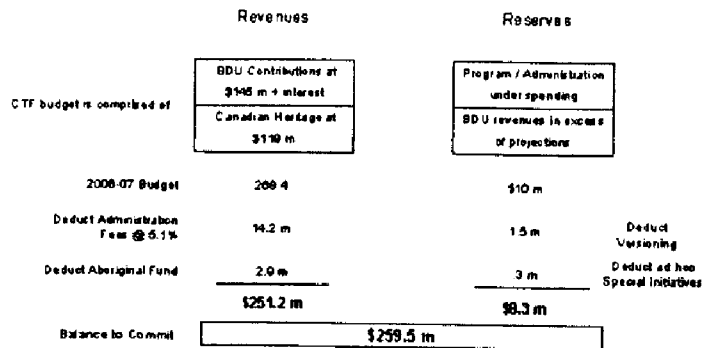
*Atomic Betty I & II* (03-0069 & 05-0136) - Breakthrough  
2005 Young Artists Awards - Best Performance in a Voice-Over Role - Young Actress  
2006 Young Artists Awards - Best Performance in a Voice-Over Role - Young Actress



# Appendix G: CTF Allocation Chart 2006-07



## 2006 - 2007 Program Commitment Allocations

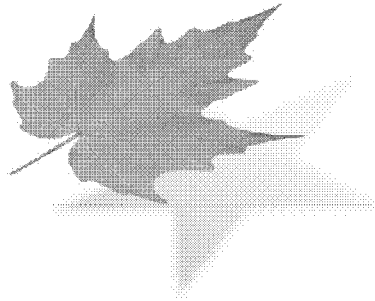


	SPECIAL INITIATIVES STREAM						
	English			French			Total English French
	CBC	Non-CBC	Total	SRC	Non-SRC	Total	
Development	\$2.2 m	\$3.8 m	\$6 m	\$1.1 m	\$1.9 m	\$3 m	\$9 m
French Outside Quebec @ 10%	n/a	n/a	n/a	\$3.1 m	\$5.3 m	\$8.4 m	\$8.4 m
French Regional Production Bonus	n/a	n/a	n/a	\$3 m	\$4 m	\$7 m	\$7 m
	\$2.2 m	\$3.8 m	\$6 m	\$4.5 m	\$7.5 m	\$12.1 m	\$18.1 m

	BROADCASTER PERFORMER ENVELOPE STREAM												
	English					French					Total English French		
	Board approved genre %	CBC	Historic spending per genre	Non-CBC	Total	Board approved genre %	SRC	Historic spending per genre	Non-SRC	Total			
Drama	80.0%	45.4	73.4%	54.8	52.0%	100.2	65.5%	17.8	84.4%	23.8	50%	41.3	141.5
Childrens/Youth	20.0%	7.1	11.8%	26.3	25.0%	33.4	14.9%	3.7	13.6%	7.3	16%	11.0	44.8
Documentary	10.0%	7.2	11.8%	22.9	22.0%	30.1	22.4%	4.3	15.8%	12.3	20%	16.7	48.7
VAPA	2.0%	2.1	3.4%	1.2	1.0%	3.3	7.2%	1.7	8.2%	3.7	6%	5.4	8.7
Total	100.0%	61.8	100.0%	105.2	100.0%	167.0	100.0%	27.5	100.0%	48.8	100.0%	74.4	\$241.4

### ENDNOTES

- CTF
- Information compiled from 1996-2006, CTF. Includes Feature Film
- CFTPA, 2006, [www.cftpa.ca](http://www.cftpa.ca)
- French-language development is also selective
- Nielsen
- Based on 2004-05 broadcast year, persons 2+, total Canada. For full source details, contact CTF.
- Based on 2004-05 broadcast year, persons 2+, total Canada. For full source details, contact CTF.



**CFTPA**

*Representing television, film  
and interactive production in Canada*

**ACPFT**

*Porte-parole de l'industrie de la production  
cinématographique, télévisuelle et interactive au Canada*

**Remarks by the  
Canadian Film and Television  
Production Association (CFTPA)**

to

**House of Commons  
Standing Committee on Canadian Heritage**

**Study on the Canadian Television Fund**

February 8, 2007

*CHECK AGAINST DELIVERY*

**Guy Mayson**

Good morning Mr. Chair and Members of the Standing Committee. My name is **Guy Mayson** and I'm the President and CEO of the Canadian Film and Television Production Association (CFTPA). With me today is **Mario Mota**, the association's Senior Director of Broadcast Relations and Research.

We applaud the Standing Committee for initiating this emergency study on the Canadian Television Fund (CTF), and thank you for inviting us to share our views about the critical importance of the Fund to the continued existence of the Canadian independent television production industry. Make no mistake, the CTF is an essential component of the Canadian broadcasting system.

The CFTPA represents the interests of almost 400 companies engaged in the production and distribution of English-language television programs, feature films, and interactive media products in all regions of Canada. Our member companies are significant employers of Canadian creative talent and assume the financial and creative risk of developing original content for Canadian and international audiences.

What exactly is it that producers do? We develop the project, structure the financing, hire the creative talent and crews to help turn stories into programs, control the exploitation of the rights, and deliver the finished product. We create high-quality programming in the financially risky genres of drama, comedy, documentary, kids, and performance programming – what the CRTC calls “priority programming”. We also create content for new digital platforms. What we do, every day, is provide Canadian television viewers with the choice of a Canadian perspective on our country, our world, and our place in it. As such, the independent production sector plays a vital role in the Canadian broadcasting system, as recognized in the *Broadcasting Act*.

In addition to the central role independent television producers play in advancing Canadian broadcasting policy objectives, producers contribute significantly to Canada’s economy and are responsible for a considerable portion of the more than \$4.5 billion in production activity in Canada, sustaining over 120,000 direct and indirect full-time jobs annually.

I’m sure this Committee shares our serious concerns about Shaw Communications Inc. and Vidéotron Itée’s threat to withhold required

payments to the CTF. We cannot stand idly by – and we believe this Committee, the Government, and the CRTC cannot stand idly by – and watch some cable companies unilaterally destroy an entire industry by dictating the terms by which they will or will not live up to their regulatory obligations.

While the CFTPA was pleased with last week's announcement from the CTF that it will continue to support all eligible productions for the 2006-2007 year, we are very concerned about an anticipated "significant reduction" in the CTF's 2007-2008 budget and program allocations as a result of Shaw and Vidéotron's actions. The considerable uncertainty surrounding funding for television projects beyond 2006-2007 is already having a negative impact on projects in development in terms of international financing.

In the CFTPA's view, Shaw and Vidéotron's actions are unacceptable and irresponsible and, if allowed to continue, would set a dangerous precedent that would have long-term repercussions not only with respect to the future viability of the CTF but also with respect to the integrity of the CRTC's licensing and regulatory authority.

If left unchallenged, Shaw and Vidéotron's threats to stop their required contributions to the CTF will have a devastating impact on the CTF, on Canadian television production, and on the independent production and creative sectors, resulting in the loss of thousands of jobs.

Section 29 and Section 44 of the CRTC's *Broadcasting Distribution Regulations* require medium and large cable distribution undertakings and direct-to-home (DTH) satellite TV distribution undertakings (hereinafter "BDUs") to contribute a fixed percentage of their gross annual revenues derived from broadcasting services to the CTF. Further, CRTC *Circular No. 426* sets out the guideline that these BDUs make their payments on a monthly basis.

Given the seriousness of the situation, the CFTPA has asked the CRTC to immediately put Shaw and Vidéotron on notice that their threat to discontinue supporting the CTF financially would put their cable distribution undertakings (Shaw Cable and Vidéotron) and Shaw's DTH satellite TV undertaking (Star Choice) in contravention of the *Broadcasting Distribution Regulations*. Should Shaw and Vidéotron not make their contributions on a monthly basis, we believe that they would be violating, at minimum, the

spirit of CRTC *Circular No. 426*. We have urged the CRTC to take whatever steps are necessary to ensure that Shaw and Vidéotron comply with the regulations and the circular. Mario.

### **Mario Mota**

Let us not forget the origins of BDU contributions to Canadian television production. In 1993 the CRTC held a “structural hearing” to review the evolving communications environment. One result from the hearing was the identification of a need to “provide aggressive encouragement to the production and exhibition of more and better Canadian programming”. The Commission called for comments on what form a new funding mechanism should take. The Canadian Cable Television Association at the time proposed the creation of a new fund financed with contributions from the cable industry, which would provide “top-ups” to the licences paid by broadcasters to independent producers for certain types of “under-represented” programs. Reaction to the proposal was generally favourable by most parties, and so the CRTC accepted it, with some modifications. Cable companies benefited greatly because they were able to keep 50% of subscriber fee increases tied to capital expenditures (CAPEX), slated to “sunset” that year.

Some cable companies have tried to undo that initiative ever since, and Shaw and Vidéotron's latest actions are another attempt to achieve that goal. Over the years, cable companies asked for and won the right to direct up to 40% of their contributions to help fund their community channels. DTH satellite TV distributors were later permitted to allocate 0.4% of their contributions to support small-market conventional television stations, in lieu of performing program deletion.

And the CFTPA was alarmed by proposals made at the CRTC's recent review of its regulatory framework for over-the-air television that any additional financial contributions that BDUs might be required to make should be taken from their existing mandatory contributions to Canadian programming production.

In our view, it is time for the CRTC to restore the full 5% BDU contribution to independently administered funds intended for independent production. Doing so would help alleviate the CTF's inability to meet all the demands on its funds and would balance the additional financial input we have asked conventional television broadcasters to make to original Canadian programming.



The CRTC has stated on numerous occasions that such financial contributions to production funds provide essential support for the production of Canadian programming. The Commission has also considered it important that funding not be diverted further from the Canadian Television Fund. Guy.

### **Guy Mayson**

We will not refute all of the arguments made publicly by Shaw and Vidéotron about what they deem to be the CTF's "failings". In our view, they show a surprising lack of understanding of and respect for a funding body they helped create and direct, and near contempt for Canadian programming and audiences.

- Shaw and Vidéotron have expressed their dissatisfaction with the CTF's "performance, operations and governance".
  - In this regard, we point out that sound governance of the CTF was recently noted by both the Auditor General of Canada in October 2005 and more recently confirmed by an independent review by Renaud Foster of Ottawa in June 2006. In our view, the CTF's comprehensive Board composition, including

representatives from the broadcast distribution sector since the Fund's inception, has allowed it to be responsive to all industry stakeholders. It's also worth noting that several past Chairs of the CTF Board of Directors have been representatives from the cable industry.

- Shaw has suggested that CTF-supported programs are watched by few people and have “no commercial or exportable value”.
  - The CTF, whose funding decisions are increasingly driven by past audience success, has made possible many highly successful Canadian programs, such as *Shania: A Life in Eight Albums* (movie of the week – 1.2 million viewers), *One Dead Indian* (movie of the week – 1 million viewers), *Degrassi: The Next Generation* (youth drama program – avg. 737,000 viewers), and *Little Mosque on the Prairie* (drama/comedy program – avg. 1.5 million viewers). These and many other CTF-supported programs are watched and loved by millions of Canadians and are proof that Canadian programs can attract large audiences. Don't just take it from us. CTV's CEO Ivan Fecan told the CRTC's recent review of over-the-air television

that CTV's "Canadian programming currently gets very good audience response". In terms of exportable value, CTF-supported Canadian dramas such as *Degrassi: The Next Generation*, *Da Vinci's Inquest*, and *Cold Squad*, and children's and youth programs such as *Life with Derek*, *Franny's Feet*, and *Renegade Press.com*, are seen and loved, in some cases, in well over 100 countries around the world. The list of programs in these and other programming genres that have found export markets is a very long one. *Da Vinci's Inquest*, for example, receives an average of 3.4 million viewers in the U.S., outperforming the popular *CSI: Miami* in syndication. We could spend the entire day here providing examples of successful CTF-supported shows. The bottom line is that Shaw is just plain wrong when it claims that Canadian programming is of low quality and non-exportable.

As an aside, it is interesting to note that more than 30 television programs have received funding support in the last couple of years alone from both the CTF and the Shaw Rocket Fund, the independent production fund set

up by Shaw in 1998. Presumably, if these projects are worthy of support from the Shaw Fund, then they are equally worthy of support from the CTF.

This morning the CTF provided an overview of some of its key accomplishments over the years. We do not wish to repeat all of these but would like to point out the following:

- Since its inception in 1996, the CTF has provided \$2.22 billion in funding support to 4,470 independently produced Canadian English- and French-language productions in the genres of drama, children's and youth, documentary, and variety and performing arts.
- The financial contribution from this unique public-private partnership has helped create 23,141 hours of great Canadian television, triggering total production budgets of \$7.4 billion. For every dollar the CTF has invested over the years, it has leveraged an additional \$3.3 from other sources.
- An estimated 21,300 full-time equivalent jobs out of 46,700 jobs in the television production sector are estimated to be the result of CTF-

supported productions. That's a powerful statistic. Would any government let a company employing more than 21,000 people simply close its doors without trying to do something about it?

Put simply, without the CTF Canadian independent producers could not afford to make their programs because the Canadian market is too small to finance the high cost of these shows. Further, Canadian broadcasters would not have been able to exhibit the amount of high-quality, distinctively Canadian television programming that they have presented over the past decade without the Fund.

The CFTPA has two representatives on the CTF board. Over the years, our representatives have been vocal in expressing the views of the independent production sector on the Fund's workings. The CFTPA considers the CTF to be the single most important initiative supporting distinctive Canadian television production and we remain committed to the Fund and its overall objectives.

In closing, we were extremely pleased with Minister Oda's January 26 announcement of the Government's contribution of \$200 million over two

years for the CTF and for confirming the Government's commitment to the Canadian television production industry and a strong broadcasting system. Now, it's up to Shaw and Vidéotron to hold up their end of the bargain, and for the CRTC to ensure that these licensees resume timely payments to the Fund.

We appreciate the Standing Committee's interest in this issue and encourage it to express support for the Canadian Television Fund.

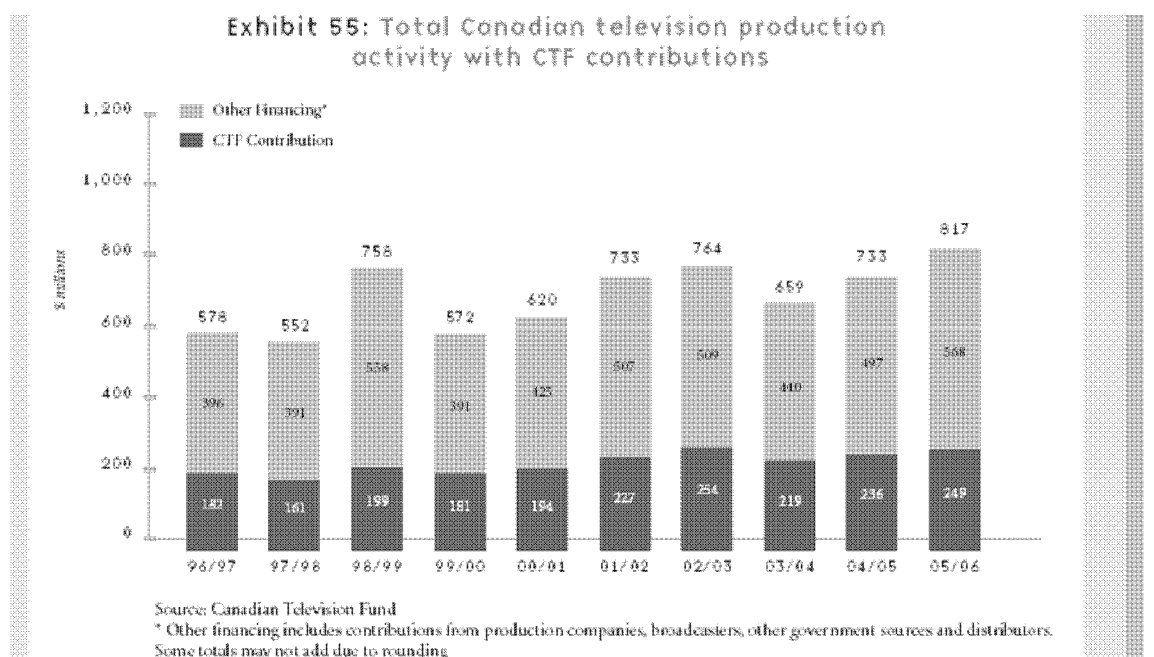
Thank you for your time and we would be pleased to answer any questions you may have.

## Key Statistics

### Total Volume of CTF-Supported Production

The CTF was established in 1996 and continues to be one of the key tools for supporting Canadian television production. In 2005/06, the CTF's contribution to Canadian television programming rose, as did the total production budgets supported by these financial contributions.

- The CTF contributed **\$249 million** to production budgets totalling **\$817 million** in 2005/06.
- Other financing – comprised largely of contributions from production companies, broadcasters, other government sources, and distributors – contributed an additional \$568 million to CTFsupported productions.
- CTF contributions rose by 6%; the total volume of CTF-funded production increased by 14%. The increase in CTF contributions was possible because of increased contributions from cable television and direct-to-home satellite TV service providers as a result of revenue growth.

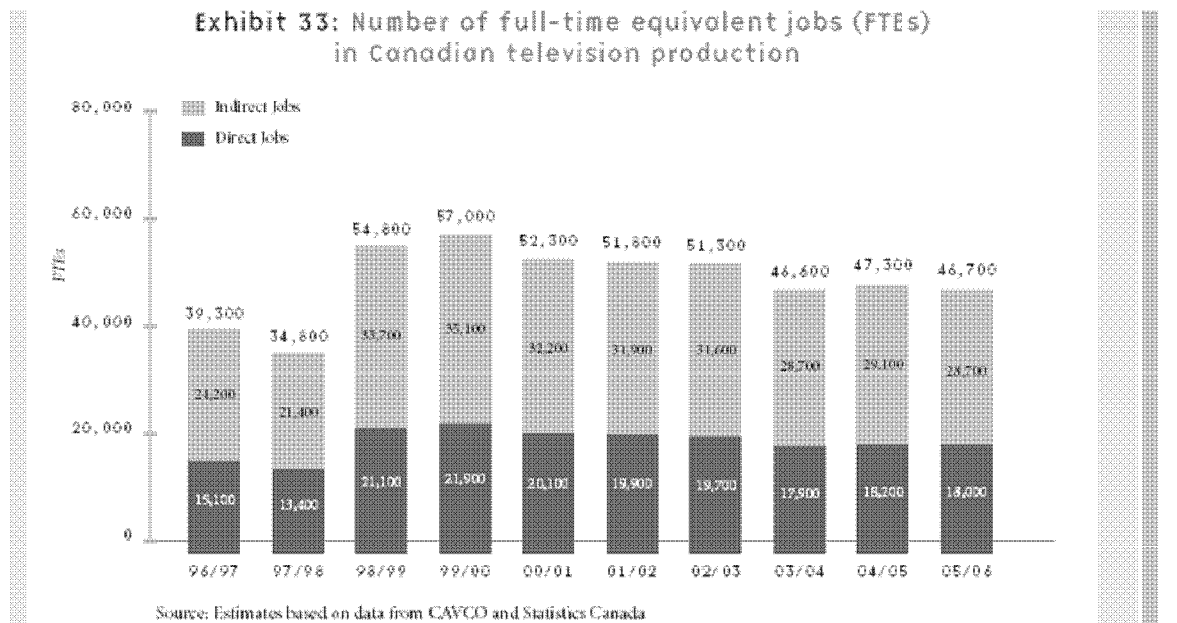


**Source: Profile 2007: An Economic Report on the Canadian Film and Television Production Industry (soon to be published).**

## Direct and Indirect Jobs in Canadian Television Production

In 2005/06, Canadian television production generated an estimated **46,700** full-time equivalent jobs (FTEs) in Canada.

- Direct jobs in Canadian television production: 18,000
- Indirect jobs in other industries: 28,700



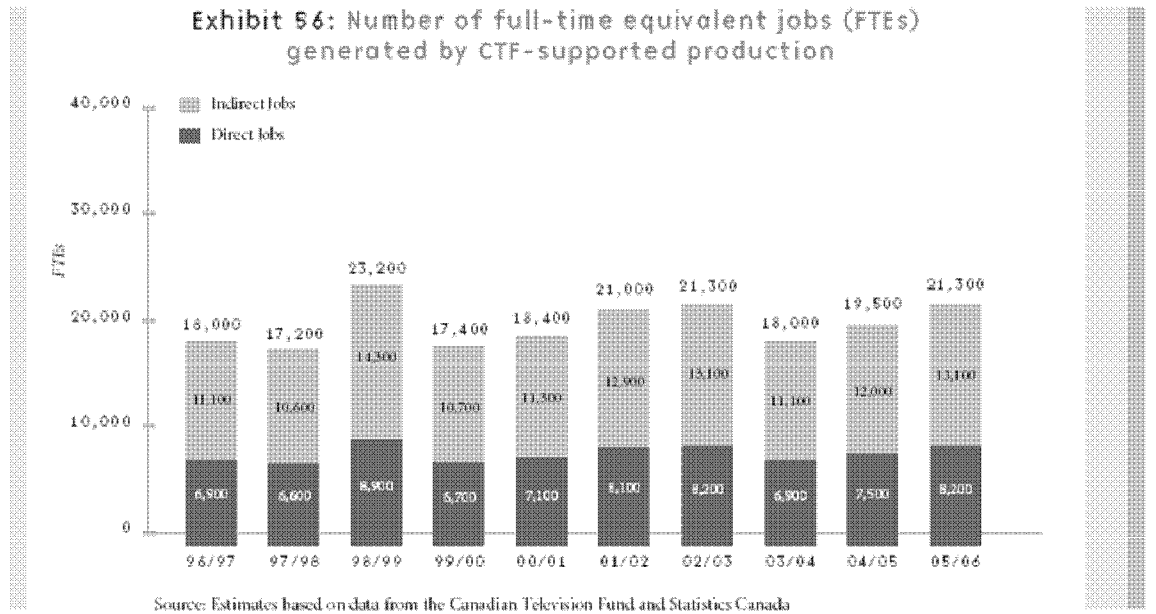
Source: *Profile 2007: An Economic Report on the Canadian Film and Television Production Industry* (soon to be published).



## Jobs Supported by CTF-Supported Television Production

In 2005/06, CTF-supported television production generated an estimated **21,300** full-time equivalent jobs (FTEs) in Canada.

- Direct jobs in production: 8,200
- Indirect jobs in other industries: 13,100



Source: *Profile 2007: An Economic Report on the Canadian Film and Television Production Industry* (soon to be published).

## ***QP DIGEST***

264 Arlington Ave.  
Ottawa, Ontario  
K1R 5T2  
Tel: (613) 565-0728  
Fax: (613) 565-6157  
[qpdigest@rogers.com](mailto:qpdigest@rogers.com)

## **TRANSCRIPT**

***DATE:*** *Thursday, February 8, 2007*

***QUESTION:*** *Lucienne Robillard (Lib): Westmount–Ville-Marie*

***RESPONSE:*** *Bev Oda (CPC): Durham*

---

### ***QUESTION:***

Mr. Speaker, the Minister of Heritage does not seem to understand her responsibilities. She is sending the ball back to the CRTC. When it comes to the television fund, and she's the one who dealt with the two companies involved. And under section 7 of the broadcasting act, she can give a directive to the CRTC. On regulations, so she can act today. Why is she not doing that?

### ***ANSWER:***

Mr. Speaker, as the member knows, the CRTC regulations require consultation and the CRTC knows how to apply those regulations. We are keeping abreast of the situation and this is why the government has announced \$2 million over two years. The production milieu has reacted, and we have certainly made it clear to industry and to Canadians that Canadian productions...

### ***SUPPLEMENTARY:***

It's bit discouraging to hear the speak, because we have not really got a Heritage Minister. She is showing a laissez-faire attitude. We have an urgent station situation, and she does not even seem to realize that. We know that productions have to start in February. If the CRTC. Does not act this week, is she ready to issue a directive to have the CRTC enforce the rules?

### ***ANSWER:***

Mr. Speaker, we have an independent organization that is responsible for regulating the broadcasting and production sector, the. The C.R.T.C. knows its regulations. The CRTC will act on behalf of Canadians and the public. [Inaudible]... understanding the cycle of production and broadcasting.

---

**QUESTION:**                   **Maka Kotto (BQ): Saint-Lambert**

**RESPONSE:**               **Bev Oda (CPC): Durham**

**QUESTION:**

Thank you, Mr. Speaker. We are going to keep going with our questions. The Minister of Heritage has reacted to the Shaw and Videotron decision not to contribute to the Television Fund and she is blaming others. How is she -- how can she say one thing one week and then the next week, show says it is not her problem because it is up to the C.R.T.C.?

**ANSWER:**

Mr. Speaker, we recognize the responsibilities of the C.R.T.C. We also understand the seriousness of the situation. Mr. Speaker, until the C.R.T.C. Takes action on behalf of Canadians and the government, we have a commitment to carry out our responsibility.

**SUPPLEMENTARY:**

Does the Minister realize that she is sending a very bad signal to distribution companies because she is dealing with those who are refusing to fund productions? Why is she not reminding how and Videotron of their responsibilities and then they can discuss things after that?

**ANSWER:**

We make sure that we have the information. I have met with every sector. I'm met with the distributors. I've met with the artists. I've met with the producers. I've met with the writers. I've met with the broadcasters. I've met also with the television fund. Mr. Speaker, we all understand the gravity of the situation, and we -- I know that the commission will also take on their ...

**From:** Francine Letourneau  
**To:** Guiton, Steven; Lafrance, Sylvain; Poulter, Shaun; Stursberg, Richard...  
**CC:** Brosseau, Edith; Chambers, Bill; DE TONI, CHRISTINA; Kirshenblatt, Be...  
**Date:** 13/02/2007 1:10 pm  
**Subject:** Rép. : If necessary, the Commission will move expeditiously to amend theregulations to explicitly specify t

Michel,

>>> "Shaun Poulter" <PoulterS@Ottawa.cbc.ca> 02/13/07 12:51 pm >>>  
February 13, 2007

s.21(1)(a)

The Chairman of the CRTC, Konrad von Finckenstein, has issued the following statement  
OTTAWA-GATINEAU - The CRTC recognizes the important role that the funds administered by the Canadian Television Fund (CTF) play in supporting the production of Canadian programs. This programming in turn assists Canadian broadcasters to fulfill their regulatory requirements and provide Canadian viewers with Canadian choices.

s.21(1)(b)

The Commission shares the Minister of Canadian Heritage's concern regarding the uncertainties currently affecting the production of Canadian television programming. Shaw and Quebecor have raised a number of serious issues that need to be resolved and that as of yet have not been addressed by the CTF Board of Directors.

Yesterday, we noted with interest that Quebecor made a commitment to Canadian programming, which deserves further study. Given that the obligation to make contributions is based on regulations issued by the CRTC, the Commission has a role to play in assisting in the resolution of this issue. The CRTC is prepared to work with the CTF Board of Directors, Quebecor and Shaw to resolve the matters in contention.

By the same token, all stakeholders must play by the rules and operate within the context of the regulatory system. The Commission is confident that Shaw and Quebecor will heed the Minister's call and resume monthly payments. If necessary, the Commission will move expeditiously to amend the regulations to explicitly specify the traditional monthly payments.

The Commission is also prepared to consider amending the regulations to take into account any resolution arrived at between the parties.

The CRTC is confident that all stakeholders will rise to the occasion, reduce the uncertainty surrounding this important sector and work collaboratively towards the achievement of the cultural objectives of the Broadcasting Act. The CRTC will not make any further comments at this time.

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Le 13 février 2007

Déclaration de Konrad von Finckenstein, président du CRTC

OTTAWA-GATINEAU - Le CRTC reconnaît que les fonds administrés par le Fonds canadien de télévision (FCT) soutiennent de façon importante la production d'émissions canadiennes. Ces émissions permettent ensuite aux radiodiffuseurs canadiens de remplir leurs obligations réglementaires et d'offrir aux auditeurs canadiens une programmation canadienne variée.

Le Conseil partage les préoccupations exprimées par la ministre du Patrimoine canadien quant à l'incertitude actuelle qui affecte la production d'émissions de télévision canadiennes. Des solutions doivent être apportées aux préoccupations sérieuses soulevées par Shaw et Quebecor et au sujet desquelles le Conseil d'administration du FCT ne s'est pas encore prononcé.

Nous avons constaté hier avec intérêt que Quebecor a pris un engagement relatif aux émissions canadiennes qui mérit d'être étudié. Étant donné que les contributions obligatoires s'appuient sur la réglementation du CRTC, celui-ci considère qu'il a un rôle à jouer pour résoudre les questions qui font l'objet de ce débat et il est donc disposé à travailler de concert avec le conseil d'administration du FCT, Quebecor et Shaw pour y parvenir.

Entre-temps, tous les intervenants doivent observer les règles et fonctionner selon le système réglementaire établi. Le Conseil croit que Shaw et Quebecor répondront à la demande de la ministre de recommencer à verser leurs paiements mensuels. Si nécessaire, le Conseil modifiera rapidement la réglementation afin de stipuler clairement que les paiements doivent être versés mensuellement.

Le Conseil est également disposé à modifier la réglementation pour tenir compte de toute entente intervenue entre les parties.

Le Conseil croit que les intervenants profiteront de cette occasion qui leur est offerte, qu'ils réduiront l'incertitude qui règne dans ce secteur important et qu'ils collaboreront pour atteindre les objectifs culturels énoncés dans la Loi sur la radiodiffusion.

Pour l'instant, le Conseil ne se prononcera pas davantage sur la question.

- 30 -

**From:** Jason MacDonald  
**To:** Poulter, Shaun, Letourneau, Francine, Guiton, Steven, Tremblay, Michel, ...  
**CC:** Chambers, Bill, Menard, Martine  
**Date:** 14/02/2007 8:45 pm  
**Subject:** Re: CTF news release

Hi there:

Hope this is useful.  
Jason

s.21(1)(a)

s.21(1)(b)

-----Original Message-----

From: Katherine Heath-Eves  
To: Stursberg, Richard <StursbeR@CBC.CA>  
Tremblay, Michel <TREMBLAM@CBC.CA>  
MacDonald, Jason <MacDonaJ@CBC.CA>  
Guiton, Steven <GuitonS@Ottawa.cbc.ca>  
Letourneau, Francine <Letournf@Ottawa.cbc.ca>  
Poulter, Shaun <PoulterS@Ottawa.cbc.ca>  
CC: Menard, Martine <MenardM@Ottawa.cbc.ca>  
Chambers, Bill <ChamberB@Ottawa.cbc.ca>  
Creation Date: 2/14 4:45 pm  
Subject: CTF news release

Hi all,

Attached is a draft news release that we intend to distribute immediately following tomorrow's appearance. Please review at your earliest convenience.

Thank you,

Katy

Katherine Heath-Eves | Media Relations and Issues Management | Conseiller en relations avec les médias et gestion des enjeux | Corporate Communications | Communications institutionnelles | T: 613 288 6235 | CBC/Radio-Canada

**From:** Shaun Poulter  
**To:** heathevk@Ottawa.cbc.ca, StursbeR@CBC.CA, TREMBLAM@CBC.CA, MacDonaJ@CB  
C.CA, G...  
**CC:** MenardM@Ottawa.cbc.ca, ChamberB@Ottawa.cbc.ca  
**Date:** 14/02/2007 8:24 pm  
**Subject:** Re: CTF news release

Shaun Poulter  
Director/ Directeur  
Government Relations/Relations gouvernementales  
CBC/ Radio-Canada  
Tel: (613) 288-6233  
Cell: (613) 791-8054  
shaun\_poulter@cbc.ca

s.21(1)(a)  
s.21(1)(b)

>>> Katherine Heath-Eves 02/14/07 4:45 PM >>>  
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