
Online: Letter to the Standing Committee on Canadian Heritage

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

Mon, Nov 21, 2016 at 4:37 PM

To: "Poulter, Shaun" <shaun.poulter@cbc.ca>, LILIANE LE <liliane.le@cbc.ca>, MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>, Sarah Lue <sarah.lue@cbc.ca>, NATHALIE VANASSE <nathalie.vanasse@radio-canada.ca>, "Menard, Martine" <martine.menard@cbc.ca>

Cc: ALLISON MACLACHLAN <allison.maclachlan@cbc.ca>, "Thomas, Nadine" <nadine.thomas@cbc.ca>, Jacinthe LACOMBE-CLICHE <jacinthe.lacombe-cliche@cbc.ca>

Hello all,

We've just added this letter on our Corporate website:

EN -

Letter to the Standing Committee on Canadian Heritage: *Limiting access to the digital public space is not in the public interest*

<http://www.cbc.radio-canada.ca/en/media-centre/2016/11/21/>

FR -

Lettre au comité permanent du patrimoine canadien : *Limiter l'accès à l'espace numérique public n'est pas dans l'intérêt du public*

<http://www.cbc.radio-canada.ca/fr/centre-de-presse/2016/11/21/>

Merci!

Marie-Ève

Online: Letter to the Standing Committee on Canadian Heritage

Sarah Lue <sarah.lue@cbc.ca>

Mon, Nov 21, 2016 at 5:01 PM

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

Just confirming that the initial tweets have been shared. So far, positive feedback.



Grace A. Straw @GraceAStraw · 4m

I agree!

CBC/Radio-Canada @CBCRadioCanada

Canadians want MORE news and local coverage & diversity of views. Not less. Open letter from @CBC's President. ow.ly/da3Q306oA6S

[Quoted text hidden]

—
Sarah Lue

Senior Social Media Advisor / Enterprise Communications, Strategy & Public Affairs

Première conseillère, Médias sociaux / Communications d'entreprise, stratégie & affaires publiques

(613) 288-6036 | @CBCRadioCanada

Fwd: Correspondance de notre PDG au CHPC

Nathalie Vanasse <nathalie.vanasse@radio-canada.ca>
To: Sarah Lue <sarah.lue@cbc.ca>

Mon, Nov 21, 2016 at 4:34 PM

À faire réviser par Jacinthe**Citations:**

1. Limiter ce que fait la radiodiffusion publique...
2. ...se traduira forcément par moins de services pour les Canadiens, dit Hubert Lacroix, pdg de CBC/Radio-Canada.

"Limiter l'accès à l'espace numérique public n'est pas dans l'intérêt du public," - Hubert Lacroix. #verslenuérique @RadioCanada

Plus pointu:

1. Un radiodiffuseur public plus faible n'est pas nécessairement la réponse aux défis des compagnies privées.
2. Les besoins des Canadiens devraient être une priorité. #verslenuérique @RadioCanada

Les Canadiens veulent PLUS de nouvelles et de couverture locale ainsi qu'une diversité d'opinions. Pas moins. Lettre ouverte du pdg de CBC/Radio-Canada.

LinkedIn : viendra plus tard...

[Quoted text hidden]

—

Nathalie Vanasse

Communications Officer, Public Relations
Enterprise Communications
Agente des communications, Relations publiques
Communications d'entreprise
CBC/Radio-Canada
(613) 288-6029

Fwd: Correspondance de notre PDG au CHPC

Liliane Le <liliane.le@cbc.ca>

Mon, Nov 21, 2016 at 4:07 PM

To: MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>, Marie-Ève Roy <marie-eve.roy@radio-canada.ca>, Sarah Lue <sarah.lue@cbc.ca>

MER - excuses - moi je devais te mettre en cc aussi.

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

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

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


Date: 2016-11-21 15:57 GMT-05:00

Subject: Fwd: Correspondance de notre PDG au CHPC

To: MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>

Cc: Sarah Lue <sarah.lue@cbc.ca>

[Quoted text hidden]

2 attachments **2016-11-21 CBC RC to CHPC Media and Local Communities.pdf**
94K **2016-11-21 HTL to CHPC Media and Local Communities FR.docx**
76K

05/12/2016

CBC Radio-Canada Mail - Fwd: Correspondance de notre PDG au CHPC



2016-11-21 HTL to CHPC Media and Local Communities FR.docx

76K

Fwd: Correspondance de notre PDG au CHPC

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

Mon, Nov 21, 2016 at 4:07 PM

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

Cc: MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>, Sarah Lue <sarah.lue@cbc.ca>

Merci Liliane!

Peut-on avoir l'anglais en version Word aussi svp?

Et un titre en français et un titre en anglais?

Merci,
Marie-Ève



Marie-Ève Roy

Chef, Contenu numérique

Manager, Digital Content

Communications d'entreprise

Enterprise Communications



Maintenant mobile, toujours à portée de main
Voyez comment l'installer sur tablette et téléphone

Now on mobile, always within reach
Find out how to install it on tablets and phones

[Quoted text hidden]

Fwd: Highlights Wednesday November 23, 2016 / Mercredi 23 novembre 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Mon, Dec 5, 2016 at 12:15 PM

A-2016-00077

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

From: Roger Belanger <roger.belanger@cbc.ca>
Date: Wed, Nov 23, 2016 at 9:25 AM
Subject: Highlights Wednesday November 23, 2016 / Mercredi 23 novembre 2016
To: Roger Belanger <roger.belanger@cbc.ca>**Highlights Wednesday November 23, 2016 / Mercredi 23 novembre 2016****Le Journal de Montréal, mercredi 23 novembre 2016****Une commission de 4,5 M\$****Un courtier et ex-collecteur de fonds conservateur impliqué dans le dossier du terrain de Radio-Canada**

Radio-Canada devra payer une des plus importantes commissions de l'histoire du Québec pour la vente de son terrain à Montréal, soit 4,5 M\$. Un des courtiers impliqués est un ex-collecteur de fonds du Parti conservateur, au pouvoir quand le contrat fut octroyé, à l'été 2015.

Avison Young a obtenu le mandat après un processus que Radio-Canada tient à garder confidentiel.

Hugo Joncas**ipolitics.ca, Tuesday November 22, 2016****CBC takes aim at critics in open letter****Public broadcaster president Hubert Lacroix reveals CBC's digital ad revenue for first time**

As the parliamentary heritage committee wraps up an important study on the state and survival prospects of local media in Canada, CBC President and CEO Hubert Lacroix took aim at private media outlets who he says have used the committee's hearings to "argue for a weaker public broadcaster."

"This is unfortunate," Lacroix wrote in an open letter dated Nov. 21, 2016, addressed to the Standing Committee on Canadian Heritage and published on the CBC website. "At a time when all media in Canada are struggling to adapt to tremendous change, at a time when global digital companies are crowding the Canadian market, we all need to be focused on how to ensure Canadians get accurate information about their community and their world."

Beatrice Britneff**The Wire Report, Tuesday November 22, 2016****Ending CBC's \$25M in digital ads won't help other media: Lacroix**

CBC/Radio-Canada CEO Hubert Lacroix has responded to recent statements by the heads of some Canadian newspapers about the public broadcaster competing in the digital advertising space, writing that "limiting what public broadcasting does will only mean fewer services for Canadians."

Last week, the House of Commons standing committee on Canadian Heritage, as part of its study on media and local communities, heard criticism that the public broadcaster and foreign digital giants like Facebook Inc. are taking away ad dollars from local newspapers.

The Wire Report**plus.lapresse.ca, mercredi 23 novembre 2016****AUDIENCES DU CRTC****Radio-Canada invitée dans le débat**

« Pour être clair, je me suis perdu vers la fin de votre allocution, on est ici pour le renouvellement de TVA et non de Radio-Canada, n'est-ce pas ? » Le président du CRTC a commencé la période de questions au Groupe TVA avec cette remarque, qui a donné le ton aux échanges.

Vincent Brousseau-Pouliot**www.tvanouvelles.ca, mardi 22 novembre 2016****Comme Québecor, Groupe V pointe la concurrence de Radio-Canada**

Le Groupe V Média peine à trouver de nouveaux revenus pour développer davantage de contenu canadien et original faute de financement adéquat. Devant le CRTC mardi, les représentants de la filiale de Remstar Diffusion ont demandé une réduction de l'obligation de contenu canadien imposé pour le ramener à 50 %.

...«Alors que la télévision traditionnelle est en crise, Radio-Canada est sans doute le seul télédiffuseur traditionnel qui voit ses revenus augmenter, ce qui ne fait qu'accentuer le déséquilibre des forces du marché», a affirmé Maxime Rémillard.

Lise Millette, Agence QMI

www.cartt.ca, **Tuesday November 22, 2016**

TV License Renewal: Hard hit by declining revenues, French broadcasters ask CRTC for new yoga mat

"There's so much discussion of flexibility that you'd think we were at a yoga club," cracked CRTC chairman Jean-Pierre Blais during day one of the license renewal hearing for Canada's French-language TV broadcasters.

...“We're worried about the fact that Radio-Canada continues to stray from its mandate to adopt a resolutely commercial approach,” said TVA president Julie Tremblay, in French, during Quebecor's presentation. “The mandate of Radio-Canada should focus on complementarity rather than competition with private broadcasters.”

...V president Maxime Rémillard also brought up CBC/Radio-Canada's \$675 million in new funding from the federal government and the resources it has to “directly compete with private television in the French-language market.”

Steve Faguy

Le Devoir, mercredi 23 novembre 2016

Le Grand Costumier ouvre ses portes

70 000 costumes et 20 000 accessoires sont mis à la disposition des producteurs

Des milliers et des milliers de costumes se déploient sur les cinq étages de l'ancienne bibliothèque de Montréal, rue Sherbrooke.

...Le Grand Costumier, organisme sans but lucratif qui a hérité de la prodigieuse collection de costumes de Radio-Canada, a ouvert officiellement ses portes mardi. Hormis les 143 costumes qui ont été cédés au Musée de la civilisation, comme ceux des émissions pour enfants Bobino, La ribouldingue ou la Souris verte

...Marie Houde relève d'ailleurs que le costumier de CBC, à Toronto, a fermé ses portes il y a une dizaine d'années, sans que la collection ait pu être préservée.

Caroline Montpetit

plus.lapresse.ca, **mercredi 23 novembre 2016**

La fin de L'instant gagnant à V

La chaîne de télé V a mis fin, au début d'octobre, à l'émission L'instant gagnant, infopub/jeu interactif à son antenne depuis 2012 qui a suscité des centaines de plaintes des téléspectateurs.

Vincent Brousseau-Pouliot, La Presse

plus.lapresse.ca, **mercredi 23 novembre 2016**

Un Boomerang de bonheur

Boomerang, c'est l'émission « pur bonheur » – le terme correct pour feel-good – de l'automne. Entre les crises insupportables de Claudie dans L'échappée ou les révélations suffocantes de Feux, ça fait du bien de s'asseoir avec la famille Bernier pour rigoler, s'émouvoir et faire une grosse boule d'amour à notre téléviseur à la fin de chacune des demi-heures.

Hugo Dumas, La Presse

Le Journal de Montréal, mercredi 23 novembre 2016

Céline en tête-à-tête avec Josélito

Les rêves, la gloire, les grandes divas disparues... Céline Dion a abordé tous ces sujets avec Josélito Michaud dans une entrevue que Radio-Canada diffusera le 7 janvier.

Marc-André Lemieux

Le Journal de Montréal, mercredi 23 novembre 2016

Une Sophie Thibault en hijab ?

Le 17 novembre dernier, Ginella Massa est devenue la première femme portant le hijab à présenter un bulletin de nouvelles au Canada. C'était à la station de Toronto de CityNews.

...Patrice Roy est-il athée ou bouddhiste? On s'en fiche. Sophie Thibault est-elle évangéliste ou scientologue ou agnostique?

Sophie Durocher

www.thestar.com, **Tuesday November 22, 2016**

Only accents are funny in Kim's Convenience (video)

I may be critical, but it's because I care, says Rick Salutin.

Rick Salutin

Playback, Monday November 21, 2016

Opinion: The value in 10-out-of-10

Following Jean-Pierre Blais' recent comments on the CIPF points change, the Writers Guild of Canada's Maureen Parker weighs in on why 10/10 Canadian series are worth protecting.

Maureen Parker, executive director of the Writers Guild of Canada

Playback, Tuesday November 22, 2016

Bell Media partners to launch content incubator

Bell Media has partnered with Canadian artist Sol Guy to launch talent and content incubator, Dais, the media co announced Tuesday.

...Bell Media will fund Dais, which will operate independently and choose which artists and projects it supports, Bell Media spokesperson Scott Campbell told Playback Daily.

Regan Reid

Playback, Tuesday November 22, 2016

eOne sees revenue grow, earnings fall

Entertainment One saw revenue growth of 19% across its divisions, according to half-year results released today.

...As a whole, the company's television division (comprised of eOne Television, The Mark Gordon Company, the Group's Music operations as well as digital content studio Secret Location, which eOne fully acquired in August) saw revenues of \$240.8 million, up 34% from \$179.3 million in 2015.

Regan Reid

The Wire Report, Tuesday November 22, 2016

Judge sides with Bell in dispute over VMedia OTT service

VMedia Inc. is permanently prohibited from broadcasting BCE Inc.'s CTV channels on its over-the-top skinny basic service, an Ontario Superior Court judge ruled Tuesday.

Judge Frederick Myers dismissed VMedia's application asking the court to declare it wasn't committing copyright infringement by making the CTV and CTV Two networks available for live-streaming for customers with Roku Inc. devices.

Charelle Evelyn, Anja Karadeglija

Financial Post, Wednesday November 23, 2016

VMedia loses legal battle with Bell over streaming

Indie Internet and television service provider VMedia Inc. lost its court battle with broadcast giant Bell Canada over its nascent TV streaming service that aired conventional channels over the Internet.

The Ontario Superior Court of Justice ruled Tuesday that VMedia's new service violated Bell's rights under the Copyright Act by streaming CTV and CTV 2 without express permission.

The judge ordered VMedia to pay Bell \$150,000 in costs.

Emily Jackson

The Globe and Mail, Wednesday November 23, 2016

VMedia's basic live online streaming cut

An Ontario court has barred upstart television provider VMedia Inc. from streaming a basic set of live TV channels online, but left the door open for the federal broadcast regulator to decide otherwise.

VMedia, a Toronto-based startup, launched an app in September that offers a package of basic channels delivered through the Roku media player, instead of a traditional cable box.

James Bradshaw

variety.com, Monday November 21, 2016

NBCU Confirms Additional \$200 Million BuzzFeed Funding, Companies Expand Ad Pact

NBCUniversal announced Monday that it has made an additional \$200 million investment in BuzzFeed— on top of the \$200 million it invested last year.

The funding values New York-based BuzzFeed at about \$1.7 billion, according to a company rep, and brings it to nearly \$500 million raised to date.

...Around the time of its original investment in BuzzFeed, NBCU also invested \$200 million in Vox Media, whose sites include the Verge, SB Nation, Curbed and Recode.

Todd Spangler

Le Journal de Montréal, mercredi 23 novembre 2016

Facebook sur la sellette dans la bataille contre les fausses infos

La bataille contre les fausses informations, accusées d'avoir contribué à la victoire du républicain Donald Trump, s'intensifie aux États-Unis, avec une pression particulièrement forte sur Facebook, même si Twitter et Google sont également visés.

Google et Facebook ont pris des mesures la semaine dernière pour assécher les revenus publicitaires des sites de canulars.

Agence France-Presse

Le Journal de Montréal, mercredi 23 novembre 2016

Plus de la moitié du globe déconnectée d'internet

Plus de la moitié de la population mondiale n'utilise pas internet, en raison du coût prohibitif du haut débit, a révélé mardi un rapport de l'ONU.

Selon l'Union internationale des télécommunications (UIT), dont le siège est à Genève, 3,9 milliards de personnes sur les 7,4 milliards d'habitants de la planète n'ont pas accès à internet, et les catégories les plus mal loties sont «les femmes, les personnes âgées, les populations les moins éduquées, les plus pauvres et les habitants des zones rurales».

AFP

National Post, Wednesday November 23, 2016

Nearly half the world now uses the Internet

A new report from a United Nations agency says that 47 percent of the world's people now use the Internet — an increase from just one year ago, when the same agency estimated that just over 43 percent of the global population were Internet users. However, the study, released Tuesday by the International Telecommunications Union (ITU), also discovered serious geographic and economic disparities in who uses the Internet.

The Washington Post

National Post, Wednesday November 23, 2016

Big Brother sleeps easy

The revelation that Montreal police secretly monitored several journalists' smartphones for months, ostensibly in hopes of discovering the source of internal information leaks, has brought home for many people the troubling reality of government snooping.

Mathieu Bédard

The Globe and Mail, Wednesday November 23, 2016

Senator tables bill to protect source confidentiality

The relationship between a journalist and a confidential source is sacrosanct, according to a Parliamentarian who wants to enshrine that relationship in law.

Amid a scandal over revelations that police in Quebec spied on several journalists, Conservative Senator Claude Carignan has introduced a private member's bill that aims to keep police from ferreting out reporters' sources.

Colin Freeze

Le Devoir, mercredi 23 novembre 2016

Un projet de loi pour protéger les journalistes

C'est un sénateur conservateur, à Ottawa, qui aura été le premier à répondre à l'appel des journalistes qui réclament protection.

Le sénateur Claude Carignan, leader des conservateurs au Sénat, a déposé mardi après-midi un projet de loi réclamé par les journalistes depuis les récentes révélations sur la surveillance policière des membres des médias.

Le projet de loi S-231 modifie la Loi sur la preuve au Canada « afin de protéger la confidentialité des sources journalistiques ».

La Presse canadienne

Le Journal de Montréal, mercredi 23 novembre 2016

L'équipe du 375e de Montréal s'excuse

Une bande-annonce a créé la controverse en ne présentant que des personnes blanches à l'écran

L'équipe du 375e de Montréal s'excuse d'avoir semé la controverse en diffusant une publicité ne montrant que des personnes blanches à l'écran.

«On a des centaines de projets et énormément de bandes-annonces et celle-là m'a échappé. C'est non seulement dans nos objectifs de refléter la diversité de Montréal, mais c'est aussi dans mes convictions personnelles de le faire», assure Gilbert Rozon, commissaire aux célébrations du 375e anniversaire de Montréal.

...L'émission produite par Salvail & Co, la boîte de production d'Éric Salvail, sera diffusée simultanément sur les quatre chaînes généralistes (Radio-Canada, Télé-Québec, TVA et V) le 11 décembre prochain.

Marie-Ève Dumont

plus.lapresse.ca, mercredi 23 novembre 2016

ÇA FAIT JASER

La Société du 375e corrige le tir

La bande-annonce de l'émission Montréal s'allume, consacrée au dévoilement de la programmation des activités du 375e anniversaire de Montréal, a été retirée des plateformes de la Société du 375e et sera remplacée par « une nouvelle bande-annonce qui reflète la diversité artistique de l'émission ».

... Parmi les nombreuses têtes d'affiche de cette bande-annonce, on ne retrouvait aucun artiste « issu de la diversité »

...Montréal s'allume sera diffusée le 11 décembre à 20 h sur les quatre chaînes généralistes francophones du Québec : TVA, Radio-Canada, V et Télé-Québec.

Marc Cassivi, La Presse

National Post, Wednesday November 23, 2016

**Montreal pulls all-white anniversary promo video
'We dropped the ball,' head of 375th commission says**

Organizers of Montreal's 375th anniversary celebrations in 2017 have taken down a video of Quebec stars promoting the "edgy and inclusive" city after a critic noted that all the featured performers were white. The video, released last Thursday, advertised a variety show kicking off the festivities, to be broadcast next month on four French-language Quebec TV networks.

Graeme Hamilton

startouch.thestar.com, Wednesday November 23, 2016

Ad for a show about Montréal featured only white people

Organizers said the ad will be 'tweaked' and did not reflect the cultural diversity of the performers who are taking part. A commercial intended to promote Montreal's upcoming 375th anniversary celebrations has instead left red-faced organizers apologizing because the video included only white-skinned personalities.

...The variety show is being put on by a production company run by popular Quebec television host Éric Salvail. The commercial was taken down from the web on Tuesday and is expected to be re-released after a more inclusive version is approved.

Allan Woods

newsroom.carleton.ca, Tuesday November 22, 2016

Carleton Professor Directs a New Study on Trends in Media Concentration Across Canada

A new study on telecommunications, Internet and media concentration across Canada directed by Carleton University's Dwayne Winseck, professor at the School of Journalism and Communication, reveals a mixed picture: high media concentration in many core areas of the Internet, and declining but still high levels of concentration in mobile wireless services. It also shows that Canadians obtain online news from a diverse range of Internet sources.

newsroom.carleton.ca

www.theguardian.com, Wednesday November 23, 2016

BBC radio to be offered outside UK in 'Netflix of the spoken word'

More people around the world will be able to listen to The Archers and Moral Maze as part of BBC plans to launch "the Netflix of the spoken word" with its radio content.

The corporation's director general, Tony Hall, is expected to outline plans in a speech on Wednesday morning to offer all of the BBC's audio content as well as World Service broadcast services to viewers and listeners outside the UK. No decision has yet been taken on whether to charge overseas users – who do not pay the licence fee – for the service.

Jane Martinson

Roger Bélanger
Corporate Communications
Communications institutionnelles
613-288-6240
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 **23-11-2016-am.pdf**
4631K

TODAY IN THE MEDIA
AUJOURD'HUI DANS LES MÉDIAS

1

Mercredi 23 novembre 2016
Wednesday November 23, 2016

ENQUÊTE Immobilier

POUR PROMOTEURS AGUERRIS

Radio-Canada vend près d'un million de pieds carrés.

Le CA de Radio-Canada doit choisir d'un jour à l'autre le promoteur qui érigera la nouvelle Maison de Radio-Canada.

Deux finalistes se sont qualifiés

- Un consortium dirigé par Broccolini;
- Un autre mené par Busac et Pomerleau.

Selon les informations qui filtrent au compte-gouttes, Radio-Canada veut

- deux ou trois immeubles;
- dont un principal d'environ 300 000 pieds carrés, où travailleront la plupart des employés;
- un bail de 30 ans à partir de 2020.

Valeur du site au rôle foncier de la Ville de Montréal: 102 M\$.



La firme de courtiers Immobiliers Avison Young dirige le processus de vente du site de Radio-Canada et la location de ses futurs espaces, avec l'aide de Brookfield. PHOTO PIERRE-PAUL POULIN

CE QUE LAURENT BENARROUS A DIT

« Je suis conservateur depuis 23 ans (je trouvais Charest inspirant). »

« Le compte-client de Radio-Canada est celui de mon associé Tom Godber. (...) Mon implication dans ce dossier est limitée à certaines facettes de cette transaction. »

« Nous étions en compétition contre d'autres firmes pour l'obtention de ce mandat, et je peux vous assurer que la politique n'a rien à voir au fait que nous l'avons remporté. »

Une commission de 4,5 M\$

Un courtier et ex-collecteur de fonds conservateur impliqué dans le dossier du terrain de Radio-Canada

Radio-Canada devra payer une des plus importantes commissions de l'histoire du Québec pour la vente de son terrain à Montréal, soit 4,5 M\$. Un des courtiers impliqués est un ex-collecteur de fonds du Parti conservateur, au pouvoir quand le contrat fut octroyé, à l'été 2015.

BUREAU D'ENQUÊTE

Hugo Joncas

hugo.joncas



Avison Young a obtenu le mandat après un processus que Radio-Canada tient à garder confidentiel.

Selon des documents qu'a obtenus notre Bureau d'enquête, l'un des associés de cette firme de courtage, Laurent Benarrous, est au cœur du processus de location de nouveaux espaces pour Radio-Canada. Il apparaît comme le courtier à

contacter pour soumettre des propositions à la société publique pour cette portion du projet.

Ce conservateur bien en vue a contribué à mettre en place l'organisation financière de Stephen Harper au Québec, à partir de 2003.

« Stephen (...) a augmenté considérablement notre potentiel de levée de fonds parmi les donateurs sélects et corporatifs, à travers des contacts comme Michael Fortier et Laurent Benarrous », écrit Tom Flanagan, proche conseiller du chef conservateur à cette époque, dans son livre *Harper's Team : Behind the Scenes in the Conservative Rise to Power*.

Le courtier a donné plus de 20 000 \$ au parti depuis 2004.

En 2008, le gouvernement Harper a nommé Benarrous membre du CA d'Aéroports de Montréal, un poste qu'il occupait jusqu'en 2012, avec des honoraires annuels de près de 20 000 \$.

Le courtier assure que le choix de sa firme pour la transaction n'a rien de politique.

« Ma dernière implication en termes de levée de fonds avec le Parti conservateur coïncide avec la fin de la campagne au leadership durant laquelle Stephen Harper a été élu chef de ce parti, il y a plus de 12 ans », écrit-il dans un courriel.

CONFIDENTIEL

Avison Young doit trouver deux promoteurs pour le projet de Radio-Canada.

L'un doit construire deux ou trois nouveaux immeubles pour accueillir les employés de la société. L'autre doit ériger un projet immobilier sur le reste du terrain, le plus vaste emplacement encore disponible entre le pont Jacques-Cartier et le centre-ville.

Radio-Canada précise avoir choisi Avison Young au terme d'un appel de propo-

sitions, un « processus non public puisqu'exécuté à l'intérieur de notre banque de fournisseurs déjà qualifiés », écrit le directeur des relations publiques dans un courriel.

La société a aussi « choisi de ne pas publier la liste des entreprises ayant participé à la demande de service », dit Marc Pichette. Il assure néanmoins que le processus est « bel et bien concurrentiel ».

La société refuse aussi de dire à combien elle évalue son terrain et son projet de nouvelle Maison de Radio-Canada qui doit y être construite, dit le porte-parole. « Cette information est de nature confidentielle. »

Vous avez de l'information à ce sujet ?

438.396.5546

hugo.joncas@quebecomedia.com



LAURENT

BENARROUS

Courtier et

ex-collecteur de

fonds conservateur

EXCLUSIF
BUREAU D'ENQUÊTE



CBC takes aim at critics in open letter

Public broadcaster president Hubert Lacroix reveals CBC's digital ad revenue for first time



Beatrice Britneff

Tuesday, November 22nd, 2016

CBC-Radio Canada CEO Hubert Lacroix.

THE CANADIAN PRESS/Sean Kilpatrick

CBC takes aim at critics in open letter

Public broadcaster president Hubert Lacroix reveals CBC's digital ad revenue for first time

Beatrice Britneff
iPolitics

As the parliamentary heritage committee wraps up an important study on the state and survival prospects of local media in Canada, CBC President and CEO Hubert Lacroix took aim at private media outlets who he says have used the committee's hearings to "argue for a weaker public broadcaster."

"This is unfortunate," Lacroix wrote in an open letter dated Nov. 21, 2016, addressed to the Standing Committee on Canadian Heritage and published [on the CBC website](#). "At a time when all media in Canada are struggling to adapt to tremendous change, at a time when global digital companies are crowding the Canadian market, we all need to be focused on how to ensure Canadians get accurate information about their community and their world."

In his letter, Lacroix also revealed digital advertising figures that had not previously been released by the Crown corporation as a means of countering arguments presented to the Commons heritage committee that the CBC is stealing business away from private media.

The committee has been conducting a study on media and local communities since late February, and heard from its final witnesses last week. Committee members spent their meeting Tuesday discussing the committee's draft interim report in-camera.

The heritage committee heard from 119 witnesses — representatives of media outlets, professors, union officials and Canadian Heritage staff, among many others. Several of those invited to testify — most recently, *The Globe and Mail* and *Rebel Media* — have urged committee members to "level the playing field" between the CBC and Canada's struggling legacy media companies and new digital outlets.

The *Globe's* publisher and CEO, Phillip Crawley, told committee members last week that CBC's expanding digital presence — funded by tax dollars — and its use of digital advertising gives the public broadcaster an unfair competitive advantage. Crawley suggested the committee look to the United Kingdom, where the BBC is not allowed to accept digital advertising.

Lacroix pushes back against arguments like Crawley's in his open letter. He said that in 2015-2016, the CBC earned \$600 million in self-generated revenue, approximately \$253 million of which was revenue from advertising. Lacroix said only 10 per cent of that ad revenue — \$25 million — came from "all digital advertising across CBC/Radio-Canada."

"To put that in context, total digital advertising in Canada generates over \$4.6 billion a year, three quarters of which goes to Google, Facebook and Yellow Pages," he wrote. "It is difficult to believe,

as some media have suggested, that if only CBC/Radio-Canada was prevented from earning \$25M, their problems would be solved.”

The \$25 million from digital ad revenue is a figure the CBC hadn't previously released. Its 2015-2016 annual report does not provide a breakdown of the \$253 million in advertising revenue.

When Jennifer McGuire, the general manager and editor-in-chief of CBC News, testified at the heritage committee on May 19, she said that “only about one per cent of CBC’s revenue is from digital.” Shaun Poulter, CBC executive director of public affairs and government relations, told *iPolitics* that McGuire was speaking about revenue generated by CBC News specifically in her testimony.

Lacroix also wrote that emulating what the BBC has done is not the right path for Canada’s public broadcaster, as the BBC can afford to pass up online advertising because its licence fee is six times greater than the sum the CBC gets from the Government of Canada.

He also pushed back against claims that the CBC is “violating” its mandate as set out in the Broadcasting Act because the Act doesn’t “specifically mention digital platforms.”

“Our mandate is to serve Canadians,” Lacroix wrote. “What should be clear by now is that the digital world is where Canadians are, and where they expect their broadcaster to be.”

In general, Lacroix insisted that the challenges facing the Canadian media companies “are not being caused by the public broadcaster” and argued that CBC/Radio-Canada’s presence is more important in the face of merging newspapers and increasing concentration of ownership within the industry.

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

<http://ipolitics.ca/2016/11/22/cbc-takes-aim-at-critics-in-open-letter/>

Ending CBC's \$25M in digital ads won't help other media: Lacroix

The Wire Report

CBC/Radio-Canada CEO Hubert Lacroix has responded to recent statements by the heads of some Canadian newspapers about the public broadcaster competing in the digital advertising space, writing that "limiting what public broadcasting does will only mean fewer services for Canadians."

Last week, the House of Commons standing committee on Canadian Heritage, as part of its study on media and local communities, heard criticism that the public broadcaster and foreign digital giants like **Facebook Inc.** are taking away ad dollars from local newspapers.

In a letter to the committee chairwoman Hedy Fry Monday, Lacroix said taking away CBC's digital ads won't help, pointing out that it earns \$25 million from all digital revenue across all of its operations, and that "total digital advertising in Canada generates over \$4.6 billion a year, three quarters of which goes to [**Alphabet Inc.**'s] Google, Facebook and [**Yellow Pages Ltd.**]"

He added: "It is difficult to believe, as some media have suggested, that if only CBC/Radio-Canada was prevented from earning \$25M, their problems would be solved."

Lacroix repeated the argument he has made previously in face of similar criticism from broadcasters, stating that the challenges facing Canadian media aren't caused by the CBC. In a media environment where large "newspaper companies responded to their challenges by merging and reducing the content offered by their smaller papers," he said the public broadcaster is "more important than ever."

Limiting what the CBC does "won't increase news coverage or the diversity of views, especially in smaller communities," he added.

www.thewirereport.ca/briefs/2016/11/22/ending-cbc%E2%80%99s-%2425m-in-digital-ads-won%E2%80%99t-help-other-media-lacroix/31523

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LA PRESSE+ AFFAIRES

AUDIENCES DU CRTC

Radio-Canada invitée dans le débat

« Pour être clair, je me suis perdu vers la fin de votre allocution, on est ici pour le renouvellement de TVA et non de Radio-Canada, n'est-ce pas ? » Le président du CRTC a commencé la période de questions au Groupe TVA avec cette remarque, qui a donné le ton aux échanges. En terminant sa présentation, le Groupe TVA a dénoncé le financement fédéral supplémentaire de 675 millions de Radio-Canada et s'est dit « inquiet du fait que Radio-Canada continue de s'écarter de son mandat pour adopter une approche résolument commerciale ». Les audiences du CRTC sur le renouvellement des licences des chaînes de télé privées, qui se tiennent cette semaine à Laval, ne comprennent pas les licences de Radio-Canada.

VINCENT B.-POULIOT
LA PRESSE

CraveTV en français ?

Faites-nous confiance, dit TVA

Moins de contenu canadien ?

Radio-Canada invitée dans le débat

Astérix et les conglomérats romains

Audience tranquille pour Bell



AUDIENCES DU CRTC

RADIO-CANADA INVITÉE DANS LE DÉBAT

Vincent Brousseau-Pouliot La Presse

« Pour être clair, je me suis perdu vers la fin de votre allocution, on est ici pour le renouvellement de TVA et non de Radio-Canada, n'est-ce pas ? » Le président du CRTC a commencé la période de questions au Groupe TVA avec cette remarque, qui a donné le ton aux échanges. En terminant sa présentation, le Groupe TVA a dénoncé le financement fédéral supplémentaire de 675 millions de Radio-Canada et s'est dit « inquiet du fait que Radio-Canada continue de s'écarter de son mandat pour adopter une approche résolument commerciale ». Les audiences du CRTC sur le renouvellement des licences des chaînes de télé privées, qui se tiennent cette semaine à Laval, ne comprennent pas les licences de Radio-Canada.

LICENCES TÉLÉ

LA SÉANCE « DE YOGA »

Vincent Brousseau-Pouliot La Presse

LAVAL – « Depuis ce matin, il y a tellement de discussions sur la flexibilité qu'on se croirait dans un cours de yoga. » Le président du CRTC, Jean-Pierre Blais, n'a jamais manqué de répartie depuis le début de son mandat. Et cette semaine, l'organisme réglementaire se penche sur les licences des télés privées francophones, qui demandent davantage de flexibilité et des allègements réglementaires. Résumé de la première journée de cette audience « de yoga », où Bell Média a confirmé qu'elle travaillait actuellement sur un service de visionnement en ligne en français à la Netflix.

VINCENT BROUSSEAU-POULIOTLA PRESSE

AUDIENCES DU CRTC

CRAVETV EN FRANÇAIS ?

Vincent Brousseau-Pouliot La Presse

Bell Média a confié hier qu'elle travaillait sur un projet de service francophone de visionnement en

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ligne – équivalent francophone de son service CraveTV ou d'un service comme Netflix ou Club illico. « On a des plans, pour être très franc, on n'est pas pressé parce qu'on pense que la prudence est encore de mise en ce moment. [...] En ce moment, ce n'est pas évident. Il faut qu'on aille jouer là-dedans [un service de visionnement en ligne]. C'est une question d'équilibre. On ne veut pas accélérer l'effritement de l'écosystème actuel », a dit Gerry Frappier, président de la télévision francophone de Bell Média, qui veut renforcer ses chaînes spécialisées dans un premier temps. Lancé en décembre 2014 en anglais, CraveTV devait au départ donner naissance à un service en français en 2015, mais ce ne fut pas le cas.

AUDIENCES DU CRTC

FAITES-NOUS CONFIANCE, DIT TVA

Vincent Brousseau-Pouliot La Presse

Le Groupe TVA a été bombardé de questions durant trois heures en matinée par le CRTC. Le Groupe TVA aimerait n'avoir aucune nouvelle condition de licence et demande de réduire de 80 % à 70 % les dépenses en émissions canadiennes de ses chaînes de télé (huit chaînes généralistes, cinq chaînes spécialisées). Le Groupe TVA fait valoir qu'il a dépassé le seuil de 80 % pour ses chaînes généralistes imposé en 2012 (dépenses en émissions canadiennes : 88 %). « Le CRTC nous a fait confiance et nous avons démontré que les craintes n'étaient pas justifiées », a indiqué Serge Sasseville, vice-président principal aux affaires corporatives et institutionnelles de Québecor Média.

AUDIENCES DU CRTC

MOINS DE CONTENU CANADIEN ?

Vincent Brousseau-Pouliot La Presse

Si le CRTC accède à sa demande, le Groupe TVA a indiqué à plusieurs reprises que « ce n'est pas [son] souhait » de réduire ses dépenses en émissions canadiennes. « Quand on [diffuse] du contenu original canadien, c'est là qu'on va chercher les cotes d'écoute, a dit Julie Tremblay, présidente et chef de la direction du Groupe TVA, en point de presse. On a des contraintes comme tout le monde qui viennent de la baisse des revenus publicitaires. » Le CRTC, qui a indiqué l'an dernier son intention d'ajouter des conditions de licence, ne semblait pas convaincu hier des vertus de la flexibilité. « Je vois dans votre propos que nous pouvons allourdir votre fardeau réglementaire si nous jugeons que c'est utile », a dit Jean-Pierre Blais au Groupe TVA.

AUDIENCES DU CRTC

ASTÉRIX ET LES CONGLOMÉRATS ROMAINS

Vincent Brousseau-Pouliot La Presse

Le Groupe V Média (V, MusiquePlus, Max) demande un seuil de 50 % de dépenses en émissions canadiennes compte tenu de son statut d'entreprise indépendante. « On pourrait comparer Groupe V Média à un village de Gaulois entouré de Romains, à la différence que nous ne possédons pas de potion magique pour décupler nos forces ! », a dit Maxime Rémillard, président et chef de la direction du Groupe V Média. « Ce n'est pas notre intention de faire plus de contenu américain, dit-il. Force est d'admettre que l'avenir pour les diffuseurs traditionnels est pavé de défis importants. Oui, nos projections sont sombres et c'est pour cette raison que nous demandons de la flexibilité au Conseil. » Le Groupe V Média a l'intention de hausser son budget consacré aux nouvelles locales, un dossier qui avait retenu l'attention du CRTC dans le passé.

AUDIENCES DU CRTC

AUDIENCE TRANQUILLE POUR BELL

Vincent Brousseau-Pouliot La Presse

Bell a eu son lot de désaccords avec le CRTC au cours des dernières années. Mais cette fois-ci, l'audience sur le renouvellement des licences télé francophones de Bell Média s'est déroulée rondement et dans la bonne humeur. Il faut dire que Bell Média (huit chaînes spécialisées francophones) a peu de demandes d'allègements réglementaires. Bell Média propose de diminuer de 12 % à 5 % de ses revenus le financement de ses émissions d'intérêt national (drames, comédies, documentaires, émissions de musique et variétés), mais le seuil des dépenses en émissions canadiennes resterait à 32 % des revenus. Ce matin, ce sera au tour du quatrième et dernier détenteur de licences télé francophones privées, Corus (cinq chaînes spécialisées), de passer en audiences devant le CRTC.

Audiences du CRTC Comme Québecor, Groupe V pointe la concurrence de Radio-Canada

Lise Millette
Agence QMI



Le Groupe V Média peine à trouver de nouveaux revenus pour développer davantage de contenu canadien et original faute de financement adéquat. Devant le CRTC mardi, les représentants de la filiale de Remstar Diffusion ont demandé une réduction de l'obligation de contenu canadien imposé pour le ramener à 50 %.

«Dans cet environnement en constante évolution, on pourrait comparer Groupe V Média à un village gaulois, entouré de Romains, à la différence que nous ne disposons pas de potion magique pour décupler nos forces», a expliqué Maxime Rémillard, président et chef de la direction de Groupe V Média.

Le CRTC a sourcillé à cette demande de V. Elle représente, selon le conseiller régional du CRTC pour le Québec Yves Dupras, la plus faible proportion chez les grands groupes de propriété de langue française.

«L'impression que ça donne, c'est que vous voulez faire plus de contenu américain traduit», a affirmé M. Dupras.

«Faire du contenu local, ça requiert des capitaux importants, et la réalité des revenus publicitaires fait que c'est difficile de monétiser adéquatement les coûts des contenus canadiens», a répondu M. Rémillard.

Radio-Canada

À l'instar de Québecor Média avant lui, le Groupe V a notamment pointé la concurrence de Radio-Canada, dont le financement public a été augmenté de 675 millions \$ sur cinq ans, comme étant un défi économique.

«Alors que la télévision traditionnelle est en crise, Radio-Canada est sans doute le seul télédiffuseur traditionnel qui voit ses revenus augmenter, ce qui ne fait qu'accentuer le déséquilibre des forces du marché», a affirmé Maxime Rémillard.

Cette position rejoint celle de Julie Tremblay, présidente et chef de la direction de Groupe TVA et de Québecor Groupe Média.

«Le diffuseur public devrait être tenu de considérer l'impact de ses actions sur les autres membres de l'écosystème canadien de radiodiffusion. Au-delà de sa programmation, le diffuseur public intervient de façons susceptibles de nuire aux intérêts des autres joueurs de l'industrie, notamment par la surenchère sur les droits et les budgets de programmation, la pression sur les tarifs publicitaires», avait soutenu plus tôt Julie Tremblay.

Informations et intérêt publics

Le président du Groupe V Média a reconnu que ses projections pour l'industrie sont sombres, ce pourquoi, il demande de la flexibilité au CRTC.

Groupe V souhaite toutefois bonifier son contenu en nouvelles locales. Pour les stations de V à Sherbrooke, Trois-Rivières et Saguenay, la proposition soumise au CRTC propose de faire passer d'une heure et demie par semaine à 5 heures la production locale et les nouvelles locales d'une heure à deux heures et demie par semaine.

Cette avenue ferait toutefois en sorte d'amputer le contenu de production à la station de Québec.

«Dans le cas de Québec, la baisse que nous proposons vise à uniformiser les niveaux applicables dans tous nos marchés régionaux», a expliqué Luc Doyon.

Des partenariats ont été conclus, avec Vice Média et Groupe Capitales Médias, qui avait fait l'acquisition des six quotidiens régionaux de Gesca en 2015, pour la couverture de l'actualité régionale. Le groupe aimerait par ailleurs occuper le terrain des émissions d'intérêt national (ÉIN), mais ce créneau lui semble presque inaccessible.

«Les télédiffuseurs de langue française ont donc tout intérêt à privilégier ce type d'émissions dans leur offre de programmation. V ne fait pas exception, à la différence toutefois que, contrairement à nos concurrents TVA, Radio-Canada et Bell Média, nous ne disposons pas d'un support adéquat pour le financement de ce genre d'émissions», a dû concéder Luc Doyon.

«Ce serait un fardeau additionnel pour nous», ajouté M. Rémillard.

C'est sans compter, selon Groupe V Média, que la catégorisation de certaines émissions, comme «En mode Salvail», ne se qualifient pas pour faire partie des ÉIN.

Pour Serge Bellerose, conseiller en affaires réglementaires, imposer des seuils supérieurs au 50 % pourrait contraindre V à retirer des émissions comme «En mode Salvail», qui attirent beaucoup de spectateurs, pour la remplacer par des émissions «qui performant moins bien, mais qui se qualifient comme ÉIN», ce qui viendrait accroître la précarité du groupe.

Plaintes et conformité

Le conseiller Yves Dupras a par ailleurs souligné qu'en 2013 et 2014, le Groupe V s'était retrouvé en situation de non-conformité à l'égard de contenu canadien.

«Depuis, un mécanisme rigoureux de contrôle a été mis en place», a assuré M. Bellerose.

«Je peux vous assurer que nous avons mis en place des mécanismes pour que ça ne se reproduise plus», a ajouté M. Rémillard.

Autre épine au pied pour Groupe V Média, plus de 200 plaintes ont été soumises au CRTC et au Conseil canadien des normes de la radiotélévision pour l'émission «L'instant gagnant», dont plusieurs concluaient que des épisodes manquaient de transparence et étaient trompeurs.

«On a réglé le problème, l'émission n'est plus en ondes», a affirmé Tony Porrello, vice-président exécutif.

Le contrat avec le producteur indépendant qui produit l'émission se terminait au début du mois d'octobre dernier et n'a pas été renouvelé.

www.tvnouvelles.ca/2016/11/22/comme-quebecor-groupe-v-pointe-la-concurrence-de-radio-canada

Télévision

L'écosystème médiatique est « fragilisé »

LISE MILLETTE
Agence QMI

Le CRTC a demandé à Québecor Média comment le groupe envisageait l'environnement télévisuel dans les cinq prochaines années.

«Nous croyons au multiplateforme, nous croyons que notre contenu doit voyager et nous sommes conscients que la télévision linéaire fait l'objet de pressions. Cela dit, nous savons que certains consommateurs veulent continuer d'y avoir accès», a affirmé Julie Tremblay, présidente et chef de la direction de Groupe TVA et de Québecor Groupe Média.

S'ADAPTER AUX BESOINS

Depuis la dernière comparution du groupe, les revenus publicitaires du Réseau TVA ont reculé de 14,2%, ou 33,2 millions \$, de 2011 à 2015. Durant cette même période, le bénéfice avant intérêts, impôts et amortissements a fondu de 32% pour le réseau.

Pour Julie Tremblay, l'écosystème médiatique est «fragilisé», même si l'avenir est à l'audiovisuel. Elle a aussi insisté sur la volonté manifeste de rejoindre les consommateurs, là où ils se trouvent, sans tenter de forcer un virage technologique ou en leur imposant un mode de distribution ou l'autre.

«Nous n'avons pas de stratégie pour changer les consommateurs, on les suit, on s'adapte à leurs besoins», a tenu à nuancer M^{me} Tremblay.

HABITUDES DE CONSOMMATION

Suivre le consommateur, c'est aussi comprendre ses habitudes.

L'écoute en rafale, pour les émissions et les téléseries, constitue aussi un changement de taille qui ajoute une pression chez les diffuseurs et producteurs de contenus.

«L'écoute en rafale fait en sorte qu'il faut plus de contenus. C'est un bouleversement en termes de coûts et de vitesse de production», a ajouté Julie Tremblay.

Julie Tremblay, présidente et chef de la direction de Groupe TVA et de Québecor Groupe Média, a rappelé hier l'engagement historique dont a fait preuve l'ensemble du groupe envers le contenu canadien dans son offre de programmation.

PHOTO MARTIN ALARIE, AGENCE QMI



Québecor demande de la flexibilité au CRTC

L'avenir des médias a dominé les audiences publiques hier à Laval

L'avenir de la télévision traditionnelle et l'importance de l'information locale ont dominé la comparution de Québecor Média aux audiences publiques du Conseil de la radiodiffusion et des télécommunications canadiennes (CRTC), hier, à Laval.

LISE MILLETTE
Agence QMI

En insistant sur la précarité dans laquelle évoluent les médias, Québecor a demandé au CRTC de ne pas lui imposer de nouvelles obligations réglementaires.

De plus, considérant le marché particulier que représente l'environnement francophone, la présidente et chef de la direction de Groupe TVA et de Québecor Groupe Média, Julie Tremblay, a rappelé l'engagement historique dont a fait preuve l'ensemble du groupe envers le contenu canadien dans son offre de programmation.

«Nous avons tenu et même dépassé nos engagements, et ce, malgré un environne-

ment télévisuel très fragilisé», a insisté M^{me} Tremblay, en réitérant sa requête de ne pas alourdir le fardeau réglementaire de l'organisation.

«Nous pouvons alourdir votre fardeau réglementaire si nous considérons que c'est utile», a rétorqué le président du CRTC, Jean-Pierre Blais, après la présentation de Québecor Média.

REVENUS

Durant les audiences, le CRTC est revenu à de nombreuses reprises sur la possibilité de déterminer un pourcentage des revenus que devrait réserver le groupe pour la production de nouvelles, comme pour le contenu canadien.

À cet égard, Denis Rozon, vice-président et chef de la direction financière de Québecor Groupe Média et Groupe TVA, a soutenu qu'il faudrait, vu l'incertitude économique, non pas tenir compte des revenus historiques, mais de ceux de l'année courante.

«Dans notre milieu des médias, le passé est loin derrière nous, et le futur est incer-

tain», a illustré Denis Rozon.

Québecor Média a réitéré son désir d'obtenir une flexibilité pour s'adapter aux bouleversements de consommation. Avec la désaffiliation des abonnés du câble au profit d'autres outils technologiques de distribution et de diffusion des contenus, les réseaux doivent être inventifs pour suivre les forces du marché.

Québecor Média a aussi insisté sur sa feuille de route, qui a démontré que ses engagements avaient été observés. De 2012 à 2015, les dépenses pour des émissions canadiennes ont dépassé les seuils exigés par le CRTC d'y consacrer 80 %.

FOURNIR DES PISTES

Le président du CRTC a néanmoins demandé à Québecor Média de lui soumettre, d'ici le 2 décembre, des pistes qui pourraient le guider, éventuellement, s'il décidait d'imposer des obligations réglementaires, ce qui pourrait aussi inclure de se conformer à des pénalités pécuniaires imposées si des engagements ne sont pas respectés.

TV License Renewal: Hard hit by declining revenues, French broadcasters ask CRTC for new yoga mat

Steve Faguy

LAVAL – “There’s so much discussion of flexibility that you’d think we were at a yoga club,” cracked CRTC chairman Jean-Pierre Blais during day one of the license renewal hearing for Canada’s French-language TV broadcasters.



The broadcasters, as is their wont, called for more flexibility and reduced quotas for Canadian programming – and both Quebecor Media and Groupe V Média took shots at the national public broadcaster, even though it’s not part of the hearing.

“We’re worried about the fact that Radio-Canada continues to stray from its mandate to adopt a resolutely commercial approach,” said TVA president Julie Tremblay (pictured), in French, during Quebecor’s presentation. “The mandate of Radio-Canada should focus on complementarity rather than competition with private broadcasters.”

Blais’s first question after the presentation was on the sarcastic side. “We’re here for the renewals of TVA’s licences and not those of Radio-Canada, right?” he asked.

V president Maxime Rémillard also brought up CBC/Radio-Canada’s \$675 million in new funding from the federal government and the resources it has to “directly compete with private television in the French-language market.”

The three-day hearing in Laval, Que., also includes Bell Media and Corus Entertainment, which own and operate French-language specialty channels.

After a general discussion about the changing media landscape, during which Quebecor said it is trying to make its content available on as many platforms as possible and said that cord-cutting is a real problem but is not happening as fast as predicted, the back-and-forth got a bit more heated when the discussion turned towards specifics.

Quebecor said TVA should be given more flexibility in Canadian programming quotas, and resisted new quotas on local news, but said that shouldn’t be taken as an indication that it wants to reduce the amount of original programming or local news on its schedule.

“We have to have flexibility,” said Serge Fortin, vice-president of TVA Nouvelles.

“The intervenors don’t trust you.” – Jean-Pierre Blais, CRTC

TVA is currently required to devote 80% of its current-year expenditures on Canadian programming, but exceeds that minimum because of Quebec’s demand for homegrown programming. “We haven’t set 80% as our target, we target the maximum,” said Martin Picard of Quebecor Content. He asked the Commission to “trust us”, prompting a response from Blais that “the intervenors don’t trust you.”

Blais pushed Quebecor on changing how it calculates its quota, suggesting it should be based on the previous year’s revenues rather than current year’s expenses. He insisted that the group come up with a percentage, and gave them a 15-minute break to do so. They came back with 40%, but insisted it be based on the current year’s revenues because of how fast the market is changing.

“We consider that it’s a lot more responsible and less dangerous to base on budget,” rather than revenues, which TVA does not control, said Denis Rozon, vice-president of finance of Groupe TVA.

Other issues brought up at the hearing relating to Quebecor:

Centralization of news production: TVA decided recently to operate local newscasts at regional stations out of control rooms in Montreal and Quebec City, similar to how Global Television has centralized its news production at four control rooms. Fortin said when TVA upgraded its regional stations to high definition, “we had decisions to take,” due to costs.

He assured the CRTC that “everything concerning the gathering of news is done locally in the market.” TVA operates stations in Trois-Rivières, Sherbrooke, Saguenay and Rimouski, each of which has six to eight journalists.

Francophone minority: Though TVA is a private broadcaster with stations only in Quebec, it has obligations to francophones in the rest of Canada in exchange for having mandatory distribution across the country. Blais criticized the group for doing the bare minimum in this regard, a weekly 30-minute program and six yearly specials reflecting the life of francophones outside Quebec.

“It’s a business decision,” said France Lauzière, vice-president of programming for TVA.

“It’s a question of citizenship,” retorted Blais.

“We’re open, if we receive projects, we’ll evaluate them,” Lauzière responded. “But in all transparency, during this licence term, we respected our obligation.”

Local programming: Quebecor is not seeking changes to local programming quotas of 18 hours a week in Quebec City and five hours at other regional stations. There is no minimum for the station in Montreal, which feeds the network.

Redirecting local funds: The new local television policy gives Quebecor the power to redirect Vidéotron’s Canadian programming funding from community television to TVA’s local stations. The group said it hasn’t made a decision yet, and won’t for at least several months, because Vidéotron’s MATv has relationships, customers, organizational structures and unions that must be taken into consideration.

“I don’t think it’s too much to ask as an entrepreneur to have a bit of flexibility.” – Maxime Rémillard, Groupe V Média

V also asked for flexibility, proposing it be made into a designated group with a Canadian programming expenditure level of 50% of programming expenses. This is lower than historical levels, but it cited decreasing ad revenue (dropping 5% a year) and increasing expenses due to inflation for the need to reduce that level.

“I don’t think it’s too much to ask as an entrepreneur to have a bit of flexibility,” Rémillard said. He also noted that V has been struggling to get a larger envelope of funding from the Canada Media Fund and get big-budget shows like nightly talk show *En mode Salvail* eligible for funding and tax credits.

V is proposing a standardized level of local programming for all its stations: five hours a week, including two and a half hours of local news. This would be lower than its current obligation in Quebec City, but higher for Sherbrooke, Trois-Rivières and Saguenay. It says the current plan is for all five hours in each region to be local news.

Neither TVA nor V were prepared to set minimums for locally reflective programming, a new category set by the CRTC. They have been given until Dec. 2 to submit additional information.

V was also asked about *Instant Gagnant*, a paid-programming late-night game show that charged its viewers to call in for a chance at a prize. It has been accused of scamming viewers with impossible puzzles and was the subject of **complaints to the Canadian Broadcast Standards Council**. V said it respected its agreement with the CBSC



and the show is no longer on the air.

Bell Media, meanwhile, had an easier time. It has no French-language over-the-air stations, so it has no local programming requirements. It proposed a Canadian programming expenditure requirement of 32%, based on an industry average, though Bell's historical average is 34.4%. It also proposed a quota on programs of national interest of 5%, equivalent to the English market but well below historical levels for the francophone market.

Gerry Frappier, (pictured, middle) head of Bell Media's French services, also asked for flexibility, saying "there are no guarantees in our business anymore."

He also called for all players to be treated equally.

This is the first hearing for new CRTC commissioner and vice-chair of broadcasting Judith A. LaRocque. She asked only a single question at the very end of the day's proceedings.

The hearing resumes Wednesday at 8:30 a.m. with presentations from Corus and various intervenors, and concludes Thursday with replies.

Photos by Steve Faguy.

The hearing on English services begins November 28 in Gatineau.

<https://cartt.ca/article/tv-license-renewal-hard-hit-declining-revenues-french-broadcasters-ask-crtc-new-yoga-mat>

CULTURE

Le Grand Costumier ouvre ses portes

70 000 costumes et 20 000 accessoires sont mis à la disposition des producteurs

CAROLINE MONTPETIT

Des milliers et des milliers de costumes se déploient sur les cinq étages de l'ancienne bibliothèque de Montréal, rue Sherbrooke. On y trouve des habits d'époque, de fantaisie, des têtes géantes d'animaux qui ont réjoui les téléspectateurs d'émissions pour enfants, des faux ventres de femmes enceintes, un costume d'Obélix le Gaulois, des déguisements de mascotte, des tenues militaires de la Nouvelle-France, de l'Allemagne nazie, ou du zouave de l'émission *Race de monde*.

Le Grand Costumier, organisme sans but lucratif qui a hérité de la prodigieuse collection de costumes de Radio-Canada, a ouvert officiellement ses portes mardi. Hormis les 143 costumes qui ont été cédés au Musée de la civilisation, comme ceux des émissions pour enfants *Bobino*, *La riboulingue* ou la *Souris verte*, la totalité de la collection est désormais préservée dans l'ancien entrepôt de la collection jeunesse de la Bibliothèque de Montréal, à l'angle des rues Montcalm et Sherbrooke.

Cette collection, ce sont 70 000 costumes et 20 000 accessoires, « l'une des plus grandes en Amérique du Nord », dit sa nouvelle directrice, Marie Houde. Le tout, occupant 16 000 pieds carrés, est mis à la disposition des producteurs d'un bout à l'autre du pays. À partir de janvier, ceux-ci pourront également bénéficier des services de confection du Grand Costumier, qui leur permettra de faire les retouches nécessaires sur place.



ANNIK MH DE CARUFEL LE DEVOIR

La direction du Grand Costumier souhaite pouvoir organiser sous peu des visites guidées des lieux.

L'équipe sera composée en tout de la directrice et de trois costumiers qui pourront guider les clients à travers la collection. Aucun membre du personnel n'a par ailleurs déjà travaillé à Radio-Canada dans le passé.

C'est à partir des années 1950 que la société d'État a commencé à monter sa propre collection de costumes, à la fois d'acquisitions et de créations sur mesure. « *Durant les belles années, en 1960-1970, il y avait jusqu'à 40 personnes qui travaillaient* » pour le costumier de Radio-Canada, poursuit Marie Houde.

Selon Dominique Thériault, qui travaille désormais pour le Grand Costumier, cette collection est très complète. « *Elle compte à la fois des vêtements authentiques, des vêtements de*

confection ou de fantaisie, des créations évoquant le XV^e ou le XVI^e siècle », dit-elle en déplaçant un costume de samouraï.

Déjà, le Grand Costumier avait ouvert ses portes officiellement au mois de juin dernier, pour répondre à la demande. « *Il y a beaucoup de productions qui se réalisent l'été* », dit Marie Houde. Des locations ont été conclues d'aussi loin que de Toronto ou d'Halifax.

Marie Houde relève d'ailleurs que le costumier de CBC, à Toronto, a fermé ses portes il y a une dizaine d'années, sans que la collection ait pu être préservée.

À Montréal, l'annonce de la fermeture de l'atelier du costumier de Radio-Canada avait soulevé un tollé de protestations en 2014. Le projet de faire renaître

cette collection à travers un OSBL a d'ailleurs été réalisé avec la participation de divers acteurs, de la Ville de Montréal au gouvernement du Québec en passant par le Mouvement Desjardins. C'était une initiative de la CEDEC du Centre-Sud.

Sans en faire un musée, la direction du Grand Costumier souhaite pouvoir organiser sous peu des visites guidées des lieux. Certaines collections, comme les robes confectionnées par Michel Robidas pour Julie Snyder dans l'émission *L'enfer, c'est nous autres*, pourraient faire l'objet d'expositions itinérantes. Sur certains costumes, on peut encore voir les étiquettes témoignant de leur utilisation dans le passé.

Le Devoir

La fin de *L'instant gagnant* à V

La chaîne de télé V a mis fin, au début d'octobre, à l'émission *L'instant gagnant*, infopub/jeu interactif à son antenne depuis 2012 qui a suscité des centaines de plaintes des téléspectateurs. « C'est du temps acheté. On a réglé la situation, l'émission n'est plus en ondes », a dit Maxime Rémillard, président et chef de la direction du Groupe V Média, lors des audiences du CRTC sur le renouvellement des licences télé. En réponse à une question du conseiller du CRTC Yves Dupras, le Groupe V Média a indiqué que son contrat d'infopub avec la société hongroise Telemédia s'était terminé au début d'octobre. L'émission « ne sera plus en ondes, plus du tout », a précisé Maxime Rémillard. « Même si vous avez des contrats, c'est vous qui êtes responsable [des ondes] », a rappelé le président du CRTC Jean-Pierre Blais. Fin du débat – et des émissions.

— Vincent Brousseau-Pouliot, *La Presse*

CHRONIQUE



HUGO DUMAS
LA PRESSE



Un *Boomerang* de bonheur

TÉLÉVISION

La fin de *L'instant gagnant* à V

Vincent Brousseau-Pouliot, *La Presse*

La chaîne de télé V a mis fin, au début d'octobre, à l'émission *L'instant gagnant*, infopub/jeu interactif à son antenne depuis 2012 qui a suscité des centaines de plaintes des téléspectateurs. « C'est du temps acheté. On a réglé la situation, l'émission n'est plus en ondes », a dit Maxime Rémillard, président et chef de la direction du Groupe V Média, lors des audiences du CRTC sur le renouvellement des licences télé. En réponse à une question du conseiller du CRTC Yves Dupras, le Groupe V Média a indiqué que son contrat d'infopub avec la société hongroise Telemédia s'était terminé au début d'octobre. L'émission « ne sera plus en ondes, plus du tout », a précisé Maxime Rémillard. « Même si vous avez des contrats, c'est vous qui êtes responsable [des ondes] », a rappelé le président du CRTC Jean-Pierre Blais. Fin du débat – et des émissions.

CHRONIQUE

Un *Boomerang* de bonheur

Hugo Dumas, *La Presse*

Boomerang, c'est l'émission « pur bonheur » – le terme correct pour *feel-good* – de l'automne. Entre les crises insupportables de Claudie dans *L'échappée* ou les révélations suffocantes de *Feux*, ça fait du bien de s'asseoir avec la famille Bernier pour rigoler, s'émouvoir et faire une grosse boule d'amour à notre téléviseur à la fin de chacune des demi-heures.

OK, la dernière info sonne bizarre. Mais vous comprenez l'esprit. *Boomerang* a le tour de nous coller un immense sourire au visage. La musique rétro-nostalgique, la distribution cinq étoiles, les textes efficaces : tout fonctionne dans cette sympathique comédie.

Malgré les algarades et les altercations physiques entre les personnages, ce que dégage cette série, c'est beaucoup de tendresse et d'affection.

Le ton a été mieux cerné cette année, je trouve, et les degrés de jeu ont été harmonisés. En déployant les intrigues sur 12 émissions, plutôt que de les boucler chaque semaine, *Boomerang* a vraiment pris son erre d'aller-retour (gag de boomerang ici).

C'est lundi à 19 h 30 que TVA diffusera le dernier épisode de la saison. Et la pression y monte dangereusement. Coincée à New York pour son congrès de coach de vie, Karine (Catherine-Anne Toupin) tente désespérément de rentrer à Montréal pour épouser son Patrick (Antoine Bertrand).

Car si les noces ne se célèbrent pas avant minuit, pouf ! l'héritage de 40 000 \$ laissé par la grand-mère disparaîtra.

Au bungalow de banlieue, Pierre (Marc Messier) est submergé par une grosse vague de nostalgie à la veille du déménagement de sa fille Karine et de son gendre Patrick, tandis que les deux mères célébrantes, Monique (Marie-Thérèse Fortin) et Sylvie (Diane Lavallée), essaient de ne pas s'arracher la tête mutuellement.

Sans rien divulguer, les effets de micro pendant la cérémonie m'ont fait crouler de rire. L'épisode final se conclut avec un revirement imprévu, qui met la table pour le troisième chapitre – déjà tourné – de *Boomerang*. Diffusion : automne 2017. Les auteurs peaufinent actuellement les textes de l'an quatre.

« J'avais le goût de faire un show rassembleur, qui met de bonne humeur. J'avais le goût de voir des gens qui, malgré les difficultés, ont le filet de l'amour pour les rattraper. On a besoin de ce réconfort ces temps-ci », confie l'idéatrice de *Boomerang*, Catherine-Anne Toupin, qui a consommé beaucoup de sitcoms comme *Frasier*, *Friends* ou *Everybody Loves Raymond*.

Évidemment, le cas de la belle Stéphanie (Magalie Lépine-Blondeau) reste à régler. Son cœur battra-t-il pour le *bum* Sylvain (Fabien Cloutier) ou la bête Richard (Émile Proulx-Cloutier) ? « Richard, ça va toujours rester un trou de cul. À quelque part, Richard et Stéphanie se méritent. Ils ont quelque chose de froid et de prétentieux », observe Catherine-Anne Toupin.

Hé, ho ! N'allez pas croire que la comédienne vient de brûler un punch ici. Les triangles amoureux fournissent de la matière abondante pour plusieurs semaines d'histoires rocambolesques. N'oubliez pas ça.

SOIRÉE CÉLINE

Vous voulez en apprendre davantage sur le rituel pré-dodo des jumeaux de Céline Dion ou sur leur amour renouvelé pour la fraîcheur du gazon québécois ? Radio-Canada vous a entendus, amis lecteurs célinophiles !

Le samedi 7 janvier à 21 h, tout de suite après la rediffusion du *En direct de l'univers* consacré à la diva, la SRC présentera une entrevue d'une heure avec Céline Dion qu'a menée Josélito Michaud cet automne, à Las Vegas. Le titre non officiel de cette présentation spéciale : *Céline au-delà du rêve*.

Honnêtement, le défi sera costaud pour l'intervieweur. La chanteuse a tellement été présente dans les derniers mois, autant chez nous qu'aux États-Unis, qu'on a l'impression qu'elle n'a plus rien de neuf à raconter.

Le soir du 31 décembre, *En direct de l'univers* festoiera avec Serge Denoncourt, Jean-Michel Anctil, Julie Perreault et Ricardo Larrivée. Autre nouveauté du temps des Fêtes à Radio-Canada : André Robitaille et France Beaudoin copiloteront une revue de l'année culturelle le vendredi 30 décembre à 21 h.

Et dans le but d'augmenter les abonnements à l'Extra de Tou.tv, la SRC diffusera le premier épisode du thriller *Fatale-Station* de Stéphane Bourguignon, avec Macha Limonchik, Claude Legault et Denis Bernard, le mardi 20 décembre à 21 h. Pour dévorer la suite, il faudra se brancher sur l'Extra. Ça semble très prometteur.

http://plus.lapresse.ca/screens/792448c5-e1d6-4bae-89f1-7df924a668e0%7C_0.html



PHOTO D'ARCHIVES ÉRIC MYRE

Céline Dion s'est prêtée au jeu des confidences avec Josélito Michaud dans une entrevue qui sera diffusée le 7 janvier prochain.

Céline en tête-à-tête avec Josélito

Les rêves, la gloire, les grandes divas disparues... Céline Dion a abordé tous ces sujets avec Josélito Michaud dans une entrevue que Radio-Canada diffusera le 7 janvier.

MARC-ANDRÉ LEMIEUX
Le Journal de Montréal

Enregistré le 30 septembre dernier à Las Vegas, une semaine avant qu'elle donne son 1000^e spectacle au Colosseum du Caesars Palace, cet entretien nous montrera une Céline en mode réflexion. «Céline est très, très posée, déclare Josélito Michaud au téléphone. Comme on soulevait des thèmes qu'elle aborde rarement en entrevue, elle était extrêmement attentive aux questions.»

Selon l'animateur, cette émission spéciale d'une heure, provisoirement intitulée *Céline au-delà du rêve*, se distingue des nombreuses émissions consacrées à Céline Dion qui ont été diffusées en 2016, notamment la grande entrevue de Marie-Claude Barrette à TVA. «J'avais un angle différent, précise Josélito Michaud.

Bien entendu, la *star* abordera le décès de René Angélil en révélant ce qui lui manque le plus. «Céline m'a beaucoup ému, dit Josélito Michaud. Elle a choisi de résoudre son deuil en

travaillant. C'est le moyen le plus efficace qu'elle connaît pour s'en sortir. Je suis sans mot devant son sens du devoir.»

Entrecoupé d'images d'archives, ce rendez-vous comportera les confidences de Thérèse Tanguay-Dion, la mère de Céline.

LE RÊVE AMÉRICAIN

Céline au-delà du rêve n'est pas la seule émission de Josélito Michaud qui prendra l'antenne en 2017. Le producteur et réalisateur peaufine *American Dream*, un docu-série de trois épisodes qui brosse le portrait de Québécois qui s'illustrent dans trois villes différentes aux États-Unis: Los Angeles (avec l'architecte Richard Landry et Yan England), Las Vegas (avec Martin Fontaine, Véronie DiCaire et Sylvie Fréchette) et New York (avec le mannequin Thomas Beaudoin, le chef Hugue Dufour et Gregory Charles).

La diffusion est prévue sur RDI. Josélito Michaud planche aussi sur une adaptation française d'*On prend toujours un train*. «On est en train de développer six projets en France, révèle-t-il. On est en train de présenter ça aux chaînes télé. Est-ce que c'est fait? Non. Mais est-ce que ça s'annonce bien? Oui.»



Une Sophie Thibault en hijab ?

Le 17 novembre dernier, Ginella Massa est devenue la première femme portant le hijab à présenter un bulletin de nouvelles au Canada. C'était à la station de Toronto de CityNews.

Massa a écrit sur Facebook: «C'est un sentiment formidable d'être la première femme en hijab chef d'antenne au Canada, mais j'espère sincèrement ne pas être la dernière.»

Je me pose la question: comment réagiraient les Québécois si Sophie Thibault ou Julie Marcoux portaient le hijab?

PROCHAINE ÉTAPE : TCHADOR ?

Après avoir présenté son bulletin, Mme Massa (une catholique qui s'est convertie à l'islam) a écrit sur les médias sociaux: «J'ai hâte au jour où ce ne sera pas une grosse affaire (*a big deal*) pour quelqu'un qui me ressemble de présenter un bulletin de nouvelles.»

Quand on parle de diversité à l'écran, je suis 100 % pour

Comment réagirions-nous si une femme voilée nous présentait un reportage sur le projet de loi 62 sur la neutralité religieuse et la prestation de services à visage découvert? Ou un reportage sur le procès qui oppose une école musulmane et une militante anti-islamiste?

Après le hijab, que dirions-nous d'une femme portant le tchador comme chef d'antenne? Et, puisque nous sommes dans le Canada de Justin Trudeau, combien de temps avant qu'une femme portant le niqab présente les nouvelles de 22h? Ou une burqa?

Quand on parle de diversité à l'écran, je suis 100 % pour: plus de Noirs, d'Asiatiques, de Latinos, d'Arabes, etc.

Mais l'orientation religieuse du chef d'antenne n'est absolument pas un reflet de diversité.

Le site en ligne Yahoo Style a écrit que le bulletin de Ginella Massa représentait: «Un important pas en avant pour elle et pour les femmes de foi musulmane de partout.»

Ce journaliste a bien entendu oublié que toutes les femmes de foi musulmane ne portent pas le voile. Et il a oublié que partout dans le monde, des femmes musulmanes se battent contre le voile.

Et puis, associer une femme qui porte le voile à «toutes les femmes de foi musulmane», n'est-ce pas faire un amalgame ?

NEUTRALITÉ JOURNALISTIQUE

L'objectivité est la première qualité qu'on demande, non, qu'on exige d'un/une chef d'antenne. On ne veut pas savoir s'il est libéral ou péquiste, pour ou contre l'avortement tardif, pour Coderre ou contre Labeaume.

Et selon moi, on n'a pas à savoir de quelle religion il est. Patrice Roy est-il athée ou bouddhiste? On s'en fiche. Sophie Thibault est-elle évangéliste ou scientologiste ou agnostique? Je m'en moque.

On n'accepterait pas qu'un chef d'antenne se promène avec un macaron de Québec solidaire épinglé sur sa veste. Alors pourquoi voudrions-nous qu'une chef d'antenne nous affirme en gros plan quelle religion elle pratique ?

La même exigence s'appliquerait à un lecteur de nouvelles portant la kippa, une croix autour du cou, ou une chef d'antenne pastafariste qui porterait une passoire sur la tête, signe ostentatoire de l'Église du Monstre en spaghetti volant.

Bref, quand je regarde les nouvelles, je ne veux rien savoir de l'orientation politique ou religieuse de ceux qui me les présentent.

Only accents are funny in Kim's Convenience

Rick Salutin

I may be critical, but it's because I care, says Rick Salutin.



www.thestar.com/news/2016/11/22/only-accent-are-funny-in-kim-s-convenience.html

Opinion: The value in 10-out-of-10

Following Jean-Pierre Blais' recent comments on the CIPF points change, the Writers Guild of Canada's Maureen Parker weighs in on why 10/10 Canadian series are worth protecting.

By Maureen Parker, executive director of the Writers Guild of Canada

Sometimes, what appears to be a relatively minor issue is actually an indication of an underlying and dangerous mindset. That's why we saw such a furious response on social media and scrutiny by journalists, when the CRTC announced its Certified Independent Production Funds (CIPF) decision in August, 2016. Dropping the points required to access CIPF money to help production companies hire non-Canadian talent was insulting at best. And, as far as we know, the reasoning was unsubstantiated. No data or factual evidence was provided to us to demonstrate that hiring non-Canadian screenwriters, actors, or directors could increase a project's success in international markets.

More recently, **in a speech** to the Canadian chapter of the International Institute of Communications, CRTC chair Jean-Pierre Blais said critics of the CIPF decision suggested "the difference of two points on a scale" could "cause entire industries to crumble." No doubt this was intentional hyperbole. But it completely misses the point. The vehement response to the CIPF points reduction was really a reaction to the CRTC's demeaning attitude towards Canadian screenwriters, actors, and directors, made explicit in the following: *"[Dropping the points could] facilitate the hiring by production companies of non-Canadian actors or creators, who may increase a project's attractiveness and visibility in international markets."*

The real danger of this mindset is that it could extend to the Canada Media Fund (CMF), a 10-out-of-10-point fund — the only fund where Canadian screenwriters, actors, and directors are guaranteed of making Canadian content for the people paying for it: Canadians. The CRTC chair seems to have a problem with this concept. In his recent speech he speculated on his vision of the future, one where Canadian creatives must "tell fabulous stories to the world about Canada, rather than...just tell Canadian stories to Canadians." But this is what screenwriters are already doing. Every Canadian screenwriter wants to share their stories with the biggest audience possible, while recognizing that the first priority is fellow Canadian citizens.

The most successful Canadian shows in Canada are 10-out-of-10 productions — programs like *Murdoch Mysteries*, *Heartland*, *Private Eyes*, *Orphan Black*, *Saving Hope*, etc. Ten-out-of-10 shows typically get higher ratings, appearing on the Numeris Top 30 in Canada alongside every other kind of programming, from broadcasts of the Olympics to top-rated foreign shows such as *The Big Bang Theory*, *NCIS* etc. It's also true that 10-out-of-10 shows are successful around the world, as sales figures tell us. International sales for Canadian TV is worth more than \$500 million, with demand growing steadily over the past decade. In 2014 to 2015, the export value of Canadian TV reached an all-time high of \$539 million.

Behind these success stories are not only Canadian screenwriters but also Canadian showrunners. Showrunners are writer-producers. The showrunner — not the financial producer — holds the creative vision of a show. Canadian showrunners are the key to successful Canadian shows. In fact, we would say that showrunners have a greater role than financial producers in the success of the project. So why are the CRTC and others looking at cutting Canadian talent as a path to more success in international markets? (After all you could just as easily introduce international producers — who might be able to raise more money — into our financing system.) The answer to that question lies in the mindset previously alluded to, the one places talent second, producers first — even though you could say that it is talent that makes the show, not the producer.

The reality is that the Canadian industry has many imbalances. Screenwriters do not have the career options producers, actors, directors, and crew have of working on American "service" productions. Screenwriters are not, as producers are, enshrined and protected by the Canadian public funding system, in particular in relation to the Canadian Film or Video Production Tax Credit (CPTC). But for screenwriters it's not just a question of employment options, and of maintaining a resident Canadian talent pool. It's about creating Canadian culture itself, that and the economic success of Canadian content shows paid for, in part, by Canadian taxpayers.

It's crucial to recognize that without the creative output of showrunners and screenwriters, producers have nothing to sell. So all members of the industry need to find some way to work together towards a truly balanced, healthy industry ecosystem. Canadian talent is rarely consulted, and that really has to change. Let's have mutual respect, and include all voices at the table. That's the way to move forward in the new digital reality.

<http://playbackonline.ca/2016/11/21/opinion-the-value-in-10-out-of-10/>

Bell Media partners to launch content incubator

Toronto-based Dais will serve as a launchpad for web series, as well as radio and music content.

Regan Reid



Bell Media has partnered with Canadian artist Sol Guy to launch talent and content incubator, Dais, the media co announced Tuesday.

Based in Toronto, Dais will serve as a launchpad for the development, production and distribution of short-form web series, music and radio content. The goal of the incubator is to develop projects in Canada that can in turn help expand Bell Media's millennial audience.

Bell Media will fund Dais, which will operate independently and choose which artists and projects it supports, Bell Media spokesperson Scott Campbell told *Playback Daily*. Dais could discover an artist who may one day become an *eTalk* correspondent, he explained, or a musician who may one day perform at the iHeartRadio MMVAs.

Guy, a musician, television host, artist manager and producer, will lead the incubator.

Along with the launch, Bell has announced projects that Dais is currently partnering on, including *Movement Art Is*, a four-part series co-produced with New York City-based *Great Big Story* that couples dance with visual art and socially relevant narratives; as well as a four-part music video series with *A Tribe Called Red* to be broadcast on *MUCH*, *W5* and *iHeartRadio Canada*; a development partnership with American actor Ezra Miller (*Justice League*); and a partnership with *The Remix Project* to collaborate on video production, among other partnerships.

Dais will provide a space for artists to work, network and create and includes a music studio, digital production facilities, a radio/podcast suite, 4K edit room, multi-purpose working suite, and a street-level gallery and performance space.

Image via Kiev.Victor/Shutterstock

<http://playbackonline.ca/2016/11/22/bell-media-partners-to-launch-content-incubator/>

eOne sees revenue grow, earnings fall

The Mark Gordon Company drove TV growth for the media co, though theatrical investments dragged down profitability.

Regan Reid



Entertainment One saw revenue growth of 19% across its divisions, according to half-year results released today.

In the period ending Sept. 30, 2016, the global media company saw revenues of \$668.4 million (all figures in Canadian dollars), up from \$561.7 million last year. Earnings before interest, taxes, depreciation and amortization, however, fell to \$63.3 million, down from \$86.6 million in 2015. Pre-tax profit also fell 80% to \$6.6 million from \$30 million in 2015.

The company attributed losses to “the timing of increased theatrical investment in the very strong first half film slate” though it stated it expects the slate to drive performance in the second half.

As a whole, the company’s television division (comprised of eOne Television, The Mark Gordon Company, the Group’s Music operations as well as digital content studio Secret Location, which eOne fully acquired in August) saw revenues of \$240.8 million, up 34% from \$179.3 million in 2015.

eOne attributed the growth to new productions by The Mark Gordon Company, namely *Designated Survivor* for ABC, as well as the 2015 acquisitions of Renegade 83, Dualtone Music Group and Last Gang Entertainment.

The television division acquired or produced 360 half hours of new programming in the period, down from 442 half hours in the same period in 2015. Investment in acquired content and productions rose from \$111.6 million to \$124.8 million in the period. The company stated this investment spend should grow to roughly \$233.3 million at the end of the full year, with the company expecting to produce or acquire 100 half hours, up from 998 in 2015.

The company’s Family Division saw revenue growth of 16% to \$63.1 million, from \$54.5 million at the same time last year, largely driven by its *Peppa Pig* brand, as well as new properties *PJ Masks* and *Winston Steinburger* and *Sir Dudley Ding Dong*. The company reported that nearly 320 new and renewed broadcast and licensing agreements for *Peppa Pig* were signed in the period.

Meanwhile, eOne’s Film division saw revenue growth of 9% to \$403.3 million from \$369.3 million last year. Overall theatrical revenues were up 87% and box office takings were up 55% to US\$152 million, from \$98 million in 2015. The company attributed the increase to a strong slate of “high quality and impactful films” even though it released 88 films in the period compared to 96 in 2016. The company expects to release roughly 180 film sin the full year.

The company also announced that after nearly 10 years with eOne, chief financial officer Giles Willits has stepped down, with Joe Sparacio appointed interim CFO, effective immediately. Sparacio was most recently CFO of IMAX.

Judge sides with Bell in dispute over VMedia OTT service

Charelle Evelyn, Anja Karadeglija

VMedia Inc. is permanently prohibited from broadcasting **BCE Inc.**'s CTV channels on its over-the-top skinny basic service, an Ontario Superior Court judge ruled Tuesday.

Judge Frederick Myers dismissed VMedia's application asking the court to declare it wasn't committing copyright infringement by making the CTV and CTV Two networks available for live-streaming for customers with **Roku Inc.** devices.

In his reasons for judgment following a hearing held in Toronto on Thursday, Myers disagreed that VMedia's new service, launched in September, is "the technological, functional equivalent of IPTV if not identical to it," and that "therefore it should be treated as IPTV, fall under its BDU licenses, and be entitled to a compulsory license accordingly."

Myers wrote that it falls more in line with a service that can take advantage of the CRTC's Exemption Order — which exempts broadcasting services delivered and accessed over the Internet — instead of under VMedia's licence as a broadcast distribution undertaking (BDU).

"I am called upon to decide if VMedia's new service is broadcast lawfully only by reason of the Exemption Order. As the new service is delivered and accessed over the internet it does," Myers wrote. "This is supported by the fact that VMedia's new service does not meet factors for IPTV that the CRTC laid out in its 2015 decision that differentiated VMedia's IPTV service from service delivered and accessed over the internet that is lawful only under the Exemption Order."

To that end, Myers sided with Bell's view that VMedia's live-streaming of its channels didn't qualify for protection under the section of the Copyright Act that is "only available to retransmitters who are not new media retransmitters."

As a preface to his decision, Myers noted that the court was not the forum for setting broadcasting policy.

"The court will not determine whether particular technological innovations are good or bad or should be subject to or exempt from broadcasting or copyright regulation," he wrote, adding that "if technology has overcome the existing laws and policies, it is open to interested parties to put the issues before the CRTC to try to revise the policies and the definitions discussed below."

VMedia stopped broadcasting Bell's channels in October "as a sign of good faith" during the legal proceedings.

In addition to declaring that VMedia infringed Bell's copyright and prohibiting the company from doing "so on a permanent basis," Myers also awarded Bell \$150,000 in costs.

"I do not think that the amount of Bell's costs are outside the range of what VMedia ought to have reasonably expected given VMedia's hardball tactics of launching the service in face of its own contract and such a clear legislative regime," Myers wrote.

www.thewirereport.ca/news/2016/11/22/judge-sides-with-bell-in-dispute-over-vmedia-ott-service/31528

TELECOM

VMedia loses legal battle with Bell over streaming

EMILY JACKSON

TORONTO • Indie Internet and television service provider VMedia Inc. lost its court battle with broadcast giant Bell Canada over its nascent TV streaming service that aired conventional channels over the Internet.

The Ontario Superior Court of Justice ruled Tuesday that VMedia's new service violated Bell's rights under the Copyright Act by streaming CTV and CTV 2 without express permission.

The judge ordered VMedia to pay Bell \$150,000 in costs.

The legal battle began days after VMedia launched a service in September that allowed customers to access VMedia's inexpensive skinny basic TV package via a Netflix-like app on Roku, a streaming box, no matter who provided its connection.

VMedia argued the channels were fair game because they were available for free over-the-air and VMedia was a licensed broadcaster. Bell countered that it only gave VMedia permission to broad-

cast the channels in a closed system, not using any Internet connection. The parties sued each other.

The judge agreed with Bell, noting the case hinged on the simple issue of whether VMedia's service was a new media retransmitter. He ruled that VMedia's service was indeed since it was delivered and accessed over the Internet. New media retransmitters are not permitted to broadcast over-the-air channels without consent.

VMedia is disappointed with the ruling, but will comply with the judge and remove CTV and CTV 2 from its package, VMedia's George Burger said Tuesday. It will continue to offer the service but only with channels that have given express consent, such as the Weather Network, he said.

Financial Post

THE GLOBE AND MAIL, WEDNESDAY NOVEMBER 23, 2016

p.B1

BROADCASTING

VMedia's basic live online streaming cut

JAMES BRADSHAW
MEDIA REPORTER

An Ontario court has barred upstart television provider VMedia Inc. from streaming a basic set of live TV channels online, but left the door open for the federal broadcast regulator to decide otherwise.

VMedia, a Toronto-based start-up, launched an app in September that offers a package of basic channels delivered through the Roku media player, instead of a traditional cable box.

Television, Page 6

FROM PAGE 1

Television: Parties encouraged to bring out-of-date policies and their definitions before the CRTC

» The service was advertised as a new, low-cost way for viewers to get channels such as CTV, CBC or Omni. But Bell Media, a division of communications giant BCE Inc. that owns the CTV networks, took issue with the app, arguing it was "a clear copyright violation" and should be shut down. VMedia refused, insisting it was allowed to retransmit the over-the-air signals free of charge under the Copyright Act.

Both sides asked the courts to decide the matter, which could have wider implications for broadcasting technology at a time when increasing numbers of viewers are ditching traditional TV in favour of online services such as Netflix and CraveTV.

Justice Fred Myers of the Ontario Superior Court sided with Bell on Tuesday, ordering VMedia to stop offering the Roku service. But he repeatedly said it will ultimately be up to the Canadian Radio-television and Telecommunications Commission to set broadcasting policy. "Why are you here instead of there?" he asked VMedia's lawyers at a hearing last Thursday.

"If technology has overcome the existing laws and policies, it is open to interested parties to put the issues before the CRTC to try to revise the policies and the definitions," Justice Myers wrote in a 15-page decision. "This decision says what the law is. It is for others to determine what the applicable law ought to be."

Priced at \$17.95 a month, VMedia's now-outlawed service was designed to mirror its basic TV package. The key difference was that it was available to users of any Canadian Internet provider through a Roku - and perhaps eventually other streaming boxes such as Apple TV - rather than being confined to TV providers' proprietary set-top boxes.

It was billed, in part, as a way to invite those who ditched traditional TV back into the system, but it caught some broadcasters off guard when it launched. The court also awarded Bell \$150,000 in costs, as VMedia had taken a "very aggressive business position" and used "hardball tactics."

VMedia will comply, but advisor George Burger said, "It's a disappointing decision," and the company was simply trying to "go to where the consumers are."

The case turned largely on interpretations of a single word, "only," as it appears in the Copyright Act. In 2002, Parliament changed the Act, carving out a separate category for Internet broadcasting by defining "new media retransmitters" as those whose broadcasts are lawful "only" because of a special exemption from the CRTC.

At a court hearing last Thursday, VMedia denied that it was acting as a new media retransmitter because it is already licensed to lawfully broadcast the channels through Internet protocol television (IPTV). Rocco DiPucchio, a lawyer for VMe-

dia, suggested Bell's claims would create "a technological straitjacket" for TV innovators.

"We're on very dangerous ground here," Mr. DiPucchio said.

Steven Mason, a lawyer for Bell from McCarthy Tétrault LLP, countered that the CRTC expressly made new media activities separate and distinct. "The CRTC's saying they have to negotiate with copyright holders, and obtain their consent," Mr. Mason said.

Justice Myers agreed that VMedia's argument "runs squarely into the CRTC's determination" that Internet retransmitters are separate, should "be subject to broadcasters' copyrights," and have to "negotiate for licences individually."

A spokesperson for Bell said the company "supports innovation," but the court's ruling confirms "that Internet distributors don't get to use copyrighted content for free. They need to obtain necessary content rights as does Netflix, Amazon, or any other competitor in the category."

A CRTC spokesperson declined to comment.

Mr. DiPucchio also argued VMedia's broadcasting licences don't expressly prohibit the Roku-delivered service. "It's just not there," he said.

But Justice Myers dismissed that argument, too. "VMedia seems to be arguing that a person with a driver's licence can walk on the sidewalk under her driver's licence," he wrote.

NBCU Confirms Additional \$200 Million BuzzFeed Funding, Companies Expand Ad Pact

Todd Spangler
NY Digital Editor
@xpangler



COURTESY OF BUZZFEED

NBCUniversal announced Monday that it has made an additional \$200 million investment in BuzzFeed— on top of the \$200 million it invested last year.

The funding values New York-based BuzzFeed at about \$1.7 billion, according to a company rep, and brings it to nearly \$500 million raised to date. News of NBCU's doubling of its investment in BuzzFeed surfaced last month.

With the funding, the companies said they will extend their advertising-sales relationship. Under the expanded relationship, BuzzFeed will collaborate with NBCU's Content Studio, which delivers short-form digital video content for advertisers specifically tailored to different platforms. NBCU also will sell BuzzFeed's ad inventory, and the companies said they will work together to "create new digital consumer experiences" for NBCU premium content.

Jonah Peretti, BuzzFeed's founder and CEO, said in a statement that the investment from NBCU "allows us to remain a fully independent company but have access to and resources from the strongest and best media company there is."

BuzzFeed's other investors include Lerer Hippeau Ventures, Andreessen Horowitz, New Enterprise Associates, RRE Ventures, SoftBank Capital and Hearst Ventures.

Following NBCU's first equity stake in BuzzFeed last summer, the companies teamed on initiatives including BuzzFeed's promotion of the 2016 Rio Olympics on Snapchat; co-selling ad deals across linear and digital; and content partnerships like featuring BuzzFeed's Tasty on NBC News' "Today."

"Over the past year, BuzzFeed has proven to be a valuable partner across our business. From the Olympics to the record-breaking launch of 'Secret Life of Pets,' BuzzFeed has helped us engage millennial audiences with our content and extend the reach of our clients' campaigns to new platforms," Maggie Suniewick, president of NBCUniversal Digital Enterprises, said in a statement.

LionTree Advisors acted as financial adviser and Fenwick & West acted as legal adviser to BuzzFeed on the transaction. Davis Polk & Wardwell acted as legal adviser to NBCU.

Around the time of its original investment in BuzzFeed, NBCU also invested \$200 million in Vox Media, whose sites include the Verge, SB Nation, Curbed and Recode.

<http://variety.com/2016/digital/news/nbcuniversal-buzzfeed-additional-200-million-funding-1201923553/>

ANALYSE

Faire le tri ou censurer ?

WASHINGTON | (AFP) Dans un contexte de méfiance croissante du public envers les médias établis, toute tentative pour filtrer les voix divergentes pourrait «conduire à raviver d'anciennes polémiques sur les biais des médias», estime Dan Kennedy, professeur de journalisme.

Scott Shackelford, éditeur du magazine *Reason*, juge lui aussi difficile de tracer une limite entre le filtrage des fausses informations et la censure de contenus aux motivations idéologiques: «Si Facebook prend la décision de censurer les "fausses nouvelles", cela pèserait lourdement en faveur des plus "puissants" organismes de médias traditionnels».

COOPÉRATION

Dans un blogue, Jeff Jarvis, professeur de journalisme à l'université de New York, et John Borthwick, un entrepreneur, ont estimé que la solution devrait plutôt passer par davantage de coopération entre le secteur technologique et celui des médias afin d'aider les utilisateurs à évaluer la crédibilité des contenus.

«Nous ne pensons pas que les plateformes devraient être mises en position de juger ce qui est vrai ou faux (...) comme des censeurs», écrivent-ils. Mais elles «ont besoin de donner de meilleures informations et les médias ont besoin de les aider».

MÉDIAS SOCIAUX



Le PDG de Facebook, Mark Zuckerberg, a promis que le groupe allait intensifier ses efforts pour éliminer les fausses informations. PHOTO AFP

Facebook sur la sellette dans la bataille contre les fausses infos

WASHINGTON | La bataille contre les fausses informations, accusées d'avoir contribué à la victoire du républicain Donald Trump, s'intensifie aux États-Unis, avec une pression particulièrement forte sur Facebook, même si Twitter et Google sont également visés.

Google et Facebook ont pris des mesures la semaine dernière pour assécher les revenus publicitaires des sites de canulars.

Mais certains réclament davantage, appelant notamment à considérer Facebook comme une entreprise de médias avec une responsabilité éditoriale, une dénomination que le réseau refuse jusqu'ici.

«Ils font la même chose que pratiquement toutes les entreprises de médias, à savoir agréger des audiences et utiliser cela pour vendre de la publicité», avance Gabriel Kahn, un ancien journaliste qui enseigne à l'université de Californie du Sud.

D'après lui, en se représentant comme une plateforme «neutre», Facebook «permet à l'écosystème médiatique d'être pollué» avec des canulars.

Margaret Sullivan, qui tient une rubrique consacrée aux médias dans le *Washington*

Post, a suggéré que Facebook «devrait embaucher un rédacteur en chef de haut niveau et donner à cette personne les ressources, le pouvoir et les équipes pour prendre des décisions éditoriales solides».

Elad Gid, un entrepreneur du secteur technologique, a également estimé que cela ne devrait pas être très difficile de déterminer si un article est un canular pour une entreprise ayant l'expertise technique de Facebook.

CLASSIFICATEUR

«Étonnamment, un groupe d'étudiants de Princeton a été capable de créer à la vitesse un classificateur de fausses informations durant un hackathon de 36 heures, une compétition entre programmeurs, a-t-il souligné dans un blogue.

Le réseau social a promis d'intensifier ses efforts pour éliminer les fausses informations, avec «une détection renforcée», une procédure simplifiée de signalement par les utilisateurs et «une vérification par des parties tierces», comme «des organisations respectées de vérification des faits», selon son PDG-fondateur Mark Zuckerberg.

Il a toutefois appelé à la prudence.

«Les problèmes sont complexes, à la fois techniquement et philosophiquement», a-t-il argumenté la semaine dernière dans un message publié sur le réseau. «Nous sommes persuadés qu'il faut donner la parole aux gens. (...) Nous ne voulons pas être des arbitres de la vérité nous-mêmes».

GUERRES DE CULTURE

Dan Kennedy, professeur de journalisme à la Northeastern University, juge également important de faire la différence entre les sites «attrape-clics», qui ont été découverts jusqu'en Macédoine et cherchent uniquement à gagner de l'argent avec de fausses informations sensationnalistes, et des sites d'informations ayant des motivations politiques.

«Je pense que Facebook pourrait faire beaucoup de choses pour lutter contre les fausses informations, et je pense que c'est quelque chose sur lequel tout le monde pourrait s'entendre, mais s'il essaye de s'attaquer aux sites ayant des motivations idéologiques, il va inévitablement se trouver pris dans les guerres de culture», prévient-il.

— Par Rob Leve
Agence France-Press

TECHNOLOGY

NEARLY HALF THE WORLD NOW USES THE INTERNET

A new report from a United Nations agency says 47 per cent of the world's people now use the Internet — an increase from just one year ago, when the same agency estimated that just over 43 per cent were Internet users.

The 2016 Measuring the Information Society Report found that 79.1 per cent

of Europeans were Internet users, for example, the highest of any geographic region in the world, followed by 66.6 per cent of people in the Americas and the Commonwealth of Independent States (a regional organization comprised of a number of former Soviet Republics, including Russia).

But on the other end of the scale, only 25.1 per cent of African citizens are using the Internet, the report found, compared to 41.6 per cent of Asia and 41.9 per cent in Arab states.

Iceland had the highest levels of Internet use, with 98.2 per cent, followed closely by a number of northern European nations such as Luxembourg (97.3 per cent), Norway (96.8 per cent) and Denmark (96.3 per cent).

Just 2.2 per cent of Niger's citizens are Internet users, the report estimated.

The Washington Post

LE JOURNAL DE MONTRÉAL, MERCREDI 23 NOVEMBRE 2016

p.44

Plus de la moitié du globe déconnectée d'internet

Au moins 3,9 milliards de personnes n'ont pas accès à internet, estime l'ONU

GENÈVE | (AFP) Plus de la moitié de la population mondiale n'utilise pas internet, en raison du coût prohibitif du haut débit, a révélé mardi un rapport de l'ONU.

Selon l'Union internationale des télécommunications (UIT), dont le siège est à Genève, 3,9 milliards de personnes sur les 7,4 milliards d'habitants de la planète n'ont pas accès à internet, et les catégories les plus mal loties sont «les femmes, les personnes âgées, les populations les moins éduquées, les plus pauvres et les habitants des zones rurales».

INABORDABLE

L'UIT souligne que le principal obstacle est le coût de l'accès au haut débit, qui a certes baissé globalement au cours de la dernière décennie, mais reste «clairement inabordable» dans beaucoup de pays pauvres.

En 2008, le prix moyen d'une

connexion fixe à haut débit dans le monde était de 80 dollars par mois, un tarif qui a chuté à 25 dollars l'an dernier, selon l'organisation.

Mais dans les pays les plus pauvres, un abonnement mensuel avec un seul giga coûte encore plus de la moitié du salaire annuel.

«EN CAPACITÉ»

L'accès à internet sur les téléphones portables peut offrir une solution, selon l'UIT, qui rappelle que 84% de la population mondiale est techniquement en capacité de se connecter via des réseaux mobiles. Mais pour beaucoup, le prix du téléphone, plus que l'abonnement mensuel, est le principal obstacle à l'accès à internet, précise le rapport.

«En 2016, les gens ne se connectent plus, ils sont connectés», affirme l'UIT. «Et pourtant, beaucoup n'utilisent toujours pas internet et de nombreux utilisateurs ne bénéficient pas totalement

de son potentiel.»

Afin d'améliorer l'accès pour tous, l'Organisation des Nations unies a besoin de statistiques plus précises sur les populations qui sont en marge du monde connecté.

«Une révolution des données est nécessaire pour mieux comprendre qui utilise internet, où et comment», affirme-t-elle dans son rapport.

L'UIT souligne que les abonnements de portables, longtemps considérés comme un indicateur de la connectivité, ne reflètent plus de façon fiable l'utilisation réelle des téléphones mobiles.

AUTANT D'ABONNEMENTS

Alors qu'il y a presque autant d'abonnements de portables dans le monde que d'habitants, jusqu'à 40% de personnes dans certaines régions ne possèdent ou n'utilisent pas ce genre de téléphone, ce qui explique que les statistiques soient faussées.

MOMENT IN TIME

The first Globe and Mail is printed



JOHN BOYD/THE GLOBE AND MAIL

Nov. 23, 1936 It was a merger that changed the face of Canadian media. The 31-year-old owner of The Globe, George McCullagh, announced on Nov. 19 that with the financial help of mining magnate William H. Wright, he had purchased The Mail and Empire. He also stated that within four days, Nov. 23, there would be one morning newspaper in Toronto – The Globe and Mail. The first edition of that paper had a front page covering a hydro power struggle between Ontario and Quebec, the Spanish Civil War and Caledonia, Ont., cattle refusing to drop their milk because of a broken radio. Amalgamating a staunchly Liberal Globe with an equally entrenched Tory Mail and Empire realistically meant that one (McCullagh's reformist political leanings) subsumed the other. To pacify the disgruntled readership of both papers, McCullagh placed a front-page message proclaiming, "The heart of a newspaper is its honest presentation of what interests intelligent readers.

For this reason The Globe and Mail believes it will fill the role of favourite in the future." – *Stephanie Chambers*

Big Brother sleeps easy



PAUL CHIASSON / THE CANADIAN PRESS

At least 24 surveillance warrants were issued for the iPhone of Montreal La Presse columnist Patrick Lagacé this year at the request of the city's police service.

MATHIEU BÉDARD

The revelation that Montreal police secretly monitored several journalists' smartphones for months, ostensibly in hopes of discovering the source of internal information leaks, has brought home for many people the troubling reality of government snooping. The fact that thousands of students recently lined up to watch whistleblower Edward Snowden at a video conference at McGill University is another sign of the public's growing concern about respect for the right to privacy.

Indeed, it is not just journalists who are targeted by electronic surveillance. Revelations about the National Security Agency (NSA) in the United States also touch Canadians, since in the age of the Internet and social networks, telecommunications knows no borders. It is reasonable to imagine that practically all our communications could be intercepted, filtered and recorded by governments. This is now the world in which we live.

Thanks to Snowden's revelations, Canadians know our federal government is actively helping the United States with surveillance programs of its own. For example, it was revealed in April that the RCMP had decrypted about one million private messages from BlackBerry smartphones. In addition, we know that the number of communications intercepted in Canada grew by a factor of 26 in 2015, without the authorities giving any reasons.

This opacity is at the heart of the problem: "Big Brother" is completely lacking in transparency. A Federal Court ruling revealed recently that the Canadian Security Intelligence Service (CSIS) had acted illegally by conserving personal data for 10 years.

It is alarming to discover just how unclear the limits imposed on surveillance agencies and police forces are. It is probably this lack of clarity that allowed Montreal's police force and the provincial Sûreté du Québec to put so many journalists under watch for such specious reasons.

Government agencies also take advantage of this grey zone to share databases among themselves and with foreign governments. For example, Ottawa imposes much stricter rules on the private sector than it imposes on itself regarding the collection, use, communication, and conserving

personal information, as recognized by the Office of the Privacy Commissioner and other observers.

This is a comparison worth making. While there is a widespread misconception that the giants of the Internet are less respectful of citizens' privacy than governments, the reality is quite different. Although private-sector companies have permanent access to some of our personal data, the threat of abuse almost always comes from governments, which are a much greater danger to our privacy.

This is due to important safeguards on private-sector operators. There is, for example, the simple fact that they operate on the principle of consent. Consumers can easily choose their own privacy settings on social networks, refuse to use a credit card online, or deactivate location tracking features on their smartphones. Deactivating government surveillance, on the other hand, is impossible.

PRIVATE-SECTOR
INTERNET
GIANTS HAVE
AN INCENTIVE
TO PROTECT
USERS' PRIVACY.
GOVERNMENTS,
NOT SO MUCH.

Companies are also in competition with one another and respond to user complaints to hold onto customers and avoid being publicly denounced. When it comes to governments, however, Snowden's startling revelations do not seem to have really slowed the growth of surveillance, as shown by the recent revelation of the NSA's screening of Yahoo emails.

The prevention of terrorism and criminality is obviously a legitimate objective. However, the government's surveillance powers must be properly regulated, limited to this objective, and not trivialized. Unfortunately, by all accounts, this is not what is happening. To respect our privacy, governments should impose on themselves the same limits they have put in place for the private sector.

National Post

Mathieu Bédard
mist at the Mon
Institute (COMMUNIST)
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JOURNALISM

Senator tables bill to protect source confidentiality

COLIN FREEZE

The relationship between a journalist and a confidential source is sacrosanct, according to a Parliamentarian who wants to enshrine that relationship in law.

Amid a scandal over revelations that police in Quebec spied on several journalists, Conservative Senator Claude Carignan has introduced a private member's bill that aims to keep police from ferreting out reporters' sources.

"It's a fundamental principle. It's very important to protect the journalist and also the whistleblower," Mr. Carignan, the Senate's opposition leader, told reporters in Ottawa on Tuesday.

While Quebec recently announced a commission of inquiry into press-freedom issues, Prime Minister Justin Trudeau has resisted calls for a Canada-wide inquiry. But Mr. Carignan said Parliament cannot afford to wait.

Bill S-231, the Journalistic Sources Protection Act, seeks to "protect the privilege of journalistic sources, and secrecy," he said.

While the bill would not inoculate journalists from police powers to get search warrants, it would make those powers harder to use.

For example, only high-court judges could endorse such warrants.

Should such judicial permis-

sions be granted, the fruits of any such searches against a journalist would be immediately sealed. Journalists would be notified so their organizations could fight in court to keep the information sealed and have it returned unopened.

In recent weeks, Mr. Trudeau has fended off calls for action by saying that his own security services are not now investigating any journalists. "We have actually strong safeguards and protections in place to protect the freedom of the press in the course of business conducted by CSIS and the RCMP," he told reporters.

Last year, the RCMP ordered a Vice News reporter to surrender materials related to conversations with a Canadian member of the Islamic State. And the Mounties briefed Public Safety Minister Ralph Goodale last year about the fact that some detectives had shadowed a Quebec reporter who obtained a leaked CSIS document.

In Quebec, police forces went after several journalists' phone records in investigations of internal leaks. In most cases, the detectives obtained production orders for reporters' call records, but at least once, police obtained a "real-time tracking warrant" in hopes of tracking a reporter using his iPhone's GPS chip.

Proponents of press freedom say investigative journalists need to be able to protect their sources.

SÉNAT

Un projet de loi pour protéger les journalistes

C'est un sénateur conservateur, à Ottawa, qui aura été le premier à répondre à l'appel des journalistes qui réclament protection.

Le sénateur Claude Carignan, leader des conservateurs au Sénat, a déposé mardi après-midi un projet de loi réclamé par les journalistes depuis les récentes révélations sur la surveillance policière des membres des médias.

Le projet de loi S-231 modifie la Loi sur la preuve au Canada « afin de protéger la confidentialité des sources journalistiques ».

Il fait ainsi porter le fardeau de la preuve aux autorités policières qui devront convaincre un juge que l'intérêt public dans l'administration de la justice l'emporte, dans le cas à l'étude, sur l'intérêt public à préserver la confidentialité de la source journalistique.

Si l'initiative du sénateur Carignan devenait loi, seuls des juges de la Cour du Québec — ou d'une cour supérieure ailleurs au pays — pourraient décerner des mandats de perquisition concernant un journaliste.

« Un mandat de perquisition ne peut être décerné que si le juge est convaincu qu'il n'existe aucun autre moyen par lequel les renseignements recherchés peuvent raisonnablement être obtenus », peut-on lire dans le sommaire de S-231.

Et dans les cas où il y aura eu perquisition ou surveillance, le projet de loi prévoit que l'information recueillie devra être gardée sous scellés.

« Dès qu'un fonctionnaire voudra consulter l'information recueillie [...] à l'encontre d'un journaliste, un avis devra être

signifié au journaliste en question et à son organe de presse », a spécifié le sénateur Carignan au cours d'un point de presse dans le foyer du Sénat.

Le journaliste aurait alors un délai de 10 jours pour s'y opposer. « Il appartiendra à la personne qui sollicite l'information de faire la preuve que l'obtention de celle-ci est cruciale pour la suite de l'enquête. Donc, un renversement du fardeau de la preuve », a souligné M. Carignan.

Le sénateur croit que si son projet devenait loi, cela éviterait « les expéditions de pêche ».

Définitions floues

Son projet de loi reprend la définition de journaliste et de source journalistique contenue dans la Loi sur la preuve au Canada. Un journaliste est donc une « personne qui contribue directement, soit régulièrement ou occasionnellement, à la collecte, la rédaction ou la production d'informations en vue de leur diffusion par les médias, ou tout collaborateur de cette personne ». Le projet de loi S-231 ne définit pas davantage ce que sont les « médias » qui ont droit à sa protection.

Le sénateur Carignan croit avoir l'appui de la quarantaine de ses collègues conservateurs. Reste à voir comment sera accueilli son projet de loi par les sénateurs indépendants et le caucus libéral indépendant au Sénat.

M. Carignan croit que S-231 sera débattu dès cet automne. Si le Sénat l'adoptait, le document serait alors examiné par les élus des Communes.

La Presse canadienne

L'équipe du 375^e de Montréal s'excuse

Une bande-annonce a créé la controverse en ne présentant que des personnes blanches à l'écran

L'équipe du 375^e de Montréal s'excuse d'avoir semé la controverse en diffusant une publicité ne montrant que des personnes blanches à l'écran.

MARIE-ÈVE DUMONT
Le Journal de Montréal

«On a des centaines de projets et énormément de bandes-annonces et celle-là m'a échappé. C'est non seulement dans nos objectifs de refléter la diversité de Montréal, mais c'est aussi dans mes convictions personnelles de le faire», assure Gilbert Rozon, commissaire aux célébrations du 375^e anniversaire de Montréal.

Cette bande-annonce a été diffusée sur les réseaux sociaux afin de promouvoir l'émission *Montréal s'allume*, qui présentera une partie de la programmation du 375^e de Montréal.

L'émission produite par Salvail & Co, la boîte de production d'Éric Salvail, sera diffusée simultanément sur les quatre chaînes généralistes (Radio-Canada, Télé-Québec, TVA et V) le 11 décembre prochain.

La vidéo promotionnelle mise en ligne la semaine dernière montre des personnalités québécoises telles que Denise Filiatrault, Louis-Jean Cormier ou encore Charles Lafortune entremêlées d'images de la métropole.

C'est une chronique publiée hier dans



CAPTURE D'ÉCRAN

La bande-annonce d'une durée de 45 secondes promouvant l'émission *Montréal s'allume* ne représentait pas la diversité culturelle de la métropole, selon plusieurs.

La Presse+ qui a allumé le feu. Le chroniqueur Marc Cassivi a fait état du manque de diversité culturelle dans cette vidéo, alors que Montréal est une ville multiethnique.

La bande-annonce a été finalement retirée hier matin et une nouvelle version sera rendue publique aujourd'hui en fin de journée, afin qu'elle «représente mieux le contenu de l'émission» qui elle,

présenterait des gens de tous horizons, selon l'équipe du 375^e de Montréal.

«C'est un impair [de la boîte de production], lance le chef de Projet Montréal, Luc Ferrandez. C'est difficile à croire, parce que si elle avait écouté un peu tout ce dont la population parle, c'est du «vivre ensemble», c'est une ville inclusive. Quand on dit qu'on va fêter, on va fêter avec tout le monde.»

« DES VEDETTES »

Le maire de Montréal Denis Coderre s'est également dit «déçu» que la bande-annonce ne reflétait pas la diversité de Montréal.

«Il faut s'assurer que lorsqu'on fait ce genre de publicité, et c'était le premier événement, que ça reflète ce que fait Montréal», mentionne-t-il, en ajoutant cependant que «l'erreur est humaine» et que les changements nécessaires seront apportés.

M. Rozon s'est dit en accord avec les critiques en insistant qu'il prenait l'entière responsabilité de l'erreur.

«Ils avaient choisi des vedettes pour aller chercher les téléspectateurs, mais il va y avoir une nouvelle bande-annonce. J'offre mes excuses et il va falloir rester vigilant», souligne-t-il.

La boîte Salvail & Co et Éric Salvail, lui-même, ont préféré ne pas commenter.

— Avec la collaboration de Marie Christine Trottier



ÇA FAIT JASER

La Société du 375^e corrige le tir

Marc Cassivi, *La Presse*

La bande-annonce de l'émission *Montréal s'allume*, consacrée au dévoilement de la programmation des activités du 375^e anniversaire de Montréal, a été retirée des plateformes de la Société du 375^e et sera remplacée par « une nouvelle bande-annonce qui reflète la diversité artistique de l'émission ». Parmi les nombreuses têtes d'affiche de cette bande-annonce, on ne retrouvait aucun artiste « issu de la diversité ». Boogat, Mariana Mazza et Kent Nagano comptent parmi la centaine d'artistes qui ont participé à cette émission. Contrairement à ce qui a d'abord été indiqué à *La Presse* par la Société du 375^e, c'est la compagnie de production d'Éric Salvail, Salvail & Co., qui a produit cette bande-annonce, et non l'agence Ig2, qui chapeaute l'ensemble des contenus publicitaires de la campagne. *Montréal s'allume* sera diffusée le 11 décembre à 20 h sur les quatre chaînes généralistes francophones du Québec : TVA, Radio-Canada, V et Télé-Québec.

<http://plus.lapresse.ca/screens/a02d91a5-5c98-4fba-9125-e1f69540a690%7CBUE~8CIHAZGZ.html>

Montreal pulls all-white anniversary promo video

GRAEME HAMILTON

MONTREAL • Organizers of Montreal's 375th-anniversary celebrations in 2017 have taken down a video of Quebec stars promoting the "edgy and inclusive" city after a critic noted that all the featured performers were white.

The video, released last Thursday, advertised a variety show kicking off the festivities, to be broadcast next month on four French-language Quebec TV networks.

See PROMO on Page A6

'We dropped the ball,' head of 375th commission says

PROMO

Continued from A1

"A wide range of performing artists will be on hand to pay tribute to Montreal with musical and comedic performances," a news release said at the time. "There are plenty of anecdotes, stories and surprises on tap! Discover a creative, modern, edgy and inclusive Montréal, a welcoming Montréal."

But in *La Presse* Tuesday, arts columnist Marc Cassivi pointed out that the trailer was anything but inclusive. From Celine Dion to Robert Charlebois, Marie-Mai to Les Cowboys fringants, not a single cultural minority was shown.

"You don't call that a lack of diversity but a cruel absence of diversity," Cassivi wrote. "I'm not saying this omission is intentional. On the contrary, and that is

WE ARE ALL
TO BLAME
FOR THIS ...
DEFORMED
IMAGE OF
MONTREAL.

what is most disappointing. ... We are all to blame for this distortion, for this deformed image of Montreal that corresponds to an equally false representation of who a Montrealer is."

He pointed out that nearly one in three Montrealers belongs to a visible minority.

Organizers removed the video promptly following Cassivi's critique, announcing on Twitter that a new version "that reflects the artistic diversity put forth in the show will be broadcast soon."

Mayor Denis Coderre said he was disappointed by the video. "It does not represent diversity, and we have every reason not to be happy," he told reporters.

Gilbert Rozon, commissioner for celebrations with the publicly funded Society for the Celebration of Montréal's 375th Anniversary, took responsibility. "We dropped the ball," he said. He promised that the 45-second promo, which features a clip of Celine Dion singing on the countertop at Schwartz's deli and members of the 1970s Quebec band Beau Dommage performing on a downtown rooftop, would be "tweaked."

The list of artists appearing does not include many minorities. One household name is Kent Nagano, the Japanese-American music director of the Montreal Symphony Orchestra. Normand Brathwaite, one of the first Quebecers of colour to forge a show-business career, will also perform. Among lesser-known artists appearing who are not old-stock Quebecers are Random Recipe, La Bronze, Marie-Christine Depestre and Boogat.

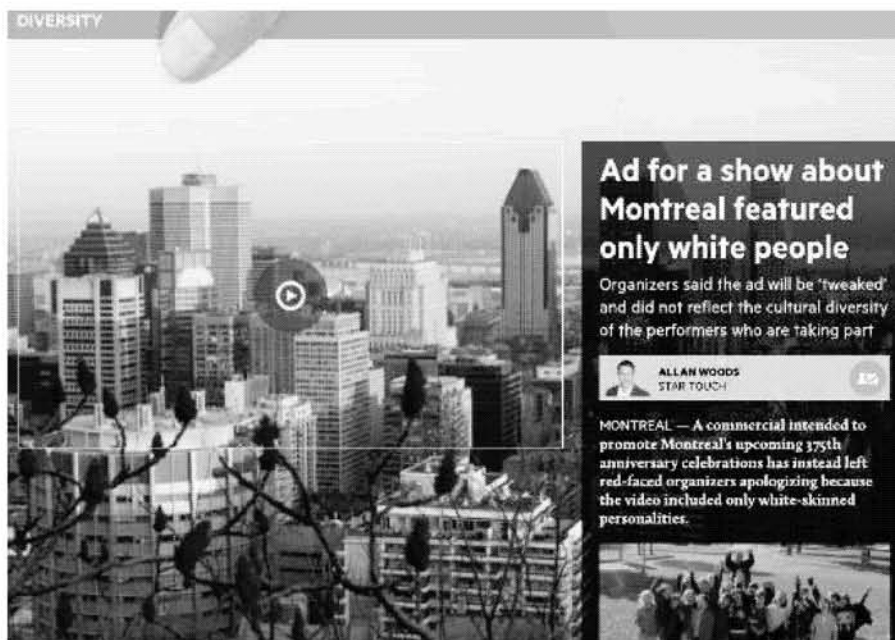
Anglophones and aboriginal performers are also scarce. Gino Vannelli, the crooner whose hits date back 30 years, is featured, but he does not get the billing accorded to American pop band the Backstreet Boys, who are slated to wish Montreal a happy birthday from abroad.

Rozon said it was a challenge amassing a lineup with broad appeal to attract viewers to the Dec. 11 broadcast. "Obviously we have to reflect the reality of the stars that are known in Quebec," he said. Organizers said a parallel English-language show is in the works.

The non-profit Society has been given a \$106-million budget to organize events throughout 2017 — \$60 million from the province, \$35 million from the city and \$11 million from private companies.

A spokeswoman would not divulge the TV show's cost, saying that would compromise negotiations for future shows.

National Post
ghamilton@postmedia.com
Twitter.com/grayhamilton



Organizers said the ad will be 'tweaked' and did not reflect the cultural diversity of the performers who are taking part

Allan Woods
Star Touch

MONTREAL — A commercial intended to promote Montreal's upcoming 375th anniversary celebrations has instead left red-faced organizers apologizing because the video included only white-skinned personalities.

The spot was released last Wednesday to promote a Dec. 11 variety show that will be aired simultaneously on four Montreal-based French television networks as well as two English stations.

The show — *Montréal s'allume* (Montreal shines) — is the first in a year of planned activities and events celebrating the city's founding by French settlers in 1642.

The show is touted as including "a wide range of performing artists" who will help viewers "discover a creative, modern, edgy and inclusive Montreal."

There was a range of personalities and disciplines in the commercial for the show. They included singer Céline Dion, the sketch comedy group Rock et Belles Oreilles, singers Marie-Mai, Louis-Jean Cormier, Ariane Moffatt and the legendary performer Robert Charlebois.

But there wasn't a single person of colour featured in the 44-second video.

"The show, the way it was conceived, is trying to reflect the diversity of Montreal," said Gilbert Rozon, the founder of the Just For Laughs comedy festival, who is head of The Society for the Celebration of Montreal's 375th Anniversary.

"But the advertising campaign chose some celebrities to bring the viewers and I didn't have time to watch it. It went out without me approving it.

"It's my mistake and I take full responsibility. It's going to be tweaked and changed."

The about-face came only after a denunciatory column in the Montreal newspaper La Presse that was published Tuesday morning.

The variety show is being put on by a production company run by popular Quebec television host Éric Salvail. The commercial was taken down from the web on Tuesday and is expected to be re-released after a more inclusive version is approved.

A spokesperson for the organizing committee said that all contracts that are issued include a clause demanding that the performances and products reflect the city's diversity. The spokesperson said that even before the appearance of the La Presse column, officials had asked for the inclusion of additional material that would better reflect the cultural makeup of Canada's second-largest city.

There are any number of A-list celebrities in the province who fit that description, including Gregory Charles, the piano virtuoso and owner of a classical-music radio station who was born to a Quebecoise mother and Trinidadian father; the Indo-Canadian comedian Sugar Sammy; the Senegal-born pop singer Karim Ouellet; or Adib Alkhalidey, the humourist born to an Iraqi father and Moroccan mother.

The organizing committee says that the variety show will feature more than 100 different artists.

Among them are: Kent Nagano, the California-born conductor of Japanese ancestry who leads the Montreal Symphony Orchestra; stage actor Colm Feore, who co-starred in the bilingual comedy film *Bon Cop, Bad Cop*; Algerian-born comedian Mehdi Bousaidan; the comedian Mariana Mazza, who was born to a Lebanese mother and Uruguayan father; and the Montreal-born Italian-Canadian singer-songwriter Gino Vannelli.

http://startouch.thestar.com/screens/efbe8a49-98f8-4f25-b477-7aa08e7e1389%7C_0.html

Carleton Professor Directs a New Study on Trends in Media Concentration Across Canada

A new study on telecommunications, Internet and media concentration across Canada directed by Carleton University's Dwayne Winseck, professor at the **School of Journalism and Communication**, reveals a mixed picture: high media concentration in many core areas of the Internet, and declining but still high levels of concentration in mobile wireless services. It also shows that Canadians obtain online news from a diverse range of Internet sources.

This is the **second report** in an annual series by the Canadian Media Concentration Research Project, which is funded by the **Social Sciences and Humanities Research Council (SSHRC)**. The report reviews current developments and long-term trends in Canada's telecom, Internet and media industries. It builds on the **first report** in the series, and addresses the question: *Have telecom-Internet and media markets become more or less concentrated over time?*

Studying the media industry is crucial because with so much upheaval, independent research is needed to guide important policy decisions that will shape the communications and media ecology Canadians will experience in the future.

The report examines competition and concentration trends from 1984 until 2015 for more than a dozen sectors of the Canadian media, Internet and telecoms industries.

The study divides markets into three categories: competitive, moderately concentrated or highly concentrated.

The results are summarized below:

LOW CONCENTRATION		MODERATELY CONCENTRATED		HIGHLY CONCENTRATED	
Magazines	201	All TV	1848	Broadcast TV	2723
Internet News	286	Cable/Satellite/IPTV	1855	Social Network Sites	2762
Radio	1041	Newspapers	1920	Mobile Web Browser	2783
Internet Access	1152	Pay & Specialty TV	2105	Internet Advertising	2787
				Mobile Wireless	2791
				Wireline	2904
				Desktop Operating System	3612
				Mobile Operating System	4286
				Search	5890
				Desktop Web Browser	8357

Efforts over the past several years to promote greater competition in the mobile wireless market have borne modest fruit. Notably, the share of the big three — Rogers, Telus and Bell — has fallen from 96 per cent to 91 per cent since 2008, while new entrants Wind and Videotron's share of the market ticked upwards to four per cent in 2015.

The least concentrated mobile wireless market in Canada is in Quebec, where Videotron had nearly 10.5 per cent market share by revenue or 13 per cent by subscribers at the end of 2015. People in Manitoba and Saskatchewan, however, are the best served in terms of affordable wireless plans with unlimited voice and data, even though the local incumbents' share of the market in those provinces is high relative to Canadian standards.

Concentration levels have increased in several media sectors since 2010. Contrary to popular belief, core elements of the Internet — advertising, search engines, social media sites, browsers, smartphone operating systems and desktop operating systems — are remarkably concentrated.

Internet advertising has become increasingly concentrated. In 2009, the top 10 Internet companies took 77 per cent of all Internet and mobile advertising revenue; by 2015, that number had risen to

86 per cent. Combined, Google and Facebook control an estimated two-thirds of Internet advertising revenue.

Facebook's estimated revenue alone in Canada is more than two-and-a-half times the entire newspaper industry's online and mobile advertising revenue. In 2015, Google, Facebook and Netflix ranked as the sixth, 14th and 15th largest Canadian media firms respectively.

Newspaper concentration jumped in the last year due to Postmedia's take-over of many daily and community newspapers from Quebecor. Traditional newspapers continue to flounder, although Canadians get their news from a wide variety of Internet news sources, both old (CBC, Postmedia, Toronto Star, CTV) and new (Huffington Post, BuzzFeed), domestic and foreign (BBC, Yahoo!, ABC, the *Guardian*, *New York Times*).

There has been an increased concentration in the television marketplace since 2010. The big five television groups – Bell, Shaw (Corus), CBC, Rogers and Quebecor – collectively owned 217 television services that accounted for over 86.2 per cent of the total television market by revenue in 2015.

It is estimated that Netflix accounts for roughly six per cent of the \$7.6-billion television marketplace in Canada.

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<http://newsroom.carleton.ca/2016/11/22/carleton-professor-directs-new-study-trends-media-concentration-across-canada/>

BBC radio to be offered outside UK in ‘Netflix of the spoken word’

Director general to outline plans to deliver audio content such as *The Archers* and *Moral Maze* around the world



BBC Broadcasting House. Tony Hall is to outline the plans at the Voice of the Listener and Viewer conference in London.

Photograph: Katie Collins/PA

Jane Martinson

More people around the world will be able to listen to *The Archers* and *Moral Maze* as part of BBC plans to launch “the Netflix of the spoken word” with its radio content.

The corporation’s director general, Tony Hall, is expected to outline plans in a speech on Wednesday morning to offer all of the BBC’s audio content as well as World Service broadcast services to viewers and listeners outside the UK. No decision has yet been taken on whether to charge overseas users – who do not pay the licence fee – for the service.

The proposals come as the BBC is facing increased competition from streaming services such as Netflix, which launched *The Crown* – its £100m biopic of the Queen – earlier this month.

Hall’s plans also come a week after the World Service announced it would launch regular news programmes for North Korea and Russia as part of the biggest expansion of its journalism since the 1940s.

“The BBC makes the best radio in the world. It is one of our crown jewels, and we have an extraordinary wealth of audio riches at our disposal,” Hall is to tell attendees of the Voice of the Listener and Viewer conference in London on Wednesday. “But, with the level of excellence we have, are we doing enough to push the fantastic drama, arts, comedy and entertainment we deliver on the world stage? With our world-class content, we could use our current output and the richness of our archive to create a Netflix of the spoken word.”

The BBC believes the expansion of its audio services, including access to archive footage that typically disappears after 30 days on the BBC iPlayer service, will allow listeners in China, for example, to hear content that is currently difficult to find.

Hall has earmarked enhancing the BBC's audio "offer" as "one of the big challenges" facing his team. Audio sits alongside news, natural history, drama, education, science and the arts as areas in which the corporation believes it can lead the way globally.

The BBC's ability to broadcast around the world has formed part of the last two licence fee settlements. The government agreed a £289m funding boost for the world service in 2015, five years after forcing the corporation to take on the £245m annual cost of the World Service, which had previously been funded by the Foreign and Commonwealth Office.

The about-turn came after the BBC published its Future of News report in 2015, which told the government that cuts to the World Service would reduce the UK's global "soft power" in the face of the growth of rivals such as RT (formerly Russia Today) and al-Jazeera.

In his speech, Hall is expected to say: "It's one of the things that will help the BBC carry the full weight of Britain's culture and values, knowledge and knowhow to the world in the years ahead. And say something really important about modern Britain."

Further details of the proposals, including how the audio service would be funded, will be unveiled in the spring.

www.theguardian.com/media/2016/nov/23/bbc-radio-outside-uk-tony-hall-netflix-spoken-word-the-archers

Fwd: Highlights Thursday November 24, 2016 / Jeudi 24 novembre 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Mon, Dec 5, 2016 at 12:16 PM

A-2016-00077

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

From: **Roger Belanger** <roger.belanger@cbc.ca>
Date: Thu, Nov 24, 2016 at 9:21 AM
Subject: Highlights Thursday November 24, 2016 / Jeudi 24 novembre 2016
To: Roger Belanger <roger.belanger@cbc.ca>

Highlights Thursday November 24, 2016 / Jeudi 24 novembre 2016www.canadalandshow.com, **Wednesday November 23, 2016****Former CBC Execs, Journalists, Academics and Politicians Call For An Ad-Free CBC**

A group of high-ranking former producers and executives at CBC, calling themselves Public Broadcasting in Canada for the 21st Century, have submitted a proposal to the Heritage Ministry, calling for an ad-free CBC.

The signees include Bernie Lucht, the former Executive Producer of the CBC Radio show Ideas, and Jeffrey Dvorkin, former Managing Editor and Chief Journalist for CBC Radio, and former ombudsman of NPR Radio. Dvorkin currently runs the University of Toronto's Journalism department. They write:

Canadalandwww.michaelgeist.ca, **Wednesday November 23, 2016****Why We Need the CBC as an Ad-Free Digital News Competitor**

The Standing Committee on Canadian Heritage wrapped up its lengthy hearing on the media and local news last week with appearances from Facebook, Google, and the Globe and Mail.

...It is helpful to separate two issues: the CBC competing in digital news as opposed to it competing for digital advertising dollars. While some have characterized the CBC's role in providing digital news as an unfair, publicly-subsidized competitor to private news services that increasingly rely on paywalls and subscriptions to generate revenue, the industry's reliance on paywalls is precisely why the CBC should be offering a free, taxpayer-backed digital alternative. **Michael Geist**

Le Devoir, jeudi 24 novembre 2016**CBC/RC à nouveau la cible des critiques****Les concurrents en ont contre leur mandat et leur présence sur le Web**

Avril 1956, il y a donc tout juste 60 ans. Le magazine Maclean's, vendu 15 cents, portait alors sur le rôle du diffuseur public canadien. La une reproduit une illustration d'Oscar Cahen montrant un couple dans sa rutilante décapotable sur une route de campagne. Le bolide, représentant peut-être Radio-Canada, est arrêté par une énorme vache, figurant on ne sait quoi. Le gouvernement ? Le privé ? Le public ? Ou la bêtise, pourquoi pas ?

Stéphane Baillargeonnewspaperscanada.ca, **Wednesday November 23, 2016****CBC President: Limiting access to the digital public space is not in the public interest**

Hubert Lacroix, the president and CEO of CBC/Radio-Canada, has written a strongly-worded letter to the chair of the Standing Committee on Canadian Heritage, as it completes its study on 'Media and Local Communities'.

...What Lacroix fails to mention in his note, however, is the basic fact that CBC's digital efforts are currently disrupting the marketplace. Put another way, Lacroix wants CBC to be 'the solution' without explaining why or how it proposes to do its job in all communities across the country.

Canadian Newspaper Association**Le Journal de Montréal, jeudi 24 novembre 2016****Radio-Canada doit être plus transparente, dit la ministre****(Vente du terrain de Radio-Canada: la ministre Joly exige plus de transparence)**

La ministre fédérale Mélanie Joly exhorte la société d'État Radio-Canada à faire preuve de plus de transparence relativement à la vente de son terrain à Montréal.

...«Il va de soi qu'étant donné qu'on vient de réinvestir aussi massivement dans Radio-Canada/CBC, les citoyens s'attendent à ce que Radio-Canada/CBC fasse l'objet de beaucoup plus de transparence. Donc dans les circonstances, j'interpelle Radio-Canada/CBC à faire davantage preuve de transparence», a réagi la ministre du Patrimoine canadien, lorsque questionnée à ce sujet, mercredi, à la sortie de la réunion hebdomadaire du caucus libéral.

Dominique La Haye

www.journaldemontreal.com, **mercredi 23 novembre 2016**

La tour de Radio-Canada restera debout

Le CA de la société publique a retenu l'offre du Groupe Mach de Vincent Chiara pour acheter la tour de 25 étages et la partie ouest de son vaste terrain. Selon nos informations, le promoteur a l'intention de garder l'immeuble sur pied et de l'intégrer à son projet.

...Le CA a aussi choisi le groupe Broccolini pour construire la nouvelle Maison de Radio-Canada. La société deviendra locataire du nouvel immeuble, en vertu d'un bail de 30 ans.

Hugo Joncas

www.tvnouvelles.ca, **mercredi 23 novembre 2016**

Radio-Canada confie à Broccolini la construction de ses nouvelles installations

Le conseil d'administration de Radio-Canada a annoncé mercredi avoir arrêté son choix sur la proposition du groupe Broccolini pour la construction de ses nouvelles installations à Montréal. De plus, Groupe Mach va faire l'acquisition de l'édifice actuel.

Le consortium qui construira les nouvelles installations de ce qui est aussi appelé la «Maison de Radio-Canada» sera constitué de quatre entreprises: Broccolini, Béique Legault Thuot Architectes (BLTA), Dupras Ledoux ingénieurs et Quadrangle Architects Limited.

Agence QMI

www.iheartradio.ca, **mercredi 23 novembre 2016**

La maison de Radio-Canada est vendue

La maison de Radio-Canada quitte sa grande tour et déménage dans de nouveaux locaux.

Le Groupe Mach se porte acquéreur des installations existantes et de la partie ouest du terrain, dont elle assurera le réaménagement.

...Radio-Canada va louer cet endroit pendant 30 ans.

Marie-Pier Boucher

plus.lapresse.ca, **jeudi 24 novembre 2016**

Radio-Canada quittera sa tour

Après des années de rebondissements et un processus de vente marqué par une forte mobilisation citoyenne, la Société Radio-Canada confirme qu'elle quittera la grande tour brune du boulevard René-Lévesque pour devenir locataire d'un nouvel immeuble.

Le conseil d'administration de Radio-Canada a approuvé la vente du siège social montréalais et d'une partie des terrains de stationnement au Groupe Mach, « qui en assurera le redéveloppement ».

...Des maquettes du projet seront dévoilées aux médias jeudi matin.

Maxime Bergeron

Le Devoir, **jeudi 24 novembre 2016**

Radio-Canada vend sa tour au Groupe Mach

La société d'État sera locataire d'un édifice dans la partie est de la propriété

Radio-Canada cédera sa tour au Groupe Mach et confiera la construction de ses nouvelles installations au groupe Broccolini, qui relogera le diffuseur dans la partie est du site, à l'angle du boulevard René-Lévesque et de l'avenue Papineau.

Le conseil d'administration de CBC/Radio-Canada a fait savoir mercredi après-midi que ses membres avaient approuvé le plan de modernisation de la Maison de Radio-Canada.

Jeanne Corriveau

Montreal Gazette, **Thursday November 24, 2016**

CBC picks group to build new Maison Radio-Canada in Montreal

The Broccolini group has been selected to build a new Maison Radio-Canada in Montreal, while the current building will be acquired by the Mach group, Radio-Canada announced on Wednesday afternoon.

The CBC/Radio-Canada Board of Directors approved the moving plan on Tuesday. The new Maison de Radio-Canada will be near the current one on René-Lévesque Blvd. downtown.

Presse Canadienne

montreal.ctvnews.ca, **Wednesday November 23, 2016**

CBC to sell its Montreal headquarters

CBC and Radio-Canada are moving – but not very far.

...On Wednesday CBC said it had sold that building, and the parking lot that takes up the western edge of the property, to the Mach Group.

The sale must still be approved by the Treasury Board of Canada.

...The design for the new building will be unveiled Thursday, but it is expected that the CBC and Radio-Canada will rent studio and office space on a 30-year lease.

CTV Montreal

business.financialpost.com, **Wednesday November 23, 2016**

Maxime Bernier: I will stop the CBC competing with private media, and the CBC will be better for it

The following is adapted from an announcement Wednesday by federal Conservative leadership candidate, Maxime Bernier

Maxime Bernier, Special to Financial Post

National Post, Thursday November 24, 2016

**Tory hopeful Bernier takes aim at CBC
(Bernier calls for overhaul of CBC mandate)**

Conservative leadership candidate Maxime Bernier is promising to overhaul CBC/Radio-Canada – an institution he says “seems frozen in time” — by cutting hundreds of millions in funding, streamlining its mandate and getting it out of the advertising market.

Bernier says CBC/Radio-Canada “should stop doing three-quarters of what it still does” that private broadcasters are already doing, including running game shows and cooking programs, sports programming, music streaming and a website devoted to opinion journalism.

Jason Fekete

www.theglobeandmail.com, **Thursday November 24, 2016**

CBC needs to slim down and refocus, Conservative leadership candidate says

One Conservative leadership candidate says he has a plan for the CBC if he is elected: a little smaller, and more focused.

...“It tries to occupy every niche, even though it doesn’t have and will never have the means to do so, with the result being lower-quality programming,” Mr. Bernier said in a statement

...In a scrum Wednesday, Heritage Minister Mélanie Joly said Mr. Bernier was just trying to replicate cuts the CBC budget went through under the previous Conservative government.

POLITICS BRIEFING

www.huffingtonpost.ca, **Wednesday November 23, 2016**

Maxime Bernier: CBC Needs 'Focused' Mandate, Should Get Out Of Advertising Market

A Conservative leadership candidate who has built his campaign on libertarian principles says he wants to “refocus” the mandate of the Canadian Broadcasting Corporation (CBC), but isn’t calling for its privatization.

Quebec MP Maxime Bernier, who has already called for the privatization of Canada Post and the country’s major airports, unveiled his plans at a press conference in Ottawa on Wednesday.

Ryan Maloney

The Wire Report, Wednesday November 23, 2016

Bernier would streamline CBC’s mandate, remove ads as CPC leader

Conservative MP Maxime Bernier said Wednesday that if he is selected as the next leader of the federal Conservative Party and the next Canadian prime minister, he would move to make changes to CBC/Radio-Canada that would keep it from competing with the private sector.

“Do we need a public broadcaster that runs bad Canadian copies of American popular shows?” Bernier asked, during a press conference on Parliament Hill, also questioning the need for CBC to air cooking and game shows, sports and be involved in music streaming.

...Bernier would also claw back the additional \$150 million the Liberals restored to the broadcaster

Charelle Evelyn, Anja Karadeglja

www.lapresse.ca, **mercredi 23 novembre 2016**

Maxime Bernier veut que Radio-Canada se repositionne

Moins d’émissions de cuisine, moins de sport, moins de «mauvaises copies canadiennes d’émissions populaires américaines»: le candidat à la direction du Parti conservateur Maxime Bernier veut que Radio-Canada se recentre sur son mandat.

En conférence de presse au parlement, mercredi, le député de Beauce a dit souhaiter que la société d’État se colle à ce que stipule son mandat, notamment en revoyant à la hausse son offre d’émissions d’affaires publiques, et pas seulement à partir des stations de Montréal, Toronto et Ottawa.

Mélanie Marquis, La Presse Canadienne

Le Journal de Montréal, jeudi 24 novembre 2016

Bernier veut réformer CBC/Radio-Canada: réduire son financement et revoir son mandat

Le député Maxime Bernier veut mettre fin à la diffusion d'émissions de cuisine et grand public sur les ondes de Radio-Canada/CBC et propose de revoir à la baisse le financement du diffuseur public.

Dominique La Haye

ici.radio-canada.ca, mercredi 23 novembre 2016

Une critique des analystes du TJ de Radio-Canada

La professeure Marie-Pierre Bousquet de l'Université de Montréal critique le travail des analystes du Téléjournal de Radio-Canada en ce qui concerne la crise de Val-d'Or. Pour elle, leur analyse « permet de ne pas remettre en question plus fondamentalement le fonctionnement de la société, dont nous faisons tous partie » en ce qui concerne notre relation avec les Autochtones.

Quelqu'un pourrait-il m'expliquer pourquoi, à Radio-Canada le jeudi 17 novembre 2016, Céline Galipeau avait invité les mêmes « experts » que d'habitude (Tasha, Michel David et Daniel Lessard) pour parler des Autochtones alors que le même Radio-Canada a ouvert en grande pompe la veille « Espaces autochtones »?

ici.radio-canada.ca

Le Journal de Montréal, jeudi 24 novembre 2016

La série Unité 9 perd un gros morceau

Le personnage de Suzanne a aidé Céline Bonnier à traverser une période difficile

Contrairement à 1 575 000 Québécois, Céline Bonnier n'a pas regardé Unité 9 mardi soir. L'actrice, qui était prise au théâtre, devrait toutefois se rattraper au cours des prochains jours, histoire d'honorer Suzanne, un personnage qui l'a accompagnée durant une période plutôt difficile.

Marc-André Lemieux

plus.lapresse.ca, jeudi 24 novembre 2016

So long, Suzanne

Leonard Cohen avait sa Suzanne, les fans d'Unité 9 aussi. On se doutait depuis plusieurs semaines déjà que Suzanne Beauchemin (Céline Bonnier), la prisonnière la plus présente dans la série après Marie Lamontagne (Guylaine Tremblay), orchestrait son départ.

Son ticket pour la liberté, Sue l'a finalement obtenu mardi dans un épisode fort émouvant qui a fait verser des larmes à plusieurs des 1 575 000 personnes rivées à leur petit écran.

...Céline Bonnier traverse à TVA, où elle a décroché un des rôles principaux dans L'heure bleue, la nouvelle série d'Anne Boyer et Michel d'Astous (Yamaska) qui jouera les mercredis à 21 h dès janvier, directement contre Votre beau programmé de Véronique Cloutier à Radio-Canada.

Hugo Dumas

Le Journal de Montréal, jeudi 24 novembre 2016

Anne: le cheval de Troie de Netflix

Le club Illico et tou.tv continuent d'être des obstacles de taille pour le fougueux cheval Netflix derrière lequel piaffent impatiemment Amazon et Google.

...La CBC est devenue la complice de Netflix. Elle lui a cédé les droits de la prestigieuse série Les Tudors, de la série sur le curling Men With Brooms, ainsi que les droits sur Republic of Doyle. Étrangement, cette série pleine d'humour mettant en vedette le père et le fils, détectives privés à Terre-Neuve, n'a pas encore trouvé preneur dans le marché francophone.

Guy Fournier

Playback, Wednesday November 23, 2016

Maya Annik Bedward wins CBC broadcasting mentorship

Maya Annik Bedward is the recipient of WIFT-T's 2016 CBC Business of Broadcasting Mentorship.

The five-day mentorship will give Annik Bedward a look at the inner workings of the pubcaster. Annik Bedward will receive one-on-one mentorship with CBC staff, and gain insight into the CBC's production, branding, acquisition and programming strategies, as well as research and scheduling.

...The CBC mentorship is now in its 10th year.

Regan Reid

The Globe and Mail, Thursday November 24, 2016

The strangest tale of horror, forgiveness and love

Look up the phrase "We live in hope and die in despair," and you'll find it described as an old adage.

...Not Criminally Responsible, made three years ago, was a fine and vividly illuminating documentary – and something of a sensation at Toronto's Hot Docs festival – about the rehabilitation of Sean Clifton.

...Not Criminally Responsible: Wedding Secrets (Thursday, CBC, 9 p.m., on Firsthand) is an astonishing, at times mind-boggling, sequel to the story. If you are in search of hope, of glimmers of benevolence and enchantment in the world, watch this.

John Doyle

Playback, Wednesday November 23, 2016

CRTC licence renewal hearings: day one

Day one of the licence renewal hearings for French-language television broadcasters wrapped yesterday, with Quebecor Media, Groupe V Media and Bell Media all telling the CRTC to lighten the regulatory load. Quebecor was first up to bat, telling a panel of CRTC officials headed by chairman Jean-Pierre Blais that despite advertising revenue decreases and competition from global players (and the CBC), between 2012 and 2015 its TVA Network devoted more than the required 80% of programming expenditures on Canadian content.

Regan Reid

www.cartt.ca, **Wednesday November 23, 2016**

TV License Renewal: Producers forced to defend their demands

After a day of pushing major French-language television broadcasters to justify their demands for fewer regulatory burdens, the CRTC pushed the other way on Wednesday, for interest groups to justify the need for regulatory intervention as Canadians increasingly get their audiovisual content from unlicensed sources.

"I see a representation of a corporate interest, but not necessarily from the person that the CRTC must serve, the TV viewer," chairman Jean-Pierre Blais told the Association québécoise de la production médiatique, one of many production groups to present at the licence renewal hearing in Laval, north of Montreal.

Steve Faguy

Playback, Wednesday November 23, 2016

Netflix growth undaunted by local competitors: study

When it comes to Canada's media landscape, Netflix is no longer just a niche — nearly half of Canadian anglophones (48%) subscribe to the service, and it's not just reserved for those in the millennial age range.

That's all according to the Media Technology Monitor (MTM)'s newest survey results, which looked not only at the rate of subscription to Netflix in Canada but also into the various factors that lead to Canadians subscribing to Netflix. The survey was deployed through phone interviews with 4,000 Anglophone Canadians over the fall.

Bree Rody-Mantha

variety.com, **Tuesday November 22, 2016**

Facebook Makes More Money With Ads Than Comcast, Disney (Report)

Facebook's North American ad revenue has overtaken the money traditional media companies like CBS, Disney and Comcast make with ads in the U.S. for the first time this year, according to an analysis from The Information. This could be another sign of trouble for traditional media, as advertisers are increasingly shifting their budgets from TV networks to digital.

Janko Roettgers

The Globe and Mail, Thursday November 24, 2016

Postmedia executives receive \$2.3-million in bonuses

Amid another year of dramatic restructuring at Postmedia Network Canada Corp., the company's five most senior executives were awarded nearly \$2.3-million in retention bonuses.

...Canada's largest newspaper chain has endured a trying 2016 fiscal year that saw the company merge competing newsrooms in major cities, cut hundreds of jobs, offer staff buyouts and close a printing plant in London, Ont. The filings show that the five executives were not awarded regular short-term incentives because they missed a consolidated operating-profit target of \$125-million, recording just \$82.3-million for the fiscal year.

James Bradshaw

The Globe and Mail, Thursday November 24, 2016

Journalists' Sources

Not warranted

The discovery that the Montreal Police obtained a warrant to monitor the phone of La Presse journalist Patrick Lagacé, for several months, has rightly galvanized efforts to give substantially stronger protection to journalists and their sources.

...The newly arrived independent Senator André Pratte, formerly also of La Presse, had already expressed hope that the Liberal government would act to give better protection to reporters and their sources. And Senator Claude Carignan, a Conservative, this week introduced a private member's bill, the Journalistic Sources Protection Act. Bill S-231 would amend both the Criminal Code and the Canada Evidence Act.

Editorial

www.j-source.ca, **Tuesday November 22, 2016**

The effects of a less-than-diverse media workforce

When Carleton University asked reporter Judy Trinh to give a talk on diversity in the journalism industry to students in the journalism and communications program, she said yes.

She suspected why the university had asked her: She works full-time for the Canadian Broadcasting Corporation (CBC), and she's not white. Even with some reservations, she took the speaking opportunity with a plan in mind.

...According to the report, a staggering 90–93 per cent of CBC staff were white whereas according to Statistics Canada only around 75 percent of Canadians are white.

Amanda Ghazale Aziz

www.theguardian.com, Wednesday November 23, 2016

ASA bans Heinz Beanz's Can Song advert for safety concerns

A Heinz TV advert teaching viewers how to use cans of its baked beans to drum out a song has been banned for being dangerous for children to copy.

The commercial, which used the strapline "Learn the #CanSong, featured children, teenagers and adults using Heinz Beanz tins to drum out the rhythm of song.

Mark Sweney

Roger Bélanger

Corporate Communications

Communications institutionnelles

613-288-6240

roger.belanger@cbc.ca



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TODAY IN THE MEDIA

AUJOURD'HUI DANS LES MÉDIAS

1

Jeudi 24 novembre 2016
Thursday November 24, 2016



Former CBC Execs, Journalists, Academics and Politicians Call For An Ad-Free CBC

CANADALAND

A group of high-ranking former producers and executives at CBC, calling themselves Public Broadcasting in Canada for the 21st Century, have submitted a proposal to the Heritage Ministry, calling for an ad-free CBC.

The signees include Bernie Lucht, the former Executive Producer of the CBC Radio show Ideas, and Jeffrey Dvorkin, former Managing Editor and Chief Journalist for CBC Radio, and former ombudsman of NPR Radio. Dvorkin currently runs the University of Toronto's Journalism department. They write:

It has become obvious to many that requiring our public broadcaster to apply the practices of the private sector to its civic and cultural mission has not resulted in the creation of a large body of distinctive, informative and inspiring social and cultural capital for Canadians. While French services and English Radio have fared better, it has turned CBC English television into what its own executives have described as a "publicly subsidized commercial network."

[...]

...we recommend that all the services provided by the CBC/Radio-Canada must be non-commercial, including its online operations.

Green Party leader Elizabeth May retweeted (but did not endorse) CANADALAND publisher Jesse Brown's message in support of an #AdFreeCBC.

And Conservative Party leadership hopeful Maxime Bernier laid out his vision for the CBC on Wednesday. Bernier wants to severely limit the CBC's mandate, but also want the broadcaster to replace its revenue from ads through donations from the public, in a way similar to PBS and NPR in the U.S.:

All private media outlets have had to make deep cuts and to lay off journalists by the hundreds in the past few years. Yet, after getting a head start with more than a billion dollars in taxpayers' money, CBC/Radio-Canada unfairly competes with struggling private media in a shrinking advertisement market.

To replace its revenues from advertisement, which amounted to about \$250 million last year, the CBC/Radio-Canada will have to switch to the PBS/NPR model in the US and rely on sponsorships from corporations and foundations, as well as voluntary donations from its viewers and listeners. Of course, changes to the structure of CBC/Radio-Canada will also require changes to the Broadcasting Act.

Michael Geist is a University of Ottawa law professor with an expertise in the digital space. His argument for an ad-free CBC is based on the idea a publicly funded news outlet should be competing for ad dollars on top of eyeballs.

While the CBC should be responding to its audience with a strong digital news service, it does not follow that it should also compete for digital advertising dollars. As noted in the CBC letter, its total digital advertising revenues are relatively small (and they are even smaller — roughly \$6 million — for the online news service) so the foregone earnings will not have a material impact on the CBC. However, there is a market effect of having the CBC compete for ad dollars that affects news organizations of all sizes. This includes large players like the Globe as well as smaller, independent media for whom a loss of thousands in advertising can be significant. An ad-free online service would better justify the public investment in the public broadcaster, make for an enhanced user experience, and remove the concern that the CBC is harming private sector alternatives by competing for advertising dollars.

The full text of the Public Broadcasting in Canada for the 21st Century submission can be found here:

[PBC21 Submission PDF](#)

PBC21: Public Broadcasting in Canada for the 21st Century

CANADA'S NATIONAL PUBLIC BROADCASTER: AN ESSENTIAL CULTURAL PILLAR FOR OUR DIGITAL FUTURE



A SUBMISSION TO FEDERAL CONSULTATIONS ON
CANADIAN CONTENT IN A DIGITAL WORLD

NOVEMBER 2016

www.canadalandshow.com/adfreecbc-roundup/



Why We Need the CBC as an Ad-Free Digital News Competitor

Michael Geist

The Standing Committee on Canadian Heritage wrapped up its lengthy hearing on the media and local news last week with appearances from Facebook, Google, and the Globe and Mail (I appeared before the committee last month and my opening comments and review of the discussion that followed can be found [here](#)). The high profile witnesses sparked another round of debate over the ongoing troubles in the newspaper industry with intensifying criticism of the CBC's emphasis on digital news services, including a new opinion section and its acceptance of digital advertising, which are both viewed as direct competition for the struggling private sector alternatives.

For example, Globe and Mail publisher Phillip Crawley told the committee that the CBC is the Globe's largest competitor in the digital ad space. He expressed concern over the inclusion of opinion, which is viewed as further encroaching on newspapers' turf, and pointed to the BBC's approach, which faces government-backed restrictions on accepting digital advertising on its domestic websites. The CBC criticism has emerged as a common theme for several years with many media organizations and commentators arguing that CBC should not be in the business of competing with newspapers.

The CBC responded on Monday with a letter to the committee titled "limiting access to the digital public space is not in the public interest." The CBC argued that given the struggles of smaller papers, its online presence is more important than ever. Further, it tried to downplay the significance of its digital advertising revenue, arguing that it amounts to \$25 million annually, a very small share of the total digital advertising expenditures in Canada.

It is helpful to separate two issues: the CBC competing in digital news as opposed to it competing for digital advertising dollars. While some have characterized the CBC's role in providing digital news as an unfair, publicly-subsidized competitor to private news services that increasingly rely on paywalls and subscriptions to generate revenue, the industry's reliance on paywalls is precisely why the CBC should be offering a free, taxpayer-backed digital alternative. An informed electorate demands that all Canadians have access to reliable news and expert opinion without regard for their ability to pay for it. In a digital world filled with paywalls and concerns about fake news, the importance of a publicly-funded, freely available, trusted media institution is greater than ever and the CBC (now backed by hundreds of millions of extra tax dollars) is ideally suited to meet that need.

While the CBC should be responding to its audience with a strong digital news service, it does not follow that it should also compete for digital advertising dollars. As noted in the CBC letter, its total digital advertising revenues are relatively small (and they are even smaller – roughly \$6 million – for the online news service) so the foregone earnings will not have a material impact on the CBC. However, there is a market effect of having the CBC compete for ad dollars that affects news organizations of all sizes. This includes large players like the Globe as well as smaller, independent media for whom a loss of thousands in advertising can be significant. An ad-free online service would better justify the public investment in the public broadcaster, make for an enhanced user experience, and remove the concern that the CBC is harming private sector alternatives by competing for advertising dollars.

The government just gave the CBC a \$150 million taxpayer boost – six times its annual digital ad revenue – with the promise of much more to come. It would be entirely appropriate for Minister Melanie Joly and the Standing Committee on Canadian Heritage to attach a condition to the funding that encourages a robust digital presence for the public broadcaster but mandates that the news portion of the site remain ad-free.

CBC/RC à nouveau la cible des critiques

Les concurrents en ont contre leur mandat et leur présence sur le Web

STÉPHANE BAILLARGEON

Avril 1956, il y a donc tout juste 60 ans. Le magazine *Maclean's*, vendu 15 cents, portait alors sur le rôle du diffuseur public canadien. La une reproduit une illustration d'Oscar Cahen montrant un couple dans sa rutilante décapotable sur une route de campagne. Le bolide, représentant peut-être Radio-Canada, est arrêté par une énorme vache, figurant on ne sait quoi. Le gouvernement? Le privé? Le public? Ou la bêtise, pour quoi pas?

Le titre annonce le programme: «*Comment je dirigerais Radio-Canada*» («*How I'd Run the CBC*»). Treize personnalités anglophones ébauchent des plans alors que s'amorcent les travaux de la Commission royale d'enquête sur la radio et la télévision. La jeune télé publique a quatre ans. Le privé s'insère dans le secteur prometteur. Il faut départager les rôles et les responsabilités de chacun.

L'écrivain Mavor Moore veut qu'on arrête de copier les Américains tandis qu'un publicitaire souhaite au contraire en embaucher puisqu'eux autres, ils l'ont l'affaire. Plusieurs intervenants réclament davantage de qualité, de théâtre, de culture, de débats. Le directeur des programmes, Roy Ward Dickson, veut que CBC soit libre de publicité.

Autre temps, même humeur. Le défilé de



JACQUES NADEAU LE DEVOIR

CBC/RC a, de tout temps, indisposé ses concurrents du secteur privé.

l'automne 2016 des patrons des médias canadiens devant le Comité permanent du patrimoine canadien (CPPC) sur le thème des services aux communautés locales vient encore de décliner le modèle de la critique du diffuseur public à coups de marteau.

Julie Tremblay, présidente de Québec Média, témoignait mardi. Elle a répété l'inquiétude du secteur privé devant l'ajout de 675 millions sur cinq ans au

budget de la société de la Couronne qui risquerait de déstabiliser le fragile équilibre du milieu.

«*Qu'il s'agisse de grands plateaux de variétés, d'achats de séries américaines ou de projets mettant en vedette des personnalités de premier plan, Radio-Canada concurrence plus que jamais les diffuseurs privés,*

VOIR PAGE 8 : CRITIQUES

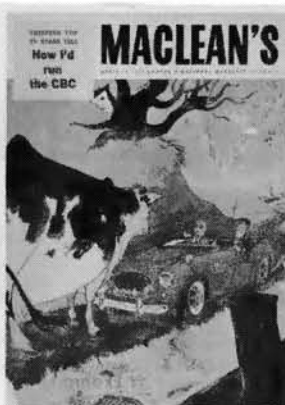
CRITIQUES

SUITE DE LA PAGE 1

le tout sans qu'il y ait de mesures d'imputabilité, a dit la grande patronne du groupe qui comprend TVA, LCN et TVA Sports. Plus inquiétant encore, le financement supplémentaire constitue un chèque en blanc pour accentuer cette concurrence.»

Le professeur de l'Université d'Ottawa Pierre Bélanger parle d'un nouvel air sur un vieux refrain. «*On entend toujours la même chanson de la part des concurrents de RC parce qu'à leurs yeux, le diffuseur public a le beurre et l'argent du beurre, dit le spécialiste de l'économie des médias joint en Europe. On en a toujours voulu à RC qui reçoit des subsides du gouvernement en plus de jouer sur les plateformes publicitaires. Pour les privés, le déloyal concurrent public commence l'année avec un milliard en poche.»*

La question de la raison d'être revient en leitmotiv dans les attaques, comme il y a 60 ans. «*Le mandat de Radio-Canada devrait miser sur la complémentarité plutôt que la concurrence avec les diffuseurs privés», dit encore M^{me} Tremblay en souhaitant que le public se concentre sur une programmation distincte et cesse de «nuire aux*



La une du magazine *Maclean's* du 14 avril 1956 s'interrogeait sur le mandat et la place de CBC/RC.

intérêts des autres joueurs.»

Tous contre un

Le reproche est étonnamment repris par d'autres capitaines de médias qu'on n'aurait pas attendus là il y a quelques années à peine. Parmi eux, Philip Crawley, éditeur et directeur général du *Globe & Mail*, vieux journal devenu nouveau média. Il était à Ottawa le 15 novembre. Il a reproché au diffuseur public de concurrencer les sites d'information des journaux comme le sien avec ses services Internet en explosion.

L'apparition récente de chroniqueurs pigistes sur le site de la CBC stimule la grogne.

James Baxter, fondateur du *pure player* iPolitics, a carrément comparé CBC/RC à un «*prédateur à la Uber.*»

«*Tout le monde est sur le Web maintenant et tout le monde s'y retrouve en concurrence, commente encore le professeur Bélanger. Mon point de vue est politique: RC opère à l'intérieur du cadre que lui impose la loi. Le mandat défini en 1991 ne parlait pas d'Internet, mais lui demandait d'opérer sur toutes les plateformes jugées pertinentes. La véritable solution à ce nœud, c'est Patrimoine Canada qui pourra trancher, par exemple en demandant à RC de sortir de la publicité. Pour l'instant, ça n'a aucun sens.»*

Un pour tous

Le président Hubert T. Lacroix, p.-d.g. de CBC/RC, ouvre ses livres dans une lettre envoyée lundi au président du CPPC. En 2015, sa Société récoltait environ 600 millions en revenus autogénérés, dont 253,2 millions par la pub. À peine 10%, soit 25 millions, proviennent des plateformes numériques alors qu'il se dépense 4,6 milliards dans ce domaine au pays, dont les trois quarts sont récoltés par Facebook, Google et Pages Jaunes.

M. Lacroix balaie aussi les parallèles avec la BBC, toutes les plateformes du prestigieux diffuseur étant sans pub parce qu'elles n'en ont pas besoin, la

redevance britannique étant six fois plus élevée que celle de son petit frère canadien.

«*Limiter ce que fait la radiodiffusion publique se traduit forcément par moins de services pour les Canadiens, écrit-il. Cela n'aiderait en rien les entreprises privées à augmenter leurs revenus, pas plus qu'à améliorer la couverture des nouvelles.»*

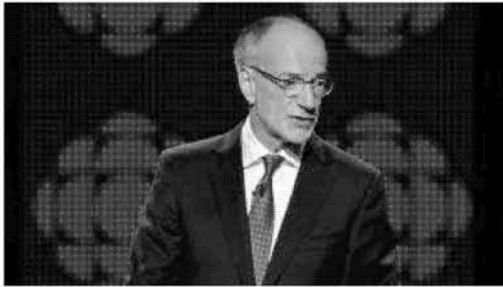
Le professeur Bélanger souligne l'aveuglement volontaire des concurrents spécialisés qui reçoivent des redevances de la câblodistribution. CBC/RC a tenté sans succès d'obtenir ce soutien pour ses chaînes généralistes.

«*Les échos que je reçois, c'est que CBC/RC est perçu comme étant déjà trop gros, commente Colette Brin, directrice du Centre d'études sur les médias de l'Université Laval. Le réinvestissement est perçu comme un avantage injuste alors que tout le monde se bat pour des grenailles qui restent sur le Web. C'est vraiment une question de perception. Le réinvestissement peut-être vu comme un rééquilibrage après des années de compressions. Si on est plus sympathique à l'existence d'un diffuseur public, on peut rejoindre les arguments de M. Lacroix: les comparaisons avec la BBC ne sont pas valides, ni en moyens, ni en publics, ni même en réputation.»*

TRENDING NOW

CBC President: Limiting access to the digital public space is not in the public interest

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Hubert Lacroix, the president and CEO of CBC/Radio-Canada, has written a strongly-worded letter to the chair of the Standing Committee on Canadian Heritage, as it completes its study on 'Media and Local Communities'.

"The challenges facing media in Canada are many but they are not being caused by the public broadcaster," [writes](#) Lacroix.

What Lacroix fails to mention in his note, however, is the basic fact that CBC's digital efforts are currently disrupting the marketplace. Put another way, Lacroix wants CBC to be 'the solution' without explaining why or how it proposes to do its job in all communities across the country.

<http://newspaperscanada.ca/news/cbc-president-limiting-access-digital-public-space-not-public-interest/>

CANADIAN NEWSPAPER ASSOCIATION

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CBC President: Limiting Access To The Digital Public Space Is Not In The Public Interest

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www.publicnow.com/view/396DC6BF462C9C69D0AA384F936344B7FBE8729C

Vente du terrain de Radio-Canada: la ministre Joly exige plus de transparence



Dominique La Haye

La ministre fédérale Mélanie Joly exhorte la société d'État Radio-Canada à faire preuve de plus de transparence relativement à la vente de son terrain à Montréal.

Comme l'a révélé le **Bureau d'enquête** mercredi, l'un des courtiers impliqués dans le processus de vente est un ex-collecteur de fonds du Parti conservateur, au pouvoir quand le contrat fut octroyé, à l'été 2015.

Avison Young a obtenu le mandat après un processus que Radio-Canada tient à garder confidentiel. L'un des associés de cette firme de courtage, Laurent Benarrous, un conservateur bien en vue, est au cœur du processus de location de nouveaux espaces pour Radio-Canada. «Il va de soi qu'étant donné qu'on vient de réinvestir aussi massivement dans Radio-Canada/CBC, les citoyens s'attendent à ce que Radio-Canada/CBC fasse l'objet de beaucoup plus de transparence. Donc dans les circonstances, j'interpelle Radio-Canada/CBC à faire davantage preuve de transparence», a réagi la ministre du Patrimoine canadien, lorsque questionnée à ce sujet, mercredi, à la sortie de la réunion hebdomadaire du caucus libéral.

«C'est à eux d'arriver avec une approche qui fait preuve de davantage de transparence, de davantage d'information pour informer les citoyens quant à ce processus très important», a renchéri Mme Joly.

À la Fédération canadienne des contribuables, le directeur pour le Québec dénonce l'opacité du processus. «Quand le gros de votre budget vient des contribuables, vous avez une obligation de transparence, dit Carl Vallée. Clairement, Radio-Canada manque à cette obligation.»

La Ligue d'action civique abonde. «On sait que les transactions immobilières présentent des risques de manipulation, dit le président, Frédéric Lapointe. Radio-Canada devrait donner toute l'information pour démontrer que ça a été fait avec rigueur.»

Par courriel, Radio-Canada a pour sa part précisé avoir choisi Avison Young au terme d'un appel de propositions, un «processus non public, puisqu'exécuté à l'intérieur de notre banque de fournisseurs déjà qualifiés».

La société a aussi «choisi de ne pas publier la liste des entreprises ayant participé à la demande de service». La société refuse aussi de dire à combien elle évalue son terrain et son projet de nouvelle Maison de Radio-Canada qui doit y être construite.

- Avec la collaboration d'Hugo Joncas, Bureau d'enquête

Immobilier



PHOTO D'ARCHIVES, PIERRE PAUL POULIN

À la vente de la Maison de Radio-Canada, une commission de 4,5 M\$ sera versée au cabinet Avison Young, auquel un ex-collecteur de fonds conservateur est associé.

Radio-Canada doit être plus transparente, dit la ministre

La société garde confidentiel le processus de vente de son terrain

La ministre fédérale Mélanie Joly exhorte Radio-Canada à faire preuve de plus de transparence quant à la vente de son terrain à Montréal.

**DOMINIQUE LA HAYE
ET HUGO JONCAS**

Bureau parlementaire, Bureau d'enquête

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«J'appelle Radio-Canada/CBC à faire davantage preuve de transparence», a réagi la ministre du Patrimoine canadien, lorsque questionnée à ce sujet

hier, à la sortie du caucus libéral. Elle a renchéri en invitant Radio-Canada à publier «davantage d'information pour informer les citoyens quant à ce processus très important».

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OPACITÉ

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président, Frédéric Lapointe. Radio-Canada devrait donner toute l'information pour démontrer que ça a été fait avec rigueur.»

LA TOUR RESTERA DEBOUT

Hier, le conseil d'administration a fait son choix entre les différents promoteurs qui avaient l'œil sur le site.

C'est finalement le groupe Broccolini qui construira la nouvelle Maison de Radio-Canada, dans la partie est du site.

La tour de 25 étages qu'occupent présentement les employés de la société ira quant à elle au Groupe Mach de Vincent Chiara, avec la partie ouest du site, selon un communiqué publié en fin de journée.

Selon nos informations, le promoteur a l'intention de garder le gratte-ciel sur pied pour le projet immobilier qu'il aménagera sur le site. Il agira seul, sans la famille Saputo, son partenaire dans plusieurs immeubles, dont les tours de la Bourse et CIBC, notamment.

Vous avez de l'information à ce sujet ?

438.396.5546

hugo.joncas
@quebecormedia.com



MÉLANIE JOLY
Ministre du Patrimoine

La tour de Radio-Canada restera debout



Hugo Joncas

Le CA de la société publique a retenu l'offre du Groupe Mach de Vincent Chiara pour acheter la tour de 25 étages et la partie ouest de son vaste terrain. Selon nos informations, le promoteur a l'intention de garder l'immeuble sur pied et de l'intégrer à son projet.

Il agira seul, sans la famille Saputo, son partenaire dans plusieurs immeubles, dont les tours de la Bourse et CIBC, notamment.

Le CA a aussi choisi le groupe Broccolini pour construire la nouvelle Maison de Radio-Canada. La société deviendra locataire du nouvel immeuble, en vertu d'un bail de 30 ans.

L'entrepreneur, qui construit en ce moment la tour L'Avenue devant le Centre Bell, a formé pour ce faire un consortium avec Béïque Legault Thuot Architectes, la firme d'ingénieurs Dupras Ledoux et Quadrangle Architects, de Toronto.

Ni Vincent Chiara, ni Broccolini n'a fait de commentaires avant la conférence de presse prévue pour l'annonce des projets et le dévoilement des maquettes, jeudi.

Les transactions doivent être approuvées par le Conseil du Trésor du Canada en janvier.

Au total, le site de la Maison de Radio-Canada fait près d'un million de pieds carrés. C'est le dernier emplacement de cette envergure entre le pont Jacques-Cartier et le centre-ville de Montréal.

www.journaldemontreal.com/2016/11/23/la-tour-de-radio-canada-restera-debout

Radio-Canada confie à Broccolini la construction de ses nouvelles installations

Agence QMI



Le conseil d'administration de Radio-Canada a annoncé mercredi avoir arrêté son choix sur la proposition du groupe Broccolini pour la construction de ses nouvelles installations à Montréal. De plus, Groupe Mach va faire l'acquisition de l'édifice actuel.

Le consortium qui construira les nouvelles installations de ce qui est aussi appelé la «Maison de Radio-Canada» sera constitué de quatre entreprises: Broccolini, Bêique Legault Thuot Architectes (BLTA), Dupras Ledoux ingénieurs et Quadrangle Architects Limited.

«Radio-Canada deviendra locataire de ces nouvelles installations [en vertu] d'un bail de 30 ans», peut-on lire dans un communiqué de Radio-Canada. La société d'État ne sera jamais propriétaire de la nouvelle Maison, a-t-on précisé.

En outre, le site où se trouve l'édifice actuel sera quant à lui acquis par le Groupe Mach, qui possède plusieurs autres édifices à Montréal et Québec, dont la Tour CIBC, la Tour de la Bourse et l'édifice Sun Life.

Groupe Mach met aussi la main sur la portion ouest du terrain, qui fera l'objet d'un «redéveloppement».

L'annonce officielle et le dévoilement des premières images de la nouvelle Maison de Radio-Canada auront lieu jeudi matin.

Les montants impliqués dans ces deux transactions, qui devront obtenir l'approbation du Conseil du Trésor du Canada, n'ont pas été dévoilés.

Plus tôt dans la journée de mercredi, la ministre du Patrimoine canadien Mélanie Joly, avait demandé à la société d'État de se montrer plus transparente dans ses pourparlers liés à la vente de son terrain à Montréal.

www.tvanouvelles.ca/2016/11/23/radio-canada-confie-a-broccolini-la-construction-de-ses-nouvelles-installations

La maison de Radio-Canada est vendue

Marie-Pier Boucher



La maison de Radio-Canada quitte sa grande tour et déménage dans de nouveaux locaux.

Le Groupe Mach se porte acquéreur des installations existantes et de la partie ouest du terrain, dont elle assurera le réaménagement.

Le consortium mené par Broccolini construira le nouvel édifice de la maison de Radio-Canada, dans la partie est de son stationnement actuel, à l'angle du boulevard René-Lévesque et de la rue Papineau.

Radio-Canada va louer cet endroit pendant 30 ans.

On ne sait pas si ce qui adviendra de la tour de Radio-Canada. Le projet immobilier serait à vocation mixte et 2000 nouveaux condos seraient construits.

Une annonce officielle sera faite à 11h30 demain matin par la direction de Radio-Canada.

www.iheartradio.ca/rouge-fm/rouge-fm-drummondville/nouvelles/la-maison-de-radio-canada-est-vendue-1.2227434



Après des années de rebondissements et un processus de vente marqué par une forte mobilisation citoyenne, la Société Radio-Canada confirme qu'elle quittera la grande tour brune du boulevard René-Lévesque pour devenir locataire d'un nouvel immeuble.

Le conseil d'administration de Radio-Canada a approuvé la vente du siège social montréalais et d'une partie des terrains de stationnement au Groupe Mach, « qui en assurera le redéveloppement ».

En parallèle, le diffuseur public a retenu la proposition du constructeur Broccolini pour construire un nouveau siège social dans la portion est de son stationnement actuel, le long de la rue Papineau. Radio-Canada deviendra locataire de cet immeuble en vertu d'un bail de 30 ans.

Les deux transactions devront être approuvées par le Conseil du Trésor du Canada.

104 millions

Le montant des deux transactions n'a pas été dévoilé. La tour brune de Radio-Canada et les terrains adjacents sont évalués à 104 millions de dollars par la Ville de Montréal.

Radio-Canada cherchait depuis plusieurs années des moyens de mettre en valeur ces immenses terrains de stationnement. Le diffuseur se plaignait aussi de la vétusté de ses bureaux actuels, dont le déficit d'entretien cumulé dépasse les 170 millions de dollars.

La mise en vente de la tour brune, annoncée par La Presse en février dernier, avait soulevé une vive inquiétude chez plusieurs groupes de citoyens. Ils craignaient les impacts d'un éventuel déménagement de Radio-Canada à l'extérieur du site actuel.

Gros joueurs

Le Groupe Mach, qui doit redévelopper la portion ouest du site ainsi que la grande tour brune, possède plusieurs immeubles de prestige à Montréal. Son portefeuille de 17 millions de pieds carrés comprend la Tour CIBC, la Tour de la Bourse et l'édifice Sun Life.

Broccolini, pour sa part, s'est fait connaître pour ses nombreux projets commerciaux dans l'ouest de l'île ainsi que pour la tour de 50 étages L'Avenue, à côté du Centre Bell.

Béique Legault Thuot Architectes (BLTA), Dupras Ledoux ingénieurs et Quadrangle Architects Limited font aussi partie du consortium qui construira le nouveau siège social de Radio-Canada.

Des maquettes du projet seront dévoilées aux médias jeudi matin.

<http://affaires.lapresse.ca/economie/immobilier/201611/23/01-5044429-radio-canada-quitte-sa-grande-tour.php>
http://plus.lapresse.ca/screens/3a8257ad-af20-4259-940e-a41a7c98ea27%7C_0.html

CBC picks builders for new Maison Radio-Canada

The Broccolini group has been selected to build a new Maison Radio-Canada in Montreal, while the current building will be acquired by the Mach group, Radio-Canada announced on Wednesday afternoon.

The CBC/Radio-Canada Board of Directors approved the moving plan on Tuesday. The new Maison de Radio-Canada will be near the current one on René-Lévesque Blvd. downtown. The Broccolini group will be responsible for constructing the new building at the corner of René-Lévesque Blvd. and Papineau St. Radio-Canada, which will be a tenant, will sign a 30-year lease.

The consortium consists of Broccolini, Bega Legault Thuot Architects (BLTA), Dupras Ledoux engineers and Quadrangle Architects Limited.

The Mach group acquired the current Maison Radio-Canada and will be responsible for development on the western portion of the site.

The transactions must be approved by the Treasury Board of Canada.

The public broadcaster will make the news official on Thursday morning, with images of the new building to be unveiled.

Last May, CBC/Radio-Canada pre-selected the projects of two groups — the Broccolini Consortium and another one led by Busac and Pomerleau — after receiving a dozen proposals.

Presse Canadienne

LE DEVOIR, JEUDI 24 NOVEMBRE 2016

p.A8

Radio-Canada vend sa tour au Groupe Mach

La société d'État sera locataire d'un édifice dans la partie est de la propriété

JEANNE CORRIVEAU

Radio-Canada cédera sa tour au Groupe Mach et confiera la construction de ses nouvelles installations au groupe Broccolini, qui relèvera le diffuseur dans la partie est du site, à l'angle du boulevard René-Lévesque et de l'avenue Papineau.

Le conseil d'administration de CBC/Radio-Canada a fait savoir mercredi après-midi que ses membres avaient approuvé le plan de modernisation de la Maison de Radio-Canada.

Entreprise fondée en 1949, Broccolini est un constructeur ayant réalisé quatre millions de pieds carrés de bureaux au cours des dix dernières années. Son projet baptisé L'Avenue, et situé en face du Centre Bell, deviendra en 2017 la plus haute tour résidentielle à Montréal avec ses 50 étages.

Broccolini a formé un consortium avec les firmes

Béique Legault Thuot Architectes (BLTA), Dupras Ledoux ingénieurs et Quadrangle Architects afin de faire une proposition pour la réalisation de la nouvelle Maison de Radio-Canada. Son offre a été préférée à celle du consortium réunissant Busac et Pomerleau.

Le groupe dirigé par Broccolini construira les nouvelles installations de Radio-Canada dans la partie est du site et le diffuseur en deviendra locataire en vertu d'un bail de 30 ans.

L'avenir de la tour

Pour sa part, la tour de Radio-Canada a été cédée au Groupe Mach, qui mettra aussi la main sur la section ouest du vaste terrain.

La société immobilière détient l'homme d'affaires Vincent Chiara occuperait le quatrième rang des propriétaires d'immeubles commerciaux dans la

grande région de Montréal. Avec son associé Jolina Capital inc., l'entreprise est notamment propriétaire de la tour de la Bourse et de la tour CIBC.

Radio-Canada avait reçu une douzaine d'offres pour l'achat de sa tour, et le diffuseur s'était associé à la firme de courtage immobilier Avison Young et Brookfield Financial pour procéder à l'analyse des offres d'achat. Quatre propositions avaient par la suite été retenues.

Le Groupe Mach a refusé mercredi de commenter la transaction ou de révéler ses intentions concernant l'avenir de la tour dont il a fait l'acquisition.

Opposition syndicale

Radio-Canada présentera jeudi matin les premières images du projet de sa nouvelle Maison. La société n'a pas voulu dévoiler les montants des transactions avant que celles-ci ne

soient approuvées par le Conseil du Trésor du Canada au printemps prochain.

Comme il l'avait fait en mars dernier, le Syndicat des communications de Radio-Canada a réclamé mercredi la suspension de la vente de la Maison, accusant la haute direction de la société d'avoir manqué de transparence dans ce dossier. Le syndicat a aussi demandé l'intervention du gouvernement fédéral.

Rappelons que le diffuseur avait mis en vente son siège social et ses terrains couvrant 93 hectares après des années de tergiversations. Un quartier complet, connu sous le nom de Faubourg à m'lasse, avait été rasé dans les années 1960 afin d'aménager la tour et ses immenses terrains de stationnement à ciel ouvert.

Le Devoir

CBC to sell its Montreal headquarters



The CBC is selling Maison Radio-Canada at the corner of René Levesque and Papineau

CTV Montreal

CBC and Radio-Canada are moving -- but not very far.

The public broadcaster announced last year it would sell off all its property across the country, including the tower at Papineau Ave. and René Levesque Blvd.

On Wednesday CBC said it had sold that building, and the parking lot that takes up the western edge of the property, to the Mach Group.

The sale must still be approved by the Treasury Board of Canada.

Meanwhile Broccolini will construct a new building on the eastern parking lot of the CBC property.

The design for the new building will be unveiled Thursday, but it is expected that the CBC and Radio-Canada will rent studio and office space on a 30-year lease.

No price for the sale was released, but the city of Montreal has evaluated the property's value at \$104 million.

CBC initially acquired the territory in the 1960s, when the federal government and the city of Montreal picked a location and expropriated 678 families.

The Mach Group currently owns and operates the CIBC Tower, and the former Sun Life building.

Broccolini has multiple properties in the Montreal area.

<http://montreal.ctvnews.ca/cbc-to-sell-its-montreal-headquarters-1.3174442>

**Maxime Bernier: I will stop the CBC competing with private media,
and the CBC will be better for it**

Maxime Bernier, Special to Financial Post



CBC's downtown Toronto headquarters.

Nathan Denette/The Canadian Press

The following is adapted from an announcement Wednesday by federal Conservative leadership candidate, Maxime Bernier

When it was created 80 years ago, CBC/Radio-Canada was meant to give a voice to Canadians in the new world of radio broadcasting. It did the same later when television became a mass media.

At the time, there were only a few private channels. There was an obvious role for a public broadcaster trying to reach all Canadians in big cities or small and remote communities; to connect them to the rest of the country and the world; and to bring them together through a shared expression of ideas and culture. It worked very well for several decades and had a profound influence on how we see ourselves and the world.

Fast forward to 2016. The media landscape, with its hundreds of channels and its millions of sources of information and culture, is radically different. Yet, CBC/Radio-Canada seems frozen in time. It tries to occupy every niche, even though it doesn't have and will never have the means to do so, with the result being lower-quality programming. The viewership for its English service in particular has reached new lows. To stay relevant, it reinterprets its mandate every few years, going from crisis to crisis.

What should be done? If I am elected leader of my party and prime minister, I propose to implement two fundamental reforms. First, the role and mandate of CBC/Radio-Canada have to be refocused. Do we need a public broadcaster that does game shows and cooking shows? Do we need a public broadcaster involved in sports when we have all-sports channels? Do we need a public broadcaster that runs bad Canadian copies of American popular shows? Do we need a public broadcaster that offers music streaming on the Web when there are thousands of music channels available? Do we need a public broadcaster that now has a website devoted to opinion journalism that competes with newspapers and magazines? The answer to all these questions is clearly no.

The CBC should stop doing three quarters of what it still does, which any private broadcaster can do, and concentrate on what only it can do

I believe there is still a role in our media landscape for a public radio and television network. But it has to be something other than what the private sector already offers. We should not reinvent the wheel. Already, the mandate of CBC/Radio-Canada states that it should be predominantly and distinctively Canadian and contribute to our national consciousness and identity; it should reflect Canada and its regions to national and regional audiences, while serving the special needs of those regions; it should actively contribute to the flow and exchange of cultural expression; and it should reflect the needs and circumstances of our language communities, and also the multicultural and multiracial nature of Canada.

CBC/Radio-Canada has the widest network of journalists and correspondents across the country. That's one of its unique qualities. Yet, over the past couple of years, when it had to adjust to a smaller budget, it cut back on its regional stations and concentrated more resources in the big towers in Toronto and Montreal instead. It should have done the opposite. Canadians don't want to see their world only through the eyes of Toronto or Montreal.

A more focused CBC/Radio-Canada should offer more quality public affairs programs, and not all based in Toronto, Ottawa and Montreal. When was the last time you saw a panel of guests on national TV debating the issues of the day in New Brunswick, Saskatchewan or the North? It should show us what is going on in the neighbourhoods of our big cities, but also in our small towns and rural areas, in our remote and aboriginal communities. It should explain the outside world to us with more foreign correspondents. It should team up with the fantastic cultural institutions, theatres, orchestras, festivals, that exists in every parts of our country, and show what they do to the rest of Canada. It should make us think, with more quality documentaries, more programs about science, history, or religion. Canadians are notoriously ignorant of their own history. Shouldn't it be the role of a public broadcaster to show it in interesting ways?

In short, CBC/Radio-Canada should stop doing three quarters of what it still does, which any private broadcaster can do, and concentrate on what only it can do. To achieve this, my government will make changes to the Broadcasting Act to clarify and refocus the CBC/Radio-Canada mandate.

The second reform that I propose to implement is to get the CBC/Radio-Canada out of the advertising market. All private media outlets have had to make deep cuts and to lay off journalists by the hundreds in the past few years. Yet, after getting a head start with more than a billion dollars in taxpayers' money, CBC/Radio-Canada unfairly competes with struggling private media in a shrinking advertisement market. To replace its revenues from advertisement, which amounted to about \$250 million last year, the CBC/Radio-Canada will have to switch to the PBS/NPR model in the US and rely on sponsorships from corporations and foundations, as well as voluntary donations from its viewers and listeners. Of course, changes to the structure of CBC/Radio-Canada will also require changes to the Broadcasting Act.

There are several advantages to this. It will end the unfair competition with other media. It will ensure more quality programming by eliminating the need to constantly get higher ratings to sell advertising space. Instead of competing with private networks for a mass audience, CBC/Radio-Canada will be more responsive to the viewers willing to contribute to its unique programming. As for its public subsidy, a Conservative government under my leadership will rescind the \$150 million in additional annual funding announced by the current government. That will bring back public funding to \$1 billion, as it was last year. My government will also review the remaining funding in light of the more focused mandate and structure I just discussed, and of the state of public finances after several years of runaway spending and deficits by the Trudeau government. I cannot give any arbitrary number today, but I assume that the taxpayers' contribution will be lower than \$1 billion.

My campaign is based on the principles of freedom, responsibility, fairness and respect. With my proposal, CBC/Radio-Canada will stop competing unfairly with private media, and will be more respectful of the taxpayers that help fund it. It will also become a more relevant public institution, helping to reinforce our culture and our national identity.

<http://business.financialpost.com/fp-comment/maxime-bernier-i-will-stop-the-cbc-competing-with-private-media-and-the-cbc-will-be-better-for-it>

CANADA

CBC SHOULD
QUIT THREE-
QUARTERS OF
WHAT IT DOES:
MAX BERNIER.

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Tory hopeful Bernier takes aim at CBC

Vows to cut
funding,
ad business

JASON FEKETE

OTTAWA • Conservative leadership candidate Maxime Bernier is promising to overhaul CBC/Radio-Canada — an institution he says “seems frozen in time” — by cutting hundreds of millions in funding, streamlining its mandate and getting it out of the advertising market.

Bernier says CBC/Radio-Canada “should stop doing three-quarters of what it still does” that private broadcasters are already doing, including running game shows and cooking programs, sports programming, music streaming and a website devoted to opinion journalism.

It also needs to stop “unfairly” competing with struggling private media in a shrinking advertising market, he says.

With a media landscape that now includes hundreds of channels and millions of sources of information and culture, “CBC/Radio-Canada seems frozen in time,” he said. “It tries to occupy every niche, even though it doesn’t have and will never have the means to do so, with the result being lower-quality programming,” Bernier said.



LIAM RICHARDS / THE CANADIAN PRESS FILES

Conservative leadership candidate Maxime Bernier said public broadcaster CBC/Radio-Canada, in an attempt to stay relevant, reinterprets its mandate every few years and simply moves from one crisis to another.

“With my proposal, CBC/Radio-Canada will stop competing unfairly with private media, and will be more respectful of the taxpayers that help fund it. It will also become a more relevant public institution, helping to reinforce our culture and our national identity.”

Bernier said that CBC/Radio-Canada, in an attempt to stay relevant, reinterprets its mandate every few years and simply moves from one crisis to another.

If elected Conservative leader and prime minister, Bernier is promising:

- Refocusing the corporation’s mandate toward more programming that contributes to Canadian consciousness and identity, reflects all of Canada’s regions, and the needs of various language communities and the multicultural nature of Canada. To do so, he would make changes to the Broadcasting Act. A more focused CBC/Radio-Canada should

offer more quality public affairs programs that are not all based in Toronto, Ottawa and Montreal; and

- Ensure CBC/Radio-Canada gets out of the advertising market, at a time it is drawing critical advertising dollars away from private media outlets that have cut millions in spending and laid off hundreds of people.

To replace lost advertising revenue — which amounted to roughly \$250 million last year — CBC would have to

rely on sponsorships from corporations and foundations, as well as donations from viewers and listeners (similar to PBS and National Public Radio in the U.S.).

Bernier is promising to cut CBC’s taxpayer funding, including rescinding the additional \$150 million announced by the Liberal government. As well, he is committing to reviewing overall funding and lowering the public subsidy below last year’s \$1 billion, although he

didn’t specify a final figure.

His announcement came two days after CBC/Radio-Canada president Hubert Lacroix sent a strongly worded letter to the House of Commons heritage committee, which has been examining the state of Canada’s news industry — including the public broadcaster — amid a challenging environment for newspapers and private-sector TV and radio networks.

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

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

Fellow leadership candidate Brad Trost sent out a fundraising email criticizing Bernier for advocating “CBC-lite.”

“Rank-and-file members of our party don’t want their elected representatives running around pretending to be media moguls. They don’t want us deciding what model works best for a national broadcaster,” Trost says in the fundraising email.

Rather, Conservative members want the government “to get out of the media business altogether,” he says.

Ottawa Citizen

jfekete@postmedia.com

Bernier calls for overhaul of CBC mandate

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It also needs to stop “unfairly” competing with struggling private media in a shrinking advertising market, he says.

With a media landscape that now includes hundreds of channels and millions of sources of information and culture, “CBC/Radio-Canada seems frozen in time,” he said.

“It tries to occupy every niche, even though it doesn’t have and will never have the means to do so, with the result being lower-quality programming,” Bernier told reporters.

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CBC needs to slim down and refocus, Conservative leadership candidate says



Conservative MP Maxime Bernier says the CBC has stretched itself too thin.

(Eduardo Lima/THE CANADIAN PRESS)

POLITICS BRIEFING

One Conservative leadership candidate says he has a plan for the CBC if he is elected: a little smaller, and more focused.

Maxime Bernier, a Quebec MP and former Harper minister, says the public broadcaster is trying to do too many things at once and is stretching itself too thin. "It tries to occupy every niche, even though it doesn't have and will never have the means to do so, with the result being lower-quality programming," Mr. Bernier said in a statement, citing cooking shows, sports coverage and its streaming music website.

Instead, he says, CBC should focus on its strength: its network of correspondents across the country. "Over the past couple of years, when it had to adjust to a smaller budget, it cut back on its regional stations and concentrated more resources in the big towers in Toronto and Montreal instead. It should have done the opposite. Canadians don't want to see their world only through the eyes of Toronto or Montreal," Mr. Bernier said in the statement.

He also said the CBC should stop taking ads, and instead rely on sponsorship and donations, like public broadcasters in the United States. He also said he would reverse the Liberal increases to the broadcaster, and hinted at shrinking budgets in the future.

In a scrum Wednesday, Heritage Minister Mélanie Joly said Mr. Bernier was just trying to replicate cuts the CBC budget went through under the previous Conservative government.

www.theglobeandmail.com/news/politics/cbc-needs-to-slim-down-and-refocus-conservative-leadership-candidate-says/article33013040/

Maxime Bernier: CBC Needs 'Focused' Mandate, Should Get Out Of Advertising Market

Ryan Maloney

A Conservative leadership candidate who has built his campaign on libertarian principles says he wants to “refocus” the mandate of the Canadian Broadcasting Corporation (CBC), but isn’t calling for its privatization.

Quebec MP Maxime Bernier, who has already called for the privatization of Canada Post and the country’s major airports, unveiled his plans at a press conference in Ottawa on Wednesday.

Bernier said while the public broadcaster was created 80 years ago to unite Canadians, CBC-Radio Canada seems “frozen in time” in a media landscape that now includes hundreds of broadcasters and online outlets. The CBC should “stop doing three-quarters of what it still does,” he said.

Canadians, he continued, don’t need a public broadcaster that features game shows, sports, and “bad Canadian copies of American, popular shows.”

“I do believe there is still a role in our media landscape for a public radio and television network, but it has to be something other than what the private sector offers,” he said.

Bernier said he would change the Broadcasting Act and streamline CBC’s mandate to focus resources on its regional stations across the country and public affairs programming outside of Montreal and Toronto.

“

"I do believe there is still a role in our media landscape for a public radio and television network, but it has to be something other than what the private sector offers."

The former cabinet minister also wants the CBC to stop competing for advertising dollars with private outlets that have had to make cuts and lay off journalists. Bernier called the practice unfair, given CBC’s “head start with more than a billion dollars in taxpayers’ money” each year.

Instead, Bernier proposes shifting the CBC to a model similar to that of the Public Broadcasting Service (PBS) in the United States, where support comes from sponsors and donations from viewers.

But Bernier also said that, if elected, his government would withdraw the \$150 million in annual funding the current Liberal government has promised to the CBC until 2020-2021. He would then review funding going forward, in light of a revamped mandate, and expects taxpayers would end up spending less than \$1 billion on the institution each year.

Trost calls for privatization

Bernier’s plan won’t satisfy all Tories. Veteran Ontario MP Tony Clement, who dropped out of the leadership race in October, had earlier pledged that annual CBC funding would “go the way of the Dodo bird” if he became PM.

And Saskatchewan MP Brad Trost, who is also running for leader, took to Twitter just before Bernier’s press conference to call on all other candidates to support the privatization of the CBC.

www.huffingtonpost.ca/2016/11/23/maxime-bernier-cbc-mandate-advertising_n_13178492.html

Bernier would streamline CBC's mandate, remove ads as CPC leader

Charelle Evelyn, Anja Karadeglija

OTTAWA — Conservative MP Maxime Bernier said Wednesday that if he is selected as the next leader of the federal Conservative Party and the next Canadian prime minister, he would move to make changes to **CBC/Radio-Canada** that would keep it from competing with the private sector.

"Do we need a public broadcaster that runs bad Canadian copies of American popular shows?" Bernier asked, during a press conference on Parliament Hill, also questioning the need for CBC to air cooking and game shows, sports and be involved in music streaming.

Under a Bernier-led government, the CBC would refocus on its mandate to be "predominantly and distinctively Canadian and contribute to our national consciousness and identity" as well as "reflect Canada and its regions to national and regional audiences," Bernier said.

"When was the last time you saw a panel of guests on national TV debating the issues of the day in New Brunswick, Saskatchewan or the North?" he said.

Bernier would also claw back the additional \$150 million the Liberals restored to the broadcaster, bringing public funding back down to \$1 billion, and, if more funds are required, have the CBC shift to a model used by public broadcasters in the United States where they solicit sponsorship from corporations and foundations as well as from their audiences.

"For me, the most important thing for the Canadian taxpayers is for the Canadian government, it will cost less," said Bernier, who earlier this summer said he would dismantle the CRTC.

Of the 12 confirmed leadership candidates, Bernier is the first to outline a campaign plank regarding the CBC, though Brad Trost has long called for the privatization of the public broadcaster. Trost currently has a private member's bill in front of Parliament to incorporate the CBC. The other candidates vying to win the May 2017 leadership race are Chris Alexander, Steven Blaney, Michael Chong, Kellie Leitch, Daniel Lindsay, Deepak Obhrai, Erin O'Toole, Lisa Raitt, Andrew Saxton, and Andrew Scheer.

Unlike Trost, Bernier said he wants to keep the CBC as a public broadcaster and that his plan would be a worthy challenge "because I think we need a public broadcaster in Canada in line with the new mandate to promote Canadian identity, to promote news from all across the country in different regions, and I think there's a role to play."

He disagreed with CBC president Hubert Lacroix's letter sent Monday to the House of Commons standing committee on Canadian Heritage, addressing concerns raised by private companies that CBC's participation in the digital space hurts local media.

Bernier said it's not CBC's role "to please everyone," and that he wasn't happy when the public broadcaster made cuts to regional stations and coverage, which came after the previous government cut its subsidy.

"That's their role and their mandate and they must do that," Bernier said. "So I think it is not their role to compete with other broadcasters and the way to do that is to be sure, first of all, they don't do any advertising anymore and they will try to raise money from the public or from other solutions, but not from the taxpayers."

www.thewirereport.ca/news/2016/11/23/bernier-would-streamline-cbc%E2%80%99s-mandate-remove-ads-as-cpc-leader/31536

Maxime Bernier veut que Radio-Canada se repositionne



Maxime Bernier

PHOTO ARCHIVES LA PRESSE CANADIENNE

Mélanie Marquis
La Presse Canadienne
Ottawa

Moins d'émissions de cuisine, moins de sport, moins de «mauvaises copies canadiennes d'émissions populaires américaines»: le candidat à la direction du Parti conservateur Maxime Bernier veut que Radio-Canada se recentre sur son mandat.

En conférence de presse au parlement, mercredi, le député de Beauce a dit souhaiter que la société d'État se colle à ce que stipule son mandat, notamment en revoyant à la hausse son offre d'émissions d'affaires publiques, et pas seulement à partir des stations de Montréal, Toronto et Ottawa.

Le candidat à la chefferie propose également de modifier la Loi sur la radiodiffusion pour faire sortir le diffuseur public du marché de la publicité. Il voit Radio-Canada suivre le modèle de PBS ou NPR, aux États-Unis, qui sont partiellement financés par des dons de téléspectateurs et de fondations.

Cela mettrait fin à ce qu'il a qualifié de «concurrence déloyale avec les autres médias» et assurerait une programmation de plus haute qualité, car la société d'État cesserait de chercher à «obtenir constamment des cotes d'écoute plus élevées pour vendre de l'espace publicitaire», selon lui.

Sur le plan du financement, un gouvernement conservateur dirigé par Maxime Bernier annulerait les 150 millions \$ supplémentaires annuels annoncés par le gouvernement actuel, ce qui ramènerait le financement public à environ 1 milliard \$, a annoncé le candidat.

www.lapresse.ca/arts/television/201611/23/01-5044389-maxime-bernier-veut-que-radio-canada-se-repositionne.php

Radio-Canada

Bernier ne veut plus d'émissions de cuisine

DOMINIQUE LA HAYE
Bureau parlementaire

OTTAWA | Le député Maxime Bernier veut mettre fin à la diffusion d'émissions de cuisine et grand public sur les ondes de Radio-Canada/CBC et propose de revoir à la baisse le financement du diffuseur public.

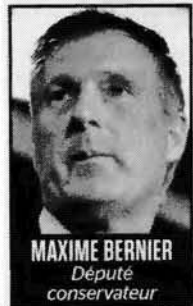
Le candidat dans la course à la direction du Parti conservateur qualifié de « concurrence déloyale » envers les médias privés ce créneau qu'occupe la société d'État, ainsi que sa formule de financement provenant de recettes publicitaires et du fédéral.

PAS PRIVATISÉE

Sans aller jusqu'à proposer la privatisation de Radio-Canada/CBC, comme le souhaitent certains conservateurs, M. Bernier veut en revoir le mandat et le mode de financement.

Le député de Beauce veut ainsi que Radio-Canada/CBC cesse de produire des émissions de cuisine, de jeux et de sports et qu'elle resserre ses activités en produisant plus de documentaires et d'émissions d'affaires publiques.

Il déplore aussi une certaine concentration des ressources à Montréal et à Toronto.



MAXIME BERNIER
Député
conservateur

LE DROIT, JEUDI 24 NOVEMBRE 2016 p.56

PLUS D'AFFAIRES PUBLIQUES, SELON MAXIME BERNIER

Moins de sport et de cuisine à la SRC

La Presse canadienne

Moins d'émissions de cuisine, moins de sport, moins de « mauvaises copies canadiennes d'émissions populaires américaines »: le candidat à la direction du Parti conservateur Maxime Bernier veut que Radio-Canada se recentre sur son mandat.

En conférence de presse au parlement, mercredi, il a dit souhaiter que la société d'État se colle à ce que stipule son mandat, notamment en revoyant à la hausse son offre d'émissions d'affaires publiques, et pas seulement à partir des stations de Montréal, Toronto et Ottawa.

Puisque « les Canadiens sont reconnus pour être ignorants de leur propre histoire », le diffuseur public devrait les « faire réfléchir » davantage en proposant « plus de documentaires de qualité, plus d'émissions sur la science, l'histoire ou la religion », a-t-il plaidé.

En somme, selon le député de Beauce, Radio-Canada « devrait cesser de faire les trois quarts de ce qu'elle fait et que tout radiodiffuseur privé peut faire, et se concentrer sur ce qu'elle seule peut faire ».

Le candidat à la chefferie propose également de modifier la Loi sur la radiodiffusion pour faire sortir le diffuseur public du marché de la publicité. Il voit Radio-Canada suivre le modèle de PBS ou NPR, aux États-Unis, qui sont partiellement financés par des dons de téléspectateurs et de fondations.

« Ça se fait partout ailleurs dans le monde, et je pense que Radio-Canada doit être capable de compenser les revenus publicitaires (environ 250 millions \$ par année) qu'ils vont perdre en utilisant un autre modèle », a offert M. Bernier.

Cela mettrait fin à ce qu'il a qualifié de « concurrence déloyale avec les autres médias » et assurerait une programmation de plus haute qualité, car la société d'État cesserait de chercher à « obtenir constamment des cotes d'écoute plus élevées pour vendre de l'espace publicitaire », selon lui.

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Peu avant que le Beauceron ne fasse son annonce au parlement, l'un de ses rivaux, Brad Trost, a appelé à la privatisation de la société d'État dans une vidéo diffusée sur son compte Twitter.

LE DEVOIR, JEUDI 24 NOVEMBRE 2016 p.A2

Bernier en a contre la « concurrence déloyale » de Radio-Canada

Ottawa — Maxime Bernier en a marre des « shows de cuisine », des jeux télévisés et du journalisme d'opinion à CBC/Radio-Canada. Le candidat à la chefferie conservatrice souhaite modifier le mandat de la société d'État, et du même coup réduire son financement. « Radio-Canada/CBC doit cesser de faire les trois quarts de ce qu'elle fait et que tout radiodiffuseur privé peut faire, et se concentrer sur ce qu'elle seule peut faire », a-t-il plaidé en pré-

nant une SRC calquée sur le modèle de PBS. La société d'État ne pourrait plus solliciter de publicités — en chute libre dans les médias privés auxquels la SRC livre une « concurrence déloyale » selon lui — et Radio-Canada devrait plutôt récolter des commandites et des dons de téléspectateurs. Quant au budget, M. Bernier le retrancherait des 150 millions supplémentaires octroyés par année par les libéraux et il examinerait l'enveloppe restante à la lumière du mandat qu'il prévoit de remodeler. Il n'a pas voulu prédire le montant qui serait retranché, « mais je présume que la contribution des contribuables sera inférieure », a-t-il prédit.

**SRC: moins de sport et de cuisine,
plus d'affaires publiques, propose Bernier**

Mélanie Marquis, La Presse canadienne

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www.lactualite.com/actualites/src-moins-de-sport-et-de-cuisine-plus-daffaires-publiques-propose-bernier/

SRC : moins de sport, plus d'affaires publiques, propose Bernier

Mélanie Marquis, La Presse canadienne



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Photo: Jacques Nadeau Le Devoir

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www.ledevoir.com/politique/canada/485402/src-moins-de-sport-et-de-cuisine-plus-d-affaires-publiques-propose-bernier

Une critique des analystes du TJ de Radio-Canada



Affiche tenue par une des personnes présentes à la mobilisation en appui aux femmes autochtones de Val-d'Or, ce vendredi. Photo : Radio-Canada / Sandra Ataman

La professeure Marie-Pierre Bousquet de l'Université de Montréal critique le travail des analystes du Téléjournal de Radio-Canada en ce qui concerne la crise de Val-d'Or. Pour elle, leur analyse « permet de ne pas remettre en question plus fondamentalement le fonctionnement de la société, dont nous faisons tous partie » en ce qui concerne notre relation avec les Autochtones.

Quelqu'un pourrait-il m'expliquer pourquoi, à Radio-Canada le jeudi 17 novembre 2016, Céline Galipeau avait invité les mêmes « experts » que d'habitude (Tasha, Michel David et Daniel Lessard) pour parler des Autochtones alors que le même Radio-Canada a ouvert en grande pompe la veille « Espaces autochtones »?

Bien sûr, il y a des experts non autochtones sur les questions autochtones. Mais on peut penser qu'il aurait été cohérent de faire appel à des commentateurs bien placés pour parler des Amérindiens puisqu'ils en sont eux-mêmes. Et surtout, vu que ce qu'ont dit Tasha, Michel et Daniel, cela aurait été encore plus souhaitable.

Le sujet de débat était « Femmes autochtones à Val-d'Or : le point de vue de nos collaborateurs ». Ça débutait bien, jusqu'à la 3e minute.

Florilège :

Michel au sujet du fait que Mme Lafontaine constate un racisme systémique : « Est-ce qu'il y a un racisme systémique au Québec? Oui. Est-ce qu'il y en a un au Canada? Oui. Est-ce qu'il est pire au Canada? Oui ». Et de citer un article disant que Winnipeg a la palme du racisme. Cela devrait-il nous reconforter, vu que c'est là-bas dans l'Ouest?

Il ajoute qu'on ne fait rien pour enrayer le problème, blâmant le manque de volonté politique. C'est pratique, on met tout sur le dos de l'État, institution impersonnelle. Cela permet de ne pas remettre en question plus fondamentalement le fonctionnement de la société, dont nous faisons tous partie.

Michel se rattrape en remarquant que la police reflète la société dans laquelle elle œuvre. Ça ne dure pas, surtout il ne faut pas culpabiliser les Québécois : « on n'est pas pire qu'ailleurs, on est peut-être même mieux ». Nous sommes rassurés alors? Comme nous sommes moins pires, nous nous pétons les bretelles en chœur?

Et ça continue : « ça ne veut pas dire que comme on est mieux, on est parfaits ». C'est bien de nous encourager à nous regarder en face. Mais il ajoute : « Et d'ailleurs les Autochtones ne sont pas parfaits non plus ».

S'ouvre alors une nouvelle porte avec Tasha, qui pense que comme les problèmes sont connus, il faut plutôt mettre en place des changements. Lutter contre la drogue, l'abus d'alcool, la pauvreté. Nous sommes d'accord. Mais vous dites quoi, là, tous les deux? Que les problèmes viennent d'eux. S'ils ont affaire à la police, ce n'est pas à cause de racisme systémique donc. Ça vient du fait qu'ils boivent trop, qu'ils prennent des drogues. Retour à la case départ : ça doit être de leur faute...

Entre dans la course une autre idée avec Daniel : quand on constate des problèmes chez les Autochtones, on verse de l'argent, qui ne produit rien. La piste de solution est une proposition du gouvernement Harper : l'imputabilité.

Commence la diatribe sur l'air connu de « Les Autochtones coûtent cher » (idée véhiculée par les politiques fédérales depuis le 19e siècle, soit dit en passant). Il cite les Cris, modèle à suivre selon lui, se contredisant immédiatement en expliquant qu'il y a aussi plein de problèmes chez les Cris. Du coup son argument manque de conviction.

Là, Tasha propose de mettre fin au système des réserves. Comme si aucun ministre des Affaires autochtones n'avait essayé. Pas si simple de faire tomber le dernier rempart des Autochtones contre l'assimilation.

Pourtant, Tasha connaît le Livre blanc de 1969 de Jean Chrétien, qu'elle cite, auquel Harold Cardinal avait répondu par son percutant livre « The Unjust Society ». Tasha insinue qu'on force les gens à rester sur les réserves pour garder leur statut indien.

Tasha, de sérieuses révisions de vos connaissances sur la Loi sur les Indiens s'imposent! En plus, tout le monde ne rêve pas de vivre en ville. Il y a des Amérindiens qui aiment vivre dans leurs communautés. Une réserve n'est pas forcément un environnement malsain, arrêtons les généralisations.

La question de l'imputabilité revient alors sur le tapis. Il y a de la corruption, il faudrait suivre comment les Autochtones dépensent. Parce qu'on ne les surveille pas assez, les Autochtones? On leur dit tellement quoi faire avec l'argent des programmes qu'on continue à faire vivre un système paternaliste et colonial!

Ce furent 11 minutes très énervantes. SVP, Radio-Canada, appelez vos experts autochtones la prochaine fois!

<http://ici.radio-canada.ca/nouvelle/1001766/une-critique-des-analystes-du-tj-de-radio-canada>

Suzanne (et Céline Bonnier) a fait ses adieux à *Unité 9* mardi soir. En entrevue, l'actrice se dit extrêmement reconnaissante d'avoir pu tenir ce rôle au cours des cinq dernières années. «On ne m'offrait jamais des personnages comme ça avant. On préférait me confier des rôles de femmes fortes et tough.»
PHOTO COURTOISIE VÉRO BONCOMPAGNI

« C'EST UN PERSONNAGE
QUI FAISAIT RÉSONNER
DES CHOSES PARTICULIÈRES
CHEZ MOI »

-Céline Bonnier



La série *Unité 9* perd un gros morceau

Le personnage de Suzanne a aidé Céline Bonnier à traverser une période difficile

Contrairement à 1 575 000 Québécois, Céline Bonnier n'a pas regardé *Unité 9* mardi soir. L'actrice, qui était prise au théâtre, devrait toutefois se rattraper au cours des prochains jours, histoire d'honorer Suzanne, un personnage qui l'a accompagnée durant une période plutôt difficile.

MARC-ANDRÉ LEMIEUX
Le Journal de Montréal

En entrevue au *Journal de Montréal*, la comédienne révèle avoir perdu ses deux parents depuis le début d'*Unité 9* en 2012. Incarner cette femme douce, fragile et maternelle l'a aidée à surmonter plusieurs obstacles.

«C'est un personnage qui faisait résonner des choses particulières chez moi, confie Céline Bonnier. Sa candeur, sa propension à faire confiance aux autres... Ce sont des traits de personnalité qui m'ont rapprochée de l'enfance. Ça a été très bon pour moi. Ça m'a ouverte sur plein de choses.»

À FLEUR DE PEAU

Le départ de Suzanne de Lietteville s'est retrouvé au cœur d'un épisode à fleur de peau d'*Unité 9*. Rares sont les téléspectateurs qui sont restés de marbre devant les scènes réunissant Céline Bonnier, Guylaine Tremblay (Marie) et Eve Landry (Jeanne), les trois actrices qui forment le noyau dur du drame carcéral de Radio-Canada. Ajoutez à cela les retours en arrière montrant les adieux de

Michelle (Catherine Proulx-Lemay) et Élise (Micheline Lanctôt) et vous obtenez un flot continu de larmes.

Jointe au téléphone, l'auteure Danielle Trottier dit avoir peiné à libérer Suzanne. «Je veux toujours trouver un tour de passe-passe pour garder mes personnages en prison le plus longtemps possible, mais en même temps, c'est ce qui fait l'originalité de cette série: un jour, on doit les laisser aller. Chaque fois, c'est épeurant, parce qu'en télévision, quand on obtient du succès avec une série, on laisse habituellement les choses telles qu'elles sont. Mais pas avec *Unité 9*.»

AU TOUR DE L'HEURE BLEUE

Céline Bonnier savait depuis près d'un an que Suzanne allait obtenir son congé. L'actrice a ainsi pu accepter de jouer dans *L'heure bleue*, une nouvelle série de TVA dont elle vient de tourner les 12 premiers épisodes.

«C'était très étrange de jouer quelqu'un d'autre. Parce que Suzanne, je l'ai dans le corps depuis cinq ans. Ça marque.»

Le visage d'*Unité 9* a beaucoup changé depuis la rentrée. Combiné aux départs surprises de Georges (Paul Doucet) et Gwendoline, l'infirmière transgenre campée par Patricia Larivière, celui de Suzanne inflige un nouveau coup dur aux fans fidèles du feuilleton. Sur Twitter et Facebook mardi soir, ils étaient nombreux à partager leur peine de voir une de leurs chouchoutes s'éclipser.



UN NOUVEAU PERSONNAGE

L'arrivée d'une nouvelle détenue prénommée Mariposa marquera la finale automnale d'*Unité 9* mardi prochain. On parle d'une toxicomane interprétée par Sabrina Bégin Tejada, une jeune actrice de 20 ans qu'on a pu voir dans *Subito texto* et *Tactik* à Télé-Québec. «Elle est époustouflante, déclare Danielle Trottier. C'est une découverte. Elle a été extrêmement bien dirigée par Jean-Philippe Duval.»

Fait à signaler, Sabrina Bégin Tejada jouera la fille d'une femme actuellement incarcérée à Lietteville. Les paris sont maintenant ouverts pour deviner qui est sa mère...

CHRONIQUE



So long, Suzanne !

Leonard Cohen avait sa Suzanne, les fans d'*Unité 9* aussi. On se doutait depuis plusieurs semaines déjà que Suzanne Beauchemin (Céline Bonnier), la prisonnière la plus présente dans la série après Marie Lamontagne (Guylaine Tremblay), orchestrait son départ.

Son ticket pour la liberté, Sue l'a finalement obtenu mardi dans un épisode fort émouvant qui a fait verser des larmes à plusieurs des 1 575 000 personnes rivées à leur petit écran.

HUGO DUMAS
LA PRESSE

Céline Bonnier est une actrice formidable. Elle a rendu sa Suzanne, en apparence simplette, super attachante.

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Le montage d'extraits de ses camarades disparues ou relâchées, dont Élise, Laurence et Michèle (Micheline Lanctôt, Sarah-Jeanne Labrosse, Catherine Proulx-Lemay), nous a rappelé à quel point ce personnage féminin – mon préféré de toute la population carcérale – a été au cœur des meilleures intrigues.

Céline Bonnier est une actrice formidable. Elle a rendu sa Suzanne, en apparence simplette, super attachante. Suzanne aurait pu être juste « nounoune » et ridicule avec ses tics nerveux et son regard fuyant. Mais non. Céline Bonnier lui a insufflé une humanité et une intelligence émotionnelle épatantes.

Quand les premiers accords de la chanson *Je pars à l'autre bout du monde*, interprétée par l'artiste montréalaise Beyries, ont résonné à Lietteville, j'ai eu les yeux dans l'eau. Déjà que les scènes d'adieu entre Suzanne et Jeanne (Ève Landry) avaient été chargées, la dernière sortie de l'ancienne responsable de la bibliothèque, et sa réconciliation muette avec Jessica (Geneviève Schmidt), m'ont achevé. Où sont les mouchoirs ?

Écrite par Paul Daraïche – les paroles sont d'Isabelle Fiset –, cette très belle pièce n'a pas été enregistrée au complet par Beyries, qui n'a fait que le bout requis par le réalisateur Jean-Philippe Duval. La chanson n'a donc pas été commercialisée en format électronique. C'est la version de Laurence Jalbert qui a grimpé à la deuxième place du palmarès iTunes hier.

C'est un gros morceau d'*Unité 9* qui part, un personnage qui vibrait fort auprès du public.

Céline Bonnier traverse à TVA, où elle a décroché un des rôles principaux dans *L'heure bleue*, la nouvelle série d'Anne Boyer et Michel d'Astous (*Yamaska*) qui jouera les mercredis à 21 h dès janvier, directement contre *Votre beau programme* de Véronique Cloutier à Radio-Canada.

L'auteure d'*Unité 9*, Danielle Trottier, est arrivée à un carrefour dans son histoire. Suzanne a purgé sa peine. Marie Lamontagne a confié son lourd secret au psychologue Steven Picard (Luc Guérin). L'infirmière transgenre et l'aumônier ont été virés. Et l'IPL Caroline Laplante (Salomé Corbo) a été pincée pour ses magouilles.

Ça serait étonnant que Caroline Laplante soit incarcérée à Lietteville après son procès. La série australienne *Wentworth*, offerte sur Netflix et l'Extra de Tou.TV, a joué cette carte dans sa quatrième saison, avec des résultats plus ou moins crédibles.

Dans *Wentworth*, l'ancienne directrice de la prison, Joan « The Freak » Ferguson, une dame machiavélique à tendance psychopathe, a fini par être emprisonnée dans l'établissement qu'elle a dirigé d'une main de fer. Évidemment, Joan a tout de suite été prise en grippe par les détenues qu'elle avait malmenées. Mettons que c'était difficile à avaler pour le téléspectateur. Cela dit, *Wentworth* demeure une excellente production, avec des touches beaucoup plus sombres et violentes qu'*Unité 9*.

LE CRESCENDO DU LUNDI

C'est lundi à 20 h que décolle officiellement, après les auditions, la compétition de chant choral *Crescendo* de Gregory Charles à Radio-Canada. Honnêtement, après *La voix junior*, *Virtuose* et *La relève*, la perspective de rembarquer dans une compétition musicale d'enfants et d'ados ne m'enchantait guère. Pourtant, c'est très bien fait.

Six écoles secondaires de Montréal et sa grande couronne s'y affrontent toutes les semaines. Sally Folk et Louis-Jean Cormier leur accordent des notes sur 100 et l'établissement qui aura cumulé le plus de points, à la fin du tournoi, se sauvera avec le trophée, remis lors de la finale du 26 décembre.

La caméra de *Crescendo* suit les jeunes pendant les répétitions et recueillent leurs commentaires à chaud, ce qui donne un résultat à mi-chemin entre *Degrassi* et *Glee*, format télé-réalité.

Les *mash-up* concoctés par Gregory Charles, qui entraîne toutes les chorales, sans avoir de choucou, vous surprendront. Deux écoles sortent particulièrement du lot pendant la première heure. Beaucoup de talent à revendre dans ces ensembles vocaux. Beaucoup de diversité également. Bravo.

http://plus.lapresse.ca/screens/7f00bf81-ca54-4ae1-9bde-95841499b66b%7C_0.html



Anne: le cheval de Troie de Netflix

Le club Illico et tou.tv continuent d'être des obstacles de taille pour le fougueux cheval Netflix derrière lequel piaffent impatiemment Amazon et Google. L'excellent répertoire français ces deux services semble satisfaire pour l'instant la majorité des francophones, surtout que Netflix ne montre pas beaucoup d'égards à leur endroit. Le géant américain juge même sans intérêt de doubler ses séries avec des interprètes du Québec, comme il l'a fait pour les deux premières saisons de *House of Cards*.

Si les Québécois résistent tant bien que mal à Netflix, ce n'est pas le cas des anglophones. Non seulement sont-ils de plus en plus nombreux à s'y abonner, ils sont aussi des dizaines de milliers à accéder «illégalement» au répertoire américain de Netflix en s'abonnant à un réseau privé virtuel (VPN en anglais). Shomi, l'enfant tardif qu'avait mis au monde le couple Rogers-Shaw pour ralentir la croissance de Netflix, rendra l'âme le 30 de ce mois.

LA CBC EST COMPLICE

La CBC est devenue la complice de Netflix. Elle lui a cédé les droits de la prestigieuse série *Les Tudors*, de la série sur le curling *Men With Brooms*, ainsi que les droits sur *Republic of Doyle*. Étrangement, cette série pleine d'humour mettant en vedette le père et le fils, détectives privés à Terre-Neuve, n'a pas encore trouvé preneur dans le marché francophone.

Non contente d'alimenter le répertoire de Netflix, la CBC coproduit avec l'américain une nouvelle version d'*Anne of Green Gables* (*Anne... la maison aux pignons verts*). Presque un crime de lèse-majesté! Aucune œuvre canadienne pure laine n'a connu pareil succès. Le roman de Lucy Maud Montgomery, enseignante à Cavendish dans l'Île-du-Prince-Édouard, a été traduit en 40 langues et tiré à 50 millions d'exemplaires. On en a fait sept longs métrages, six radio-romans, neuf séries de télévision et au moins sept comédies musicales, dont l'une qu'on présente chaque été à Charlottetown depuis 1965.

EN CONCURRENCE AVEC TROIS FILMS

La série que produit la CBC avec Netflix sera diffusée en septembre prochain. Elle entrera en concurrence directe avec deux autres téléfilms qui mettent en vedette la jeune Ella Ballentine et l'acteur américain Martin Sheen dans une autre adaptation d'*Anne... la maison aux pignons verts*. Le premier a été diffusé en février dernier sur YTV, chaîne jeunesse de Corus, et il est diffusé ce soir même sur PBS. Les deux autres seront diffusés en 2017 et 2018.

Il n'y avait donc pas d'urgence pour que la CBC enclenche une autre adaptation du célèbre roman. Par simple décence, le diffuseur public aurait pu attendre que Netflix, qui ne paie ni taxes ni impôt chez nous, se trouve en situation plus régulière avant de s'acquiescer avec lui pour coproduire *Anne*. C'est comme si les Troyens eux-mêmes avaient fourni à Ulysse et ses guerriers grecs le bois qu'il fallait pour construire leur cheval d'assaut!

MES EXCUSES À GREGORY ET MARC

Dans ma chronique de mardi, j'ai écrit qu'on n'avait pas interprété de chansons en français dans la première partie du spectacle *Noir et Blanc 2* de Gregory Charles et Marc Hervieux. On m'a envoyé le «menu» et je dois confesser que j'ai erré. On a interprété un medley de Fugain ainsi qu'une chanson de Stromae et Yannick. La première partie s'est déroulée à un rythme si vivant et si rapide que j'ai dû en oublier des bouts, restant sur l'enchantement que m'avaient procuré les autres chansons.

Maya Annik Bedward wins CBC broadcasting mentorship

The Toronto filmmaker will take part in a five-day intensive program presented by WIFT-T and the pubcaster.

Regan Reid



Maya Annik Bedward is the recipient of WIFT-T's 2016 CBC Business of Broadcasting Mentorship.

The five-day mentorship will give Annik Bedward a look at the inner workings of the pubcaster. Annik Bedward will receive one-on-one mentorship with CBC staff, and gain insight into the CBC's production, branding, acquisition and programming strategies, as well as research and scheduling.

"If we don't build our young creators and people of the industry, the industry will crumble," Michelle Daly, senior director, Comedy at CBC, told *Playback Daily*. "It's just really important that we provide opportunities to help them learn and grow. I think it's a responsibility to do that."

Annik Bedward is a Toronto-based Jamaican-Québécoise filmmaker. Her short film *The Foreigner* (2014) was released by Third Culture Media, a production company she launched with the support of the Michaëlle Jean Foundation. She recently completed the short documentary *A Hidden History: The Story of the New Orleans Tribune* with co-writer/director/editor and producer Sean Liliani.

The CBC mentorship is now in its 10th year. Past recipients include **Jensenne Roculan**, who joined *Corner Gas* prodco Verite Films in 2016 as a production and business affairs executive, as well as Courtney Graham, who launched production company Glamazon Pictures in 2015 with Melanie Windle. The company **recently optioned** L.E. Sterling's literary trilogy *True Born* to adapt for TV.

<http://playbackonline.ca/2016/11/23/maya-annik-bedward-receives-cbc-business-of-broadcasting-mentorship/>

The strangest tale of horror, forgiveness and love



JOHN DOYLE
TELEVISION
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Look up the phrase “We live in hope and die in despair,” and you’ll find it described as an old adage. Well, like a lot of old adages it isn’t accurate or universally true. Most of us hope to never reach despair and we hope that even from bitter failure and loss, something positive emerges.

In certain circumstances, of course, we react in terrible anger and many people want retribution, and that is what our criminal justice system tries to weigh, day in and day out. As a society we tend to ebb and flow on the issue of punishment and retribution. There are times when we despair and times when we hope, desperately, for the inherently benign to emerge after horrific crimes are committed.

John Kastner’s extraordinary, award-winning documentaries have dealt emphatically with this issue. His *Life with Murder*, released in 2010, dealt with a



Not Criminally Responsible: Wedding Secrets is a sequel to Not Criminally Responsible, a vividly illuminating documentary made three years ago.

mother and father faced with the reality that their son stood accused of murdering his sister.

Not Criminally Responsible, made three years ago, was a fine and vividly illuminating documentary – and something of a sensation at Toronto’s Hot Docs festival – about the rehabilitation of Sean Clifton. The man, diagnosed as a paranoid schizophrenic with an obsessive-compulsive disorder, had stabbed and almost killed a woman, a stranger to him, in Cornwall, Ont. In the doc, the woman’s family came to know and forgive Clifton.

Not Criminally Responsible: Wed-

ding Secrets (Thursday, CBC, 9 p.m., on *Firsthand*) is an astonishing, at times mind-boggling, sequel to the story. If you are in search of hope, of glimmers of benevolence and enchantment in the world, watch this. It is, as it states at the start, about “a wedding born of a terrible act of violence. Most of those involved will be coming to the ceremony.”

First, some context, which is duly delivered in the documentary. Sean Clifton stabbed the young woman, Julie Bouvier, six times. She almost died. Clifton was placed in a forensic psychiatric facility and put on heavy

medication. He was paranoid and, says a doctor, “had the worst case of OCD I ever witnessed.”

Julie’s family wanted him kept in hospital. That is the natural response of a victim or a victim’s family. When Clifton showed extraordinary improvement, after many painful years for everyone, eventually he was released and supervised, but on his own for part of every day. Julie’s family was devastated.

In the first *Not Criminally Responsible* doc, footage of Clifton’s recovery was shown to the Bouvier family. They were transfixed and astonished by his OCD rituals. They came to terms with the fact that the man who had injured their daughter was very, very ill. Julie went to the Hot Docs screening. On TV, she said of Sean Clifton, “You can’t help but feel sorry for him.” But she struggled with the idea of meeting him.

Meanwhile, in the intervening time, John Kastner continued to document Clifton’s life and struggles. Clifton had admitted that he got his girlfriend pregnant when he was 15. The child, Jonathan, was put up for adoption. Clifton hoped his son would contact him and he waited, as the first documentary made his case famous. But the adult Jon McMahon didn’t want to meet him, didn’t want to

watch the doc all the way through and wrote to the filmmakers asking about the pros and cons of possibly meeting his father. Eventually, Sean and Jon met. A bit wary of each other, but Jon began to help Sean with mental-health issues. Then Jon met Julie Bouvier and “an improbable friendship” grew between them.

While this was being chronicled, Jon met Nicole Rogers, a producer on *Not Criminally Responsible*. As Nicole says, “It was the closest thing to love at first sight I have ever experienced.”

And that is the “wedding secret” that emerges eventually from this tangled tale of anger, violence, grief, acrimony, fear and forgiveness. Jon and Nicole invited the Bouvier family, including Julie, to the wedding, which took place this past summer. What ensues is profoundly important as an insight into what the heart can deal with. There is no showdown, no great drama. There is only evidence that the heart is a complicated thing, that the adage “Life is full of surprises” is more apt than “We live in hope and die in despair.”

The program is also a reminder, as it is meant to be, that the criminal-justice system cannot embrace all the complexities of life and human nature.

CRTC licence renewal hearings: day one

Greater Cancon spending flexibility was a key theme from Quebecor Media, Groupe V and Bell Media at yesterday's hearing.

Regan Reid

Day one of the licence renewal hearings for French-language television broadcasters wrapped yesterday, with Quebecor Media, Groupe V Media and Bell Media all telling the CRTC to lighten the regulatory load.

Quebecor was first up to bat, telling a panel of CRTC officials headed by chairman Jean-Pierre Blais that despite advertising revenue decreases and competition from global players (and the CBC), between 2012 and 2015 its TVA Network devoted more than the required 80% of programming expenditures on Canadian content.

Additional regulatory requirements, Quebecor stated, would hamper its ability to compete in a hectic, unstable market. Instead, it proposed the group devote 70% of programming expenditures to Cancon. It also asked that the \$20 million per broadcast year that it spends on programs acquired from independent producers be maintained.



Next up was Groupe V Media, which compared itself to a Gallic village surrounded by Romans – an independent player competing against media giants. In addition to changing television consumption habits, the company stated competition from Radio-Canada, which recently received a \$675 million funding commitment from the federal government, is a significant concern.

V Media also stated that, despite efforts to obtain a larger performance envelope, the amount of funding it receives from the Canada Media Fund is inadequate, stating its performance envelope was for little more than \$1 million, while Radio-Canada received \$31.8 million, TVA received \$22.3 million and Bell Media received \$12.4 million. The media co proposed it be made into designated groups composed of its five traditional TV stations and its optional services, MusiquePlus and MAX, with 50% of its programming expenditure devoted to Cancon. While the company said it was aware this would represent a decrease in programming expenditure, it said declining ad revenues necessitate the reduction.

V Media also asked not to be subjected to mandatory program expenditures on programs of national interest, stating that, unlike its competitors, it doesn't have the support to finance the programs.

Lastly, Bell Media also asked for greater flexibility. It proposed a standardized Canadian programming expenditure requirement of 32%, based on industry revenues, as well as a national interest expenditure requirement of 5%. The company stated its proposed programming expenditure would give programmers more flexibility to adapt to changing market dynamics.

The French-language hearings continue today, with Corus Entertainment presenting to the commission, and will wrap on Thursday. English-language hearings begin next week. Earlier this week, the CRTC announced it would renew licences of most TV service providers for *one year*, as opposed to the usual seven-year term.

<http://playbackonline.ca/2016/11/23/crtc-licence-renewal-hearings-day-one/>

TV License Renewal: Producers forced to defend their demands

Steve Faguy

LAVAL — After a day of pushing major French-language television broadcasters to justify their demands for fewer regulatory burdens, the CRTC pushed the other way on Wednesday, for interest groups to justify the need for regulatory intervention as Canadians increasingly get their audiovisual content from unlicensed sources.

“I see a representation of a corporate interest, but not necessarily from the person that the CRTC must serve, the TV viewer,” chairman Jean-Pierre Blais told the Association québécoise de la production médiatique, one of many production groups to present at the licence renewal hearing in Laval, north of Montreal.



The AQPM pushed for high levels of Canadian programming expenditures for TVA, Groupe V Média and Bell Media (50, 48 and 34 per cent of gross revenues, respectively) and programs of national interest (19, 15 and 17 per cent of gross revenues, respectively), as well as a requirement for 75 per cent of PNI funding to go to independent producers.

Blais asked AQPM president Hélène Messier if the financial risk of producing television series is being shared properly between broadcasters and producers.

“An independent producer doesn’t have the risk,” Blais said.

“That’s false,” Messier responded. “A producer that doesn’t deliver successes won’t be hired again.”

“But they could still cash their cheque,” Blais retorted.

Later, a group representing TVA labour unions called for the CRTC to impose the same requirements of local programming on TVA and V and opposed allowing independent production of local news, as is being done currently by V. It said that case should be treated as an exception (V got special treatment after the former TQS went bankrupt and was sold) and not the new rule. Richard Labelle (pictured above), president of the SCFP union local representing TVA employees in Saguenay, Trois-Rivières, Sherbrooke and Rimouski, argued that independent producers have no pride in their stations, and for them the network is just another client. The quality of production, he argued, could only diminish with the lack of passion.

“It would be easier for a broadcaster to evade responsibility for its obligations if they’re produced by a subcontractor,” said Labelle.

(Blais noted that the broadcaster is responsible for what is aired regardless of the producer.)

The unions argued that regional TVA stations are counting repeats toward local programming requirements, in violation of conditions of licence, and wanted high requirements for CPE funding, of 80% for the TVA network, 70% for V and 50% for the two groups’ discretionary channels.

The union group called for three-year licence renewals in light of the federal government’s wide-ranging review of Canadian content. Blais challenged that call, noting that the implementation of any changes from that review would take years to implement anyway, and the CRTC cannot simply wait until it’s finished to do its job.

*"It's impossible to do a 30-minute newscast with one or two journalists."
– Martin Everett, SCFP*

The union representing TVA's Quebec City station was more aggressive, accusing the company of replacing local programming with programs from Vidéotron's MAtv community channel, saying that only half the local newscast in Quebec City is local news, that "every day we receive orders from Montreal" and that often there are as few as one or two journalists working on a given day.

"It's impossible to do a 30-minute newscast with one or two journalists," said Martin Everett, the union vice-president.

Blais noted the complaints about TVA's Quebec City station come up every time its licence is up for renewal.

The day began with Corus Entertainment making its case for renewals of its licences for Séries+ and Historia, acquired in the Bell-Astral deal, the French version of the Disney Channel and the bilingual service Teletoon. Corus called for more flexibility but also more predictability in regulations. It noted that the French version of the Disney Channel is not yet at the point where it can afford to commission original programming.

The Commission threw Corus for a loop when it inquired about splitting Teletoon's bilingual licence into separate ones for the English and French channels. Blais noted that it would make a difference by, for example, counting as two services in the ratio of how many related channels are carried by Shaw Cable.

Corus resisted strongly, arguing that a standalone francophone channel would have minimal revenue and difficulty meeting obligations. "With one licence, we have a revenue base that allows us to have quality programming," said vice-president Sylvie Courtemanche. "Why add complexity when we have a formula that works and is simple?"

As with many responses on unexpected questions, the full response will come in written form by Dec. 2.

Other issues brought forward Wednesday included:

- Jeremy Torrie, calling for more representation from indigenous communities in conventional television programming. He said it was inappropriate to "ghettoize" indigenous voices at the Aboriginal Peoples Television Network, and in any case APTN does not have the financial resources to support Canada's many indigenous artists.
- ADISQ, Quebec's music industry association, argued that YouTube can't replace specialty channels as a source of music videos, and demanded that MusiquePlus be required to maintain some music video programming, worried in part because of the funding its members would lose.
- The Union des Artistes and associations of Quebec directors and screenwriters, defending requirements for PNI funding for all groups.
- The Documentary Organization of Canada demanding a minimum requirement for, unsurprisingly, documentary programming.

After a very quiet day on Tuesday with only a single question asked, new commissioner Judith LaRocque was much more active on Wednesday, leading the questioning of Corus and some interveners.

The hearing concludes Thursday with replies from the four broadcasting groups. The hearing on English-language TV licence renewals begins on Monday in Gatineau.

Photo by Steve Faguy

<https://cartt.ca/article/tv-license-renewal-producers-forced-defend-their-demands>

Netflix growth undaunted by local competitors: study

Despite the low price point of the service, there's still a positive correlation between household income and subscription rates.

Bree Rody-Mantha



When it comes to Canada's media landscape, Netflix is no longer just a niche — nearly half of Canadian anglophones (48%) subscribe to the service, and it's not just reserved for those in the millennial age range.

That's all according to the Media Technology Monitor (MTM)'s newest survey results, which looked not only at the rate of subscription to Netflix in Canada but also into the various factors that lead to Canadians subscribing to Netflix.

The survey was deployed through phone interviews with 4,000 Anglophone Canadians over the fall.

Households identified as cell phone-only (no landline) are more likely to be subscribers, with 60% of those households subscribing. On the other hand, 42% of households that had a landline (but weren't necessarily exclusive to landlines) are subscribers.

Unsurprisingly, age was also a factor, with the 18 to 34 demographic making up the biggest group of Netflix subscribers.

Of respondents, 67% of that age group reported to subscribe to the SVOD. The next most-subscribing age group was the 35 to 49 (Gen X) group, with 55% subscribing. Boomers (50 to 64) saw a subscription rate of 37% and 20% of those over 65 subscribed.

But despite the price point of Netflix (\$8 to \$12 in Canada) generally being cheaper than most cable packages, price still appears to be a factor in who subscribes. The survey found a positive correlation between household income and rate of subscribing to Netflix — 33% of households with under \$35,000 in annual income were members, with the percentage growing in every income bracket (73% of people with incomes of over \$200,000 subscribe).

Netflix in Canada doesn't face quite as much competition as it does in the U.S. — competitors such as Hulu and Amazon Prime have not yet made their way north of the border, nor have smaller subscription services such as Fullscreen and YouTube Red. However, the MTM found that Netflix's competition in Canada — Bell Media-owned Crave and Rogers and Shaw's shomi, which closes at the end of the month — have barely made a dent in Netflix.

A total of 51% of Canadians subscribe to one or more SVOD service. But of those subscribers, 80% subscribe to only Netflix, whereas an additional 13% subscribe to Netflix along with another service (7% also subscribe to Crave TV, while 6% also reported subscriptions to shomi). Only 4% subscribed to only shomi while 3% subscribe to Crave.

*From Media in Canada
Image via flickr*

<http://playbackonline.ca/2016/11/23/netflix-growth-undaunted-by-local-competitors-study/>

Facebook Makes More Money With Ads Than Comcast, Disney (Report)

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NOVEMBER 22, 2016 | 09:42AM PT

VARIETY

Facebook's North American ad revenue has overtaken the money traditional media companies like CBS, Disney and Comcast make with ads in the U.S. for the first time this year, according to an analysis from *The Information*. This could be another sign of trouble for traditional media, as advertisers are increasingly shifting their budgets from TV networks to digital.

Facebook generated \$9.1 billion in ad dollars in North America during the first nine months of this year, according to SEC filings analyzed for the report. Comcast's North America ad revenue for the same time frame was \$7.6 billion; Disney followed closely with \$6.7 billion, and CBS trailed with \$5.4 billion. A year ago, Facebook was still behind Comcast, with both companies generating ad revenue of \$5.5 billion and \$6.6 billion respectively during the first three quarters of 2015.

It's worth noting that even with its explosive growth, Facebook isn't getting anywhere close to Google, which generated \$21.5 billion with advertising in North America during the first three quarters of 2016.

Also, these numbers alone don't say much about the financial health of the companies involved. Comcast has a highly profitable internet access business, and media companies like CBS generate a growing percentage of their revenue with retransmission fees paid by TV operators to carry their programming.

In fact, CBS saw its profits rise during the last quarter due to a 32 percent jump in retransmission and affiliate fees. However, the flip side of this coin is that CBS's broadcast ad revenue declined by 2 percent.

Facebook's ad revenue on the other hand has been skyrocketing in recent months. The company generated a total of \$7 billion during its most recent quarter, up from \$4.5 billion during the same time a year ago.

<http://variety.com/2016/digital/news/facebook-north-america-ad-revenue-1201924827/>

NEWSPAPERS

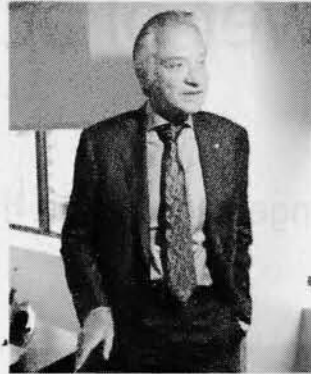
Postmedia executives receive \$2.3-million in bonuses

JAMES BRADSHAW
MEDIA REPORTER

Amid another year of dramatic restructuring at **Postmedia Network Canada Corp.**, the company's five most senior executives were awarded nearly \$2.3-million in retention bonuses.

The payouts, which are outlined in company disclosures filed on Wednesday, are tied to a recent debt restructuring that wiped out more than \$268-million (U.S.) in debt, thereby reducing the company's interest payments by about \$50-million (Canadian) each year.

Canada's largest newspaper chain has endured a trying 2016 fiscal year that saw the company merge competing newsrooms in major cities, cut hundreds of jobs, offer staff buyouts and close a printing plant in London, Ont. The filings show that the five executives were not awarded regular short-term incentives because they missed a consoli-



Paul Godfrey

dated operating-profit target of \$125-million, recording just \$82.3-million for the fiscal year.

The retention bonuses were created "to ensure that key employees remained with Postmedia both during and after the Recapitalization Transaction," which was announced on July 7 and closed on Oct. 5, according to the documents.

"It's not uncommon in transactions like this for a key employee-retention program to be put into place as it was here, which was approved by the board and benchmarked against other similar transactions that have happened," said Phyllise Gelfand, the company's spokeswoman.

Rod Phillips, chair of the board of directors, was not available to comment.

Total amounts awarded under the plan include \$900,000 to president and chief executive officer Paul Godfrey, \$450,000 to chief financial officer Doug Lamb, \$425,000 to chief operating officer Andrew MacLeod, \$300,000 to executive vice-president and legal counsel Jeffrey Haar and \$200,000 to Gordon Fisher, president of the National Post and the Pacific Newspaper Group.

The bonuses are due in three instalments, only one of which has been paid so far, with the remaining two due on Dec. 2

and on July 14, 2017, "subject to the satisfaction of certain conditions." That means only about \$1.3-million of the total was accrued in the 2016 fiscal year.

Despite the bonus, Mr. Godfrey's total compensation declined slightly to \$1.66-million in 2016, from \$1.76-million in 2015, when Postmedia paid lesser bonuses to executives for negotiating a \$316-million deal to purchase the Sun newspapers and related digital properties from Quebecor Inc.

Earlier this month, Postmedia announced it had extended Mr. Godfrey's contract, which had been due to expire at the end of 2018, for a further two years.

Compensation paid to Mr. Lamb, Mr. MacLeod, Mr. Haar and Mr. Fisher rose in the 2016 fiscal year, though base salaries paid to all five executives remained unchanged.

After announcing the debt restructuring in July, company executives struck a hopeful tone. Mr. Godfrey proclaimed the

beginning of "a new chapter for Postmedia," which owns the National Post, Calgary Herald, Ottawa Citizen and numerous other newspapers. "We're going to have the ability to invest more," he said at the time.

But after Postmedia's net loss ballooned to \$99.4-million in the fourth quarter, the company announced the latest in several rounds of aggressive cost-cutting, aiming to slash a further 20 per cent of salary costs as revenue continues to decline.

In the meantime, Postmedia is pursuing new digital ventures and partnerships, as digital advertising revenue has proven too meagre to make up for print ad sales that fell by more than 20 per cent in the latest quarter.

"We take a look at those companies that are digitally oriented and have real growth potential, and we're working with them," Mr. Godfrey said in late October.

Postmedia (PNC.B)

Close: \$1.20, up 18¢

JOURNALISTS' SOURCES

Not warranted

The discovery that the Montreal Police obtained a warrant to monitor the phone of La Presse journalist Patrick Lagacé, for several months, has rightly galvanized efforts to give substantially stronger protection to journalists and their sources.

It wasn't that the police were investigating Mr. Lagacé; on the contrary, they were piggybacking on the columnist's work, and that of his sources, to investigate one of their own. They also obtained a warrant to tap the communications of another La Presse journalist, Vincent Larouche. As a result, Montreal Chief Philippe Pichet has been unrepentant, saying, "There were criminal allegations against a police officer, and we have a job to do."

This isn't only about cops and robbers and reporters. Much of our legal system, and our way of life, is based on the idea that a person's home and personal effects are his or her castle. They cannot be violated without a warrant. A judge or justice of the peace has to assess whether a violation of privacy is legally justified. Police turning reporters into unwitting police sources stretches the limits very far.

The newly arrived independent Senator André Pratte, formerly also of La Presse, had already expressed hope that the Liberal government would act to give better protection to reporters and their sources. And Senator Claude Carignan, a Conservative, this week introduced a private member's bill, the Journalistic Sources Protection Act. Bill S-231 would amend both the Criminal Code and the Canada Evidence Act.

Of course, private members' bills, especially those that begin in the Senate, don't often become law. They tend to get lost in the shuffle, unless the government smiles upon them. This is an issue, and a bill, that the Trudeau government should make part of its agenda.

What happened in Montreal raises question about when warrants are granted to police, under what circumstances and by what judicial authority. Warrants are a fundamental guarantee that the privacy rights of all citizens will only be infringed in exceptional circumstances, and after a careful and legal test that balances public safety against privacy. Yet it was clearly too easy for the Montreal police to obtain their warrants in this case. Fixing that should be top of mind for the government.

The effects of a less-than-diverse media workforce



Photo courtesy of Marjory Collins/Public Domain.

Amanda Ghazale Aziz

When Carleton University asked reporter Judy Trinh to give a talk on diversity in the journalism industry to students in the journalism and communications program, she said yes.

She suspected why the university had asked her: She works full-time for the *Canadian Broadcasting Corporation (CBC)*, and she's not white. Even with some reservations, she took the speaking opportunity with a plan in mind.

Up to this point, high schools had been her regular venues to give lectures about journalism. When these schools had asked her to present on diversity, it was always about women in journalism, not race. Carleton's request was a first.

Carleton's invitation was an opportunity for Trinh to encourage racialized students to pursue a career in journalism. She truly believed that diverse representation in newsrooms matters, and the first step would be to start an honest discussion on race and the Canadian newsroom. If these students were going to build a meaningful career in media, then they would have to know the full truth.

In a visual slideshow presentation, Trinh presented a comparison of statistics from a study in the *Columbia Journalism Review*: 49 per cent of minority journalism graduates find a job in journalism, compared to 66 per cent of white journalism graduates. This is the reality for Black, Indigenous and people of colour (lumped into one vague group as "minorities") who want to break in this industry in the U.S.

A now infamous Laval University study in 2000 had found that 97 per cent of journalists at that time were white. For Trinh, the lack of in-depth reporting on non-white cultures was the sad consequence of the statistic.

"In terms of access, in terms of building trust," said Trinh. "If you have visible minorities in your newsroom, those ties are stronger.

"When you don't have those ties, it's much more difficult to get into those communities and cover them, because there is always a sense of distrust as an outsider."

Gaining access to racialized communities and reporting on their cultures in more depth are two of many reasons that Trinh thinks that newsrooms should be trying to diversify more. A white journalist could conduct thorough research for a piece on a racialized culture and community but there would still be missed nuances.

Even despite these obvious advantages, the statistics suggest that employers still don't get it. Recently, the *CBC* came under fire from *CANADALAND* for not abiding by the Multiculturalism Act's guidelines on equal opportunity employment for racialized folks. According to the report, a staggering 90–93 per cent of *CBC* staff were white whereas according to Statistics Canada only around 75 percent of Canadians are white. What's unsettling in this report is the possibility that employers aren't compelled to address their discriminatory hiring practices.

Currently, the Multiculturalism Act, along with the Employment Equity Act, is the driving government legislation when it comes to ensuring diverse representation in the newsroom — and the act only applies to newsrooms that are publicly funded. Even then, the act isn't so heavily implemented as it should be, nor is it fit to match our racial climate today.

The act was written in an era that believed it had achieved a post-racial society. Pierre Trudeau introduced the idea of a Multiculturalism Act in 1971, and Brian Mulroney ratified it a decade later.

Today, however, one in five Canadians identify as a visible minority and we aren't embracing multiculturalism as much as we think we are. A recent poll by *the CBC and Angus Reid* shows that 68 per cent of Canadians believe "minorities should do more to fit in with mainstream American/Canadian society," indicating access to diverse media representation is lacking.

And the Multiculturalism Act itself hasn't been as accessible as it should be. The language of the act itself is dependent on a dated sense of what equality is, which gives the idea that the act is one size fits all for everyone:

"3 (1) It is hereby declared to be the policy of the Government of Canada to (e) ensure that all individuals receive equal treatment and equal protection under the law, while respecting and valuing their diversity;"

Yasmin Jiwani, a communications studies professor at Concordia University, has been researching the relationship between policy and media over the last few years. In a project with other researchers, Jiwani carefully looked at how Indigenous youth and Muslim youth were portrayed in a three-year time frame at *The Globe and Mail*. They saw that stories on these groups typically fit narratives such as either "Youth in Trouble" or "Youth as Trouble", while non-Indigenous and non-Muslim youth were often portrayed as overachievers and young entrepreneurs.

"What my research has shown," said Jiwani, "is that when we do see people of colour in the media we only see them as 'problem people'—people who are criminals, people who are taking advantage of Canadian benevolence, or people who are out in war zones."

"If you are a policy-maker, who most likely doesn't always encounter folks who are marginalized, what does the press tell you? It tells you that these are 'problem people' and they don't belong in our nation."

Canada likes to hail itself as a multicultural mosaic. And with Donald Trump's win in the U.S. election early this November, many citizens have been taking the opportunity celebrate Canada's apparent superiority—forgetting that the country is rampant with its own problems.

After Trump's victory, Kellie Leitch—who is currently running to be the leader of Canada's Conservative Party—sent out a mass email calling Trump's victory an "exciting message that needs to be delivered in Canada as well."

Before the 2016 U.S. election, she'd already announced plans for tougher screening processes for immigrants and refugees and was promoting the Conservative Party's idea of creating a "barbaric cultural practices" tipline for the RCMP, which she later said she regretted.

You don't have to look far online or in print to notice that we've fallen short of our nation's ideal of equality and multiculturalism. Is Canadian journalism today operating under an act that depicts not only an aged view, but one that is unrealistic in its depiction of what multiculturalism is? It's unclear how employers are required to fulfill their obligations under the Multiculturalism Act and the Employment Equity Act in their workplaces.

Shree Paradkar said it best in her *Toronto Star* column: "Non-representation in journalism is a form of oppression. It happens when we—Canadians—invite or accept newcomers to our mutual benefit, but then allow only one dominant group—whites—to play gatekeeper to all the stories, generation after generation. Indigenous people, too, are not exempt from exclusion."

Equally, there is anxiety about newsrooms using racialized writers as tokens instead of addressing changing their overall hiring practices. Jiwani said she is concerned about the trend of news organizations hiring racialized writers to report exclusively on diversity. She calls these token writers "race ambassadors."

Denise Balkissoon, currently the editor of the life section at *The Globe and Mail*, recalls that early in her career pitches concerning race and diversity were often shut down. Now she sees the opposite ha|A0063675_103-000103

Emerging journalists are being offered the chance to write on these topics. The dilemma, though, is that the opportunity doesn't extend beyond that assignment.

"Usually a young journalist of colour will get tapped to write a sensationalist story and that story will turn out great," Balkissoon said. "But then that journalist doesn't get hired as a staff writer or nurtured to be a well-rounded writer."

"People have figured out," added Balkissoon, "that diversity is relevant at a time when there's no money dedicated to hiring anyone."

Along with being an editor, and writing a column, Balkissoon is the co-host (with Hannah Sung) of the *Colour Code* podcast. *Colour Code* was first conceived after *The Globe and Mail* gave workers the opportunity to apply for a special projects fund.

The idea for the podcast was originally about Canadian identity but shifted to focusing on race and Canada. "Our goal was not to prove that racism exists," said Balkissoon, "but that it was already assumed."

There were already plenty of American podcasts out there on race, and Balkissoon and Sung wanted to do something just as "meaningful and hard-hitting."

While some white listeners reached out to Balkissoon and Sung to thank them for helping them learn and to re-examine their privilege, others sent hate mail—especially when the show tackled difficult topics. A particularly large amount of hate mail followed the episode "Eggshells," in which Balkissoon revisits a heated discussion she had on assimilation at *CKNW*, a radio show in Vancouver. That backlash inspired her column piece, "We all profit from soldiers on the front lines of hate."

Readers also have responsibility over what they want to get out of a newspaper since they choose what content and publications they read. Balkissoon insists that people who are interested in good journalism should also not hesitate to "tell the people who run it that diversity is important to them."

She also sees that importance being reflected on their financial contribution, and how it's contingent on progressing journalism. After starting the crowdfunded digital magazine *The Ethnic Aisle* with a group of friends, she was surprised over how many people responded with interest to an online publication solely focused on race and ethnicity.

"[*The Ethnic Aisle*] was envisioned as a side-conversation," said Balkissoon, "because when I had first joined Twitter I found myself getting into conversations about race in a way I had never before. And then it also became a way for younger journalists to get practice in pitching and to get practice in editing."

Beyond small publications, spaces for young and racialized journalists to flourish can be hard to find.

Second-year journalism student Andrew (whose name has been changed to protect his identity) finds himself completely alone in the concentration of his program as the only person who identifies as Black.

When he considered going into radio, he was cautioned by the program staff about how the medium was "unbearably white." His instructors had another recommendation. "They asked me, why would you want to stay here? Toronto has a bigger market—which I kind of get," he said.

"But it was as if they had wanted me to be the lone Black reporter for a while and then leave for a larger city. The question is, are they really making an effort to attract people to the East coast to work here? Or are they looking for what's good 'locally?' As in hiring what locals want, as they aren't interested in seeing people of colour in the media."

As he carries on with his studies, Andrew still plans to continue airing out concerns to his school's faculty. These are discussions that are frank, he adds, but necessary.

It's becoming more and more obvious to the public that, in attempts to address this issue, racialized folks are finding a way to speak out. For the last issue of *The Ryerson Review of Journalism*, the masthead chose diversity as its main focus. Every single article inside the print issue was dedicated to that theme. "Because it's 2016" was plastered in bold text on the front cover.

And while the year is nearing its end, the discussion is far from over.

Amanda Ghazale Aziz is a student at the University of Toronto, and is a senior editor at the Intersections: The Clapback Journal and associate editor at Acta Victoriana. In 2014-2015, she was one of the Editors-in-Chiefs at The Strand, and has also contributed to The Varsity, CWA's Media Works Guide as well as with other publications. Sometimes, she writes on napkins before using them. You can find her as a part of Badass Muslimah's upcoming podcast and as a member of Femifesto.ca.

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www.j-source.ca/article/effects-less-diverse-media-workforce

ASA bans Heinz Beanz's Can Song advert for safety concerns

Watchdog rules can-drumming commercial encourages potentially dangerous behaviour in viewers copying it



Mark Sweney

A Heinz TV advert teaching viewers how to use cans of its baked beans to drum out a song has been banned for being dangerous for children to copy.

The commercial, which used the strapline "Learn the #CanSong, featured children, teenagers and adults using Heinz Beanz tins to drum out the rhythm of song.

Nine viewers lodged complaints with the Advertising Standards Authority that the advert encouraged "unsafe practice", with six believing that it could be dangerous for children to emulate.

Heinz, which said that it had posted video tutorials on how to safely perform the Can Song on social media sites including Facebook, said the ad did not show anyone putting their hand or fingers inside an empty can.

The company said the advertisement only showed people tapping cans on the sealed top, bottom or sides, which were all "safe" surfaces.

Consumers who had uploaded their own versions of the song on social media sites proved that copying the ad was "not prejudicial to their health or safety", the company added.

The ASA said that given the speed at which the Can Song is played in the ad it was not always clear that the cans were always tapped on "safe" surfaces.

"We considered that consumers encouraged to learn the Can Song were unlikely to be as proficient as the actors," the watchdog said. "In any case, particularly given the manoeuvres required, it might still be possible that mistakes could be made with an empty can, which might include a hand or fingers being inserted into an open tin, with the associated risk of cuts."

The ASA added that the onscreen text, which referenced Facebook, was not "sufficient to alert consumers" to make sure the tin cans were safe before attempting to learn the song.

It said the advert itself did not include any instructions to consumers to ensure a tin can was made safe before attempting to learn the song.

The ASA said that there was a "health and safety risk" in copying the Can Song, particularly if a child attempted it with an empty tin without adult supervision.

"The ad condoned and encouraged behaviour that prejudiced health or safety," the ASA ruled. "Because the ad was likely to condone or encourage behaviour that could be dangerous for children to emulate, we concluded it breached the [advertising] code. The ad must not be broadcast again in its current form."

A Heinz spokesman said: "We believe this popular ad did not pose any safety risk and many fans were inspired to create their own video versions. Of course safety is our number one priority and our online tutorials also included tapping the can end as an extra precaution. Although we acknowledge the ASA decision the TV campaign is over and we have no plans to run it again."

Fwd: Highlights Friday November 25, 2016 / Vendredi 25 novembre 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Mon, Dec 5, 2016 at 12:16 PM

A-2016-00077

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

From: **Roger Belanger** <roger.belanger@cbc.ca>
Date: Fri, Nov 25, 2016 at 9:22 AM
Subject: Highlights Friday November 25, 2016 / Vendredi 25 novembre 2016
To: Roger Belanger <roger.belanger@cbc.ca>

Highlights Friday November 25, 2016 / Vendredi 25 novembre 2016**affaires.lapresse.ca, jeudi 24 novembre 2016****La nouvelle Maison de Radio-Canada inaugurée en 2020**

La nouvelle Maison de Radio-Canada devrait être inaugurée en janvier 2020, a annoncé jeudi le diffuseur public, qui confirme du même coup que la grande tour brune ne sera pas détruite.
...Le déménagement de Radio-Canada se fera toutefois « à coût nul pour les contribuables », a affirmé Hubert T. Lacroix.

Maxime Bergeron**plus.lapresse.ca, vendredi 25 novembre 2016****MAISON DE RADIO-CANADA****Renaissance autour du « Faubourg à m'lasse »****Deux transactions****Place à la modernité****Cinq fois moins de places de stationnement****La tour reste debout****Projet de 15 à 20 ans****Hubert T. Lacroix se defend****Maxime Bergeron****journalmetro.com, jeudi 24 novembre 2016****Revitaliser le site de Radio-Canada en trois étapes**

Même si la vente de la tour de Radio-Canada devra recevoir l'approbation du Conseil du trésor avant d'être officielle, la revitalisation du site a été présentée jeudi. Voici les trois principales étapes pour faire revivre l'ancien Faubourg à m'lasse. Un projet qui devrait toutefois nuire à la tenue du Grand-Prix de Formule électrique.

Mathias Marchal**www.journaldemontreal.com, jeudi 24 novembre 2016****Voici à quoi ressemblera la nouvelle maison de Radio-Canada**

La nouvelle Maison de Radio-Canada, qui sera située au coin de l'avenue Papineau et du boulevard René-Lévesque Est, à Montréal, sera prête en 2020, a-t-on appris jeudi.

...«La nouvelle Maison de Radio-Canada offrira à nos employés, ainsi qu'aux créateurs de tous horizons, un environnement de travail inspirant où les talents pourront s'exprimer et s'éclater», a dit jeudi Hubert T. Lacroix, qui est président et chef de la direction de CBC/Radio-Canada.

Agence QMI**Le Devoir, vendredi 25 novembre 2016****La Maison de Radio-Canada ouvrira ses portes en 2020**

La cérémonie de coupure de ruban de la future Maison de Radio-Canada devrait avoir lieu en janvier 2020, a annoncé le diffuseur jeudi, alors qu'il dévoilait les plans du nouveau bâtiment qui sera construit à l'angle du boulevard René-Lévesque et de l'avenue Papineau.

...Hubert T. Lacroix assure qu'avec ces deux transactions, la modernisation de la Maison de Radio-Canada se fera à coûts nuls. « Le projet ne nécessite aucun investissement additionnel du gouvernement ou des contribuables canadiens », a-t-il dit.

Jeanne Corriveau

Le Journal de Montréal, vendredi 25 novembre 2016

Le courtier retenu au mérite, assure la SRC

Le choix d'Avison Young n'a rien de politique, dit le PDG Le courtier retenu au mérite, assure la SRC

Le PDG de Radio-Canada assure que le choix de la firme de courtage qui dirige la vente de la Maison de Radio-Canada n'a rien à voir avec la politique et que la société l'a sélectionnée pour la qualité de son offre.

Hugo Joncas

Montreal Gazette, Friday November 26, 2016

New Maison Radio-Canada to open January 2020

The future Maison Radio-Canada in Montreal, the cost of which is still unknown, will start to be built in August 2017 in anticipation of an opening in January 2020.

...The timetable is tight: executives must go before the board in April or May, receive approval in June, conclude the transaction in July, and then begin construction in August. This must be completed by the end of 2019 for an opening in January 2020.

Presse Canadienne

www.nunatsiaqonline.ca, Thursday November 24, 2016

To unlock old CBC building, Nunastar wants former police station

A proposed redesign and expansion of the Astro Hill area in Iqaluit is on hold pending an agreement between developer Nunastar Properties and the City of Iqaluit to decide the fate of the old RCMP building located near the site.

...A vital cog in the proposed project is the soon-to-be vacated CBC office adjacent to the Astro Theatre, which Nunastar Properties says will be renovated into a multi-level commercial and residential space dubbed "Astro Hill Lofts."

CBC is moving into a new Nunastar building on Queen Elizabeth Way, beside Creekside Village and across from the Arctic Ventures store.

Steve Ducharme

policyoptions.irpp.org, Thursday November 24, 2016

Viewing the CBC as a public good

The neoliberal view of the CBC as a commodity in the market, as opposed to a public good outside it, must be challenged.

La CBC/SRC est un bien public, et il faut s'élever contre la vision négative qui la positionne comme un produit sur le marché.

Brooks DeCillia, Patrick McCurdy

National Post, Friday November 25, 2016

Leitch vows to dismantle CBC

(Kellie Leitch vows to 'dismantle' CBC, as Tory leadership candidates fight over how to gut broadcaster)

Conservative leadership candidates are fighting over who can gut, or in some cases completely "dismantle," the CBC, with Kellie Leitch promising she would scrap the public broadcaster.

A day after leadership rival Maxime Bernier promised he would cut hundreds of millions of dollars from CBC/Radio-Canada and retool its mandate, Leitch said she strongly disagrees with his promise and insists that simply reforming the public broadcaster doesn't go nearly far enough.

She promised Thursday to stop funding the public broadcaster with taxpayer dollars.

Jason Fekete

startouch.thestar.com, Friday November 25, 2016

Tory candidate Kellie Leitch wants to get rid of the CBC

Leadership candidate says broadcaster 'needs to be dismantled' except for services to remote areas

Conservative leadership candidate Kellie Leitch is proposing to sell the CBC, saying she doesn't believe the broadcaster should be "propped up by taxpayers."

"What I'm proposing is that it either be subject to an asset sale or an IPO, whichever will salvage the best value for Canadians with the intention being we get the best value for money for taxpayers," said Leitch (Simcoe-Grey) on Thursday.

...However, the part of CBC that provides emergency services to remote and rural parts of Canada should be maintained, she added.

..."I strongly disagree with the stance taken by fellow leadership candidate Maxime Bernier and his call for CBC reform — the CBC doesn't need to be reformed, it needs to be dismantled," Leitch said.

Hina Alam

The Globe and Mail, Friday November 25, 2016

Tory leadership hopeful Kellie Leitch proposes scrapping CBC

Conservative leadership hopeful Kellie Leitch is proposing to scrap the CBC if she manages to reach the Prime Minister's Office.

...While leadership rival Maxime Bernier has proposed reworking the CBC's mandate, cutting its funding and barring it from selling private advertising, Leitch goes much further.

The Canadian Press

ipolitics.ca, Thursday November 24, 2016

Leitch vows to scrap 'bloated' CBC

Conservative candidate Kellie Leitch is vowing to dismantle the CBC if she becomes prime minister.

...“The CBC doesn't need to be reformed. It needs to be dismantled. The measure of a conservative is in their efforts to, as the great British Prime Minister Margaret Thatcher described it, ‘roll back the frontiers of the state.’”

Janice Dickson

www.huffingtonpost.ca, Thursday November 24, 2016

Tory Leadership Contender Kellie Leitch Says CBC Needs To Be 'Dismantled'

Conservative leadership candidate Kellie Leitch is pledging to scrap the Canadian Broadcasting Corporation, if elected prime minister.

...“Taxpayers should not have to subsidize the CBC to keep it afloat,” she said. “Just like in the private sector, if a company isn't competitive and it isn't profitable, it shouldn't be in business.”

...Bernier told reporters this week the CBC needs to stop doing “three-quarters of what it currently does,” and instead focus its resources on regional stations and public affairs programming outside of Montreal and Toronto.

Trost calls Bernier's plan 'CBC-lite'

Trost sent a release to media Wednesday bashing Bernier's idea for a “Canadian version” of PBS.

Ryan Maloney

www.lapresse.ca, jeudi 24 novembre 2016

Kellie Leitch abolirait Radio-Canada

Au tour de la candidate à la chefferie conservatrice Kellie Leitch de se prononcer sur l'avenir de Radio-Canada. Un avenir qui ne serait pas particulièrement reluisant pour la société d'État sous sa gouverne.

Au lendemain d'une annonce de son rival Maxime Bernier à ce sujet, la députée ontarienne a annoncé sur sa page Facebook, en anglais seulement, qu'elle irait plus loin en «démantelant» carrément CBC/Radio-Canada.

La Presse Canadienne

www.journaldemontreal.com, jeudi 24 novembre 2016

C'est la guerre sur Twitter entre Guy A. Lepage et Maxime Bernier

Guy A. Lepage accepte mal la façon dont Maxime Bernier veut réformer la SRC. Sur Twitter, il a traité le candidat à la chefferie du Parti conservateur de «zouf», et ce dernier n'a pas apprécié.

Tout a commencé lorsque le FM93 a rapporté que, selon le député de Beauce, «des émissions comme Tout le monde en parle, de Guy A. Lepage, ne seront plus la priorité de la SRC».

L'animatrice a ensuite insulté le membre de la Chambre des communes: «:)))))) Quel zouf!» a-t-il écrit.

Marc-Antoine Turcotte

plus.lapresse.ca, vendredi 25 novembre 2016

Guy A. et Maxime Bernier à couteaux tirés

Les idées du député conservateur de Beauce, Maxime Bernier, sur l'avenir de Radio-Canada n'ont pas eu l'heur de plaire à Guy A. Lepage. Hier sur Twitter, l'animatrice du rendez-vous dominical d'ICI Radio-Canada Télé a qualifié de «zouf» le candidat à la direction du Parti conservateur.

Ça fait jaser

anishinabeknews.ca, Wednesday November 23, 2016

CBC Thunder Bay Executive Producer honoured with award

CBC Thunder Bay executive producer Michael Dick was recently presented with CBC's Community Builder award by CBC president Hubert Lacroix for the I Am Indigenous cross-platform project.

“It's a really big honour,” says the Fort William citizen, noting that the 20 nominees for the award, from CBC stations across Canada, voted for the best project. “And I Am Indigenous was the best project, so it's a huge honour. It was a really great day.”

Lacroix flew in to Thunder Bay to present the award to Dick on Nov. 9.

Rick Garrick

www.cbc.ca, Thursday November 24, 2016

CBC expands accessibility project for hearing-impaired audiences

CBC is expanding a successful pilot project to make its radio programming more accessible to those who are deaf or hard-of-hearing, with As It Happens to now join The Current in posting daily show transcripts online to read, print and share.

It's part of a continuing effort to support audience members who are deaf or hard-of-hearing — an estimated 1 to 3 million Canadians, according to the Canadian Hearing Society.

...For more on how CBC has been engaging with audiences, check out Strategy 2020: A space for us all, launched in June 2014.

Alice Hopton, CBC News

Le Journal de Montréal, vendredi 25 novembre 2016

Un Crescendo qui tombe à plat

La nouvelle compétition de chant de Gregory Charles, Crescendo, porte mal son nom. Car à défaut de gagner en intensité, sa première, qui sera présentée lundi à Radio-Canada, tombe plutôt à plat.

...À bien y penser, Crescendo pourrait, au final, bien porter son nom. Suffit que, semaine après semaine, chaque épisode soit meilleur que son prédécesseur. Avec une première en demi-teinte, tous les espoirs sont permis.

Marc-André Lemieux

www.qfq.com, jeudi 24 novembre 2016

Internet n'a pas (encore) tué la télévision

Pour sa deuxième série de conférences «Regards sur l'industrie», l'Académie du cinéma et de la télévision (ACCT) a invité Andrea Sharkey, première chef, connaissance du marché, et Valérie Landry, première chef, recherche et rapports de rendement, CBC/Radio-Canada, à présenter un état des lieux fort exhaustif de la consommation des contenus audiovisuels. Les chiffres, provenant des enquêtes de l'Observateur des technologies médias, une division de CBC/Radio-Canada, auront de quoi rassurer les inquiets: la télévision est loin d'être morte. Par contre, les habitudes de consommation se transforment, surtout chez les 18-34 ans. Nous étions sur place.

Sophie Bernard

The Wire Report, Thursday November 24, 2016

Siding with critics would be 'grave disservice': Blais

The CRTC has transformed over the past few years to become less binary — with outcomes that were strictly either pro-business or pro-consumer — in its decision making and more into an organization that finds the balance that best serves the public interest, according to chairman Jean-Pierre Blais.

...“We did all these things not because they are easy, but because they are hard, if I may paraphrase John F. Kennedy. They had to be done,” Blais said. “We couldn't continue to foster a rules-first environment in the regulatory wilderness when so much of the landscape had changed.”

Charelle Evelyn, Ahmad Hathout

ici.radio-canada.ca, jeudi 24 novembre 2016

Netflix réitère son refus d'être soumis à la Loi sur la radiodiffusion canadienne

Dans un mémoire déposé jeudi lors de consultations lancées par Patrimoine canadien, Netflix réitère qu'il effectue des investissements « substantiels » dans la production de films et de télévision canadienne, et qu'il ne devrait pas être soumis à la réglementation canadienne.

...Le géant de la vidéo sur demande soutient vouloir continuer à investir dans les contenus canadiens « à sa manière », mais pas « dans le même système que celui des radiodiffuseurs canadiens », qui doivent respecter la réglementation canadienne et contribuer au Fonds des médias du Canada, a expliqué Elizabeth Bradley, vice-présidente au contenu chez Netflix.

Radio-Canada avec La Presse Canadienne

plus.lapresse.ca, vendredi 25 novembre 2016

EXCLUSIF ENTREPRISES DE VISIONNEMENT EN LIGNE

Netflix devrait payer de la TPS/TVQ, croit le président du CRTC

Le président du CRTC Jean-Pierre Blais est « surpris » et trouve « étonnant » que Netflix ne perçoive pas de taxe de vente sur ses activités au Canada, alors que les entreprises canadiennes de visionnement en ligne offrant un service similaire comme Club Illico, CraveTV et Tou.tv Extra perçoivent toutes la TPS/TVQ.

« À titre personnel, [...], j'étais surpris qu'on demande à Ici Tou.tv Extra et Club Illico de payer la TPS mais les services étrangers [comme] Netflix, eux, ils ne paient pas de TPS.

Vincent Brousseau-Pouliot

Financial Post, Friday November 25, 2016

Netflix DEFENDS Canadian investments

(Netflix tells Canadian Heritage it shouldn't be regulated due to 'substantial' investments in Canada)

Netflix makes “substantial” investments in film and TV productions in Canada and should not face regulation, argues the streaming company in a submission to Canadian Heritage's public consultation on homegrown content in a digital world.

...“Our partnership with Netflix on both 'Alias Grace' and 'Anne' has allowed two remarkable Canadian adaptations to be realized with higher budgets than would otherwise have been possible,” Sally Catto, general manager of programming for CBC Television, said in a statement.

Victoria Ahearn, The Canadian Press

www.broadcastermagazine.com, Thursday November 24, 2016

Netflix Says it Makes 'Substantial' Investments in Canada

Netflix makes "substantial" investments in film and TV productions in Canada and should not face regulation, argues the streaming company in a submission to Canadian Heritage's public consultation on homegrown content in a digital world.

..."We want to continue to invest in content in Canada in the way we have, which means continuing to spend money but not under a system that's similar to the Canadian broadcasters, where there's regulation and paying into the (Canada Media) Fund," Elizabeth Bradley, vice president of content at Netflix, said in a phone interview.

"We've been doing significant investments on our own and will continue and honestly (it) will only grow significantly over the next couple of years. But regulation is not helping to encourage that for us."

www.broadcastermagazine.com

The Globe and Mail, Friday November 25, 2016

Departing Postmedia VP received retention bonus

One of five Postmedia executives who were recently awarded retention bonuses each worth hundreds of thousands of dollars is leaving the company at the end of the month.

... "It's not uncommon in transactions like this for a key employee-retention program to be put into place," and that the bonuses were "approved by the board and benchmarked against other similar transactions."

James Bradshaw

ipolitics.ca, Thursday November 24, 2016

National Post moving 'towards digital-only operation'

Editor in chief insists company will continue printing

A memo circulated by the National Post's editor-in-chief last week reveals that the Toronto newsroom is restructuring to become a "digital-only operation."

...At a staff meeting on October 31, Owens told the newsroom there's no schedule for cancelling the production of newspapers — but indicated that is on the horizon, according to sources present at the meeting.

...The memo also confirms that 20 National Post and Financial Post staff will be leaving the paper.

Beatrice Britneff

Montreal Gazette, Friday November 25, 2016

Smashing The Glass Ceiling

(SODEC, Telefilm's new plan to smash Canadian film's glass ceiling)

Canada's cinematic landscape is on the brink of a revolution. Long underrepresented in terms of public funds, female filmmakers are at the centre of major policy changes sweeping through Canadian funding agencies.

After the announcement of gender equity initiatives by the NFB and CBC-TV earlier this year, Telefilm Canada is the latest entity to hop on board. On Nov. 11, Telefilm announced a new gender parity policy that, for projects of equal quality, will favour those directed or written by women.

T'Cha Dunlevy

plus.lapresse.ca, vendredi 25 novembre 2016

Opinion: Affaire Lagacé

Pour une protection globale des sources journalistiques

Une « condition essentielle au libre exercice du journalisme et au respect du droit du public d'être informé des questions d'intérêt général ». Voilà comment la Cour européenne des droits de l'homme a impeccablement défini le concept hybride de droit et de devoir qu'est la protection des sources d'information des journalistes.

Paul Martin auteur et avocat, Montréal


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TODAY IN THE MEDIA
AUJOURD'HUI DANS LES MÉDIAS

1

Vendredi 25 novembre 2016
Friday November 25, 2016

La nouvelle Maison de Radio-Canada inaugurée en 2020



Ce siège social se situera dans la portion est des terrains actuels, à l'angle de René-Lévesque et Papineau.
PHOTO RADIO-CANADA

Maxime Bergeron
La Presse

La nouvelle Maison de Radio-Canada devrait être inaugurée en janvier 2020, a annoncé jeudi le diffuseur public, qui confirme du même coup que la grande tour brune ne sera pas détruite.

La société d'État a présenté les plans de son nouveau siège social montréalais en conférence de presse. Un consortium dirigé par Broccolini sera en charge de construire l'immeuble, dont Radio-Canada deviendra locataire pour au moins 30 ans.

Ce siège social se situera dans la portion est des terrains actuels, à l'angle de René-Lévesque et Papineau.

Dans une transaction distincte, le Groupe Mach, de Vincent Chiara, rachète la grande tour ainsi que la portion ouest des stationnements de Radio-Canada. L'entreprise veut y réaliser un vaste projet immobilier, qui inclura des centaines de résidences, des bureaux, des commerces et des logements sociaux.

Selon Vincent Chiara, la tour deviendra même le point central de son projet de réaménagement, qui devrait totaliser 3 millions de pieds carrés et s'étaler sur au moins 15 ans.

Le prix d'acquisition des installations de Radio-Canada n'a pas été dévoilé, ni le budget de construction du nouveau siège social.

Le déménagement de Radio-Canada se fera toutefois « à coût nul pour les contribuables », a affirmé Hubert T. Lacroix.

Radio-Canada espère obtenir le feu vert du Conseil du trésor en mai, et lancer les travaux officiellement en août 2017. L'immeuble sera inauguré le 1er janvier 2020, selon les plans actuels.

<http://affaires.lapresse.ca/economie/medias-et-telecoms/201611/24/01-5044723-la-nouvelle-maison-de-radio-canada-inauguree-en-2020.php>

MAISON DE RADIO

Renaissance autour du « Faubourg à m'lasse »

Avec plus de 2000 habitations neuves, une nouvelle trame de rues et un siège social flambant neuf pour la Maison de Radio-Canada, l'ancien « Faubourg à m'lasse » pourrait changer considérablement de visage au cours des prochaines années. La grande tour brune, autant adorée que conspuée par les Montréalais, restera toutefois en place et changera de vocation. Gros plan sur une revitalisation annoncée.

MAXIME BERGERON
LA PRESSE

DÉCOUVREZ
les changements à venir dans l'ancien « Faubourg à m'lasse »

Deux transactions

Place à la modernité

Le stationnement

La tour reste debout

Projet de 15 à 20 ans

Hubert T. Lacroix se défend

MAISON DE RADIO-CANADA RENAISSANCE AUTOUR DU « FAUBOURG À M'LASSE »

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MAXIME BERGERON LA PRESSE

http://plus.lapresse.ca/screens/134a07c7-3fe8-4c4c-b06b-3b907dd09269%7C_0.html

MAISON DE RADIO-CANADA

Renaissance
du « Fau
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Deux transactions

Radio-Canada le répétait depuis des années : son siège social montréalais, bourré d'amiante et mal entretenu, ne convenait plus à ses besoins. Après plusieurs tentatives infructueuses, la société d'État a lancé deux appels d'offres l'an dernier : l'un pour trouver de nouveaux locaux, l'autre pour dénicher un acheteur pour ses propriétés. Le promoteur Broccolini a été retenu pour construire la nouvelle Maison de Radio-Canada, à l'angle de l'avenue Papineau et du boulevard René-Lévesque, sur une parcelle des terrains de stationnement actuels. Radio-Canada y deviendra locataire pendant au moins 30 ans. Le Groupe Mach, de Vincent Chiara, a quant à lui acheté la tour brune et le reste des terrains de stationnement pour y bâtir un énorme projet immobilier mixte.

MAXIME BERG
LAPRESSE

DÉCOUVREZ
les changements
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MAISON DE RADIO-CANADA DEUX TRANSACTIONS

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<http://plus.lapresse.ca/screens/134a07c7-3fe8-4c4c-b06b-3b907dd09269%7CZlDa4kw~1-3H.html>



MAISON DE RADIO-CANADA PLACE À LA MODERNITÉ

Les deux transactions, dont les montants n'ont pas été dévoilés, devront être approuvées par le Conseil du Trésor. La réponse d'Ottawa devrait arriver en mai prochain, a dit hier Hubert T. Lacroix, président et chef de la direction de CBC/Radio-Canada, en conférence de presse. Il affirme que l'exercice sera réalisé « à coût nul pour les contribuables ». Les travaux de construction pourraient commencer dès le mois d'août, en vue d'une inauguration le 1er janvier 2020. Les images du nouveau siège social présentées hier par l'architecte Olivier Legault montrent un immeuble vitré, quasi translucide, qui sera doté de plusieurs espaces ouverts au public. La portion la plus haute du complexe comptera huit étages.

<http://plus.lapresse.ca/screens/134a07c7-3fe8-4c4c-b06b-3b907dd09269%7CZlIdaNmxtUfwY.html>



MAISON DE RADIO-CANADA CINQ FOIS MOINS DE PLACES DE STATIONNEMENT

En vertu d'un accord de développement conclu en 2009 avec la Ville de Montréal – et qui demeure toujours valide –, la trame urbaine de l'ancien « Faubourg à m'lasse » sera partiellement retissée. La rue Alexandre-DeSève, par exemple, sera prolongée au sud du boulevard René-Lévesque, jusqu'à Viger. C'est sur cette rue que se trouvera l'entrée du stationnement intérieur de la future Maison de Radio-Canada, qui comptera cinq fois moins de cases qu'aujourd'hui. Quelque 250 véhicules – et 200 vélos – pourront s'y garer, alors qu'on trouve aujourd'hui 1215 places extérieures de part et d'autre de la tour brune. Notons que le promoteur Vincent Chiara aménagera en parallèle des stationnements souterrains pour son projet.

<http://plus.lapresse.ca/screens/134a07c7-3fe8-4c4c-b06b-3b907dd09269%7CZldaz91-cL5f.html>



MAISON DE RADIO-CANADA LA TOUR RESTE DEBOUT

Le président du Groupe Mach a confirmé hier qu'il souhaitait intégrer la tour actuelle dans son projet immobilier. « Ça va être un peu le cœur de notre projet. » L'intérieur de la tour, contaminé par l'amiante, sera complètement démoli. L'entreprise souhaite ensuite conserver un look dépouillé, avec des plafonds et planchers de béton, histoire d'attirer des entreprises technos « comme Google ». Et que fera le Groupe Mach de l'enveloppe extérieure marron du gratte-ciel ? « On comprend que les gens ont une relation amour-haine avec cet immeuble, a dit Vincent Chiara. On est en train d'évaluer si on la garde. Personnellement, je la trouve intéressante. »

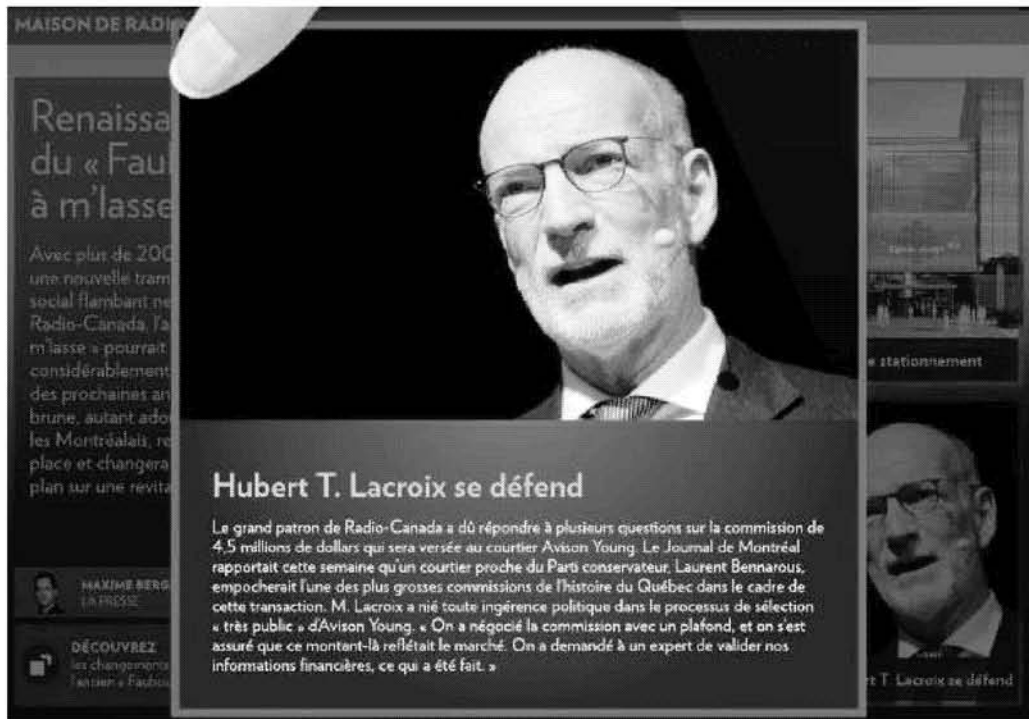
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MAISON DE RADIO-CANADA PROJET DE 15 À 20 ANS

Le Groupe Mach entrevoit un développement étalé sur 15 à 20 ans pour le volet commercial et résidentiel de son projet. Au total, l'entreprise compte bâtir entre 3 et 3,5 millions de pieds carrés de bureaux, commerces et habitations. Entre 2000 et 4000 résidences seront aménagées dans des édifices de 6 à 15 étages, avance Vincent Chiara. Le coût de construction oscillera entre 200 \$ et 300 \$ le pied carré, ce qui pourrait porter la valeur du projet à environ 1 milliard. La plupart des bâtiments adjacents à la tour brune seront démolis, et des stationnements souterrains – jusqu'à 3000 places – seront construits dans les sous-sols actuels. Par ailleurs, la rue De La Gauchetière sera prolongée et traversera le site dans l'axe est-ouest ; idem avec la rue Beaudry dans l'axe nord-sud.

<http://plus.lapresse.ca/screens/134a07c7-3fe8-4c4c-b06b-3b907dd09269%7CZlDaWsjx3o-U.html>



MAISON DE RADIO-CANADA

HUBERT T. LACROIX SE DÉFEND

Le grand patron de Radio-Canada a dû répondre à plusieurs questions sur la commission de 4,5 millions de dollars qui sera versée au courtier Avison Young. Le Journal de Montréal rapportait cette semaine qu'un courtier proche du Parti conservateur, Laurent Bennarous, empocherait l'une des plus grosses commissions de l'histoire du Québec dans le cadre de cette transaction. M. Lacroix a nié toute ingérence politique dans le processus de sélection « très public » d'Avison Young. « On a négocié la commission avec un plafond, et on s'est assuré que ce montant-là reflétait le marché. On a demandé à un expert de valider nos informations financières, ce qui a été fait. »

<http://plus.lapresse.ca/screens/134a07c7-3fe8-4c4c-b06b-3b907dd09269%7CZl1da6j4YTIIs~.html>

Revitaliser le site de Radio-Canada en trois étapes

Mathias Marchal



Même si la vente de la tour de Radio-Canada devra recevoir l'approbation du Conseil du trésor avant d'être officielle, la revitalisation du site a été présentée jeudi. Voici les trois principales étapes pour faire revivre l'ancien Faubourg à m'lasse. Un projet qui devrait toutefois nuire à la tenue du Grand-Prix de Formule électrique.

1. Reloger Radio-Canada

Une fois la vente approuvée par le gouvernement, les travaux débuteraient en août 2017, pour une inauguration en janvier 2020, a précisé Hubert T. Lacroix, PDG de la société d'État. La nouvelle maison de Radio-Canada sera construite 200 mètres plus à l'est, sur un gigantesque stationnement. Or, c'est exactement le site prévu pour installer les paddocks des bolides du Grand prix de Formule électrique, pour lequel le maire a signé une entente de trois ans. «Pour juillet 2017, ça ira, mais après il faudra trouver un autre endroit», a répondu M. Lacroix. Des solutions alternatives sont étudiées pour la 2e édition, en 2018, indique la Ville. Le nouveau complexe de Radio-Canada sera construit pour que «la création rencontre la production et que le public soit invité à regarder», a précisé Olivier Legault architecte chez BLTA. Outre les toits verts, un square et une place seront construits et trois rues seront prolongées pour désenclaver le secteur. La location du nouvel édifice sera entièrement payée sur 30 ans par la vente de la tour actuelle a promis la direction, qui ne peut révéler aucun prix pour le moment.

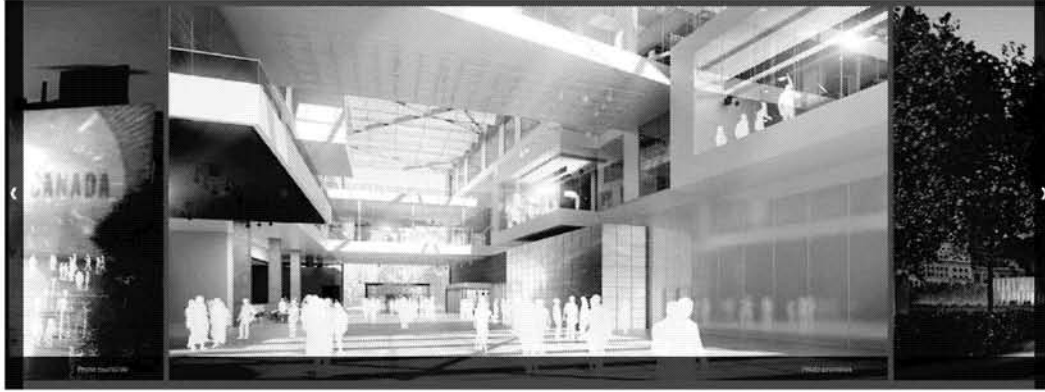
2-«Pimper» la tour brune

C'est le groupe Mach de Vincent Chiara qui rachète la tour. Construite en 1973 pour 66M\$ (353M\$ d'aujourd'hui), mais le déficit d'entretien s'élèverait à 171M\$. La Ville n'évalue l'édifice qu'à 104M\$, amiante comprise. «On ne va garder que les plafonds et les planchers et reconfigurer tout cela en espaces de bureaux. Ça pourrait intéresser des clients de Radio-Canada, des firmes itech ou même des entreprises qui préfèrent être en périphérie du centre-ville», a lancé M. Chiara qui ne sait pas encore si l'enveloppe brune de l'édifice sera conservée ou non. Le rez-de-chaussée gardera une vocation commerciale et récréative, alors qu'une partie des sous-sols sera transformée pour pouvoir accueillir 1000 cases de stationnements souterrains, qui permettront de compenser pour les pertes de places occasionnées par la densification immobilière du site.

3-Ramener les familles

Lors de la construction de la tour brune et ses immenses stationnements, près de 778 logements avaient été détruits et 5000 personnes avaient dû quitter le quartier contre leur gré. Après la consultation publique de 2008, organisée pour prévoir la revitalisation du site, la Ville avait signé une entente avec Radio-Canada pour que des logements soient construits dans le respect des seuils de 15% de logements sociaux et 15% de logements abordables. Le nouveau propriétaire, Vincent Chiara a promis jeudi de respecter l'entente. «Il y a un potentiel allant de 2000 à 4000 unités de logements constructibles sur site. Ça s'échelonne sur une période d'une quinzaine d'années dépendamment de la vigueur du marché», a-t-il ajouté. Les hauteurs varieraient entre 6 à 15 étages.

<http://journalmetro.com/actualites/montreal/1055479/trois-etapes-pour-revitaliser-le-site-de-radio-canada/>



Voici à quoi ressemblera la nouvelle maison de Radio-Canada

Agence QMI

MONTREAL – La nouvelle Maison de Radio-Canada, qui sera située au coin de l'avenue Papineau et du boulevard René-Lévesque Est, à Montréal, sera prête en 2020, a-t-on appris jeudi.

Comme annoncé mercredi, c'est le promoteur Broccolini qui construira ce nouveau bâtiment, alors que le Groupe Mach a acheté la tour actuelle du diffuseur public ainsi que la partie ouest du terrain.

«La nouvelle Maison de Radio-Canada offrira à nos employés, ainsi qu'aux créateurs de tous horizons, un environnement de travail inspirant où les talents pourront s'exprimer et s'éclater», a dit jeudi Hubert T. Lacroix, qui est président et chef de la direction de CBC/Radio-Canada.

On a voulu un édifice «contemporain, lumineux et polyvalent», a-t-on expliqué par communiqué, en précisant que la Maison de Radio-Canada disposera de toits et d'espaces verts, d'un système de gestion écologique de l'énergie et de l'eau.

«C'est une excellente nouvelle pour les résidents et commerçants, de savoir qu'une institution de la trempe de Radio-Canada réaffirme son intention de demeurer au cœur du quartier, avec, en plus, un projet résolument ancré dans la communauté», a indiqué le maire de Montréal, Denis Coderre.

Quant à la tour brune de Radio-Canada, qui a été inaugurée en 1973, le Groupe Mach compte la préserver en lui donnant une nouvelle vocation.

Les deux transactions doivent être approuvées d'ici le printemps prochain par le Conseil du Trésor à Ottawa.

www.journaldemontreal.com/2016/11/24/voici-a-quoi-ressemblera-la-nouvelle-maison-de-radio-canada



RADIO-CANADA

La construction de l'immeuble devrait se terminer à la fin de 2019 et les 3000 employés du diffuseur pourront intégrer leurs nouveaux bureaux en janvier 2020.

La Maison de Radio-Canada ouvrira ses portes en 2020

JEANNE CORRIVEAU

La cérémonie de coupure de ruban de la future Maison de Radio-Canada devrait avoir lieu en janvier 2020, a annoncé le diffuseur jeudi, alors qu'il dévoilait les plans du nouveau bâtiment qui sera construit à l'angle du boulevard René-Lévesque et de l'avenue Papineau.

Dotée de deux tours, l'une de sept étages et l'autre de quatre étages, séparées par un atrium, la nouvelle maison radio-canadienne aura une superficie de 418 000 pieds carrés, contre 1,3 million de pieds carrés dans la tour actuelle.

Le Groupe Broccolini, qui se portera acquéreur de la partie est du terrain de Radio-Canada, se chargera de la construction de l'immeuble. Radio-Canada en sera locataire en vertu d'un bail de 30 ans.

Le bâtiment abondamment vitré comportera notamment un studio et des plateaux pour le service de l'information ainsi qu'un grand studio équivalant à l'actuel Studio 42, «*mais plus moderne et surtout plus polyvalent*», a précisé Hubert T. Lacroix, président et chef de la direction de CBC/Radio-Canada.

La construction de l'immeuble devrait commencer en août 2017 et se terminer à la fin de 2019, pour que les 3000 employés du diffuseur puissent intégrer leurs nouveaux bureaux en janvier 2020.

La tour brune

Quant à l'actuelle tour de Radio-Canada, elle sera transformée en immeuble de bureaux par le Groupe Mach, qui en deviendra propriétaire. «*On a l'intention de la conserver. Ça va être un peu le cœur de notre projet*», a expliqué le président du Groupe Mach, Vincent Chiara. «*Il y a des gens qui adorent la tour pour son aspect architectural, mais il y en*

a d'autres qui ne l'aiment pas du tout. Moi, personnellement, je la trouve intéressante.»

L'homme d'affaires souhaite attirer des entreprises de haute technologie dans cette tour de 23 étages. Mais avant de réaménager les lieux, l'amiante qui s'y trouve devra être retiré, a-t-il reconnu.

Le groupe immobilier se portera aussi acquéreur des terrains situés à l'ouest de la tour. Les vastes stationnements disparaîtront pour faire place à des immeubles résidentiels de 6 à 15 étages. Le Groupe Mach prévoit la construction d'environ 3000 logements en partenariat avec le Groupe Montclair sur une période de 15 à 20 ans. Une part de 11% de la superficie du terrain sera réservée à l'aménagement de parcs, et trois rues traverseront le site, soit Beaudry, Alexandre-de-Sève et De La Gauchetière.

Logements sociaux

Vincent Chiara a assuré que l'accord de développement conclu entre la Ville de Montréal et Radio-Canada en 2009 sera respecté. Rappelons que cet accord prévoit la construction de 20% de logements sociaux et communautaires sur le site.

Hubert T. Lacroix assure qu'avec ces deux transactions, la modernisation de la Maison de Radio-Canada se fera à coûts nuls. «*Le projet ne nécessite aucun investissement additionnel du gouvernement ou des contribuables canadiens*», a-t-il dit.

Radio-Canada n'a pas voulu dévoiler la valeur des transactions ni le coût de la construction de sa Maison. Ces informations seront rendues publiques au printemps 2017, lorsque le Conseil du trésor du Canada aura approuvé le projet, a indiqué M. Lacroix.

Le Devoir



IMAGE COURTOISIE, RADIO-CANADA

La nouvelle Maison de Radio-Canada comptera de nombreux studios modernes, dont un grand hall multiplateforme pouvant accueillir émissions et événements.

Le courtier retenu au mérite, assure la SRC

Le choix d'Avison Young n'a rien de politique, dit le PDG

Le PDG de Radio-Canada assure que le choix de la firme de courtage qui dirige la vente de la Maison de Radio-Canada n'a rien à voir avec la politique et que la société l'a sélectionnée pour la qualité de son offre.

HUGO JONCAS
Bureau d'enquête

Notre Bureau d'enquête révélait mercredi qu'une commission de 4,5 M\$ sera payée à Avison Young quand sera conclue la transaction avec les acheteurs du site, Broccolini et le Groupe Mach.

L'un des associés de cette firme, Laurent Benarrous, était collecteur de fonds pour le Parti conservateur du Canada jusqu'en 2004 et lui a donné plus de 20 000 \$.

Une part de la commission ira au groupe Brookfield, qui aide Avison Young dans la vente et la location de nouveaux espaces.

«On a choisi Avison Young parce qu'ils étaient les meilleurs pour supporter (sic) ce projet-là», a assuré Hubert Lacroix en conférence de presse.

Il précise que Radio-Canada n'a posé aucune question aux courtiers intéressés quant à leurs activités partisans. «Je ne suis pas au courant de ce qui se passe dans le bureau, ou des choix politiques, de ces différents joueurs.»

Le PDG ajoute que Radio-Canada a né-

gocié une commission «avec un plafond», qui «réflétait le marché».

Hubert Lacroix a aussi affirmé en conférence de presse que Radio-Canada a choisi Avison Young comme courtier «dans le cadre d'un appel de propositions qui était très public».

En fait, la direction des communications a répété plusieurs fois au *Journal* que le document était confidentiel.

Finalement, les communications ont expliqué, en marge de la conférence de presse, que le document avait été placé dans la section «accès à l'information» du site de la société, mais que les relationnistes l'ignoraient.

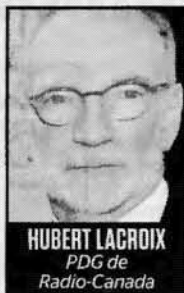
PLUS GROS QUE PRÉVU

Radio-Canada a dévoilé les plans de Broccolini pour la société. L'ensemble comptera 418 000 pieds carrés répartis dans trois immeubles en verre aux dernières normes environnementales, dont une tour de sept étages.

Radio-Canada refuse de divulguer les coûts du projet avant l'approbation par le Conseil du Trésor, au printemps 2017.

La tour de 25 étages qu'occupent actuellement les employés de Radio-Canada restera debout, a confirmé Vincent Chiara, président du Groupe Mach, qui achètera le gratte-ciel et les stationnements situés à l'ouest.

Il compte la rénover, en retirer l'amiante et y aménager des bureaux.



HUBERT LACROIX
PDG de
Radio-Canada

New Maison Radio-Canada to open January 2020

The future Maison Radio-Canada in Montreal, the cost of which is still unknown, will start to be built in August 2017 in anticipation of an opening in January 2020.

Senior management made the announcement Thursday at the current Maison Radio-Canada building, taking advantage of the opportunity to unveil the model of the new buildings, all glazed with glass and green spaces all around.

Hubert T. Lacroix, CBC/Radio-Canada president and CEO, noted that the cost would remain confidential as long as the file had not been processed by the Treasury Board.

The timetable is tight: executives must go before the board in April or May, receive approval in June, conclude the transaction in July, and then begin construction in August. This must be completed by the end of 2019 for an opening in January 2020.

Radio-Canada announced this week that Broccolini will be given the mandate to build the future Maison Radio-Canada at the corner of René-Lévesque Blvd. and Papineau Ave.

Presse Canadienne

To unlock old CBC building, Nunastar wants former police station “If we were given the opportunity to purchase it, we would pay fair market value”

Steve Ducharme



In this computer rendition, Nunastar Properties illustrates how it wants to redevelop the old CBC building on Astro Hill: commercial space on the first level and 32 loft-style one-bedroom units on the second level. The company wants the City of Iqaluit to sell them the old RCMP building near Astro Hill so they can create road access to the proposed development. (PHOTO BY STEVE DUCHARME)

A proposed redesign and expansion of the Astro Hill area in Iqaluit is on hold pending an agreement between developer Nunastar Properties and the City of Iqaluit to decide the fate of the old RCMP building located near the site.

Nunastar executives appeared before Iqaluit City Council Nov. 22 to tell the city about their plan to rebrand buildings such as the Frobisher Inn, the eight-storey apartments, Storehouse Bar and Grill and the Astro Theatre, as well as the nearby Creekside Village units and adjacent lots, into a one-stop destination to “live, work and play.”

The area would be renamed “Astro Hill Centre,” with Creekside Village dubbed “Astro Hill Landing.”

A vital cog in the proposed project is the soon-to-be vacated CBC office adjacent to the Astro Theatre, which Nunastar Properties says will be renovated into a multi-level commercial and residential space dubbed “Astro Hill Lofts.”

CBC is moving into a new Nunastar building on Queen Elizabeth Way, beside Creekside Village and across from the Arctic Ventures store.

What’s the hitch? Nunastar says it needs road access to the old CBC building through the old RCMP detachment lot, which was picked up last winter by the City of Iqaluit in a package of properties relinquished by the federal government.

“We’ve investigated, and council has the opportunity to work directly with an adjacent property owner if the property is needed for an expansion of land,” Nunastar Properties’ chief operating officer, Bruce Alton, told councillors.

“We’re very interested in this property, and if we were given the opportunity to purchase it, we would pay fair market value,” Alton said, adding that Nunastar would likely demolish the derelict building, as well as take on any environmental cleanup of the lot, which, according to preliminary assessments, seems a certainty.

Alton said Nunastar would consider building additional housing units on the site, as the zoning for the lot already permits that use.

Alton said an agreement between the city and Nunastar could pave the way for a proper ring road around Astro Hill, which would facilitate emergency services, along with the needed road access for the developer.

According to the Nunastar pitch, the renovated CBC building would hold commercial space on the first floor, as well as 32 one-bedroom "loft-style" units on the second floor.

Several councillors seemed to support the idea: Coun. Jason Rochon noted that the project could help alleviate Iqaluit's housing crisis.

"I would be happy if you guys got the opportunity to purchase it," Rochon said in support.

Coun. Megan Pizzo-Lyall reminded council that there are other local businesses that could benefit from the RCMP lot.

"On the contrary to [Rochon's] statements, for what the rate of Nunatar's rentals are, I think \$3,000 for a two-bedroom, I don't know how far of a stretch it is to say its going to be beneficial for the community. It's definitely going to be beneficial for Nunastar," she said.

The Nunastar delegation did not receive an immediate response from council to their request.

Alton told councillors that he is working closely with the city's planning and development department, whose recommendation will ultimately be forwarded to council for approval.

www.nunatsiaqonline.ca/stories/article/65674to_unlock_development_of_cbc_lot_nunastar_wants_old_rcmp_station/



The neoliberal view of the CBC as a commodity in the market, as opposed to a public good outside it, must be challenged.

La CBC/SRC est un bien public, et il faut s'élever contre la vision négative qui la positionne comme un produit sur le marché.

Brooks DeCillia, Patrick McCurdy

Corporate media in Canada are at it again. Sounding alarm bells that the Canadian Broadcasting Corporation (CBC) is once again trying to eat their supper. This time their focus is on how the CBC's digital news operations and the shift to publishing analysis of contemporary news events are detrimental to the country's private media.

In front of the House of Commons Heritage committee the *Globe and Mail's* Phillip Crawley said that CBC News is his newspaper's "largest competitor," and iPolitics publisher James Baxter called CBC News an "uber-predator." Meanwhile, the *National Post's* David Berry called the CBC's recent move to offer opinion on its website "irresponsible...particularly when it is doing so out of its own news budget." Local online organizations have also decried the CBC's emphasis on digital content. *Metro Edmonton's* editor contends the "taxpayer-funded corporation is helping accelerate our demise."

Let's be clear. This is the same argument that critics of the CBC and powerful commercial broadcasters have been making for years. It's the same old "market failure" view of public broadcasting in Canada. Simply put, this view contends that the CBC should only do things that private media don't or won't do. The CBC should confine itself to doing things where the market has failed to deliver or there's no money to be made, such as television and radio for remote and Indigenous communities. According to this logic, public broadcasting is allowed to exist as long as it does not encroach on the space of private media. The CBC should confine itself to opera rather than pop music, which is a domain where commercial media can make a buck. This neoliberal view positions the CBC as a commodity in the market, as opposed to a public good outside it. This view must be challenged.

Canada's national public broadcaster is intended to be a public good. The CBC is, as writer Wade Rowland has argued pointedly, akin to schools, hospitals, universities and public museums, which enhance public life, and enrich individual lives.

"Everybody who is smart in bureaucracies and governments around the Western world," argues philosopher John Ralston Saul, "now knows that public broadcasting is one of the most important remaining levers that a nation state has to communicate with itself."

While academics extol the cultural, social and democratic value of the CBC, it is extremely rare for this view of public broadcasting to be expressed in the popular news media. Instead, our public discourse is filled with pessimism about it.

In our content analysis of Canadian news media coverage about the CBC between January 1, 2009, and April 30, 2014, we randomly analyzed 467 newspaper accounts about the CBC drawn from the country's large English daily newspapers and the Canadian Press. In our examination of news, commentary and letters to the editor, we found that little if any connection was made between the CBC and public service. Only about 10 percent of media stories in that half decade linked notions of public service with Canada's national public broadcaster.

This absence is telling. It reflects the power dynamics that surround the public debate about the Crown corporation. Much of the coverage (65 percent) focuses on its troubled and precarious position. It could be argued that this stream of negative news coverage is perpetuating an incomplete understanding of the CBC's important democratic, social and cultural role.

The absence, or silence, authorizes a discourse that privileges neoliberal or market values over public service values. When compared with the British Broadcasting Corporation in the United Kingdom, the CBC's importance or worth is largely evaluated in our public debate by means of a balance sheet's bottom line. In other words, it has become natural in Canada's public discourse to imagine the CBC with little or no connection to ideals of public value or public good.

For years the anti-CBC argument has been a sort of broken record: The CBC shouldn't do what the commercial broadcasters already do. A critical reading of this stance recognizes the blatant underlying self-interest, framing private and public media as equals. But their goals are, of course, fundamentally different. Whereas the goal of private media is to make a profit, that of public service broadcasters is to serve the public.

We hope our study rebalances the public debate. By drawing attention to the absence of the notion of public service in the news media, our research seeks to highlight, for all supporters of public broadcasting, the importance of equating the CBC with that public service notion. And perhaps the corrosive market failure monologue that surrounds the CBC will eventually be replaced with a discourse that equates CBC with other public services such as museums, libraries and schools.

To be sure, the CBC is "giving away" a product that private media is trying to sell. Considering the dire straits in which the industry finds itself, one can understand its business strategy of putting the CBC back into the box of its 1991 *Broadcasting Act* definition as "the national public broadcaster" tasked with "[providing] radio and television services incorporating a wide range of programming that informs, enlightens and entertains."

This mandate for the CBC predates the Internet. So it isn't surprising that providing digital services isn't mentioned directly. However, the CBC was also instructed to make its services available "throughout Canada by the most appropriate and efficient means and as resources become available for the purpose." The CBC's Strategy 2020, which emphasizes the organization's digital future, fits neatly within this and within Canadians' evolving media habits.

In fact, it is curious we are still hearing this market failure argument (the CBC should only do things that private media can't or won't do), given that we seem to have arrived at that unfortunate reality. Canadian media are starving, and some experts even speculate that there will be no Canadian daily newspapers or local TV stations nine years from now. Does that mean we're going to get a properly funded public broadcaster now, to fill in the gaps? We doubt it.

We recognize that the CBC partly relies on advertising money. But commercial broadcasters such as CTV and Global also get public subsidies and regulator protection. The debate about whether the CBC should get out of the advertising business has some merit. The CBC's former research director, Barry Kiefl, has questioned the business case for the public broadcaster being in the ad business. This past summer, the CRTC ordered the CBC to stop paid ads on the network's Radio Two, leading some to speculate that advertising on TV might be next. We think it is time we had a conversation about the role and funding of the public broadcaster in Canada, especially now that newsrooms across the country are increasingly losing journalists.

The CBC hasn't done much to defend itself against these attacks. The public broadcaster gently pushed back a few weeks ago, and told digital detractors decrying its recent move to include more opinion on its website that it, the CBC, cannot be blamed for the big problems facing media. It also pointed out the obvious: that the CBC is already in the opinion business, with shows such as "Cross Country Checkup" on Radio One, and "The National's" most watched political panel, "At Issue."

"Limiting access to the digital public space is not in the public interest," wrote the CBC's executive vice-president Heather Conway. And CBC President Hubert Lacroix defended the crown corporation's digital expansion more forcefully, stressing that digital advertising revenue is a mere

\$25 million per year for the public broadcaster. Total digital advertising for all of Canada, noted Lacroix, added up to \$4.6 billion in revenue last year. It is indeed difficult to believe, as Lacroix contends, that private media's "problems would be solved" if the CBC stopped selling ads online.

It is about time the CBC defended public broadcasting and its service to Canadians more directly and robustly. Sadly, too many CBC officials and too much public discourse about the public broadcaster fails to make the connection between what it does and the public service it provides Canadians.

“

Canadians have the right to a media organization whose motives are not primarily driven by the pursuit of profit and private interest

”

Whether analog or digital, information is not just a commodity to be packaged and sold by private media. It is a public good that is vital to our democracy. Private media unquestionably have a right to exist, and government has a responsibility to ensure fair market conditions prevail. However, Canadians also have the right to a media organization whose motives are not primarily driven by the pursuit of profit and private interest. Private media are businesses; they should not be expected to act otherwise. While a healthy private media sector is to be encouraged, on its own it isn't sufficient.

In 1997, under the headline "Our Democracy's Quiet Crisis," Dalton Camp referred to the CBC as "the best guarantee Canadians had for diversity and for freedom of speech." The crisis at hand was the failure of Jean Chrétien's Liberal government to abate what Camp described as the "savaging of the CBC." We now find ourselves on the other side of Canada's 42nd general election with a Liberal majority government, a deficit-running government that announced plans in its 2016 budget to invest \$675 million over five years to "modernize and revitalize CBC/Radio Canada in the digital era."

While the additional money is welcome, it is probably not enough to adequately pay for public broadcasting in the second largest country in the world, with two official languages and 60 Aboriginal languages. Any new money should not simply be thrown at the CBC if it is only to perpetuate business as usual. Canadians need first to engage in a country-wide conversation about the place of a national public broadcaster in our lives.

As our research suggests, the CBC faces a bigger threat than government spending – there is also a lack of understanding about its larger role. Public broadcasting should be widely recognized as a service for the public good, and not something that only exists to fill gaps that private media can't or won't fill. If we don't take responsibility for starting this conversation, the dialogue will inevitably be dominated and defined by private media interests.

Photo: Nathan Denette/The Canadian Press

<http://policyoptions.irpp.org/magazines/november-2016/viewing-the-cbc-as-a-public-good/#>
<http://policyoptions.irpp.org/fr/magazines/novembre-2016/viewing-the-cbc-as-a-public-good/>



PETER POWER / THE CANADIAN PRESS FILES

"Taxpayers should not have to subsidize the CBC to keep it afloat," Tory leadership hopeful Kellie Leitch says.

Leitch vows to dismantle CBC

Tory leadership hopeful says it distorts market

JASON FEKETE

OTTAWA • Conservative leadership candidates are fighting over who can gut, or in some cases completely "dismantle," the CBC, with Kellie Leitch promising she would scrap the public broadcaster.

A day after leadership rival Maxime Bernier promised he would cut hundreds of millions of dollars from CBC/Radio-Canada and re-tool its mandate, Leitch said she strongly disagrees with his promise and insists that simply reforming the public broadcaster doesn't go nearly far enough.

She promised Thursday to stop funding the public broadcaster with taxpayer dollars.

After months of railing against the "left-wing media elite," Leitch said Thursday in a news release that private

media outlets, such as newspapers, TV and radio, are struggling for advertising dollars, and that it's time for the government to "level the playing field."

"The CBC doesn't need to be reformed, it needs to be dismantled," Leitch said. "Taxpayers should not have to subsidize the CBC to keep it afloat. Just like in the private sector, if a company isn't competitive and isn't profitable, it shouldn't be in business The days of a bloated, taxpayer-subsidized CBC are numbered."

Different voices in the press are needed for democracy to thrive, she said in the release.

But so long as the CBC continues to "distort the market" by gobbling up advertising dollars and having taxpayers fund its operations, "the market is uncompetitive."

Leitch, who has been battling Bernier for top spot in leadership race fundraising, said the part of the CBC that provides emergency services to remote and rural areas of Canada would be maintained.

Meanwhile, Saskatchewan MP Brad Trost, another leadership candidate, wants to sell the CBC.

On Wednesday, Bernier pledged to overhaul CBC/Radio-Canada — an institution he said "seems frozen in time" — by cutting hundreds of millions of dollars in funding, streamlining its mandate and getting the public broadcaster out of the advertising market.

Bernier said the CBC/Radio-Canada "should stop doing three-quarters of what it still does" that private broadcasters are already doing, including running game shows and cooking programs, sports programming, music streaming and a website devoted to opinion journalism.

The Crown corporation also needs to stop "unfairly" competing with struggling private media in a shrinking advertising market, he said.

The fight among Conservative candidates over the CBC/Radio-Canada comes just as the public broadcaster is ensnared in a battle in Parliament over its future and expansion in the digital sphere.

If elected Conservative leader and prime minister, Bernier is promising to re-focus the CBC/Radio-Canada mandate toward more public affairs programming that contributes to Canadian consciousness and identity, reflects all of Canada's regions and the multicultural

nature of Canada.

He would also force CBC/Radio-Canada out of the advertising market, at a time it is drawing advertising dollars away from private media outlets that have cut millions in spending and laid off hundreds of people.

The CBC would have to rely on sponsorships from corporations and foundations, as well as donations from viewers and listeners, to replace lost advertising revenue, which amounted to roughly \$250 million last year, he said.

Bernier is also promising to cut CBC funding. He would rescind the \$150 million in additional dollars announced by Justin Trudeau's Liberal government. He would reduce the overall public subsidy below the \$1 billion it was last year, but he couldn't say exactly how much the total yearly taxpayer contribution would be.

Earlier this week, CBC/Radio-Canada president Hubert Lacroix sent a strongly worded letter to the House of Commons heritage committee, which has been examining the state of Canada's news industry, including the public broadcaster.

"The challenges facing media in Canada are many but they are not being caused by the public broadcaster," he said.

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Leitch promises to stop funding CBC if elected

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SEAN KILPATRICK / THE CANADIAN PRESS

Conservative party leadership candidate Kellie Leitch says she believes the CBC “needs to be dismantled.”

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TORY CANDIDATE KELLIE LEITCH WANTS TO GET RID OF THE CBC

Leadership candidate says broadcaster 'needs to be dismantled' except for services to remote areas

Hina Alam, Star Touch

Conservative leadership candidate Kellie Leitch is proposing to sell the CBC, saying she doesn't believe the broadcaster should be "propped up by taxpayers."

"What I'm proposing is that it either be subject to an asset sale or an IPO, whichever will salvage the best value for Canadians with the intention being we get the best value for money for taxpayers," said Leitch (Simcoe-Grey) on Thursday.

The pledge was dismissed by the NDP as "ridiculous."

"We're back in the 1920s," said MP Pierre Nantel (Longueuil-Saint-Hubert). "How about going back to Morse code?"

Leitch linked her proposal to another of the major policy items she has put forward — instituting a cap on government spending. This means that every department will have to play its part, she said.

"If there's an entity that's not competitive that's not profitable, I don't believe it should be in business," she said. "And (the CBC) is an entity that's not only propped up by taxpayers but it's stealing advertising revenue from other (media) outlets."

The playing field for broadcasters should be levelled, she said. So, having a single entity, which is underwritten by the taxpayers decreases competition and creates an unfair advantage, Leitch said.

"What we need is competition in the marketplace so we hear from different voices," she said. "A key part of our democracy is to hear those different voices."

However, the part of CBC that provides emergency services to remote and rural parts of Canada should be maintained, she added.

Earlier this week, Leitch's fellow Conservative leadership candidate Maxime Bernier called for CBC to refocus its mandate, moving toward a PBS model, financed by public donations.

"I strongly disagree with the stance taken by fellow leadership candidate Maxime Bernier and his call for CBC reform — the CBC doesn't need to be reformed, it needs to be dismantled," Leitch said.

Nantel said he doesn't think Leitch is truly describing reality. The CBC has a very specific mandate, which is to inform and entertain, and it is an unbiased voice that brings Canadians together, he said.

In 2012 the Stephen Harper government had proposed to cut CBC's funding over the following three years, which meant a loss of \$115 million a year. In March, Justin Trudeau's government promised to restore and increase the CBC budget, beginning with a \$75-million injection this year, followed by \$150 million a year over until 2020-21.

With the CBC now flush with funds, perhaps it can stop competing for digital advertising revenue and level the playing field themselves, proposed Nantel.

"All the money input was welcome because they were under siege but now they can cut some slack to their competitors," he said.

Earlier in this year, John Honderich, chair of the board of Torstar, which publishes the Toronto Star, addressed MPs who were studying the state of the media in Canada.

He said newspapers across the country have had to let go of huge numbers of journalists, leading to less political and community coverage, and less investigative journalism.

"If you believe, as we do, that the quality of a democracy is a direct function of the quality of the information citizens have to make informed decisions, then this trend is very worrisome," Honderich said.

CBC News' digital offerings are seen as the biggest competition to the Star, Honderich said.

James Baxter, founding editor of iPolitics, echoed Honderich's views, calling CBC News an "uber-predator," that competes directly with private media companies.

When asked how money from dismantling of CBC would be redistributed, Leitch said she did not want to speculate about the future.

"The CBC is taking all your advertising revenue particularly in the digital space," she said. "It's not allowing different media outlets to truly participate as an equal player on a competitive level, we're not hearing those different voices. And what I want to see in Canada is those different voices represented because freedom of speech is something that we actually embrace in this country."

With files from The Canadian Press

http://startouch.thestar.com/screens/ce33e1a8-772c-42fd-9b8d-39ea6337c453%7C_0.html

Tory hopeful: Pull the plug on the CBC

Conservative leadership hopeful Kellie Leitch is proposing to scrap the CBC if she manages to reach the Prime Minister's Office.

Leitch, whose leadership campaign made headlines when she proposed screening new immigrants for what she described as "anti-Canadian values," now has the national broadcaster in her sights.

While leadership rival Maxime Bernier has proposed reworking the CBC's mandate, cutting its funding and barring it from selling private advertising, Leitch goes much further.

She says the broadcaster doesn't need reform — it needs to be put out of business altogether.

She says it's unfair that while private media companies are struggling to stay afloat, the CBC is able to rely on federal subsidies.



Leitch says she'd keep the parts of the CBC that provide emergency services to remote and rural parts of Canada.

"I strongly disagree with the stance taken by fellow leadership candidate Maxime Bernier and his call for CBC reform," said Leitch, who represents the riding of Simcoe-Grey. "The CBC doesn't need to be reformed, it needs to be dismantled."

She said the media in Canada lacks a level playing field.

"For Canadian democracy to thrive, we need to hear from the different voices in the press," she said in a statement.

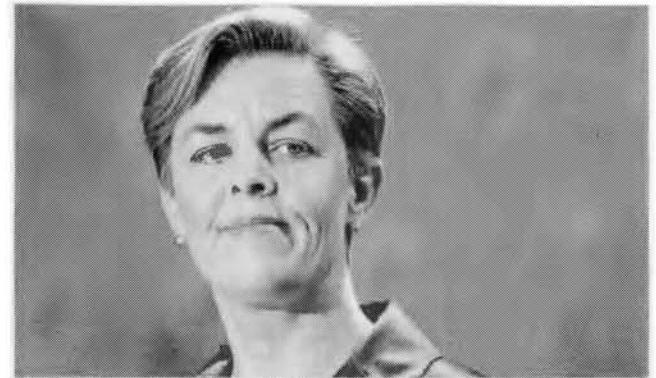
"So long as the CBC continues to distort the market by consuming advertising revenues and having its operations underwritten by the taxpayer, the market is uncompetitive."

— The Canadian Press



KELLIE LEITCH

THE OTTAWA SUN, FRIDAY NOVEMBER 25, 2016
p.9



Kellie Leitch speaks at a Tory debate on Nov. 9. LIAM RICHARDS/THE CANADIAN PRESS

CONSERVATIVE PARTY

Leitch proposes scrapping CBC if she becomes prime minister

OTTAWA

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"The CBC doesn't need to be reformed, it needs to be dismantled." She said the media in Canada lack a level playing field. "For Canadian democracy to thrive, we need to hear from the different voices in the press," she said in a statement.

The Canadian Press

THE GLOBE AND MAIL, FRIDAY NOVEMBER 25, 2016
p.A4

Kellie Leitch abolirait Radio-Canada



La candidate à la chefferie conservatrice Kellie Leitch

ARCHIVES, LA PRESSE CANADIENNE

La Presse Canadienne
Ottawa

Au tour de la candidate à la chefferie conservatrice Kellie Leitch de se prononcer sur l'avenir de Radio-Canada. Un avenir qui ne serait pas particulièrement reluisant pour la société d'État sous sa gouverne.

Au lendemain d'une annonce de son rival Maxime Bernier à ce sujet, la députée ontarienne a annoncé sur sa page Facebook, en anglais seulement, qu'elle irait plus loin en «démantelant» carrément CBC/Radio-Canada.

Celle qui dénonce régulièrement les «élites médiatiques» depuis le début de sa campagne a soutenu que si elle était première ministre du Canada, elle maintiendrait seulement «cette partie qui [diffuse] des alertes urgentes».

La candidate Leitch écrit sur sa page du réseau social que les contribuables ne devraient pas avoir à payer pour maintenir le navire radio-canadien à flot et se présente comme la seule aspirante à la chefferie conservatrice qui se «tiendra debout devant les médias sur cette question».

Elle juge que le plan de Maxime Bernier ne va pas assez loin. Le député de Beauce a annoncé mercredi qu'il souhaitait voir le diffuseur public se «recenter sur son mandat», revoir sa structure de financement et annuler les 150 millions \$ supplémentaires annuels annoncés par les libéraux.

Peu connue de la population canadienne, Kellie Leitch est apparue sur le radar médiatique lorsqu'elle a formulé sa controversée proposition de filtrer les «valeurs anticanadiennes» chez les candidats à l'immigration au Canada.

www.lapresse.ca/le-soleil/actualites/politique/201611/24/01-5044757-kellie-leitch-abolirait-radio-canada.php?

MÉDIAS

Une conservatrice veut démanteler Radio-Canada

OTTAWA | (Agence QMI) La candidate à la direction du Parti conservateur du Canada Kellie Leitch propose d'abolir CBC/Radio-Canada comme moyen de réduire les dépenses.

La députée ontarienne a fait cette sortie, hier, en réaction à la proposition d'un de ses adversaires dans la course, Maxime Bernier. Le député de Beauce propose de modifier le mandat grand public de Radio-Canada et de lui retirer le droit de se financer à l'aide de recettes publicitaires, ce qui, dit-il, constitue une « concurrence déloyale » aux médias privés. M^{me} Leitch se dit « fortement en désaccord » avec toute réforme.

« Les contribuables ne devraient pas avoir à subventionner la Société Radio-Canada/CBC pour la maintenir à flot. [...] Tout comme dans le secteur privé, si une entreprise n'est pas compétitive et n'est pas profitable, elle ne devrait pas être en affaires », dit-elle.

La candidate reproche à M. Bernier de ne pas incarner les vraies valeurs conservatrices. « On mesure l'envergure d'un vrai conservateur dans ses efforts à faire reculer les frontières de l'État, comme l'avait si bien décrit cette ex-grande première ministre britannique, Margaret Thatcher. Le plan de Maxime ne fait pas cela, le mien, oui », soutient-elle.

LE DROIT, VENDREDI 25 NOVEMBRE 2016
p.22

Leitch veut démanteler Radio-Canada

MÉLANIE MARQUIS
La Presse canadienne

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avoir à payer pour maintenir le navire radio-canadien à flot et se présente comme la seule aspirante à la chefferie conservatrice qui se « tiendra debout devant les médias sur cette question ».

« Tout comme dans le secteur privé, si une entreprise n'est pas compétitive et n'est pas profitable, elle ne devrait pas être en affaires (...) Les jours de distorsion contribuable-CBC/SRC (...) sont comptés », a-t-elle tranché.

Elle juge que le plan de Maxime Bernier ne va pas assez loin. Le député de Beauce a annoncé mercredi qu'il souhaitait voir le diffuseur public se « recentrer sur son mandat », revoir sa structure de financement et annuler les 150 millions \$ supplémentaires annuels annoncés par les libéraux.

« On mesure l'envergure d'un vrai conservateur dans ses efforts à faire reculer les frontières de l'État, comme l'avait si bien décrit cette

ex-grande première ministre britannique, Margaret Thatcher », a nargué l'ancienne ministre dans son communiqué.

Figure politique peu connue du grand public, Kellie Leitch est apparue sur le radar médiatique lorsqu'elle a formulé sa controversée proposition de filtrer les « valeurs anticanadiennes » chez les candidats à l'immigration au Canada.

La prise de position de M^{me} Leitch et celle de ses collègues prouvent qu'on assisterait à un « retour des coupes conservatrices » si la formation reprenait le pouvoir en 2019, a commenté l'attaché de presse de la ministre Mélanie Joly, responsable de CBC/Radio-Canada.

Le gouvernement libéral, de son côté, est « fier » d'avoir réinvesti 675 millions \$ sur cinq ans dans son budget inaugural pour moderniser et revitaliser la société d'État, a souligné Pierre-Olivier Herbert, jeudi.



Leitch vows to scrap 'bloated' CBC

Janice Dickson

Conservative candidate Kellie Leitch is vowing to dismantle the CBC if she becomes prime minister.

"A central policy priority for Leitch's leadership campaign is to institute a cap on government spending. Every government department will have to do its part, including the CBC," states a release from Leitch's campaign team.

Leitch wrote that "the playing field is not level for Canadian media," and in order for democracy to thrive, "we need to hear from the different voices in the press."

Leitch said that as long as the CBC continues to "distort the market by consuming advertising revenues and having its operations underwritten by the taxpayer, the market is uncompetitive."

Yesterday, Leitch's rival candidate Maxime Bernier said he wants to reform the CBC. Leitch disagrees.

"The CBC doesn't need to be reformed. It needs to be dismantled. The measure of a conservative is in their efforts to, as the great British Prime Minister Margaret Thatcher described it, 'roll back the frontiers of the state.'

"Maxime's plan doesn't do that. Mine does."

Leitch's release says taxpayers "should not have to subsidize the CBC to keep it afloat.

"Private media outlets like the *Toronto Star*, the *Globe and Mail* and *Le Journal du Montreal* are struggling, and we must level the playing field. The days of a bloated, taxpayers-subsidized CBC are numbered."

Leitch's release says that she would retain the part of the CBC that provides "emergency services" to remote and rural parts of Canada. It doesn't explain the phrase "emergency services."

<http://ipolitics.ca/2016/11/24/leitch-vows-to-scrap-bloated-cbc/>

Tory Leadership Contender Kellie Leitch Says CBC Needs To Be 'Dismantled'

Ryan Maloney

Conservative leadership candidate Kellie Leitch is pledging to scrap the Canadian Broadcasting Corporation, if elected prime minister.

Leitch made the announcement in a release Thursday, one day after leadership rival Maxime Bernier outlined his plan to "refocus" the mandate of the public broadcaster.

"The CBC doesn't need to be reformed it needs to be dismantled," Leitch said in the release.

Leitch said Bernier's plan doesn't meet the standard of former British prime minister and conservative icon Margaret Thatcher to "roll back the frontiers of the state."

"Taxpayers should not have to subsidize the CBC to keep it afloat," she said. "Just like in the private sector, if a company isn't competitive and it isn't profitable, it shouldn't be in business."

Like Bernier, Leitch mentioned how private media outlets are struggling and suggested it's unfair the CBC chases advertising dollars while also being funded by taxpayers.

'Playing field is not level'

"The playing field is not level for Canadian media," she said. "For Canadian democracy to thrive, we need to hear from the different voices in the press."

The Ontario MP did say that she would maintain "the part of the CBC that provides emergency services to remote and rural parts of Canada."

Leitch, who has based much of her campaign on railing against so-called "left wing elites" and journalists, also took to Facebook to say she was the only Tory leadership hopeful who will "stand up to the media on this issue."



Kellie Leitch 
il y a 18 heures



Today, I put the CBC on notice.

My fellow leadership candidate, Maxime Bernier, has called for CBC reforms. I totally disagree.

The CBC doesn't need to be reformed, it needs to be dismantled. Period.
... Afficher la suite

Mere days ago, Leitch took to social media to thank CBC for interviewing her.



Kellie Leitch 
@KellieLeitch



Thanks for having me on @CBCSunday. I enjoyed sharing my proposal to screen immigrants for Canadian values. #cpcldr
cbc.ca/radio/popup/au...

1:43 PM - 20 Nov 2016

Bernier told reporters this week the CBC needs to stop doing "three-quarters of what it currently does," and instead focus its resources on regional stations and public affairs programming outside of Montreal and Toronto.

He also said he wants the broadcaster to stop competing with private outlets for advertising dollars, favouring a model similar to the Public Broadcasting Service (PBS) in the United States, where support comes from sponsors and donations from viewers.

Though he did not call for its privatization, Bernier pledged to withdraw \$150 million in annual funding the Liberal government has promised the CBC until 2020-2021.

That wasn't good enough for rival leadership contender Brad Trost, who wants CBC privatized and is urging other candidates to make clear where they stand.

Trost calls Bernier's plan 'CBC-lite'

Trost sent a release to media Wednesday bashing Bernier's idea for a "Canadian version" of PBS.

"Perhaps Maxime doesn't realize that PBS is the most left-wing and elitist of all the broadcast networks south of the border, or that PBS is still subsidized by taxpayers to the tune of hundreds of millions of dollars yearly," Trost said.

"An elitist, left-wing 'public' broadcast network that receives hundreds of millions of dollars a year in taxpayer subsidies? After a face lift and a new set of clothes, sounds a lot like the same old CBC to me. Call it 'CBC-lite.'"

Trost took to Twitter Thursday to thank Leitch for her "support" on the issue.



Brad Trost

@BradTrostCPC



Thank you @KellieLeitch for the support on this important issue

#privatizethecbc #cpcldr #cdnpoli twitter.com/KellieLeitch/s...

1:53 PM - 24 Nov 2016

www.huffingtonpost.ca/2016/11/24/kellie-leitch-cbc-maxime-bernier-brad-trost_n_13208900.html

Scrap the CBC, says Tory hopeful Leitch

The Canadian Press

OTTAWA — Conservative leadership hopeful Kellie Leitch is proposing to scrap the CBC if she manages to reach the Prime Minister's Office.

Leitch, whose leadership campaign made headlines when she proposed screening new immigrants for what she described as "anti-Canadian values," now has the national broadcaster in her sights.

While leadership rival Maxime Bernier has proposed reworking the CBC's mandate, cutting its funding and barring it from selling private advertising, Leitch goes much further.

She says the broadcaster doesn't need reform — it needs to be put out of business altogether.

She says it's unfair that while private media companies are struggling to stay afloat, the CBC is able to rely on federal subsidies.

Leitch says she would keep the parts of the CBC that provide emergency services to remote and rural parts of Canada.

"I strongly disagree with the stance taken by fellow leadership candidate Maxime Bernier and his call for CBC reform," said Leitch, who represents the riding of Simcoe-Grey.

"The CBC doesn't need to be reformed, it needs to be dismantled."

She said the media in Canada lacks a level playing field.

"For Canadian democracy to thrive, we need to hear from the different voices in the press," she said in a statement.

"So long as the CBC continues to distort the market by consuming advertising revenues and having its operations underwritten by the taxpayer, the market is uncompetitive."

www.yorkregion.com/news-story/6985114-scrap-the-cbc-says-tory-hopeful-leitch/

C'est la guerre sur Twitter entre Guy A. Lepage et Maxime Bernier



Marc-Antoine Turcotte

Guy A. Lepage accepte mal la façon dont Maxime Bernier veut réformer la SRC. Sur Twitter, il a traité le candidat à la chefferie du Parti conservateur de «zouf», et ce dernier n'a pas apprécié.

Tout a commencé lorsque le FM93 a rapporté que, selon le député de Beauce, «des émissions comme *Tout le monde en parle*, de Guy A. Lepage, ne seront plus la priorité de la SRC».

L'animateur a ensuite insulté le membre de la Chambre des communes: «:)))))) Quel zouf!» a-t-il écrit.

Maxime Bernier considère qu'il s'agit de propos déplacés, que les contribuables n'ont pas à payer les opinions politiques de Guy A. Lepage et que Radio-Canada devra faire preuve d'une objectivité exemplaire si elle veut garder sa légitimité.



 **Maxime Bernier** ✓
@MaximeBernier Suivre

2) Les contribuables ne devraient pas être forcés de financer les opinions politiques et les propos méprisants de @GuyALepage
10:47 - 24 Nov 2016

 **Maxime Bernier** ✓
@MaximeBernier Suivre

3) Radio-Canada/CBC devra faire preuve d'une objectivité exemplaire si elle veut garder sa légitimité comme radiodiffuseur public. #polcan
10:48 - 24 Nov 2016

Pour Guy A., le député ne comprend tout simplement pas la différence entre télé publique et télé d'État. Bernier aurait refusé toute invitation à *Tout le monde en parle* ainsi qu'à Radio-Canada.

 **Guy A Lepage** ✓
@guyalepage Suivre

Il faudrait expliquer à @MaximeBernier la différence entre télé publique et télé d'état. Je l'invite à #timep pour lui donner un cours.
09:16 - 24 Nov 2016

 **Guy A Lepage** ✓
@guyalepage Suivre

Il refuse de venir à #timep et src aussi semble-t-il. Quel leader.
twitter.com/martinvallee/s...
09:24 - 24 Nov 2016

Tout cela a peu d'importance pour l'employé de Radio-Canada, puisque selon lui, Maxime Bernier est bien loin de devenir premier ministre du Canada.

 **Jérôme Chabot** @zubrus45 24 Nov
@fm93quebec @guyalepage @MaximeBernier Bon débarras

 **Guy A Lepage** ✓
@guyalepage Suivre

@zubrus45 @fm93quebec @MaximeBernier tu veux dire quand Maxime sera PM? :))) t'es mieux d'être patient.
09:14 - 24 Nov 2016

 **La Tuque UFO-OVNI** @JJulprix 20h
@MaximeBernier @guyalepage Maxime est sur le bord de peser sur le piton pour que Guy A décolisse

 **Guy A Lepage** ✓
@guyalepage Suivre

@JJulprix @MaximeBernier il n'y a aucune chance que Maxou puisse faire ça. :)
12:18 - 24 Nov 2016

De plus, Guy A. semble certain que son emploi est garanti pour encore plusieurs années.

 **Guy A Lepage** 
@guyalepage Follow

@MaximeBernier j'ai assez hâte de voir mon nouveau bureau !
La nouvelle Maison de Radio-Canada
affaires.lapresse.ca/economie/media...
1:36 PM - 24 Nov 2016



La nouvelle Maison de Radio-Canada inaugurée en 2020 | M...
La nouvelle Maison de Radio-Canada devrait être inaugurée en janvier 2020, a annoncé jeudi le diffuseur public, qui confirme du affaires.lapresse.ca

 **Gigué** @legrosdupont 18h
@guyalepage @MaximeBernier @LP_LaPresse Me semble que je me garderais une petite gêne si j'étais toi.

 **Guy A Lepage** 
@guyalepage Suivre

@legrosdupont @MaximeBernier @LP_LaPresse pourquoi changer une formule gagnante?
13:47 - 24 Nov 2016

L'ami de M. Lepage, André Ducharme, a ajouté son grain de sel.

 **Maxime Bernier** 
@MaximeBernier 21h
2) Les contribuables ne devraient pas être forcés de financer les opinions politiques et les propos méprisants de @GuyALepage

 **André Ducharme** 
@AndreDucharme Suivre

@MaximeBernier @guyalepage Personne n'a à financer les propos de M. Bernier puisqu'ils sont totalement gratuits! :-)
12:16 - 24 Nov 2016

www.journaldemontreal.com/2016/11/24/reforme-de-la-src-conflit-entre-guy-a-lepage-et-maxime-bernier



ÇA FAIT JASER

GUY A. ET MAXIME BERNIER À COUTEAUX TIRÉS

Les idées du député conservateur de Beauce, Maxime Bernier, sur l'avenir de Radio-Canada n'ont pas eu l'heur de plaire à Guy A. Lepage. Hier sur Twitter, l'animateur du rendez-vous dominical d'ICI Radio-Canada Télé a qualifié de « zouf » le candidat à la direction du Parti conservateur. En conférence de presse la veille, puis le matin même au FM93, M. Bernier avait suggéré que Radio-Canada devait se recentrer sur son mandat de diffuseur public, au détriment des variétés et du sport. Piqué au vif par le tweet de l'animateur, le politicien a rétorqué : « Les contribuables ne devraient pas être forcés de financer les opinions politiques et les propos méprisants de @GuyALepage. » Ce dernier a enfin invité son interlocuteur à *Tout le monde en parle* pour discuter de la différence entre télévision publique et télévision d'État. — *La Presse*

http://plus.lapresse.ca/screens/5fc21403-a523-46da-9d32-b876508afbfa%7Cf3.-Rf2JLY_B.html

CBC Thunder Bay Executive Producer honoured with award

Rick Garrick

THUNDER BAY—CBC Thunder Bay executive producer Michael Dick was recently presented with CBC's Community Builder award by CBC president Hubert Lacroix for the I Am Indigenous cross-platform project.

"It's a really big honour," says the Fort William citizen, noting that the 20 nominees for the award, from CBC stations across Canada, voted for the best project. "And I Am Indigenous was the best project, so it's a huge honour. It was a really great day."

Lacroix flew in to Thunder Bay to present the award to Dick on Nov. 9.

"It's an honour to be in Thunder Bay to present the Community Builder Award to Michael," Lacroix says. "The I Am Indigenous project is a great example of how we are building bridges between communities and creating opportunities to reflect their diversity. This project nurtured an online dialogue within the Indigenous community, and the population as a whole, and that's something to be proud of. As the public broadcaster, we want to create a deeper connection with Canadians and provide content that is important to them, on every platform, on every device they own."



Fort William's Michael Dick was presented with the CBC Community Builder award by CBC president Hubert Lacroix during a Nov. 9 award ceremony in Thunder Bay.

Lacroix also presented CBC Thunder Bay reporter Jody Porter with the Innovator Award. Fort William Chief Peter Collins and Elder Victor Pelletier also participated in the awards ceremony.

"The Community Builder [Award] is for projects that help mend and bridge the gaps in our communities across Canada," Dick says. "It's nice to be recognized for something that is about building bridges and building a positive view of Indigenous people. It's a really big feather in the cap for the station, not just me. It's a team effort and I think that is really important to note. Although my name is on it, we all did it together."

The I Am Indigenous project featured seven Indigenous leaders from across Ontario speaking about the challenges they face within their communities. The project is located [online](#).

"There had been so much coverage of things in the media that were negative about Indigenous people that we wanted to have an opportunity to celebrate some of the good things," Dick says. "Stations all across Ontario teamed up to profile seven people within different communities, different walks of life with different goals, but all tied by their deep pride in being Indigenous and wanting to make a difference in their communities."

The I Am Indigenous profiles were featured on National Aboriginal Day over a variety of platforms, including television, radio, and online.

"Well over a million people viewed, listened or heard some of the coverage from it that day," Dick says. "What started as a small idea to do one [feature] here in Thunder Bay grew into a national project."

Dick says the CBC Thunder Bay contribution to the project was a feature on Raylah Moonias and her transition into her new life.

"We profiled her, we profiled athletes, we profiled police officers, we profiled just people doing remarkable things," Dick says. "They look like average people but they are doing stuff that is significantly important."

The I Am Indigenous Project was also promoted on social media, which sparked an online dialogue not only within the community, but with the population as a whole.

"We've really switched ourselves into being a digital-first station," Dick says. "We know that there are communities up north, Pikangikum, Webequie, and Kitchenuhmaykoosib Inninuwug that are getting us now on Facebook and getting us now on Twitter. Every day we are getting more people liking our page and we are connecting people. My big goal is to connect everyone in the north to Thunder Bay and to the region."

<http://anishinabeknews.ca/2016/11/23/cbc-thunder-bay-executive-producer-honoured-with-award/>

CBC expands accessibility project for hearing-impaired audiences **Initiative to support an estimated 1 to 3 million Canadians who are deaf or hard-of-hearing**

Alice Hopton, CBC News



As It Happens, co-hosted by Carol Off and Jeff Douglas, is the latest CBC Radio One program to join an initiative providing greater accessibility to Canadians by making transcripts of the daily program available online. (CBC)

CBC is expanding a successful pilot project to make its radio programming more accessible to those who are deaf or hard-of-hearing, with *As It Happens* to now join *The Current* in posting daily show transcripts online to read, print and share.

It's part of a continuing effort to support audience members who are deaf or hard-of-hearing — an estimated 1 to 3 million Canadians, according to the Canadian Hearing Society.

Radio audiences will be able to listen and read along to individual show segments or entire episodes through a new audio player tool available for both *As It Happens* and *The Current*.

Audiences will also be able to read along and listen to archived transcriptions using the new audio player.

Since the pilot project's launch in Feb. 2016, *The Current's* transcripts have been viewed over 55,000 times.

"By expanding on what has been a very successful and innovative initiative, CBC is strengthening its commitment to make vital, distinctly Canadian programming more accessible to all," Susan Marjetti, CBC's executive director of radio and audio English services, said in a statement.

A second grant from the **Broadcasting Accessibility Fund** has allowed the project to expand.

As It Happens, co-hosted by Carol Off and Jeff Douglas, has been one of CBC Radio One's flagship programs since 1968. It airs weekdays at 6:30 p.m. ET.

A benefit to new Canadians

Co-host Off welcomes the new initiative.

"Transcribed interviews make our programs available to people with hearing disabilities and also to those who might have a hard time following an interview because it's on a phone line," she said, adding that the initiative will be useful to newcomers as well.

"This service also gives new Canadians who are in the process of learning the language another way to access our programs that will enhance the experience for them."

For more on how CBC has been engaging with audiences, check out **Strategy 2020: A space for us all**, launched in June 2014.

Spectacles



PHOTO COURTOISIE
Gregory Charles entouré des
juges de *Crescendo*, Louis-Jean
Cormier et Sally Folk.

Un Crescendo qui tombe à plat

La nouvelle compétition de chant de Gregory Charles, *Crescendo*, porte mal son nom. Car à défaut de gagner en intensité, sa première, qui sera présentée lundi à Radio-Canada, tombe plutôt à plat.

MARC-ANDRÉ LEMIEUX
Le Journal de Montréal

Autre concours télé à mettre en vedette des jeunes cette année (après *La Voix*, *La Relève* et *Virtuose*), *Crescendo* réunit six ensembles vocaux constitués d'élèves à l'école secondaire. Pensez à *Glee* et *Pitch Perfect*, mais sans les confettis ou toute forme de tension dramatique. On parle ici d'une série intimiste, un peu trop même. Les performances sont enregistrées en studio, mais sans public. La présence de spectateurs aurait donné un élan au rendez-vous, qui peine à décoller. Gregory Charles a beau tout donner au piano, son habituel entrain ne suffit pas.

PLUS DE GOSPEL SVP

La sélection des chansons du premier épisode, presque exclusivement composée de ballades, ne fait qu'empirer les choses. Certes, *Purple Rain* de Prince et *Space Oddity* de David Bowie méritent toutes deux leur titre de classiques, mais pour faire lever un party, on repassera.

Les numéros les plus réjouissants, soit ceux qui

réussissent à nous accrocher un sourire au visage et nous donner envie de taper des mains, sont ceux qui touchent davantage au gospel, comme celui des talentueux étudiants du Collège Regina Assumpta de Montréal, qui combine *Oh Happy Day* et *Alors on danse* de Stromae.

Du côté des juges (qu'on préfère désigner comme des «passionnés», pour aucune raison précise), Louis-Jean Cormier et Sally Folk se tirent bien d'affaire. Deux ans après *La Voix*, le premier fournit des commentaires toujours aussi éclairés et pertinents. La deuxième n'hésite pas à y aller de critiques constructives, un type d'intervention qui manque trop souvent aux émissions du genre.

À bien y penser, *Crescendo* pourrait, au final, bien porter son nom. Suffit que, semaine après semaine, chaque épisode soit meilleur que son prédécesseur. Avec une première en demi-teinte, tous les espoirs sont permis.

ICI Radio-Canada Télé diffuse *Crescendo* dès lundi à 20 h.

Internet n'a pas (encore) tué la télévision

Sophie Bernard

Pour sa deuxième série de conférences «Regards sur l'industrie», l'Académie du cinéma et de la télévision (ACCT) a invité Andrea Sharkey, première chef, connaissance du marché, et Valérie Landry, première chef, recherche et rapports de rendement, CBC/Radio-Canada, à présenter un état des lieux fort exhaustif de la consommation des contenus audiovisuels. Les chiffres, provenant des enquêtes de l'Observateur des technologies médias, une division de CBC/Radio-Canada, auront de quoi rassurer les inquiets: la télévision est loin d'être morte. Par contre, les habitudes de consommation se transforment, surtout chez les 18-34 ans. Nous étions sur place.



Andrea Sharkey et Valérie Landry Photo: Sophie Bernard

www.qfq.com/article=83577

Siding with critics would be 'grave disservice': Blais

Charelle Evelyn, Ahmad Hathout

OTTAWA — The CRTC has transformed over the past few years to become less binary — with outcomes that were strictly either pro-business or pro-consumer — in its decision making and more into an organization that finds the balance that best serves the public interest, according to chairman Jean-Pierre Blais.

In a Thursday evening speech delivered at the Public Interest Advocacy Centre's (PIAC) annual fundraiser that referenced no less prominent figures than Canadian pioneer Samuel de Champlain, architect Buckminster Fuller, and President John F. Kennedy, Blais asked his audience to weigh the perspective of those who complain about the CRTC's recent changes and decisions.

"I urge anyone who feels swayed by those complaints to ask themselves in whose interests these individuals, groups and businesses act. What do they have to lose by railing against change?" Blais said. "I can tell you that if we as regulators were to always side with these voices, we would do more than just a grave disservice to individuals in the post-disruption age."

The post-disruption age, where "everything is about broadband," is one in which the CRTC has had to adapt its own thinking, Blais said.

"Where previously the work we did focused on rules — how many hours of Canadian content had to be broadcast in a day, for example — our focus now must be on outcomes. Our role has to be about ensuring robust infrastructure is in place to accommodate the service streams that are banking, healthcare, government services, media, entertainment, taxation and so on to flow."

Some of those outcomes led to changes such as mandating wholesale access to fibre-to-the-home (FTTH) networks to incumbents' competitors, instituting the Wireless Code, and the new community TV framework.

"We did all these things not because they are easy, but because they are hard, if I may paraphrase John F. Kennedy. They had to be done," Blais said. "We couldn't continue to foster a rules-first environment in the regulatory wilderness when so much of the landscape had changed."

Thursday night's speech was a companion piece to the remarks Blais delivered a week prior to open the annual conference of the Canadian chapter of the International Institute of Communications.

Where previously he focused on the various changes made since 2012, Blais said his aim Thursday was on how the CRTC did it, "because doing the right thing well is more important than doing the right thing."

Canadians have more choice than ever when it comes to communications and media providers, so it "only made sense for us as regulators to embrace that multiplicity of choice," Blais said, which meant giving "consumers the tools they need to partner with the service providers" to meet their needs.

"The other option, to ignore the change that is afoot and continue to promote rules rather than outcomes, would have been the regulatory equivalent of wandering through the woods without a map or compass," Blais said.

www.thewirereport.ca/news/2016/11/24/siding-with-critics-would-be-grave-disservice-blais/31546

Netflix réitère son refus d'être soumis à la Loi sur la radiodiffusion canadienne



Netflix. Photo : The Canadian Press / Paul Sakuma

Dans un mémoire déposé jeudi lors de consultations lancées par Patrimoine canadien, Netflix réitère qu'il effectue des investissements « substantiels » dans la production de films et de télévision canadienne, et qu'il ne devrait pas être soumis à la réglementation canadienne.

Radio-Canada avec La Presse Canadienne

Le service américain de vidéo sur demande s'est exprimé à l'occasion des audiences publiques de Patrimoine canadien sur le contenu canadien dans un monde numérique.

Il y a deux ans, Netflix avait affirmé au Conseil de la radiodiffusion et des télécommunications canadiennes (CRTC) que son service ne devait pas être soumis à la Loi sur la radiodiffusion, car il n'est pas un diffuseur conventionnel.

Le géant de la vidéo sur demande soutient vouloir continuer à investir dans les contenus canadiens « à sa manière », mais pas « dans le même système que celui des radiodiffuseurs canadiens », qui doivent respecter la réglementation canadienne et contribuer au Fonds des médias du Canada, a expliqué Elizabeth Bradley, vice-présidente au contenu chez Netflix.

Pour ou contre Netflix?

Certains producteurs au pays estiment pour leur part que Netflix devrait se soumettre aux règles en vigueur, alors que plusieurs soutiennent que ses investissements ont plutôt contribué à améliorer la qualité et le contenu canadien.

C'est le cas de Sally Catto, directrice de la programmation de CBC Television, qui croit que le « partenariat avec Netflix sur *Alias Grace* et *Anne* a permis de réaliser deux adaptations canadiennes remarquables avec des budgets plus élevés ».



« Anne », la nouvelle série produite pour la CBC. Photo : CBC

De son côté, Netflix affirme qu'en 2016, il a investi des centaines de millions de dollars dans des émissions originales produites au Canada. Il a aussi pris « des dizaines d'engagements en 2016 pour des films originaux et des séries télévisées de Netflix qui seront produits au Canada ».

Le mémoire déposé par Netflix n'est pas encore disponible sur le site de Patrimoine canadien.

Un succès toujours croissant

En 2015, Netflix comptait 4,9 millions d'abonnés au pays, une hausse de 58 % par rapport à l'année 2013. L'attrait de Netflix réside en partie dans son prix, qui se situe à près de 10 \$ par mois au Canada.

Fondée en 1997, Netflix a commencé à offrir la télévision en flux continu en 2008. L'entreprise californienne a ensuite commencé à produire des séries originales rapidement primées, comme *House of Cards* et *Orange is The New Black* et *Stranger Things*.

<http://ici.radio-canada.ca/nouvelle/1001979/netflix-patrimoine-canadien-investit-substantiellement-production>

EXCLUSIF ENTREPRISES DE VISIONNEMENT EN LIGNE

Netflix devrait payer de la TPS/TVQ, croit le président du CRTC

Netfix au Canada en chiffres

- Revenus potentiels
- Chez les francos
- Chez les anglos
- Moyenne d'écoute
- Et la télé ?

VINCENT BROUSSEAU-POULIOT
LA PRESSE

OTTAWA — Le président du CRTC Jean-Pierre Blais est « surpris » et trouve « étonnant » que Netflix ne perçoive pas de taxe de vente sur ses activités au Canada, alors que les entreprises canadiennes de visionnement en ligne offrant un service similaire comme Club Illico, CraveTV et Tou.tv Extra perçoivent toutes la TPS/TVQ.

« À titre personnel, [...], j'étais surpris qu'on demande à ICI Tou.tv Extra et Club Illico de payer la TPS mais les services étrangers [comme] Netflix, eux, ils ne paient pas de TPS. C'est un peu étonnant. On a des compagnies canadiennes qui ont investi au Canada, qui créent de l'innovation et des emplois au Canada, on leur donne un

Jean-Pierre Blais, président du CRTC
PHOTO JUSTIN TANG, ARCHIVES LA PRESSE CANADIENNE

EXCLUSIF ENTREPRISES DE VISIONNEMENT EN LIGNE

NETFLIX DEVRAIT PAYER DE LA TPS/TVQ, CROIT LE PRÉSIDENT DU CRTC

Vincent Brousseau-Pouliot La Presse

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Le gouvernement Trudeau ne précise pas s'il trouve que la situation fiscale de Netflix à l'égard de la TPS est équitable pour l'ensemble des contribuables. « Notre gouvernement s'engage à veiller à ce que le système fiscal du Canada soit équitable et contribue à l'atteinte de l'objectif d'une économie au service de tous », indique par écrit le cabinet du ministre fédéral des Finances Bill Morneau, précisant tenir actuellement des consultations pré-budgétaires générales en vue du prochain budget.

QUATRE EXPERTS UNANIMES

Les quatre experts en fiscalité consultés par *La Presse* sont unanimes : les critères d'interprétation des autorités fiscales devraient être revus afin que Netflix soit obligée de percevoir la TPS et la TVQ pour les gouvernements sur ses revenus d'abonnement au Canada.

« Dans le cas d'une activité numérique non matérielle, le gouvernement devrait changer sa loi, dit Luc Godbout, professeur en fiscalité à l'Université de Sherbrooke et titulaire de la Chaire en fiscalité et en finances publiques. Il pourrait y avoir une présomption d'établissement stable au Canada et l'entreprise serait tenue de s'inscrire. Les définitions [d'activité commerciale] datent d'une époque où on regardait si tu avais un secrétariat ou un entrepôt. Aujourd'hui, ce n'est plus ça. » En 2015, la commission présidée par M. Godbout avait recommandé au gouvernement du Québec de forcer la perception de la TVQ sur les transactions de commerce électronique.

M. Godbout fait remarquer que l'Australie forcera les entreprises étrangères à percevoir la TPS sur les produits/services numériques à compter de juillet 2017.

« Voici un bel exemple où un pays choisit de relever le défi de la perception des taxes à la consommation à l'ère de l'économie numérique. »

— Luc Godbout, à propos de l'Australie

« La fourniture est clairement consommée au Canada lorsque le visionnement a lieu au Canada. Dans la mesure où Netflix respecte les critères (actuels) et n'a pas à s'inscrire ou à percevoir, il faudrait peut-être revoir les critères », dit Christiane Maurice, directrice principale en services fiscaux de BDO Canada.

« C'est une question d'équité [envers les entreprises canadiennes]. [...] La définition d'activité commerciale doit être interprétée très largement. [...] À l'ère numérique, on ne peut plus regarder ce critère avec un établissement ou des employés. Il faut l'interpréter de façon cohérente avec notre temps », dit Marwah Rizqy, professeure en droit fiscal à l'Université de Sherbrooke et candidate libérale aux dernières élections fédérales. Me Rizqy estime que les taxes à la consommation sur les abonnements de Netflix rapporteraient 31,2 millions à Ottawa et 56 millions aux provinces.

« Le gouvernement doit prendre une approche plus dynamique sur la façon dont il taxe les plateformes en ligne, incluant les services numériques », dit David Chodikoff, associé en fiscalité à la firme d'avocats Miller Thomson à Toronto.

PAS DE FONDS EN RÉSERVE

Netflix respecte les lois fiscales au sens où elles sont interprétées actuellement par les autorités fiscales. « Netflix perçoit et remet les taxes à la consommation où nous sommes obligés de le faire », a indiqué Netflix par écrit à *La Presse*.

Netflix a confirmé ne pas percevoir de frais auprès de ses clients que l'entreprise garde en réserve à des fins fiscales, dans l'hypothèse où elle serait un jour tenue de payer la TPS sur ses revenus d'abonnement passés au Canada. Netflix n'a pas de société au Canada et n'est pas enregistrée pour fins fiscales au pays.

Citant la confidentialité des dossiers fiscaux, l'Agence du revenu du Canada n'a pas commenté le cas de Netflix, précisant de façon générale que « les entreprises étrangères qui ne possèdent pas une présence physique au Canada et qui vendent des produits et services par internet à des clients canadiens ne sont généralement pas requises en vertu des règles législatives actuelles de s'inscrire et de percevoir la TPS/TVQ parce que ces fournitures sont considérées comme ayant été effectuées à l'étranger ».

ET LA « TAXE NETFLIX » ?

Par ailleurs, le président du CRTC Jean-Pierre Blais estime toujours que Netflix n'a pas à contribuer aux différents fonds pour financer la programmation canadienne comme les distributeurs télé – un concept désigné comme la « taxe Netflix ». Les câblodistributeurs doivent verser 5 % de leurs revenus pour financer la programmation, notamment le Fonds des médias du Canada.

En 2014-2015, le CRTC a étudié la question et décidé de ne pas imposer cette obligation à Netflix, qui conserve ainsi son exemption de détenir une licence de radiodiffusion. « Est-ce que d'exiger une licence avancerait les objectifs de la radiodiffusion ? La dernière fois que le CRTC a pris l'état des lieux, on a dit que c'était complémentaire », dit Jean-Pierre Blais.

Le président du CRTC a donné son avis « à titre personnel » sur Netflix et la TPS – la TPS ne relève pas du CRTC – une première fois plus tôt ce mois-ci lors de son passage devant un comité parlementaire à Ottawa.

En théorie, les lois fiscales prévoient que les clients canadiens de Netflix sont tenus de déclarer au fisc les taxes à la consommation sur leur abonnement. En pratique, rares sont les contribuables qui respectent cette obligation.

NETFLIX EN CHIFFRES

87,2 MILLIONS

Revenus fiscaux annuels qui seraient générés par les taxes à la consommation sur les abonnements de Netflix au Canada, selon les estimations de la professeure en droit fiscal de l'Université de Sherbrooke Marwah Rizqy. Environ 31,2 millions iraient aux autorités fiscales fédérales pour la TPS, et environ 56 millions aux provinces pour les taxes provinciales à la consommation (TVQ au Québec).

NETFLIX EN CHIFFRES

20 %

C'est la proportion de francophones au Canada qui étaient abonnés à Netflix au printemps 2016. Le taux de pénétration de Netflix chez les francophones canadiens était de 16 % au printemps 2015 et de 19 % à l'automne 2015.

NETFLIX EN CHIFFRES

48 %

Proportion d'anglophones au Canada qui sont abonnés à Netflix (printemps 2016)

NETFLIX EN CHIFFRES

6,8 HEURES

Nombre d'heures/semaine que les abonnés francophones à Netflix consacrent à Netflix

NETFLIX EN CHIFFRES

7,5 HEURES

Nombre d'heures/semaine que les abonnés à Netflix consacrent à la télé traditionnelle

Source : Observateur des technologies médias

http://plus.lapresse.ca/screens/72f301c4-120f-44c1-8ac7-26479f7eadc1%7C_0.html

MEDIA

Netflix DEFENDS Canadian investments



STREAMING GIANT ACCUSED OF COASTING ON CANCON RULES

VICTORIA AHEARN

Netflix makes "substantial" investments in film and TV productions in Canada and should not face regulation, argues the streaming company in a submission to Canadian Heritage's public consultation on homegrown content in a digital world.

The submission, filed Thursday, comes two years after Netflix suggested to the Canadian Radio-television and Telecommunications Commission that its service did not fall under the Broadcasting Act since it is not a conventional broadcaster.



THE CANADIAN PRESS

Amybeth McNulty, top, stars in an upcoming Anne of Green Gables adaptation, a CBC-Netflix co-production. Above, the cast of Frontier, another Netflix co-production.

"We want to continue to invest in content in Canada in the way we have, which means continuing to spend money but not under a system that's similar to the Canadian broadcasters, where there's regulation and paying into the (Canada Media) Fund," Elizabeth Bradley, vice-president of content at Netflix, said in a phone interview.

See NETFLIX on FP6

They're coasting off the system that existed before'

NETFLIX

Continued from FP1

"We've been doing significant investments on our own and will continue and honestly (it) will only grow significantly over the next couple of years. But regulation is not helping to encourage that for us."

If Netflix was under the Broadcasting Act it would be required to make certain financial commitments to Canadian content, which some producers feel it should.

"They're coasting off the system that existed before and the one thing that's certain is that you can't very (well) support a system where half of the system is required to contribute and half the system is not," said Denis McGrath, a TV writer and producer.

"They'll do several of their original shows but at the same time, most of what's driving that content library and why people are subscribing is stuff that was made under the old system. And a lot of the networks in the States are struggling with, 'This is our competition now and they are sort of in a sense eating our lunch and making it harder for us to do what they do.'"

Still, some other producers back Netflix, noting its investments in Canada have helped boost the quality and reach of content here.

"Our partnership with Netflix on both *Alias Grace* and *Anne* has allowed two remarkable Canadian adaptations to be realized with higher budgets than would otherwise have been possible," Sally Catto, general manager of programming for CBC Television, said in a statement.

Anne is an upcoming retelling of *Anne of Green Gables* and will screen simultaneously on CBC-TV in Canada and on Netflix internationally. The upcoming *Alias Grace* miniseries based on the Margaret Atwood novel and written by Sarah Polley will also be broadcast on CBC in Canada and stream on Netflix elsewhere.

"For me with *Alias Grace* — and I know I speak for Sarah Polley as well — it's been a great relationship," said producer Noreen Halpern. "This is not a small show. It's a show that, to be done properly, needed a significant budget and we found a great partner in Netflix."

Netflix says in 2016 alone it's commissioned hundreds of millions of dollars of original programming produced in Canada. It's also made "dozens of commitments in 2016 for Netflix original movies and TV series that will be produced in Canada."

Its other co-commissions with Canadians include *Travelers*, *Frontier* and *Degrassi: Next Class*.

McGrath said while Netflix may make content and contribute to the economy here, it's still hurting Canadian networks that have obligations to contribute to the cultural funding that creates *Canuck* shows.

"(Netflix) have no presence here, they have no employees here, they take tons of money out of the country in subscription fees and they don't even pay HST," he said.

"So if you were to take this out of the context of an argument about film and television, I would make the case that what we're talking about here is industrial dumping. We have laws against stuff like this."

The Canadian Press

Netflix Says it Makes 'Substantial' Investments in Canada

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MEDIA

Departing Postmedia VP received retention bonus

JAMES BRADSHAW
MEDIA REPORTER

One of five **Postmedia Network Canada Corp.** executives who were recently awarded retention bonuses each worth hundreds of thousands of dollars is leaving the company at the end of the month.

Jeffrey Haar, executive vice-president, legal counsel and general counsel for Canada's largest newspaper publisher, will depart at the end of November, according to a company memo.

The bonuses were approved by Postmedia's board of directors in connection with the company's recent debt restructuring, announced in July and finalized in early October after successive years of declining revenue had put the company in financial peril. The deal slashed the company's debt and retooled its equity ownership structure. Five top executives were paid extra sums totalling nearly \$2.3-million "to ensure that key employees remained with Postmedia both during and after" the restructuring.

It is unclear whether Mr. Haar will forfeit any of the \$300,000 bonus he was awarded as a result

LEVASSEUR APPOINTED NEW PRESIDENT OF LA PRESSE

The owner of La Presse has appointed a new president for the Montreal-based news organization, which discontinued most of its print editions early this year in a shift to primarily digital media.

Pierre-Elliott Levasseur, who is currently La Presse's chief operating officer, will succeed Guy Crevier.

Prior to joining La Presse in 2006, Mr. Levasseur worked for **Power Corp. of Canada**, which owns La Presse through its Gesca subsidiary, from 1995 to 2006.

of his departure. The payments were to be made in three instalments. Mr. Haar received \$100,000 in cash for the first instalment on July 15, documents show - eight days after the company's recapitalization plan was first announced. The remaining instalments are to be paid on Dec. 2 and July 14, "subject to the satisfaction of certain conditions."

Those terms have not been dis-

Under Mr. Crevier, who became Gesca's president as well as president and publisher of La Presse in 2000, the newspaper discontinued its weekday print editions as of Jan. 1.

Mr. Crevier will remain publisher and become vice-chairman of the board.

Gesca is part owner of The Canadian Press, through an agreement with a subsidiary of The Globe and Mail, and the parent of the Toronto Star.

The Canadian Press

closed, and Phyllise Gelfand, a Postmedia spokeswoman, declined to comment "on individual employee matters." On Wednesday, Ms. Gelfand said, "It's not uncommon in transactions like this for a key employee-retention program to be put into place," and that the bonuses were "approved by the board and benchmarked against other similar transactions."

In an e-mail, Mr. Haar also

declined to discuss the terms of the bonus. "I am not comfortable talking about my compensation, which is personal information, except to the extent required to be disclosed by law," he said, directing further queries to the company.

Other bonuses awarded under the retention plan include \$900,000 to president and chief executive officer Paul Godfrey; \$450,000 to chief financial officer Doug Lamb; \$425,000 to chief operating officer Andrew MacLeod; and \$200,000 to Gordon Fisher, president of the National Post and the Pacific Newspaper Group.

The payments were disclosed in public filings just as Postmedia is undertaking the latest of several rounds of cost-cutting, planning to slash 20 per cent of salary costs as the company's revenue continues to decline.

In the past year alone, Postmedia, which owns the National Post, Vancouver Sun, Edmonton Journal and Montreal Gazette among other papers, has merged competing newsrooms in major cities, cut the equivalent of at least 800 full-time jobs, offered staff buyouts and closed a printing plant in London, Ont.

The five executives were not granted any regular short-term financial incentives because they missed a consolidated operating-profit target of \$125-million, recording \$82.3-million for the fiscal year, the documents show. But in early November, Postmedia extended Mr. Godfrey's contract a further two years, through the end of 2020.

News of the bonuses attracted backlash on social media, and on Thursday, a union representing some Postmedia employees as well as staff at other media organizations called for the executives to return the bonuses. "This is an absolute disgrace," Martin O'Hanlon, president of CWA Canada, said in a statement.

Neither Mr. Godfrey nor Rod Phillips, chair of Postmedia's board of directors, was available to comment.

As Mr. Haar prepares to leave the company, Postmedia promoted Gillian Akai, who has served as corporate secretary since 2010, to the role of executive vice-president, general counsel and corporate secretary.

Postmedia (PNC.B)
Close: \$1.15, down 5¢



National Post moving 'towards digital-only operation' Editor in chief insists company will continue printing

Beatrice Britneff

A memo circulated by the *National Post's* editor-in-chief last week reveals that the Toronto newsroom is restructuring to become a "digital-only operation."

"We are, of course, continuing to publish print products from this newsroom, but the amount of attention that it occupies will be isolated to a much smaller portion of this operation," Anne Marie Owens wrote.

Owens wrote to *iPolitics* Thursday morning to clarify the memo.

"The National Post is not going digital-only. We are restructuring our newsroom towards being digital-only," Owens wrote in an email. "I stated quite clearly, in my newsroom memo and in my town hall, that we were continuing to produce print products — many of them, in fact. By isolating the focus of attention paid to print in our reorganization — with a print hub — we are doing what many forward-thinking newsrooms, like the New York Times and others, are doing."

At a staff meeting on October 31, Owens told the newsroom there's no schedule for cancelling the production of newspapers — but indicated that is on the horizon, according to sources present at the meeting.

"In the memo, Anne Marie was speaking largely of newsroom workflows that were still heavily skewed to print production cycles," Phyllise Gelfand, Postmedia's vice-president of communications, wrote in an email. "In positioning ourselves the way we have here we follow other leading organizations that have tried to isolate print production in the newsroom and focus on the news of the digital audience. There are no plans to cease print in any of our markets."

Owens's memo reveals more about changes expected to roll out across the Postmedia newspaper chain in the coming weeks. It follows a mid-October announcement from Postmedia in which the company declared it plans to slash 20 per cent of its salary expenses and would offer voluntary buyout packages as a means of reaching that target. Postmedia staff had until Nov. 11 to apply for a buyout.

Owens announced that the newsroom will be divided into two "hubs" — print and presentation. She said Mick Higgins will run the former, and oversee "the slotting and content decisions" for the various sections of the *National Post* and *Financial Post*.

The "presentation hub" — run by Ron Wadden — will be responsible for special treatment given to stories, and will be "primarily digitally focused," Owens wrote.

It's still unclear whether the restructuring detailed in the *National Post* memo — and the changes recently announced at the *Ottawa Citizen* and *Ottawa Sun* — are changes that will occur across the Postmedia chain.

The memo also confirms that 20 *National Post* and *Financial Post* staff will be leaving the paper. The list of names are in the copy of the memo pasted below.

Owens writes that columnist Kevin Libin will now oversee both the *National Post's* and *Financial Post's* comment sections. Libin is well-known for being a commentator who often writes critically about climate change activists and government initiatives to reduce greenhouse gas emissions.

The *National Post* was founded in 1998 by Conrad Black, who had previously purchased the *Financial Post* from Sun Media in 1997. The *Financial Post* became the *National Post*'s business section.

Postmedia has been cutting full-time jobs since 2010 as part of its debt reduction plan. The company recently completed its debt restructuring plan in early October. Prior to that, Postmedia owed approximately \$648 million to its debt holders.

In financial documents released October 20, Postmedia said in the fourth quarter, its net loss increased \$99.4 million and its print advertising sales declined by more than 20 per cent.

At the same time Postmedia is gutting its newsroom operations, *The Globe and Mail* reported Wednesday that the company's top executives received \$2.3 million in retention bonuses.

Hi all,

I want to give you an update on the voluntary buyouts and the changes we are going to be making to our newsroom in the coming weeks. We'll have an informal huddle where I can answer your questions in the newsroom at 1pm today.

As I told you in the earlier town hall, the focus of this newsroom reorganization will be geared towards being a digital-only operation. We are, of course, continuing to publish print products from this newsroom, but the amount of attention that it occupies will be isolated to a much smaller portion of this operation.

Mick Higgins will run the print hub, which will be where all the attention to print resides. This one dynamic hub will oversee the slotting and content decisions for NP, NP2, FP, FP2, Comment and FP comment and A&L daily.

Ron Wadden will run the presentation hub, which tackles all the special treatments that we want to give to stories. It will be primarily digitally focused, but it will also pay attention to specialty print items.

The new deadlines from PES – which are considerably earlier for every single section — will help enforce our new digital focus.

Erin and Jordan and Nicole and Dustin have come up with new workflows for their teams that rely on earlier starts to the day and a full integration with web. Kevin is going to take on oversight for all of comment — both FP and NP comment — rebuilding it into a digital powerhouse. In this new universe, there will not be a news desk and a digital desk—they will be one, seamlessly connected team.

Editors will be trained to post the stories they are handling; reporters will be trained to produce their own stories. All of this will begin immediately and continue through the next several weeks.

Your editors will meet with you to talk through some of the specific changes impacting your teams. We have moved quickly to come up with a plan, but the scope of this change to the way we do things is huge, and it will be a bumpy ride for all of us.

We are losing a fifth of this newsroom to voluntary buyouts. People will be redeployed to help fill the gaps and to bolster the newsroom reorganization. We have already begun talking to people about new roles, and will continue over the coming days. We want to implement these changes as quickly as possible, and we're going to need people in place to make it happen.

These are the talented people who will be leaving our newsroom in the coming weeks:

Angela Hickman, Gary Loewen, John Shmuel, David Yasvinski, Al Zabas, Jesse Kline, Damon Van der Linde, Brian Hutchinson, Araminta Wordsworth, Genevieve Biloski, Nancy Truman, Graham Runciman, Gord Isfeld, Liza Sardi, Chloe Cushman, Kelly McParland, Jeff Wasserman, Ron Hartwell, David Berry, Gillian Grace.

We are sad to say goodbye – which we'll do in a single farewell gathering on Dec. 2 – but wish them all the best.

For all of us who remain, this will be an exciting period of change – on a scale that we haven't yet experienced. You are an unbelievably resilient and energetic and creative bunch and I have no doubt of our success. Your editors and I are here to support you, and walk you through the changes every step of the way. When we come out the other side of this, we will be a newsroom transformed, and galvanized by this change.

AMO

SMASHING THE GLASS CEILING

Funding agencies SODEC, Telefilm announce new gender parity initiatives

that it will favour women when considering projects of "equal quality," Brabant said the wording can be viewed in a positive light.

"When a project is written or directed by a woman and we feel it is of good quality, we're going to be financing those projects. It's important for everyone to see that we're not accepting projects just because they're by women. It's important that people know their projects are being picked because they're good."

That's music to the ears of Wiebke von Carolsfeld. The Montreal filmmaker received production money from Telefilm for her third feature *The Saver*, released this year — but she was overlooked by SODEC.

"There's a bias toward what is a worthy story," von Carolsfeld said, "and it's much larger than individuals or an institution."

A stronger commitment to female filmmakers by both agencies can only be positive, she emphasized.

"It's a step in the right direction, for sure. I'm most excited to be able to make more films, and to see more films by women, about women."

At the Toronto International Film Festival in September, Elza Kephart and Geneva Guerin stood outside a Birks-sponsored Telefilm event celebrating women in film, holding up a banner that said, "Dollars not diamonds."

Reached Wednesday afternoon, Kephart was optimistic about Telefilm's new commitment to female filmmakers.

"It's a great first step," said the writer-director. "My main concern is the 'equal quality' announcement. What the f--k does that mean? Knowing the whole unconscious bias thing, how can we be assured that our films will be considered equally? But it does give me hope."

tdunlevy@postmedia.com
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SODEC is looking at how to attack unconscious bias as part of its plan to boost the number of films directed by women, says Monique Simard, president of the funding agency. PHIL CARPENTER



T'CHA DUNLEVY

Canada's cinematic landscape is on the brink of a revolution. Long under-represented in terms of public funds, female filmmakers are at the centre of major policy changes sweeping through Canadian funding agencies.

After the announcement of gender equity initiatives by the NFB and CBC-TV earlier this year, Telefilm Canada is the latest entity to hop on board. On Nov. 11, Telefilm announced a new gender parity policy that, for projects of equal quality, will favour those directed or written by women.

Quebec funding agency the Société des entreprises culturelles (SODEC) may not be far behind, the Montreal Gazette has learned. In an interview Tuesday morning, SODEC president Monique Simard revealed that the institution will be announcing important gender parity initiatives within the coming weeks, most likely in early January.

"I can't tell you the specifics right now," she said, "but we're working on new formulas that will significantly increase the number of projects (directed by women) that are submitted to us — fingers crossed that it will work."

Simard knows good intentions take you only so far. SODEC has launched a couple of initiatives to foster gender parity in recent years, neither of which worked. In 2014, the agency expanded the maximum number of projects that could be submitted by a producer from two to three, if one of those was directed by a woman. Last year, for projects with budgets of \$3 million or less, it did away with a requirement

that filmmakers already have distribution secured. In both cases, the number of female-directed films funded remained relatively unchanged.

A 2015 On Screen study by Women in View found that women made up just 17 per cent of directors and 22 per cent of writers for films made in Canada in 2013-14. The ratio of female directors dropped to 4 per cent for budgets over \$1 million.

SODEC's new plan will look at the problem from many angles, Simard promised.

"It's systemic," she said. "In systems, there are rules, ways of working that mean that certain groups of people are kept at a distance — women, minorities and other groups. We're looking at how to attack (unconscious bias).

"We've started giving workshops on (unconscious bias). Funding juries say they're neutral and fair, but it goes much deeper than that. We're working with our staff on those things."

Simard is also looking into conducting a study of universities to see what happens in film schools, most of which have more than

half female students but don't end up yielding a similar proportion of female directors.

"Something happens during those three years that we have to understand," she said.

Simard and Telefilm executive director Carole Brabant recently joined forces to host a talk by Anna Serner, director of the Swedish Film Institute, which in 2012 launched the successful gender parity initiative FiftyFifty by 2020.

Telefilm is also eyeing 2020 as its target to reach a gender balance in the projects it supports.

"We are going for 50-50," said Brabant, adding this is but the first step in a series of moves that she hopes will lead to funding more projects by members of aboriginal and visible minority groups.

"For us, it's also a statement about diversity. Our goal is to have an investment portfolio that reflects one of Canada's biggest assets: diversity."

Telefilm's announcement is the result of a pan-industry work group that included 20 people from a dozen Canadian organizations, including the Directors Guild of Canada, the Writers Guild

of Canada, Réalisatrices équitables and the Association des réalisateurs et réalisatrices du Québec.

'A lot of emotion and enthusiasm'

"We had two meetings, of a half-day each," Brabant said. "We had honest, frank, open discussions and I must say that at the end, we found a solution that we all agreed on. There was a lot of emotion and enthusiasm about what we're doing."

The biggest impediment to funding films by women in the past has been the lack of submissions Telefilm receives, according to Brabant. Though Telefilm is encouraging producers to submit more proposals for projects written or directed by women, no quotas are being implemented for the moment.

"It's something we all agreed upon from the beginning — no one wanted to go to quotas right away," she said. "Sweden didn't go straight to quotas, but they said, 'We're not afraid of quotas if that's what we have to do.' And it worked for Sweden."

While some have expressed concern over Telefilm's phrasing



OPINION : AFFAIRE LAGACÉ POUR UNE PROTECTION GLOBALE DES SOURCES JOURNALISTIQUES

Paul Martin auteur et avocat, Montréal

Une « condition essentielle au libre exercice du journalisme et au respect du droit du public d'être informé des questions d'intérêt général ». Voilà comment la Cour européenne des droits de l'homme a impeccablement défini le concept hybride de droit et de devoir qu'est la protection des sources d'information des journalistes.

Ici, les événements entourant l'« affaire Lagacé » ont clairement démontré l'urgence d'agir de nos gouvernements pour assurer une meilleure protection des sources journalistiques et pour reconnaître formellement, par ce geste, le rôle primordial que les journalistes – les « chiens de garde de la démocratie » – et leurs sources peuvent jouer dans la sauvegarde et l'essor de notre société de droit et de ses institutions démocratiques.

Il est carrément aberrant que les confidences faites à un prêtre bénéficient depuis longtemps d'une forme de secret professionnel, alors qu'une protection semblable n'a pas encore

été consentie aux sources journalistiques. Il est grand temps qu'elle le soit.

Même si la Cour suprême du Canada a déjà mis en place certaines mesures de protection, elles sont nettement insuffisantes à plusieurs égards.

Au provincial, une reconnaissance statutaire du secret des sources journalistiques s'impose pour combler les lacunes judiciaires. Une telle loi aurait, du même coup, l'immense avantage de conférer automatiquement à ce secret un statut quasi constitutionnel. En effet, cette protection deviendrait alors un droit garanti par l'article 9 de la Charte des droits et libertés de la personne. Ainsi, toute violation de la protection des sources journalistiques, par le journaliste lui-même ou par toute autre partie, y compris des policiers, pourrait faire l'objet de poursuites civiles donnant lieu à une indemnisation et même des dommages-intérêts punitifs.

Cependant, la simple imposition de sanctions civiles par le provincial ne suffit pas. Le gouvernement fédéral aussi doit agir. D'abord en resserrant, dans le Code criminel, les règles en matière d'écoute électronique dans le cas des journalistes (par exemple, en étendant la définition d'« interception » à la fourniture, par une société de communications, de données téléphoniques et en exigeant que la demande d'approbation d'une écoute électronique d'un journaliste soit faite, non pas à un simple juge de paix, mais à un juge d'une cour supérieure). Il faudrait également préciser que le crime de recel exclut de sa portée tout document d'intérêt public fourni à un journaliste à la suite de son vol.

Mais le fédéral se doit d'aller encore plus loin.

Compte tenu de l'importance capitale du secret des sources journalistiques dans une démocratie forte et transparente, toute violation de ce secret devrait, en soi, constituer une infraction criminelle. C'est le cas notamment en France où une amende et une peine d'emprisonnement peuvent être imposées s'il y a une atteinte au secret des sources mais aussi pour une atteinte au « secret des correspondances », postales ou électroniques, y compris leur interception, leur utilisation et leur divulgation.

Avec cette protection de confidentialité, tant civile que criminelle, mise en place, l'État enverrait ainsi aux lanceurs d'alerte potentiels le message clair qu'ils ont non seulement le droit de

contribuer à assainir nos institutions démocratiques mais qu'ils sont fortement encouragés à le faire.

Cette double protection statutaire accordée aux sources créerait aussi du même coup un important effet dissuasif : avec le risque accru de se faire dénoncer publiquement par des informateurs bénéficiant d'un anonymat garanti, les élus et fonctionnaires seront davantage incités à mieux se comporter dans l'exécution de leurs fonctions.

En protégeant ainsi davantage les citoyens qui désirent offrir des « os » aux chiens de garde de notre démocratie, celle-ci pourra alors être défendue avec encore plus de mordant.

Ce texte est tiré d'un livre en cours de rédaction intitulé *OK, c'est assez !*, qui propose une série de mesures de réforme de nos institutions démocratiques.

http://plus.lapresse.ca/screens/683a4c7a-1b06-40aa-b1ac-db4ca6f5caa4%7C_0.html

Fwd: Highlights Monday November 28, 2016 / Lundi 28 novembre 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Mon, Dec 5, 2016 at 12:16 PM

A-2016-00077

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

From: **Roger Belanger** <roger.belanger@cbc.ca>
Date: Mon, Nov 28, 2016 at 9:18 AM
Subject: Highlights Monday November 28, 2016 / Lundi 28 novembre 2016
To: Roger Belanger <roger.belanger@cbc.ca>

Highlights Monday November 28, 2016 / Lundi 28 novembre 2016**The Globe and Mail, Monday November 28, 2016****Our public broadcaster has lost its way
(The CBC has lost its way)**

If a bigger, more predatory CBC only kills off private competitors, how does that serve the public interest? Every once in a blue moon – or is that a supermoon? – the CBC does something worthwhile. The public broadcaster had one of those moments in August when it gathered millions of Canadians around their TVs, radios, tablets and phones for the last stop on the Tragically Hip's final tour.

...Instead of using the cash infusion from taxpayers to improve core services, particularly regional news operations, the CBC is using some of the money to expand its digital footprint into yet more areas where it competes directly with private media for the same advertising dollars.

Konrad Yakubski**The Ottawa Sun, Saturday November 26, 2016****CBC reform deserves debate**

Conservative leadership candidate Kellie Leitch this week proposed to dismantle Canada's state broadcaster. ...While the plans of both leadership hopefuls differ in several ways, the common thread is that both former cabinet ministers believe the CBC needs serious reform.

...Instead of cozying up to the CBC further, the government should take a hard look at reform.

Editorial**The Wire Report, Friday November 25, 2016****Obhrai would leave fate of CBC up to Canadians as CPC leader**

Unlike his fellow candidates for leadership of the Conservative Party, Alberta MP Deepak Obhrai said he won't wade into the debate about the future of CBC/Radio-Canada.

"Why are politicians getting to decide what will happen to the CBC?" Obhrai said in a Thursday press release. "The CBC is funded by Canadian taxpayers; therefore Canadians should decide the future of the corporation."

The Wire Report**omny.fm, Thursday November 24, 2016****The case for a commercial free CBC**

Bruce Steele, former Talk show host, producer, exec producer, and much more has co authored a report with other former CBC execs to ask for a future of commercial free CBC.

Rob Breakenridge**ipolitics.ca, Friday November 25, 2016****Radio-Canada host Guy Lepage calls Maxime Bernier an 'idiot'
Lepage, CPC leadership candidate spar over CBC policy**

In promoting his CBC/Radio-Canada policy Thursday on the Quebec radio station FM93, Conservative leadership candidate Maxime Bernier said he would not prioritize talk shows like Radio-Canada's popular Tout Le Monde En Parle — leading the show's host to call him an "idiot" on social media.

Bernier and host Guy Lepage continued to have it out Friday on Twitter.

...Before this all went down, when Bernier was asked by a reporter Wednesday which CBC/Radio-Canada programs he ranked among his favourites, he mentioned This Hour Has 22 Minutes and Tout Le Monde En Parle.

BJ Siekierski

ipolitics.ca, Friday November 25, 2016

The CBC wars: The week that was in the CPC leadership race (pdf)

Conservative leadership candidates took aim at the CBC — and each other — this week in the race to replace Stephen Harper.

Janice Dickson

Le Droit, samedi 26 novembre 2016

Maxime Bernier, déconnecté

Maxime Bernier se plaint qu'il y a trop de sports à Radio-Canada. Que le diffuseur public foisonne de «mauvaises copies canadiennes d'émissions populaires américaines», a rapporté La Presse canadienne. Sa collègue, Kellie Leitch, a plutôt promis qu'elle mettrait la clé dans la porte si elle devenait première ministre. Rien de moins.

...Pour le reste, Bernier n'est pas le premier ni le dernier à souhaiter que Radio-Canada se recentre sur son mandat. Un débat nécessaire, qui serait sain s'il cessait de véhiculer les pires clichés sur ce que devrait être la télé «payée avec nos taxes». Un modèle souvent irréaliste dans le contexte d'aujourd'hui. Radio-Canada devrait, devrait, devrait. Oui mais comment? C'est là que les réponses se gâtent.

Richard Therrien

lapresse.ca, dimanche 27 novembre 2016

Maxime Bernier n'ira pas à Tout le monde en parle

Malgré l'invitation qu'il a reçue, le candidat à la chefferie du Parti conservateur Maxime Bernier n'ira pas à l'émission Tout le monde en parle de Radio-Canada, une émission qui n'a pas sa place chez un diffuseur public, selon le député de Beauce.

...En entrevue à La Presse canadienne, M. Bernier estime que Guy A. Lepage a manqué de professionnalisme en l'insultant de la sorte.

Il répète que Radio-Canada ne devrait pas offrir d'émissions de variétés, comme Tout le monde en parle, de sport ou de cuisine, mais plutôt ce concentrer sur les «informations publiques».

La Presse Canadienne

Le Journal de Montréal, lundi 28 novembre 2016

Le sort de Radio-Canada selon Kellie Leitch et Maxime Bernier...

La caricature de Métyvié

fr.canoe.ca, dimanche 27 novembre 2016

Bernier: «Radio-Canada ne doit pas être un concurrent du privé»

Le candidat à la direction du Parti conservateur Maxime Bernier a essuyé les tirs nourris de l'animateur vedette de «Tout le monde en parle», Guy A. Lepage et de son complice, l'humoriste André Ducharme qui ont été piqués par son désir de recentrer le mandat de la société d'État.

Le député beauceron maintient le cap et persiste avec son désir de réforme.

Lise Millette

www.canadalandshow.com, Friday November 25, 2016

Is The Media's Need For "Canada's Trump" Making Leitch A Shoe-In?

For one day this week, Kellie Leitch wasn't the focus of press coverage in the Conservative leadership race. Her rival Maxime Bernier captured some headlines with a plan to drastically change the CBC's mandate and funding model, removing ads and slashing funding.

...“My fellow leadership candidate, Maxime Bernier, has called for CBC reforms. I totally disagree,” she said in a Facebook post. “The CBC doesn't need to be reformed, it needs to be dismantled. Period.”

Robert Hiltz

www.lifesitenews.com, Friday November 25, 2016

CBC's attack on anti-euthanasia hospitals is 'selective outrage': critic

Two Christian hospitals in Winnipeg have decided not to euthanize their patients nor help them kill themselves, and the CBC immediately found a university ethicist to condemn them.

Steve Weatherbe

Playback, Monday November 25, 2016

Taking Alias Grace from page to screen

With 71 cast members, 26 stunt performers and a crew count that peaked at 250, Alias Grace is a Canadian TV project of rare magnitude.

Shooting on the six-part miniseries, a co-commission from CBC and Netflix, wrapped last week after a three-month filming stint that took its stacked cast (Sarah Gadon, Anna Paquin, Paul Gross) and crew across various locations in

Ontario.

...When it does launch, series will debut simultaneously on Netflix (excluding Canada) and CBC. CBC did not disclose the budget for the production.

Jordan Pinto

plus.lapresse.ca, samedi 26 novembre 2016

Pas touche à l'inspecteur Dupuis !

Il y a plusieurs éléments que le téléspectateur accepte d'emblée en s'asseyant devant le téléroman-savon Mémoires vives.

...Conseil, en terminant. Ce ne serait peut-être pas une mauvaise idée que l'inspecteur Dupuis sécurise ses couteaux de cuisine comme dans Unité 9. Genre : les attacher au bloc. Je dis ça de même. Ça pourrait sauver des vies.

Hugo Dumas

Playback, Friday November 25, 2016

CMPA submits Cancon consultation report

The CMPA put Canadian broadcasters, Netflix, the CBC and paperwork firmly in its crosshairs in its Cancon consultation submission to Heritage Canada.

...The CMPA also said a "separate and distinct" review of the public broadcaster is required. The CBC, it said, should be commissioning content that speaks directly to Canadian audiences. It suggested that the pubcaster should be required to enter into a Terms of Trade with independent producers in Canada.

Jordan Pinto

business.financialpost.com, Friday November 25, 2016

'A disruptive showman':

CRTC boss has no regrets about battling Canada's big telcos as term nears end

Jean-Pierre Blais has little patience for nostalgia as he nears the end of his five-year term at the helm of Canada's telecommunications and broadcast regulator.

...The Liberals won't evaluate options for the CRTC's mandate until the Canadian Heritage's consultation ends this month. But when it comes to leadership, cabinet has been slow to fill appointed positions in all agencies after revamping the selection process to search for more diverse candidates.

...Coupled with Blais' reportedly positive rapport with Heritage Minister Melanie Joly, one camp believes he has a shot at another two years in the role even though the Conservatives appointed him.

Emily Jackson

startouch.thestar.com, Saturday November 26, 2016

Government-aided news can be a risky business

If the sticker shock over Postmedia bonuses seems bad, imagine if the public were paying

It's the latest uproar in my line of work, this business of the bonuses at Postmedia. Perhaps you've heard.

...I actually haven't come here today to criticize any part of this state of affairs. I have history at a couple of Postmedia papers, and friends at more. Long may they wave. But I want to propose a thought experiment: What would people be saying about all of this if the Government of Canada had given Postmedia a few million dollars in subsidies last year?

Paul Wells

plus.lapresse.ca, lundi 28 novembre 2016

V, premier client de Média Boutique

Média Boutique, la nouvelle plateforme de monétisation pour les médias qui compte Guy Laliberté et Alexandre Taillefer parmi ses actionnaires, a trouvé son premier client : les chaînes de télé du Groupe V Média.

Vincent Brousseau-Pouliot

The Ottawa Sun, Sunday November 27, 2016

Yes, Ms. Fry, but what about those cross burnings in B.C.?

As the Canadian Heritage committee of the House of Commons worries about fake news gaining legitimacy on social media, there can be no better chair than the one now in place, Liberal MP Hedy Fry.

If anyone knows fake news, it is she.

Mark Bonokoski

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 28-11-2016-am.pdf
2744K

TODAY IN THE MEDIA

AUJOURD'HUI DANS LES MÉDIAS

1

Lundi 28 novembre 2016
Monday November 28, 2016

Our public broadcaster has lost its way

If a bigger, more predatory CBC only kills off private competitors, how does that serve the public interest?



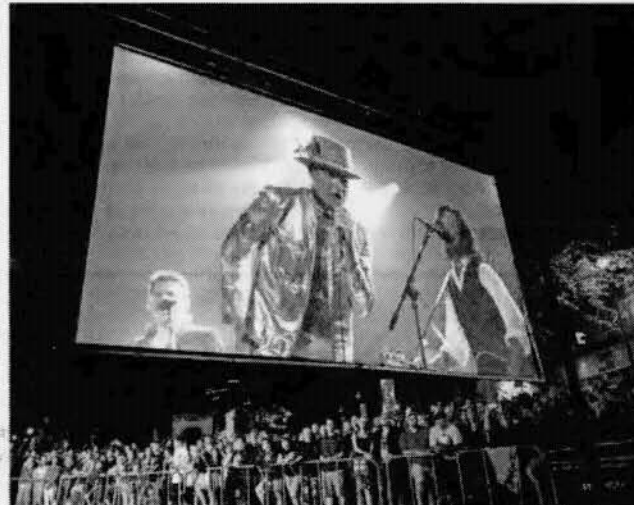
KONRAD YAKABUSKI
kyakabuski@globeandmail.com

Every once in a blue moon – or is that a supermoon? – the CBC does something worthwhile. The public broadcaster had one of those moments in August when it gathered millions of Canadians around their TVs, radios, tablets and phones for the last stop on the Tragically Hip's final tour.

Mind you, this “national celebration” of the Hip was a strictly English-Canadian party. The public broadcaster is still a two-headed beast. Its French and English services remain cultural strangers to one another. They epitomize our two solitudes instead of bridging them.

This alone might be a reason to rethink the public broadcaster's mandate in the digital age. But it's hardly the only one. Ottawa is pumping an additional \$675-million into the CBC at the very moment the country's leading private media outlets are struggling to stay afloat amid fragmenting audiences and advertising dollars. Something about this picture just isn't right.

Instead of using the cash infusion from taxpayers to improve core services, particularly regional news operations, the CBC is using some of the money to expand its digital footprint into



Fans in Halifax watch the Tragically Hip onscreen during a public viewing of the band's final concert of the “Man Machine Poem” tour in August. The CBC broadcast the show across the country. DARREN CALABRESE/THE CANADIAN PRESS

“

Do we need a public broadcaster that now has a website devoted to opinion journalism that competes with newspapers and magazines?

Maxime Bernier
Conservative Party leadership candidate

yet more areas where it competes directly with private media for the same advertising dollars.

But if a bigger, more predatory CBC only kills off private competitors, how does that serve the public interest? The culturecrats who run the CBC and the Canadian content producers who live off it get their backs up whenever anyone dares suggest that the public broadcaster has not only outlived its original purpose, but may now be inflicting irreparable harm on the domestic private media landscape.

“We don't think that we compete,” CBC/Radio-Canada president Hubert Lacroix insisted, incredulously, before the House

of Commons Heritage committee last month. “There is nothing in the [Broadcasting Act] or in our mandate that prevents us from delivering these services to Canadians in the most effective way – on the contrary.”

So change the mandate. The latter currently does not explicitly prevent the CBC from competing with private media. It should.

The English CBC continues to spend millions on entirely forgettable sitcoms, dramas and reality shows that exist primarily as a source of income for a small clique of Canadian producers and artists. If these were high-quality programs that filled a void left by private Canadian broadcasters, they might serve a purpose. But they don't. Besides, Canadians do not watch them, forcing an already bloated CBC to seek advertising revenue elsewhere.

Hence, the CBC's push into digital opinion content. Compared to dramatic programming, this is a low-cost venture that might actually turn a profit – and kill off a few already dying newspapers in the process. Nonsense, Mr. Lacroix retorts, noting all of the CBC's digital platforms brought in only \$25-million in ad revenue in the year to March 31 – before the launch of CBCNews/Opinion.

The CBC has set its sights on vastly growing its digital-ad revenue, with ambitious targets. If Canada was suffering from a lack of diversity in media opinion, there might be a public interest in encouraging a new competitor. But a state-owned media outlet would not be anyone's first choice to fill the gap.

There is not much Ottawa can do about Google and Facebook. But it can rein in the CBC. Hence, Conservative leadership candidate Maxime Bernier's proposal to turn the CBC into a kind of PBS/NPR North makes sense in 2016. A more appropriate model might be an adequately funded national version of TVO, which does so much good with so very little.

Who doesn't yearn for a Canadian version of *Frontline* or science, history and cultural programming on all platforms that makes us better citizens? “Do we need a public broadcaster that runs bad Canadian copies of popular American shows?” Mr. Bernier asks. “Do we need a public broadcaster that now has a website devoted to opinion journalism that competes with newspapers and magazines?”

Unfortunately, there is little chance Prime Minister Justin Trudeau's government will move to restrain the CBC.

The Liberals are deeply enmeshed with the culturecrats and Cancon artisans who still see the CBC through 1960s lenses as all that distinguishes us from Americans. The truth is that the CBC, in its current form, is an anachronism that leverages its massive public subsidy to engage in predatory behaviour in no one's interest but its own.

Mr. Bernier's rival for the Tory leadership, Kellie Leitch, wants to abolish the CBC altogether. It's not the only area where Ms. Leitch goes overboard.

But you can't say the CBC hasn't been asking for it.

CBC reform deserves debate

Conservative leadership candidate Kellie Leitch this week proposed to dismantle Canada's state broadcaster.

"The days of a bloated, taxpayer-subsidized CBC are numbered," said the Ontario MP. "So long as the CBC continues to distort the market by consuming advertising revenues and having its operations underwritten by the taxpayer, the market is uncompetitive."

It is a proposal that speaks to Canadian frustration with a public broadcaster that in recent years has been rocked by scandal, allegations of political bias, a lack of transparency and accountability, declining audience and, arguably, a self-serving mandate.

A 2015 Senate report on the future of the Crown Corporation, which receives \$1 billion of taxpayer funding, concluded the CBC needs to change.

We agree.

The CBC has played an important role in the history and development of Canada's identity. It could continue to provide a focus for our shared national consciousness and identity.

But as an honest observer, not as advocate or cheerleader for causes and perspectives it agrees with, and not a taxpayer-funded media organization that duplicates and competes with private-sector voices on television, and increasingly, online.

The CBC should "complement" the private sector, the Senate committee suggested, and offered a road map that would focus the CBC on airing "high quality programming, featuring Canadian achievements, participation and excellence in cinematography, drama, arts and sports."

Instead, then as now, the broadcaster's role remains unclear, prompting debate over its future.

Maxime Bernier, Leitch's fellow leadership candidate, has proposed scaling back the CBC's mandate to get it out of game shows, cooking programs and programming already offered by private media.

Bernier wants to revise the Broadcasting Act to get them out of selling ads and instead move toward a PBS model financed by sponsorships and viewer contributions, with the goal of decreasing the Corporation's billion dollar subsidy.

While the plans of both leadership hopefuls differ in several ways, the common thread is that both former cabinet ministers believe the CBC needs serious reform.

The Liberals should pay attention, but likely won't. The extra \$150 million they gave to the state broadcaster was viewed by many as reward for favourable coverage.

Instead of cozying up to the CBC further, the government should take a hard look at reform.

Obhrai would leave fate of CBC up to Canadians as CPC leader

Unlike his fellow candidates for leadership of the Conservative Party, Alberta MP Deepak Obhrai said he won't wade into the debate about the future of **CBC/Radio-Canada**.

"Why are politicians getting to decide what will happen to the CBC?" Obhrai said in a Thursday press release. "The CBC is funded by Canadian taxpayers; therefore Canadians should decide the future of the corporation."

Obhrai said that as party and government leader, he would "propose a more Canadian approach" to the public broadcaster and establish an independent task force to examine the CBC's future.

So far in the campaign, leadership candidates have advocated for reforming the CBC, privatizing the public broadcaster, and dismantling it altogether.

"It would be wise to look at the issue in terms of addressing Canadian taxpayers' concerns rather than a political agenda," Obhrai said in the release. "Once we start to threaten our media, we start to threaten freedom of speech."

www.thewirereport.ca/briefs/2016/11/25/obhrai-would-leave-fate-of-cbc-up-to-canadians-as-cpc-leader/31547



The case for a commercial free CBC

Clip description

Bruce Steele, former Talk show host, producer, exec producer, and much more has co authored a report with other former CBC execs to ask for a future of commercial free CBC, [you can see their submission here:](#)

<https://omny.fm/shows/afternoons-with-rob-breakenridge/the-case-for-a-commercial-free-cbc>

Radio-Canada host Guy Lepage calls Maxime Bernier an 'idiot'

Lepage, CPC leadership candidate spar over CBC policy

BJ Siekierski

In promoting his CBC/Radio-Canada policy Thursday on the Quebec radio station FM93, Conservative leadership candidate Maxime Bernier said he would not prioritize talk shows like Radio-Canada's popular *Tout Le Monde En Parle* — leading the show's host to call him an “idiot” on social media.

Bernier and host Guy Lepage continued to have it out Friday on Twitter.

The feud began after Bernier released his policy proposal for the future of CBC/Radio-Canada on Wednesday, and then took to the airwaves to explain it further Thursday morning.

If he had his way, talk shows like *Tout Le Monde En Parle* — a popular Quebec television program — wouldn't be a priority for Radio-Canada, Bernier told FM93, because private competitors, like TVA, already offer that kind of programming.

The show has been broadcast on Télévision de Radio-Canada/Ici Radio-Canada Télé since 2004 and is watched by over 1.3 million Quebecers every Sunday.

When FM93 host Sylvain Bouchard pressed Bernier on whether *Tout Le Monde En Parle* would be scrapped under his leadership or if there's still room for those kind of shows in the Quebec MP's vision for the public broadcaster, Bernier stepped lightly.

“Maybe ... it's difficult to say,” he said in French.

Bernier said he's not the production director and doesn't want to “interfere” in the broadcaster's day-to-day operations. He's thinking more about the big picture, he said, and wants Radio-Canada to be more “neutral” in its news coverage.

Lepage took to Twitter Thursday morning to call Bernier out. He also tweeted that the Tory leadership candidate needs to learn the difference between public and state television, and invited him on *Tout Le Monde En Parle* to discuss the issue.



There's no exact English translation for the word “zouf” but the word implies someone who is not intelligent and who makes a scene in the media.

Lepage also tweeted that Bernier continues to refuse invitations to appear on *Tout Le Monde En Parle*.

Bernier shot back in a series of tweets hours later, saying Lepage's comments are not ones the host of an objective public network should be making and that taxpayers should not be forced to pay for Lepage's “political opinions and contemptuous remarks.”

 **Guy A Lepage**    [@guyalepage](#)


:)))))) quel zouf !

 **FM93 Québec**  [@fm93quebec](#)
«Des émissions comme #timep de @guyalepage ne seront plus la priorité de la SRC», @MaximeBernier sur sa réforme du diffuseur public #polcan

LIKES
10



9:07 AM - 24 Nov 2016

 **Maxime Bernier**   [@MaximeBernier](#)

1) Voir le genre de propos qui n'a pas sa place de la part d'un animateur vedette sur une chaîne publique objective et de qualité.

10:46 AM - 24 Nov 2016

 **Maxime Bernier**   [@MaximeBernier](#)

2) Les contribuables ne devraient pas être forcés de financer les opinions politiques et les propos méprisants de @GuyALepage

10:47 AM - 24 Nov 2016

 **Maxime Bernier**   [@MaximeBernier](#)

3) Radio-Canada/CBC devra faire preuve d'une objectivité exemplaire si elle veut garder sa légitimité comme radiodiffuseur public. #polcan

10:48 AM - 24 Nov 2016

Bernier tweeted at Lepage again Friday morning, linking to a Canadaland piece about a group of former CBC executives and producers who are calling for an ad-free public broadcaster.

"They're all idiots?" Bernier tweeted.

 **Maxime Bernier**   [@MaximeBernier](#)

@GuyALepage tous des « zoufs » ? "Former CBC Execs, Journalists, Academics and Politicians Call For An Ad-Free CBC" [canadalandshow.com/adfreecbc-round...](http://canadalandshow.com/adfreecbc-roundup)

9:21 AM - 25 Nov 2016

 **Former CBC Execs, Journalists, Academic...**
A group of high-ranking former producers and executives at CBC, calling themselves Public Broadcasting in Canada for the 21st Century, canadalandshow.com

Before this all went down, when Bernier was asked by a reporter Wednesday which CBC/Radio-Canada programs he ranked among his favourites, he mentioned *This Hour Has 22 Minutes* and *Tout Le Monde En Parle*.

With files from Beatrice Britneff



The CBC wars: The week that was in the CPC leadership race

Janice Dickson

Conservative leadership candidates took aim at the CBC — and each other — this week in the race to replace Stephen Harper.

Here's our weekly wrap:

Leitch complains about lack of coverage for release she never sent to Press Gallery

Before taking aim at the CBC later in the week — and specifically at Maxime Bernier's plan to reform the public broadcaster — Leitch complained about the lack of media coverage for some of her policy views.

In a fundraising email Leitch issued Monday, she said the media neglected to cover her objection to the Liberal government's decision to lift the visa requirement for Mexicans. She attached a press release that was dated November 16 — which was not, in fact, released in full to reporters.

The candidates versus the CBC

Bernier announced Tuesday that as prime minister, he would revamp the CBC's mandate and kick the public broadcaster out of the advertising market.

Leitch, firing back at Bernier, said Thursday that "the CBC doesn't need to be reformed. It needs to be dismantled."

"Maxime's plan doesn't do that. Mine does," she said in a release.

In a press release issued Thursday night, candidate Deepak Obhrai attacked the idea of politicians determining the CBC's mandate, arguing that since the public broadcaster is paid for by taxpayers, taxpayers themselves should decide on its future.

He said it's become an issue in the leadership race because "many Canadians feel that in the past, the CBC has displayed biased reporting.

"I propose a more Canadian approach. An independent task-force to look at the future of CBC."

Trost takes aim at trans rights bill, claims it will enable 'sexual predators'

In a fundraising email sent to supporters on Wednesday, leadership candidate Brad Trost said Bill C-16, the transgender rights bill, will allow "sexual predators" to invade women's bathrooms and changing rooms.

Scheer collects more endorsements

If endorsements are any way to measure the success of a campaign, leadership candidate Andrew Scheer is way ahead of the field. Two Conservative senators joined a growing list of politicians who are publicly endorsing Scheer's leadership bid.

Radio-Canada host Guy LaPage calls Bernier 'idiot'

Promoting his CBC/Radio-Canada policy Thursday on the Quebec radio station FM93, Bernier said he would not prioritize talk shows like Radio-Canada's popular *Tout Le Monde En Parle* — leading the show's host to call him the French equivalent of "idiot" on social media.

Maxime Bernier, déconnecté

RICHARD
THERRIEN

Le Soleil



Maxime Bernier se plaint qu'il y a trop de sports à Radio-Canada. Que le diffuseur public foisonne de « mauvaises copies canadiennes d'émissions populaires américaines », a rapporté *La Presse canadienne*. Sa collègue, Kellie Leitch, a plutôt promis qu'elle mettrait la clé dans la porte si elle devenait première ministre. Rien de moins.

On nage en plein délire d'un côté comme de l'autre. Si M. Bernier veut réellement diriger un jour notre pays, il devra davantage étudier ses dossiers. Parce que là, il a tout faux. Trop de sports à Radio-Canada? Il n'y a plus de sports à Radio-Canada. Mis à part des bulletins saupoudrés aux nouvelles, et les Jeux olympiques aux deux ans. On a hélas évacué tout le reste, du football universitaire au patinage artistique. Et bien sûr le hockey. Tout le monde sait ça, à part Maxime Bernier.

Le député beauceron voudrait aussi que Radio-Canada devienne un PBS du Nord. Qu'elle soit financée à partir des dons volontaires du public, comme « ça se fait partout ailleurs dans le monde ». Je ne sais pas où il a pris son information, mais c'est complètement faux. Le modèle américain est unique, et la plupart des télé publiques reçoivent encore plus de subventions de l'État que la nôtre. Et certainement pas des dons volontaires.

Même méconnaissance lorsqu'il dit que Radio-Canada diffuse des émissions calquées sur la télé américaine. Je lui accorde que *Silence*,

on joue est une adaptation d'un jeu de NBC. Mais je ne vois pas en quoi *Les Simone*, *Entrée principale* et *L'épicerie* sont des copies d'émissions des États-Unis. La programmation de Radio-Canada n'est certainement pas parfaite, mais elle n'empeste pas le produit américain et a sa personnalité propre. Vous regardez CBS, vous zappez vers Radio-Canada, vous voyez la différence.

M. Bernier veut aussi voir plus d'émissions d'affaires publiques à Radio-Canada, ce qui n'est en soi pas une mauvaise chose. On

M. Bernier réclame enfin plus d'émissions de sciences — c'est quand même étonnant, sachant ce que les conservateurs pensent des scientifiques.

manque cruellement d'émissions qui s'intéressent aux enjeux internationaux. Or, ce sont justement les émissions d'information et d'affaires publiques que les conservateurs ont le plus en horreur, jugeant qu'elles ne véhiculent pas les valeurs du parti. Que Radio-Canada n'est qu'un repaire de « gauchisses péquisses ». [Rappelons qu'une chaîne canadienne anglaise a tenté de combler ce supposé vide, SUN News, ouvertement de droite, mais qu'il n'y avait pas un chat pour l'écouter. Pratiquement personne ne s'est porté à sa défense quand est venu le temps de la fermer, moins de quatre ans après son ouverture. Un désastre.]

M. Bernier réclame enfin plus d'émissions de sciences — c'est



quand même étonnant, sachant ce que les conservateurs pensent des scientifiques. Mais il réclame aussi plus de religion. De religion?

devrait être la télé « payée avec nos taxes ». Un modèle souvent irréaliste dans le contexte d'aujourd'hui. Radio-Canada devrait, devrait, devrait. Oui mais comment? C'est là que les réponses se gâtent.

Dans tout ce débat, les conservateurs, même québécois, font souvent preuve d'une méconnaissance crasse de notre télé publique, à moins qu'il ne s'agisse d'aveuglement volontaire.

Le fond de l'affaire, c'est que les conservateurs jugent que Radio-Canada ne pense pas comme eux, qu'elle ne reflète pas l'opinion de la droite. Et c'est pour ça que les conservateurs refusent de fréquenter les studios de la télé publique et privilégient certains médias privés qui les couvrent de questions complaisantes.

Imaginez un seul instant qu'un parti au pouvoir puisse fermer une institution comme Radio-Canada et priver le public de titres comme *District 31*, *Les enfants de la télé*, *Enquête*, *Tout le monde en parle*, *Unité 9*, *La facture* et le *Bye Bye*. Le Québec s'est aussi façonné à travers sa télé, lui enlever un si gros morceau serait lui charcuter une partie de son identité.

Maxime Bernier n'ira pas à *Tout le monde en parle*



Maxime Bernier croit que les fonds alloués à la télévision publique ne doivent pas servir à «compétitionner» de façon inéquitable avec les diffuseurs privés. ARCHIVES LA PRESSE CANADIENNE

La Presse Canadienne
Montréal

Malgré l'invitation qu'il a reçue, le candidat à la chefferie du Parti conservateur Maxime Bernier n'ira pas à l'émission *Tout le monde en parle* de Radio-Canada, une émission qui n'a pas sa place chez un diffuseur public, selon le député de Beauce.

Maxime Bernier, qui «recentrerait» le rôle de la société d'État s'il était au pouvoir, a eu des échanges musclés sur le réseau Twitter ces derniers jours avec l'animateur Guy A. Lepage. Ce dernier a même traité le député de «zouf».

En entrevue à La Presse canadienne, M. Bernier estime que Guy A. Lepage a manqué de professionnalisme en l'insultant de la sorte.

Il répète que Radio-Canada ne devrait pas offrir d'émissions de variétés, comme *Tout le monde en parle*, de sport ou de cuisine, mais plutôt ce concentrer sur les «informations publiques».

Il dit avoir reçu de nombreux appuis dans sa croisade, même «d'anciens journalistes de Radio-Canada».

Maxime Bernier croit que les fonds alloués à la télévision publique ne doivent pas servir à «compétitionner» de façon inéquitable avec les diffuseurs privés.

Pour ce qui est de sa présence éventuelle à *Tout le monde en parle*, le député conservateur déclare: «J'ai été invité 5 ou 6 fois, et j'ai toujours refusé...je ne change pas d'idée».

Le sort de Radio-Canada selon Kellie Leitch et Maxime Bernier...



La caricature de Métyvié

www.journaldemontreal.com/2016/11/27/la-caricature-de-metyvie

Tune out Leitch, tune in CBC

Re Leitch Proposes Scrapping CBC If She Becomes Prime Minister (Nov. 25): So Kellie Leitch proposes to dismantle the CBC: Disingenuously offering herself as an icon of "non-elitism" dovetails nicely with (mentor?) Donald Trump's media antagonism. What's next, 3 a.m. tweets from Ms. Leitch about how "the CBC are terrible terrible liars!"?

The CBC plays a vital role in maintaining an informed public, which is in turn vital to a functioning democracy. Her suggestion that the CBC should be dismantled for monetary reasons is at best a clumsy ruse: An informed public is unlikely to respond favourably to her kind of regressive politics.

Public infrastructure and services are vital to the fabric of society, and I for one am more than happy to pay taxes in return for having a country that I actually want to live in.

- Brian Fairfield-Carter, Victoria

Le sort de Radio-Canada selon Kellie Leitch et Maxime Bernier...



Bernier: «Radio-Canada ne doit pas être un concurrent du privé»



Le candidat du PCC souhaite réformer Radio-Canada. Photo Matthew Usherwood / Agence QMI

Lise Millette

MONTREAL - Le candidat à la direction du Parti conservateur Maxime Bernier a essuyé les tirs nourris de l'animateur vedette de «Tout le monde en parle», Guy A. Lepage et de son complice, l'humoriste André Ducharme qui ont été piqués par son désir de recentrer le mandat de la société d'État.

Le député beauceron maintient le cap et persiste avec son désir de réforme.

«Je pense que ce ne n'est pas le rôle de Radio-Canada de compétitionner le privé», a répété, dimanche, Maxime Bernier, en entrevue avec l'Agence QMI.

L'ancien ministre conservateur estime qu'il faut ramener Radio-Canada à son mandat original et que les créneaux développés ces dernières années ne sont «pas en phase» avec la mission du diffuseur public. Selon lui, les émissions de cuisine et les émissions de variétés n'y ont pas leur place.

«Ce que fait Radio-Canada, c'est compétitionner avec le privé pour avoir des cotes d'écoute dans le but d'obtenir de la publicité. À la radio de Radio-Canada, il n'y a pas de publicité, mais il y en a sur internet et à la télévision. Je vais interdire à Radio-Canada de faire de la publicité, parce que c'est une concurrence déloyale et injuste avec le privé», a affirmé Maxime Bernier, qui souligne qu'en étant financée largement par les fonds publics, la société d'État avec les 250 millions \$ qu'elle tire de la publicité privent les autres diffuseurs de revenus.

Sur Twitter, Guy A. Lepage avait décrié les propos du conservateur en écrivant «quel zouf!».



Guy A Lepage
@guyalepage

Suivre

:)))))) quel zouf ! twitter.com/fm93quebec/sta...

09:07 - 24 Nov 2016

Pour sa part, André Ducharme, ancien membre de Rock et Belles Oreilles et scripteur de «Tout le monde en parle» y est allé de propos acides envers Maxime Bernier.

«Personne n'a à financer les propos de M. Bernier puisqu'ils sont totalement gratuits!» a écrit M. Ducharme sur Twitter.

La semaine dernière, lors des audiences du Conseil de la radiodiffusion et des télécommunications canadiennes (CRTC) pour défendre le renouvellement de ses licences de télévision, le Groupe V Média et Québecor avaient aussi soulevé la concurrence économique que représente Radio-Canada pour leur secteur.

«Radio-Canada est sans doute le seul télédiffuseur traditionnel qui voit ses revenus augmenter, ce qui ne fait qu'accentuer le déséquilibre des forces du marché», a affirmé Maxime Rémillard, président et chef de la direction de Groupe V Média.

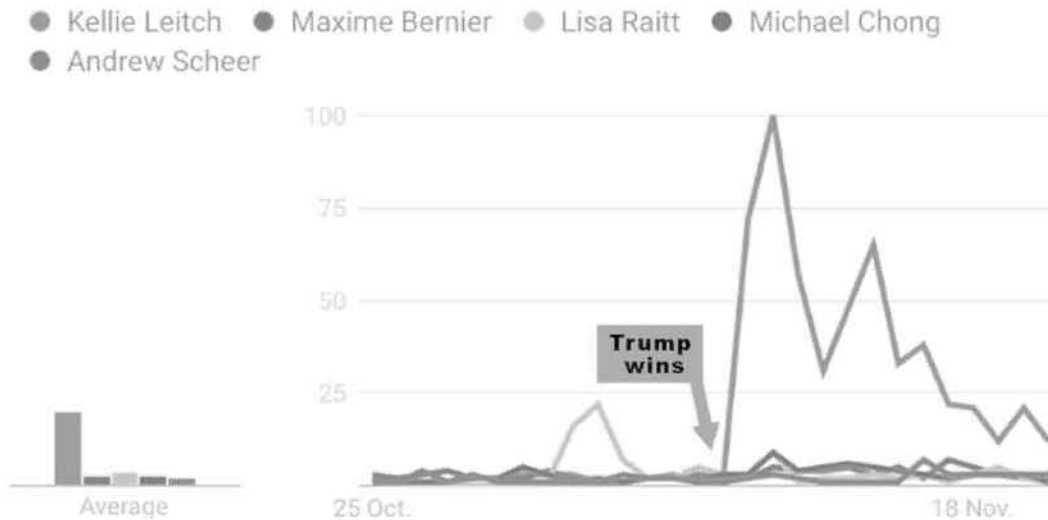
Selon lui, l'érosion du marché publicitaire et la migration des auditoires vers les plateformes comme Netflix, créent une pression à la hausse sur les revenus des diffuseurs privés et indépendants.

«Le diffuseur public intervient de façons susceptibles de nuire aux intérêts des autres joueurs de l'industrie, notamment par la surenchère sur les droits et les budgets de programmation, la pression sur les tarifs publicitaires», avait pour sa part indiqué devant le CRTC Julie Tremblay, présidente et chef de la direction de Groupe TVA et de Québecor Groupe Média.

«Je suis d'accord avec eux», a commenté Maxime Bernier, dimanche en entrevue. «Ma politique répond à ces critiques et apporte une réponse constructive. Radio-Canada a un très bon réseau de journalistes, il faut continuer de faire de grands reportages et d'être présent dans les régions, mais, pour ce faire, il faut que Radio-Canada soit complémentaire et non pas un concurrent du privé», a insisté M. Bernier.

Il souhaiterait également amener une formule à la PBS (Public Broadcasting Service), aux États-Unis, où le réseau, en plus d'être financé par le gouvernement, puisse obtenir des dons volontaires de fondations.

<http://fr.canoe.ca/infos/quebeccanada/politiquefederale/archives/2016/11/20161127-133749.html>



Is The Media's Need For "Canada's Trump" Making Leitch A Shoe-In?

Robert Hiltz

For one day this week, Kellie Leitch wasn't the focus of press coverage in the Conservative leadership race. Her rival Maxime Bernier captured some headlines with a plan to drastically change the CBC's mandate and funding model, removing ads and slashing funding.

Then Leitch jumped on the same topic, and trumped Bernier's radical plan with a downright extreme one.

"My fellow leadership candidate, Maxime Bernier, has called for CBC reforms. I totally disagree," she said in a Facebook post. "The CBC doesn't need to be reformed, it needs to be dismantled. Period."

The press took the bait. Stories quickly appeared from the *Toronto Star*, *iPolitics*, the *National Post*, and The Canadian Press.

It's part of a running pattern for a candidate who's stealing tone, tactics and even tweet style from the victorious Donald Trump campaign. The similarities are hard to ignore.

Here's Leitch praising Trump:

"Tonight our American cousins threw out the elites and elected Donald Trump as their next president. It's an exciting message and one that we need delivered in Canada as well. It's the message I'm bringing with my campaign to be the next prime minister of Canada."

Here's Leitch tweeting like Trump:



The Liberal decision to fund UNRWA, a group with alleged ties to terrorist organization Hamas, is outrageous and dangerous. Bad judgement!

1:56 PM - 17 Nov 2016

 **Donald J. Trump** 
@realDonaldTrump 

Look at the way Crooked Hillary is handling the e-mail case and the total mess she is in. She is unfit to be president. Bad judgement!

6:31 AM - 1 Nov 2016


Here's Leitch being belligerent with the press, like Trump.

Here's Leitch misspelling a bunch of simple words, which was taken by some as a deliberate attempt to get "elites" to mock her, like they did Trump:

 **Jason Fekete**
@jasonfekete 

Multiple typos in this Kellie Leitch announcement, including misspelling @MaximeBernier's name.

1:39 PM - 24 Nov 2016

 **Chris Selley** 
@cselley 

It keeps them mocking her, which is the whole point.
[twitter.com/goldsbie/statu...](https://twitter.com/goldsbie/status/794111111111111111)

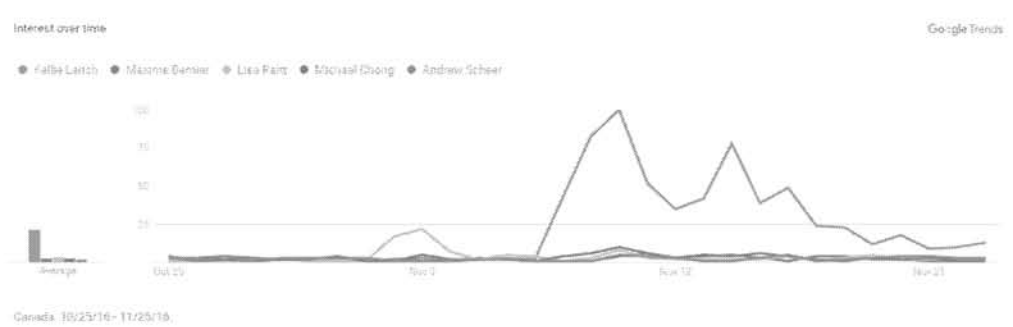
3:03 PM - 24 Nov 2016

But Leitch's most successful media tactic is unique to Canada, and she has exploited a major vulnerability in our media to catapult her once faltering candidacy.

Even before Donald Trump won his shocking upset victory, the Canadian press was doing what it always does with a big U.S. story: looking for a "Canadian angle."

Leitch has positioned herself as the embodiment of this angle. If the press needs a Canadian Trump, she's happy to play the part, in contrast to what she said to the CBC when The Donald was down in the polls, and her Canadian-values pitch was getting a Trump comparison: "This isn't the same thing ... this is about having a conversation about our Canadian values, about what we're about, about a positive, constructive conversation about the reality of the values that built our nation."

Google Trends* shows searches for Leitch spiked well above of her rivals as soon as she explicitly linked herself to Trump on election day. While searches for her name have dropped off slightly in the intervening weeks, her name is still being searched about 10 times more on average than Lisa Raitt's.



Google searches for the top five candidates over the last month. Searches for Leitch, in blue, show a sharp peak just after election day in the U.S.

This leads to a question: After watching the American news media fuel Trump's ascent with nonstop free coverage, are we making the same mistake in Canada?

Since sending a notice to her supporters about how excited she was that Trump was elected, Leitch's campaign has garnered daily coverage. She's getting the benefit of news stories, column

piled on column. Most of the coverage trends negative, but that doesn't seem to matter because Leitch has positioned herself as the anti-elite candidate. It doesn't matter she's a surgeon with an MBA who used to sit in cabinet any more than it matters that Trump flies around in a 757 with his name on it. This isn't about reality, it's about image and it's about name recognition — thanks to two weeks of constant press, Leitch now has it.

Leitch has used every opportunity to link herself with the U.S. president-elect. She quickly put out a news release comparing her vision to Trump's on election night. Leitch explicitly said she shared some of his values at a recent leadership debate. It's unlikely the press in Canada actually want to create our own Trump, but our storytelling reflexes are leading us down that path.

Of course, Leitch has not simply been mimicking Trump's style. She has also been aping his policies — policies Canadians arguably rejected last election.

When their prospects dimmed in the last federal election, the Conservatives turned to thinly veiled anti-muslim xenophobia. The party got thumped for it, and Justin Trudeau's Liberals got a majority. Canadian voters explicitly rejected this sort of politicking by a tired government.

Leitch made a tearful apology for being a part of the "barbaric cultural practices" hotline launch, set up so neighbours could snitch on the "cultural practices" of their implicitly muslim neighbours.

Her contrition was soon abandoned. Leitch has made screening immigrants for ill-defined "Canadian values" the central plank of her campaign. Media outlets began polling on whether her values pitch was working (notably using her terminology to do so) and they found many Canadians approved of the idea. This, in turn, fed back into Leitch's campaign as proof she was on the right direction. The press then fed on this, and Leitch landed on the cover of Maclean's, defiantly holding a Maple Leaf.



Of course, the coverage is often negative. But there's so much of it! Leitch has been condemned in editorials in the *Toronto Star* and the *Globe and Mail* (and praised by editorials in the *Toronto Sun*). Her pitch has been discussed at length in columns in the *National Post*, *Ottawa Citizen*, and CBC.

By way of contrast, Leitch's opponent Michael Chong only seems to get wide coverage when he's attacking Leitch or taking part in scheduled debates.

A quick search for "Leitch" and "Trump" since the U.S. election on the media-monitoring website Infomart, and you get nearly 300 hits for stories in newspapers from around the country. And those are just the articles making the direct link between the two. Search the same website for "Maxime Bernier" — another of the leading Tory candidates, polling eight points behind Leitch — and you get 50 results over the same period.

But it's hard to measure true support of candidates in the leadership. There are polls that show Leitch leading the pack, but there are a dozen people looking to win the top job. In the latest poll, nearly as many people are undecided as they are for Leitch. And that assumes the polls are at all trustworthy to begin with. Our confidence in polling is lower than ever, but Leitch's numbers are showing a clearly upward trend. As she gains more attention and recognition, her numbers are following suit.

There's one last way to measure support in the race: fundraising. In that metric Leitch is also leading. She's been able to pull in about \$450,000, according the latest fundraising documents reported by Postmedia. Following close on her heels is Quebec MP Maxime Bernier who's raised about \$425,000. After that the totals quickly fall off with Michael Chong pulling in about \$200,000. (Many of the other candidates have only recently joined the race, and not had to file the paperwork for how much they've raised.)

Leitch's lead, whether it's real or just perceived, has another effect. Her platform is now seen as viable and maybe even popular. This is giving other candidates the opening to use her ideas for their own benefit. Quebec MP and former public safety minister Steven Blaney stepped into the race on a platform promising to screen immigrants "understanding and appreciation of Canada's core principles."

Kellie Leitch is on the path to victory. If she wins, the press will have played a major role in promoting her name and legitimizing her, even while decrying her. The possibility of simply ignoring a once-fringe candidate with ideas rejected by most Canadians, has already passed.

editor@canadalandshow.com

***EDITOR'S NOTE:** *Google Trends uses a relative scale to compare how popular different searches are. It does not give the absolute number of searches made for any given term. From the Trends website: "Numbers represent search interest relative to the highest point on the chart for the given region and time. A value of 100 is the peak popularity for the term. A value of 50 means that the term is half as popular. Likewise a score of 0 means the term was less than 1 per cent as popular as the peak."*

www.canadalandshow.com/medias-need-canadas-trump-making-leitch-shoe/



CBC's attack on anti-euthanasia hospitals is 'selective outrage': critic

Steve Weatherbe

WINNIPEG, Manitoba, November 25, 2016 ([LifeSiteNews](#)) – Two Christian hospitals in Winnipeg have decided not to euthanize their patients nor help them kill themselves, and the CBC immediately found a university ethicist to condemn them.

According to one critic, the controversial state-funded broadcaster is guilty of "selective outrage" in its continued attack on hospitals and physicians that conscientiously object to Canada's new euthanasia regime.

Concordia Hospital, which is Mennonite, and St. Boniface, which is Catholic, have both indicated they have the agreement of the Winnipeg Regional Health Authority to not provide "Medical Assistance in Dying" (MAID) as euthanasia and assisted suicide are euphemistically termed.

The Mennonite hospital even took out a large advertisement in the local press stating that its administration consulted widely with health and faith organizations before opting out of any assisted suicide provisions. "Concordia believes that providing health care is a ministry assigned to us by Christ. ... As such our opposition to the practice of MAID based on our ethical and moral beliefs needs [sic] has been recognized and honoured by WRHA," the ad read in part.

The Catholic institution was less forthcoming, but when interviewed, a spokesperson told the CBC it wouldn't be providing assisted suicide. LifeSiteNews also questioned St. Boniface Hospital with scarcely more explicit results. "We would not be participating in that," said a media relations staffer. Asked why, the staffer replied, "Because we are a Catholic facility."

However both hospitals have said they will help their patients and families connect with the "Provincial Medical Assistance in Dying Clinical Team."

That's not good enough, reportedly, for Arthur Schafer, director of the Centre for Professional and Applied Ethics at the University of Manitoba. Schafer told the CBC it was "disturbing" that two publicly-funded hospitals refused to provide the full range of legal services.

Schafer raised the plight of residents at the care home affiliated with Concordia Hospital who want to be euthanized on site. "The idea that patients who live in Concordia Place for example — that's their home — and if they wish to die at home, the fact that the church with whom the hospital is affiliated doesn't approve of that, shouldn't limit [the patient's] fundamental right. ... No patient should be denied their wish to die at home, to die where they're living."

However, the 2015 Supreme Court decision in Carter that recognized a right to assisted suicide did not acknowledge a right to die at home.

Schafer admitted that the Supreme Court also recognized the right of doctors and nurses to opt out of assisted suicide for reasons of conscience, but he insisted it did not apply to institutions. "The people who work within those institutions have a conscience, the institution doesn't," he said.

However, the Supreme Court of Canada has acknowledged a collective right of believers to enjoy freedom of religion via their institutions, stating, in the Loyola High School case, "Where the claimant is an organization rather than an individual, it must show that the claimed belief or practice is consistent with both its purpose and operation."

Health authorities across Canada clearly believe faith-based hospitals can opt out of assisted suicide. In British Columbia several Catholic hospitals have been attacked for refusing to participate in euthanasia and assisted suicide but have escaped sanctions from public authorities. Michael Shea, the president of the Catholic Health Alliance of Canada, which has 124 institutional members across Canada, says he is unaware of any jurisdiction requiring his members to participate in assisted suicide.

"This isn't about an institution imposing its views on someone. It's about the freedom of conscience of an organization to not do what is not compatible with its values," he told LifeSiteNews. "We aren't blocking anyone's access to service," he added. He said his members were co-operating with health authorities to "best adapt" to the new "right" to assisted suicide.

Shea noted, "Catholic institutions often were the first health providers in many Canadian communities especially in the West." And these services were provided then as now indiscriminately with regard to faith or lack of it.

Catholic hospitals are still the only provider in some Canadian communities but Shea said their position there is no different from a town with only one or two doctors who refuse to provide particular procedures for reasons of conscience or competence.

John Carpay, director of the Justice Centre for Constitutional Freedoms, agrees. Schafer and other critics of Christian hospitals are showing "selective outrage," he told LifeSiteNews. "There is no outrage when medical centres in smaller communities only provide a limited range of medical services, and people have to travel if what they need is not provided locally."

"Even in a large city, not every hospital or clinic provides every service; it's par for the course that patients need to go to a single hospital or clinic for a particular service that is not available at other hospitals or clinics. Again, where is the outrage?" Carpay said these critics "are motivated presumably by the desire for ideological conformity."

www.lifesitenews.com/news/cbcs-attack-on-anti-euthanasia-hospitals-is-selective-outrage-critic

Taking *Alias Grace* from page to screen

With production just wrapped on the six-part miniseries, Noreen Halpern talks pitching Netflix, mammoth crews and top-to-bottom Canadian productions.

Jordan Pinto

With 71 cast members, 26 stunt performers and a crew count that peaked at 250, *Alias Grace* is a Canadian TV project of rare magnitude.

Shooting on the six-part miniseries, a co-commission from CBC and Netflix, wrapped last week after a three-month filming stint that took its stacked cast (Sarah Gadon, Anna Paquin, Paul Gross) and crew across various locations in Ontario.

Written by Sarah Polley, who optioned the rights to Margaret Atwood's novel years previously, and directed by Mary Harron, the project tells the true story of a young Irish immigrant, Grace Marks, who is convicted of the brutal murder of her employer and his lover. Atwood's novel, released in 1996, is set in Canada in the 1840s.

Polley first brought the project to Halfire Entertainment's Noreen Halpern (pictured) nearly three years ago with a clear memo: we will only make this if we can put together the appropriate financing.



"This came down to, could we make the sale we needed in the U.S. or the U.K.," Halpern told *Playback Daily* on set at Toronto's Revival Studio. In the early development stages, Halpern said there were discussions about potentially making *Alias* as a Canada/England coproduction. However, this idea apparently went out the window when Sarah Gadon, the first actor the casting team saw, auditioned for the role. When the casting team saw that Gadon could convincingly pull off the 16-year-old heroine Grace Marks, Halpern said they realized the rest of the cast would fall into place around her.

Next came the sale they needed.

With CBC already on board, Halpern, Polley and Harron headed to L.A. to pitch the project to potential partners. The trio spent a full day in Halpern's backyard rehearsing the pitch, which focused on the contemporary relevance of the story to modern audiences. Halpern said the pitch was influenced by the podcast "Serial" and the OJ Simpson trial – the former for the 'did-they-didn't-they-do-it?' argument it raises, and the latter for the societal divisions it revealed.

The first of nine meetings was with Netflix's Elizabeth Bradley (VP, content) and Angela Jones (director, business and legal affairs, content acquisition), who understood the pitch straight away, said Halpern.

Coming out of the meeting, Halpern said they knew the SVOD was the right partner for the miniseries. Three days later – after taking the remaining eight meetings – they had an offer from Netflix. At the time, the project was the first co-commission between CBC and Netflix. The series is a 10-out-of-10 Canadian production, despite the involvement of Netflix.

Partnerships such as this are an example of the positive impact of that over-worn expression "Peak TV," said Halpern.

"Everyone's tired of hearing about the golden age of television, but what's great is a show that's only six episodes can get made," said Halpern.

"We're approaching this like it's a big feature film – one director, one editor," said Halpern, adding that most of the department heads come from movies, as opposed to television.

Along the way, David Cronenberg was added to the cast alongside Zachary Levi (*Chuck*), Edward Holcroft (*Kingsman: The Secret Service*), Kerr Logan (*Game of Thrones*) and Rebecca Liddiard (*Houdini and Doyle*). Atwood, too, will make a cameo.

With filming now complete, *Alias* is headed into a lengthy post-production stint, with the producers scheduled to deliver in June 2017. At this stage a premiere date has not yet been set, though fall 2017 or January 2018 are likely. When it does launch, series will debut simultaneously on Netflix (excluding Canada) and CBC. CBC did not disclose the budget for the production.

Alias Grace is produced by Polley and DJ Carson and exec produced by Polley, Harron and Halpern.

<http://playbackonline.ca/2016/11/25/taking-alias-grace-from-page-to-screen/>



Il y a plusieurs éléments que le téléspectateur accepte d'emblée en s'asseyant devant le téléroman-savon *Mémoires vives*.

D'abord, le Dr Jacques Berthier (Gilles Renaud) est probablement le père de tous les personnages de la série. Ça ne m'étonnerait même pas que la petite Giuliana soit le résultat d'une nuit torride que le Dr Berthier – Dieu ait son âme – a passée avec une barmaid délurée d'un tout-inclus à Playa del Carmen.

C'est comme ça. Jacques a été un homme fringant et un membre inconnu de son abondante progéniture sort des bosquets tous les 12 épisodes. Le prochain ? Allô, c'est Julien, le fils de la collègue de la Dre Claire Hamelin (Marie-Thérèse Fortin), celui qui a habilement feint une allergie alimentaire au resto-bar Le Phénix. Ratoureux jeune homme.

Ensuite, qui dit arrivée d'un nouveau personnage dit presque systématiquement alerte au détraqué. Pensons à la mère de Karine, jouée par Christiane Pasquier, à la folle à Nancy Grimard, à la p'tite Maddie assassine, à Baz le criminel, au très louche Jérémie Gendron, ainsi qu'aux tueurs en série Jérôme Fortier, Franck Manseau et Bobby Lambert-Prescott, aussi connu sous le nom de Stéphane Tremblay quand il porte ses lentilles cornéennes bleutées. Ça fait beaucoup de fêlés au mètre carré.

Dans ce maelstrom de kidnappings à répétition et de chats égorgés, il y a toujours une constance dans *Mémoires vives* : l'inspecteur Daniel Dupuis (Stéphane Gagnon), solide comme un roc.

Toujours tiré à quatre épingles, l'inspecteur Dupuis n'hésite pas à sauter dans un avion afin de recueillir une déposition à Londres, mais revient à temps pour assister à un BBQ chez sa douce. Il apporte même les grillades !

Et il n'abandonne jamais, le chic inspecteur Dupuis, à l'affût du moindre indice l'aidant à résoudre ses enquêtes. Son téléphone cellulaire sonne toutes les cinq minutes. Normal, il distribue ses affaires comme un guichet automatique crache des billets de 20 \$ le premier du mois.

Bref, dans cet univers de gens tordus, l'inspecteur Dupuis était notre point d'ancrage, l'incarnation de la droiture.

Mardi soir, l'auteure du téléroman, Chantal Cadieux, nous a cependant joué un vilain tour en dévoilant une première fissure dans la carapace parfaite du policier le plus dévoué de la télé.

À l'instar de toute la population du grand Saint-Hilaire, l'inspecteur Dupuis combat des démons intérieurs : il souffrirait du syndrome de l'homme battu. Ben voyons ! comme dirait Éric Salvail. On

a vu une première scène, où son ex-femme, la démente Isabelle (Mélanie Pilon), l'a frappé au visage en prenant soin de bien placer sa bague pour que le sang coule.

Puis la psychologue beaucoup trop intrusive (Pauline Martin) a décelé le retour d'un *pattern* chez son neveu, qui a vraisemblablement subi les mêmes mauvais traitements par le passé. La psy envahissante n'a pas niaisé avec la rondelle et est allée donner une sérieuse mise en garde à Isabelle la violente : « Je ne te laisserai pas recommencer. » Bam !

C'est un peu là que nos illusions de téléspectateurs ont éclaté : le valeureux Daniel Dupuis, qui a traqué les criminels les plus dangereux du 450, a besoin de l'aide de sa tante écornifleuse pour s'arracher des griffes d'Isabelle. On dirait que ça ne colle pas.

En même temps, c'est un cas classique de cordonnier mal chaussé : capable d'aider la planète entière, mais incapable de s'extirper lui-même d'une relation malsaine.

Conseil, en terminant. Ce ne serait peut-être pas une mauvaise idée que l'inspecteur Dupuis sécurise ses couteaux de cuisine comme dans *Unité 9*. Genre : les attacher au bloc. Je dis ça de même. Ça pourrait sauver des vies.

QUI REMPLACERA WAUTHIER ?

La nouvelle, que personne n'a vue venir, est tombée jeudi : Jean-Philippe Wauthier ne reprendra pas la coanimation de *Deux hommes en or* l'automne prochain. Avec les Gémeaux, *La soirée est (encore) jeune*, le spectacle *Prédictions 2017* et *Les dieux de la danse*, son agenda commençait à craquer.

Patrick Lagacé, lui, demeure en poste et se cherche un nouvel acolyte. Qui verriez-vous à ses côtés ? J'ai posé la question sur les réseaux sociaux et les réponses ont fusé : Louis Morissette, Alexandre Goyette, Vincent Graton, Gabriel Nadeau-Dubois, Jean-Sébastien Girard, Louis T., Fred Savard, Marc Labrèche, Fabien Cloutier, Jean-Michel Dufaux, Jean-René Dufort et Christian Bégin.

L'équipe du magazine de Télé-Québec n'écarte pas la possibilité de recruter une femme, même si *Deux en hommes en or* a d'abord été conçue comme « une soirée de gars ». Julie Snyder, Marie-France Bazzo et Christiane Charette ont récolté le plus de mentions. Intéressante sélection. Reste du sang neuf et de nouveaux visages seraient bienvenus.

http://plus.lapresse.ca/screens/b703bfb5-dc7e-4e8b-bfb5-6ef143964fa3%7C_0.html

CMPA submits Cancon consultation report

The association called for an independent review of the CBC, more power for producers in protecting their IP and less paperwork.

Jordan Pinto



The CMPA put Canadian broadcasters, Netflix, the CBC and paperwork firmly in its crosshairs in its Cancon consultation submission to Heritage Canada.

The organization submitted a 12-point plan for moving Canada's production sector forward. Among those recommendations, the CMPA called for: an independent review of the CBC; more incentives to drive third-party investment; an expansion of the definition of Canadian content; the creation of a National Discoverability Strategy; more power for indie producers to retain their IP; and a requirement that services such as Netflix pay into the domestic system.

In its opening recommendation, the CMPA suggested a "Brand Canada" strategy, which targets domestic and select international audiences with the objective of creating demand for Cancon. This, it said, would need to be supported by a significant marketing push to build audiences on traditional and digital platforms.

The CMPA also said a "separate and distinct" review of the public broadcaster is required. The CBC, it said, should be commissioning content that speaks directly to Canadian audiences. It suggested that the pubcaster should be required to enter into a Terms of Trade with independent producers in Canada. In its recommendation, the producer's association pointed out that CBC receives two-thirds of its budget from Canadian taxpayers, but is not currently mandated to partner with indie producers in Canada. "And rather than be the broadcasting partner of choice for independent producers, the CBC is instead among the most aggressive of all broadcasters in the negotiation of rights to the programs it commissions from producers," the submission read.

"This kind of behaviour towards its producing partners is not commensurate with the status and stature of a national public broadcaster," it continued.

Export, the buzz word of the moment, was also on the agenda, with the CMPA suggesting Heritage should collaborate with industry stakeholders to "implement a concerted national export strategy for Canadian screen-based content." The CMPA pointed to the U.K., Germany and France as having export models that Canada could learn from.

On the topic of how Canada can attract more third-party private funds from investment, the CMPA suggested a push toward public-private partnerships, which it said would allow indie producers and private investors to work together and grow the sector.

In answer to Heritage's question of how to encourage risk-taking from creators and cultural entrepreneurs, the CMPA said the system must see to it that "appropriate safeguards are implemented by all federal screen-based cultural agencies to ensure a fair and equitable playing field in Canada in the negotiation of rights to made-in-Canada content."

The producer-broadcaster relationship in Canada has become "decidedly one-sided," argued the CMPA, with broadcasters wielding "increasingly enormous leverage in negotiations for the rights and revenues to producers' shows." This it attributed to the removal of Terms of Trade as a condition of licence in the Let's Talk TV decision, coupled with increasing consolidation.

"If this imbalance is not meaningfully addressed, it could effectively convert the independent production community into a fee-for-service sector, where broadcasters reap the rewards while independent producers bear all the risk."

Elsewhere, the submission called for Heritage Canada to partner with other Ministries such as Innovation, Science and Economic Development Canada (ISED) to further the development of business and innovation in Canada's content sector.

It also suggested a partnership between Heritage and ISED to implement a "Screen Innovation and Entrepreneurship Fund" that could address the innovation needs of Canada's content creators, and help give rise to innovation in the virtual- and augmented-reality space.

Lessening the paper-work load was also on the docket. An overly heavy administrative burden is slowing indie producers down, said the CMPA, with waiting times for CAVCO approvals and inconsistencies in the interpretation of some program guidelines all incurring time and monetary losses.

The CMPA also suggested that additional incentives be added to the tax credit system to encourage the use of Canadian talent in key roles. While, currently, the tax credit rate for six-out-of-10 and 10-out-of-10 productions is the same, the CMPA proposed that a scaled tax credit be introduced that is relative to the number of Canadian content points a certain project has.

In its fourth recommendation, the CMPA called the current funding triggers too restrictive and says funding should be accessible to Canadian producers regardless of whether it is through a traditional TV channel.

More predictably, the CMPA also called for Over-The-Top (OTT) services and Internet Service Providers (ISPs) to be required to pay into the Canadian system.

Image via Shutterstock

<http://playbackonline.ca/2016/11/25/cmpa-submits-cancon-consultation-report/>

**'A disruptive showman':
CRTC boss has no regrets about battling Canada's big telcos as term nears end**

Emily Jackson



Jean-Pierre Blais, head of the CRTC, has spent his term, scheduled to end June 2017, facing off against Canada's telecommunications giants.
Mike Faille/National Post

Jean-Pierre Blais has little patience for nostalgia as he nears the end of his five-year term at the helm of Canada's telecommunications and broadcast regulator.

The chairman, known for his authoritative leadership style, is so driven to complete his agenda at the Canadian Radio-television and Telecommunications Commission before his contract expires in June that he's loath to spend too much time looking back, let alone acknowledge his tenure could be wrapping up in the first place.

"I still have lots to do, that's why I don't want to say I'm at the end of the term," Blais said in a wide-ranging interview at his Ottawa office, where he hinted his next big ruling — a decision on basic Internet service — will be his most disruptive yet.

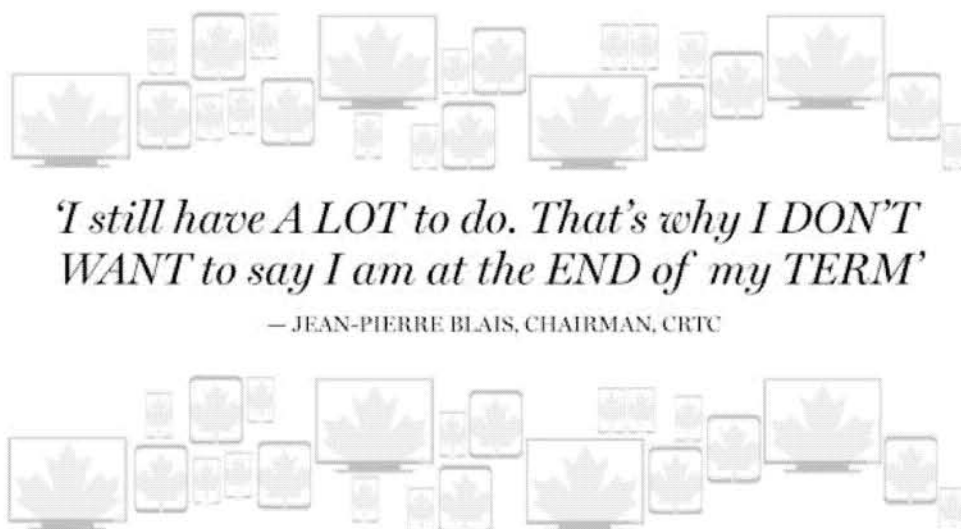
There's a slim chance his term could be extended, but he's setting his remaining plans in motion over the next six months, a push that comes amid increased uncertainty over the future of leadership at the CRTC and of the institution itself.

Five of the CRTC's 13 commissioner positions are vacant after a turbulent year: one commissioner quit, two dealt with workplace harassment allegations and, in what is believed to be a CRTC first, one was fired. Another three seats, including the chairman's, are scheduled to empty by next summer, leaving a potential leadership void at the commission whose decisions touch every single Canadian who uses a mobile phone, Internet access, television or landline.

The Department of Canadian Heritage, which is in charge of the CRTC, has yet to even start the process of replacing Blais. Earlier this month, it replaced the CRTC's vice-chair of broadcasting, albeit on a six-month term, so it could move forward with business in Quebec that has been paralyzed for nearly a year, because the CRTC only had two francophone commissioners when policy requires three.

Meantime, the CRTC's mandate is being scrutinized as part of the heritage ministry's overhaul of its cultural policy for the digital age.

Despite the commission's efforts to adapt to the shift to broadband from broadcast, some think tanks have recently called on the government to claw back the CRTC's powers, particularly regarding Canadian content requirements for broadcasters, and hand over control to the Competition Bureau and Innovation, Science and Economic Development Canada.



"The CRTC's regulatory decisions have often become inconsistent, heavy-handed, and counterproductive," according to the Macdonald-Laurier Institute, echoing its counterparts that believe regulating television makes little sense in the Netflix era. Conservative leadership hopeful Maxime Bernier recently called the CRTC a "playground for bureaucrats" that should be phased out.

Others just want the Liberals to set a clear policy that the CRTC and business alike can follow.

Brice Scheschuk, co-founder of Wind Mobile and chief executive of Globalive Capital Inc., said the important thing isn't whether the CRTC or a different agency enforces the rules, but that a strong, holistic policy for the telecom system is outlined in the first place.

"It has to be done with strength and fortitude. There are no half-assed measures here," he said.

The Liberals won't evaluate options for the CRTC's mandate until the Canadian Heritage's consultation ends this month. But when it comes to leadership, cabinet has been slow to fill appointed positions in all agencies after revamping the selection process to search for more diverse candidates. It was this desire for a wider breadth of candidates that stalled the hiring process for the CRTC's vice-chair role. (All current CRTC commissioners are white and three are women.)

While the Liberals get their house in order, Blais has found himself in the spotlight due to his laser focus on consumer choice at the expense of industry giants, as well as a simmering conflict with former CRTC commissioner Raj Shoan, who was ultimately fired by cabinet after being investigated for workplace harassment. The battle resulted in four lawsuits, three of which are in various states of appeal, and one was pulled.

He's rankled big business, creative types and even some within the CRTC, yet he makes no apologies for what he sees as rebalancing the institution in favour of the public.

"If this was being a disruptive showman, so be it," Blais told an industry audience at a conference in November.

Some industry players who would only speak on background say the pendulum has swung too far against big business under his reign, particularly when it comes to wholesale rates for fast fibre Internet services. They say this could dampen investment in crucial infrastructure as more devices demand faster connections. Blais disagrees that he's gone too far.

"There was regulatory capture in this institution for too many years," he said. He's proud that he and his team have "broken the cycle" of being captive to the industry's whims after what he said were too many years of a revolving door between the industry and the regulator.

"If I manage to leave that as a legacy, a lasting one the next chair would carry forward, I think that would be good."

Consumer advocates agree. Public Interest Advocacy Centre executive director John Lawford said the CRTC's direction has been "uniformly positive" for consumers under Blais' direction.

"He's been the best thing for Canadian consumers in telecom and broadcasting ever — but they may not know about how hard it is to move those areas in a consumer direction and what he is up against," Lawford said.

Blais' populist policies, specifically those that try to promote smaller competitors and appease Canadians irked with their wireless and cable bills, align quite closely with the Liberal government's ideals based on statements prioritizing affordable broadband and competition from Innovation, Science and Economic Development Minister Navdeep Bains.



A 'PLAYGROUND for BUREAUCRATS'

— MAXIME BERNIER, CONSERVATIVE LEADERSHIP CANDIDATE, ON THE CRTC



'He's been the BEST THING for CONSUMERS'

—JOHN LAWFORD, PUBLIC INTEREST ADVOCACY CENTRE, ON JEAN-PIERRE BLAIS

Coupled with Blais' reportedly positive rapport with Heritage Minister Melanie Joly, one camp believes he has a shot at another two years in the role even though the Conservatives appointed him. It's also one of the best-paying jobs in Ottawa with the salary topping out at \$312,000 annually.

Yet only one chair's term has been extended in the CRTC's nearly 50-year history. Blais may be respected across the board for delivering on his promises to put Canadians ahead of industry, but his term has been clouded by the feud with Shoan, who has accused the commission of "underlying racism."

A judge ruled this summer that Blais unfairly acted as witness and decision maker in the investigation into Shoan — a decision the attorney general has appealed. Another commissioner, Linda Vennard, was investigated for harassment, but she said the allegations are unsubstantiated.

Blais frowns when the Shoan lawsuits are mentioned, saying little except that he has zero tolerance for harassment. He's also defensive about his decisions that didn't work out as well as consumer groups hoped: wireless prices increased when contracts were shortened to two years from three and there was little initial uptake of skinny TV packages.

But he's happy to discuss the CRTC's mandate and make-up going forward. He said people calling for it to hand power to the Competition Bureau forget that telecoms have common carrier obligations that mean they must act in the public interest.

"Those that advocate the competition law deals with everything are missing out that there's a broader public interest," Blais said, citing as an example the lack of a business case for video relay services, which enable people with hearing disabilities to use phones. He also sees a role for a specialized regulator to parse through topics such as differential pricing, an Internet data issue that may seem technocratic, but can impact consumers' lives in a big way.



On the broadcast side, he believes it's necessary for the CRTC to force broadcasters to allocate money to programming such as local news until there's a viable alternative. He recognizes the industry is shifting away from traditional television

"The technology has changed and the way people interact with the technology has changed. Let's just accept that," Blais said.

He figures the commission could function well with only five to seven commissioners, as is done in the U.S. and Australia, given that 90 per cent of telecom services are unregulated and telecom makes up two-thirds of the CRTC's purview. He recognizes, however, that it would be hard to capture diversity and perspectives from across the country with fewer positions.

Blais won't outright say whether he wants to keep his job, but the 56-year-old openly states he's not ready to retire and feels he has more to contribute. He's on leave from an assistant deputy minister job that he will go back to "if there's nothing else," he said.

Clearly passionate about the public service in general and the CRTC specifically, he excitedly describes an academic presentation at a hearing on Internet data pricing as one that left his "neurons triggering at all speeds."

He's also holding hearings for broadcast licence renewals, next-generation 911 and a review of the wireless code. And he expects the CRTC's decision on basic Internet access — advocates pushed the commission to raise the current goal of 5 Mbps download speeds across the country — will be the "cornerstone" of the institution's future.

"That will be a significant decision that will have repercussions at least for 10 years, if not more," Blais said.

The decision could include a funding model that would help extend broadband to rural and remote communities.

Blais, whose office is decorated with polar bear carvings from his travels in Canada's north, believes governments have a role in building digital roads in the same way they build bridges and railroads. Australia, he points out, spent \$40 billion on a national broadband scheme to get Internet to the Outback since it's part of their identity.

"Even if you're in these very small remote communities in Nunavut, the expectations of those Canadians are the same as those anywhere in the country," he said, noting a strong connection can be used for education, news and health.

"Too many people think of connectivity in terms of entertainment," he said. "It's that, for sure, but it's much more than that."

<http://business.financialpost.com/fp-tech-desk/if-this-is-being-a-showman-so-be-it-crtc-head-defends-battling-canadas-big-telcos-as-term-nears-end?>



GOVERNMENT-AIDED NEWS CAN BE A RISKY BUSINESS

If the sticker shock over Postmedia bonuses seems bad, imagine if the public were paying

Paul Wells
Star Touch

It's the latest uproar in my line of work, this business of the bonuses at Postmedia. Perhaps you've heard.

Postmedia, a collection of many fine newspaper titles from coast to, well, Montreal, is saddled with debt and not having much luck generating revenue. So it's been buying out or laying off staff faster even than most other media companies. So far, so familiar.

But this week Postmedia added a Dickensian touch by distributing \$2.3 million in bonuses to its senior management, including \$900,000 to the company's eerily lifelike president, Paul Godfrey.

I actually haven't come here today to criticize any part of this state of affairs. I have history at a couple of Postmedia papers, and friends at more. Long may they wave. But I want to propose a thought experiment: What would people be saying about all of this if the Government of Canada had given Postmedia a few million dollars in subsidies last year?

The question is not entirely hypothetical. To my great surprise, Justin Trudeau's government seems to have decided it needs to be in the business of helping news organizations succeed.

We'll get to the mechanisms in a minute. But let's stick with the thought experiment for a while first.

So. Imagine that last year, in some alternate universe where a Bizarro-world Trudeau government had already figured out how it was going to "support good journalism," somebody did the sums and decided Postmedia would get \$3 million and change for calendar 2016. But imagine further that this year, the results came in a little dryer than hoped, and the great company was stuck laying off dozens all the same. All the while handsomely rewarding its executive team. To "retain talent," you know.

I suspect there would be hell to pay. How could all that taxpayer money have gone down the drain to no discernible effect? How could the government underwrite this wholesale transfer of wealth from the fabled middle class to the fat cats? There'd be calls to kick Postmedia out of the subsidy program. Or to put a couple of deputy ministers on the company's board. To find some way of ensuring this sort of thing wouldn't happen.

Which is how your arm gets sucked into a coffee grinder. A government full of sunshine and hope, with nothing in its heart but love for the working stiff with a press card jammed into the hatband of his fedora, suddenly finds itself owning a part of the company's fortunes.

The stoic response — let grant recipients manage their companies as they like — could end up looking callous. The ever-more-activist response — get your books audited and your staffing plans cleared if you want your cheque from Facts Canada — is, I hope, absurd on the face of it.

And yet the Trudeau government has already gone a surprising distance down the road toward increasing government assistance to news organizations.

The vehicle for this adventure is Heritage Minister Mélanie Joly's consultations on "Canadian Content in a Digital World."

Joly launched the project in September. At first I wrote it off as a plan to set up websites for dance troupes. The news release at the time would have encouraged that belief: "Rapidly changing technological advances are affecting how Canadians produce and consume cultural content . . . the cultural sector is facing new challenges . . . best ways to assist the cultural sector . . ."

Surely there could be no confusing journalists with culture. And yet. In the discussion paper she used to launch the consultation, Joly decided we're all one happy family. "It is important for our government to understand how we can . . . best position our artists, journalists, cultural entrepreneurs and creators to succeed," she wrote. "Traditional lines between 'creator' and 'user,' 'artist' and 'audience,' 'professional' and 'amateur,' 'citizen and journalist,' are blurring." Boy, I'll say.

Media companies are jumping into the pool with alacrity. The other day, for my former employers at Rogers, I emceed a panel discussion at the University of Ottawa on a proposal written by longtime entertainment executive Richard Stursberg. He proposes rolling some federal film-production funds into a new mega-fund, topping it up with new tax revenue from Netflix and Google, and using the big new pool to subsidize film, television, digital media and news organizations indiscriminately.

It's a clever plan — if you buy Joly's belief that what I do is the same as what a playwright or a screenwriter does. Does everyone buy that? I feel like we skipped an entire conversation. The whole thing gives me the jitters.

Paul Wells is a national affairs writer. His column appears Wednesday, Friday and Saturday.

http://startouch.thestar.com/screens/9af2df94-e14c-4d66-91c4-f2f330e954a6%7C_0.html



Média Boutique, la nouvelle plateforme de monétisation pour les médias qui compte Guy Laliberté et Alexandre Taillefer parmi ses actionnaires, a trouvé son premier client : les chaînes de télé du Groupe V Média.

Groupe V Média et Boutique Média annonceront officiellement aujourd'hui leur partenariat, qui mènera à la création de la Boutique Noovo du Groupe V Média. Boutique Média est un « spin off » du modèle de monétisation publicitaire du magazine *Voir*, qui permet aux annonceurs de payer la publicité en cartes-cadeaux revendues en ligne par le média à son auditoire (au lieu que l'annonceur paie la publicité en argent).

Propriétaire de la chaîne de télé généraliste V et des chaînes spécialisées MusiquePlus et Max, le Groupe V Média souligne le « modèle d'affaires précurseur et fort prometteur qui permettra à sa force de vente de diversifier ses sources de revenus ». « Cette formule novatrice permettra à nos annonceurs de déployer des campagnes publicitaires performantes, à moindres coûts, tout en bénéficiant du rayonnement important qu'offrent nos chaînes télé et nos plateformes numériques », a indiqué Maxime Rémillard, président et chef de la direction du Groupe V Média, dans une déclaration écrite.

UN COMPLÉMENT

Le Groupe V Média n'a pas l'intention de remplacer sa publicité vendue de façon traditionnelle par la Boutique Noovo. Le partenariat avec Média Boutique est plutôt un complément à la vente traditionnelle de publicité, notamment pour intéresser des commerçants locaux qui n'ont pas l'habitude d'annoncer à la télé. « Pour nous, c'est une opportunité d'aller chercher plein de nouveaux clients, une façon de diversifier nos sources de revenus de façon concrète. Ce partenariat s'inscrit dans notre stratégie de croissance et de diversification de nos revenus afin de mieux monétiser nos inventaires », dit Marc Giguère, vice-président, stratégies de croissance, du Groupe V Média.

Cette plateforme de « troc publicitaire » a d'ailleurs été développée par Communications Voir en 2012. Attiré par la stratégie de monétisation de *Voir*, XPND Capital, la société privée de placement dirigée par Alexandre Taillefer, est devenue actionnaire du magazine culturel en 2015. La plateforme de monétisation a été transférée récemment afin de former une nouvelle entreprise – Média Boutique – qui compte quatre actionnaires minoritaires : Lune Rouge Innovation, la société du cofondateur du Cirque du Soleil Guy Laliberté, XPND Capital ainsi que Hugues Mailhot et Michel Fortin, dirigeants et actionnaires de *Voir*.

Yes, Ms. Fry, but what about those cross burnings in B.C.?

As the Canadian Heritage committee of the House of Commons worries about fake news gaining legitimacy on social media, there can be no better chair than the one now in place, Liberal MP Hedy Fry.

If anyone knows fake news, it is she.

Fifteen years ago, when Fry was in cabinet with the Chretien gang as secretary of state for multiculturalism, she stood up in the House of Commons and uttered the following words regarding racism in Canada.

"Mr. Speaker," she said. "We can just go to British Columbia, in Prince George, where crosses are being burned on lawns as we speak."

That's right, "as we speak."

This undoubtedly had residents of Prince George madly running to their living room windows to see if their lawns were alight, but according to local police, news agencies, public officials, the city's acting mayor, and anyone with eyes and still breathing, no such event had ever occurred.

Fry, however, a Trinidad-born Canadian physician, stuck to her guns for as long as she could, but returned to the House later that afternoon to amend her remarks to "recently" rather than "as we speak."

It was all bogus, of course. It was fake news.

As Prince George's acting mayor, Don Zurkowski, put it, he had not a clue what Fry



was talking about.

"I have no idea where this information came from, but the activity was not a Prince George activity, so she may well have had the wrong community, or the wrong country for that matter," he said.

Fry then told reporters she had received a letter from the mayor's office earlier in the year "about an incident of cross burning."

The mayor's office said this was utter nonsense, leaving Fry no choice but to apologize and retract her statement.

She refused, however, all demands for her resignation.

With her re-election last year, the 75-year-old Fry became not only the oldest MP in the Commons, but its longest-serving female member, having first been elected to the riding of Vancouver Centre in 1993 by bouncing Canada's only female PM, Kim Campbell.

Fry's racist fiction, of course, was back in the days before the phenomena of Facebook and Twitter. Facebook arrived in 2004, three years after Fry had crosses burning in Prince

George, and four years before Twitter.

One can only imagine the conflagration that would have ensued if those two social media platforms were breathing the fire they breathe today. It would have been something to behold.

The irony of Hedy Fry chairing a committee on fake news, therefore, is almost too good to be true.

It becomes even more delicious when you consider that Fry told her committee members that the election of Donald Trump and the Brexit vote earlier this year in Great Britain showed that "people believe what they read."

Like cross burnings, for example?

"This is at the heart of the matter many of us are concerned about," Fry continued. "How can a democracy be well-served when the information isn't verifiable?"

Precisely, Ms. Fry.

A Forum Research report last year claimed 60% of adult Internet users in this country have a Facebook account, which is why Hedy Fry's committee had been pressing the social media site to find way to stop the spreading of fake news.

One of the committee's members, former CTV star and now Liberal MP Seamus O'Regan, says a "lot of people are worried right now" about Facebook's ability to spirit out bogus news.

"By the time a fabricated story about the Pope endorsing president-elect Donald Trump was proven bogus, it has been shared one million times," he said.

Facebook Canada's head of public policy, Kevin Chan, told the committee that his firm has already taken steps to rid its platform of "click bait" headlines that attract viewers.

An example, if we go back in time, could possibly read something like, "Hedy Fry decries cross-burnings in B.C."

Now that would grab attention.



✉ markbonokoski@gmail.com

📧 @MarkBonokoski

Fwd: Highlights Tuesday November 29, 2016 / Mardi 29 novembre 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Mon, Dec 5, 2016 at 12:17 PM

A-2016-00077

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

From: Roger Belanger <roger.belanger@cbc.ca>
Date: Tue, Nov 29, 2016 at 9:55 AM
Subject: Highlights Tuesday November 29, 2016 / Mardi 29 novembre 2016
To: Roger Belanger <roger.belanger@cbc.ca>**Highlights Tuesday November 29, 2016 / Mardi 29 novembre 2016****www.cbc.ca, Monday November 28, 2016****CBC/Radio Canada asks for \$400M in increased government funding to go ad-free
Public broadcaster wants to move to a funding model similar to U.K.'s BBC**

CBC/Radio Canada has submitted a position paper to the federal government proposing the public broadcaster move to an ad-free model, similar to the one used to pay for the BBC in the United Kingdom, at a cost of about \$400 million in additional funding.

"We are at a critical juncture in our evolution, continuing to operate under a business model and cultural policy framework that is profoundly broken," says the CBC's document, released on Monday afternoon. "At the same time, other nations are moving their cultural agendas forward successfully — and reaping the benefits of strong, stable, well-funded public broadcasters."

Nicole Ireland**ici.radio-canada.ca, lundi 28 novembre 2016****Radio-Canada souhaite abandonner la publicité**

Dans le cadre des consultations de la ministre du Patrimoine canadien, Radio-Canada formule trois demandes : augmentation de son financement en échange de l'abandon de la publicité, dépolitisation de son financement et élaboration d'une stratégie intégrée d'investissement dans la culture.

Radio-Canada propose à la ministre du Patrimoine, Mélanie Joly, d'augmenter son financement public de 12 \$ par an, par Canadien, pour qu'il atteigne 46 \$, en échange de la suspension de la publicité à la télévision et sur les plateformes numériques.

Daniel Thibeault**ipolitics.ca, Monday November 28, 2016****Ad-free CBC would send \$158M in ad dollars to private media****CBC proposal reverses long-standing pro-ad position, argues in favour of switching to ad-free model**

If Canada's public broadcaster went ad-free, private media in Canada would reap \$158 million of its advertising revenue, a study commissioned by CBC/Radio-Canada found.

A position paper released by the broadcaster late Monday afternoon says that the CBC would lose \$253 million in annual ad revenue if the broadcaster switched to an ad-free model — but two-thirds of that revenue "would migrate to other Canadian media."

Beatrice Britneff**The Toronto Star, Tuesday November 29, 2016****AD-FREE CBC? IT'S OURS FOR ANOTHER \$418M****(CBC asks for \$400M more in funding to go ad-free)****(CBC WANTS TO FOLLOW IN BBC'S EXPENSIVE FOOTSTEPS)**

The CBC is asking for an increase of roughly \$400 million in government funding as part of a plan to go ad-free on all platforms.

A proposal paper posted to the national broadcaster's website outlines how the CBC/Radio-Canada wants to follow the example of the BBC, the United Kingdom's national broadcaster, and be fully funded by the federal government instead of partially relying on ad revenue.

Jackie Hong

Financial Post, Tuesday November 29, 2016

**CBC proposes ad-free future
(CBC sees its future as ad-free)
(CBC pushes for ad-free model)**

(‘We have no other tools’: CBC asks Ottawa for more than \$300 million in new funding to go ad free)

The Canadian Broadcasting Corp. has submitted a proposal to the federal government requesting \$318 million in additional funding in order to allow the public broadcaster to move to an ad-free model.

Inspired by the British Broadcasting Corp., the CBC is also recommending that its funding level be “depoliticized” by tying its subsidy to its current five-year licence cycle, indexing it to inflation, and keeping it separate from election and government budget announcements.

Sean Craig

The Globe and Mail, Tuesday November 29, 2016

**CBC seeks annual funding boost to go ad free
(CBC seeks annual funding boost of \$318-million to go ad-free)**

CBC/Radio-Canada wants all its services to broadcast ad-free — but would need \$318 million in new annual funding to do so, the public broadcaster said Monday in a proposal to the federal government.

The recommendation was one of several the CBC made in a submission to Canadian Heritage’s public consultation on homegrown content in a digital world.

The Canadian Press

Playback, Monday November 28, 2016

CBC proposes ad-free model in Heritage filing

The CBC has laid out plans that would see the public broadcaster transition to an ad-free model similar to that of the BBC.

Jordan Pinto

The Wire Report, Monday November 28, 2016

CBC asks for 35% funding boost to go ad-free

CBC/Radio-Canada is asking the federal government for an increase in its funding so that it can eliminate advertising on its platforms.

In a submission made as part of a government review of Canadian content in a digital age, CBC asked for an increase of \$12 per person in funding, to \$46.

The Wire Report

forums.canadiancontent.net, Monday November 28, 2016

CBC only needs \$400M to go Ad Free!!!

This is a steal for such an excellent service!!!

CBC/Radio Canada asks for \$400M in increased government funding to go ad-free

forums.canadiancontent.net

plus.lapresse.ca, mardi 29 novembre 2016

Radio-Canada souhaite s’inspirer de la BBC

Sans avoir à se soucier de ses revenus publicitaires – qui seraient remplacés par un financement fédéral supplémentaire équivalent –, Radio-Canada serait « capable d’être plus audacieuse », de « prendre plus de risques » et d’investir davantage sur son mandat culturel, selon son PDG.

La société d’État propose au gouvernement Trudeau un nouveau modèle d’affaires basé sur la BBC en Grande-Bretagne : pas de publicité à la télé et sur le web, mais un financement public accru qui remplacerait les revenus publicitaires.

Vincent Brousseau-Pouliot

Le Droit, mardi 29 novembre 2016

Réaliste, un Radio-Canada sans pub?

L’expression «de retour après la pause» pourrait un jour appartenir au passé à Radio-Canada. C’est ce que souhaite le diffuseur public en demandant à la ministre du Patrimoine canadien, Mélanie Joly, de pouvoir se débrouiller sans publicité, en échange d’une compensation annuelle de 318 millions \$. Plutôt que 34 \$, Radio-Canada vous coûterait 46 \$ par année.

Richard Therrien

Le Journal de Montréal, mardi 29 novembre 2016

**Radio-Canada prête à renoncer à la pub
(Radio-Canada demande 318 M\$ pour pouvoir abandonner la publicité)**

Radio-Canada est prête à renoncer à la publicité, mais cette avenue est conditionnelle à d’autres demandes du diffuseur public, dont celle d’un réinvestissement de 318 millions \$ supplémentaires du gouvernement fédéral pour

financer ses activités.

Lise Millette

Le Devoir, mardi 29 novembre 2016

Radio-Canada propose de revoir son financement

Une télévision publique sans publicité pour 400 millions de plus

CBC/Radio-Canada se dit prêt à se retirer du marché publicitaire à condition de recevoir une compensation d'environ 418 millions de dollars par année du fédéral, dont une centaine de millions pour accentuer le virage numérique.

L'enveloppe équivalente à une hausse d'environ le tiers du budget annuel du média public lui permettrait de diffuser sans interruption publicitaire sur toutes ses plateformes, à la télévision comme sur Internet ou ICI Tou.tv. Sa radio est déjà sans publicité.

Stéphane Baillargeon

www.985fm.ca, lundi 28 novembre 2016

Radio-Canada souhaite éliminer la publicité

CBC/Radio-Canada propose d'abandonner la publicité en échange d'un financement accru de la part du gouvernement fédéral.

Dans un mémoire déposé dans le cadre de la consultation publique d'Ottawa sur l'avenir du contenu canadien dans le monde numérique, la société d'État estime qu'elle pourrait éliminer la publicité sur toutes ses plateformes en échange d'une hausse de son budget annuel de 318 millions \$.

La Presse Canadienne

ipolitics.ca, Monday November 28, 2016

Unlike some rivals, Chong says CBC plays vital national unity role

Conservative leadership contender defends broadcaster amid calls for cutbacks from rivals

While some Conservative leadership candidates have been appealing to the traditionally anti-CBC Tory base by proposing to abolish the national broadcaster or make serious reforms to it, Michael Chong is digging in as the moderate voice in the race by calling the issue a "distraction."

Janice Dickson

www.canadalandshow.com, Monday November 28, 2016

How To Save Our CBC

The Government is about to change the CBC.

The Government is about to change the CBC. The think-tank hired by Heritage Canada to research media solutions invited Jesse to debate the CBC about it, but only Jesse showed up, along with some former CBC brass.

Katie Jensen

ici.radio-canada.ca, lundi 28 novembre 2016

L'ancien édifice de Radio-Canada Acadie à Moncton vendu

L'ancien immeuble de Radio-Canada, situé au 250 avenue Université a été vendu au coût de 2,2 millions de dollars. L'immeuble était évalué à 2,3 millions de dollars.

C'est l'entreprise Heritage Management qui en a fait l'acquisition.

ici.radio-canada.ca

Le Journal de Montréal, mardi 29 novembre 2016

Le docteur Barrette dégage avec Twitter

Alors qu'à Tout le monde en parle, dimanche soir, il ne s'est rien dit qu'on ne savait déjà sur les CHSLD, c'est la personne qu'on avait «oublié» d'inviter qui a retenu l'attention.

...La direction supporte même que son animateur intervienne publiquement et à sa guise dans des affaires politiques.

Guy A. Lepage profite donc de la notoriété que lui confère son importante tribune pour ferrailer contre qui bon lui semble, quel que soit le sujet ou le prétexte.

Guy Fournier

Le Droit, mardi 29 novembre 2016

À la défense de Guy A.

Gaétan Barrette est l'un des ministres les plus médiatisés du gouvernement Couillard.

...Je comprends qu'il ait été frustré de ne pas avoir été invité à l'enregistrement de Tout le monde en parle pour répondre à ses critiques, jeudi soir dernier. Mais objectivement, je pense qu'il aurait été de trop.

...La frustration du ministre de ne pas être invitée chez Guy A., l'a amené à répondre aux critiques à coups d'interventions sur Twitter. Il avait parfaitement le droit. Mais M. Barrette conviendra que si TLMEP a fait un tel spécial sur les CHSLD, c'est justement à cause de sa "dégustation" de mercredi dernier.

Gilbert Lavoie

Le Journal de Montréal, mardi 29 novembre 2016

Barrette persiste à critiquer Tout le monde en parle

Le ministre de la santé Gaétan Barrette n'a pas souhaité nuancer ses propos incendiaires lancés sur Twitter contre l'émission Tout le monde en parle à Radio-Canada.

Revenant sur les déclarations incendiaires qu'il a lancé sur les réseaux sociaux pendant l'émission Tout le monde en parle de dimanche, Gaétan Barrette a de nouveau critiqué le choix de l'émission de ne pas l'avoir invité.

Boris Proulx

Montreal Gazette, Tuesday november 29, 2016

Barrette has a habit of shooting from the hip

It was a Twitter rant that had some observers comparing Health Minister Gaétan Barrette to U.S. president-elect Donald Trump.

On Sunday night, Barrette unleashed 17 tweets in less than an hour while watching Radio-Canada's hugely popular TV talk show, Tout le monde en parle. The object of Barrette's ire? A segment on the show that featured guests criticizing the minister's handling of the province's network of long-term care centres, known in French as CHSLDs.

Aaron Derfel

plus.lapresse.ca, mardi 29 novembre 2016

Bon retour, les Gilmore AGirls !

Comme de nombreux téléspectateurs nostalgiques, j'ai passé le week-end à Stars Hollow avec les filles ultra-caféinées de la série Gilmore Girls, qui sont ressuscitées sur Netflix le temps de quatre superépisodes de 90 minutes.

...L'animatrice Véronique Cloutier se cherche une sorte de fou du roi pour sa nouvelle émission de variétés Votre beau programme, prévue en janvier à Radio-Canada. Un acolyte, au rôle encore à définir, qui aurait la liberté de dire tout ce que Véro ne pourrait pas.

Hugo Dumas

The Globe and Mail, Tuesday November 29, 2016

Artists ask Ottawa to fix creativity business

A who's who of Canadian music along with numerous prominent Canadian writers are asking the federal government to fix what they call the broken creativity business. A group of 1,000 Canadian artists will issue an open letter to Minister of Canadian Heritage Mélanie Joly Tuesday asking Ottawa to remember creators as it revises its cultural policies.

Kate Taylor

business.financialpost.com, Monday November 28, 2016

Rogers asks Ottawa to fold Canadian content funding into new agency, use tax credits instead of subsidies

Rogers Communications Inc. is calling on the federal government to change the way Canadian cultural content is supported by providing almost all funding through tax credits, and by amalgamating TeleFilm and the Canadian Media Fund into a new agency.

...Under the proposed plan, tax credits would be granted to programming in traditional genres such as news, documentary, drama and reality television — but Rogers says the government should open it to include new technologies such as video games and virtual reality.

...Rogers has no plans, however, for the Canadian Broadcasting Corp., which made its own appeal to the Department of Heritage on Monday for \$400 million in additional federal funding in order to go ad free.

Sean Craig

The Wire Report, Monday November 28, 2016

Mandatory carriage for OMNI only option, Rogers tells CRTC panel

Rogers Communications Inc. said it understands the irony of asking for mandatory carriage for its proposed new regional OMNI service, but that it's the only way forward.

..."Maybe it's better to understand you've got global players that have the scope, have the scale," Brace said. "And rather than trying to push water uphill in a small market like we have, relatively speaking, we need partnerships."

Charelle Evelyn, Anja Karadeglja

www.cartt.ca, MNnday november 28, 2016

TV License Renewals: Why Shomi failed, OMNI's 9(1)(h) hopes; and Corus needs a CPE re-set

The demise of Shomi has raised a number of questions regarding the future of domestic streaming services in the face of competition from global competitors such as Netflix, including some from CRTC chairman Jean-Pierre Blais today. But for Rogers Media, it means that partnering with global giants might be the best approach going forward.

...Rogers Media acknowledged that the CRTC may find itself in a tough position by allowing OMNI Regional to go forward. Wheeler said the company would shut down its over the air transmitters if ordered by the Commission to do so.

Perry Hoffman

www.cartt.ca, Monday November 28, 2016

French TV License Renewal: Intervenors "message well received"

CRTC chairman Jean-Pierre Blais stressed the idea of "citizenship obligations" as he concluded a hearing Thursday into licence renewals for major French-language private television broadcasters.

...“I was preoccupied Tuesday when I asked questions about subtitles to TVA and I heard laughs from your group in the audience,” Blais said.

A humbled V president Maxime Rémillard apologized.

Steve Faguy

plus.lapresse.ca, mardi 29 novembre 2016

Le scandale qui indiffère

Il n'existe aucune raison de tolérer que des entreprises étrangères de commerce en ligne comme Netflix ne prélèvent pas les taxes de vente.

...Club Illico (Vidéotron), Tou.tv (Radio-Canada) et CraveTV (Bell) doivent prélever leurs taxes de vente. Netflix ne le fait pas, un avantage d'environ 85 millions de dollars. La raison : la loi est désuète. Si une entreprise numérique étrangère n'établit pas un bureau au Canada, elle n'a pas besoin d'y prélever les taxes de vente. Et ce, même si ses biens et services sont consommés ici et qu'ils sont taxables*.

Éditorial Paul Journet

plus.lapresse.ca, mardi 29 novembre 2016

Les pertes de SHOMI exposées

Rogers et Shaw auraient perdu environ 136 millions de dollars au cours de la dernière année en tentant de faire concurrence à Netflix avec Shomi, révèle le rapport annuel de Shaw rendu public hier.

...Actionnaire à 50 % de Shomi, Shaw a dévoilé que les revenus qui lui sont attribuables pour l'année financière 2016 – terminée le 31 août dernier – étaient de 46 millions de dollars. Les dépenses, elles, sont de 182 millions de dollars, pour une perte de 136 millions.

Jean-François Codère

The Wire Report, Friday November 25, 2016

Shoan dismissal part of 'witch hunt,' former commissioner says

Former CRTC commissioner Raj Shoan is alleging that Heritage Minister Mélanie Joly and the governor-in-council (GIC) have effectively participated in a “witch hunt” against him by removing him from his appointment this summer, according to new court documents.

In a memorandum of fact and law filed with the Federal Court Monday in his application to overturn his firing, Shoan said he wasn't provided procedural fairness in the process that led to him being dismissed as the regional commissioner for Ontario in June, three years into a five-year term.

Charelle Evelyn, Anja Karadeglja

www.cartt.ca, Monday November 28, 2016

Cord-shaving, streaming gear usage, on the rise in Canada

According to new research, 30% of all Canadian online households (3.4 million of them) now have a dedicated streaming device (Apple TV, Chromecast, Roku, etc.) attached to a TV set, more than double the 12% with such devices in December 2013.

...As well, cord-shaving is also on the rise: 20% of paid TV homes (over 2 million) have downgraded in the last year, representing a big jump from 12% doing so in 2012, according to the report. The numbers also show, however, that 18% have upgraded their subscription TV package in the past year.

www.cartt.ca

Financial Post, Tuesday November 29, 2016

Robert Ghiz - Ex-premier of P.E.I. to lead wireless lobby group

Former P.E.I. Premier Robert Ghiz has been appointed the new president and CEO of the main lobby group for the wireless industry in Canada.

Ghiz will take over as head of the Canadian Wireless Telecommunications Association (CWTA) effective Jan. 1, 2017.

The Canadian Press

Le Devoir, mardi 29 novembre 2016

Robert Ghiz succède à Bernard Lord à titre de président de l'ACTS

L'ancien premier ministre de l'Île-du-Prince-Édouard Robert Ghiz a été nommé président et chef de la direction de l'Association canadienne des télécommunications sans fil (ACTS). Il succédera à l'ancien premier ministre du Nouveau-Brunswick Bernard Lord, qui a quitté l'ACTS plus tôt cette année après huit ans à la tête de l'association.

La Presse canadienne

www.nytimes.com, Monday November 28, 2016

An Auction That Could Transform Local Media

With the demand for wireless broadband growing, the Federal Communications Commission is auctioning off a big chunk of the public airwaves. Billions of dollars are likely to change hands, a windfall that could transform local media across the country.

...We have a rare chance to strengthen communities by breathing new energy into local news and information. Members of the public no doubt could come up with many other superb ideas. So why not ask them?

Christopher J. Daggett

www.journalism.co.uk, Friday November 25, 2016

'There's a danger of becoming stuck behind the desk': Investigative journalism in the age of social media

Investigative reporting has always been crucial for the media to fulfil its role as a watchdog, but as news consumption habits change and social media plays a larger role in news distribution, how does this affect the production of in-depth journalism?

Caroline Scott

www.wired.com, Sunday November 27, 2016

Facebook's Stumbles Expose Flaws in Its Plan to Rule Advertising

THE INTERNET WAS supposed to mean a whole new world for the business of advertising. Gobs of data let advertisers become wildly efficient in who they target and how they measure results.

...what Wieser sees as the bigger problem: Facebook "grading its own homework." You can't get a report on Facebook metrics from anywhere else—only from Facebook.

Davey Alba

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TODAY IN THE MEDIA
AUJOURD'HUI DANS LES MÉDIAS

1

Mardi 29 novembre 2016
Tuesday November 29, 2016

CBC/Radio Canada asks for \$400M in increased government funding to go ad-free

Public broadcaster wants to move to a funding model similar to U.K.'s BBC

Nicole Ireland, CBC News



The additional money CBC is asking for would largely be 'replacement funding' if the media organization eliminates advertising, it says. (Mark Blinch/Reuters)

CBC/Radio Canada has submitted a position paper to the federal government proposing the public broadcaster move to an ad-free model, similar to the one used to pay for the BBC in the United Kingdom, at a cost of about \$400 million in additional funding.

"We are at a critical juncture in our evolution, continuing to operate under a business model and cultural policy framework that is profoundly broken," says **the CBC's document, released on Monday afternoon.** "At the same time, other nations are moving their cultural agendas forward successfully — and reaping the benefits of strong, stable, well-funded public broadcasters."

The additional money CBC is asking for would largely be "replacement funding" if the media organization eliminates advertising. The proposal requests \$318 million to replace advertising revenue: \$253 million in lost ad sales plus \$105 million to "produce and procure additional Canadian content" to fill the programming gaps in their absence. CBC is also asking for \$100 million in "additional funding of new investments to face consumer and technology disruption."

However, the proposal notes that removing ads will also result in savings of \$40 million in the cost of selling advertising.

Total government funding for CBC would equal an investment of \$46 per Canadian every year — up from the current \$34 per Canadian it currently receives, the document says.

- [Read the full CBC/Radio Canada proposal](#)

Ad revenue criticism

The proposal, titled *A Creative Canada: Strengthening Canadian Culture in a Digital World*, comes in the midst of calls from some private media outlets for the public broadcaster to stop selling digital ads on the CBC.ca website.

Critics have said that the CBC is taking ad revenue away from private media that are struggling financially.

But CBC/Radio Canada president **Hubert Lacroix** rejected that argument in a **Nov. 21** letter to the parliamentary standing committee on Canadian heritage, saying that its digital advertising revenue only amounts to \$25 million, "just 10 per cent" of its total ad sales of \$253 million.

"It is difficult to believe, as some media have suggested, that if only CBC/Radio-Canada was prevented from earning \$25 million, their problems would be solved," Lacroix wrote.

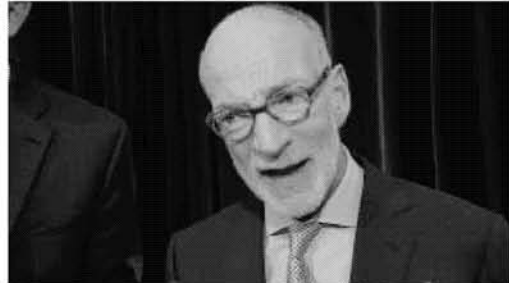
But on Monday, Lacroix said calculations indicated that if CBC as a whole moved away from ads, it would make a difference for the media industry.

"About two-thirds of our ad revenues would flow to the privates," Lacroix said in an interview. "I think they would benefit."

That would amount to about \$158 million for other Canadian media companies, he said, noting that the calculation was performed by policy and economic consulting firm Nordicity.

The proposal says there would be additional broader benefits to the Canadian economy, including "a net total GDP gain of \$488M, a total labour income impact of \$355M and the creation of 7,200 new jobs."

CBC came under fire last week from two federal Conservative leadership candidates. Kellie Leitch said the CBC "needs to be dismantled," while rival Maxime Bernier said the public broadcaster's mandate should be reformed and its funding cut. Bernier also said it should not be allowed to sell private advertising.



Hubert Lacroix, president and CEO of CBC/Radio Canada, says the public broadcaster's business model needs to change so it is funded more like the BBC in Britain. (CBC)

- **Conservative leadership candidate Kellie Leitch pitches plan to scrap CBC**
- **Maxime Bernier proposes streamlined CBC mandate and end to advertising**

Leitch reacted swiftly to Monday's proposal on Twitter, inviting people to sign a "Bye-bye CBC" online petition.



Kellie Leitch ✓
@KellieLeitch



CBC has asked taxpayers for an add'l \$400 million. It's time to dismantle the CBC. Visit byebyecbc.com to add your name. #cpcldr

4:49 PM - 28 Nov 2016

The Liberal government has already restored \$150 million per year in CBC funding previously cut by Stephen Harper's Conservatives.

- **Budget boosts funding to Canada Council, CBC**

However, the CBC/Radio Canada document says that wasn't enough, claiming an inflation rate of 1.5 per cent per year would erode that investment and eliminate its benefit in six years.

Former Conservative cabinet minister Jason Kenney criticized the CBC's proposal, tweeting, "It's never enough."



Jason Kenney ✓
@jkenney



It's never enough... [twitter.com/jj_mccullough/...](https://twitter.com/jj_mccullough/)

4:45 PM - 28 Nov 2016

Scott Hennig, a spokesman for the Canadian Taxpayers Federation, was critical of the funding proposal. "At a time when the federal government is borrowing \$71 million each day, making CBC ad-free shouldn't be at the top of the priority list."

The CBC/Radio Canada proposal says the U.K.'s investment in the cultural industry, which includes the BBC, is "an inspiration" for the new funding model.

The CBC is the "third worst funded public broadcaster in the world among comparable countries," the proposal says, with only New Zealand and the U.S. receiving lower per capita funding.

According to the proposal, the U.K. spends \$114 per person per year on the BBC, compared with Canada's spending of \$34 per person for the CBC.

Corrections

- An earlier version of this story cited a cost of \$40 million associated with advertising sales as part of CBC's funding request. In fact, the proposal says that \$40 million would be saved through reduced advertising sales costs.

Nov 29, 2016 8:01 PM ET

With files from Ioanna Roumeliotis, Jennifer Barr and The Canadian Press

www.cbc.ca/news/canada/cbc-radio-canada-ad-free-proposal-1.3871077

Radio-Canada souhaite abandonner la publicité



Le reportage de Daniel Thibeault

Dans le cadre des consultations de la ministre du Patrimoine canadien, Radio-Canada formule trois demandes : augmentation de son financement en échange de l'abandon de la publicité, dépolitisation de son financement et élaboration d'une stratégie intégrée d'investissement dans la culture.

Radio-Canada propose à la ministre du Patrimoine, Mélanie Joly, d'augmenter son financement public de 12 \$ par an, par Canadien, pour qu'il atteigne 46 \$, en échange de la suspension de la publicité à la télévision et sur les plateformes numériques.

Cette augmentation correspond à une enveloppe de 400 millions de dollars supplémentaires par année.

Dans un mémoire destiné à la ministre sur sa vision de l'avenir du diffuseur public, Radio-Canada appuie sa requête sur le fait qu'elle figure actuellement dans les derniers rangs pour ce qui est du financement public sur la liste des diffuseurs publics dans le monde.

À titre d'exemple, la Norvège arrive au premier rang avec une contribution de 180 \$ par année, par habitant, selon les données de 2014. La BBC, au 7e rang, obtient 114 \$, et Radio-Canada, au 16e rang, 34 \$. À la fin de cette liste de 18, on trouve les radiodiffuseurs des États-Unis, qui reçoivent 3 \$ par année, par habitant, en financement public.

« Nous sommes à un point critique de notre développement. Nous continuons de fonctionner sous un modèle d'affaires et un cadre politique culturel profondément perturbés. Du même souffle, d'autres nations mettent en place des politiques culturelles efficaces, avec les avantages de diffuseurs publics forts, stables et bien financés », poursuit le document.

À ce titre, Radio-Canada réclame aussi que soit dépolitisé son financement « pour qu'il soit indépendant du calendrier électoral et des cycles budgétaires ». La société veut que son financement soit indexé en fonction de l'inflation et qu'il suive le cycle de renouvellement des licences, tous les cinq ans.

En entrevue, le président-directeur général de Radio-Canada, Hubert Lacroix, a été très clair en réaffirmant que la dépolitisation du financement constitue l'objectif principal de la démarche. « C'est de faire en sorte que la raison d'être du radiodiffuseur public n'est plus connectée à la couleur du gouvernement ni à son passage dans le temps », a-t-il dit. « En enlevant le côté politique, on est encore un meilleur radiodiffuseur public. En enlevant le côté argent, qui nous vient des commandites et des revenus publicitaires, on permet au radiodiffuseur public de se concentrer sur sa mission de service public », a-t-il ajouté.

Aux réseaux privés qui reprochent à Radio-Canada d'être favorisé par le gouvernement, le radiodiffuseur répond qu'avec la proposition actuelle, 158 des 250 millions de ses revenus publicitaires actuels seraient redistribués dans d'autres médias au Canada, à la télévision et sur les plateformes numériques.

La ministre Joly a affirmé que la présentation de Radio-Canada sera examinée attentivement et considérée au même titre que toutes les autres. Il est encore trop tôt pour discuter de changements éventuels, selon elle.

À lire aussi :

- Le document présenté : [Propulser la culture canadienne : renforcer la place du Canada dans l'univers numérique](#)
- [Adapter la politique culturelle canadienne à l'ère numérique](#)
- [Maxime Bernier veut revoir le mandat et le financement de Radio-Canada](#)
- [Kellie Leitch démantèlerait Radio-Canada si elle était élue](#)

Pour en savoir plus

- [Richard Paradis, président du Groupe CIC, analyse la proposition.](#)

<http://ici.radio-canada.ca/nouvelle/1002687/radio-canada-souhaite-abandonner-la-publicite>



Ad-free CBC would send \$158M in ad dollars to private media
CBC proposal reverses long-standing pro-ad position, argues in favour of switching to ad-free model

Beatrice Britneff

If Canada's public broadcaster went ad-free, private media in Canada would reap \$158 million of its advertising revenue, a study commissioned by CBC/Radio-Canada found.

A position paper released by the broadcaster late Monday afternoon says that the CBC would lose \$253 million in annual ad revenue if the broadcaster switched to an ad-free model — but two-thirds of that revenue “would migrate to other Canadian media.”

Private television networks would receive \$138 million, \$4 million would go to private radio, \$3 million to digital outlets and \$13 million to newspapers, according to a Nordicity study cited in the paper. Foreign media would pick up \$86 million and \$9 million would go unspent.

The release of these numbers comes as parliamentarians and media outlets are sparring over the CBC's mandate and use of digital advertising. The broadcaster's managers — in response to claims that the CBC has got an unfair competitive advantage over competitors — have insisted they're not the source of the Canadian media industry's struggles.

“The challenges facing media in Canada are many but they are not being caused by the public broadcaster,” Hubert Lacroix, president and CEO of CBC/Radio Canada, said in a letter addressed to the Standing Committee on Canadian Heritage Nov. 21, 2016.

iPolitics asked the CBC for a copy of the Nordicity study used in the position paper and its price tag, but was turned down.

“It's an internal study that contains confidential information; the relevant data is contained in our report,” CBC spokeswoman Emma Bédard replied in an email.

In its paper, which the CBC says was delivered to the federal government, the broadcaster argues in favour of moving to an ad-free model and states that doing so would “provide stability for CBC/Radio-Canada and for our cultural ecosystem” and would “create more room for distinct Canadian programming ... and telling the stories Canadian creators want to tell.”

“Beyond the financial benefits of this model, it would allow us to put even more emphasis on our public service mandate, provide a more distinct and engaging offering for Canadians, and become a stronger and more valued partner to communities, individual artists and creators, universities, culture organizations, and the sector's commercial players,” the document reads. “We would focus less on commercial return and more on cultural impact, exploring more ways to help Canadian content and creators thrive and grow.”

These statements are a reversal of long-standing CBC policy positions in that they open the door to getting rid of advertising altogether. They contradict another Nordicity study the broadcaster released five years ago to the day which argued that eliminating advertising on CBC/Radio-Canada services would be “bad public policy.”

“There is no good public policy reason to eliminate or seriously reduce advertising on the TV services of CBC/Radio-Canada,” reads a CBC news release from Nov. 28, 2011. “Removing ads from CBC/Radio-Canada’s services would result in a significant reduction of Canadian content and have serious consequences for both the independent production sector and advertisers.

“CBC/Radio-Canada would face severe challenges if a decision to force it to exit advertising was taken. Its programming would be weakened and its contribution to the economy diminished. There would be a significant reduction of its support of independent producers and any Canadian content loss would not be made up by private television. The models developed in other countries to raise funds are not realistic in the Canadian context.”

The 2011 study assumed that the federal government would not make up any revenue lost from the elimination of advertising.

Six months ago, Jennifer McGuire, general manager and editor in chief of CBC News, told the heritage committee that she thought moving to an ad-free model would “not (be) feasible in the current economic climate.”

The position paper released Monday evening says having the public broadcaster go ad-free would require \$318 million in additional government funding — \$253 million to replace ad dollars, plus \$105 million to “produce and procure additional Canadian content which is required to replace the advertising programming.” The broadcaster says it would see \$40 million in savings “associated with the reduced cost of sales.”

In addition, the CBC is requesting another \$100 million in “additional funding of new investments to face consumer and technology disruption.” This brings the broadcaster’s request for new annual funding up to \$418 million and its total proposed annual government funding to more than \$1.6 billion — up from approximately \$1.2 billion.

“We are at a critical juncture in our evolution, continuing to operate under a business model and cultural policy framework that is profoundly broken,” the paper says. “At the same time, other nations are moving their cultural agendas forward successfully — and reaping the benefits of strong, stable, well-funded public broadcasters.”

An extra \$400 million in CBC funding would require increasing Canadians’ contribution to the broadcaster to \$46 per person, per year. Each Canadian currently contributes \$34 every year to the CBC.

Another Nordicity study prepared for CBC/Radio-Canada several years ago showed that Canada ranked third among 18 major Western countries “in terms of the lowest level of per-capita public funding for public broadcasting in 2011.”

The proposal released Monday argues that a public broadcaster operating on an ad-free model also would benefit the Canadian economy.

“The economic upside of moving to an ad-free model would be a net total GDP gain of \$488M, a total labour income impact of \$355M and the creation of 7,200 new jobs,” the paper says.

<http://ipolitics.ca/2016/11/28/ad-free-cbc-would-send-158m-in-ad-dollars-to-private-media/>

CBC asks for \$400M more in funding to go ad-free

The national broadcaster submitted the proposal to the federal government Monday.



The CBC has submitted a proposal for \$400 million in federal funding to go ad free. (NATHAN DENETTE / THE CANADIAN PRESS)

Jackie Hong

The CBC is asking for an increase of roughly \$400 million in government funding as part of a plan to go ad-free on all platforms.

A proposal paper posted to the national broadcaster's website outlines how the CBC/Radio-Canada wants to follow the example of the BBC, the United Kingdom's national broadcaster, and be fully funded by the federal government instead of partially relying on ad revenue.

"We operate under a business model and cultural policy framework that is profoundly broken," the paper says.

"The BBC offers a compelling example of how a strong, stable, well-funded public broadcaster can serve the interests of domestic audiences and diverse communities, support the global ambitions of its creative and cultural sectors, and provide a strong foundation for Britain's creative economy."

The CBC/Radio-Canada currently receives \$1.215 billion in government funding, but to go ad-free, the paper proposes the amount go up to \$1.633 billion, or a \$418 million increase.

Of that, \$318 million would be replacement funding: \$253 million to make up for lost advertising revenue and \$105 million to create Canadian content to replace ad slots. The amount takes into account a savings of \$40 million that would have otherwise been spent on selling ads.

The CBC is also asking for an additional \$100 million "to face consumer and technology disruption" — or, in other words, to help the CBC/Radio-Canada adapt to the digital age.

To get this funding, the CBC is proposing a \$12 increase in the amount it currently receives from each Canadian per year — from \$34 to \$46. Of that \$12, \$9 would go towards replacing ad revenue and the remaining \$3 to address "consumer and technology disruption."

That price is “still well below comparable countries,” the paper says, noting that the BBC receives \$114 per citizen per year and that the CBC has “always been funded at a per-person level that is significantly lower than the BBC and almost all other comparable public broadcasters.”

An ad-free CBC would result in “substantial economic benefits,” the paper says, “among them a net total GDP gain of \$488 million, a total labour income impact of \$355 million and the creation of 7,200 jobs in the Canadian economy.”

Have your say

What do you think of CBC's request for more government funding?

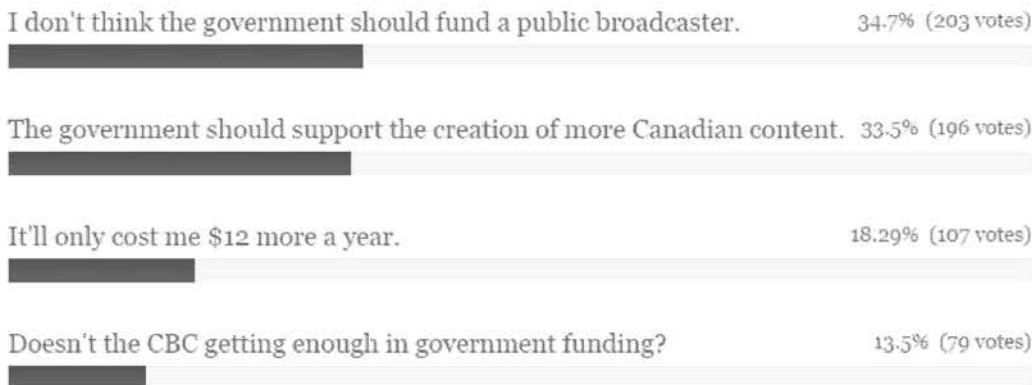
- The government should support the creation of more Canadian content.
- It'll only cost me \$12 more a year.
- Doesn't the CBC getting enough in government funding?
- I don't think the government should fund a public broadcaster.

[Vote](#)

[View Results](#)

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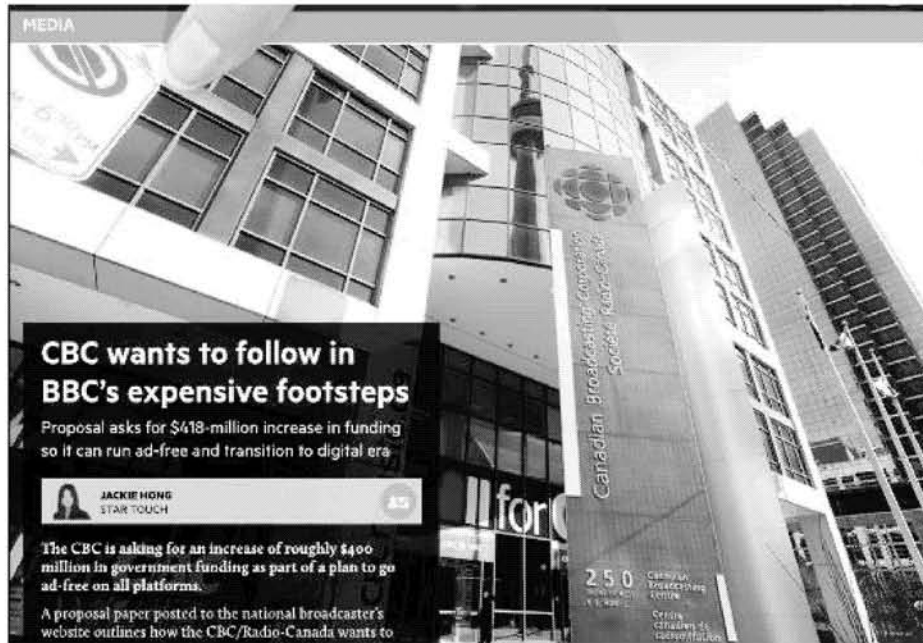
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The benefits of going ad-free won't just be financial, the paper says, explaining that, if fully funded, it would allow the CBC to “put even more emphasis on our public service mandate, provide a more distinct and engaging offering for Canadians, and become a stronger and more valued partner to communities, individual artists and creators, universities, culture organizations, and the sector's commercial players.”

“This summer's Tragically Hip concert, one of the most powerful shared Canadian experiences ever, lauded nationally and internationally, offers a compelling vision of what an ad-free public broadcaster provides Canadians.”

The news comes on the heels of Conservative leadership candidate MP Kellie Leitch proposing to dismantle the CBC, and criticism that the CBC's publically funded news website is unfairly competing with private media companies not receiving any government support.

www.thestar.com/news/canada/2016/11/28/cbc-asks-for-400m-more-in-funding-to-go-ad-free.html



CBC WANTS TO FOLLOW IN BBC'S EXPENSIVE FOOTSTEPS

Proposal asks for \$418-million increase in funding so it can run ad-free and transition to digital era

Jackie Hong
Star Touch

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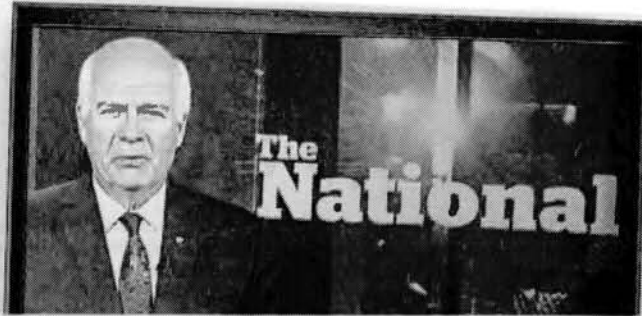
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http://startouch.thestar.com/screens/3d3c4ce8-7482-4fc5-83e2-80a95265334a%7C_0.html



AD-FREE CBC? IT'S OURS FOR ANOTHER \$418M

Broadcaster says funding boost from feds
could end need for commercials, **A2**



TORONTO STAR

WEATHER HIGH 14 C | MOSTLY CLOUDY | MAP S8

TUESDAY, NOVEMBER 29, 2016

CBC wants \$418M to go ad-free

The BBC-like proposal would hike Canadians' contributions to \$46 a year from \$34

JACKIE HONG
STAFF REPORTER

The CBC is asking for an increase of roughly \$400 million in government funding as part of a plan to go ad-free on all platforms.

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MEDIA

CBC proposes ad-free future

WANTS \$318M

SEAN CRAIG

The Canadian Broadcasting Corp. has submitted a proposal to the federal government requesting \$318 million in additional funding in order to allow the public broadcaster to move to an

ad-free model.

Inspired by the British Broadcasting Corp., the CBC is also recommending that its funding level be "depoliticized" by tying its subsidy to its current five-year licence cycle, indexing it to inflation, and keeping it separate from election and government budget announcements.

See MEDIA on FP2

'Important conversation for Canadians'

MEDIA

Continued from FP1

"Canada today is the third-worst-funded public broadcaster in the world," said Heather Conway, CBC's executive vice president of English services, in an interview with the Financial Post. "I think it's an important conversation for Canadians to have, to decide whether they want public broadcasting or not. If we don't shift the financial model for supporting public broadcasting, there is a question as to its ultimate survival."

Conway said the decision to ask for the increase in funding came after Heritage Minister Melanie Joly indicated that "everything is on the table" with regard to the government's current review of federal Canadian content policy.

The investment would bring the per capita annual support for the public broadcaster to \$46, up from \$34.

The CBC says the \$318 million figure it is requesting will act as a "replacement" if the broadcaster were to eliminate advertising, noting it would require \$253 million to make up for ad revenue and \$105 million to produce

content to fill the gaps in airtime left open free of ads. Going ad-free would also save \$40 million that would otherwise be spent selling ads.

The public broadcaster has faced a storm of criticism in recent months from executives of private newspaper companies testifying before a panel of MPs studying the future of media in Canada. Those critics have argued that while the CBC is the recipient of a five-year, \$675-million increase in funding from the federal government in addition to its annual \$1-billion largesse, its digital operations have taken away potential ad revenue from struggling private competitors.

However, the CBC says that its proposal to go ad-free would help Canada's media economy, with two-thirds of its ad revenue set to "migrate to other Canadian media, including private TV and digital, for a net gain to them of \$158M."

"There's a lot of tools the private sector has at its disposal: they have telephones, cellphones, Internet fees; and the opportunity to merge or

grow or make acquisitions and sell off their businesses," added Conway. "We have no other tools at the CBC."

The CBC says the economic benefit of moving to an ad-free model would be a gain of \$488 million in GDP, a \$355-million labour income impact and the creation of 7,200 new jobs.

"When we looked at what happened when Creative Britain was put in place, and the investment in the BBC tripled, we saw that employment in that sector has doubled, the exports have doubled," said Conway.

While Conservative leadership candidates Kellie Leitch and Brad Trost last week called for the dismantling of the broadcaster, Conway said the broadcaster's role in Canada is more vital than ever.

"It doesn't go without notice that our private sector competitors run American content 95 per cent of the time," she said. "I have every opportunity to be reminded of American culture. I don't have every opportunity to be reminded of Canadian culture."

Financial Post

CBC sees its future as ad-free

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Financial Post

OTTAWA CITIZEN, TUESDAY NOVEMBER 29, 2016
p.B6

CBC pushes for ad-free model

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Financial Post

CBC. Not lost. Found

Re Our Public Broadcaster Has Lost Its Way (Nov. 28): CBC news is now the only Canadian broadcast content that we watch in our Gen-X household. The CBC has lost its way? I would argue the converse: that a half-century of private Canadian networks' parasitically broadcasting U.S. content has left them as aimless shells in a world where U.S./international streaming content is increasingly available directly from the source.
- Brian J. Lowry, Fredericton

MEDIA

CBC seeks annual funding boost to go ad free

Ottawa - CBC/Radio-Canada wants all its services to broadcast ad free - but would need \$318-million in new annual funding to do so, the public broadcaster said Monday in a proposal to the federal government.

The recommendation was one of several the CBC made in a submission to Canadian Heritage's public consultation on home-grown content in a digital world.

In order to go ad free and achieve other goals in its proposal, CBC/Radio-Canada said it

would need the government to boost its per-person funding to \$46 a year - an increase of \$12 a Canadian. CBC/Radio-Canada noted the \$46-a-person figure it is seeking is "still well below comparable public broadcasters around the world, like the BBC, which receives \$114 per person."

The filing cited numerous benefits to an ad-free CBC/Radio-Canada, including "a net total GDP gain of \$488-million" as well as the creation of 7,200 jobs.

CBC/Radio-Canada is also calling for its funding to be "predictable and stable, tied to the existing five-year licence cycle, indexed to inflation, and separated from the election and annual government budget cycles."

The Canadian Press

CBC proposes ad-free model in Heritage filing

The pubcaster said it should move to a model akin to the BBC, which would require an additional \$400 million in government funding.

Jordan Pinto



The CBC has laid out plans that would see the public broadcaster transition to an ad-free model similar to that of the BBC.

In its submission to Canadian Heritage's "Canadian Content in a Digital World" consultations, the CBC said the removal of advertising "would allow the broadcaster to focus squarely on the cultural impact of our mandate. It would also free up advertising revenue to help private media companies transition to a digital environment."

In order to make the proposal a reality, the pubcaster said it would need an additional \$400 million in government funding.

The CBC filed three key recommendations with Heritage, asking that Canada develop a "cohesive cultural investment strategy" similar to the one that governs the BBC; increases its per-person funding to unlock an additional \$400 million to cover an ad-free model; and depoliticize CBC/Radio-Canada funding so that funding is indexed to inflation and not tied to whichever political party is in power.

To the issue of increasing its funding in order to go ad-free, the CBC said it would require a \$12 increase per person (to \$46 annually, from \$34).

As reported in May, CBC/Radio-Canada's advertising revenues dropped by **53.6% in 2015**, moving to \$220.1 million, from \$474.6 million the previous year. The drop was attributed to the loss of NHL rights.

More to come..

<http://playbackonline.ca/2016/11/28/cbc-proposes-ad-free-model-in-heritage-filing/>

CBC asks for 35% funding boost to go ad-free

The Wire Report

CBC/Radio-Canada is asking the federal government for an increase in its funding so that it can eliminate advertising on its platforms.

In a submission made as part of a government review of Canadian content in a digital age, CBC asked for an increase of \$12 per person in funding, to \$46.

"This would enable CBC/Radio-Canada to remove advertising from its services, complete its transformation, and strengthen Canada's creative economy," the public broadcaster said in a press release Monday, noting that figure is "still well below comparable public broadcasters around the world, like the BBC, which receives \$114 per person."

Removing advertising would allow it to "focus squarely on the cultural impact of our mandate. It would also free up advertising revenue to help private media companies transition to a digital environment," it added.

Digital advertising on CBC platforms has come up as an issue during the review, as news media representatives said it was taking away ad revenue from newspapers. There have also been calls for an ad-free CBC, including from the Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) as well as Conservative leadership candidate Maxime Bernier.

In its submission, the CBC said it was dealing with dropping advertising on conventional television, while subscription revenue from its specialty channels is under pressure from cord-cutting and the CRTC's new pick-and-pay rules.

"In the meantime, the advertising revenue that once helped fund Canadian programs is going to new competitors; large, global technology platforms like **[Facebook Inc.]** and **[Alphabet Inc.]**'s Google have established a dominant position," it said.

The document added the public broadcaster is "uniquely damaged" by such revenue losses and it "does not have other business interests or sources of revenue, like other Canadian vertically integrated broadcasting distribution companies, to mitigate the impact of these changes."

The increased funding made available by the Liberal government won't solve the problem in the long term, the report said. It added that while eliminating ads would "yield a net loss in advertising revenue of \$253M to CBC/Radio-Canada ... two-thirds of this revenue would migrate to other Canadian media, including private TV and digital, for a net gain to them of \$158M."

In order to be able to go ad-free, CBC would need \$318 million in replacement funding, a number it said "takes into account the lost advertising revenue (\$253M), the cost to produce and procure additional Canadian content (\$105M) which is required to replace the advertising programming and the cost savings associated with the reduced cost of sales (\$40M)."

www.thewirereport.ca/briefs/2016/11/28/cbc-asks-for-35%25-funding-boost-to-go-ad-free/31558

CBC only needs \$400M to go Ad Free!!!

Mentalfloss

This is a steal for such an excellent service!!!

CBC/Radio Canada asks for \$400M in increased government funding to go ad-free

CBC/Radio Canada has submitted a position paper to the federal government proposing the public broadcaster move to an ad-free model, similar to the one used to pay for the BBC in the United Kingdom, at a cost of about \$400 million in additional funding.

"We are at a critical juncture in our evolution, continuing to operate under a business model and cultural policy framework that is profoundly broken," said the CBC's document, released on Monday afternoon. "At the same time, other nations are moving their cultural agendas forward successfully — and reaping the benefits of strong, stable, well-funded public broadcasters."

The additional money CBC is asking for would be "replacement funding" if the news organization eliminates advertising: \$253 million to replace ad revenue, plus \$105 million to "produce and procure additional Canadian content" to fill the programming gaps in the absence of ads and \$40 million to reflect savings in money that would otherwise be spent on selling ads.

That would equal an investment of \$46 per Canadian every year — up from the current \$34 per Canadian CBC currently receives.

Two-thirds of the ad revenue given up by the CBC, the proposal argues, "would migrate to other Canadian media, including private TV and digital, for a net gain to them of \$158M."

In addition, it says, "the economic upside of moving to an ad-free model would be a net total GDP gain of \$488M, a total labour income impact of \$355M and the creation of 7,200 new jobs."

CBC/Radio Canada asks for \$400M in increased government funding to go ad-free - Canada - CBC News

<http://forums.canadiancontent.net/canadian-politics/147995-cbc-only-needs-400m-go.html>



TÉLÉVISION

Radio-Canada souhaite s'inspirer de la BBC

« Avec ce modèle, au lieu d'avoir un souci constant de tirer des revenus de toutes nos initiatives – on ne dit pas que c'est la seule chose, mais c'est clair que c'est une préoccupation –, on investirait sur le mandat culturel. »
— Hubert T. Lacroix, président-directeur général de Radio-Canada

VINCENT BROUSSEAU-POULIOT
LA PRESSE

OTTAWA — Sans avoir à se soucier de ses revenus publicitaires – qui seraient remplacés par un financement fédéral supplémentaire équivalent –, Radio-Canada serait « capable d'être plus audacieuse », de « prendre plus de risques » et d'investir davantage sur son mandat culturel, selon son PDG.

TÉLÉVISION

RADIO-CANADA SOUHAITE S'INSPIRER DE LA BBC

La société d'État propose un nouveau modèle d'affaires pour se détacher de la publicité, et ainsi s'investir davantage sur son mandat culturel.

Vincent Brousseau-Pouliot
La Presse

OTTAWA — Sans avoir à se soucier de ses revenus publicitaires – qui seraient remplacés par un financement fédéral supplémentaire équivalent –, Radio-Canada serait « capable d'être plus audacieuse », de « prendre plus de risques » et d'investir davantage sur son mandat culturel, selon son PDG.

La société d'État propose au gouvernement Trudeau un nouveau modèle d'affaires basé sur la BBC en Grande-Bretagne : pas de publicité à la télé et sur le web, mais un financement public accru qui remplacerait les revenus publicitaires.

CBC/Radio-Canada a fait cette proposition dans le cadre des consultations du gouvernement Trudeau sur le contenu canadien dans le monde numérique.

Il faudrait actuellement 318 millions supplémentaires pour réaliser ce plan : 253 millions pour compenser la perte de revenus publicitaires à la télé et sur le web, et 65 millions de dépenses supplémentaires pour faire passer la grille télé de 42 à 58 minutes par heure.

« Avec ce modèle, au lieu d'avoir un souci constant de tirer des revenus de toutes nos initiatives – on ne dit pas que c'est la seule chose, mais c'est clair que c'est une préoccupation –, on investirait sur le mandat culturel », a confié Hubert T. Lacroix, président-directeur général de Radio-Canada, en entrevue à *La Presse*.

« On serait capables d'être plus audacieux, de raconter des histoires différentes, de prendre plus de risques. [...] *Série noire*, les nouveaux acteurs dans *Les Simone*, le mouvement de notre grille nous différencient de plus en plus des autres radiodiffuseurs qui ont plus de contenu américain aux heures de grande écoute.

« Si nous sommes capables d'être distinctifs avec notre contenu et de laisser les [télés] privées faire plus ce qu'elles veulent faire, avec leur objectif de rentabilité... »

UNE « LOCOMOTIVE » CULTURELLE

CBC/Radio-Canada estime qu'un radiodiffuseur public sans publicité et mieux financé (de 34 \$ à 46 \$ par Canadien par an, comparativement à 114 \$ pour la BBC) agirait comme « locomotive culturelle », un peu comme la BBC en Angleterre.

« C'est la première fois qu'on appuie [ce scénario d'un radiodiffuseur public sans publicité] avec des arguments économiques et de contenu, a précisé M. Lacroix. On explique les avantages de devenir un radiodiffuseur public qui serait la locomotive à l'intérieur du nouveau système qu'on veut bâtir. [...] Il faut que le nouveau système culturel soit réfléchi [comme en Angleterre avec Creative Britain], que les médias, les auteurs, les créateurs se retrouvent tous autour de la même table avec la BBC comme point central. »

Une télé publique sans revenus publicitaires continuerait de se soucier des cotes d'écoute. Son mandat continuera ainsi de comprendre des émissions de variétés destinées à un large public. « La BBC fait beaucoup d'émissions de variétés, a dit Hubert T. Lacroix. On n'oubliera pas les cotes d'écoute, c'est un reflet de notre pertinence, et on veut faire pertinent pour nos auditoires. »

« Nos grilles vont pouvoir prendre une allure différente, il y aurait beaucoup plus de liberté aux gens qui la contrôlent, en plus de tous les avantages économiques. »

— Hubert T. Lacroix, président-directeur général de Radio-Canada

CBC/Radio-Canada estime que son plan créerait 7200 emplois dans l'économie du pays et qu'environ 158 millions de ses 253 millions en revenus publicitaires seraient redistribués sur les ondes des télés privées.

DÉPOLITISER LE FINANCEMENT

Radio-Canada propose aussi de « dépolitiser » son financement en le fixant sur un horizon de cinq ans, soit la durée de ses licences. « On ne veut plus qu'on associe la couleur d'un parti à notre financement. [...] Il faut sortir la politique de notre financement, c'est un point important », a dit Hubert T. Lacroix.

Que pense le gouvernement Trudeau de la proposition de Radio-Canada de devenir un radiodiffuseur sans publicité ? « La présentation de Radio-Canada/CBC sera examinée attentivement et considérée au même titre que toutes les autres. Il est encore trop tôt pour discuter de changements éventuels », a indiqué par courriel Pierre-Olivier Herbert, attaché de presse de la ministre du Patrimoine canadien Mélanie Joly.

Le gouvernement Trudeau poursuit actuellement sa consultation sur le contenu canadien dans le monde numérique.

Citant son étude produite par Nordicity, Radio-Canada rappelle que son financement public de 34 \$ par Canadien par an le classe au 16^e rang sur 18 radiodiffuseurs publics dans le monde. Radio-Canada n'a jamais diffusé de publicité sur sa chaîne de radio parlée ICI Première. La société d'État a diffusé de la publicité à la radio sur ICI Musique entre 2013 et 2016 avant que le CRTC ne lui retire ce droit l'été dernier.

Réaliste, un Radio-Canada sans pub ?

**RICHARD
THERRIEN**

Le Soleil



L'expression « de retour après la pause » pourrait un jour appartenir au passé à Radio-Canada. C'est ce que souhaite le diffuseur public en demandant à la ministre du Patrimoine canadien, Mélanie Joly, de pouvoir se débrouiller sans publicité, en échange d'une compensation annuelle de 318 millions \$. Plutôt que 34 \$, Radio-Canada vous coûterait 46 \$ par année.

Pourquoi cette proposition, à ce moment-ci ? Le diffuseur profite de la consultation publique du gouvernement sur l'avenir du contenu canadien dans un monde numérique pour recommander que la publicité soit éliminée de toutes ses plateformes. Le but : mieux remplir sa mission culturelle. « Les revenus publicitaires ainsi libérés aideraient les entreprises médiatiques privées à s'adapter à l'environnement numérique », peut-on lire dans un communiqué. CBC/Radio-Canada demande aussi 100 millions \$ supplémentaires pour compléter sa transformation.

Voilà une idée qui devrait plaire aux diffuseurs privés, qui sont montés aux barricades depuis que le gouvernement libéral a décidé d'injecter 150 millions \$ en six ans chez le diffuseur public. Et à tous ceux - ils sont nombreux - qui croient que Radio-Canada devrait cesser de jouer sur le terrain de la télé privée pour mieux remplir son fameux mandat.

Êtes-vous prêt à sortir 12 \$ de plus de votre poche par année pour avoir une télé sans pub ?

Le diffuseur plaide que ce montant reste bien en dessous de ce que demandent les autres télévisions publiques dans le monde, ce qui est bien réel. En comparaison, les Britanniques déboursent 114 \$ chaque année pour leur BBC. D'autres télé publiques ont supprimé, du moins en partie, la publicité de leurs ondes. France Télévisions l'a rayée de ses chaînes après 20 h, mais l'a conservée le reste de la journée.

Actuellement, 40 % des revenus de CBC/Radio-Canada proviennent de la publicité. Professeur invité au Département des communications de l'Université de Montréal et auteur de l'essai ICI était Radio-Canada, Alain Saulnier considère que cette forte dépendance éloigne la société de son mandat de diffuseur public. Lorsqu'il était directeur de l'information dans cette boîte, il avait suggéré que les revenus publicitaires soient plafonnés à 20 %. « L'idée était qu'on ne soit pas complètement dépendants du gouvernement, pour ne pas fragiliser la notion de "distance" avec le pouvoir politique », dit-il. Le risque existe, en effet.

M. Saulnier reçoit néanmoins favorablement la proposition de Radio-Canada d'éliminer la publicité. « Il faudrait toutefois s'assurer qu'il y ait une période transitoire, le temps d'observer les secousses que ça pourrait occasionner. »

Radio-Canada n'a pas toujours tenu le même discours par rapport à la publicité. En 2011, dans un rapport intitulé « L'élimination de la publicité dans les services



Actuellement, 40 % des revenus de CBC/Radio-Canada proviennent de la publicité. — OLIVIER JEAN, ARCHIVES LA PRESSE

de CBC/Radio-Canada serait une mauvaise politique publique », on disait que la pub n'empêchait « nullement la Société de s'acquitter de son mandat de radiodiffuseur public ». On affirmait même que la suppression de la publicité empêcherait Radio-Canada de remplir son mandat. On croit aujourd'hui exactement le contraire. Il faut dire que le contexte a changé. Qu'il n'était pas envisageable de demander aux conservateurs de délier leurs bourses, mais que le gouvernement libéral est beaucoup plus généreux. Attention toutefois si les conservateurs reprennent le pouvoir.

Depuis *La famille Plouffe*, qui vantait les effluves des cigarettes Player's dans les années 50, Radio-Canada a toujours diffusé de la publicité. Et depuis cette époque, il y a eu à cette antenne des émissions de variétés destinées au plus grand public, des *Coqueluches aux Démon du midi*. Les équipes affectées aux émissions dites plus populaires de Radio-Canada, comme on en fait au privé, devraient-elles s'inquiéter d'une telle éventualité ? Du calme, on n'est pas à la veille d'annoncer le retour des *Beaux dimanches* et des grands téléthéâtres.

Pré-célébrations du 150^e le 31 décembre

Le 31 décembre prendra des allures de pré-festivités du 150^e anniversaire de la Confédération, sur la colline du Parlement. Un concert du carillon de la tour de la Paix donnera le coup d'envoi, à 19 h, suivi d'une cérémonie nationale à laquelle participeront des dignitaires ainsi que des athlètes olympiques et paralympiques. À 20 h 17 précisément, on fera place à un grand spectacle pyromusical, qui pourra notamment être apprécié du Musée canadien de l'histoire et du parc Major's Hill. Radjo Radio, Brett Kisse et Carly Rae Jepsen se relayeront ensuite sur scène à compter de 21 h, au cours de cette soirée de célébrations qui sera animée par Isabelle Racicot. **LE DROIT**

Radio-Canada veut se passer de la pub



Richard Therrien

Radio-Canada souhaite se retirer du marché publicitaire et demande à la ministre du Patrimoine canadien Mélanie Joly une compensation de 318 millions de dollars pour y parvenir, ai-je appris.

La demande ne vaudrait pas seulement pour la télévision générale mais aussi pour les chaînes spécialisées et le web.

C'est le souhait d'un bon nombre de voir un jour notre diffuseur public ne plus dépendre des annonceurs, afin de mieux remplir son mandat et de moins empiéter sur le terrain de la télé privée. Est-ce utopique de croire que le gouvernement puisse compenser pour les pertes encourues?

Cela fait partie de trois propositions venant du diffuseur public, qui demande aussi un investissement global dans la culture à travers le pays et un financement viable et à long terme de Radio-Canada.

Détails à suivre.

<http://blogues.lapresse.ca/therrien/2016/11/28/radio-canada-veut-se-passer-de-la-pub/>

Radio-Canada demande 318 M\$ pour pouvoir abandonner la publicité

Lise Millette | Agence QMI



Radio-Canada est prête à renoncer à la publicité, mais cette avenue est conditionnelle à d'autres demandes du diffuseur public, dont celle d'un réinvestissement de 318 millions \$ supplémentaires du gouvernement fédéral pour financer ses activités.

Cette proposition a été faite dans un mémoire de CBC/Radio-Canada déposé lundi lors des consultations sur l'avenir de la société d'État.

«Nous recommandons d'éliminer la publicité à CBC/Radio-Canada, afin de lui permettre de se concentrer sur l'impact culturel de son mandat. Les revenus publicitaires ainsi libérés aideraient les entreprises médiatiques privées à s'adapter à l'environnement numérique», précise le document présenté par Hubert T. Lacroix, président-directeur général de CBC/Radio-Canada.

Parmi les autres éléments mentionnés dans ce mémoire, Radio-Canada précise que les publicités cesseraient ainsi d'être diffusées sur l'ensemble de ses plateformes, incluant internet et la télévision. Il n'y avait pas de publicité à la radio.

Un autre montant de 100 millions \$ a aussi été demandé pour permettre la modernisation des installations de Radio-Canada et compléter le virage numérique entamé.

Selon les données avancées par le diffuseur public, le coût de ses demandes représente une hausse du financement de la Société d'État de 12 \$ par Canadien par année.

Dans les recommandations, contenues dans le mémoire, il est aussi suggéré de «dépolitiser le financement de CBC/Radio-Canada» dans le but d'assurer un budget stable et prévisible «indexé en fonction de l'inflation, et indépendant du calendrier électoral et du cycle budgétaire annuel du gouvernement».

En après-midi, le bureau de la ministre du Patrimoine canadien, Mélanie Joly, a précisé à TVA Nouvelles qu'il était «trop tôt» pour commenter la proposition - qui sera examinée, ainsi que les autres qui seront soumises dans le cadre des consultations.

Revenus publicitaires en déclin

Bien que «content d'apprendre que Radio-Canada soit ouvert à de telles discussions», le député conservateur Maxime Bernier, qui affichait ce week-end qu'il devrait être interdit au diffuseur public de vendre de la publicité, voit dans le montant compensatoire réclamé une manière d'obtenir plus de budgets, alors que le marché publicitaire s'effondre.

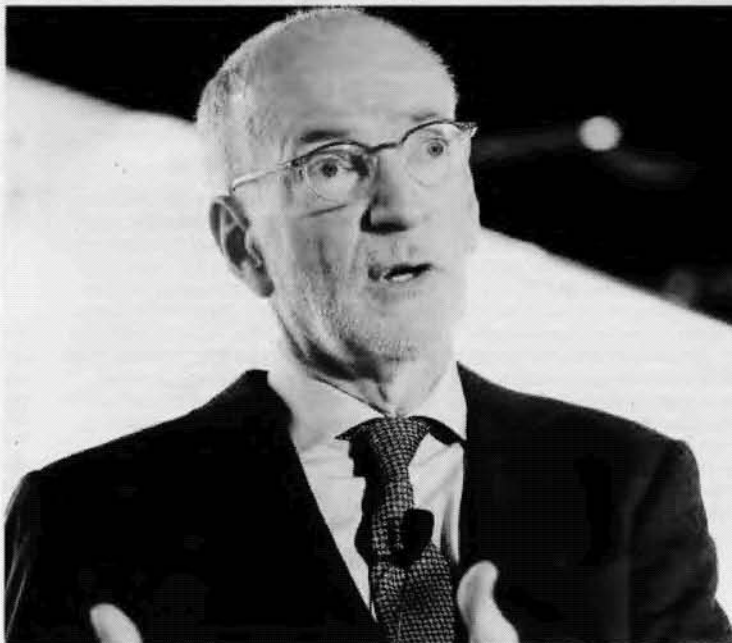
Le directeur des communications pour la campagne de Maxime Bernier à la direction du Parti conservateur a affirmé que le montant de 318 millions \$ demandé à titre de compensation représente les revenus publicitaires de 2014.

«Les revenus publicitaires de Radio-Canada sont en baisse, en 2015 ils étaient plutôt de 250 millions \$ et tout indique qu'en 2016, ils seront encore plus bas», a affirmé Maxime Hupé à l'Agence QMI.

La perte des revenus publicitaires n'est pas qu'un écueil propre à Radio-Canada. Lors des audiences du Conseil de la radiodiffusion et des télécommunications canadiennes (CRTC) pour défendre le renouvellement de ses licences de télévision, Bell Média, Groupe V et Groupe Québecor Média ont tous affirmé que ces revenus avaient diminué ces dernières années.

www.tvnouvelles.ca/2016/11/28/radio-canada-demande-318-m-pour-pouvoir-abandonner-la-publicite

Médias



EXTRAIT DU MÉMOIRE
DÉPOSÉ PAR RADIO-CANADA

« NOUS RECOMMANDONS
D'ÉLIMINER LA PUBLICITÉ
À CBC/RADIO-CANADA,
AFIN DE LUI PERMETTRE DE
SE CONCENTRER SUR L'IMPACT
CULTUREL DE SON MANDAT »

Hubert T. Lacroix, le président-directeur général de CBC/Radio-Canada en 2014.

PHOTO D'ARCHIVES, AGENCE QMI

Radio-Canada prête à renoncer à la pub

Le gouvernement devrait toutefois y injecter 318 millions \$ supplémentaires

Radio-Canada est prête à renoncer à la publicité, mais cette avenue est conditionnelle à d'autres demandes du diffuseur public, dont celle d'un réinvestissement de 318 millions \$ supplémentaires du gouvernement fédéral pour financer ses activités.

LISE MILLETTE
Agence QMI

Cette proposition a été faite dans un mémoire de CBC/Radio-Canada déposé hier lors des consultations sur l'avenir de la société d'État. «Nous recommandons d'éliminer la publicité à CBC/Radio-Canada, afin de lui permettre de se concentrer sur l'impact culturel de son mandat. Les revenus publicitaires ainsi libérés aideraient les entreprises médiatiques privées à s'adapter à l'environnement numérique», précise le document présenté par Hubert T. Lacroix, président-directeur général de

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HAUSSE DU FINANCEMENT

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BERNIER RÉAGIT

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CBC/Radio-Canada propose de revoir son financement

Une télévision publique sans publicité pour 400 millions de plus

STÉPHANE BAILLARGEON

CBC/Radio-Canada se dit prêt à se retirer du marché publicitaire à condition de recevoir une compensation d'environ 418 millions de dollars par année du fédéral, dont une centaine de millions pour accentuer le virage numérique.

L'enveloppe équivalente à une hausse d'environ le tiers du budget annuel du média public lui permettrait de diffuser sans interruption publicitaire sur toutes ses plateformes, à la télévision comme sur Internet ou ICI Tou.tv. Sa radio est déjà sans publicité.

La proposition de hausser le financement public de 1,2 à 1,6 milliard par année se retrouve dans un mémoire déposé par le diffuseur dans le cadre de la consultation publique sur l'avenir du contenu canadien dans un monde numérique. Le plan global rendu public lundi veut assurer la position de CBC/RC comme créateur de contenu de qualité qui contribue « au partage d'une conscience et d'une identité nationales » en priorisant l'innovation numérique.

L'idée de sortir de la publicité répond aussi à des critiques du secteur privé de plus en plus fortes concernant le mandat et la concurrence du média étatique. La nouvelle allocation du gouvernement libéral de quelque 650 millions sur cinq ans a stimulé la grogne.

1 \$ de plus par mois

Le document intitulé *Propulser la culture canadienne: renforcer la place du Canada dans l'univers numérique* recommande d'accroître le financement du média public par habitant à 46\$ par an — une augmentation de 12\$ par Canadien. Par comparaison, la BBC reçoit 114\$ par citoyen britannique.

Le remplacement des revenus publicitaires rapporterait environ 318 millions. Le budget hypothétique de la Société de la couronne y ajoute une centaine de millions pour faire face aux bouleversements dans les technologies et la consommation des médias.

Le plan souhaite dépolitiser ce financement « pour qu'il devienne durable et stable » tout en le liant au cycle de renouvellement des licences sur cinq ans et en le déliant du calendrier électoral. Le budget devrait aussi être indexé. Une inflation annuelle de 1,5% gruge 150 millions de l'enveloppe en six ans.

L'analyse contextualise cette recommandation. « Le modèle d'affaires et le cadre de politiques culturelles qui régissent les activités de CBC/Radio-Canada et l'exécution de son mandat public ne fonctionnent absolument plus, dit le mémoire. Les revenus publicitaires de la télévision traditionnelle diminuent: les auditoires

sont de plus en plus fragmentés sur plusieurs plateformes, les contenus sans publicité sont plus faciles d'accès, et de nouveaux fournisseurs de contenu, comme YouTube, Netflix et Amazon gagnent du terrain. »

À qui le profit?

Cette tendance dirige la publicité et ses revenus vers les géants du Web qui ne contribuent aucunement au financement de la production nationale. En même temps, de nouveaux joueurs numérisés diffusent directement sur le Web des productions de haut niveau auxquelles les diffuseurs traditionnels doivent se mesurer. Le média public affirme donc que l'enveloppe d'environ 150 millions par année consentie par le gouvernement fédéral « ne réglera rien à long terme ».

Les projections laissent croire que les deux tiers des pertes en publicités de RC seraient récupérées par les concurrents nationaux. Ce qui en laisserait tout même un tiers aux médias étrangers.

La réforme recommandée s'inspire des mutations observées en Grande-Bretagne depuis 25 ans. La stratégie souhaitée imiterait le plan *Creative Britain* en créant un conseil canadien des industries culturelles.

Le rapport veut aussi une nouvelle loi sur la radiodiffusion pour remplacer celle de 1991, jugée désuète. Le nouveau cadre, balisant aussi les actions des diffuseurs privés et les nouveaux médias, viserait une stratégie intégrée d'investissement dans la culture, un meilleur soutien de la radiodiffusion publique et une prise en compte intégrale des nouveaux médias.

Des critiques

CBC/RC est sous un nouveau tir nourri de critiques depuis quelques semaines. Le Groupe V Média et Québecor ont profité des audiences devant le Conseil de la radiodiffusion et des télécommunications canadiennes concernant le renouvellement de leurs licences de télévision pour s'en prendre à la concurrence jugée déloyale de RC.

D'autres présentations devant le Comité permanent du patrimoine canadien sur les services aux communautés locales ont aussi stimulé les attaques. « Le financement supplémentaire constitue un chèque en blanc pour accentuer cette concurrence » de RC/CBC a résumé Julie Tremblay, grande patronne de Québecor Média (TVA, LCN...).

Le *Globe & Mail* et le *Toronto Star* ont rejoint les rangs des détracteurs. Les deux vieux journaux, devenus des médias en ligne, reprochent à Radio-Canada de concurrencer leurs sites d'information avec ses services Internet en expansion.

Le Devoir

Radio-Canada souhaite éliminer la publicité

La Presse Canadienne



MONTREAL - CBC/Radio-Canada propose d'abandonner la publicité en échange d'un financement accru de la part du gouvernement fédéral.

Dans un mémoire déposé dans le cadre de la consultation publique d'Ottawa sur l'avenir du contenu canadien dans le monde numérique, la société d'État estime qu'elle pourrait éliminer la publicité sur toutes ses plateformes en échange d'une hausse de son budget annuel de 318 millions \$.

Les revenus publicitaires rapportent actuellement 253 millions \$ à la société d'État. Pour justifier les 318 millions \$ réclamés, CBC/Radio-Canada souligne que le reste de la compensation servirait à financer le contenu qui viendrait remplacer le temps publicitaire éliminé.

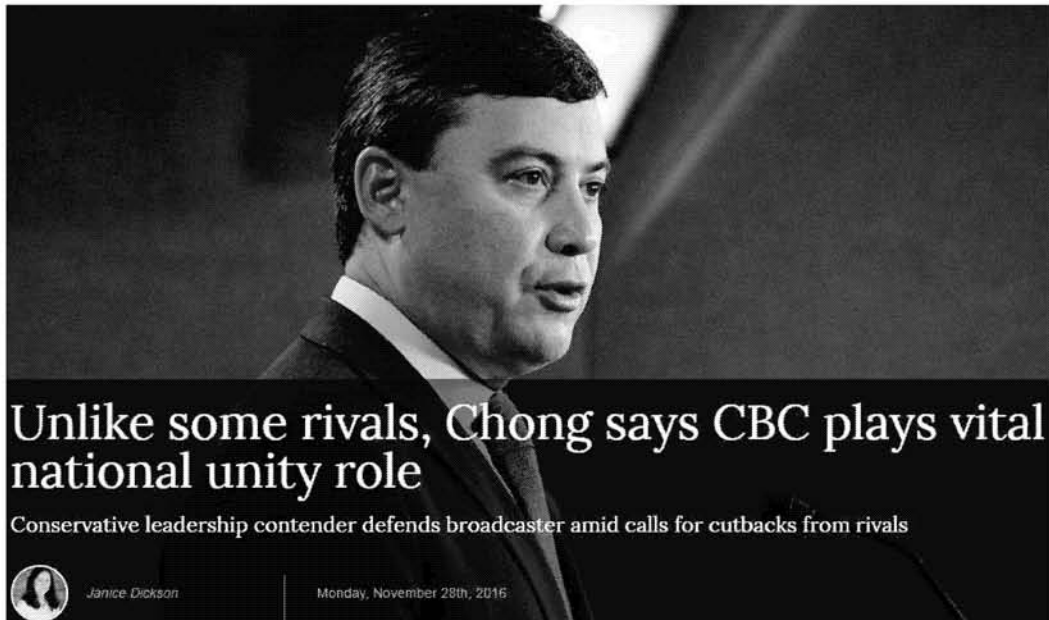
Il s'agirait d'une augmentation de la contribution de 12 \$ par contribuable canadien, pour la porter à 46 \$. CBC/Radio-Canada fait valoir que le montant resterait bien inférieur au niveau de financement de diffuseurs publics comme la BBC, au Royaume-Uni, qui reçoit 114 \$ par habitant, tout en étant exempt de publicité. Le diffuseur britannique se classe septième au monde au chapitre du financement gouvernemental, contre le 16e rang pour CBC/Radio-Canada.

Dans son mémoire, la société d'État calcule qu'un tel virage permettrait aux diffuseurs privés, dont plusieurs souhaitent la fin de la publicité chez les diffuseurs publics, d'engranger quelque 158 millions \$ supplémentaires en revenus publicitaires.

La semaine dernière, Maxime Bernier, candidat à la direction du Parti conservateur, a plaidé pour la fin de la publicité à CBC/Radio-Canada, mais il a aussi proposé une réduction de son financement, arguant que la société d'État devrait se tourner vers les dons des téléspectateurs et des organisations, comme c'est le cas de la télé publique PBS et de la chaîne privée à but non lucratif NPR, aux États-Unis.

Kellie Leitch, son adversaire dans la course à la direction du Parti conservateur, a quant à elle proposé carrément le démantèlement de CBC/Radio-Canada.

www.985fm.ca/actualites/nouvelles/radio-canada-souhaite-liminer-la-publicit-809696.html



Janice Dickson

While some Conservative leadership candidates have been appealing to the traditionally anti-CBC Tory base by proposing to abolish the national broadcaster or make serious reforms to it, Michael Chong is digging in as the moderate voice in the race by calling the issue a “distraction.”

Last week, after Maxime Bernier proposed kicking the CBC out of the advertising market, Kellie Leitch and Brad Trost tried to out-do each other by proposing to either axe (in Leitch’s case) or de-fund (in Trost’s case) the CBC.

Chong told iPolitics late Friday that “this issue is another distraction from what we need to be focused on in this campaign and in 2019.”

Chong said the priority for Canadians is “jobs and the economy” and that’s where his attention is focused.

“For example, lowering income taxes to spur economic growth and job creation, and privatizing CMHC to make housing more affordable for Canadian families and credit more available for small and medium-sized businesses,” he wrote.

Chong said the CBC does need a mandate review, however. “With technology rapidly transforming the media landscape in Canada, CBC’s mandate has become outdated and needs to be refreshed,” he told iPolitics.

“The CBC plays a necessary role in providing news and information to Canadians, especially to rural and remote communities across our vast geography. For many rural and remote communities, there are few, if any, other information sources.

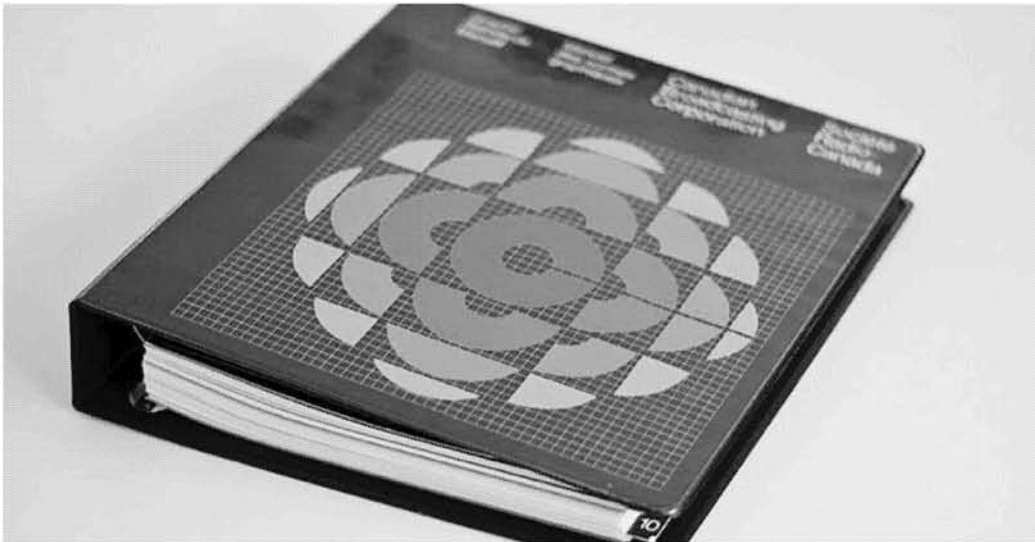
“For instance, anglophone communities in rural Quebec rely on CBC as one of the few sources of news and information, just as francophone communities outside Quebec rely on Radio-Canada. In this sense, the CBC plays a vital role in the unity of our country.”

Bernier is proposing to restructure the CBC’s funding model to mirror that of PBS and NPR in the United States. That would force the broadcaster to rely on sponsorships from corporations and foundations, as well as donations from viewers and listeners.

Under his leadership, the CBC would be prohibited from running ads on all its platforms — radio, television and web — and this, he said, would level the playing field between the CBC and private media outlets.

Leitch would scrap most of CBC, but said she would keep the part of the CBC that provides “emergency services” to remote and rural parts of Canada. Trost wants to privatize the CBC.

<http://ipolitics.ca/2016/11/28/unlike-some-rivals-chong-says-cbc-plays-vital-national-unity-role/>



How To Save Our CBC

The Government is about to change the CBC.

Katie Jensen



The Government is about to change the CBC. The think-tank hired by Heritage Canada to research media solutions invited Jesse to debate the CBC about it, but only Jesse showed up, along with some former CBC brass. Jesse goes into a deep dive with panelists Sue Gardner (Wikimedia, former Senior Director of CBC.ca), Stephen Maher (iPolitics) and Rachel Nixon (Discourse Media, former Senior Director of Digital, CBC News). Moderated by Taylor Owen. Recorded live at SFU Harbour Centre on November 4th 2016.

—

Listen to Jesse's conversation with Ed Greenspan, president of the Public Policy Forum think-tank, discussing this issue in August 2016.

Sue Gardner's Twitter: @SuePGardner

Stephen Maher's Twitter: @StphnMaher

Rachel Nixon's Twitter: @RachelNixon

Taylor Owen's Twitter: @Taylor_Owen

L'ancien édifice de Radio-Canada Acadie à Moncton vendu



L'ancien édifice de Radio-Canada à Moncton, sur l'avenue Université. PHOTO : PIERRE-PHILIPPE LEBLANC

L'ancien immeuble de Radio-Canada, situé au 250 avenue Université a été vendu au coût de 2,2 millions de dollars.

L'immeuble était évalué à 2,3 millions de dollars.

C'est l'entreprise Heritage Management qui en a fait l'acquisition.

Le 19 juin 2015, Radio-Canada Acadie avait quitté ses locaux de l'avenue Université, pour emménager au 165 rue Main, à Moncton. L'immeuble avait alors été mis en vente.

Radio-Canada a été présent au 250 avenue Université de 1969 à 2015. Auparavant, la station avait occupé des locaux dans l'édifice de l'Assomption à Moncton.

À lire aussi:

[Adieu au 250, avenue Université](#)

[La fin d'une époque...](#)

<http://ici.radio-canada.ca/nouvelle/1002676/lancien-edifice-de-radio-canada-acadie-a-moncton-vendu>



Le docteur Barrette dégage avec Twitter

Alors qu'à *Tout le monde en parle*, dimanche soir, il ne s'est rien dit qu'on ne savait déjà sur les CHSLD, c'est la personne qu'on avait «oublié» d'inviter qui a retenu l'attention. Pendant que François Paradis, de la CAQ, Régine Laurent, présidente de la FIQ, et Jean Bottari, ex-préposé aux bénéficiaires devenu activiste, parlaient à la télé de la situation de nos aînés dans les CHSLD, de son côté, le ministre Gaëtan Barrette se faisait aller sur le clavier de son téléphone ou de sa tablette.

C'est le monde à l'envers, car il n'y a pas si longtemps, jamais le diffuseur public n'aurait autorisé pareil débat si les principales personnes impliquées n'avaient pas été invitées. Encore aujourd'hui, aux «vraies» émissions d'information et d'affaires publiques, si l'un des intéressés refuse de participer, l'animateur ou l'animatrice spécifie que l'invitation avait été lancée. Ce n'est pas le genre d'éthique auquel se plient les responsables de *Tout le monde en parle*.

Dimanche soir, le Dr Barrette n'était pas présent et pour cause: on l'avait ignoré. Il a donc saisi le seul moyen d'être entendu en rendant son indignation publique sur Twitter. Dimanche que *Tout le monde en parle* soit enregistrée le jeudi soir, car on aurait pu assister à une captivante escarmouche par réseau social interposé. En coulisse, André Ducharme, le bras droit de Lepage, est toujours «connecté» et poursuit un dialogue constant avec l'animateur. Si l'émission avait été en direct, le ministre aurait pu s'y inviter réellement. Tel qu'on le connaît, il n'aurait pas hésité à le faire.

LEPAGE LÂCHÉ « LOUSSE »

C'est tout de même invraisemblable que le diffuseur public laisse un animateur et ses producteurs inviter qui ils veulent à une émission pareille. La direction supporte même que son animateur intervienne publiquement et à sa guise dans des affaires politiques. Guy A. Lepage profite donc de la notoriété que lui confère son importante tribune pour ferrailer contre qui bon lui semble, quel que soit le sujet ou le prétexte.

La semaine dernière, par exemple, Lepage a traité publiquement de «zouf» Maxime Bernier, candidat à la chefferie du Parti conservateur. La seule faute de l'ancien ministre est de réclamer, comme plusieurs autres d'ailleurs, un mandat plus clair pour CBC/Radio-Canada. Encore une fois, c'est le monde à l'envers. Ni TVA ni aucun diffuseur privé n'accepteraient pareils débordements d'un animateur.

LE PROBLÈME N'EST PAS NEUF

Ce n'est pas d'hier que Radio-Canada abandonne à des tiers le contrôle de sa programmation. Elle est laissée presque tout entière au bon vouloir d'un très petit nombre de chefs de service que courtisent assidûment un très petit nombre de vedettes et de producteurs. Sous prétexte de respecter la liberté d'expression et de création, Radio-Canada intervient le moins possible dans leurs choix.

Dans un tel contexte, c'est forcément à bout de bras que les directeurs de l'information réussissent à préserver son intégrité. Parce qu'il n'y arrivait plus, l'incorruptible Toni Burman a quitté la direction de l'information de la CBC en 2007. Comme il avait aussi mauvaise tête que Burman, Radio-Canada a montré la porte à Alain Saulnier quelques années plus tard.

Ces deux journalistes de haute stature luttèrent bec et ongles contre la confusion des genres et ce qu'il est convenu d'appeler «l'infotainment». Exactement le genre d'émission qu'on fait en toute impunité avec *Tout le monde en parle*.

TÉLÉPENSÉE DU JOUR

Demain à 22 h, à *En mode Sauvail*, on verra que Montréal passe tout un sapin à New York.

À la défense de Guy A.

GILBERT LAVOIE

CHRONIQUE

Collaboration spéciale



Gaëtan Barrette est l'un des ministres les plus médiatisés du gouvernement Couillard. Il est toujours disponible pour les médias, on le voit partout et on l'entend partout. Je comprends qu'il ait été frustré de ne pas avoir été invité à l'enregistrement de *Tout le monde en parle* pour répondre à ses critiques, jeudi soir dernier. Mais objectivement, je pense qu'il aurait été de trop.

Ça ne veut pas dire que tout ce qui a été dit à son endroit est vrai et mérité. Régine Laurent, de la Fédération interprofessionnelle de la santé, a erré en comparant le coût des aliments servi dans les CHSLD avec ceux de l'Ontario. Mais la présence du ministre aurait donné lieu à une joute oratoire sur les détails incompréhensibles pour l'auditoire.

On a donc eu droit à une série de critiques et d'observations sur

la situation dans certains CHSLD. Un portrait pas très rose. Ce n'est pas surprenant, parce que ce n'est pas très rose d'être en fin de vie, incapable de s'alimenter soi-même, de prendre sa douche ou son bain, et d'aller aux toilettes sans aide. Tout le monde sait qu'il est impossible de faire un paradis dans un tel « milieu de vie », mais il y a certainement place à amélioration. D'ailleurs, la « dégustation » organisée la semaine dernière par le ministre est en soi une admission que les CHSLD laissent parfois à désirer.

La frustration du ministre de ne pas être invité chez Guy A. l'a amené à répondre aux critiques à coups d'interventions sur Twitter. Il avait parfaitement le droit. Mais M. Barrette conviendra que si TLMEP a fait un tel spécial sur les CHSLD, c'est justement à cause de sa « dégustation » de mercredi dernier. La présentation de ces

menus aurait pu se faire dans un autre décor. En faisant un tel événement média, le gouvernement a tourné les caméras vers les conditions de vie de nos aînés.

C'est pour ça que je me suis porté « À la défense du cuisinot Barrette » dans ma chronique de jeudi dernier. Il est difficile d'intéresser les médias au sort des personnes en fin de vie. Maintenant, c'est fait. Cela impose donc une obligation de résultat plus lourde au gouvernement et au réseau des CHSLD. M. Barrette n'a pas à s'en plaindre.

PAS D'AMOUR IMPOSSIBLE ?

La santé, c'est complexe, la convergence PQ-Québec solidaire, c'est difficile. C'était bien beau d'asseoir Jean-François Lisée aux côtés de Manon Massé à TLMEP, mais ça ne veut pas dire que ces deux partis ne se feront pas la lutte aux prochaines élections. D'une part, Manon Massé a été on ne peut plus claire sur ses intentions si Françoise David et Amir Khadir quittent la politique en 2018. Elle n'a « pas dit non » à la possibilité de devenir la porte-parole de son parti. À toutes fins utiles, le porte-parole, c'est le chef à Québec solidaire. D'autre part, elle a nié que les membres



M. Barrette conviendra que si TLMEP a fait un tel spécial sur les CHSLD, c'est à cause de sa « dégustation » de mercredi dernier. — ARCHIVES, LA PRESSE CANADIENNE

de Québec solidaire aient parlé de « s'allier » avec le PQ. Et finalement, elle a établi un fossé profond entre la position de son parti et celle de Jean-François Lisée, qui veut interdire le tchador et les signes religieux dans les écoles. « On est tannés que ce débat se fasse sur le dos des femmes et de ce qu'elles portent. On est tannés de ça. » Peut-être que je trompe, mais je ne vois pas de convergence possible sur ce point.

En ce qui a trait à Jean-François

Lisée, je trouve qu'il a du front de voir une contradiction entre les propos et la fortune personnelle de François Legault. Ce n'était pas le cas, selon Lisée, chez Pauline Marois et Pierre Karl Péladeau. Passe encore pour M^{me} Marois, mais pour PKP? Franchement! Je comprends qu'il ait été frustré de ne pas avoir été invité à l'enregistrement de *Tout le monde en parle* pour répondre à ses critiques, jeudi soir dernier. Mais objectivement, je pense qu'il aurait été de trop.

Barrette persiste à critiquer *Tout le monde en parle*

BORIS PROULX
Le Journal de Montréal

Le ministre de la Santé, Gaétan Barrette, n'a pas souhaité nuancer ses propos incendiaires lancés sur Twitter contre l'émission *Tout le monde en parle* de Radio-Canada.

Revenant sur les déclarations incendiaires qu'il a lancées sur les réseaux sociaux pendant l'émission *Tout le monde en parle* de dimanche, Gaétan Barrette a de nouveau critiqué le choix de l'émission de ne pas l'avoir invité.

Le ministre s'est demandé, en boutade, si les médias avaient suffisamment relayé son message rassurant sur les conditions de vie dans les CHSLD.

«Je vous laisse juger [si l'émission de dimanche était partielle], mais je pense que le public qui a écouté l'émission, sachant que je n'ai pas été invité et qui a vu le *line up*, tout le monde a compris.»

Le ministre de la Santé du Québec était de passage à l'Hôpital général juif de Montréal, hier, pour annoncer 20 M\$ supplémentaires pour la mise en service de 18 salles d'opération supplémentaires au Québec.

« DÉSINFORMATION »

La veille, il avait notamment qualifié l'émission de «séance de désinformation populiste», et s'est montré irrité de ne pas avoir été invité aux côtés de Régine Laurent, présidente de la Fédération interprofessionnelle de la santé, François Paradis, porte-parole de la Coalition avenir Québec (CAQ) pour la santé publique et les aînés, et Jean Bottari, militant à la CSN et ex-préposé aux bénéficiaires.

«Prenez Régine Laurent, chef syndicale. Toujours à la première occasion pour dénigrer, descendre le gouvernement», s'est plaint le ministre en conférence de presse. Il a ajouté que le prix des repas des centres hospitaliers de soins longue durée en Ontario est «comparable» à celui des CHSLD du Québec, contrairement à ce que dit M^{me} Laurent.

« DANS LES MÉDIAS »

L'animateur de *Tout le monde en parle*, Guy A. Lepage, n'a pas fait grand cas des critiques du ministre. «On ne l'a pas invité pour une raison: il a passé toute la semaine dans les médias. Il avait dit ce qu'il avait à dire.»

ANALYSIS

Barrette has a habit of shooting from the hip

AARON DERFEL

It was a Twitter rant that had some observers comparing Health Minister Gaétan Barrette to U.S. president-elect Donald Trump.

On Sunday night, Barrette unleashed 17 tweets in less than an hour while watching Radio-Canada's hugely popular TV talkshow, *Tout le monde en parle*. The object of Barrette's ire? A segment on the show that featured guests criticizing the minister's handling of the province's network of long-term care centres, known in French as CHSLDs.

The show aired a week after the minister invited opposition politicians and journalists to a taste test of the new menu (including instant mashed potatoes) being offered at the publicly-run centres — evidence, Barrette said, of some of the \$65 million in improvements that he has made to CHSLDs.

SEE BARRETTE ON A4

Tweets were in response to criticism on TV talk show

BARRETTE FROM A1

But the guests on *Tout le monde en parle* were buying none of it.

Jean Bottari, a self-described activist who used to work in nursing homes, assailed Barrette for his record on CHSLDs.

"A place where we wake people up at 5:30 a.m., to wash them, dress them, they go eat breakfast at 8:30 a.m. and are in bed again asleep by 7 p.m.," Bottari told host Guy A. Lepage, describing the living conditions in CHSLDs. "Barrette shouldn't say that these are humane places."

Bottari then suggested that some institutions might even have quotas on adult diapers for incontinence.

That last comment drew an incredulous tweet from Barrette: "Please tell me where there are quotas on diapers?"

Barrette grew increasingly irate as the show wore on, blasting tweets to respond to what he perceived as unfair comments made by some of the guests, including Régine Laurent, president of the Fédération interprofessionnelle de la santé du Québec. He also tweeted dryly, "evidently, (the show) didn't invite me to come on tonight."

Barrette is well-known for his shoot-from-the-lip style. In 2014, he was asked by a journalist for his thoughts on the suicide of a medical resident. Barrette, himself a radiologist, responded that life was much tougher back in the day when he studied medicine.

"The pressure today is much less than it was, say, 15 years ago," he said at the time. "It's much, much, much more accommodating than it was in my time."

During a heated exchange in the National Assembly with PQ health critic Diane Lamarre in 2014, Barrette insinuated that she might be suffering from a "form of epilepsy" after she kept repeating the same questions about Bill 10, one of his cost-cutting reforms. House Speaker Jacques Chagnon was quick to rebuke Barrette.

In August, former interim PQ leader Sylvain Gaudreault went so

far as to call Barrette the "Donald Trump of Quebec" — a comparison that was made again by others on Twitter Sunday night. One wit suggested that if Barrette continued to tweet as of 2 a.m., there would be no difference between Trump and Barrette.

On Monday afternoon, Barrette defended his Sunday-night Twitter onslaught, saying he had to correct the misinformation on the show. He had just finished a news conference at the Jewish General Hospital in which he made a \$20-million announcement to reduce surgical wait times.

At first, Barrette insisted that he wouldn't say much on the issue, but he then proceeded to dissect the show at length, bashing union leader Laurent in the process. As he spoke, many in the assembled crowd began to smile.

It's not just Barrette's colourful rhetoric that has patient-rights advocates, nurses and doctors up in arms. It's his aggressive approach to overhauling the health-care system, as he did last year when he abolished more than 1,300 managerial positions as he merged hospitals and other health-care institutions across the province. The government argued the reform would thin Quebec's bureaucracy, saving \$220 million a year.

Some have accused Barrette of implementing his reforms first, then consulting after the fact. But last month, Premier Philippe Couillard excluded Barrette from the upcoming round of negotiations with doctors.

"I am furiously happy," Barrette joked when journalists asked him how he felt about Couillard's decision.

Barrette has yet to accomplish all of his reforms midway into the government's mandate and dissatisfaction with the health care system is still high. Regardless of the outcome of those reforms, Barrette is likely to remain a polarizing figure.

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Comme de nombreux téléspectateurs nostalgiques, j'ai passé le week-end à Stars Hollow avec les filles ultra-caféinées de la série *Gilmore Girls*, qui sont ressuscitées sur Netflix le temps de quatre superépisodes de 90 minutes.

Six heures de dialogues carabinés, de tasses de café sans fond et de souvenirs sucrés de cette ville carte postale fictive du Connecticut. Verdict ? Les épisodes, divisés en quatre saisons, contiennent quelques longueurs, particulièrement ceux du printemps et de l'été (et son interminable comédie musicale). Cela dit, les fans retrouveront dans cette offrande réconfortante tout ce qui les a charmés entre 2000 et 2007, en version améliorée.

Lorelai (Lauren Graham) et sa fille Rory (Alexis Bledel) parlent toujours aussi rapidement entre elles et saupoudrent encore leurs conversations d'une tonne de références à la culture pop. C'est parfait. Ces repères ancrent *Gilmore Girls* dans le réel. Il y a même un épisode où Lorelai visionne *Les revenants* !

Au Québec, peu de scénaristes glissent ce type de clins d'œil à des artistes populaires, des films connus ou d'autres émissions de télévision. C'est dommage, car on visionne *O'*, *Mémoires vives* ou *L'échappée* et on a l'impression que tous les personnages vivent dans une dimension parallèle à la nôtre. Un univers sans livres, sans chanteurs pop et sans phénomènes culturels de masse.

De retour à Stars Hollow, vous croiserez la majorité des visages qui ont peuplé les sept premières saisons, dont la cuisinière Sookie (Melissa McCarthy) et trois ex-copains de Rory, soit Dean, Logan et Jess. Un de ces trois anciens amoureux joue un rôle vraiment plus important que les autres. Pas de divulgâcheur, ici.

La première scène de l'épisode d'hiver, qui lance *Gilmore Girls* : *Une nouvelle année*, est un ballet habilement chorégraphié. Lorelai et Rory se baladent dans Stars Hollow (avec les la, la, la de Sam Phillips) et plantent rapidement les enjeux. La plus jeune Gilmore, diplômée en journalisme, a publié quelques articles dans de prestigieux magazines, dont le *New Yorker*. Sa maman vit avec Luke (Scott Patterson), le propriétaire de l'unique restaurant du village, et exploite toujours le Dragonfly Inn avec le cynique Michel (Yanic Truesdale).

Les premier et dernier épisodes sont les meilleurs. On y aborde des enjeux dramatiques plus forts, qui bousculent le clan Gilmore.

Le tout se conclut à l'automne avec un gros punch de « quatre mots », qui ouvre la porte à une journée de nouveaux épisodes.

Les *Gilmore Girls* ne révolutionneront pas le petit écran. C'est de la télévision doudou idéale pour le temps des Fêtes, à consommer au chalet, pendant une tempête de neige, ou en pyjama entre deux soirées arrosées. Si vous êtes capables de patienter jusque-là, bien sûr.

DU BON STOCK CHEZ MAX

Le marché des acquisitions de séries étrangères est hyper compétitif au Québec. Les chaînes comme AddikTV, Séries + ou ARTV restent constamment aux aguets afin d'accaparer l'émission qui attirera en masse les nouveaux abonnés.

Dans cette guerre aux titres aguichants, la station Max a marqué de gros points en s'appropriant *Orange Is the New Black* et *Younger*, dont la diffusion démarrera au retour des Fêtes. L'annonce devrait se faire sous peu, me dit-on.

Si vous refusez de payer 10 \$ par mois pour Netflix, voici donc votre chance de plonger dans *Orange Is the New Black*, une très bonne série carcérale à mi-chemin entre la comédie et le drame. Max, qui appartient au Groupe V Média, repartira *Orange Is the New Black* du début, le mercredi 4 janvier à 21 h, puis enchaînera avec la deuxième saison au printemps.

Je vous ai récemment parlé de la série *Younger*, où une banlieusarde de 40 ans tente un retour au travail après un congé de maternité de 15 ans. Pour décrocher un boulot, elle devra se faire passer pour une Y de 26 ans, ce qui déclenchera une cascade d'imbroglios. C'est très rigolo. Vous verrez *Younger* chez Max à partir du jeudi 12 janvier à 21 h.

Autre achat intéressant de Max : la série britannique *Happy Valley*, qui débarquera en ondes au printemps. On y suit une policière – dont la fille s'est suicidée à la suite d'un viol – qui tente d'en épingler le responsable. Beaucoup de programmation d'enregistreur numérique à planifier pour 2017 !

L'ACOLYTE DE VÉRO

L'animatrice Véronique Cloutier se cherche une sorte de fou du roi pour sa nouvelle émission de variétés *Votre beau programme*, prévue en janvier à Radio-Canada. Un acolyte, au rôle encore à définir, qui aurait la liberté de dire tout ce que Véro ne pourrait pas.

La liste de candidats potentiels est courte, et Jean-Sébastien Girard de *La soirée est (encore) jeune* y figure, selon mes sources. Aucune décision officielle n'a toutefois été prise. Dossier à suivre.

http://plus.lapresse.ca/screens/f6c9c61e-b9a6-4617-a58d-72ac332cbdeb%7C_0.html

Artists ask Ottawa to fix creativity business

Letter signed by prolific musicians, writers says Canadian creators being muscled out of marketplace because of digital innovation

KATE TAYLOR

A who's who of Canadian music along with numerous prominent Canadian writers are asking the federal government to fix what they call the broken creativity business. A group of 1,000 Canadian artists will issue an open letter to Minister of Canadian Heritage Mélanie Joly Tuesday asking Ottawa to remember creators as it revises its cultural policies.

The list of artists represents an unusual collaboration between the music and literary communities, both of which have been hit hard by digital technology that distributes their work widely without paying them much money.

The signatories of the letter include musicians Gord Downie, Alanis Morissette, Blue Rodeo, Barenaked Ladies, Grimes, Gordon Lightfoot, Jann Arden, Michael Bublé, Randy Bachman, Bryan Adams, Royal Wood, The Sheepdogs and Metric, as well as authors Marie-Claire Blais, Guy Gavriel Kay, Rosemary Sullivan and Rudy Wiebe.

They argue that despite their creativity and innovation, many of them are being squeezed out of a marketplace that monetizes digital distribution without fairly paying content creators: "The middle-class artist is being eliminated from the Canadian economy. Full-time creativity is becoming a thing of the past," the letter says.

"The carefully designed laws and regulations of the 1990s were intended to ensure that both Canadian creators and technological innovators would benefit from digital developments. We hoped that new technology would enrich the cultural experiences for artists and consumers alike.



Singer Alanis Morissette, seen here at the Juno Awards in Hamilton in 2015, was one of the signatories of the letter. NATHAN DENETTE/THE CANADIAN PRESS

Unfortunately, this has not happened," the letter continues. "Instead, our work is increasingly used to monetize technology without adequately remunerating its creators. Income and profit from digital use of our work

flow away from the creative class to a concentrated technology industry. Allowing this trend to continue will result in dramatically fewer Canadians being able to afford to "tell Canadian stories," much less earn a reason-

able living from doing so."

Joly is currently undertaking a review of Canadian cultural policies, many of which are in dire need of updating to reflect technological change. The artists want their economic needs con-

sidered in that review but also point out that Canada's copyright law, last updated in 2012 to include some consumer-friendly changes that were harshly criticized by the creative community, is up for review again in 2017.

Rogers asks Ottawa to fold Canadian content funding into new agency, use tax credits instead of subsidies

Sean Craig



Rogers Communications Inc. is calling on the federal government to change the way Canadian cultural content is supported by providing almost all funding through tax credits, and by amalgamating TeleFilm and the Canadian Media Fund into a new agency.

In its submission to the federal Department of Heritage's consultation on "Canadian content in a digital world," which the government is holding as it considers options to reform the regulatory framework behind Canada's \$46 billion media and culture industries, Rogers argues for the creation of a Canadian Content Investment Agency (CCIA).

It says the new federal agency would inherit the roles of the CMF, which provides \$371.2 million in film and television production funding annually; Telefilm, which provides \$95.7 million in film and audiovisual production funding annually; and the Department of Heritage's Canadian Periodical Fund.

"From an administrative point of view, collapsing the different agencies into one could save \$30 to \$50 million dollars," said Susan Wheeler, vice president of regulatory media, in an interview with the Financial Post.

"And more important is the user efficiency. Having that all under one roof with one application and where a project would only require one financing proposal would help streamline the process."

Rogers also takes the position that all government funding for content in Canada should come in the form of tax credits, which it says should be issued to regardless of platform or the associated producer.

Under the proposed plan, tax credits would be granted to programming in traditional genres such as news, documentary, drama and reality television — but Rogers says the government should open it to include new technologies such as video games and virtual reality.

"We suggest the tax credit system because there is a huge concern about editorial independence and the government funding news, which would be more concerning if it were subject to a bureaucratic review," added Wheeler. "The tax credit system would have objective criteria in order to get your return on your investment."

The telecom giant, which has a \$20 billion market cap and says it invested \$580 million in Canadian content last year, makes no secret that it and other large companies stand to benefit from its proposals.

"The key to growing Canada's creative economy is to support large, well-capitalized companies that have the size needed to assume risks, invest in multiple projects and export Canadian content internationally," reads the submission.

The proposal does, however, recommend setting aside a funding reserve at the Canada Council for the Arts, the distribution of which will be juried, in order to support certain genres that have limited market demand, such as official language minority, third-language, ethnic and Aboriginal productions.

Rogers also comes out strongly against any fees or taxes on internet service providers, arguing "an internet tax is a blunt instrument that would adversely impact affordability for those who are least able to pay."

Instead, the company says the government should require all over-the-top video and audio streaming services, including Netflix, Spotify, Facebook and Google to pay the harmonized sales tax. Netflix alone generates estimated Canadian revenues of more than \$500 million.

Rogers has no plans, however, for the Canadian Broadcasting Corp., which made its own appeal to the Department of Heritage on Monday for \$400 million in additional federal funding in order to go ad free.

Financial Post

<http://business.financialpost.com/news/rogers-asks-ottawa-to-fold-canadian-content-funding-into-new-agency-use-tax-credits-instead-of-subsidies>

Mandatory carriage for OMNI only option, Rogers tells CRTC panel

Charelle Evelyn, Anja Karadeglija

GATINEAU, Que. — **Rogers Communications Inc.** said it understands the irony of asking for mandatory carriage for its proposed new regional OMNI service, but that it's the only way forward.

The company started off the CRTC's four-day public hearing on TV licence renewals for English-language groups Monday in front of a five-person panel of commissioners, who questioned the company on its proposal for a new national ethnic programming service.

The proposal has faced criticism from other ethnic broadcasters as well as other large broadcast distribution undertakings (BDUs).

In asking why Rogers didn't make the same request regarding OMNI during a previous hearing on 9(1)(h), or mandatory carriage, CRTC chairman Jean-Pierre Blais noted that the company would have been contradicting itself, "because you were saying we shouldn't be giving 9(1)(h) out because it has an impact on affordability and [isn't] consistent with a competitive model."

During the 2013 proceeding, Rogers said that if "subscribers are required to pay for services that do not have broad appeal or that do not serve an exceptional public interest function, the Canadian broadcasting system will become increasingly ghettoized."

"We understand the irony we're faced with and you're faced with. It was not easy internally, as well, to get this to be moved forward," Colette Watson, Rogers senior vice-president of TV and broadcast operations, said, adding that as a BDU, Rogers wasn't against mandatory carriage services, but wanted to ensure they met the criteria. Watson also highlighted that Rogers was a 40-per-cent partner in CPAC, which is a 9(1)(h) service.

"It's ironic, I understand that. It is a difficult situation, but it's the only one we could come up with, and our BDU partners understood that with respect to delivering what we think would make OMNI a 9(1)(h) service," Watson said.

Rogers representatives reiterated the company's claim that the new service, which would include four regional feeds of the national network, and re-establish third-language daily newscasts in Italian, Mandarin, Cantonese and Punjabi, would not be generating a profit, but would be reinvesting any revenue back into programming.

Rogers Media president Rick Brace said the company would even accept including its not-for-profit status as a condition of licence.

The wholesale carrier subscriber fee attached to mandatory carriage of OMNI would amount to 12 cents per subscriber, which would go towards funding the service's ability to produce news — a more-expensive undertaking than community affairs programming, reps said.

But regardless of whether it gets its requested mandatory carriage, Rogers will continue OMNI — to a point.

Brace said that the company will lose \$8.3 million on OMNI this year, in its current form.

"Our intent is, at least for the next few years, to keep it going," Brace said. "It's really important to us."

Blais also asked Rogers to address the critiques that the community TV framework already offered a solution to the OMNI issue.

The formula of redirected funds leaves only \$5 million for Rogers to work with, Watson said. And after \$2 million in overhead, that leaves \$3 million for OMNI

"Three million dollars, Mr. Chair, for OMNI is like putting a band-aid on a hemorrhage," Watson said, explaining that the money would be better served launching English-language newscasts on

City stations outside of Toronto and that \$3 million for OMNI wouldn't be enough to do anything well.

At the beginning of its nearly three-hour appearance in front of the panel, Blais seized on comments Rogers made about the need to migrate to digital and other platforms, and asked about its streaming strategy, brushing aside Brace's emphasis on its over-the-top (OTT) Sportsnet Now service.

Earlier in the month, Blais called out Rogers and its partner **Shaw Communications Inc.** for pulling the plug on their OTT streaming service Shomi, which will end on Nov. 30, saying he was "disappointed" in the decision.

Brace said the real issue was content and content ownership, and that the traditional method of renting most content "is becoming incredibly expensive."

The "glaring example" with Shomi was that the cost of programs had increased so "drastically," Brace said, as other international platforms competed for licensing.

"And although we enjoyed a significant number of subscribers over the three-year period, what was clear is that the cost of programming is never going to produce anything that will allow us to really profit from that enterprise," he said, adding that "getting into the content ownership business in a bigger way is vital."

Brace also said that Rogers is coming to the understanding that perhaps it needs to be collaborating with other services.

"Maybe it's better to understand you've got global players that have the scope, have the scale," Brace said. "And rather than trying to push water uphill in a small market like we have, relatively speaking, we need partnerships."

Blais asked Rogers to file, as an undertaking, what this partnership strategy might look like.

During its afternoon appearance in front of the panel, which included new vice-president of broadcasting Judith Larocque, **Corus Entertainment Inc.** said the creation of Canadian content was at the heart of the hearing.

It was Corus' first time before the CRTC since acquiring Shaw's media properties.

"In order to respond to an increasingly complex multi-platform competitive landscape, a much more flexible BDU packaging environment and the removal of genre protection, broadcasters need the flexibility to adapt our spending in these rapidly changing market conditions," Doug Spence, Corus vice-president of finance, planning and analysis, said.

Corus is requesting a decrease in its Canadian programming expenditure (CPE) requirement from 30 per cent to 27 per cent of the previous year's revenues for its basic and discretionary services and 10 per cent for the six services it has applied to add to its group licence — ABC Spark, BC News 1, National Geographic Wild, Disney Channel, Disney Junior and Disney XD.

"Through our CPE, we will seek first and foremost to reach our audience with quality and compelling programming," Corus said in its application. "This a far greater investment than many of our on demand competitors will be making. Moreover, this investment is a floor, not a ceiling, and we fully expect as we do today to make continued significant investments in Canadian programming."

And those investments have to fit a variety of business models, because things are moving quickly and there are increasing avenues for content to get in front of consumers, Barbara Williams, Corus' executive vice-president and COO, said.

"But I think what we're looking for is the ability to acknowledge that all ideas aren't the same, all funding structures aren't the same, all processes aren't the same but we need to be able to find the right model for the right idea in the right moment to make it happen and make it fast," Williams said. "Because as fast as you come up with the best idea, somebody else has done it and moved on to the next thing."

The hearing continues at 8:30 Tuesday morning in Gatineau, Que.

TV License Renewals:

Why Shomi failed, OMNI's 9(1)(h) hopes; and Corus needs a CPE re-set

Perry Hoffman

GATINEAU – The demise of Shomi has raised a number of questions regarding the future of domestic streaming services in the face of competition from global competitors such as Netflix, including some from CRTC chairman Jean-Pierre Blais today. But for Rogers Media, it means that partnering with global giants might be the best approach going forward.

Rick Brace, president at Rogers Media, noted during the company's appearance before the CRTC's major English language broadcasters licence renewal hearing, that while shomi was a response to Netflix, it quickly became apparent that the cost to acquire programming was escalating quickly and the company wasn't going to see any profits from the streaming service.



"What's really turned around is we're finding now that maybe it's better to partner with those services, maybe it's better to understand you've got global players that have the scope, have the scale and rather than trying to maybe push water uphill in a small market," he said.

Partnership opportunities could include Netflix, Amazon Prime, the US studios as well as Canadian independent producers. Rumours have persisted for months that Rogers has been working on something with Amazon, which **Brace has earlier denied**.

Arrangements like this could also be a boon to Canadian programming, added Brace, noting that content could get domestic and international exposure. He also noted independent producers going it alone in this environment, will find it difficult to prosper.

"The ability to deliver that content not just within Canada but on a global scale or in the U.S., Europe needs some muscle behind it and I think in a partnership where we would have skin in the game, that makes some sense," he said.

OMNI 9(1)(h)?

Rogers Media is also requesting some considerable changes to its OMNI channels. The company wants to create a secondary OMNI Regional service that **would operate as a discretionary service** with 9(1)(h) mandatory carriage in basic cable packages. Other ethnic broadcasters have **opposed the plan**.

Susan Wheeler, VP of regulatory affairs at Rogers Media, noted in the company's opening remarks that it wouldn't make sense for broadcast distributors to carry many third-language ethnic channels on the CRTC-mandated skinny basic package of must-carries. Offering one does, however.

"\$3 million, Mr. Chair, for OMNI is like putting a band-aid on a hemorrhage." – Colette Watson, Rogers Media

"But, we do believe it would make sense to authorize one channel that would serve multiple third-languages and ensure that almost all ethnics Canadians can access programming as part of the basic service in their language of comfort," she said.

Under questioning, CRTC Jean-Pierre Blais wondered why the Commission's local and community TV decision didn't provide Rogers Media any additional flexibility to divert money to support OMNI. Colette Watson, senior VP of television and broadcast operators at the company, said the \$3 million in added flexibility from that decision wasn't enough to stop the bleeding at the OMNI stations.

"\$3 million, Mr. Chair, for OMNI is like putting a band-aid on a hemorrhage," she said, adding the company would also have to choose which newscast to do and besides it wouldn't be enough to do anything well. It was then decided that the money would be better spent on expanding newscasts outside of the Toronto market, which would deliver better financial returns.

Rogers executives said OMNI lost \$8.3 million in the past year and that ad revenues have fallen 74% since 2010. It is asking for \$0.12 per sub per month as a 9(1)(h) and executives said the company could commit to plowing all of that money (about \$15.8 million in annual revenue, based on all subscription TV households) back into the channel. Wheeler likened it to operating a not-for-profit within Rogers.

Rogers Media acknowledged that the CRTC may find itself in a tough position by allowing OMNI Regional to go forward. Wheeler said the company would shut down its over the air transmitters if ordered by the Commission to do so.

Corus

The much larger, from a broadcasting point of view, Corus Entertainment also appeared before the Commission on Monday, where the company argued it needs to rationalize its Canadian Programming Expenditures (CPE) to 27%, and Programs of National Interest (PNI) to 5%, of revenues across the board.

Barbara Williams, executive VP and COO, noted that prior to the rise of digital and alternative viewing platforms, the broadcast business was pretty simple. These added elements such as streaming, advertising technology, audience measurement and such require additional investment which all fall on the cost side of the business without any corresponding revenue lift. This means CPE has to be shared between the legacy business and the new world. "Some of our existing conditions of license were established in an environment that's gone forever, so they need to go," she said.

"We have to stop relying on our legacy business for our future." Barbara Williams, Corus Entertainment

"That's why as a percentage of that whole cost side, CPE needs to come down a little bit from where it was," she said.

Stephen Simpson, commissioner for British Columbia and the Yukon, wondered what the company would do if the 30% CPE remained in tact.

Williams responded that decisions would have to be made regarding the legacy broadcast business. She added that there may even come a time when the company could no longer depend on it for revenue. Eventually, she explained, "We have to stop relying on our legacy business for our future.

"We want to do the very best we can with it for as long as possible. Believe me we are going to wring every dollar out of it that we can find," she said. "We aren't running away from that business, but we've got to be in the new business and we need some money to play there."

Just as Corus wants a lower CPE, it does for its PNI spend as well. The company argued that the 5% level has served the industry well, just look at Bell Media and its programs. Shaw Communications also had a 5% PNI and it produced some quality programming. The situation has changed at Corus after acquiring the media assets from Shaw. It has exited the pay TV business and genre exclusivity no longer protects is children's programming.

"How does one keep a unique story of a unique PNI around a unique genre and content when there is no longer genre exclusivity? So we would argue that the system has proven itself well in the last five years to have been well served by 5% and that's what we too should have in this standardized world.

The hearing continues tomorrow with Bell Media appearing. Tuesday will also see interveners arguing in support of or against licence amendments.

Photo of last night's view of Ottawa from the Alexandra bridge over to Gatineau by Greg O'Brien

French TV License Renewal: Intervenors “message well received”

Steve Faguy

LAVAL – CRTC chairman Jean-Pierre Blais stressed the idea of “citizenship obligations” as he concluded a hearing Thursday into licence renewals for major French-language private television broadcasters.

Questioning Corus Entertainment, Bell Media, Groupe V Média and Quebecor Media as they presented replies to interveners, he asked each of them about how they could better serve indigenous and minority-language producers and viewers, and their commitments to closed captioning. The latter led to an awkward moment as Blais admonished V’s representatives.



“I was preoccupied Tuesday when I asked questions about subtitles to TVA and I heard laughs from your group in the audience,” Blais said.

A humbled V president Maxime Rémillard apologized.

Generally, the broadcasters said they welcome pitches for projects from any group from any region, and expressed a willingness to build better bridges with francophones outside Montreal, outside Quebec and with indigenous people across the country. They also said they were ready to work with a group representing Quebecers with hearing impairments to improve standards for closed captioning.

Blais suggested that they should do so without waiting for CRTC intervention. “It would be unfortunate if we sent you a letter in a month to ask where you are and you come back to us and say you’ve done nothing,” Blais said.

“Message well received,” responded Gerry Frappier, head of Bell Media’s French services (pictured).

The Commission is considering giving a regulatory incentive for having French-language productions outside Montreal, by allowing those productions to count extra toward fulfilling Canadian programming expenditure obligations. Quebecor agreed with the proposal, even as it maintained that it exceeds its CPE obligations already and additional measures are not necessary.

V was highly critical of interveners’ recommendations for levels of CPE based on previous years’ spending. “The worrisome erosion of our conventional television stations’ revenues means we can no longer rely on the results of the past to establish conditions of licence to apply for future years,” Rémillard said. He added that the Association québécoise de la production médiatique’s recommendations of CPE and programs of national interest levels higher than those of Bell Media make no sense, since Bell’s French-language services are discretionary channels with both subscription and advertising income (and are highly profitable), while V’s free conventional network represents 70 per cent of its income, and the group expects to continue to lose money over the next five years.

The Commission also threw out the idea that “direct” expenses related to connecting with minority communities, if it results in a concrete project, could count toward CPE quotas.

Bell did not seem impressed by that. “Dollars, we’d like to have them on screen as much as possible,” said Dany Meloul, vice-president of French-language TV programming.

Commissioner Yves Dupras questioned Quebecor on accusations made by TVA’s unions the previous day, particularly those related to Quebec City, that half their local newscasts were not local and that on weekends there are only one or two journalists working. TVA Nouvelles vice-president Serge Fortin said there are indeed fewer journalists on the weekend, and the Quebec City local newscast does present news from outside the city in an effort to be “complete”, but denied that half the newscast is not local. Quebecor said it would be difficult to divvy up newscasts to count how many minutes of local reflection the station produces on a weekly basis.

“Our coverage of the local (Quebec City) market is excellent, our local reflection is important. Quebec is an important francophone market,” Fortin said.

Applicants have until Dec. 2 to file responses to questions asked during the hearing. Intervenors will be able to reply to new information by Dec. 9, and final replies are due Dec. 16.

The hearing into English-language television licence renewals began Monday in Gatineau.

Photo by Steve Faguy



ÉDITORIAL COMMERCE EN LIGNE LE SCANDALE QUI INDIFFÈRE

Paul Journet
La Presse

Il n'existe aucune raison de tolérer que des entreprises étrangères de commerce en ligne comme Netflix ne prélèvent pas les taxes de vente.

Dans un monde normal, ce devrait être une évidence. Ce texte paraîtrait même maladroit, comme défoncer une porte ouverte au bulldozer. Mais nous ne vivons pas dans un monde normal.

Nous pataugeons dans un nouvel écosystème formidable, celui de l'ère numérique. Là où l'injustice est déguisée en innovation.

Club Illico (Vidéotron), Tou.tv (Radio-Canada) et CraveTV (Bell) doivent prélever leurs taxes de vente. Netflix ne le fait pas, un avantage d'environ 85 millions de dollars. La raison : la loi est désuète. Si une entreprise numérique étrangère n'établit pas un bureau au Canada, elle n'a pas besoin d'y prélever les taxes de vente. Et ce, même si ses biens et services sont consommés ici et qu'ils sont taxables*.

Le géant étranger peut donc placer son bloc de départ en avant de la ligne. Et que dit l'arbitre ? À peu près rien. Car après tout, les consommateurs aiment le spectacle !

Si le débat a ainsi dérapé, c'est d'abord à cause du gouvernement Harper. Son discours ne s'adressait plus au citoyen, ni même au contribuable. Il visait le consommateur. Le message : on ne gâchera pas vos émissions en les taxant. Les conservateurs ont ainsi créé un tabou, la « taxe Netflix ». Lors de la dernière campagne électorale, les libéraux et les néo-démocrates ont à leur tour promis de ne pas l'imposer.

L'expression est insidieuse, car elle peut signifier deux choses différentes. La première, c'est que le géant cotise aux Fonds des médias pour financer les productions canadiennes. La seconde consiste simplement à exiger que Netflix prélève elle aussi les taxes de vente.

La participation au Fonds des médias constitue à la fois un fardeau et un avantage (si on le finance, on peut aussi être financé en retour pour payer les productions locales). Ce débat est

légitime, mais pas celui sur la taxe de vente, car il n'y a rien à débattre. Rien ne justifie de se soumettre ainsi à la concurrence déloyale.

Si on l'accepte, c'est aussi à cause d'un certain discours technophile fumeux. On prétend que l'internet serait une chose qui veut être libre et gratuite. Impossible de le réglementer.

Or, la justice fiscale n'est pas une idée du XXe siècle, condamnée à disparaître en même temps que le fax.

La résignation n'est pourtant pas le seul choix qui s'offre. L'Australie le prouve, avec sa nouvelle loi qui exigera que les entreprises numériques étrangères prélèvent les taxes de vente. L'Union européenne et le Japon ont aussi entre autres déjà agi en ce sens.

Au Canada, des voix s'élèvent enfin pour réclamer la même chose. Il y a eu le rapport Godbout sur la fiscalité québécoise, le cri du cœur de l'entrepreneur Peter Simons, et enfin cet automne la suggestion du président du Conseil de la radiodiffusion et de la télécommunication (CRTC).

La balle est dans le camp d'Ottawa et de Québec. C'est le degré zéro du combat pour la justice fiscale. Le premier pas à franchir, le plus facile à faire. Si on ne l'ose pas, comment prétendre ensuite combattre l'évitement fiscal en s'attaquant à des problèmes plus complexes, comme le transfert des profits des entreprises dans d'autres pays ou les dizaines de traités bilatéraux ?

Le prélèvement des taxes de vente n'est donc pas qu'un dossier technique. Il s'agit d'un test moral.

*** L'estimation de 85 millions provient de Marwah Rizqy, professeure à l'École de gestion de l'Université de Sherbrooke. Si l'entreprise numérique étrangère n'a pas de présence significative sur le sol canadien, tels un bureau, un compte bancaire et des employés, elle n'est pas obligée de s'inscrire aux fichiers de la TPS et de la TVQ et de prélever ces taxes. Il revient donc au consommateur de remettre les taxes de vente au fisc. Or, l'autocotisation est rarissime. Revenu Québec n'a reçu que six formulaires d'autocotisation en 2011 et cinq en 2012.**

http://plus.lapresse.ca/screens/1ba227ef-ba76-494b-8abe-11a734216c23%7C_0.html



TÉLÉVISION

LES PERTES DE SHOMI EXPOSÉES

Jean-François Codère
La Presse

Rogers et Shaw auraient perdu environ 136 millions de dollars au cours de la dernière année en tentant de faire concurrence à Netflix avec Shomi, révèle le rapport annuel de Shaw rendu public hier.

Ces données pourraient expliquer la décision, annoncée à la fin du mois de septembre, de mettre fin aux activités de ce service de vidéo sur demande à compter de demain (le 30 novembre).

Actionnaire à 50 % de Shomi, Shaw a dévoilé que les revenus qui lui sont attribuables pour l'année financière 2016 – terminée le 31 août dernier – étaient de 46 millions de dollars. Les dépenses, elles, sont de 182 millions de dollars, pour une perte de 136 millions.

Les choses n'avaient guère été mieux pour l'année financière 2015, celle durant laquelle est née Shomi. En 10 mois, la coentreprise a eu le temps de perdre 110 millions de dollars, soit l'écart entre des revenus de 18 millions et des dépenses de 128 millions.

Il y a deux semaines, le président du CRTC, Jean-Pierre Blais, s'était dit « sous le choc » au moment où il avait appris la fermeture de Shomi. Il avait critiqué l'apparente aversion au risque de Rogers et Shaw.

« Je me demande s'ils ne sont pas trop habitués à recevoir un loyer mensuel de leurs abonnés dans un écosystème protégé, alors qu'ils devraient se retrousser les manches et bâtir une entreprise sans protection et libre d'intervention réglementaire », avait-il déclaré dans un discours prononcé lors d'une rencontre de la section canadienne de l'Institut international des communications.

Rogers a comptabilisé une perte de 140 millions à son troisième trimestre « liée à la réduction de valeur du placement et au coût estimatif des obligations résiduelles de Shomi ».

De son côté, Shaw a inscrit à son quatrième trimestre 2016 une dévaluation de 51 millions de dollars et annoncé qu'elle en inscrirait probablement une autre pouvant aller jusqu'à 120 millions de dollars pour le trimestre en cours, le premier de son année 2017, au moment où Shomi cessera effectivement ses activités.

<http://plus.lapresse.ca/screens/1359a255-f34b-454f-a47c-3978635031cc%7CXjnbIAIg0B9S.html>

Shoan dismissal part of 'witch hunt,' former commissioner says

Charelle Evelyn, Anja Karadeglija

Former CRTC commissioner Raj Shoan is alleging that Heritage Minister Mélanie Joly and the governor-in-council (GIC) have effectively participated in a "witch hunt" against him by removing him from his appointment this summer, according to new court documents.

In a memorandum of fact and law filed with the Federal Court Monday in his application to overturn his firing, Shoan said he wasn't provided procedural fairness in the process that led to him being dismissed as the regional commissioner for Ontario in June, three years into a five-year term.

By accepting at face value the complaints against Shoan, which the document alleges came from chairman Jean-Pierre Blais, and not accepting Shoan's counterarguments, Minister Joly and the GIC "became de facto participants in a witch hunt against Shoan that this Court has already publicly condemned."

In the document, Shoan refers often to the Sept. 2 decision by Federal Court judge Russel Zinn that set aside a report and finding of workplace harassment initiated by a senior CRTC staff member.

In his written decision, Zinn said that "the failure of procedural fairness by the Investigator and the Chairman make the entire Report and the corrective measures suspect and unreliable," and referred to the process as a "witch hunt."

"The process undertaken by the Minister, and the GIC's decision to terminate Shoan's appointment as a Commissioner of the CRTC, violated the rules of procedural fairness that apply to protect the independence of appointees to quasi-judicial bodies," Shoan's filing argued.

Court documents highlight that Shoan didn't receive any correspondence about his situation from the minister after the initial Feb. 26 letter telling him his termination was being considered between his March 14 response and his June dismissal.

Further, Joly's letter raised concerns that were "stale dated," according to Shoan, in that they were related to "alleged events that pre-dated Minister Joly's appointment and were deemed by the previous Minister (Ms. [Shelly] Glover) to be insufficient to warrant any action."

Among the issues raised by Joly in that letter "that called into question his capacity to continue" serving as a CRTC commissioner were public statements inciting criticism of the CRTC, referring to two of his tweets about legal proceedings he launched against the commission; releasing confidential information about the complainant in the harassment case, which was included in court documents and later released by Zinn; the harassment case itself and two meetings with CRTC stakeholders that appeared to be a conflict of interest.

"Simply put, the GIC could have waited to make a meaningful inquiry into the allegations, but instead chose to proceed hastily, without regard to the procedural fairness owed to Shoan in the circumstances or the damage that could result to Shoan personally," the document said. "As a result, the GIC's hasty decision operated as a de facto extension of the 'witch hunt' conducted against Shoan."

There is also no prescribed standard for "cause" and "good behaviour," it said.

GIC appointments like Shoan's have their tenure set "during good behaviour," and according to the Privy Council, those appointees "may be removed by the Governor in Council for cause."

The document cited case law where the court previously said "an individual appointed during good behaviour deserves greater procedural protection than an individual appointed at pleasure," and that the "Governor in Council has the responsibility to provide sufficient procedural safeguards owed to appointees."

Shoan's request for those safeguards, namely that court proceedings related to his conduct be allowed to wrap up first, were ignored, it said.

The process that led to Shoan's termination fell "woefully short," the document added. "In particular, the Minister/GIC failed to engage an individual assessment, to act fairly and transparently and to provide any clear reasons or analysis for its decision."

A Federal Court judge denied in September Shoan's request that his termination be delayed until the appeal is complete.

Cord-shaving, streaming gear usage, on the rise in Canada

TORONTO – According to new research, 30% of all Canadian online households (3.4 million of them) now have a dedicated streaming device (Apple TV, Chromecast, Roku, etc.) attached to a TV set, more than double the 12% with such devices in December 2013.

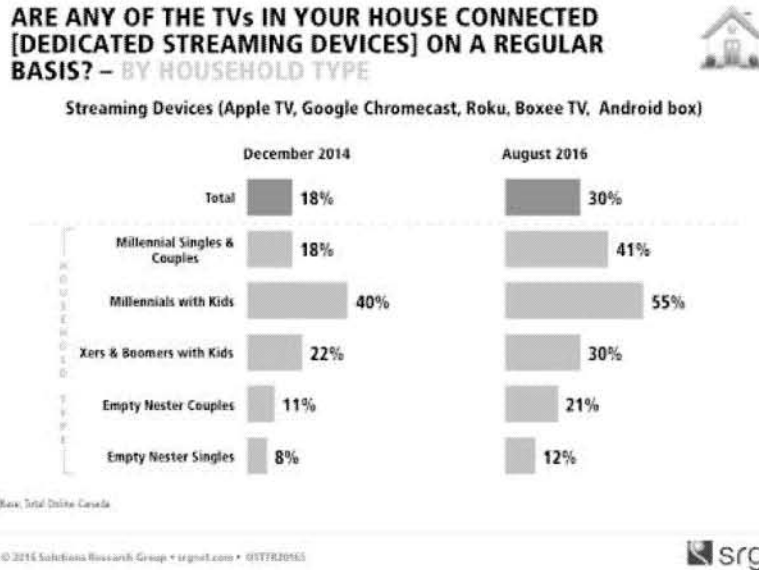
Solutions Research Group's latest installment of its Digital Life Canada independent syndicated study also shows households headed by millennials (singles, couples or with kids) are the most

avid users of dedicated streaming devices and subscription over-the-top services like Netflix – based on trajectory of growth, these are poised take over paid TV by mid-2018.

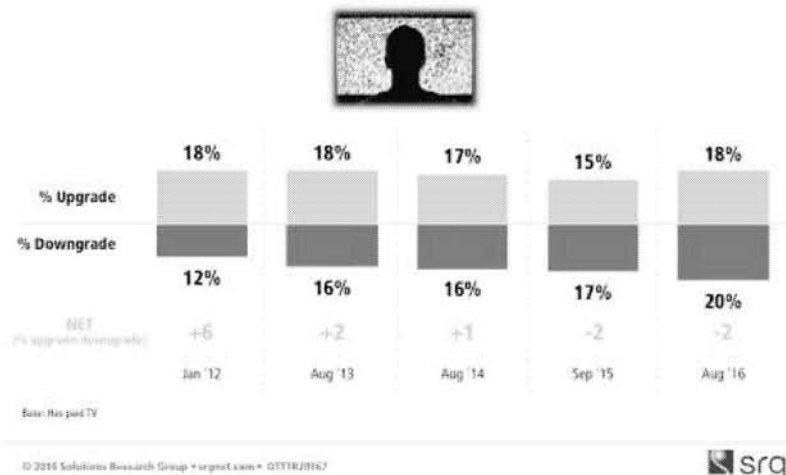
As well, cord-shaving is also on the rise: 20% of paid TV homes (over 2 million) have downgraded in the last year, representing a big jump from 12% doing so in 2012, according to the report. The numbers also show, however, that 18% have upgraded their subscription TV package in the past year (see image below. *Click to enlarge*).

Leading up to the launch of the CRTC mandated pick-and-pay regime on December 1st, overall cord-cutting intent is at a historical high (47% considered, 24% seriously) – and 44% of those who cut the cord already say they did so because it wasn't good value for them and 52% said it was 'too expensive'

The SRG 2016 OTT Trend Report is based on data from SRG's Digital Life Canada Study, based on 1,005 interviews with Canadians (aged 12 and up) with most recent wave conducted online using a national online panel in August/September 2016. While online surveys are not based on pure probability samples, they are predictive nevertheless using proper panels and calibration procedures and a sample of 1,005 has potential accuracy of plus or minus 3.1 points. Because the study frame is online Canadians 12+, the results can be generalized to the "Total Online Canada" population which accounts for over 83% of Canadians over the age of 12.



IN THE LAST YEAR, HAVE YOU BEEN IN CONTACT WITH YOUR CABLE, SATELLITE OR TELCO TV PROVIDER TO UPGRADE OR DOWNGRADE YOUR TV SERVICE?



Robert Ghiz succède à Bernard Lord à titre de président de l'ACTS

Ottawa — L'ancien premier ministre de l'Île-du-Prince-Édouard Robert Ghiz a été nommé président et chef de la direction de l'Association canadienne des télécommunications sans fil (ACTS). Il succédera à l'ancien premier ministre du Nouveau-Brunswick Bernard Lord, qui a quitté l'ACTS plus tôt cette année après huit ans à la tête de l'association. L'Association canadienne des télécommunications sans fil représente des exploitants de services de téléphonie cellulaire et de communications personnelles, de radiocommunications mobiles, de messagerie, de télécommunications fixes sans fil et mobiles par satellite, ainsi que des entreprises qui conçoivent et réalisent des produits et services pour l'industrie du sans-fil.

La Presse canadienne

FINANCIAL POST, TUESDAY NOVEMBER 29, 2016
p.FP7

ROBERT GHIZ

*EX-PREMIER OF P.E.I.
TO LEAD WIRELESS
LOBBY GROUP*

Former P.E.I. premier Robert Ghiz has been appointed president and CEO of the Canadian Wireless Telecommunications Association, which represents most of the country's mobile network providers and many of their suppliers. Ghiz, pictured, was a Liberal premier for Prince Edward Island from 2007 until he stepped aside last year. He replaces another former premier from Atlantic Canada, Bernard Lord, who led a Progressive Conservative government in New Brunswick from 1999 to 2006. Lord was the CWTA president and CEO for eight years until his departure on Sept. 1. During Lord's time as the association's CEO, the industry's biggest players were frequently at odds with the Harper federal government, which introduced measures designed to increase competition for the three national carriers. *The Canadian Press*



An Auction That Could Transform Local Media

Christopher J. Daggett



Kevin Whipple

With the demand for wireless broadband growing, the Federal Communications Commission is auctioning off a big chunk of the public airwaves. Billions of dollars are likely to change hands, a windfall that could transform local media across the country.

This broadband spectrum is now used by TV stations to broadcast their signals to the comparatively small number of customers who rely on antenna reception at a time when most people use cable, satellite or streaming services.

That's why broadcasters are being encouraged to sell some or all of their spectrum to the F.C.C. in the auction. Stations can opt to give up their channels, share a channel with another broadcaster, or move elsewhere on the dial. In turn, the F.C.C. will sell this spectrum to mobile communications companies hungry for bandwidth to deliver more videos, texts and social media to their customers.

The proceeds from these sales could produce enormous public benefits if they are used to build a 21st-century infrastructure for public interest media. For states, communities and universities holding licenses in play, the auction presents an important opportunity to invest in new ways to meet the information needs of the public.

A broad and exciting array of public interest initiatives, including digital news sites, blogs, podcasts, YouTube channels, public data sites, apps and civic engagement, could be built with some of the money generated by the auction.

At least 54 public television stations in 18 states and the District of Columbia applied to participate in the auction, according to research by the nonprofit group Free Press. These include three stations in the Los Angeles market, a major outlet on Chicago's South Side, and the public station at Howard University in Washington. Each could be worth tens or hundreds of millions of dollars.

Perhaps nowhere is there a better opportunity to take advantage of the auction than in New Jersey. The state is part of a metropolitan region with a huge population, crowded airwaves and a big demand for mobile data. It owns four public TV licenses that are operated by WNET, the New York public television station. The F.C.C. estimated before the auction began that these licenses together could be worth as much as \$2.3 billion.

New Jersey filed a nonbinding application to participate in the auction, but beyond that, its status is unknown. Under the rules, neither the F.C.C. nor the broadcasters can discuss the results until the auction has closed. The process is expected to be completed in early 2017, when winning bidders will be announced.

Even so, New Jersey lawmakers are looking hungrily at the potential bonanza of any sale to plow into the state budget. But these airwaves are the public's, and their use has always come with public-interest obligations. A significant portion of any proceeds should be deployed strategically to meet the public's real need for news and for information that helps citizens live their lives.

The governor and State Legislature should create a permanent fund to support a new model for public-interest media, financed by a significant portion of any auction revenue. This approach could serve as a model for other states, universities and communities seeking to sell their spectrum.

Among other uses, the New Jersey fund could support civic technology apps to put valuable data about elections, services and government spending into people's hands; stronger community news coverage and watchdog journalism, particularly in underserved urban areas; more outlets for diverse voices that have traditionally been left out of newsrooms and news coverage; and a statewide civic engagement network to help people identify and explore the issues that matter most to them. Money might also be directed to support education, arts and culture.

We have a rare chance to strengthen communities by breathing new energy into local news and information. Members of the public no doubt could come up with many other superb ideas. So why not ask them?

This week, Free Press is starting a public education and engagement campaign to gather input from across the state and push New Jersey officials to create a new public fund with support from the Geraldine R. Dodge Foundation, Carnegie Corporation of New York, Democracy Fund Voice and others, that we hope will be replicated by other communities that will be affected by the auction.

As John Lawson, the former president of the Association of Public Television Stations, wrote last month on Current.org, public television needs a post-auction agenda that is mission-driven and transparent. "Addressing marketplace failures, such as the decline of local journalism, should be a priority," he wrote.

None of this will happen without public involvement and pressure every step of the way. Bold action now could improve civic life and foster social trust and democratic participation across the nation. A vibrant democracy demands no less.

www.nytimes.com/2016/11/28/opinion/an-auction-that-could-transform-local-media.html?

'There's a danger of becoming stuck behind the desk': Investigative journalism in the age of social media

Mark Williams-Thomas, investigative reporter, gave his tips for those producing in-depth reporting at the 2016 NCTJ Journalism Skills conference

Caroline Scott



Investigative reporting has always been crucial for the media to fulfil its role as a watchdog, but as news consumption habits change and social media plays a larger role in news distribution, how does this affect the production of in-depth journalism?

Mark Williams-Thomas, the investigative reporter who exposed Jimmy Savile's sex crimes in the programme *Exposure: The Other Side of Jimmy Savile*, gave his advice to aspiring and professional investigative journalists at this year's NCTJ Journalism Skills conference on 25 November.

Don't be a desk journalist

"There is now too much of a reliance on the internet and social media platforms to get answers. There's nothing that beats being on the ground, banging on doors and speaking to people," he said.

"We have a real danger in today's society of becoming journalists stuck behind desks."

As a former detective, Williams-Thomas believes the basic elements of solving crimes and finding out information continue into investigative reporting, noting that asking questions and being curious will get journalists in contact with those they would never have been able to get access to otherwise.

"You might find this astonishing, but the large majority of police officers do not have internet access – it means they've got to get out and discover those things that aren't just reliant on what you can see behind a desk," he said.

And that all comes with having a passion for the job, Williams-Thomas noted, and a willingness to go out there and discover things for yourself without waiting for news to come to you.

"When I made the Savile programme, I spent a year investigating it before it went to broadcast, and I only got paid for that work two months later."

He said **those starting out in journalism** should "be hungry to find things out and learn different things", ensuring they avoid tunnel-vision and being stuck in one area.

"When you interview someone, listen and respond after you've taken on board what they've told you," he said.

"There's a massive skill to being an investigator and getting information from people, and that's to listen – if you don't ask, you won't find out."

Use all the tools available to you

"Investigative journalism done properly does take a lot of time, and the big problem that publishers have now is that investment in time costs money," he said.

But there are now more tools available to journalists than ever before, and many can be used for free or at a low cost, such as blogs, forums, crime records, open-source information, or someone's social media footprint.

While these tools might be open to all, journalists still need to be resilient in order to get all the information they need.

"If someone starts quoting data protection as a way to not give you information, if you know your rights, make sure you question them and more often than not they will succumb.

"Get out and build your book up, speak to everybody you possibly can – just remember it is our duty to protect and support them, or they will stop telling us information."

Be aware of the challenges of social media

"News is normally broken on social media, but the ease at which anybody can pass comment on it is a huge issue," he said.

"There's such a power in these platforms, so just make sure you're not setting yourself up to be criticised, where potentially there are things that will come out of the woodwork which will undermine both you and the integrity of the story that you're doing."



Rebecca Whittington
@RebeccaWMedia



'The platforms away from traditional media are powerful - you have to use judgement to make sure you are correct' @mwilliamsthomas #NCTJconf
7:46 AM - 25 Nov 2016

When working on the Savile investigation, he spent hours interviewing one of the women in the programme, asking her the difficult questions that had to be asked to cover all lines of inquiry and avoid any unforeseen information surfacing in the future.

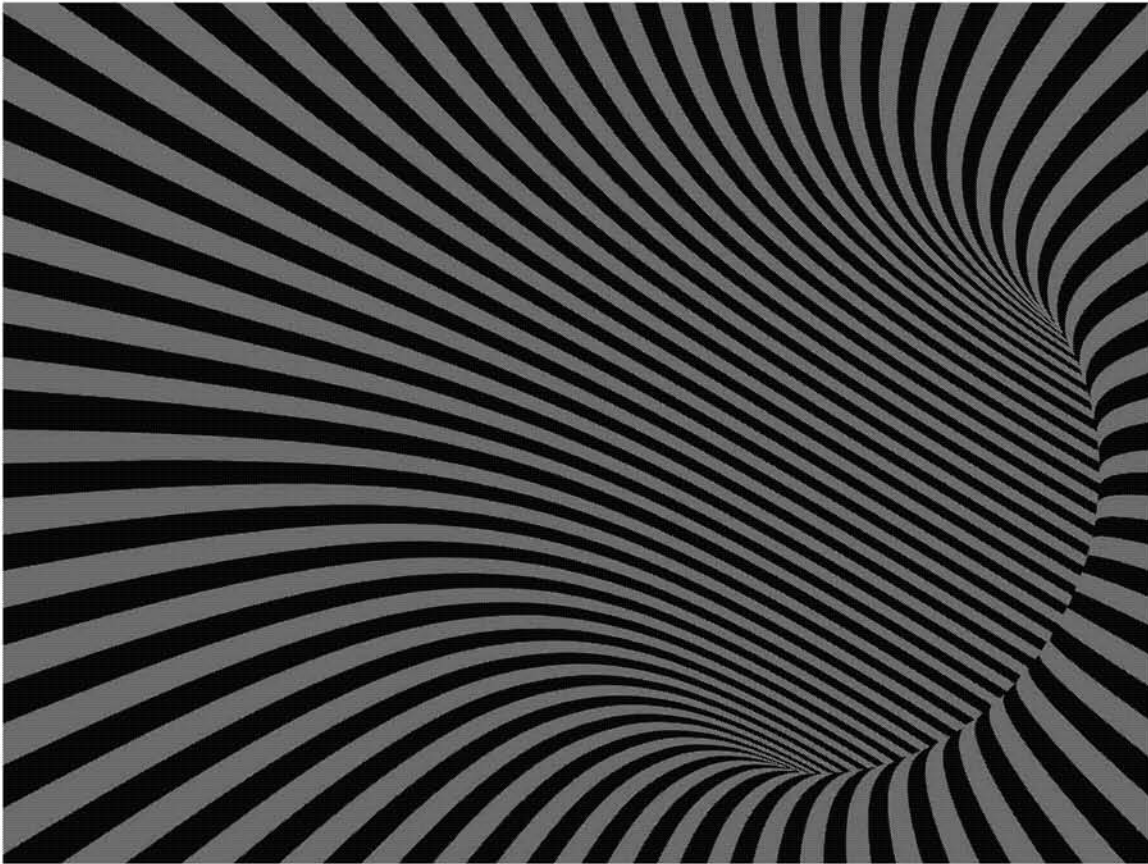
As the dash to be the first news outlet with the story is amplified online, there is a real danger of publishing inaccurate information or sensationalising a story.

"If someone comes to you with an incredible story, step back from it and look deep into that person – is there another agenda or a reason that could come left field that would undermine the quality of that investigation?" he asked.

*For more advice on what it takes to be an investigative journalist, **check out this interview with BBC reporter John Sweeney, part of our 'So you want to be a...' video series.***

www.journalism.co.uk/news/-there-s-a-danger-of-becoming-stuck-behind-the-desk-investigative-journalism-in-the-age-of-social-media/s2/a694603/

Facebook's Stumbles Expose Flaws in Its Plan to Rule Advertising



GETTY IMAGES

Davey Alba

THE INTERNET WAS supposed to mean a whole new world for the business of advertising. Gobs of data let advertisers become wildly efficient in who they target and how they measure results. Consumers also ostensibly win: If you're in the market want a quality winter coat, the thinking goes, you're not going to be annoyed if you see an ad for one.

In this new world, Facebook is on top. It knows so much about its users that it can deliver ads precisely calibrated for virtually any demographic you can dream of, from suburban grandmothers to millennials living abroad. But lately, Facebook has faltered, exposing cracks in the basic assumptions about the superiority of digital advertising—the business model on which so much of the internet has run for the past 20 years.

Last week, Facebook said it found flaws in the metrics it reported to advertisers—the measurements by which those advertisers judge the success of their ad campaigns on the platform. The company said it overstated the reach of Facebook Pages and Instant Articles, as well as its count of referrals to apps from ads. This admission of miscounting came just a few months after Facebook said it had inflated how much time on average viewers spent watching video ads for two years.

Facebook has promised more transparency. But in media and advertising circles, some critics are starting to ask whether they've been spending their money wisely on Facebook. Were they duped into making costly business decisions based on wrong information? Yes, Facebook is still an enormously powerful platform. Close to a fifth of the world's population checks the social network every day, and all those eyeballs are incredibly valuable to advertisers and publishers. But the revelation that it exaggerated its own reach points to real flaws in the narrative about what Facebook—and indeed, digital advertising on the whole—can accomplish.

Miscounting Metrics

Facebook says it has an incredibly robust system that offers up to 220 different ways to measure how well advertisers' ads do. But Facebook's sterling reputation has left advertisers all the more

confounded by how Facebook's miscounts could have happened in the first place. "Facebook is supposed to be the best of the best, the cream of the crop, with advertisers spending good money with them," says Brian Wieser, a media industry analyst at Pivotal Research. "There's an expectation that you don't get this thing wrong."

'Facebook is supposed to be the best of the best. There's an expectation that you don't get this thing wrong.'

their audiences. (The company said page owners should be prepared to see their "28-day reach" fall by 55 percent.) Facebook also said that, due to a math error, it estimated audiences were spending 7 to 8 percent more time reading fast-loading Instant Articles than they really were.

And yet Facebook did. It overstated app referrals by 6 percent on average by counting not only posts that directed traffic back to the app maker's website or app but also clicks to view photos or video that kept a user inside of Facebook. Facebook Pages—the pages brands maintain as their home bases on the site—double-counted repeat visitors, leading to greatly exaggerated estimates of the size of

The company doesn't say exactly how it came to discover these new discrepancies, pointing to "bugs" in the system. But Wieser says it's likely that Facebook looked into the issue more deeply after finding the mistake in counting that video metric back in October. "Pick your analogy or theory," Wieser says. "The cockroach theory, where you see one somewhere, then you see more, and say, geez, this must be something systemic. Or the Comey analogy: the problem was brought up then seemed to be settled, but then it comes up again." Whatever the case, he says, the mistakes definitely amount to a "sackable offense." (Facebook says it has established what it's calling a measurement council to respond to advertisers' concerns.)

But this still doesn't get at what Wieser sees as the bigger problem: Facebook "grading its own homework." You can't get a report on Facebook metrics from anywhere else—only from Facebook. And Facebook defines what those metrics are. In the wake of its most recent debacle, the company did pledge to work with third-party industry reviewers, something Rob Norman, chief digital officer of powerhouse media buyer GroupM, applauds. But these reviewers can only retroactively verify Facebook's metrics. They can't get an independent view into the data themselves.

Norman wants to be able to analyze the activity of advertisers and their competitors on Facebook as it already can on most other media, including TV and print. On Facebook, advertisers can see whether a video has been watched and how long it's been viewed for. But they still can't get any information on, say, how often a brand's rival runs video ads on Facebook. In Norman's view, the information most useful to ad buyers is still not the information Facebook is choosing to release. "I genuinely don't know whether, if we had the information we wanted, we would be spending more, the same, or less money on Facebook," Norman says. "But what I do know is that I would be able to look at Facebook advertising in the broader context of all advertising."

The data digital platforms provide to advertisers is the medium's key selling point. To be fair, Norman says he never thought Facebook was being intentionally misleading by misreporting its metrics. But when Facebook as a gatekeeper doesn't seem to be offering the right data in the first place, the pitch for digital advertising becomes less convincing.

Data, Data, Data

Still, it's impossible to imagine running a digital ad campaign today without running some part of it on Facebook. Trying to get elected? You can target ads for specific congressional districts. Selling mattresses? Facebook knows which users just moved. You can target people for their tastes, too: restaurant ads for Italian food connoisseurs, or furniture ads for fans of mid-century modern. Because your history, preferences, location, and network of friends are all part of Facebook's data set, how could ad targeting not work? The numbers make the company look infallible: in 2015, Facebook pulled in \$17 billion in ad revenue, a 49 percent increase compared to one year ago. It boasts 1.8 billion monthly users—more than the population of China.

Targeting is at the core of what Facebook advertising offers. And the narrower the targeting gets, the more expensive Facebook charges for an ad.

‘The pendulum has swung about as far as it can where you can lose your job for not buying ads on Facebook.’

advertising. “So all the other customers—the grandma who wants to buy a skateboard for her grandson, the 40-year-old who wants to relive his childhood—I’d totally miss them. What’s the point?”

It’s “a shock” that so many advertisers buy into Facebook when it only seems to play to people’s worst preconceptions of who customers are and who’s interested in what, Edelman says. Those preconceptions might lead to unsophisticated and inflexible targeting that fails to address other markets advertisers hope to reach. They might even, as a recent ProPublica investigation found, promote racial bias. Targeting does make sense for some—say, a local business owner who wants to let her neighbors know she just opened a new shop in town. But what about the multinational consumer goods companies of the world? You’ll buy Johnson and Johnson’s household products if the store across the street from where you live carries them, Edelman argues—whether or not J&J decided to take out ads on Facebook.

Despite all the uncertainty, ad buyers are hardly ready to abandon Facebook.

Facebook’s metrics weren’t perfect, he says, they weren’t paying close enough attention. After all, the very idea of what counts as success in digital advertising is still in flux. Just look at how different tech companies disagree on what to call a “video view.” Does a partially obstructed video view count? How long does a user need to watch it? Should they get to the end of the clip? And what about ad fraud caused by software like ad blockers?

“Ad-supported digital media covers an almost countless number of variations, many of which bear no resemblance to anything that came before,” says Randall Rothenberg, president and CEO of the Interactive Advertising Bureau, an industry trade group.

Despite all that uncertainty, ad buyers are hardly ready to abandon Facebook. No matter how unclear the metrics of success on the platform really are, whether through miscounting or simply lack of a long enough track record, advertisers don’t feel they can afford to wait to figure it out before committing their dollars. “The pendulum has swung about as far as it can where you can lose your job for not buying ads on Facebook, but you keep your job for not buying ad space in The New York Times,” Edelman says. If it does start to swing back, he says, it may be due to incidents like reporting bad numbers to advertisers—the real customers who keep the social network in business. Facebook may be powerful. But as these cracks show, it’s not foolproof.

But what if the problem isn’t the technology but the way Facebook conceives of consumers themselves?

“Facebook somehow contemplates a world where, if I owned a skateboard company, I only show a skateboard ad to men aged 18 to 25,” says Benjamin Edelman, a Harvard Business School associate professor who studies online

Facebook may or may not be the best place for advertisers to spend their dollars. Either way, many in the ad industry say it’s time to retire the idea that digital advertising is closer to perfect than other kinds of advertising. “The idea that digital was this perfect nirvana was a view that was never reflected in reality,” says Wieser. If some advertisers were surprised that

Fwd: Highlights Thursday December 1, 2016 / Jeudi 1er décembre 2016

1 message

Roger Belanger <roger.belanger@cbc.ca>
To: Helene Breau <helene.breau@cbc.ca>

Mon, Dec 5, 2016 at 12:17 PM

A-2016-00077

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

From: **Roger Belanger** <roger.belanger@cbc.ca>
Date: Thu, Dec 1, 2016 at 9:38 AM
Subject: Highlights Thursday December 1, 2016 / Jeudi 1er décembre 2016
To: Roger Belanger <roger.belanger@cbc.ca>

Highlights Thursday December 1, 2016 / Jeudi 1er décembre 2016www.huffingtonpost.ca, **Wednesday November 30, 2016****Ambrose Tells Trudeau To 'Just Say No' To Giving CBC \$400M In Additional Funding**

Federal Conservatives are urging the Liberal government not to give the CBC/Radio Canada more than \$400 million in additional annual funding so that the public broadcaster can go ad-free.

Interim Tory Leader Rona Ambrose rose in question period Wednesday to bemoan the request CBC made this week to Canadian Heritage.

..."Will someone over there finally take the side of the taxpayers and halt the convoy of Brinks trucks to the CBC?" —

Tory heritage critic Peter Van Loan

Ryan Maloney**Winnipeg Free Press, Thursday December 1, 2016****CBC's new tune on ads**

Advertising does not detract from the CBC's mandate and there is no good public policy reason to eliminate advertising from its television services.

At this point you'd be forgiven for thinking that this column is about to pick apart the CBC's request to the federal government this week for a massive increase in funding - \$318 million more to be exact - so it can broadcast all its services free of ads

...So how does this explain why the CBC has changed its public position on advertising?

Bob Cox**Le Droit, jeudi 1er décembre 2016****L'audace de Radio-Canada**

Cela fait des années que les télédiffuseurs privés attaquent la Société Radio-Canada (SRC) pour la concurrence déloyale que cette dernière lui livre à la fois au plan des cotes d'écoute et des revenus publicitaires.

...La dernière proposition de Radio-Canada est audacieuse. La réaction des compétiteurs, démesurée. Le mandat de la société d'État n'a pas à être revu, mais à être respecté. Radio-Canada a progressivement empiété dans les plate-bandes des diffuseurs privés pour participer elle aussi à la course aux cotes d'écoute.

...C'est sur cette voie que Radio-Canada appuiera l'imagination canadienne et répondra mieux à son mandat national, laissant les variétés et la course aux cotes d'écoute au secteur privé. Cela justifiera son financement public à hauteur d'environ 1,5 milliard \$ et la recentrera sur sa mission essentielle.

Éditorial Pierre Jury**Le Journal de Montréal, jeudi 1er décembre 2016****L'ineffable naïveté de CBC/Radio-Canada**

Dans sa chronique d'hier, ma collègue Sophie Durocher taxait Radio-Canada d'effronterie. Je parlerais plutôt d'ineffable naïveté, ce qui est encore plus déplorable pour une société qui administre un budget d'un milliard et demi de dollars, dont plus des deux tiers proviennent de nos taxes et impôts.

...Espérons pour l'avenir de notre diffuseur public que le document déposé à Patrimoine Canada soit mieux étoffé. S'il est aussi naïf que les arguments de Lacroix, personne ne blâmera la ministre Mélanie Joly d'envoyer le document à la poubelle.

Guy Fournier

plus.lapresse.ca, jeudi 1er décembre 2016

V favorable à la fin de la publicité à Radio-Canada

Radio-Canada a un allié (partiel) chez ses concurrents privés, elle qui projette d'abandonner la publicité sur ses ondes : le Groupe V Média, propriétaires des chaînes V, MusiquePlus et Max, « accueille positivement » cette suggestion de Radio-Canada au gouvernement Trudeau. La fin de la publicité à Radio-Canada permettrait d'augmenter les revenus publicitaires des télé privées, une « belle opportunité de restaurer l'équilibre dans un marché déjà fortement fragilisé », selon V Média.

Vincent Brousseau-Pouliot

Le Journal de Montréal, jeudi 1er décembre 2016

Le retrait de pubs à Radio-Canada est questionné

Le montant de 318 M\$ par année indexable, demandé par Radio-Canada pour renoncer à la publicité, est jugé trop important par Groupe V Média et Groupe Serdy, deux diffuseurs privés.

«Les sommes demandées sont déraisonnables, a dit Maxime Rémillard, président et chef de la direction de Groupe V Média. En faisant preuve de créativité et d'audace, il serait tout à fait possible de revoir le modèle, sans injecter autant d'argent.»

Agence QMI

www.rcinet.ca, miércoles 30 noviembre 2016

Los Conservadores están contra el aumento del financiamiento de Radio Canadá

El Partido Conservador, Oposición oficial en el Parlamento de Ottawa, pidió a la ministra de Patrimonio de Canadá, responsable de Radio Canadá-CBC, cerrar la puerta al aumento del presupuesto del radio y teledifusor público.

...La ministra Mélanie Joli le replicó al diputado conservador que ella estaba a la escucha de todas las sugerencias presentadas en el marco las consultas sobre el futuro del contenido canadiense en un mundo digital.

...El Sindicato de Comunicaciones de Radio Canadá afirma en un comunicado que "reivindica este aumento desde ya varios años".

Pablo Gómez Barrios

ipolitics.ca, Wednesday November 30, 2016

Leitch anti-CBC online fundraiser targeted by practical joke

Conservative leadership candidate Kellie Leitch got punked in public by some tech-savvy CBC supporters recently through a website she launched to promote her campaign vow to scrap the public broadcaster.

Leitch launched the 'byebyebc' site last week. It's a fundraising page that says, "Yes, it's time to dismantle the CBC!" and asks supporters to donate to her campaign.

Janice Dickson

www.cantechletter.com, Wednesday November 30, 2016

CBC's the National is on YouTube, and the cord-cutting continues

In yet another sign that television and cable TV are heading the way of the dinosaur, the Canadian Broadcasting Corporation (CBC) has begun live streaming its broadcasts of flagship news show, the National, on YouTube.

Along with being available on their own cbc.ca website, last night's edition of the National was streamed live on YouTube, a notable move as it represents yet another signal that broadcast television and cable TV are having far less an impact on the media landscape than in previous decades.

Jayson Maclean

plus.lapresse.ca, jeudi 1er décembre 2016

CBC ignore, Time encense

La CBC, filière anglophone de Radio-Canada, s'attire des critiques au Québec pour son palmarès des 25 meilleurs albums canadiens de l'année sans aucun titre en français.

Émilie Côté

plus.lapresse.ca, jeudi 1er décembre 2016

Julie Snyder, des rapprochements avec la France !

En attendant son (re)mariage officiel avec Radio-Canada, Julie Snyder a célébré hier des fiançailles avec l'influent groupe Endemol France, à qui elle a vendu les droits d'adaptation de sa populaire télé-réalité Occupation double, me rapportent des espions bien branchés.

...Selon mes infos, Julie Snyder pourrait également être parmi les premiers invités de l'émission Votre beau programme de Véronique Cloutier à la SRC. Dossier à suivre, évidemment.

...MADAME LA DIRECTRICE

Marie-France Caron (Sophie Prigent) a fermé ses boîtes et quitté Lietteville dans la disgrâce, mardi soir, lors de la finale de mi-saison d'Unité 9. C'est un très beau personnage, ambigu et complexe, que l'auteure Danielle Trotter a introduit cet automne. On l'a aimée et haïe en même temps.

Hugo Dumas

hollywoodpq.com, mercredi 30 novembre 2016

Le « fou du roi » de la nouvelle émission de Véro est annoncé!

Le « fou du roi » de la nouvelle émission de Véro est annoncé!
Véronique Cloutier aura une nouvelle émission de variétés à partir du 11 janvier.
...Véro cherchait un « fou du roi » pour ajouter une touche de légèreté aux entrevues.
C'est finalement Jean-Sébastien Girard qui comblera le rôle.
Constance Cazzaniga

Le Journal de Montréal, jeudi 1er décembre 2016

Les stations radio se convertissent à Noël

Malgré le faible nombre de nouveautés francos, les ondes entrent en mode festif

En raison du faible nombre de sorties d'albums de Noël au Québec cette année, préparez-vous à réentendre les mêmes classiques du temps des fêtes à compter d'aujourd'hui. Décembre s'étant pointé le bout du nez cette nuit, la plupart des radios musicales sont entrées en mode festif ce matin.

Marc-André Lemieux

Playback, Wednesday November 30, 2016

Bell Media on turning the legacy ship and shuttering OTA transmitters: CRTC hearings

While she mistakenly compared the legacy media company she and her team are turning to the Titanic, instead of say the Queen Mary, as CRTC Chairman Jean-Pierre Blais later suggested, Bell Media president Mary Ann Turcke's point at the licence renewal hearings for English-language ownership groups was clear. The company needs to focus on the new and rework the old models that are no longer serving the industry.
...Turcke said the money that BCE spends on the OTA transmitters could be better invested in areas of growth, calling out digital tech like iHeartRadio, rather than on areas with marginal or flat gains.

Playback Staff

The Wire Report, Wednesday November 30, 2016

CRTC consulting on Sirius going-private plan

The CRTC is collecting feedback on Sirius XM Canada Holdings Inc.'s plan to transform into a privately held company. In a notice of consultation posted to its website Wednesday, the commission said it "must be satisfied that the broadcasting undertakings are owned and controlled by Canadians and that the proposed ownership transaction furthers the public interest as expressed in the objectives of the Broadcasting Act."
...The deadline for comments is Jan. 9.

The Wire Report

The Wire Report, Wednesday November 30, 2016

VI news stations need rules to ensure independence: Telus

The question of whether news stations owned by vertically-integrated (VI) companies need safeguards for journalistic independence came up at the CRTC's English-language TV licence renewal hearing Wednesday, with the commission chairman floating the idea of implementing rules codifying independence.

Ahmad Hathout, Anja Karadeglja

www.cartt.ca, Wednesday November 30, 2016

Licence Renewals: Why broadcasters' current spend plans are inadequate and negotiating tactics, questionable

The large broadcasters' current Canadian Programming Expenditure (CPE) and Programs of National Interest (PNI) proposals are wholly inadequate, according to the creatives representing actors, performers, writers and directors.
... "In our view, this would be regressive, contrary to the Commission's objective to provide stable and secure funding for the creation of Canadian programming, and contrary to the objectives of the Broadcasting Act," said Stephen Waddell, national executive director at ACTRA.

Perry Hoffman

www.cartt.ca, Wednesday November 30, 2016

TV Licence Renewals: Why accessibility still needs work

Media Access Canada (MAC) lauded the large English-language broadcasters for meeting their accessibility conditions of licence Wednesday morning, but the group added during the broadcasters' licence renewal hearing that more needs to be done to bridge the last mile of accessibility.

Perry Hoffman

www.cartt.ca, Wednesday November 30, 2016

TV License Renewal: Opposition to Rogers OMNI proposal mostly about procedure

The Public Interest Advocacy Centre (PIAC) questioned the appropriateness of the proposed OMNI Regional service in its appearance on Tuesday. Fairchild Television Ltd. noted that it believes a licence renewal hearing isn't the appropriate forum to consider a new OMNI.

Perry Hoffman

www.cartt.ca, **Wednesday November 30, 2016**

UPDATED: Shaw to close CJBN-TV

Shaw Communications has filed a letter with the CRTC this month letting the Commission know it has withdrawn its application to renew the broadcast license of CJBN-TV Kenora, its local TV station serving the northwestern Ontario community, and that it plans to shutter the station.

Greg O'Brien

The Globe and Mail, Thursday December 1, 2016

Scrutiny of BCE-MTS deal goes into overtime

A stringent examination of the state of wireless competition in four provinces is delaying BCE Inc.'s \$3.1-billion deal to acquire Manitoba Telecom Services Inc.

Christine Dobby

www.cbc.ca, **Thursday December 1, 2016**

'Ridiculous': Customers disappointed by new pick and pay TV

TV providers offering channels for \$4 to \$7 each — on top of your TV plan

The CRTC-mandated \$25 skinny basic TV packages introduced earlier this year didn't exactly wow Canadians. And it appears Phase 2 of the unbundling of our television offerings — individual pick and pay channels — might also disappoint.

"Am I allowed to laugh?" said Gilda Spitz when asked for her reaction to the prices for the new line-up of stand-alone channels offered by Rogers. Most cost \$4 or \$7 each.

Sophia Harris, CBC News

startouch.thestar.com, **Thursday December 1, 2016**

YOU'VE GOT MORE CABLE OPTIONS

CRTC's 'skinny basic' rules are in full effect today, forcing TV providers to offer smaller, more affordable packages. The CRTC and consumer advocacy group OpenMedia say they're keeping a close eye on the country's TV providers as the final phase of new "skinny" cable-package rules is implemented on Thursday.

Aleksandra Sagan, The Canadian Press

Financial Post, Thursday December 1, 2016

'Buyer beware' as pick and pay arrives

Only watch HBO or Sportsnet? Canada's TV providers must offer solo channels on Dec. 1

Consumers who hate paying for dozens of television channels they never watch can celebrate their new right to tailor their own TV packages, with the caveat they won't necessarily save money under the system.

Emily Jackson

plus.lapresse.ca, **jeudi 1er décembre 2016**

Télé en ligne

Les géants américains étoffent leur offre

La concurrence monte d'un cran pour les télédiffuseurs canadiens avec le lancement, hier et potentiellement aujourd'hui, de nouvelles offres des géants Netflix et Amazon.

Netflix a d'abord ajouté hier à son service une nouvelle fonctionnalité importante. Les nouvelles versions de son application pour les systèmes iOS et Android permettent à leurs utilisateurs de télécharger certains films ou épisodes sur leur appareil, en vue d'une écoute « dans l'avion ou tout autre endroit avec une connexion internet limitée ou onéreuse ».

Jean-François Codère

plus.lapresse.ca, **jeudi 1er décembre 2016**

Netflix

Le nouvel acteur

Jusqu'à maintenant, Netflix était relativement discret sur le plan des acquisitions de productions cinématographiques internationales. Un coup d'œil sur le catalogue de la société suffit pour remarquer l'absence de titres prestigieux, à l'exception du domaine du film documentaire. Les longs métrages québécois n'y ont presque pas droit de cité.

Marc-André Lussier

plus.lapresse.ca, **jeudi 1er décembre 2016**

Philippe Falardeau a dit non à Netflix

Même si Netflix était prêt à payer le double pour acquérir les droits d'exploitation du film *The Bleeder* aux États-Unis et ailleurs dans le monde, Philippe Falardeau et ses producteurs ont préféré aller voir ailleurs. Et s'assurer d'une sortie sur grand écran.

Marc-André Lussier

www.lapresse.ca, **mercredi 30 novembre 2016**

Netflix propose désormais le téléchargement

La plateforme de vidéo en ligne Netflix propose désormais à ses abonnés de télécharger films et séries, en complément du visionnage en ligne, qui était jusqu'ici la seule option, et sans coût supplémentaire, selon un communiqué publié mercredi.

Agence France-Presse

The Toronto Star, Thursday December 1, 2016

Netflix ups the ante on free downloading

On the same day Shomi shut down and the day before the rumoured arrival of Amazon Prime Video in Canada, the world's leading video streaming service upped the ante by finally allowing subscribers to download shows and films and watch them on the go.

"While many members enjoy watching Netflix at home, we've often heard they also want to continue their Stranger Things binge while on airplanes and other places where Internet is expensive or limited," wrote Eddy Wu, Netflix's director of product innovation, in a post on the company's official blog.

Raju Mudhar

www.journalism.co.uk, Tuesday November 29, 2016

NRS: The national audience for 5 UK titles is more than 40 per cent millennial

The efforts to engage young audiences with news seem to be paying off for UK newspapers, according to the latest NRS PADD figures released today.

...The NRS data also shows that while 95 per cent of all UK adults consume some form of published media, whether that's a newspaper or magazine, in digital or in print, 98 per cent of millennials do so.

Catalina Albeanu

www.poynter.org, Tuesday November 29, 2016

As publishers battle for attention, the fight over lock screens is heating up

News organizations are increasingly turning to push notifications to connect with readers who are awash in a flood of information.

A third of American smartphone users — most of them younger — receive news alerts, and most reported being satisfied with the notifications they receive, according to a new report from the Reuters Institute for the Study of Journalism.

Benjamin Mullin

The Globe and Mail, Thursday December 1, 2016

NAC to spend \$3-million a year on new projects

Canada has a new show-business angel, and it's called the National Arts Centre. Starting in 2017, the NAC will invest \$3-million per year in ambitious performing-arts works from anywhere in Canada, whether or not those shows appear on NAC stages.

Robert Everett-Green

Le Droit, jeudi 1er décembre 2016

LE FONDS DE CRÉATION DU CNA INVESTIRA 3 MILLIONS \$ PAR AN

Miser sur l'ambition artistique canadienne

Trois millions \$ par an destinés aux projets d'artistes «innovateurs et ambitieux» en musique, en théâtre et en danse pour au moins les huit prochaines années : voilà l'engagement dévoilé ce jeudi par le Fonds national de création de 25 millions \$ mis sur pied par le Centre national des arts (CNA).

Valérie Lessard

Le Devoir, jeudi 1er décembre 2016

Ce qui attend L'actualité

Le sort de L'actualité sera fixé avant la Noël, vraisemblablement par une vente, et la rumeur persistante veut que l'homme d'affaires Alexandre Taillefer, déjà à la tête du Groupe Voir, soit le mieux positionné pour l'emporter. Des informations parvenues au Devoir disent au contraire que l'achat serait sur le point de se concrétiser avec un autre acheteur qui n'a aucune expérience dans le domaine des publications.

Stéphane Baillargeon

Le Journal de Montréal, jeudi 1er décembre 2016

Un gros party pour le 375e

Yan Lauzon

Le Devoir, jeudi 1er décembre 2016

Guy A Lepage reçoit pour les 375 ans de Montréal

Caroline Montpetit

plus.lapresse.ca, jeudi 1er décembre 2016

375E ANNIVERSAIRE DE MONTRÉAL

Un gros party au Centre Bell !
Luc Boulanger

Communiqué, mardi 29 novembre 2016

La Guilde préoccupée par la proposition soudaine de la direction de Radio-Canada d'éliminer la publicité, qui met à risque des emplois

Votre syndicat a été informé aujourd'hui par la direction de CBC/Radio-Canada de la proposition faite par la direction d'éliminer toute publicité avec demande de financement accru et stable, qui a fait l'objet d'une fuite hier. Bien que la Guilde s'est toujours battue pour un financement accru et stable du diffuseur public, cette proposition était une surprise pour nous.

GCM

News Release, Tuesday November 29, 2016

CMG concerned CBC management's sudden proposal to cut ads puts jobs at risk

Your Union shared its concerns with management and questioned what plans CBC management has to consult, retrain or reassign the members working in Media Solutions if the proposal should become reality. We should keep in mind that this is only an ask at the moment. Nevertheless, should this "vision" begin to gain momentum over the next while, members should be secure in knowing that the CMG will be looking out for its members' best interests.

CMG

Communiqué, mardi 29 novembre 2016

Avenir de Radio-Canada : Le syndicat veut être consulté par l'employeur

La haute direction de la Société Radio Canada a annoncé, hier, son désir de supprimer la publicité sur les plateformes du diffuseur public. Du même souffle, elle réclame la hausse de la participation citoyenne au financement de Radio-Canada.

Il n'y a rien de nouveau dans cette annonce. Le Syndicat des communications de Radio-Canada (SCRC-CSN), appuyé par la Fédération nationale des communications (FNC-CSN), revendique cette hausse depuis plusieurs années.

SCRC

Communiqué, mercredi 30 novembre 2016

Requêtes de CBC/Radio-Canada : Groupe V Média favorable, mais questionne le coût

Groupe V Média a pris connaissance des requêtes de CBC/Radio-Canada en ce qui a trait à la revue de son financement et à l'élimination de la publicité sur ses plateformes (télé, radio et web), et il les accueille positivement.

SOURCE V

News Release, Wednesday November 30, 2016

CBC/Radio-Canada Proposals: Groupe V Media in Favour, but Questions the Cost

Groupe V Media has reviewed and welcomes the proposals put forth by CBC/Radio-Canada regarding its funding review and the elimination of advertising on its platforms (television, radio and web).

SOURCE V

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Corporate Communications
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TODAY IN THE MEDIA
AUJOURD'HUI DANS LES MÉDIAS

1

Jeudi 1^{er} décembre 2016
Thursday December 1st, 2016

Ambrose Tells Trudeau To 'Just Say No' To Giving CBC \$400M In Additional Funding

Ryan Maloney

Federal Conservatives are urging the Liberal government not to give the CBC/Radio Canada more than \$400 million in additional annual funding so that the public broadcaster can go ad-free.

Interim Tory Leader Rona Ambrose rose in question period Wednesday to bemoan the request CBC made this week to Canadian Heritage.

The public broadcaster said in its submission to the government that the change would boost its per-person funding to \$46 a year from \$34, noting that the BBC in the United Kingdom receives \$114 per person.



*Rona Ambrose and Prime Minister Justin Trudeau speak during question period in February.
(Photo: The Canadian Press)*

Ambrose told the House that is money Canadians “cannot afford” in light of the government’s \$30-billion deficit.

“Will the prime minister assure Canadian families they won’t be on the hook for this?” Ambrose asked. “Do the right thing and just say no.”

Prime Minister Justin Trudeau shot back that Conservatives fail to grasp the importance of cultural industries to both the economy and national identity.

“Investing in the stories that bind us together as a nation, in both official languages, ensuring that Canadians understand each other’s lives and experiences is at the heart of the mandate of the CBC,” he said.

“And listening to Canadians is exactly why we are on this side of the House and they are stuck in opposition.”



A little later, Tory heritage critic Peter Van Loan noted that Liberals already provided a boost of \$675 million to CBC over the next five years in the last federal budget. That's on top of more than \$1 billion taxpayers already contribute to the broadcaster.

"When it comes to CBC, it seems it's just never enough," Van Loan said.

"Will someone over there finally take the side of the taxpayers and halt the convoy of Brinks trucks to the CBC?"

Heritage Minister Melanie Joly told Van Loan that Liberals made those investments because of years of cuts by the last Tory government.

Joly then called out Tories for not participating in her department's public consultations on homegrown content in a digital world. If they did, she suggested, they would have heard how much Canadians love the CBC.

“

"Will someone over there finally take the side of the taxpayers and halt the convoy of Brinks trucks to the CBC?"

— Tory heritage critic Peter Van Loan

The future of the broadcaster has become a hot topic in the Tory leadership race.

Quebec MP Maxime Bernier announced last week that he wanted to "refocus" the broadcaster's mandate to focus resources on its regional stations across the country and public affairs programming outside of Montreal and Toronto. Bernier pledged to scrap the additional funding the Liberals have promised, but did not call for CBC's privatization.

Ontario MP Kellie Leitch tried to one-up Bernier with a promise to "dismantle" the CBC, saying Canadians shouldn't have to subsidize the broadcaster to "keep it afloat." That position is shared by Saskatchewan MP Brad Trost.

Fellow Ontario contender Michael Chong, however, told iPolitics that the issue was a "distraction" from more important economic matters. Chong told the outlet he would, if elected prime minister, review the CBC's mandate but not seek to see it abolished.

With files from The Canadian Press

www.huffingtonpost.ca/2016/11/30/ambrose-trudeau-cbc-funding-ad-free_n_13337386.html

CBC's new tune on ads

Bob Cox

Advertising does not detract from the CBC's mandate and there is no good public policy reason to eliminate advertising from its television services.

At this point you'd be forgiven for thinking that this column is about to pick apart the CBC's request to the federal government this week for a massive increase in funding - \$318 million more to be exact - so it can broadcast all its services free of ads

"We recommend removing advertising from CBC/Radio-Canada," the public broadcaster said in a news release. "This would allow the broadcaster to focus squarely on the cultural impact of our mandate. It would also free up advertising revenue to help private media companies transition to a digital environment."

Okay. Now stop and think about this fact: the first paragraph did not come from me; it came from a news release issued by the CBC in 2011.

Yes, the same CBC now arguing it should be free of ads once said - just five years ago - there was no good reason to eliminate advertising.

"The elimination of advertising revenues would seriously compromise the Corporation's ability to fulfill its mandate," CBC President Hubert Lacroix said at the time.

I can't take credit for noticing this somewhat astounding about-face. It took Ken Goldstein, a Winnipeg media consultant with an eagle eye and encyclopedic knowledge of the Canadian media industry, to pick up on it.

Goldstein operates Communic@tions Management Inc. and knows media economics inside out. He has written extensively on how media is changing. His work can be found at media-cmi.com.

His predictions are sobering - by 2025 there will be few, if any, printed daily newspapers in Canada and their digital formats will not match their current scope in print. There might be no local television stations. Both developments pose serious issues for the future of local journalism.

So how does this explain why the CBC has changed its public position on advertising?

It seems the corporation's leadership is feeling the pressure from private media companies that are pointing out the impact the CBC is having on their efforts to transform in the digital age, and suggesting that at least some government resources could be better used elsewhere to accomplish the goal of keeping Canadians informed.

Private broadcasters have long questioned CBC activities when the taxpayer-subsidized network does the same things they do and still competes for advertising. Lately that chorus has been joined by newspaper executives, including myself, who have questioned why the CBC is turning its digital service into what is essentially the country's largest newspaper, competing with existing newspapers for audience and advertising.

Last week, Lacroix shot back, sending a letter to the House of Commons Committee on Canadian Heritage in which he said, "The challenges facing media in Canada are many but they are not being caused by the public broadcaster."

He went on to say CBC's presence is more important than ever because of reduced content and smaller newspapers. And he noted the CBC generated only about \$25 million in digital ad revenue last year.

The problem with his response is that it proposed only one solution to the massive disruption in the media world and the impact it is having on providing news to Canadians - the CBC.

No one ever said the CBC caused the problem. We just said that the solution is not to have a single publicly funded media company take over the roles that newspapers, radio and TV have long played providing news and information.

The CBC is now trying to carve out a unique space, saying it will be the media outlet that has no advertising and it will leave the ad dollars to private players.

Personally, I think an ad-free CBC would be great. But it is not enough.

The CBC also must stop disrupting the market by moving into areas where there are perfectly good providers already operating. The latest foray is a new opinion section (cbc.ca/news/opinion) that looks very much like the opinion sections that newspapers have long published.

If the CBC stops doing what private operators already do, then there would be every good reason to eliminate advertising.

Bob Cox is the publisher of the Free Press and chairman of the Canadian Newspaper Association.

éditorial

L'audace de Radio-Canada

PIERRE
JURY

pjury@ledroit.com



Cela fait des années que les télédiffuseurs privés attaquent la Société Radio-Canada pour la concurrence déloyale que cette dernière lui livre à la fois sur le plan des cotes d'écoute et des revenus publicitaires. Lorsque la SRC a proposé, plus tôt cette semaine, de mettre fin à la publicité sur toutes ses plateformes de diffusion, tous auraient pu croire que le secteur privé aurait applaudi et lancé un vibrant « Enfin! »

En retour de l'abandon des revenus publicitaires, le patron de Radio-Canada (et du réseau anglais CBC) Hubert Lacroix propose au gouvernement de hausser son financement d'une somme équivalente à ce que la société d'État perçoit en publicité. Une affaire supérieure à 300 millions \$ par an. Mais ce n'est pas un soupir de satisfaction que les Canadiens ont entendu des diffuseurs privés. Ils ont plutôt changé leur angle d'attaque et réclamé une, parfois deux choses : que l'État ne verse pas un sou de plus à Radio-Canada, et que son mandat soit revu.

Retirer à Radio-Canada tous ses revenus publicitaires sans une contrepartie publique équivaut évidemment à lui tronquer 300 millions \$ de son budget. Les Canadiens ont vu, pendant les années du gouvernement de Stephen Harper, ce qu'une coupure de 115 millions \$ a provoqué comme crise au sein de la société d'État. Aussitôt élus, les libéraux de Justin Trudeau ont restauré ce financement, plus une enveloppe supplémentaire de 35 millions \$.

Mais l'avenir de Radio-Canada est loin d'être assuré.

Le quotidien *Le Droit* a plusieurs fois appuyé l'existence même de Radio-Canada. Elle apporte une contribution unique au tissu social de notre pays. Mais le financement public de la société d'État, légèrement supérieur à 1 milliard \$, souffre en rapport à celui d'autres diffuseurs publics des pays occidentaux. Il

souffre d'autant plus que Radio-Canada a la tâche unique de desservir des publics forts divers dans un pays très vaste, dans deux langues officielles.

Radio-Canada ne parvient pas, malgré les assurances de sa bonne foi, à remplir le mandat que le Parlement lui a confié. Ce constat est particulièrement ressenti au sein des minorités de langue française; Radio-Canada est trop axé sur le Québec francophone, où réside cependant l'essentiel de son public. Elle pourrait mieux lutter contre les forces d'assimilation en permettant aux communautés minoritaires de se voir avec fierté.

La dernière proposition de Radio-Canada est audacieuse. La réaction des compétiteurs, démesurée. Le mandat de la société d'État n'a pas à être revu, mais à être respecté.

Radio-Canada a progressivement empiété dans les plate-bandes des diffuseurs privés pour participer elle aussi à la course aux cotes d'écoute. Cela a été une erreur. Elle doit concentrer son action sur une programmation qui réponde mieux à son mandat de refléter l'identité canadienne, et favoriser une programmation que les Canadiens ne pourraient retrouver ailleurs. Axée sur la culture, sur les enjeux de la vie au Canada, sur la place du Canada dans le monde. Sur toutes ses plateformes, télévision, radio, Internet.

Assurément, les cotes d'écoute souffriront. Mais des succès – même commerciaux! – émergeront quand même, à l'instar d'émissions comme « La p'tite vie », que le secteur privé avait refusé d'endosser, à l'époque. C'est sur cette voie que Radio-Canada appuiera l'imagination canadienne et répondra mieux à son mandat national, laissant les variétés et la course aux cotes d'écoute au secteur privé. Cela justifiera son financement public à hauteur d'environ 1,5 milliard \$ et la recentrera sur sa mission essentielle.



L'ineffable naïveté de CBC/Radio-Canada

Dans sa chronique d'hier, ma collègue Sophie Durocher taxait Radio-Canada d'effronterie. Je parlerais plutôt d'ineffable naïveté, ce qui est encore plus déplorable pour une société qui administre un budget d'un milliard et demi de dollars, dont plus des deux tiers proviennent de nos taxes et impôts.

C'était à pleurer d'entendre le PDG Hubert Lacroix défendre sur diverses tribunes sa proposition d'abandonner la publicité moyennant une injection supplémentaire de fonds publics. Il l'a fait avec tous les mauvais arguments. Espérons pour l'avenir de notre diffuseur public que le document déposé à Patrimoine Canada soit mieux étoffé. S'il est aussi naïf que les arguments de Lacroix, personne ne blâmera la ministre Mélanie Joly d'envoyer le document à la poubelle.

Quand on présente une proposition aussi conséquente, il faut la faire précéder d'un «plan d'affaires», comme on dit communément. On doit rassembler ses idées, élaborer sa démarche et définir l'orientation qu'on veut donner à sa société. En d'autres termes, il faut préciser la mission qu'on souhaite remplir avant de parler de gros sous.

PAS QUESTION D'UN AUTRE PBS

Il ne s'agit pas de déterminer aujourd'hui quels seront les programmes à l'affiche demain, mais d'établir une programmation qui correspond aux principes d'un mandat clair et bien défini. Un mandat qui ne soit pas sujet à toutes les interprétations, comme celui sur lequel «surfe» Radio-Canada depuis un quart de siècle.

Cela ne signifie pas non plus, comme prêche Maxime Bernier, qu'on doive faire de Radio-Canada un diffuseur élitiste à la PBS. Pas plus qu'il ne faille reproduire le modèle de la BBC ou de France Télévisions. Ni la Grande-Bretagne ni la France ne nous ressemblent.

Notre diffuseur public doit être la source d'information la plus fiable du pays et la tribune d'affaires publiques la plus impartiale. Il doit promouvoir l'excellence, stimuler la créativité et développer la responsabilité citoyenne. Il doit être le principal vecteur de nos deux cultures, refléter celles des Premières Nations et être un agent de cohésion entre nos diverses communautés. Enfin, il doit être un instrument d'éducation et de réflexion ainsi qu'un outil de découverte de notre pays et du monde.

Dans un mandat comme celui-là, il y a de la place pour *Unité 9* ou *Kim's Convenience*, pour *Infoman* ou *Rick Mercer*, mais il n'y en a plus pour «l'infotainment», les jeux-questionnaires débiles, les talk-shows insignifiants et les autres émissions de même acabit.

LES DEVOIRS DU GOUVERNEMENT

Responsable du diffuseur public, le gouvernement a aussi des devoirs à faire. Il doit mettre un terme à des conseils d'administration de complaisance dont la compétence des membres a peu à voir avec la société qu'ils doivent orienter. Après avoir établi un processus public de sélection, le gouvernement doit nommer au conseil des personnes qui sont choisies pour leurs compétences. Plusieurs doivent être déjà familières avec les médias et l'avenir que leur dessine l'ère numérique. C'est au conseil et à lui seul que doit revenir le choix du PDG à qui on pourra montrer la sortie si sa performance n'est pas à la hauteur.

Une fois remplies toutes ces conditions, que l'État pourvoie correctement aux besoins du diffuseur public et que ce dernier abandonne enfin la publicité. Elle ne peut que corrompre le mandat d'un diffuseur public, comme on le constate depuis tant d'années avec CBC/Radio-Canada.

TÉLÉPENSÉE DU JOUR

Pour donner l'exemple à ses compatriotes, Donald Trump chauffera désormais tous ses immeubles au charbon!

ACTUALITÉS ÉCONOMIQUES

- Les géants américains étouffent leur offre
- Rémunération: l'écart en faveur du privé se creuse
- L'inflation aura plus d'impact qu'attendu sur les marchés
- V Média favorable à la fin de la publicité à Radio-Canada
- En bref

V favorable à la fin de la publicité à Radio-Canada

Radio-Canada a un allié (partiel) chez ses concurrents privés, elle qui projette d'abandonner la publicité sur ses ondes : le Groupe V Média, propriétaires des chaînes V, MusiquePlus et Max, « accueille positivement » cette suggestion de Radio-Canada au gouvernement Trudeau. La fin de la publicité à Radio-Canada permettrait d'augmenter les revenus publicitaires des télévisées privées, une « belle opportunité de restaurer l'équilibre dans un marché déjà fortement fragilisé », selon V Média. Pour compenser la perte de revenus publicitaires, la société d'État demande au gouvernement fédéral d'augmenter son financement de 318 millions par année. Le Groupe V Média trouve cette somme « déraisonnable » et « grandement exagérée ». « En faisant preuve de créativité et d'audace, il serait tout à fait possible de revoir le modèle sans injecter autant d'argent », indique Maxime Rémillard, président et chef de la direction du Groupe V Média, dans un communiqué diffusé hier. Le Groupe TVA est fortement opposé à la fin de la publicité à Radio-Canada, « une proposition ahurissante qui, j'espère, ne bernera personne », selon la présidente et chef de la direction du Groupe TVA, Julie Tremblay.

— Vincent Brousseau-Pouliot, *La Presse*

LISEZ d'autres nouvelles

V favorable à la fin de la publicité à Radio-Canada

Vincent Brousseau-Pouliot, *La Presse*

Radio-Canada a un allié (partiel) chez ses concurrents privés, elle qui projette d'abandonner la publicité sur ses ondes : le Groupe V Média, propriétaires des chaînes V, MusiquePlus et Max, « accueille positivement » cette suggestion de Radio-Canada au gouvernement Trudeau. La fin de la publicité à Radio-Canada permettrait d'augmenter les revenus publicitaires des télévisées privées, une « belle opportunité de restaurer l'équilibre dans un marché déjà fortement fragilisé », selon V Média. Pour compenser la perte de revenus publicitaires, la société d'État demande au gouvernement fédéral d'augmenter son financement de 318 millions par année. Le Groupe V Média trouve cette somme « déraisonnable » et « grandement exagérée ». « En faisant preuve de créativité et d'audace, il serait tout à fait possible de revoir le modèle sans injecter autant d'argent », indique Maxime Rémillard, président et chef de la direction du Groupe V Média, dans un communiqué diffusé hier. Le Groupe TVA est fortement opposé à la fin de la publicité à Radio-Canada, « une proposition ahurissante qui, j'espère, ne bernera personne », selon la présidente et chef de la direction du Groupe TVA, Julie Tremblay.

<http://plus.lapresse.ca/screens/97ebd7c7-4d66-4572-b5e3-39b3d90802b3%7CL~ZbLca39fxK.html>

Télévision

Le retrait de pubs à Radio-Canada est questionné

AGENCE QMI | Le montant de 318 M\$ par année indexable, demandé par Radio-Canada pour renoncer à la publicité, est jugé trop important par Groupe V Média et Groupe Serdy, deux diffuseurs privés.

«Les sommes demandées sont déraisonnables, a dit Maxime Rémillard, président et chef de la direction de Groupe V Média. En faisant preuve de créativité et d'audace, il serait tout à fait possible de revoir le modèle, sans injecter autant d'argent.»

Lundi, CBC/Radio-Canada a lancé un ballon d'essai dans son mémoire déposé lors des consultations sur l'avenir de la société d'État. Le p-dg Hubert T. Lacroix a suggéré son retrait de la publicité en contrepartie d'un financement public accru, qui viendrait s'ajouter aux 675 M\$ sur cinq ans promis par Ottawa.

100 M\$ DE PLUS

Un autre montant de 100 M\$ a aussi été demandé pour permettre la modernisation des installations de Radio-Canada et compléter le virage numérique. Le Groupe V Média se dit favorable à la proposition d'éliminer la publicité sur les plateformes du diffuseur public. Ce retrait ferait en sorte d'augmenter l'assiette publicitaire pour les diffuseurs privés.

«Ceci dit, il nous apparaît grandement exagéré que le diffuseur public, dont les revenus publicitaires se chiffrent à 253 M\$, demande aux contribuables canadiens 400 M\$ par année pour faire "face aux perturbations des consommateurs et de la technologie", et pour pallier aux minutes à combler dans sa grille», a ajouté M. Rémillard.

LE JOURNAL DE MONTRÉAL, JEUDI 1^{ER} DÉCEMBRE 2016
p.33

COMMENTAIRES

Sans aucun bénéfice

Radio-Canada est devenue avec le temps une copie conforme, un duplicata des stations privées et n'a plus sa raison d'être, ayant perdu de vue depuis longtemps sa véritable mission. Les stations privées nous offrent un contenu similaire. Radio-Canada ne fait que dupliquer les stations de télévision et radios privées et veut encore plus d'argent qui ne rapporte aucun bénéfice, ni financier ni de contenu. Radio-Canada est devenue une grosse dépense, une dépense majeure pour nous et qui ne profite qu'aux artistes, et toujours les mêmes. Ils nous demandent pourtant encore plus de milliards annuellement en enlevant la publicité. Nous ne pouvons pas payer plus et nous devons enlever le superflu dont Radio-Canada fait partie. Les salaires des animateurs et des animatrices sont gardés secrets, car ils sont devenus usuriers. Nous n'avons pas les moyens de tout ce luxe. De plus, les lobbies y occupent une place prépondérante. Avec la carte de crédit que monsieur Trudeau est en train de nous monter, il est facile et payant pour lui d'obtempérer, mais, il est dangereux qu'un gouvernement y espère un quelconque retour d'ascenseur surtout lorsque l'on sait que des gouvernements font vent de tout ce qui peut leur rapporter des votes ou une influence quelconque en temps d'élections.

Jocelyne Dumont



Maxime Bernier, diputado conservador de la region de la Beauce. Crédito de la foto: PC / Adrian Wyld

Los Conservadores están contra el aumento del financiamiento de Radio Canadá

Pablo Gómez Barrios | amlat@rcinet.ca

El Partido Conservador, Oposición oficial en el Parlamento de Ottawa, pidió a la ministra de Patrimonio de Canadá, responsable de Radio Canadá-CBC, cerrar la puerta al aumento del presupuesto del radio y teledifusor público.

La propuesta de Radio Canadá-CBC de abandonar la publicidad a cambio de un aumento de 318 millones dólares a su presupuesto anual fue debatido este martes durante el período de preguntas en la Cámara de los Comunes.

El diputado conservador Peter Van Loan se pronunció contra la idea haciendo valer que el “pobre contribuyente” no debería pagar “para siempre” porque los que pagan publicidades se retiran de los programas de Radio Canadá-CBC.

La ministra Mélanie Joli le replicó al diputado conservador que ella estaba a la escucha de todas las sugerencias presentadas en el marco las consultas sobre el futuro del contenido canadiense en un mundo digital.



Peter Van Loan, diputado conservador en Ottawa. © PC/Sean Kilpatrick

Peter Van Loan es uno de los diputados conservadores que apoyan a Kellie Leach, candidata a la dirección del Partido Conservador, que pidió recientemente el “desmantelamiento” del radiodifusor público.

Maxime Bernier, otro diputado que presenta su candidatura a la dirección del Partido Conservador, reaccionó por su parte en un correo electrónico en inglés titulado “LOL CBC” que envió a sus partidarios ayer por la mañana. “Si CBC piensa que obtendrá 400 millones de dólares adicionales de los contribuyentes, se va a llevar una sorpresa”, escribe Bernier, antes de invitarlos a hacer una donación de 5 dólares para su campaña.

En un documento presentado este lunes en el marco de la consulta pública de Ottawa, Radio Canadá-CBC evalúa en 253 millones de dólares sus ingresos anuales provenientes de la publicidad actualmente. Para justificar los 318 millones reclamados el radiodifusor público afirma que el resto de la compensación serviría para financiar el contenido que reemplazaría el tiempo publicitario eliminado. En otras palabras, el plan presentado haría pasar la subvención anual de cada contribuyente canadiense de 12 a 46 dólares.



Hubert T. Lacroix, presidente, director general de Radio Canadá-CBC. © ICI Radio-Canada/Marie-Eve Potvin

El Grupo TVA, la televisión privada, en un comunicado emitido ayer, calificó de “sorprendente” la idea de retirar la publicidad de las ondas del radiodifusor público a cambio del aumento de su financiamiento, sin que se revise previamente su mandato. “Es la receta perfecta para darle un golpe fatal a los otros difusores canadienses” dijo Julie Tremblay, presidenta y jefa de la dirección de TVA.

En su propuesta, Radio Canadá-CBC afirma que la cantidad de dinero que los contribuyentes canadienses pagan por el financiamiento del radiodifusor público, está muy por debajo que lo que pagan los ingleses por la BBC en el Reino Unido, que recibe 114 dólares por habitante, para estar exentos de publicidad.

El Sindicato de Comunicaciones de Radio Canadá afirma en un comunicado que “reivindica este aumento desde ya varios años”.

www.rcinet.ca/es/2016/11/30/los-conservadores-estan-contra-el-aumento-del-financiamiento-de-radio-canada/



Leitch anti-CBC online fundraiser targeted by practical joke

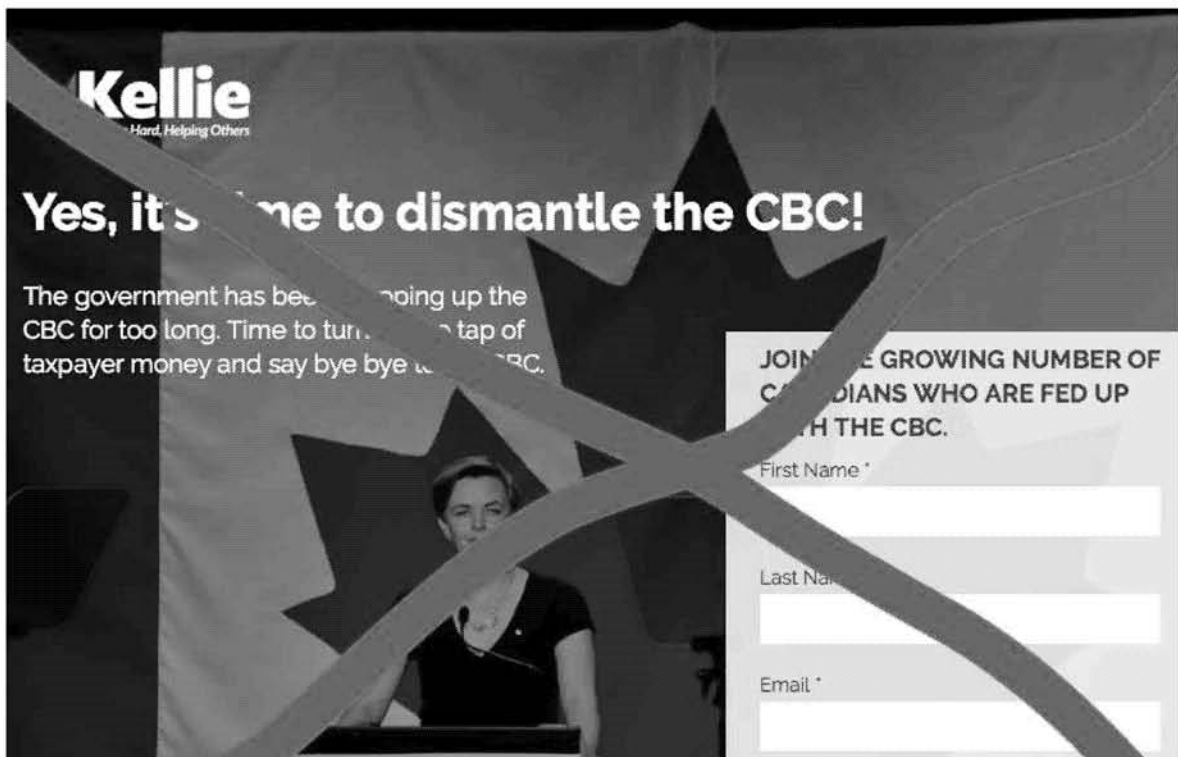
Janice Dickson

Conservative leadership candidate Kellie Leitch got punked in public by some tech-savvy CBC supporters recently through a website she launched to promote her campaign vow to scrap the public broadcaster.

Leitch launched the 'byebyecbc' site last week. It's a fundraising page that says, "Yes, it's time to dismantle the CBC!" and asks supporters to donate to her campaign.

Meanwhile, someone started up a second site with a very similar domain name and the same campaign image of Leitch. But after a few seconds the page is defaced with a scribbled red X and the image changes over to a cute picture of a dog wearing a tie and working at a computer, with the caption, "I have no idea what I'm doing." Finally, the page forwards to CBC.ca.





Leitch recently made a campaign promise to scrap the CBC entirely, after rival candidate Maxime Bernier proposed cutting the broadcaster's funding and barring it from selling advertising.

<http://ipolitics.ca/2016/11/30/leitch-anti-cbc-fundraiser-hijacked-by-practical-joke/>

CBC's the National is on YouTube, and the cord-cutting continues

Jayson Maclean



In yet another sign that television and cable TV are heading the way of the dinosaur, the Canadian Broadcasting Corporation (CBC) has begun live streaming its broadcasts of flagship news show, the National, on YouTube.

Along with being available on their own cbc.ca website, last night's edition of the National was streamed live on YouTube, a notable move as it represents yet another signal that broadcast television and cable TV are having far less an impact on the media landscape than in previous decades. For some time now, both news coverage and sports programming have

been held up as the last bastions of cable TV, those two elements which, unlike the rest of television programming which has already made the safe transition to internet streaming services, were said to be bullet-proof, grade-A evidence of TV's continued relevance.

Apparently, the cord-cutting revolution will not be televised. It's streaming on Netflix.

On the sports front, cable TV has also been taking major hits lately in the United States, with substantial declines ratings for professional and college football and a veritable "collapse" in subscribers to ESPN, the country's largest cable sports network. ESPN reportedly lost 621,000 subscribers in October, the biggest monthly drop in the company's history, and is on schedule to lose at least three million subscribers for the year.

The trend is not reserved to sports programming, of course. Television service providers are facing dwindling subscriber numbers across the board. In March of this year, the Canadian Radio-television and Telecommunications Commission (CRTC) forced cable providers in Canada to offer "skinny cable" basic TV packages for \$25, a response to consumer demand for more personalized and slimmer options. So far, the move has not panned out, as Canadians are still leaving cable TV in droves.

Reportedly, 100,000 TV customers have cut the cable cord during the first two quarters of this year, an estimated 13 per cent increase over losses from 2015. Still small potatoes compared to the 11 million Canadians who continue to subscribe to TV services, but the trend has been on the radar for some time now, all thanks to the rise in streaming services.

It's a given that media consumers no longer have the patience to sit through traditional broadcasts, replete with commercials and available only on a particular date and time. Suffice to say that the whole notion of the Thursday night TV lineup is already quaintly in our collective rear-view mirror.

To that point, U.S. media company AT&T has just announced the launch of its own online streaming service, called DirecTV Now, which promotes itself as a streaming service offering a "cable-like experience" without the trappings of a traditional cable package. Aiming to compete with the Netflix and Hulu markets, DirecTV Now will provide a 100-channel streaming package, for the promotional price of \$35 (USD), later to be upgraded to \$60 – still a bargain when measured against cable subscriptions in the U.S., where the average cable subscribing household pays a whopping \$103 per month for TV service.



Ça fait jaser CBC ignore, *Time* encense

Émilie Côté, *La Presse*

La CBC, filière anglophone de Radio-Canada, s'attire des critiques au Québec pour son palmarès des 25 meilleurs albums canadiens de l'année sans aucun titre en français. On retrouve néanmoins des artistes québécois, nés ou établis à Montréal, dont Sarah Neufeld, feu Leonard Cohen et Kaytranada. Ce dernier, dont le vrai nom est Louis Kevin Celestin, est au deuxième rang derrière le groupe A Tribe Called Red. Dans le même sujet des palmarès de fin d'année, le pianiste montréalais Jean-Michel Blais a accompli l'exploit de se trouver dans le *top 10* du magazine *Time* avec son album instrumental // qui côtoie ceux de Rihanna, Solange, Radiohead et Frank Ocean.

<http://plus.lapresse.ca/screens/1e70ef3d-44ee-44f3-b8ce-4c1466d54c6d%7C99ZbN-alwGRj.html>



Julie Snyder, des rapprochements avec la France !

En attendant son (re)mariage officiel avec Radio-Canada, Julie Snyder a célébré hier des fiançailles avec l'influent groupe Endemol France, à qui elle a vendu les droits d'adaptation de sa populaire téléréalité *Occupation double*, me rapportent des espions bien branchés.

Endemol France détient les licences d'émissions canon comme *Les enfants de la télé*, *Star Academy*, *La ferme des célébrités*, *Secret Story* et le jeu *Deal or No Deal*, mieux

HUGO
DUMAS
LA PRESSE

Julie Snyder pourrait être parmi les premiers invités de l'émission *Votre beau programme* de Véronique Cloutier à la SRC.

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Endemol France détient les licences d'émissions canon comme *Les enfants de la télé*, *Star Academy*, *La ferme des célébrités*, *Secret Story* et le jeu *Deal or No Deal*, mieux connu sous le nom du *Banquier* chez nous. C'est un acteur majeur dans l'exploitation de formats télévisuels : quand Endemol achète un truc, ce n'est pas pour le ranger sur une tablette.

À court ou moyen terme, cela signifie qu'*Occupation double* ressuscitera sur une antenne regardée par une clientèle plus jeune comme TF1, M6 ou NRJ12. Une entente se bouclera sous peu, me dit-on. Les téléspectateurs français découvriront alors le concept des coups de cœur des célibataires, des *tops 1-2-3*, du jeu de la bouteille voyageuse et des soupers d'élimination autour d'une enveloppe en velours rouge.

Dans ses négociations avec TVA cet automne, Julie Snyder a proposé d'actualiser et de réanimer *Occupation double*, une téléréalité de séduction qui a toujours charmé des téléspectateurs prisés par les annonceurs, soit des jeunes avec un bon revenu. Cette proposition a été re-fu-sée par la chaîne principale de Québecor.

Vous connaissez ma fascination malsaine pour *Occupation double*, dont je n'ai raté aucun épisode. Bien hâte de voir ce que deviendront les prochains Cintia, Kaled et Maripier en France.

Joint hier, le porte-parole des Productions J, Louis Noël, n'a pas nié nos informations et a précisé qu'un communiqué de presse sortirait au sujet d'*Occupation double* cette semaine.

C'est Sophie Ferron, grande patronne de la boîte québécoise Media Ranch (*Coup de foudre*, *Au suivant !*), qui aurait mis en contact les prétendants Julie Snyder et Endemol. Et les rapprochements ont été gagnants.

Selon mes infos, Julie Snyder pourrait également être parmi les premiers invités de l'émission *Votre beau programme* de Véronique Cloutier à la SRC. Dossier à suivre, évidemment.

LONGUE VIE AU PHARMACHIEN

Le Pharmacien, Olivier Bernard de son vrai nom, a fait un passage remarqué à *Tout le monde en parle*, dimanche soir, avec son discours éclairé contre les charlatans qui polluent le milieu de la santé.

Les anti-vaccins, les accros à l'homéopathie et les gourous de la détox au radis noir ne le portent pas dans leur cœur. Moi, je le trouve pertinent, clair et éloquent, ce Pharmacien qui s'appuie sur des faits tangibles pour déboulonner des mythes tenaces de pseudoscience.

Si vous avez suivi Olivier Bernard sur son blogue ou l'avez découvert chez Guy A., ne ratez pas sa nouvelle émission, *Les aventures du Pharmacien*, qui démarre demain à 19 h 30 sur les ondes d'Explora et exceptionnellement en simultané à Radio-Canada.

Jolie facture visuelle, rythme dynamique, propos intelligents teintés d'un soupçon d'humour, c'est un magazine de 30 minutes qui s'apparente à ce que fait Jean-René Dufort à *Infoman*.

Le premier épisode s'intéresse au « nettoyage » du foie. Est-ce que les cures de désengorgement à l'artichaut fonctionnent vraiment ? Malheureusement, non. Les toxines s'éliminent d'elles-mêmes, sans aide extérieure.

Les mises en situation, sous forme de sketches, de jeux vidéo ou de dessins animés, sont à la fois rigolotes et instructives. Le deuxième épisode s'intéresse à l'alimentation bio. Est-ce vraiment meilleur pour nous ? Pas tant, finalement.

MADAME LA DIRECTRICE

Marie-France Caron (Sophie Prigent) a fermé ses boîtes et quitté Lietteville dans la disgrâce, mardi soir, lors de la finale de mi-saison d'*Unité 9*. C'est un très beau personnage, ambigu et complexe, que l'auteure Danielle Trottier a introduit cet automne. On l'a aimée et haïe en même temps.

Et non, Marie-France Caron ne disparaîtra pas dans la brume comme la détenue Annie Surprenant (Anne Casabonne), confirme la production. Elle réapparaîtra dans la suite d'*Unité 9* après les Fêtes, sans doute pour terminer son bras de fer avec Normand Despins (François Papineau).

Même état des lieux pour Marie Lamontagne (Guylaine Tremblay) : sa libération surprise n'équivaut pas à un départ du personnage de la série, qui a planté 1 742 000 fans devant leur poste mardi.

La nouvelle prisonnière toxicomane Mariposa (Sabrina Bégin Tejeda, vue dans *Tactik* et *Subito texto*), la fille de Bettina (Claudia Ferri), a provoqué un gros brouhaha dans l'établissement carcéral. Ses scènes de sevrage ont été d'un réalisme troublant.

http://plus.lapresse.ca/screens/3d8b0bf1-9276-481d-8449-234c6a7bd422%7C_0.html

Le « fou du roi » de la nouvelle émission de Véro est annoncé!

Constance Cazzaniga

Le « fou du roi » de la nouvelle émission de Véro est annoncé!

Véronique Cloutier aura une nouvelle émission de variétés à partir du 11 janvier. **Votre beau programme** sera diffusé en direct tous les mercredis à 21h sur les ondes de **Radio-Canada**. Un peu comme **Guy A. Lepage** qui a **Dany Turcotte** comme acolyte à **Tout le monde en parle**, **Véro** cherchait un « fou du roi » pour ajouter une touche de légèreté aux entrevues.

C'est finalement **Jean-Sébastien Girard** qui comblera le rôle. On a pu voir l'animateur dans **La Soirée est (encore) jeune** et **Les Échangistes**. À la blague, on peut lire sur la page Facebook de **Votre beau programme** que « *Véro a choisi Jean-Sébastien pour son sens de l'humour, sa répartie, son amour des comédies musicales...mais surtout pour qu'il ne puisse plus la niaiser à la radio ni à la télé* »! Le duo **Cloutier** et **Girard** commentera l'actualité avec humour: parodies et sketches seront au rendez-vous.

On a bien hâte de voir le premier épisode!



<http://hollywoodpq.com/2016/11/30/le-fou-du-roi-de-la-nouvelle-emission-de-vero-est-annonce/>



Mélissa Bédard, Julie St-Pierre, Tocaéo et Shirley Théroix font partie des rares artistes québécois à avoir lancé des chansons de Noël cette année. PHOTOS PIERRE-PAUL POULIN ET COURTOISIE

Les stations radio se convertissent à Noël

Malgré le faible nombre de nouveautés francos, les ondes entrent en mode festif

En raison du faible nombre de sorties d'albums de Noël au Québec cette année, préparez-vous à réentendre les mêmes classiques du temps des fêtes à compter d'aujourd'hui. Décembre s'étant pointé le bout du nez cette nuit, la plupart des radios musicales sont entrées en mode festif ce matin.

MARC-ANDRÉ LEMIEUX
Le Journal de Montréal

C'est notamment le cas de Rythme FM, qui lancera son offensive à 8 h en diffusant *Someday at Christmas* de Stevie Wonder, reprise par Julie St-Pierre. En entrevue au *Journal*, la directrice des programmes du 105,7, Johanne Cloutier, cite aussi *Père Noël arrive ce soir* de Raffy et King Melrose parmi la poignée de nouveautés francophones qui devraient s'illustrer cette année. Le morceau se retrouve sur l'album *Les grands duos de Noël*, dont une partie des profits sera versée à la Fondation du CHU Sainte-Justine. «Côté sorties francos, c'est plutôt tranquille cette année», confirme M^{me} Cloutier.

Rouge FM partage ce constat, tout comme

ICI Musique, qui commencera à diffuser des pièces de Noël lundi.

«C'est effectivement très mince», observe Josée Bellemare, directrice web et radio à ICI Musique. C'est encore pire que l'an dernier.»

Parmi les rares artistes québécois à avoir lancé un disque de Noël en français en 2016, mentionnons Véronique Labbé (*Mon Noël country*), Tocaéo (*Meilleurs vœux*), Shirley Théroix (*En robe de neige*) et Mélissa Bédard (*Ma liste de Noël*). Cette dernière devrait récolter un beau succès, selon Daniel Tremblay, directeur musical de Rouge FM. Quant aux *Lost Fingers*, ils ont fait paraître un CD de Noël en anglais (*Christmas Caravan*), alors que Gregory Charles a signé – avec ses *Virtuoses* – une galette instrumentale intitulée *Opus de neige*.

EN CRESCENDO

Chaque station commencera le mois en diffusant quelques morceaux de Noël par jour, pour éventuellement proposer une programmation 100 % festive. Ce crescendo riche en grelots s'intensifiera en fonction des demandes des auditeurs. Des chutes

de neige pourraient également accélérer les choses d'ici le 25 décembre, souligne Johanne Cloutier de Rythme fm.

Chose certaine, les chansons de Noël ont beau déplaire à certaines personnes, la plupart en redemandent. Hier, la musique du temps des fêtes trônait au sommet du palmarès des genres les plus écoutés au icimusique.ca.

Les classiques

Après avoir fait un tour des principales radios musicales, voici les classiques de Noël qui devraient – encore une fois cette année – abondamment tourner.

- 23 décembre de Beau Domimage
- *Happy Xmas (War is Over)* de John Lennon
- *Mon beau sapin* de Ginette Reno
- *All I Want For Christmas is You* de Mariah Carey
- *Marie-Noël* de Robert Charlebois
- *Do They Know it's Christmas?* de Band Aid

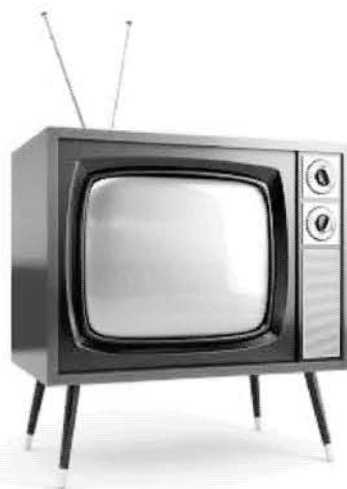
Bell Media on turning the legacy ship and shuttering OTA transmitters: CRTC hearings

The media co's representatives pushed for across-the-board parity in regulations on day two of the CRTC's English hearing.

By Playback Staff

While she mistakenly compared the legacy media company she and her team are turning to the Titanic, instead of say the Queen Mary, as CRTC Chairman Jean-Pierre Blais later suggested, Bell Media president Mary Ann Turcke's point at the licence renewal hearings for English-language ownership groups was clear. The company needs to focus on the new and rework the old models that are no longer serving the industry.

Among its more controversial proposals to the commission yesterday was that it would like to shut down 40 of its analog transmitters. "To replace the transmitters would be a capital cost in excess of \$80 million. It's not an investment that is warranted at this time," said Kevin Goldstein, VP of regulatory affairs, content and distribution at BCE.



Turcke said the money that BCE spends on the OTA transmitters could be better invested in areas of growth, calling out digital tech like iHeartRadio, rather than on areas with marginal or flat gains.

When questioned about the removal of the OTA transmitters, Bell Media executives said 38 of the 40 transmitters were located in areas with access to terrestrial BDU. The other two have access to satellite.

Creating an even playing field on which to compete against global players like Netflix and Amazon – the latter of which Turcke said will be launching before the end of the week – was the goal behind many of Bell Media's proposals.

"Now, a new global OTT competitor – Amazon Prime – is entering the Canadian market in two days. So it's not just our fellow Canadian broadcasters who will try to outbid us for first run, original programming but it's Netflix and now Amazon, two entities that are not subject to the same regulatory requirements as us and that have astronomically more buying power than we do," said Turcke.

Amazon representatives could not be reached for comment on the prospect of launching in Canada.

"I want to be more overt around what I see as not a distant future around Canadian rights," said Turcke. "If there are six or seven global players then Canadian broadcasters might not get rights to U.S. programming." But, she noted that the programming will still air in Canada, but on U.S. channels, causing a spillover of free advertising. "When that happens, I'm not sure. It might be this May. It won't be a gradual switch, it will be picking around the edges."

Bell proposed the CRTC impose identical Canadian programming expenditures (CPE) and programs of national interest (PNI) spending obligations on Bell, Corus and Rogers. For conventional channels it recommended CPE be set at 22% of the prior year's gross revenues and for discretionary services with more than one million subscribers, CPE should be set at 32%. It said that PNI should be standardized at 5%, which is the current level that Bell, Corus and Rogers are required to meet.

The CRTC's licence renewal hearings for English-language ownership groups continue through the end of the week.

CRTC consulting on Sirius going-private plan

The Wire Report

The CRTC is collecting feedback on **Sirius XM Canada Holdings Inc.**'s plan to transform into a privately held company.

In a notice of consultation posted to its website Wednesday, the commission said it "must be satisfied that the broadcasting undertakings are owned and controlled by Canadians and that the proposed ownership transaction furthers the public interest as expressed in the objectives of the Broadcasting Act."

The \$236.4-million transaction has so far received approval from the Ontario Superior Court of Justice and the company's shareholders.

The deadline for comments is Jan. 9.

www.thewirereport.ca/briefs/2016/11/30/crtc-consulting-on-sirius-going-private-plan/31569

VI news stations need rules to ensure independence: Telus

Ahmad Hathout, Anja Karadeglija

GATINEAU, Que. — The question of whether news stations owned by vertically-integrated (VI) companies need safeguards for journalistic independence came up at the CRTC's English-language TV licence renewal hearing Wednesday, with the commission chairman floating the idea of implementing rules codifying independence.

CRTC Chairman Jean-Pierre Blais asked **Telus Corp.** representatives whether codifying "principles of independence" as a condition of licence would solve concerns they identified in their opening statement Wednesday.

Telus had argued that VI companies are making "invisible" competing companies' "soft news" items, such as charitable initiatives, on their broadcasts. It used the example of Telus Days of Giving, which was regularly covered by local news stations before its competitors purchased those stations, according to a written copy of its opening statement.

Telus vice-president of broadcast policy and regulatory affairs Ann Mainville-Neeson said in her appearance before the commission on the third day of licence renewal hearings that a condition of licence would be a move in the right direction, but may not address all of the issues related to how companies promote competing news items.

It was a question Blais also raised with **BCE Inc.**-owned CTV news president Wendy Freeman in her appearance a day earlier, who told the CRTC that because of an independence code established by the company, "no one can influence what we do and we have complete independence."

That code was introduced following a controversy last year over then-Bell Media CEO Kevin Crull, who reportedly instructed staff not to show footage of Blais following an announcement by the CRTC to unbundle TV packages.

In response to a question by Blais whether she would be "comforted" if the independence was "protected by a condition of licence," Freeman responded: "Sure...I would not have a problem with that," according to transcripts.

Mainville-Neeson said that "the condition of licence ultimately is seen by regulatory people and the various people within the Bell organization, but it doesn't necessarily go down to that local station that [has] Bell Media licence."

"Therefore, I think it's appropriate to have some type of program that ensures that there is more of an awareness campaign within the companies and certainly an awareness campaign for consumers." She said consumers would be the best suited to monitor the news.

The CRTC could establish "campaigns that ensure that the public and their own employees are well aware of their commitment to journalistic [practice]... it's about the trickle down effect. To make sure that consumers and that local employee in that local news station is aware that there will be no negative repercussions if they allow some charity to talk about the great funding they got" from a competitor.

She said such rules should apply to all VI companies that offer news, such as **Rogers Communications Inc.** and **Corus Entertainment Inc.** "They have a vested interest in promoting their own distribution services," she said.

www.thewirereport.ca/news/2016/11/30/vi-news-stations-need-rules-to-ensure-independence-telus/31570

Licence Renewals:

Why broadcasters' Cancon spend plans are inadequate and negotiating tactics, questionable

Perry Hoffman

GATINEAU – The large broadcasters' current Canadian Programming Expenditure (CPE) and Programs of National Interest (PNI) proposals are wholly inadequate, according to the creatives representing actors, performers, writers and directors.

The Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) said in its appearance before the CRTC's large English-language broadcasters' licence renewal hearing on Wednesday the impact of the proposals would be "devastating" on Canadian programming and the Canadian broadcasting system because they would result in a reduction of nearly \$100 million in spending over the next licence term.



"In our view, this would be regressive, contrary to the Commission's objective to provide stable and secure funding for the creation of Canadian programming, and contrary to the objectives of the Broadcasting Act," said Stephen Waddell, national executive director at ACTRA.

Aside (from left to right) Canadian actors Yannick Bisson of *Murdoch Mysteries*, and Jean Yoon and Paul Sun-Hyung Lee of *Kim's Convenience* (curiously, all CBC shows as the panel had no actors from a Bell, Corus or Rogers show), the creative group's president Stephen Waddell argued for a standard 30% CPE level to be applied to all of the big broadcasters. Without this, the great programming that has been developed since 2010 and as a result of the Let's Talk TV decisions could be in jeopardy.

The Directors Guild of Canada (DGC) agreed with ACTRA that CPE must remain at 30%. In its appearance, the group suggested losses to Canadian programs could range from \$440 million to \$500 million over five years without that backstop.

"The broadcaster proposals to reduce CPE should be denied." – Dave Forget, DGC

"This is a significant loss for the creation of unique and original Canadian programs for Canadian audiences to enjoy. The broadcaster proposals to reduce CPE should be denied," said Dave Forget, director of policy at the Directors Guild.

PNI spending would also see significant reductions, noted the group, if the broadcasters' proposals are granted. It could hit \$42 million annually or approximately \$210 million over five years.

ACTRA agreed that the Commission must address the significant PNI declines by imposing a higher rate. It suggested 8%, which is slightly below Corus Entertainment's current level and higher than the 5% all three big broadcasters are requesting.

While the creatives were particularly concerned about the proposed CPE and PNI commitments, the small subscription TV carriers fear the vertically integrated (VI) companies are attempting to skirt provisions set out in the brand new Wholesale TV Code. The Canadian Cable Systems Alliance (CCSA) noted in its appearance on Tuesday that it has to rely on the Commission's dispute resolution mechanism in almost every negotiation for multi-platform rights with the broadcasters.

Chris Edwards, VP of regulatory affairs at the CCSA, noted that the association is looking more and more at going straight to final offer arbitration because it at least has established deadlines to handle disputes.

“The VI companies cannot be permitted to act as gatekeepers to such products.” – Chris Edwards, CCSA

The CCSA argued their consumers are demanding to view content anytime and on any device, the same as any others, which means “access to multi-platform rights is essential to the independent BDU’s ability to offer innovative, competitive products to their customers. The VI companies cannot be permitted to act as gatekeepers to such products.

“CCSA has experienced stalling and delays by the VI companies that greatly diminish the effectiveness of those mechanisms. That is a growing problem for CCSA: it has become the norm in contract renewals with the VI companies,” added Edwards.

“For example, even though the Commission has made it mandatory for parties to activate the Dispute Resolution processes 120 days before contract expiry, CCSA once again finds itself in a position of being over a year past its Bell Media contract expiry with no resolution in sight. Once again, retroactive payment has become a major obstacle to fair resolution of the contract dispute.”

Just as the CCSA raised concerns about VI practices, so too did Telus Corp. The company argued that the big broadcasters are choosing to favour their affiliated services on local advertising availabilities.

Ann Mainville-Neeson, VP of broadcasting policy and regulatory affairs at Telus said based on an analysis by Cossette, Bell is under-reporting advertising spend while giving itself ad placement on its own channels. This “flooding” of local avails, she said, is anti-competitive.

A solution to this problem would be to require the VI companies to provide more information on ads on local avails. With a greater level of information, Telus and others would be able to more effectively determine if they are being disadvantaged.

Telus also suggested that the VI entities are giving themselves preferential access to newscasts during “soft news” items, while disadvantaging competitors. The company said even some of its sponsored charities have been asked to remove their branding when being interviewed on a Bell Media news outlet.

The licence renewal hearing continues tomorrow with additional interveners as well as the replies from Bell, Corus and Rogers.

<https://cartt.ca/article/licence-renewals-why-broadcasters-cancon-spend-plans-are-inadequate-and-negotiating-tactics>

TV Licence Renewals: Why accessibility still needs work

Perry Hoffman

GATINEAU – Media Access Canada (MAC) lauded the large English-language broadcasters for meeting their accessibility conditions of licence Wednesday morning, but the group added during the broadcasters' licence renewal hearing that more needs to be done to bridge the last mile of accessibility.

"So, while we support our broadcasters for meeting their conditions of licence, we are also here to ask the Commission to build the policy framework for the last mile of access in Canadian broadcasting – 100% by 2020," said Carmella Hutchinson of the Disabled Women's Network in MAC's opening remarks.

The problem in many cases, particularly for described video (DV), is it's not known which programs will be DV-enabled and when they will air.

Anthony Tibbs, chair of the board at MAC and acting CEO, noted that Accessibility Media Inc. (AMI) has stepped up and provided a central place where blind and low-vision Canadians can turn to get information on DV programming.

However, even with that service, it's still difficult to get DV programming information, especially scheduling in advance.

"I feel the same thing that you have to look in several different places to find the content and sometimes you don't know if it is available until you start watching the program. They might announce it at the beginning but it really is hard to determine and sometimes I stumble on it accidentally. I don't feel it's promoted in the same way closed captioning is promoted," said Kim Kilpatrick of the Canadian Council of the Blind. "And it stems from the misguided thought that blind people don't actually have an interest to watch TV."

Stephen Simpson, commissioner for British Columbia and the Yukon, wondered why the production community wasn't more involved in closed captioning and described video.

According to Analysis and Research in Communications, MAC's consultants in the proceeding, there's a simple fix to getting the production community involved earlier in the process.

Haylea Ostafichuk noted that it all rests with the broadcasters. If the broadcasters were to include a simple sentence in their procurement policies and licensing agreements – "deliver a captioned and described master" – it would get done.

"If that's there, then the producer builds it into their budget and it ripples through be it the CMF (Canada Media Fund) or whatever funding they source in order to produce that program, it's a line item," she said.

MAC acknowledges that work to date has almost completed the job of full accessibility. But there are gaps and the association called on the Commission and the broadcasters to fill it by 2020.



<https://cartt.ca/article/tv-licence-renewals-why-accessibility-still-needs-work>

TV License Renewal: Opposition to Rogers OMNI proposal mostly about procedure

Perry Hoffman



GATINEAU – The Public Interest Advocacy Centre (PIAC) questioned the appropriateness of the proposed OMNI Regional service in its appearance on Tuesday. Fairchild Television Ltd. noted that it believes a licence renewal hearing isn't the appropriate forum to consider a new OMNI.

PIAC said the new OMNI doesn't meet the high bar required for 9(1)(h) carriage. The association said Rogers' failed to offer a long-term vision for the station indicating how it "would make an exceptional contribution to Canadian expression. Instead, many of its commitments already reflect existing or past conditions of licence and programming."

That Rogers is attempting to get OMNI licensed as a specialty channel with 9(1)(h) carriage in this hearing is inappropriate and raises issues of procedural fairness, Fairchild argued. The company said Rogers should be pursuing OMNI Regional through a separate, dedicated proceeding.

While the company didn't come out dead set against the OMNI Regional service, it noted the application is "novel, precedent setting" and unfair "to ethnic broadcasters."

"In Fairchild's respectful view such an application should only be heard in a dedicated CRTC proceeding which is transparent open to all interested parties and properly framed and communicated to the public by the Commission for the very purpose," said Connie Sephton, director of corporate affairs at Fairchild.

The company urged the Commission, if it's open to considering 9(1)(h) status for a multilingual channel, to hear from multiple applicants with the goal of licensing "the best and most innovative proposal."

Other intervenors, including Rogers' fellow VI companies and other carriers had rather little to say on the proposal, leading CRTC chairman Jean-Pierre Blais to suggest to Telus that they weren't opposed to the idea of a new 9(1)(h) or at least "not prepared to die" on this particular hill.

UPDATED: Shaw to close CJBN-TV

Greg O'Brien



KENORA and GATINEAU – Shaw Communications has filed a letter with the CRTC this month letting the Commission know it has withdrawn its application to renew the broadcast license of CJBN-TV Kenora, its local TV station serving the northwestern Ontario community, and that it plans to shutter the station.

A Global Television affiliate which airs a schedule pretty close to Global TV's Winnipeg station, CJBN also offers some local programming including a half hour show called *Good Morning Sunset Country* and another called *Fishing with Gussy*.

CJBN, which serves the 15,000 people of Kenora and some of the surrounding region, was an asset that remained with Shaw when it sold the rest of its TV portfolio to Corus earlier this year. Shaw came to own the station when it **purchased local cableco** Norcom Communications in 2006, which owned and operated CJBN.

"Shaw is in the process of notifying affected parties of our intention to close CJBN. At the appropriate time, Shaw will file a letter to request the revocation of the broadcasting licence for CJBN," reads the November 17th letter to the CRTC from Shaw VP of regulatory affairs Dean Shaikh.

The station has not been profitable for some time as the ad market in Kenora and area is quite small, and has been relying on the Small Market Local Programming Fund to stay afloat. The station received \$313,400 from that fund in the 2015 broadcast year (the last data available on the CRTC web site). That fund is being replaced by the new Independent Local News Fund in 2017. It is also still an analog station and did not make the transition to high definition.

UPDATE: In an emailed statement to Cartt.ca, a Shaw VP communications and public relations Chethan Lakshman outlined the reasons for the closure.

"Following an extensive review of our programming operations in Kenora, Ontario, we have made the decision to close CJBN due to duplication of service. The station's two originally produced programs will air on Shaw TV moving forward. In addition, the community of Kenora will continue to have access to locally driven programming on Shaw TV. All Global-affiliated programming that airs on CJBN can continue to be accessed through Global Winnipeg.

"We notified employees of the change earlier this month. Three positions have been affected by the station closure. The station is set to close on January 27, 2017."

<https://cartt.ca/article/updated-shaw-close-cjbn-tv>

COMPETITION BUREAU

Scrutiny of BCE-MTS deal goes into overtime

CHRISTINE DOBBY
TELECOM REPORTER

A stringent examination of the state of wireless competition in four provinces is delaying BCE Inc.'s \$3.1-billion deal to acquire Manitoba Telecom Services Inc.

As BCE and MTS await a range of regulatory and government approvals, the federal competition authority has gone to court to compel companies not directly involved in the deal to turn over reams of information about their own wireless businesses.

The Competition Bureau obtained orders from the Federal Court in August and September forcing both Rogers Communications Inc. and Telus Corp. to provide more than three years of information – on details such as new wireless customers, prices, revenues and expenses, network quality, and transfers of phone numbers to new accounts – first in Manitoba and then Alberta, Saskatchewan and Ontario under the second set of orders.

Competition, Page 13

FROM PAGE 1

Competition

» In documents filed with the court, the bureau said it needed the additional data to determine whether the merger will “lessen or prevent competition substantially” but BCE and MTS argue that the lengthy information-gathering process from non-parties to the deal has unreasonably delayed the path to a decision.

BCE announced its planned takeover of one of the last remaining provincial telephone companies – and competitor to the three national wireless carriers – on May 2. In a letter to the bureau, Paul Collins, a lawyer for MTS, stated that under the usual timelines for reviews of large mergers, the “statutory waiting period” for this deal would have expired on Sept. 30, but is now expected to take much longer.

Under the timelines of the orders, the bureau would only recently have received the information from Rogers and Telus (who are not parties to the main transaction, although Telus has agreed to acquire MTS subscribers and retail locations from BCE in a separate deal), and must now analyze it.

“While the Commissioner [of competition] has discretion at the early stages of a review to examine the facts, that does not justify a nationwide sweep for information about, for example, pricing in markets unaffected by the merger, especially at such a late stage in the process,” wrote Brian Facey, a lawyer for BCE, in a letter to the bureau in September, ahead of a court hearing for the second request.

Federal Court Chief Justice Paul Crampton limited the production of material to just Manitoba in his first order in August, however, the bureau clearly saw a need for more information and persisted in its requests.

It returned in September seeking a broader order and filed an affidavit from an academic and consultant, Paul Johnson, who said data on one or two provinces is insufficient to determine whether lower prices in Manitoba are due to a more competitive environment in that province.

BCE’s lawyer Mr. Facey wrote in the September letter that BCE does not currently have a large share of the Manitoba wireless market (BCE and Telus are the two smallest wireless players in the province). Based on a merger simulation the company provided to the bureau, he said it is BCE’s position that prices in Manitoba will actually be lower.

“The transactions will not result in any competitive harm, including any price increases, but instead will produce very significant cost savings and dynamic efficiencies and innovations,” he said.

BCE spokesman Mark Langton said Wednesday that the company is eager to get started with its pledge to invest \$1-billion over five years after the deal closes. “We see tremendous opportunity in Manitoba and believe we’ll be a major contributor to economic growth as we enhance broadband communications across the province. We continue to work with regulators to achieve required approvals and complete the transaction on schedule.”

'Ridiculous': Customers disappointed by new pick and pay TV

TV providers offering channels for \$4 to \$7 each — on top of your TV plan

Sophia Harris, CBC News



Gilda Spitz in Toronto is not happy with the pricing for some of the pick and pay channels her TV provider, Rogers, is offering. (Gilda Spitz)

The CRTC-mandated \$25 skinny basic TV packages introduced earlier this year **didn't exactly wow Canadians**. And it appears Phase 2 of the unbundling of our television offerings — individual pick and pay channels — might also disappoint.

"Am I allowed to laugh?" said Gilda Spitz when asked for her reaction to the prices for the new line-up of stand-alone channels offered by Rogers. Most cost \$4 or \$7 each.

As of Thursday, TV providers must offer individual pick and pay specialty channels plus ones grouped in theme packs that customers can add to their TV plans.

Spitz, who lives in Toronto, had signed up her 88-year-old mother for a basic \$24.99 TV package with Rogers. But her mother, Liza Eshanou, only wanted to watch two all-news networks not included — CNN and CP24.

So, Spitz was paying \$15 extra per month for two theme packs that included those networks. When Rogers launched pick and pay on Wednesday, she hoped for a better deal.

But she didn't get it.

Turns out, to add CNN and CP24 individually, Spitz would pay \$14 a month instead of \$15. That's only a \$1 savings, and her mother would lose a handful of extra channels included in the theme packs.

"That's ludicrous; that's ridiculous," said Spitz.

But some industry experts are not surprised by the pick and pay prices. That's because, they say, TV providers are for-profit companies, and their main objective is to protect the bottom line.

"What did you really expect?" says telecom expert Gerry Wall.

The great pick and pay hope

The Canadian Radio-television and Telecommunications Commission had promoted the \$25 basic TV plans as a way to provide dissatisfied customers with more choice at an affordable price. It gave companies **until March 1** to come up with the plans.



Spitz with her 88-year-old mother, Liza Eshanou. Eshanou has a basic TV deal with two theme channel packages that cost \$40 in total. She found switching to pick and pay would not be worth it. (Gilda Spitz)

According to the CRTC, 1.57 per cent of Canadian cable subscribers had signed up for the plans by June, well below the anticipated uptake of at least five per cent.

Many customers found that when they added fees for things like equipment rentals or extra channels, the final price just wasn't worth it.

- **\$25 basic TV can't stop customers from cutting their cable in record numbers**
- **CRTC warns cable companies to behave following \$25 basic TV outrage**
- **Legit ways to save money on your TV, phone and internet bills**

Pick and pay was the last hope — perhaps the missing link that would help TV viewers finally get what they want — or maybe not.

Spitz feels she's already paying too much — \$40 a month total — for her mom's basic plan. But she won't be opting for pick and pay because she thinks she would get even less of a deal.

"That just doesn't seem right," she said.

'Reasonable' prices?

Rogers told CBC News that adding individual channels to a plan won't benefit everyone and that most customers instead opt for its bigger TV packages "which offer great value."

It said the cable company's standalone channel pricing is "reasonable and competitive."

Bell Canada has been offering pick and pay channels since March 1. Like Rogers, many of them cost \$4 or \$7 each.

Manitoba Telecom Services (MTS) recently rolled out its pick and pay lineup. Customer Cory Boehm in Winnipeg was also floored by some of the prices.

"I was honestly completely shocked," he said.

To save money, Boehm was hoping to downgrade to the basic package once he could top it up with individual channels. But that was before he saw the prices for the stations he wanted, such as \$7 a month for AMC and \$8 for the Comedy Network.

Boehm points out that if he got the same channels in theme packs, they would actually cost less, which he finds confusing.



Winnipeg resident Cory Boehm says he was shocked and frustrated by the pick and pay prices offered by his TV provider, MTS. (Cory Boehm)

But no matter how he priced it, he found he wouldn't get a better deal by paring down to the basic plan with some added channels.

"It's very frustrating," says Boehm. "I think the CRTC had good intent, and I think the TV providers are trying to find loopholes."

'I think the CRTC had good intent, and I think the TV providers are trying to find loopholes.'

- Cory Boehm, MTS customer

MTS offered no comment on the issue.

What did you expect?

The CRTC is not expressing concern over channel prices. Although it mandated a basic TV package priced at \$25 or less, the commission told CBC News it doesn't regulate retail rates.

"Prices for certain channels may be higher for this reason," said spokeswoman Céline Legault in an email.

Telecom expert Wall says because the CRTC isn't weighing in on pick and pay pricing, customers shouldn't expect bargain basement deals.

You can't ask a business "to give things away or to do things that are going to be damaging to their own financial welfare," says Wall, who runs his own communications firm in Ottawa.

However, he points out that basic TV is still appealing to some customers, namely, those who desire a bare bones plan without a lot of extras.

One of those customers is Peter Vogel in Vancouver. The Shaw subscriber had a big TV plan and says by paring down to basic, he's saving about \$60 a month.

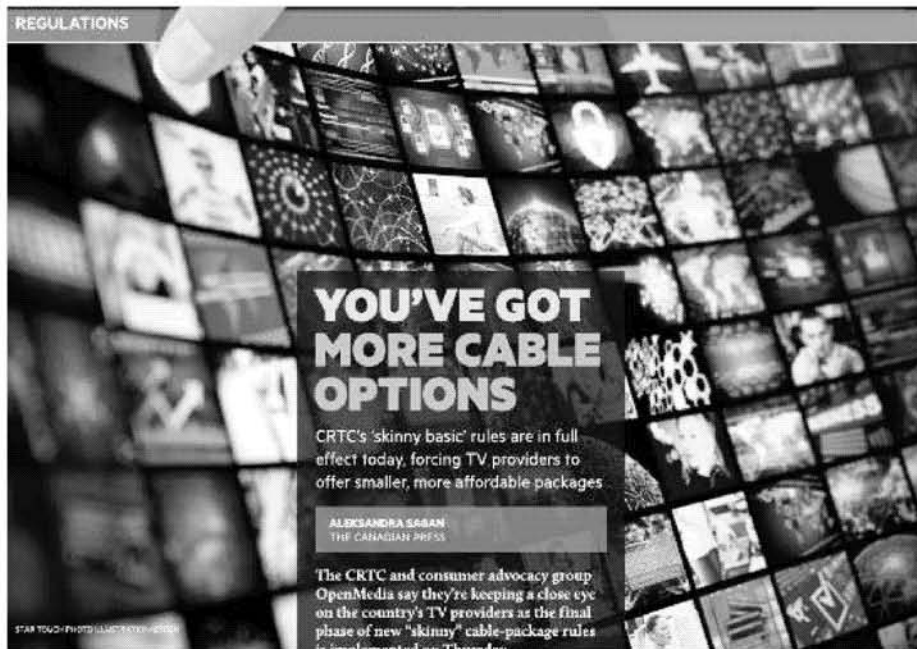
"I'm quite happy with what I've got there at the moment. I'm surprised that I'm happy with it."

But even Vogel says he won't be opting for Shaw's new pick and pay offering. He currently pays \$6 to get CNN in a theme pack.

If he got CNN alone, he'd lose two other channels and save only \$1.

"It doesn't seem worth it," he said.

www.cbc.ca/news/business/pick-and-pay-tv-crtc-1.3875187



CRTC's 'skinny basic' rules are in full effect today, forcing TV providers to offer smaller, more affordable packages

Aleksandra Sagan, The Canadian Press

The CRTC and consumer advocacy group OpenMedia say they're keeping a close eye on the country's TV providers as the final phase of new "skinny" cable-package rules is implemented on Thursday.

After regulations were first introduced earlier this year, companies faced accusations of finding loopholes to ensure customers either remained on more expensive TV packages or paid more for starter cable packages through added fees or eliminated discounts.

The Canadian Radio-television and Telecommunications Commission and OpenMedia say they want to see the rules, meant to give viewers more choice and affordable options, embraced instead.

"The big concern is . . . that the telcos are going to attempt to skirt the spirit of the law and price Canadians out of these channels in another attempt to keep them trapped in expensive bundles," said OpenMedia spokeswoman Meghan Sali.

In March, the CRTC required all TV service providers to offer basic cable packages for no more than \$25 monthly.

Consumers also had to be given the choice to either add channels to their subscriptions à-la-carte or through pre-packaged bundles of no more than 10 channels.

But starting Dec. 1, TV service providers must offer both options.

The implementation so far has been "mixed," said Scott Hutton, executive director of broadcasting for the CRTC, which heard from hundreds of frustrated Canadians earlier this year.

Some TV providers, for example, would only sell the new, cheaper packages in tandem with Internet services, said Hutton, or deny bundling discounts to skinny cable subscribers.

Canadians also complained about hidden fees, difficulty navigating the new options and lacklustre channel lineup in the basic cable packages.

Sali said she wasn't surprised by these tactics as a lack of competition in the industry allows the major telecommunications firms to charge high prices for their services. The companies only modified their anti-consumer behaviour at the CRTC's aggressive behest, she said.

Hutton said that some companies changed their conduct, "which will hopefully make the deployment of the next phase that much more successful."

The CRTC has taken several steps to ensure that's the case.

Last week, the broadcast regulator announced a number of suggestions to help companies act in the best interest of consumers, including giving customers information about the new choices and keeping offers simple.

They came with a thinly veiled threat — the regulator also announced it renewed the licences of most providers for just one year, rather than the usual seven.

"We can have this conversation again next year if they don't live up to the best practices," Hutton said.

For their part, all of the companies contacted by the Canadian Press — VMedia, Cogeco, Shaw, SaskTel, Telus, Bell and Rogers — say they're either already compliant with the new regulations or on track to do so as they expand their offerings to suit or exceed requirements. Videotron and MTS did not respond to request for comment.

VMedia, Rogers and SaskTel also defended their adherence to the CRTC's best practices suggestions.

VMedia spokesman George Burger said in an email the company is focused on transparency, allows customers to easily add or remove additional channels and packages online, and has no contracts or cancellation fees.

Rogers spokesman Andrew Garas said in a statement the company already exceeds best practices in most areas.

SaskTel spokesman Greg Jacobs said in an email the company prioritizes giving customers a rich and customizable experience by offering, for example, low equipment costs.

Sali said the fees for individual channels and small packages set by these companies will determine whether they're attempting to make these options affordable for Canadians.

Hopefully, the firms will realize there's not a lot of wiggle room for interpretation in what the CRTC is demanding, she said.

"But I don't think it's going to be something that they'll . . . choose to do without that really strong enforcement by the CRTC."

http://startouch.thestar.com/screens/6d877a71-dbf3-4dce-abc6-3ca8e0865c25%7C_0.html

TELEVISION

CRTC vows to be vigilant now that skinny cable is the law

ALEKSANDRA SAGAN TORONTO

The CRTC and consumer advocates say they're keeping a close eye on the country's TV providers as the final phase of new basic cable packages rules are implemented on Thursday.

After a first set of regulations were introduced earlier this year, some of Canada's largest cable companies faced accusations of finding loopholes to ensure customers either remained on more expensive TV packages or paid more for starter cable services through added fees or eliminated discounts.

The Canadian Radio-television and Telecommunications Commission and OpenMedia say they want to see the rules, meant to give viewers more choice and affordable options, embraced instead.

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The Canadian Press

Tune in for TV's new rules

**CRTC,
consumer
advocates
to keep eye
on cable**

LEKSANDRA SAGAN
The Canadian Press

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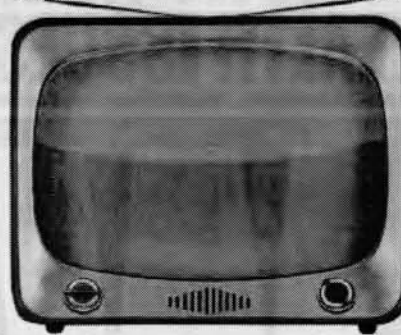
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NO INTERNET, NO PROBLEM

SAN FRANCISCO — Netflix subscribers can now binge on many of their favourite shows and movies even when they don't have an internet connection.

The long-awaited offline option announced Wednesday gives Netflix's 87 million subscribers offline access to videos for the first time in the streaming service's decade-long history.

Netflix is matching a downloading feature that one of its biggest rivals, Amazon.com, has been offering to its video subscribers for the past year. It's something that also has been available on YouTube's popular video site, though a subscription is required in the U.S. and other countries.

— The Associated Press

TELECOMMUNICATIONS

'Buyer beware' as pick and pay arrives

FIGHTING NETFLIX

EMILY JACKSON

Consumers who hate paying for dozens of television channels they never watch can celebrate their new right to tailor their own TV packages, with the caveat they won't necessarily save money under the system.

As of Thursday, TV service providers must offer channels à la carte and in packages of up to 10 channels to complement existing TV packages in order to comply with a policy issued in spring 2015 by the Canadian Radio-television and Telecommunications Commission.

The regulator introduced the changes after a hearing that aimed to give consumers more choice in television packages to help broadcasters quell cord cutting and compete with streaming services such as **Netflix Inc.** The same decision forced provid-

ers to offer \$25 per month skinny TV packages as of March 1. The CRTC gave providers more time to introduce pick-and-pay so they could negotiate with programmers and rejig their billing and customer service systems.

If providers don't follow the rules, the CRTC promises "remedial action" at broadcast licence renewal hearings next year. This month, the CRTC took the unusual step of renewing licences for only one year instead of seven so as to monitor these practices.

Providers generally grumbled about the basic package rules, arguing they should be allowed to create packages and price them based on what the market would bear. Pick-and-pay was more palatable to many industry players who submitted it should be allowed, but not mandatory. On the programming side, organizations such as the Friends of Canadian Broadcasting argued that single-channel offerings



JASON KRYK / POSTMEDIA NEWS FILES

Custom picking your TV channels could bring a high price.

could hurt the diversity of the system and damage profits for content creators.

The CRTC plowed ahead with the new rules with the goal of increased flexibility. Uptake of skinny packages has been small (less than 100,000 of Canada's 11.2 million TV subscribers opted for these packages as of this spring).

Still, the CRTC called Bell, Rogers, Shaw and Videotron to the hot seat this fall to defend their skinny packages amid complaints they didn't follow the "spirit" of the regulations. The regulator released best practices as a result of the hearing.

Bell Canada, which launched pick-and-pay channels nine months ahead of this week's deadline, has found the "vast majority" of its customers prefer pre-packaged theme packs, spokeswoman Michelle Michalak said in an email.

"They're more convenient than sorting through and choosing from the hundreds of channels available and tend to offer better overall value than a selection of individual channels," she said, adding Bell has already adjusted pricing based on cus-

tomers feedback.

Rogers Communications Inc. launched its standalone channel selection tool on Wednesday and already exceeds most of the CRTC's best practices, spokesman Andrew Garas said in an email.

Telus Corp. offered small basic packages well before the rules were in place in its bid to be the most flexible TV option on the market, spokeswoman Liz Suavé said in an email. "During a period of cord cutting, this has proven very attractive to our customers," she said.

But consumers should be careful before changing their packages, Public Interest Advocacy Centre executive director John Lawford said.

"You'll get more choice and flexibility, but the price might be quite high," he said, adding it could take hours of shopping around to figure out the best deal. His organization will be watching for companies that charge fees when consumers drop to lower plans or take away their bundle discounts for smaller packages. "It's a bit of buyer beware," he said.

Financial Post
[Twitter.com/theemilyjackson](https://twitter.com/theemilyjackson)



La concurrence monte d'un cran pour les télédiffuseurs canadiens avec le lancement, hier et potentiellement aujourd'hui, de nouvelles offres des géants Netflix et Amazon.

Netflix a d'abord ajouté hier à son service une nouvelle fonctionnalité importante. Les nouvelles versions de son application pour les systèmes iOS et Android permettent à leurs utilisateurs de télécharger certains films ou épisodes sur leur appareil, en vue d'une écoute « dans l'avion ou tout autre endroit avec une connexion internet limitée ou onéreuse ».

Concrètement, il est par exemple possible de télécharger à la maison des contenus qui pourront ensuite être écoutés dans l'avion, où c'était souvent impossible auparavant, ou encore dans les transports en commun, où les frais liés aux volumineux transferts de données pouvaient être dissuasifs.

Cette fonctionnalité est disponible partout dans le monde et concerne une grande partie des contenus de Netflix, notamment les séries qu'elle produit elle-même et qui sont souvent les plus populaires sur son service.

AMAZON AU CANADA ?

Les services de vidéo sur demande en ligne locaux CraveTV (Bell), Illico.TV (Québecor) et ICI Tou.tv (Radio-Canada) auront aussi selon toute vraisemblance un nouveau concurrent majeur dans les pattes très bientôt.

Une rumeur persistante veut en effet que ce soit aujourd'hui, 1^{er} décembre, qu'Amazon lance au Canada son service rival Amazon Prime Video. La rumeur est née il y a une dizaine de jours, quand l'animateur d'une émission diffusée par Amazon a annoncé sur Twitter le lancement imminent du service à l'échelle mondiale, notamment au Canada.

Elle s'est ensuite propagée rapidement mardi, quand la présidente de Bell Media, Mary Ann Turcke, a déclaré lors d'une audience au CRTC qu'elle s'attendait à devoir faire face à un nouveau concurrent, Amazon, « dans deux jours ».

Aux États-Unis, le service est offert de deux façons. On peut s'y abonner de façon indépendante pour 8,99 \$ US par mois, ou encore y avoir accès en déboursant 99 \$ US pour avoir accès au service Amazon Prime pendant un an. Celui-ci inclut certains autres avantages, dont des rabais sur certains produits et des délais de livraison plus courts. On ignore encore quels seront les prix au Canada.

Le moment semble bien choisi pour Amazon, puisqu'il correspond à celui de la fermeture de Shomi, service comparable lancé par Rogers et Shaw. Shomi détenait les droits canadiens sur certaines séries d'Amazon, notamment la populaire *Transparent*.



Jusqu'à maintenant, Netflix était relativement discret sur le plan des acquisitions de productions cinématographiques internationales. Un coup d'œil sur le catalogue de la société suffit pour remarquer l'absence de titres prestigieux, à l'exception du domaine du film documentaire. Les longs métrages québécois n'y ont presque pas droit de cité.

Il se trouve pourtant que le géant américain a été très actif dans les grands marchés du film depuis quelques mois. Au Festival de Cannes, Netflix a en outre acquis les droits d'exploitation de trois films français : *Mercenaire* (Sacha Wolff), *Le voyage au Groenland* (Sébastien Betbeder) et *Divines* (Houda Benyamina). Ces trois productions, plutôt modestes, ont été présentées sur la Croisette dans des sections parallèles. Qui sait si elles auraient pu vraiment intéresser les distributeurs locaux pour une distribution en salle ?

Le cas de *Divines* marque bien sûr les esprits, car Netflix en a acquis les droits avant même que la Caméra d'or lui soit attribuée. Ainsi, les distributeurs québécois, qui auraient alors pu souhaiter en acquérir les droits d'exploitation, n'ont pas pu soumissionner. Contrairement à Amazon, qui est aussi très dynamique dans le domaine de la diffusion des longs métrages, Netflix exige l'exclusivité sur sa plateforme. Et n'autorise pas de carrière en salle pour les films que la société acquiert en primeur.

Beaucoup de cinéphiles s'en réjouissent. Surtout ceux qui habitent dans des régions éloignées des grands centres, où les films d'auteur sont difficilement accessibles.

UNE RÉGLEMENTATION RÉCLAMÉE

En revanche, la présence d'un tel géant dans le domaine de la distribution de films internationaux inquiète des distributeurs. Andrew Noble, président du Regroupement des distributeurs indépendants de films du Québec, réclame une législation afin que Netflix agisse selon les mêmes règles que tout le monde.

« Netflix n'étant pas une compagnie canadienne, elle ne paie pas de taxes ni de redevances au pays, indique-t-il. En ce sens, elle nous fait une concurrence déloyale et rit carrément de nous. C'est ridicule. Depuis longtemps, nous réclamons pour Netflix une réglementation semblable à celle que doivent respecter tous les distributeurs, diffuseurs et exploitants canadiens. Pour l'instant, on ne sent pas encore cette volonté du côté du gouvernement fédéral. L'investissement dans notre culture, c'est pourtant important. À plus ou moins long terme, toute notre industrie est

menacée. Avec les moyens dont dispose une compagnie comme Netflix, il est évident que tous les films internationaux plus porteurs ne nous seront plus accessibles, d'autant que, déjà, nous devons rivaliser avec de grandes sociétés américaines comme Sony Pictures Classics. »

Même son de cloche du côté de l'Association des réalisateurs et réalisatrices du Québec, dont le président est Gabriel Pelletier.

« En fait, je crois que la position de toutes les associations de notre industrie est unanime par rapport à Netflix, dit-il. Cette société doit contribuer au contenu canadien – ne serait-ce que sur le plan des taxes de vente – et jouer selon les mêmes règles que tout le monde. Bien sûr que pour un cinéaste, l'idée que son film puisse être vu sur une telle plateforme peut être attrayante. Mais si Netflix ne contribue pas substantiellement à la structure financière d'un film et l'achète au rabais en fin de marché, est-ce encore aussi attrayant ? »

UNE TENDANCE LOURDE ?

Patrick Roy, président d'Entertainment One Films Canada, est à la tête d'une société, Les Films Séville, qui est très active dans le domaine de la distribution, mais aussi dans celui de la vente de films québécois et canadiens sur le marché international. Ce qui veut dire, en clair, que le distributeur peut s'inquiéter de la présence de Netflix, et que le vendeur peut aussi s'en réjouir.

« Pour nous, Netflix est à la fois un concurrent et un client ! »

— Patrick Roy, des Films Séville

Il poursuit : « Je comprends que l'exemple de *Divines* puisse susciter l'inquiétude, mais Netflix est quand même dans le décor depuis un bon moment, particulièrement du côté des films indépendants américains. Pour l'instant, sa présence ne m'inquiète pas trop parce qu'on ne sent pas encore de sa part une tendance lourde. Ça m'étonnerait beaucoup que Netflix se mette soudainement à acheter 15 grands films français.

« Si jamais, de notre côté, on recevait pour un film québécois une offre mondiale similaire à celle qu'a reçue *Divines*, on l'étudierait, bien sûr. Mais on évaluerait aussi les qualités des autres offres. Les vendeurs internationaux préfèrent encore faire affaire avec ceux qui serviront leur film au mieux. Personnellement, je favoriserai toujours la distribution en salle. Mais tous les modèles sont possibles. »

<http://plus.lapresse.ca/screens/12609618-af98-4ed1-8513-6bb946c63736%7CvB3bGnq1kOyq.html>



Même si Netflix était prêt à payer le double pour acquérir les droits d'exploitation du film *The Bleeder* aux États-Unis et ailleurs dans le monde, Philippe Falardeau et ses producteurs ont préféré aller voir ailleurs. Et s'assurer d'une sortie sur grand écran.

Devant Netflix, les créateurs font face à un vrai dilemme. D'une part, il peut être très alléchant de céder une œuvre à un service de visionnement en flux continu auquel des millions de personnes sont abonnées. Mais est-on prêt à sacrifier en retour une sortie en salle en bonne et due forme ? Et le prestige qui s'y rattache ?

Le cinéaste québécois Philippe Falardeau, dont le plus récent film américain, *The Bleeder*, a été lancé à la Mostra de Venise et au Festival international du film de Toronto (TIFF), n'est pas prêt à faire ce sacrifice.

« Quand nous sommes arrivés au festival de Toronto, quatre distributeurs américains étaient intéressés à acquérir les droits du film, dont Netflix, a expliqué le cinéaste au cours d'un entretien accordé à *La Presse*. C'est d'ailleurs celui-là qui, de loin, offrait le plus gros montant, soit plus de 4 millions de dollars américains. Cette somme nous aurait pratiquement assuré la rentabilité puisque le budget de *The Bleeder* s'élevait à 5 millions de dollars. En plus, d'autres préventes avaient déjà été faites pour d'autres territoires.

« Notre film n'étant pas une production maison de Netflix, je craignais toutefois qu'il soit jugé différemment. C'est-à-dire que quand tu conçois un long métrage pour le grand écran et qu'il ne s'y rend pas, il peut dès lors être perçu comme un demi-échec. Pas auprès des intervenants à Hollywood, mais assurément auprès de la presse et du public. »

Philippe Falardeau reconnaît que même si son avis a été sollicité, le poids du réalisateur ne pèse guère lourd dans la balance s'il n'est pas lui-même aussi impliqué dans la production. Toutefois, Liev Schreiber, tête d'affiche du film et aussi producteur, partageait son avis.

« Nous avons finalement accepté l'offre d'IFC Films pour environ deux fois moins d'argent, confie-t-il. Mais ce distributeur nous garantissait une sortie en salle bien soignée. Je trouve que l'équipe de production a fait preuve de courage dans ce cas-ci, mais sommes-nous rendus à la fin de ce modèle ? »

UN AJUSTEMENT INÉVITABLE ?

Le cinéaste estime que dans l'essence même de son travail, un problème se posera inévitablement, tôt ou tard. Il faudra s'ajuster, penser son film autrement que pour le cadre du grand écran.

« Il est clair que le cinéma en salle est menacé. »

— Philippe Falardeau

« Je connais d'ardents cinéphiles qui préfèrent attendre qu'*Arrival* – pas un petit film d'auteur – soit disponible sur d'autres plateformes avant de le voir parce qu'ils sont très bien équipés en cinéma maison. On en est là. Alors, on tournera des films pour quel support ? Dans quel cadre ? Même si les écrans maison ont 50 ou 60 pouces, l'expérience n'est quand même pas la même que celle du grand écran, car le spectateur n'est alors plus captif du film qu'il regarde. Cela dit, cet argument ne convainc plus grand monde. J'ai aussi l'impression que l'intérêt des gens se porte davantage sur les histoires qu'on leur raconte que sur l'expérience artistique qu'ils en retirent. »

Au Québec, *The Bleeder* sera distribué par Entract Films. La sortie en salle est prévue le printemps prochain.

<http://plus.lapresse.ca/screens/12609618-af98-4ed1-8513-6bb946c63736%7CvB3bjjKZQ5bi.html>

Netflix propose désormais le téléchargement



Winona Ryder dans *Stranger Things*, une des séries offertes en téléchargement FOURNIE PAR NET FLIX

Agence France-Presse
New York

La plateforme de vidéo en ligne Netflix propose désormais à ses abonnés de télécharger films et séries, en complément du visionnage en ligne, qui était jusqu'ici la seule option, et sans coût supplémentaire, selon un communiqué publié mercredi.

Le visionnage en ligne est tributaire de la connexion Internet de l'abonné, ce qui peut compliquer l'utilisation de la plateforme hors du domicile.

«Même si beaucoup de nos abonnés regardent Netflix chez eux, ils nous ont souvent dit qu'ils voulaient continuer à regarder *Stranger Things* - l'une des séries produites par Netflix dont la première saison a été mise en ligne cet été - dans l'avion et d'autres lieux où la connexion Internet est chère ou limitée», a expliqué Eddy Wu, directeur de l'innovation de Netflix, auteur du communiqué.

Netflix a indiqué que plusieurs films et séries étaient immédiatement disponibles en téléchargement, notamment *Orange is the New Black*, *Narcos* ou *The Crown*.

Interrogé par l'AFP sur le nombre de films et séries proposés aujourd'hui en téléchargement, Netflix n'a pas donné de chiffre.

«Netflix travaille, au niveau mondial, avec nombre de ses partenaires pour s'assurer les droits de téléchargement pour l'essentiel du contenu proposé» par la plateforme, a indiqué un porte-parole.

Cette nouvelle option de téléchargement est disponible, après mise à jour, sur tous les supports, y compris les téléphones intelligents via les systèmes d'exploitation iOS (Apple) et Android.

Netflix revendiquait, à fin septembre, 83,2 millions d'abonnés payants dans le monde, dont 46,4 aux États-Unis.

Le principal concurrent de Netflix sur le créneau de la télévision en ligne, Amazon, offre déjà le téléchargement de certains films et séries, sur sa tablette Fire, son téléphone intelligent Fire, ainsi que les appareils équipés d'iOS (Apple) et Android.

Pour certains titres du catalogue Amazon offerts en téléchargement, la fenêtre de visionnage est parfois limitée dans le temps.

Netflix ups the ante on free downloading

Streaming giant allows users to view range of shows, films offline

RAJU MUDHAR
TECH REPORTER

On the same day Shomi shut down and the day before the rumoured arrival of Amazon Prime Video in Canada, the world's leading video streaming service upped the ante by finally allowing subscribers to download shows and films and watch them on the go.

"While many members enjoy watching Netflix at home, we've often heard they also want to continue their *Stranger Things* binge while on airplanes and other places where Internet is expensive or limited," wrote Eddy Wu, Netflix's director of product innovation, in a post on the company's official blog. "Many of your favourite streaming series and movies are already available for download, with more on the way."

At launch, many of the company's original series are available, including *Orange is the New Black*, *Stranger Things* and *The Crown*.

Several films are also available, but not the streaming giant's entire library. A new arrow icon on the content page indicates which shows are available for offline viewing.

Analysts speculated the Los Gatos, Calif., company originally required constant Internet connection to stream as a way to fend off piracy — which didn't work. The company has also been a bit of a laggard, especially compared to music streaming services, which have long offered offline listening, in part due to people who listen on their commutes.

It is also a competitive move, as Amazon Prime Video already offers an offline viewing option. Amazon's video service is reported to be launching in several markets around the world this month, including Canada, although there's been no official word from Amazon.

"Amazon is definitely encroaching on Netflix's turf," Paul Verna, senior analyst at EMarketer told the Los Angeles Times. "It doesn't seem like something that requires a tremendous investment on their part to enable, so I guess at a certain point they decided, 'Why not?'"

"I'm sure they've analyzed the implications of what it means for one of their customers to download a show versus stream it," added Verna. "Whatever those implications are, it must be valuable data to them."

Bell Media president Mary Anne Turcke told a hearing of the Canadian Radio-television and Telecommunications Commission (CRTC) earlier this week that Prime will be launching here on Thursday.

Bell Media owns Canadian video streaming service Crave TV. At the hearing, Turcke was critical of the fact that its global competitors don't have to operate under the same rules as Bell Media.

"So it's not just our fellow Canadian broadcasters who will try to outbid us for the first-run, original programming, but it's Netflix and now Amazon, two entities that are not subject to the same regulatory requirements as us and that have astronomically more buying power than we do," Turcke told the commission.

NETFLIX continued on B2



The Crown is one of the shows Netflix is allowing its customers to download for free in order to later watch offline.

Netflix decision anticipates Amazon's arrival

NETFLIX from B1

Shomi and Crave TV both launched two years ago, and were hailed as Canadian-made competitors that were taking the leap into the oncoming streaming future.

But the news that Shomi was shutting down raised the ire of Jean-Pierre Blais, the chairman of the CRTC, who recently lambasted its owners, Rogers and Shaw, at a communications conference.

"I have to wonder if they are too used to receiving rents from sub-

scribers every month in a protected ecosystem, rather than rolling up their sleeves in order to build a business without regulatory intervention and protection," said Blais in Ottawa two weeks ago.

Shaw recently released its 2016 fiscal report, which said the company spent \$182 million on Shomi for the year, but only earned \$46 million from the service. As streaming services have grown in popularity, so has the competition.

With video, Netflix has maintained its first-mover advantage by branch-

ing out into highly regarded original series, which it also has the benefit of owning, so it can show them globally. But the company faces several competitors, including HBO and new players like CBS All Access or web-based TV services like Sling TV in the U.S., as well as country-specific competitors like Crave TV.

Netflix has 86.7 million customers worldwide, 47.5 million of whom live in the U.S. The company now relies on international markets for most of its growth.

With files from Star wire services

ENTERTAINMENT

Netflix binging now an option offline

Video streaming pioneer **Netflix Inc.** has added an option that allows subscribers to download shows at no additional cost on their mobile devices to watch without an Internet connection.

Netflix signalled in recent months it would add an offline viewing option to better compete as the streaming video market becomes more and more crowded. Amazon.com Inc.'s rival streaming video service, Prime Video, has had this option for about a year.

While the new option announced on Wednesday is available for all of Netflix's subscribers, it could have greater appeal in international markets,

such as Africa and Asia, where Internet service is less ubiquitous than it is in the United States.

The international market is becoming the main driver of growth for Netflix. Of its 86.7 million subscribers, 47.5 million of them come from the United States.

Growth among U.S. subscribers has slowed in 2016. Netflix added just 370,000 subscribers during the third quarter and only 4.3 million since the third quarter of last year, suggesting it is reaching a saturation point.

In that same time frame, Netflix has added 13.2 million international subscribers, including

3.2 million in the third quarter. Much of that has to do with Netflix's expansion by more than 130 countries earlier this year to more than 190 countries currently. China is a notable holdout.

Not everything in Netflix's vast library is available to download just yet, including the recently released *Gilmore Girls* revival. Currently available shows include Netflix-owned *Stranger Things*, *The Crown* and *Narcos* along with licensed shows and movies, such as *Parks and Recreation* and *Spotlight*.

"While many members enjoy watching Netflix at home, we've often heard they also want to continue their *Stranger Things*

binge while on airplanes and other places where Internet is expensive or limited," Eddy Wu, director of product innovation, wrote in a blog post.

The new feature is included in all plans and available for phones and tablets on Alphabet Inc.'s Android and Apple Inc.'s iOS platforms, the company said.

The new option received widespread praise on social media Wednesday. #NetflixOffline was also the top-trending hashtag on Twitter, worldwide.

Reuters

Netflix (NFLX)

Close: \$117 (U.S.), down 51¢

NRS: The national audience for 5 UK titles is more than 40 per cent millennial

The data also shows The Sun's impressive audience growth and The Independent's audience's continued shift to mobile-only

Catalina Albeanu



Credit: Image by SunKids on Shutterstock

The efforts to engage young audiences with news seem to be paying off for UK newspapers, according to the latest NRS PADD figures released today.

More than 40 per cent of the national audience at The Independent (40.7 per cent), the Guardian (41.62 per cent), the Sun (43.3 per cent), Daily Mirror (44.5 per cent) and Metro (46 per cent) is aged between 15 and 34.

The NRS data also shows that while 95 per cent of all UK adults consume some form of published media, whether that's a newspaper or magazine, in digital or in print, 98 per cent of millennials do so.

"Despite popular perceptions, reach amongst young audiences is actually higher than for the population as a whole," Simon Redican, chief executive at PAMCo, said in a press release.

Total audience numbers for most titles between October 2015 and September 2016 have dropped compared to the previous period (July 2015 to June 2016), but The Sun registered a growth of 70 per cent from 14.1 million UK readers to 24 million.

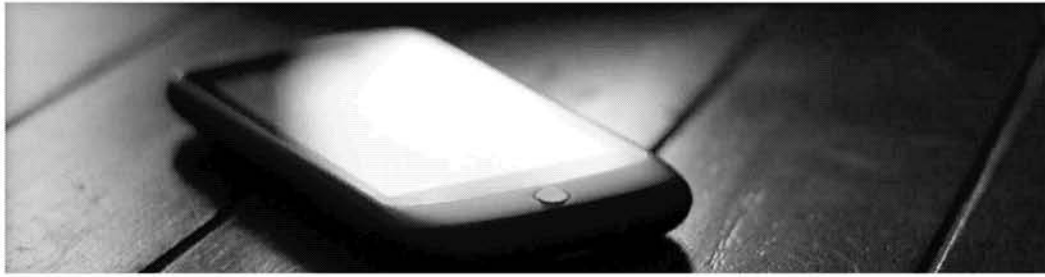
The Sun is now the fourth most read newspaper in the UK (on digital and in print), after The Daily Mail (29.2 million), the Guardian (26.1 million), and The Daily Mirror (24.9 million).

For The Independent, whose audience is entirely digital after the title put a stop to its print edition back in March, a drop in readership from 21.1 million in the last period to 16.9 million was registered in the current report.

Its share of mobile-only audience **continues to grow**, as 75.5 per cent of the title's UK readers access its content only through mobile devices. The Independent has **long been topping the table** with a majority mobile-only audience.

More than half of the total UK audience at The Daily Express (53.3 per cent), The Telegraph (56.9 per cent), The Daily Mirror (61.2 per cent) and the Guardian (63.3 per cent) also read the titles only on mobile and not on desktop or on print.

The NRS PADD figures are released by the Published Audience Measurement Company (PAMCo), and the data released today represents NRS PADD readership data from the period between October 2015 and September 2016, incorporated with comScore data from September 2016.



As publishers battle for attention, the fight over lock screens is heating up

Benjamin Mullin

SOURCE

REUTERS INSTITUTE FOR THE STUDY OF JOURNALISM

News organizations are increasingly turning to push notifications to connect with readers who are awash in a flood of information.

A third of American smartphone users — most of them younger — receive news alerts, and most reported being satisfied with the notifications they receive, according to [a new report](#) from the Reuters Institute for the Study of Journalism. More than a quarter of smartphone users in the UK receive news alerts, compared to two-fifths of smartphone users in Taiwan.

The study, conducted between September and October among thousands of smartphone users in four countries, showed that users tend to favor breaking news alerts and the organizations that provide them. CNN and Fox News are favorites in the United States, with newsy counterparts in Germany seeing similar success. In the UK, the BBC's alerts reach 63 percent of smartphone users that receive push notifications.

The rise of push notifications coincides with efforts on the part of many news organizations to build direct connections with their audiences. As titans like Google and Facebook capture the attention of readers and advertisers alike, many newsrooms are fighting to preserve their relationships with news consumers.

Email newsletters and online subscriptions are both popular ways to connect with readers, but the immediacy of push notifications makes smartphone lock screens prime real estate for news organizations.

Among the report's findings:

- Most people who receive push notifications are happy with the frequency of alerts. About one in five Taiwanese smartphone users complain about receiving too many alerts compared to one in 10 users in the United Kingdom.
- About a quarter of smartphone users have uninstalled an app because of the number of alerts they receive, but generally not because of news alerts.
- People like to read the news without any varnish or spin. Per the report, "alerts were valued when they were delivered quickly using straightforward language."

You can read the full report [here](#).

Correction: A previous version of this story said a third of Americans receive push notifications. In fact, a third of American smartphone users receive push notifications.

ARTS

NAC to spend \$3-million a year on new projects

ROBERT EVERETT-GREEN

Canada has a new show-business angel, and it's called the National Arts Centre. Starting in 2017, the NAC will invest \$3-million per year in ambitious performing-arts works from anywhere in Canada, whether or not those shows appear on NAC stages.

"We're looking for bold, compelling works that have a strong artistic team, a strong producing partner and ambitions to be national or international," said Heather Moore, the veteran NAC artistic producer who will run the NAC's new National Creation Fund. "This is not about the germ of an idea that doesn't yet have a potential life. We're talking about filling in that mid-development stage of a project that's brewing, and that already has somebody intent on putting it on the stage."

A specific touring plan isn't necessary, Ms. Moore said, but priority will be given to projects that aim to close their initial production run by loading their sets into a shipping container, not a dumpster. She expects to invest the annual \$3-million disbursement in 15 to 20 projects a year.

The NAC Foundation has spent the past eight years raising capital for the fund, which now stands at more than \$23-million. NAC president and chief executive Peter Herrndorf said the fund is not meant to be a self-sustaining endowment.

"We'll invest \$3-million a year for six or seven years, and if at the end of that period it is seen to have had an impact, we can fundraise from there [to continue at the same level]," Mr. Herrndorf said. "If it's not a success, we'll say, 'This was an interesting way to approach it, maybe we'll look for a different way.'"

The main idea, Mr. Herrndorf said, is to put enough cash into the hands of artists to make an exponential difference in artistic outcomes. "We want to get as much of that money into artists' hands as possible, as quickly as possible," he said.

Ms. Moore will make all the funding decisions, she said, with help from a staff of two or three and a network of artistic leaders at the NAC and across the country, who may recommend projects but won't have the power to invest in them. Operating expenses will come out of the fund itself, not the NAC's budget, Mr. Herrndorf said.

About 30 per cent of the fund's investments will go to projects at the NAC, though Mr. Herrndorf said the arts centre's in-house producers will have to go through the same process as anyone else. "People here understand this as a wonderful incentive to do more new work," he said.

Mr. Herrndorf also said the application process will be relatively simple, with a culminating stage in which artists and their companies will pitch their proposals in person. "I think the face-to-face part will be the most important," he said.

The Drowsy Chaperone could stand as one example of the kind of work the NAC has in mind, Mr. Herrndorf said. The musical began as a skit for a Toronto stag party, was bankrolled for a full stage production by impresario David Mirvish and eventually won five Tony Awards for its New York Broadway run in 2006.

"We're funding risk," Mr. Moore said. "We're giving people a chance not just to go with their first idea, but to try a number of different things before they hit the stage. We want to help create a canon of great Canadian work."

LE FONDS DE CRÉATION DU CNA INVESTIRA 3 MILLIONS \$ PAR AN

Miser sur l'« ambition » artistique canadienne



VALÉRIE LESSARD
vlessard@ledroit.com

Trois millions \$ par an destinés aux projets d'artistes « innovateurs et ambitieux » en musique, en théâtre et en danse pour au moins les huit prochaines années : voilà l'engagement dévoilé ce jeudi par le Fonds national de création de 25 millions \$ mis sur pied par le Centre national des arts (CNA).

Ce faisant, le CNA entend « enfin devenir le leader dans le milieu culturel canadien qu'il doit être » d'un océan à l'autre, soutient le président et chef de la direction de l'institution Peter Herrndorf.

« Le CNA a bien joué son rôle dans le soutien à la performance et à l'éducation au cours des dernières décennies. Il est maintenant grand temps que nous œuvrions à prendre des risques, à encourager le développement des talents des créateurs des quatre coins du pays en leur donnant la chance de mener à terme les projets qu'ils ont en tête », renchérit M. Herrndorf.

Entre 15 et 20 projets seront ainsi retenus annuellement, à compter de l'an prochain, par l'équipe de la productrice artistique du Fonds national de création, Heather Moore.

« C'est une place que le CNA devrait occuper dans l'écosystème culturel du pays depuis longtemps, sans en avoir eu les moyens financiers, ni la volonté politique jusqu'à maintenant, reconnaît M^{me} Moore. Grâce au Fonds, prendre le temps pour aller au bout d'une idée sera

possible. Les essais-erreurs le seront aussi, car ils devraient pouvoir faire partie du processus de création! »

FAVORISER LE RAYONNEMENT (INTER) NATIONAL

Trois critères de base seront pris en compte par le comité de sélection : l'aspect innovateur et ambitieux du projet soumis ; le calibre de l'équipe de création et de production de l'œuvre ; et son potentiel de rayonnement sur les scènes nationales et internationales.

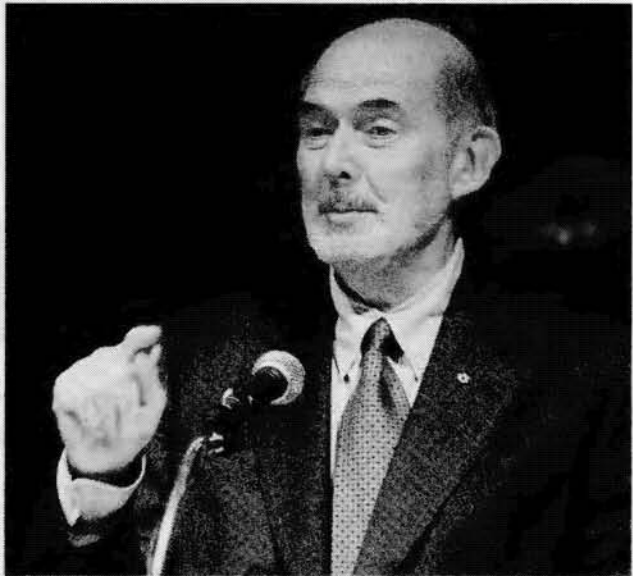
M. Herrndorf et M^{me} Moore citent le travail de la chorégraphe de Colombie-Britannique Crystal Pite ainsi que l'homme de théâtre Robert Lepage et son spectacle 887 présenté à Ottawa un peu plus tôt cette année.

Dans cette optique, quelle place ce Fonds accordera-t-il à la relève ?

« Oui, nous miserons sur des artistes établis, qui peuvent briller ici et à l'étranger, mais je suis convaincue que le Fonds ouvrira également des possibilités pour toute une nouvelle génération de créateurs », soutient Heather Moore.

Les sommes investies ne serviront donc pas « pour enregistrer un nouvel album », ni à passer des « commandes » aux artistes, fait valoir M^{me} Moore. Elles pourront plutôt être mises à profit pour louer un local afin de répéter sur une plus longue période ou encore pour se procurer l'équipement technologique nécessaire au projet.

« Trop de metteurs en scène ou de chorégraphes se restreignent à deux interprètes, par exemple, parce qu'embaucher les 10 dont ils auraient besoin pour aller au bout



Peter Herrndorf croit qu'il est temps pour le CNA de prendre des risques. — PATRICK WOODBUR

de leur idée coûte trop cher ou les limiterait ensuite dans les possibilités de partir en tournée avec leur spectacle », mentionne-t-elle.

DU TEMPS ET DE L'ESPACE

Pour Peter Herrndorf, le Fonds doit donc servir à « faire la différence » pour ces créateurs en leur donnant plus de temps et d'espace pour développer leur plein potentiel. Et le faire voir au plus grand nombre.

« En investissant dans ces projets, nous voulons convaincre les artistes de prendre eux aussi des risques pour qu'au final, leur projet soit présenté au public dans sa forme aboutie. »

Il n'est toutefois pas prévu que la

somme allouée par le Fonds soit l'unique source de financement d'un projet.

« Nous ne serons pas les seuls producteurs d'une œuvre. Les créateurs qui soumettront leur projet devront avoir d'autres partenaires et investisseurs », explique Heather Moore.

Cette dernière espère par ailleurs que le Fonds « donnera envie aux diffuseurs de prendre plus de risques aussi », dans leurs programmations.

Le Fonds national de création, qui cumule déjà des dons de plus de 23 millions \$ (sur l'enveloppe totale de 25 millions \$ visée), sera prêt à recevoir les premières propositions à compter du 1^{er} novembre 2017.

Ce qui attend *L'actualité*

STÉPHANE BAILLARGEON

Le sort de *L'actualité* sera fixé avant la Noël, vraisemblablement par une vente, et la rumeur persistante veut que l'homme d'affaires Alexandre Taillefer, déjà à la tête du Groupe Voir, soit le mieux positionné pour l'emporter. Des informations parvenues au *Devoir* disent au contraire que l'achat serait sur le point de se concrétiser avec un autre acheteur qui n'a aucune expérience dans le domaine des publications.

«*Nous sommes au cœur du processus de vente du magazine L'actualité et nous communiquons davantage d'information dans les prochaines semaines*», indique simplement un mémo interne de Rogers dévoilé mardi.

Selon des professionnels mêlés aux dossiers consultés, cette formulation ambiguë cache la nécessité de poursuivre les négociations sous le sceau de la confidentialité, mais aussi la volonté de ne pas créer de faux espoirs auprès des employés

au cas où les négociations achoppent dans le sprint final.

Cette délicatesse ne concerne évidemment pas la cinquantaine de personnes sur les quelque 60 employés à Montréal qui ont été mises à pied mardi par Rogers, propriétaire de *L'actualité*, mais aussi de *Loulou* (qui fermera) et de *Châtelaine* (qui deviendra un bimensuel).

«*En ce moment, il n'y a pas d'acheteur pour L'actualité, mais ça ne veut pas dire que les négociations sont arrêtées et qu'il n'est pas minuit moins une pour conclure*», résume une personne qui a été liée à certaines négociations et qui veut conserver l'anonymat. L'échéance est fixée au 20 décembre par les négociateurs torontois, selon une autre information obtenue par *Le Devoir*.

Voici le résumé des autres informations colligées dans les derniers jours:

L'actualité. Les négociations se poursuivent. Selon les informations du *Devoir*, d'autres acheteurs potentiels ont discuté à plusieurs reprises

avec les délégués torontois de Rogers au cours du dernier mois. Le défilé dans les bureaux montréalais servait à l'examen des livres comptables, mais aussi des mécaniques de production du magazine.

L'exercice a parfois permis de déceler certaines pratiques jugées dépassées ou trop coûteuses par rapport aux nouvelles réalités du marché en crise. «*Un nouvel acheteur pourrait être tenté de mettre le personnel restant à la porte pour recommencer à neuf en gardant juste le titre de la publication, résume un observateur. Je souhaite que le prochain propriétaire ne soit pas dans de telles dispositions. Il y a beaucoup de talent dans ce personnel. Mais il y a des contraintes sectorielles avec lesquelles il faut composer*».

Châtelaine. Dans ce cas, le nœud du problème concernait le dédoublement de la marque. Rogers publie depuis des décennies et encore aujourd'hui une version canadienne-anglaise (*Chatelaine*, sans l'accent circonflexe) dont le magazine québécois

est une version sœur. Le géant des médias cherchait davantage un partenaire pour continuer l'exploitation de la licence avec des contraintes qui ont finalement apeuré les éventuels acquéreurs. D'où la décision de Rogers de conserver ce média en réduisant la parution à six numéros par année, dès l'an prochain. Cette compression du tirage ira certainement de pair avec des compressions dans les conditions de production.

Loulou. Aucun acheteur sérieux ne se serait manifesté *in fine* pour cette publication commerciale déguisée en magazine pour adolescentes. Le magazine serait d'autant moins attrayant qu'il aurait de la difficulté à se classer pour obtenir du soutien du gouvernement fédéral pour les magazines qui diffusent du contenu canadien. En plus, la tendance est à la dématérialisation pour les médias du créneau de consommation de vêtements bas de gamme.

Le Devoir

SPECTACLE

Guy A Lepage reçoit pour les 375 ans de Montréal

CAROLINE MONTPETIT

Guy A Lepage est né à Montréal. Il a grandi dans Hochelaga-Maisonneuve, mais a aussi habité à Saint-Léonard, où il a joué au basket-ball avec, ou contre, des jeunes arrivés des différentes vagues d'immigration, haïtienne ou vietnamienne.

Pour lui, le spectacle anniversaire du 375^e de Montréal, qu'il animera le 17 mai — date de la fondation de la ville, en 1642 — au Centre Bell, devait forcément être multiculturel et bilingue. Guy A Lepage a donc annoncé mercredi la tenue de ce grand spectacle intitulé *Bonne fête Montréal*, où on y retrouvera Diane Dufresne et Rufus et Martha Wainwright, Gad Elmaleh et Dead Obies, Robert Charlebois et Kim Richardson, Boogat et Ariane Moffatt, Laurent Paquin, et plusieurs autres.

La mise en scène sera de Serge Denoncourt. Ce dernier a d'ailleurs insisté, mercredi, sur l'aspect festif de l'affaire. Il dit avoir l'intention de favoriser les échanges entre les artistes, ne se contentant pas d'une simple succession de numéros.

Et c'est nul autre que le chef Yannick Nézet-Séguin qui dirigera le *house band* du spectacle, soit l'Orchestre métropolitain.

En rencontre de presse,

Guy A Lepage et Serge Denoncourt ont dit avoir été ravis de l'enthousiasme soulevé auprès des artistes approchés pour participer à ce spectacle. On ne connaît pas encore les noms de l'ensemble des participants, mais les numéros d'humour et les chansons devront porter sur Montréal.

Lepage et Denoncourt ont par ailleurs remarqué que plusieurs chansons sur Montréal sont nostalgiques. Il s'agira donc, entre autres, de remettre le tout au goût du jour. Ils cherchent aussi à montrer ce que possède Montréal et que n'ont pas des villes comme Paris ou New York.

«*Montréal est une ville cool*», dit Guy A Lepage. *C'est ce que les gens disent lorsqu'on voyage à l'étranger*», ajoute-t-il, précisant que Montréal a, malgré sa taille moyenne, trois festivals d'envergure internationale, le Festival de jazz, le Festival Juste pour rire et les FrancoFolies.

Les deux hommes souhaitent faire du spectacle un événement historique, comparable à celui de la fête de la Saint-Jean célébrée jadis sur le mont Royal. A la différence que les spectateurs devront payer leur place au Centre Bell.

Le Devoir

LE DEVOIR, JEUDI 1^{er} DÉCEMBRE 2016 p.B7

Un gros party pour le 375^e

Plusieurs artistes réunis pour le spectacle *Bonne fête Montréal*

Guy A. Lepage et Serge Denoncourt préparent un gros «party» d'anniversaire pour Montréal qui soufflera, le 17 mai 2017, ses 375 bougies.

YAN LAUZON
Agence QMI

L'animateur et le metteur en scène sont les concepteurs de *Bonne fête Montréal*, un spectacle qui réunira, le temps d'une soirée, chanteurs et humoristes très connus au Centre Bell.

En plus de Guy A. Lepage, le volet humour sera assuré par Louis-José Houde, Gad Elmaleh et Laurent Paquin.

Marie-Mai, Robert Charlebois, Diane Dufresne, Rufus et Martha Wainwright, Ariane Moffatt, les Dead Obies, Kim Richardson et Boogat sont les artistes qui célébreront la ville en musique.

Un *house band* bien spécial les accompagnera: l'Orchestre Métropolitain, sous la direction de Yannick Nézet-Séguin.

Une place au regretté Leonard Cohen devrait aussi être faite.

ÉMOUVOIR

Avec cet événement, Serge Denoncourt veut toucher les gens, les faire rire et pleurer. Afin d'y parvenir, il veut miser sur des moments grisants et non sur des effets visuels impressionnants.

«Ce que je veux créer, ce n'est pas l'événement, pas les feux d'artifice, c'est l'émotion, précise-t-il. On se souvient rarement d'un effet pyrotechnique, d'un effet de confettis; on se souvient d'une émotion qu'on a ressentie lors d'un spectacle.»

Serge Denoncourt ne veut pas fêter la beauté de la ville, mais plutôt l'esprit montréalais, «un esprit de partage, de bien-vivre (...) dont on ne parle pas assez.» «On chiale 364 jours par année sur les cônes orange, sur les trot-

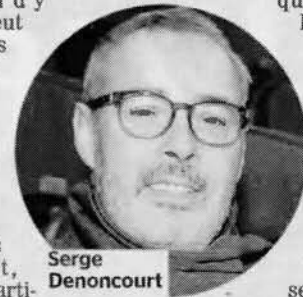
toirs, sur les rues, sur les égouts, souligne-t-il. On a tous choisi de vivre ici; peut-on, une fois, se fermer la gueule et juste dire qu'on aime ça aussi Montréal?»

PAS POLITIQUE

Malgré les allégeances des concepteurs, Serge Denoncourt assure que le spectacle ne véhiculera «aucun message politique». L'événement sera axé sur la fête et non sur la revendication.

«Ce n'est pas un *show* de la Saint-Jean, ce n'est pas la fête du Canada non plus: c'est la fête de Montréal, une ville multiculturelle, multiculturelle avec un panorama artistique vraiment large.»

La prévente des billets pour le spectacle *Bonne fête Montréal* est amorcée, sur evenko.ca, avec le code «fan375».



Serge Denoncourt



375E ANNIVERSAIRE DE MONTRÉAL

Un gros party au Centre Bell !

Luc Boulanger
La Presse

On parle du 375e anniversaire de Montréal depuis un bout de temps, mais curieusement, hormis l'illumination du pont Jacques-Cartier, aucun événement ne figurait au programme pour marquer la date de sa fondation par Paul de Chomedey et Jeanne Mance, le 17 mai 1642.

Les organisateurs des célébrations ont corrigé le tir, hier, en annonçant un spectacle d'envergure pour fêter la métropole, animé par Guy A. Lepage et mis en scène par Serge Denoncourt. Intitulé *Bonne fête Montréal* et présenté au Centre Bell, le 17 mai, l'événement rassemblera plusieurs artistes populaires, venus de divers horizons, mais ayant tous une chose en commun : Montréal tatoué sur le cœur !

Les deux concepteurs ont eu carte blanche pour le choix des invités. « Tous des artistes qui ont chanté, habité, aimé et rayonné à Montréal », dit Guy A. Lepage.

On retrouvera donc Louis-José Houde, Marie Mai, Gad Elmaleh, Kim Richardson, Laurent Paquin, Rufus et Martha Wainwright, le groupe Dead Obies et l'éclectique musicien Boogat. Diane Dufresne interprétera entre autres *Le parc Belmont* (une chanson mythique, selon Denoncourt) ; Robert Charlebois et Ariane Moffatt chanteront aussi leurs hymnes à l'amour montréalais. Guy A. Lepage va créer un sketch spécialement pour l'occasion. Et bien d'autres invités et surprises sont à prévoir.

L'Orchestre Métropolitain, sous la direction du maestro Yannick Nézet-Séguin, accompagnera ces artistes sur la scène. « C'est notre house band », rigole Lepage, en précisant aussi que « le spectacle sera festif et émotif, mais aussi signifiant et mémorable ».

« Je veux que les 15 000 spectateurs sortent du Centre Bell en se disant : "J'y étais !" »
— Guy A. Lepage

« Ce sera un gros party, l'espace d'une soirée, pour affirmer qu'on aime cette ville tolérante, ouverte d'esprit et propice à la création », ajoute Denoncourt.

« Montréal, c'est comme le théâtre, conclut le metteur en scène. C'est une ville pas très riche, ni vraiment belle... mais elle provoque toujours l'émotion. »

Les billets sont en vente dès samedi à 10 h

http://plus.lapresse.ca/screens/6a5c372e-ff26-4987-bd41-ac1869b55fbb%7C_0.html

Radio-Canada/CBC

La Guilde préoccupée par la proposition soudaine de la direction de Radio-Canada d'éliminer la publicité, qui met à risque des emplois

GCM

Votre syndicat a été informé aujourd'hui par la direction de CBC/Radio-Canada de la proposition faite par la direction d'éliminer toute publicité avec demande de financement accru et stable, qui a fait l'objet d'une fuite hier. Bien que la Guilde s'est toujours battue pour un financement accru et stable du diffuseur public, cette proposition était une surprise pour nous.

Votre syndicat a fait part de ses préoccupations à la direction et a demandé quels plans elle avait en place pour consulter, assurer la formation ou réaffecter les membres qui travaillent dans les Solutions Médias si la proposition devenait une réalité. Nous devrions garder à l'esprit qu'il s'agit pour l'instant d'une proposition. Cependant, si cette "vision" commençait à prendre de l'ampleur dans les prochaines semaines, les membres devraient rester assurés que la Guilde veillera aux meilleurs intérêts de ses membres.

La proposition semble être une réaction aux pressions exercées par les diffuseurs privés et d'autres intérêts qui font du lobbying depuis des décennies pour minimiser CBC/Radio-Canada. Les diffuseurs privés reçoivent un milliard \$ environ en soutiens gouvernementaux sans les responsabilités que doit remplir CBC/Radio-Canada envers le public. Nous savons également que les médias privés ont accès à d'autres sources pour financer leurs opérations, ce que le diffuseur public n'a pas. Cette proposition de la direction de CBC/Radio-Canada n'est que l'une de nombreux mémoires soumis à la ministre Mélanie Joly dans le cadre de son examen du secteur des médias et de la culture. Le fait est que la publicité a aidé CBC/Radio-Canada à rester à flot pendant des décennies de sous-financement et de compressions continues.

La Guilde communiquera avec les membres qui pourraient être potentiellement touchés par cette proposition. Nous continuerons de veiller à ce que les droits des membres en vertu de la convention collective soient respectés.

Marc-Philippe Laurin
Président de la sous-section CBC/Radio-Canada de la Guilde

CBC/Radio Canada

CMG concerned CBC management's sudden proposal to cut ads puts jobs at risk

BY CMG

Your Union shared its concerns with management and questioned what plans CBC management has to consult, retrain or reassign the members working in Media Solutions if the proposal should become reality. We should keep in mind that this is only an ask at the moment. Nevertheless, should this "vision" begin to gain momentum over the next while, members should be secure in knowing that the CMG will be looking out for its members' best interests.

The proposal appears to be a response to pressures from private broadcasters and other interests that have been lobbying to minimize CBC/Radio-Canada over decades. Private broadcasters receive nearly \$1-billion in government supports without the responsibilities to the public that CBC/Radio-Canada fulfills. We also know that private broadcasters have access to other sources to finance their operations that the public broadcaster does not. This pitch by CBC management is only one of the many submissions Canadians made to Minister Mélanie Joly as she reviews the Canadian media and culture sector. The fact remains that advertising has helped keep CBC/Radio-Canada afloat over decades of underfunding and continuous cuts.

The CMG will be reaching out to members who would be potentially impacted by this proposal. We will continue to ensure that member's rights under the collective agreement are respected.

Marc-Philippe Laurin
CBC Branch President, CMG

www.cmg.ca/en/2016/11/29/cmg-concerned-cbc-managements-sudden-proposal-to-cut-ads-puts-jobs-at-risk/

Avenir de Radio-Canada : Le syndicat veut être consulté par l'employeur

29 novembre 2016 -

La haute direction de la Société Radio Canada a annoncé, hier, son désir de supprimer la publicité sur les plateformes du diffuseur public. Du même souffle, elle réclame la hausse de la participation citoyenne au financement de Radio-Canada.

Il n'y a rien de nouveau dans cette annonce. Le Syndicat des communications de Radio-Canada (SCRC–CSN), appuyé par la Fédération nationale des communications (FNC–CSN), revendique cette hausse depuis plusieurs années.

Le SCRC a publié un livre blanc abordant ce sujet qui a été déposé au Parlement, avec une pétition signée par des milliers de citoyennes et de citoyens.

À l'époque, la haute direction de Radio-Canada était occupée à administrer les coupes successives et n'a accordé aucun crédit aux revendications du syndicat.

C'est ce qu'on appelle un virage à 180 degrés!

« La haute direction de Radio-Canada montre par son attitude qu'elle ne considère aucunement le syndicat des employé-es comme un partenaire. Et par conséquent, les employé-es sont mis encore une fois à l'écart », déplore la présidente du SCRC–CSN, Johanne Hémond.

« Écouter le syndicat n'est pas un signe de faiblesse, mais une attitude constructive. Nous invitons la haute direction à y réfléchir. C'est d'autant plus pertinent que nous sommes en période de négociation », rappelle-t-elle.

<http://scrc.qc.ca/page.php?id=462>

Requêtes de CBC/Radio-Canada :

Groupe V Média favorable, mais questionne le coût

MONTREAL, le 30 nov. 2016 /CNW Telbec/ - **Groupe V Média** a pris connaissance des requêtes de CBC/Radio-Canada en ce qui a trait à la revue de son financement et à l'élimination de la publicité sur ses plateformes (télé, radio et web), et il les accueille positivement.

En effet, dans un contexte de création de valeur pour les marques, le retrait de CBC/Radio-Canada du marché publicitaire aurait comme impact d'augmenter le nombre de dollars publicitaires disponibles pour les diffuseurs privés. Cela leur fournirait également la marge de manœuvre nécessaire pour investir plus massivement dans la production originale, proposant ainsi des programmations de plus grande qualité aux téléspectateurs. En somme, il s'agirait là d'une belle opportunité pour restaurer l'équilibre dans un marché déjà fortement fragilisé par la compétition féroce des géants mondiaux.

Cependant, Groupe V Média croit que ce virage majeur doit et peut être fait à moindre coût. En effet : « Nous voyons d'un bon œil que CBC/Radio-Canada décide d'abandonner la publicité. Ceci dit, il nous apparaît grandement exagéré que le diffuseur public, dont les revenus publicitaires se chiffrent à 253 millions \$, demande aux contribuables canadiens 400 millions \$ par année pour faire "face aux perturbations des consommateurs et de la technologie", et pour pallier aux minutes à combler dans sa grille. À nos yeux, les sommes demandées sont déraisonnables. En faisant preuve de créativité et d'audace, il serait tout à fait possible de revoir le modèle, sans injecter autant d'argent », explique Maxime Rémillard, président et chef de la direction de Groupe V Média

Groupe V Média fait confiance à Patrimoine canadien afin que celui-ci prenne les meilleures décisions possibles pour permettre aux diffuseurs privés de tirer, eux aussi, leur épingle du jeu, dans cette nouvelle configuration du paysage médiatique.

À propos de Groupe V Média

Groupe V Média est une entreprise québécoise qui œuvre dans le domaine du divertissement. Elle est propriétaire de V, un réseau de télévision de langue française ainsi que de MusiquePlus et de MAX, deux chaînes spécialisées. L'entreprise possède également des propriétés numériques, notamment la plateforme de contenus noovo.ca ainsi que le blogue sportif [25Stanley](http://25Stanley.com).

SOURCE V

Renseignements : Guylaine O'Farrell, Directrice générale, communication et marketing, 514-390-6100, poste 2249, gofarrell@groupevmedia.ca

RELATED LINKS

vtele.ca

www.newswire.ca/news-releases/requetes-de-cbcradio-canada--groupe-v-media-favorable-mais-questionne-le-cout-603852256.html

CBC/Radio-Canada Proposals:

Groupe V Media in Favour, but Questions the Cost

MONTREAL, Nov. 30, 2016 /CNW Telbec/ - **Groupe V Media** has reviewed and welcomes the proposals put forth by CBC/Radio-Canada regarding its funding review and the elimination of advertising on its platforms (television, radio and web).

In the context of creating value for the brands, the withdrawal of CBC/Radio-Canada from the advertising market would have the effect of increasing the amount of advertising dollars available to private broadcasters. It will also provide the leeway needed to invest massively in original productions thereby presenting viewers with higher quality programming. In short, this would be an excellent opportunity to restore balance in a market that has already been significantly weakened by fierce competition from global giants.

However, Groupe V Media believes that this major shift can and must be undertaken at a lower cost. "We support the proposal by the CBC/Radio-Canada to withdraw from the advertising market. However, it seems to us to be greatly exaggerated that the CBC/Radio-Canada, with advertising revenues of \$253 million, is asking Canadian taxpayers for \$400 million per year to cope with the disruptions from both consumers and technology and to make up for the minutes that must be filled in their schedule. In our mind, the sums they are requesting are unreasonable. By moving ahead creatively and being bold, it would be entirely possible to revise the model without having to inject as much money", explains Maxime Rémillard, President and Chief Executive Officer of Groupe V Media.

Groupe V Media trusts Canadian Heritage to make the best decisions to enable private broadcasters to also prosper in this new configuration of the media landscape.

About Groupe V Media

Groupe V Media is a Quebec company operating in the entertainment industry. It owns V, a French-language television network and specialty networks MusiquePlus and MAX. The company also owns digital properties, most notably the content platform noovo.ca and the 25Stanley sports blog.

SOURCE V

For further information: Guylaine O'Farrell, General Manager, Communication and Marketing, 514-390-6100, ext. 2249, gofarrell@groupevmedia.ca

RELATED LINKS

vtele.ca

www.newswire.ca/news-releases/cbcradio-canada-proposals-groupe-v-media-in-favour-but-questions-the-cost-603875026.html

Fwd: Correspondance de notre PDG au CHPC

1 message

Liliane Le <liliane.le@cbc.ca>

21 November 2016 at 16:00

To: Don McDonald <hedy.fry.a1@parl.gc.ca>

Hi Don,

Hope you had a nice wend. Just wanted to give you a heads-up that we asked the clerk to fwd this lettre from our CEO to the membres of the CHPC, and that it will be posted on our website.

Let me know if you have any questions,

Cheers,
Liliane

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

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

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

Date: 2016-11-21 15:48 GMT-05:00

Subject: Correspondance de notre PDG au CHPC

To: Jean-François Lafleur <jean-francois.lafleur@parl.gc.ca>

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

Bonjour Jean-François,

Pourrais-tu acheminer cette correspondance (dans les deux langues officielles) de la part de notre PDG à la présidente et aux membres du comité permanent du Patrimoine canadien? C'est dans le cadre de leur étude sur les médias et communautés locales.

De plus, cette lettre sera aussi publiée notre site web institutionnel sous peu.

Merci,

Liliane

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

2 attachments

05/12/2016

CBC Radio-Canada Mail - Fwd: Correspondance de notre PDG au CHPC

 **2016-11-21 CBC RC to CHPC Media and Local Communities FR.pdf**
97K

 **2016-11-21 CBC RC to CHPC Media and Local Communities.pdf**
94K

RE: Correspondance de notre PDG au CHPC

1 message

jean-francois.lafleur@parl.gc.ca <jean-francois.lafleur@parl.gc.ca>
To: liliane.le@cbc.ca

22 November 2016 at 08:29

Allo Liliane,

D'accord merci .



Jean-François Lafleur

Greffier du Comité | Clerk of the Committee

Comité permanent du patrimoine canadien | Standing Committee on Canadian Heritage

Direction des comités et services législatifs | Committees and Legislative Services Directorate

Chambre des communes | House of Commons

131, rue Queen, 6^e étage | 131 Queen Street, 6th Floor

Ottawa, Ontario K1A 0A6

Tél. 613-947-6729 / Cell. 613-293-7687

Fax | Télécopieur 613-947-3089

jean-francois.lafleur@parl.gc.ca

De : Liliane Le [mailto:liliane.le@cbc.ca]

Envoyé : 21 novembre 2016 15:49

À : Lafleur, Jean-François

Cc : Shaun Poulter

Objet : Correspondance de notre PDG au CHPC

Bonjour Jean-François,

Pourrais-tu acheminer cette correspondance (dans les deux langues officielles) de la part de notre PDG à la présidente et aux membres du comité permanent du Patrimoine canadien? C'est dans le cadre de leur étude sur les médias et communautés locales.

De plus, cette lettre sera aussi publiée notre site web Institutionnel sous peu.

Merci,

Liliane

Liliane Lê

Première chef, Relations gouvernementales

Senior Manager, Government Relations

CBC/Radio-Canada

T: +1.613.288.6272

C: +1.613.299.5254

Liliane.Le@cbc.ca



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

Le 21 novembre 2016

Madame la Présidente,

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

Cette situation est regrettable.

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

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

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

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

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

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

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

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

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

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



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

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

² Bureau canadien de la publicité Internet (septembre 2016)

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



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

November 21, 2016

Dear Chair,

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

This is unfortunate.

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

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

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

¹ CBC/Radio-Canada Annual Report 2015-2016

² Internet Advertising Bureau (September 2016)

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

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

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

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

Sincerely,



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

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

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



JacInthe LACOMBE-CLICHE <jacInthe.lacombe-cliche@cbc.ca>

Hangout avec Sarah Lue

21 novembre 2016

Sarah Lue - 15:59

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

Online/Digital Weekly Recap - November 21 to 25

1 message





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

25 novembre 2016 à 17:25

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

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

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

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



Bonne fin de semaine, bon repos,
Marie-Ève

1. io.cbrc.ca

Statistiques : 14 au 20 nov

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

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

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

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

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

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

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

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

2. Médias sociaux

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



On Facebook, Twitter, Instagram and LinkedIn:

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

National TV Day Stratégie 2020

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

150 Countdown Stratégie 20202017

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

Digital: Stratégie 2020

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

Programming/ Regional: Stratégie 2020

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

Community & Awards: Stratégie 2020

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

Blog:

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

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

3. cbc.radio-canada.ca

Revolving door:

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

Nov. 24 – La nouvelle Maison de Radio-Canada

Nov. 21 – World TV day

Press releases:

Nov. 24 – La nouvelle Maison de Radio-Canada

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

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

Get the facts:

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

Page update:

Nov. 24 – La nouvelle Maison de Radio-Canada

Fwd: Request for comment from iPolitics

1 message

MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>
 To: "Breau, Helene" <helene.breau@cbc.ca>

Thu, Dec 8, 2016 at 9:08 AM

A-2016-00077

À revoir

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

From: **Shaun Poulter** <shaun.poulter@cbc.ca>
 Date: 2016-11-22 11:01 GMT-05:00
 Subject: Re: Request for comment from iPolitics
 To:
 Cc: marie-eve.desaulniers@cbc.ca

Hi

No, we have not released that before.

On Tue, Nov 22, 2016 at 10:50 AM,
 Hi Shaun,

vrote:

Thanks for getting back to me and clarifying.

A follow-up question: Has CBC previously released that digital advertising figure in Mr. Lacroix's letter? (That 10 per cent of CBC's ad revenue came from digital advertising.) I've looked in CBC's 2015-2016 annual report and can't find that break down.

Thanks again,

On 22 November 2016 at 10:20, Shaun Poulter <shaun.poulter@cbc.ca> wrote:

Hi

Jennifer McGuire was speaking about CBC news. (She was appearing in her capacity as General Manager and Editor in Chief, CBC News, for the Committee's study on Media and Local Communities.

As you can see in the letter to the Committee, M. Lacroix is referring to "all digital advertising across CBC/Radio-Canada".

Shaun

On Tue, Nov 22, 2016 at 10:08 AM,
 Hello,

wrote:

My name is
 the following.

I'm wondering if someone in your office could comment on

In his open letter to the Standing Committee on Canadian Heritage dated Nov. 21, 2016, Mr. Hubert Lacroix writes: "Just ten percent of that advertising revenue, \$25 million dollars, came from all digital advertising across CBC/Radio-Canada."

On May 19, 2016, Ms. Jennifer McGuire testified to the heritage committee that "only about 1% of CBC's revenue is from digital."

Has the CBC updated the public record and communicated with the heritage committee that the number in Mr. Lacroix's letter (10%) is different from that of Ms. McGuire's testimony in May (1%)?

If you could please let me know by noon, I'd appreciate it.

Thanks,

—
Shaun Poulter
Executive Director, Directeur général
Public Affairs and Government Relations / Affaires publiques et Relations gouvernementales
CBC/Radio-Canada
Tel: (613) 288-6233
Cell: (613) 791-8054
shaun.poulter@cbc.ca

—
Shaun Poulter
Executive Director, Directeur général
Public Affairs and Government Relations / Affaires publiques et Relations gouvernementales
CBC/Radio-Canada
Tel: (613) 288-6233
Cell: (613) 791-8054
shaun.poulter@cbc.ca

--
Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

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

1 message

MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>

Thu, Dec 8, 2016 at 9:06 AM

To: "Breau, Helene" <helene.breau@cbc.ca>

A-2016-00077

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

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

Date: 2016-11-22 14:21 GMT-05:00

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

To: Emma Bédard <emma.bedard@radio-canada.ca>, Liliane Le <liliane.le@cbc.ca>, Shaun Poulter <shaun.poulter@cbc.ca>, MARIE-EVE DESAULNIERS <marie-eve.desaulniers@radio-canada.ca>

Cc: SARAH LUE <sarah.lue@cbc.ca>, Roger Belanger <roger.belanger@cbc.ca>

Newspapers Canada @NewspaperCanada

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

@NewspaperCanada

Full letter from CBC President Lacroix to chair of Canadian Heritage Committee #cdnmedia #cdnpoli #LocalNewsMatters

<http://www.cbc.radio-canada.ca/en/media-centre/2016/11/21/> ...

--

Nathalie Vanasse

Communications Officer, Public Relations

Enterprise Communications

Agente des communications, Relations publiques

Communications d'entreprise

CBC/Radio-Canada

(613) 288-6029

--

Marie-Eve Desaulniers

Chef, Relations publiques, Communications d'entreprise

Manager, Public Relations, Enterprise Communications

CBC/Radio-Canada

Bureau: (613) 288-6649

Cellulaire: (613) 761-0281

Fwd: Lettre au comité permanent du patrimoine canadien: Limiter l'accès à l'espace numérique public n'est pas dans l'intérêt du public

1 message

MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>
To: "Breau, Helene" <helene.breau@cbc.ca>

Thu, Dec 8, 2016 at 9:19 AM

A-2016-00077

----- Message transféré -----

De : **MARIE-EVE Desaulniers** <marie-eve.desaulniers@radio-canada.ca>

Date : 22 novembre 2016 à 14:25

Objet : Re: Lettre au comité permanent du patrimoine canadien: Limiter l'accès à l'espace numérique public n'est pas dans l'intérêt du public

À :

Bonjour Monsieur

Si c'est pour une entrevue, ce sera impossible aujourd'hui car nos membres de la haute-direction sont en rencontre pour la journée.

Mais si vous avez des questions, merci de nous les envoyer. Nous pourrions certainement vous fournir les réponses.

Merci beaucoup!

Le 22 novembre 2016 à 14:05,

a écrit :

Bonjour Mme Desaulniers

c'est possible de parler à un membre de la direction à ce sujet? Merci,

Le 2016-11-21 à 17:23, MARIE-EVE Desaulniers a écrit :

Bonjour Monsieur _____

Juste à titre informatif, nous avons envoyé cette lettre au comité permanent du patrimoine canadien aujourd'hui.

Merci et bonne journée.

--

Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649

Cellulaire: (613) 761-0281

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Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

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Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

Fwd: FYI - www.publicnow.com - CBC President:...

1 message

MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>

Thu, Dec 8, 2016 at 9:05 AM

To: "Breau, Helene" <helene.breau@cbc.ca>

A-2016-00077

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

From: **Roger Belanger** <roger.belanger@cbc.ca>

Date: 2016-11-23 12:12 GMT-05:00

Subject: FYI - www.publicnow.com - CBC President:...

To: Martine Menard <martine.menard@cbc.ca>, Alex Johnston <alex.johnston@cbc.ca>, Shaun Poulter <shaun.poulter@cbc.ca>, LILIANE LE <LILIANE.LE@radio-canada.ca>, SUSANNAH GOUINLOCK <susannah.gouinlock@cbc.ca>, MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>, Sarah Lue <sarah.lue@cbc.ca>, Nathalie Vanasse <nathalie.vanasse@radio-canada.ca>, Jacinthe LACOMBE-CLICHE <JACINTHE.LACOMBE-CLICHE@radio-canada.ca>

<http://www.publicnow.com/view/396DC6BF462C9C69D0AA384F936344B7FBE8729C>

CANADIAN NEWSPAPER ASSOCIATION

11/23/2016 | News release | Distributed by Public on 11/23/2016 08:18

CBC President: Limiting Access To The Digital Public Space Is Not In The Public Interest

Hubert Lacroix, the president and CEO of CBC/Radio-Canada, has written a strongly-worded letter to the chair of the Standing Committee on Canadian Heritage, as it completes its study on 'Media and Local Communities'.

'The challenges facing media in Canada are many but they are not being caused by the public broadcaster,' writes Lacroix.

What Lacroix fails to mention in his note, however, is the basic fact that CBC's digital efforts are currently disrupting the marketplace. Put another way, Lacroix wants CBC to be 'the solution' without explaining why or how it proposes to do its job in all communities across the country.

--

Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

Fwd: FYI - The Wire Report - Ending CBC's \$25M in digital ads won't help other media: Lacroix

1 message

MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>
To: "Breau, Helene" <helene.breau@cbc.ca>

Thu, Dec 8, 2016 at 9:06 AM

A-2016-00077

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

From: **Roger Belanger** <roger.belanger@cbc.ca>

Date: 2016-11-22 13:36 GMT-05:00

Subject: FYI - The Wire Report - Ending CBC's \$25M in digital ads won't help other media: Lacroix

To: Martine Menard <martine.menard@cbc.ca>, Alex Johnston <alex.johnston@cbc.ca>, Shaun Poulter <shaun.poulter@cbc.ca>, LILIANE LE <LILIANE.LE@radio-canada.ca>, MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>, Sarah Lue <sarah.lue@cbc.ca>, Nathalie Vanasse <nathalie.vanasse@radio-canada.ca>

The Wire Report, Tuesday November 22, 2016**12:46 pm EST****Ending CBC's \$25M in digital ads won't help other media: Lacroix****The Wire Report**

CBC/Radio-Canada CEO Hubert Lacroix has responded to recent statements by the heads of some Canadian newspapers about the public broadcaster competing in the digital advertising space, writing that "limiting what public broadcasting does will only mean fewer services for Canadians."

Last week, the House of Commons standing committee on Canadian Heritage, as part of its study on media and local communities, heard criticism that the public broadcaster and foreign digital giants like Facebook Inc. are taking away ad dollars from local newspapers.

In a letter to the committee chairwoman Hedy Fry Monday, Lacroix said taking away CBC's digital ads won't help, pointing out that it earns \$25 million from all digital revenue across all of its operations, and that "total digital advertising in Canada generates over \$4.6 billion a year, three quarters of which goes to [Alphabet Inc.'s] Google, Facebook and [Yellow Pages Ltd.]"

He added: "It is difficult to believe, as some media have suggested, that if only CBC/Radio-Canada was prevented from earning \$25M, their problems would be solved."

Lacroix repeated the argument he has made previously in face of similar criticism from broadcasters, stating that the challenges facing Canadian media aren't caused by the CBC. In a media environment where large "newspaper companies responded to their challenges by merging and reducing the content offered by their smaller papers," he said the public broadcaster is "more important than ever."

Limiting what the CBC does "won't increase news coverage or the diversity of views, especially in smaller communities," he added.

www.thewirereport.ca/briefs/2016/11/22/ending-cbc%E2%80%99s-%2425m-in-digital-ads-won%E2%80%99t-help-other-media-lacroix/31523

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Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada

Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

Fwd: FYI

1 message

MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>

Thu, Dec 8, 2016 at 9:06 AM

To: "Breau, Helene" <helene.breau@cbc.ca>

A-2016-00077

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

From: **Roger Belanger** <roger.belanger@cbc.ca>

Date: 2016-11-22 13:06 GMT-05:00

Subject: FYI -

To: Martine Menard <martine.menard@cbc.ca>, Alex Johnston <alex.johnston@cbc.ca>, Shaun Poulter <shaun.poulter@cbc.ca>, LILIANE LE <LILIANE.LE@radio-canada.ca>, MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>, Sarah Lue <sarah.lue@cbc.ca>, Nathalie Vanasse <nathalie.vanasse@radio-canada.ca>

ipolitics.ca, Tuesday November 22, 2016**CBC takes aim at critics in open letter****Public broadcaster president Hubert Lacroix reveals CBC's digital ad revenue for first time****Beatrice Britneff**

As the parliamentary heritage committee wraps up an important study on the state and survival prospects of local media in Canada, CBC President and CEO Hubert Lacroix took aim at private media outlets who he says have used the committee's hearings to "argue for a weaker public broadcaster."

"This is unfortunate," Lacroix wrote in an open letter dated Nov. 21, 2016, addressed to the Standing Committee on Canadian Heritage and published on the CBC website. "At a time when all media in Canada are struggling to adapt to tremendous change, at a time when global digital companies are crowding the Canadian market, we all need to be focused on how to ensure Canadians get accurate information about their community and their world."

In his letter, Lacroix also revealed digital advertising figures that had not previously been released by the Crown corporation as a means of countering arguments presented to the Commons heritage committee that the CBC is stealing business away from private media.

The committee has been conducting a study on media and local communities since late February, and heard from its final witnesses last week. Committee members spent their meeting Tuesday discussing the committee's draft interim report in-camera.

The heritage committee heard from 119 witnesses — representatives of media outlets, professors, union officials and Canadian Heritage staff, among many others. Several of those invited to testify — most recently, *The Globe and Mail* and *Rebel Media* — have urged committee members to "level the playing field" between the CBC and Canada's struggling legacy media companies and new digital outlets.

The *Globe's* publisher and CEO, Phillip Crawley, told committees members last week that CBC's expanding digital presence — funded by tax dollars — and its use of digital advertising gives the public broadcaster an unfair competitive advantage. Crawley suggested the committee look to the United Kingdom, where the BBC is not allowed to accept digital advertising.

Lacroix pushes back against arguments like Crawley's in his open letter. He said that in 2015-2016, the CBC earned \$600 million in self-generated revenue, approximately \$253 million of which was revenue from advertising. Lacroix said only 10 per cent of that ad revenue — \$25 million — came from "all digital advertising across CBC/Radio-Canada."

"To put that in context, total digital advertising in Canada generates over \$4.6 billion a year, three quarters of which goes to Google, Facebook and Yellow Pages," he wrote. "It is difficult to believe, as some media have suggested, that if only CBC/Radio-Canada was prevented from earning \$25M, their problems would be solved."

The \$25 million from digital ad revenue is a figure the CBC hadn't previously released. Its 2015-2016 annual report does not provide a breakdown of the \$253 million in advertising revenue.

When Jennifer McGuire, the general manager and editor-in-chief of CBC News, testified at the heritage committee on May 19, she said that “only about one per cent of CBC’s revenue is from digital.” Shaun Poulter, CBC executive director of public affairs and government relations, told *iPolitics* that McGuire was speaking about revenue generated by CBC News specifically in her testimony.

Lacroix also wrote that emulating what the BBC has done is not the right path for Canada’s public broadcaster, as the BBC can afford to pass up online advertising because its licence fee is six times greater than the sum the CBC gets from the Government of Canada.

He also pushed back against claims that the CBC is “violating” its mandate as set out in the Broadcasting Act because the Act doesn’t “specifically mention digital platforms.”

“Our mandate is to serve Canadians,” Lacroix wrote. “What should be clear by now is that the digital world is where Canadians are, and where they expect their broadcaster to be.”

In general, Lacroix insisted that the challenges facing the Canadian media companies “are not being caused by the public broadcaster” and argued that CBC/Radio-Canada’s presence is more important in the face of merging newspapers and increasing concentration of ownership within the industry.

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

<http://ipolitics.ca/2016/11/22/cbc-takes-aim-at-critics-in-open-letter/>

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Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

Fwd: Re: Letter to the Standing Committee on Canadian Heritage: Limiting access to the digital public space is not in the public interest

1 message

MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>

Thu, Dec 8, 2016 at 9:08 AM

To: "Breau, Helene" <helene.breau@cbc.ca>

A-2016-00077

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

From: **MARIE-EVE Desaulniers** <marie-eve.desaulniers@radio-canada.ca>

Date: 2016-11-21 18:43 GMT-05:00

Subject: Fwd: Re: Letter to the Standing Committee on Canadian Heritage: Limiting access to the digital public space is not in the public interest

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

Fyi

----- Message transféré -----

De

Date : 21 nov. 2016 5:52 PM

Objet : Re: Letter to the Standing Committee on Canadian Heritage: Limiting access to the digital public space is not in the public interest

À : "MARIE-EVE Desaulniers" <marie-eve.desaulniers@radio-canada.ca>

Cc :

Thank you, Marie-Eve.

You can find it in old stories of mine — but beyond what you mentioned about the BBC's licensing fee its commercial wing, which operates outside the UK, also brings in an excess of a billion pounds per year, which tilts the scales even further.

Kind regards,

From: MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>**Date:** Monday, November 21, 2016 at 5:29 PM**To:** User Template

Subject: Letter to the Standing Committee on Canadian Heritage: Limiting access to the digital public space is not in the public interest

Hello Mr.

Just for your information, we sent this letter to the Standing Committee on Canadian Heritage today.

Thank you and have a great day!

--

Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

--

Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

Fwd: Letter to the Standing Committee on Canadian Heritage: Limiting access to the digital public space is not in the public interest

1 message

MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>

Thu, Dec 8, 2016 at 9:09 AM

To: "Breau, Helene" <helene.breau@cbc.ca>

A-2016-00077

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

From:

Date: 2016-11-21 17:50 GMT-05:00

Subject: RE: Letter to the Standing Committee on Canadian Heritage: Limiting access to the digital public space is not in the public interest

To: MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>

Thanks.

From: MARIE-EVE Desaulniers [mailto:marie-eve.desaulniers@radio-canada.ca]**Sent:** November-21-16 5:18 PM**To:****Subject:** Letter to the Standing Committee on Canadian Heritage: Limiting access to the digital public space is not in the public interest

Hello Mr.

Just for your information, we sent this letter to the Standing Committee on Canadian Heritage today.

Thank you and have a great day!

--

Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

—
Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

Fwd: Letter to the Standing Committee on Canadian Heritage: Limiting access to the digital public space is not in the public interest

1 message

MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>
To: "Breau, Helene" <helene.breau@cbc.ca>

Thu, Dec 8, 2016 at 9:09 AM

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

From: **MARIE-EVE Desaulniers** <marie-eve.desaulniers@radio-canada.ca>

Date: 2016-11-21 17:44 GMT-05:00

Subject: Letter to the Standing Committee on Canadian Heritage: Limiting access to the digital public space is not in the public interest

To

Hello Mr. |

Just for your information, we sent this letter to the Standing Committee on Canadian Heritage today.

Thank you and have a great day!

--

Marie-Eve Desaulniers

Chef, Relations publiques, Communications d'entreprise

Manager, Public Relations, Enterprise Communications

CBC/Radio-Canada

Bureau: (613) 288-6649

Cellulaire: (613) 761-0281

--

Marie-Eve Desaulniers

Chef, Relations publiques, Communications d'entreprise

Manager, Public Relations, Enterprise Communications

CBC/Radio-Canada

Bureau: (613) 288-6649

Cellulaire: (613) 761-0281

**Fwd: Automatic reply: Letter to the Standing Committee on Canadian Heritage:
Limiting access to the digital public space is not in the public interest**

1 message

MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>
To: "Breau, Helene" <helene.breau@cbc.ca>

Thu, Dec 8, 2016 at 9:10 AM

A-2016-00077

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

From: **Shaun Poulter** <shaun.poulter@cbc.ca>

Date: 2016-11-21 17:34 GMT-05:00

Subject: Re: Automatic reply: Letter to the Standing Committee on Canadian Heritage: Limiting access to the digital public space is not in the public interest

To: MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>

try

On Mon, Nov 21, 2016 at 5:29 PM, MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca> wrote:
Do you want me to send it to the assignment editor?

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

From:

Date: 2016-11-21 17:27 GMT-05:00

Subject: Automatic reply: Letter to the Standing Committee on Canadian Heritage: Limiting access to the digital public space is not in the public interest

To: MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>

Hi and thanks for writing.

with intermittent email. For breaking news please contact.

cheers

--

Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

--

Shaun Poulter
Executive Director, Directeur général
Public Affairs and Government Relations / Affaires publiques et Relations gouvernementales
CBC/Radio-Canada
Tel: (613) 288-6233
Cell: (613) 791-8054
shaun.poulter@cbc.ca

--

Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

Fwd: to send link to letter

1 message

MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>
To: "Breau, Helene" <helene.breau@cbc.ca>

Thu, Dec 8, 2016 at 9:10 AM

A-2016-00077

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

From: **MARIE-EVE Desaulniers** <marie-eve.desaulniers@radio-canada.ca>
Date: 2016-11-21 17:11 GMT-05:00
Subject: Re: to send link to letter
To: Shaun Poulter <shaun.poulter@cbc.ca>

Great. Here what I will send him.

Hello

Just for your information, we sent this letter to the Standing Committee on Canadian Heritage today.

Thank you and have a great day!

2016-11-21 17:10 GMT-05:00 Shaun Poulter <shaun.poulter@cbc.ca>:

That will also cover off the

--
Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

--
Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

Fwd: Online: Letter to the Standing Committee on Canadian Heritage

1 message

MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>

Thu, Dec 8, 2016 at 9:10 AM

To: "Breau, Helene" <helene.breau@cbc.ca>

A-2016-00077

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

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

Date: 2016-11-21 16:37 GMT-05:00

Subject: Online: Letter to the Standing Committee on Canadian Heritage

To: "Poulter, Shaun" <shaun.poulter@cbc.ca>, LILIANE LE <liliane.le@cbc.ca>, MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>, Sarah Lue <sarah.lue@cbc.ca>, NATHALIE VANASSE <nathalie.vanasse@radio-canada.ca>, "Menard, Martine" <martine.menard@cbc.ca>

Cc: ALLISON MACLACHLAN <allison.maclachlan@cbc.ca>, "Thomas, Nadine" <nadine.thomas@cbc.ca>, Jacinthe LACOMBE-CLICHE <jacinthe.lacombe-cliche@cbc.ca>

Hello all,

We've just added this letter on our Corporate website:

EN -

Letter to the Standing Committee on Canadian Heritage: *Limiting access to the digital public space is not in the public interest*

<http://www.cbc.radio-canada.ca/en/media-centre/2016/11/21/>

FR -

Lettre au comité permanent du patrimoine canadien : *Limiter l'accès à l'espace numérique public n'est pas dans l'intérêt du public*

<http://www.cbc.radio-canada.ca/fr/centre-de-presse/2016/11/21/>

Merci!

Marie-Ève

--

Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

Fwd: Correspondance de notre PDG au CHPC

1 message

MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>
To: "Breau, Helene" <helene.breau@cbc.ca>

Thu, Dec 8, 2016 at 9:10 AM

A-2016-00077

----- Message transféré -----

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

Date : 21 novembre 2016 à 16:23

Objet : Re: Correspondance de notre PDG au CHPC

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

Cc : MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>

C'est un peu long mais:

Letter to the Standing Committee on Canadian Heritage: *Limiting access to the digital public space is not in the public interest.*

Lettre au comité permanent du patrimoine canadien: *`Limiter l'accès à l'espace numérique public n'est pas dans l'intérêt du public.*

merci

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

2016-11-21 16:09 GMT-05:00 Marie-Ève Roy <marie-eve.roy@radio-canada.ca>:
Merci! Peux-tu svp m'envoyer des titres? :)



Marie-Ève Roy
Chef, Contenu numérique
Manager, Digital Content

Communications d'entreprise
Enterprise Communications

2016-11-21 16:07 GMT-05:00 Liliane Le <liliane.le@cbc.ca>:
les voici

Liliane Lê
Première chef, Relations gouvernementales
Senior Manager, Government Relations
CBC/Radio-Canada

T: +1.613.288.6272
C: +1.613.299.5254
Liliane.Le@cbc.ca

2016-11-21 16:01 GMT-05:00 MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>:

Allo Liliane,

Marie-Eve aurait besoin des lettres en WORD pour les deux versions, ainsi que d'un titre en anglais et en français.

Est-ce possible de lui fournir cela?

Merci!

Le 21 novembre 2016 à 15:57, Liliane Le <liliane.le@cbc.ca> a écrit :

allo marie-eve !

est-ce qu'on peut mettre ceci sous la rubrique : **get the facts** sur big red?

sarah lue - feel free to circulate on SM

merci,

Liliane

Liliane Lê

Première chef, Relations gouvernementales

Senior Manager, Government Relations

CBC/Radio-Canada

T: +1.613.288.6272

C: +1.613.299.5254

Liliane.Le@cbc.ca

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

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

Date: 2016-11-21 15:48 GMT-05:00

Subject: Correspondance de notre PDG au CHPC

To: Jean-François Lafleur <jean-francois.lafleur@parl.gc.ca>

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

Bonjour Jean-François,

Pourrais-tu acheminer cette correspondance (dans les deux langues officielles) de la part de notre PDG à la présidente et aux membres du comité permanent du Patrimoine canadien? C'est dans le cadre de leur étude sur les médias et communautés locales.

De plus, cette lettre sera aussi publiée notre site web institutionnel sous peu.

Merci,

Liliane

Liliane Lê

Première chef, Relations gouvernementales

Senior Manager, Government Relations

CBC/Radio-Canada

T: +1.613.288.6272

C: +1.613.299.5254

Liliane.Le@cbc.ca

--

Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

Response on Digital

1 message

Shaun Poulter <shaun.poulter@cbc.ca>

Mon, Nov 21, 2016 at 9:55 AM

To: Hubert T Lacroix <ht.lacroix@cbc.ca>, Alex Johnston <alex.johnston@cbc.ca>

Cc: Stephanie Duquette <stephanie.duquette@radio-canada.ca>, Liliane Le <liliane.le@cbc.ca>

Hubert

Attached is a draft I would propose we send to the Heritage Committee to address the digital revenue issue among others.

They are the appropriate starting place to get this on the record. We will also post on "get the facts", share with key people in government, and on social media.

If you're fine with this, we will get it translated today.

S

--

Shaun Poulter

Executive Director, Directeur général

Public Affairs and Government Relations / Affaires publiques et Relations gouvernementales

CBC/Radio-Canada

Tel: (613) 288-6233

Cell: (613) 791-8054

shaun.poulter@cbc.ca

**Heritage Committee Letter 21Nov2016 DR1.docx**

18K

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

November 21, 2016

Dear Chair,

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

This is unfortunate.

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

Instead, some media seem to believe that making public broadcasting weaker will make them more profitable. They have claimed that CBC/Radio-Canada gets an “unfair advantage”, that we are an “uber predator”. Those claims are not only untrue, they are used in support of a corporate position that will do nothing to improve media services for Canadians.

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

Last year CBC/Radio-Canada received 1.027 billion dollars in government funding¹. That supports Canadian television, radio, and digital services in French, English, and 8 Indigenous languages, from one end of the country to the other. News and information, Canadian drama and comedy, Canadian music, smart, engaging talk radio; we are connecting Canadians no matter where they live.

It should be clear by now what that means to Canadians, not to mention the Canadian artists and creators who depend on the public broadcaster to help their work find an audience. If there is an “uneven playing field”, it is that no one else provides this service. We are proud to be able to do this; prouder still of our success given that CBC/Radio-Canada ranks 16th for per capita public funding of out 18 public broadcasters worldwide².

CBC/Radio-Canada is also expected to earn revenue – not to generate a profit, but to be able to improve the programs and services that we offer Canadians. Last year we earned \$600 million of which \$253.2M was advertising revenue³. Just ten percent of that advertising revenue, \$25 million dollars, came from all

¹ CBC/Radio-Canada Annual Report 2015-2016 p.28

² Analysis of Government Support for Public Broadcasting and Other Culture in Canada, Nordicity 2013 p2

³ CBC/Radio-Canada Annual Report 2015-2016 ibid

digital advertising across CBC/Radio-Canada. It is difficult to believe, as some media have suggested, that if only CBC/Radio-Canada was prevented from earning \$25M, their problems would be solved.

Others have pointed to the BBC which does not carry online advertising. What they haven't mentioned is that the BBC carries no advertising on any of its domestic platforms. It doesn't need to. Its license fee is 9 times what CBC/Radio-Canada receives.

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

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

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

Sincerely,

Hubert T. Lacroix
President and CEO

cc. Jean-François Lafleur, Clerk of the Committee

Letter to Committee - revised

1 message

Shaun Poulter <shaun.poulter@cbc.ca>

Mon, Nov 21, 2016 at 12:07 PM

To: Hubert T Lacroix <ht.lacroix@cbc.ca>, Stephanie Duquette <stephanie.duquette@radio-canada.ca>, Alex Johnston <alex.johnston@cbc.ca>

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

This letter is at translation now for delivery today.

S

--

Shaun Poulter

Executive Director, Directeur général

Public Affairs and Government Relations / Affaires publiques et Relations gouvernementales

CBC/Radio-Canada

Tel: (613) 288-6233

Cell: (613) 791-8054

shaun.poulter@cbc.ca



Heritage Committee Letter 21Nov2016 DR2.docx

17K

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

November 21, 2016

Dear Chair,

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

This is unfortunate.

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

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

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

Others have pointed to the BBC which does not carry online advertising. The BBC carries no advertising on any of its domestic platforms. It doesn't need to. Its license fee is 9 times what CBC/Radio-Canada receives. We are proud of what we have been able to do given that CBC/Radio-Canada ranks 16th for per capital public funding of out 18 public broadcasters worldwide².

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

¹ CBC/Radio-Canada Annual Report 2015-2016 ibid

² Analysis of Government Support for Public Broadcasting and Other Culture in Canada, Nordicity 2013 p2

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

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

Sincerely,

Hubert T. Lacroix
President and CEO

cc. Jean-François Lafleur, Clerk of the Committee

12/8/2016

CBC Radio-Canada Mail - Re: urgent - digital advertising

CBC  Radio-Canada

Shaun Poulter <shaun.poulter@cbc.ca>

Re: urgent - digital advertising

1 message

Shaun Poulter <shaun.poulter@cbc.ca>
 To: JEAN MONGEAU <jean.mongeau@radio-canada.ca>

Mon, Nov 21, 2016 at 1:09 PM

Not really. It's Hubert's call.

Do you want to speak with him?

On Mon, Nov 21, 2016 at 1:08 PM, JEAN MONGEAU <jean.mongeau@radio-canada.ca> wrote:
 | The way Chuck put's it is fine because it doesn't refer to a specific amount.

Anyway to limit this a percentage without any reference to a specific amount?

Jean Mongeau

Directeur général et chef des revenus/
 General manager and Chief revenue Officer
 CBC/Société Radio-Canada
 514.597.4281
 jean.mongeau@radio-canada.ca

Envoyé de mon iPad

Le 21 nov. 2016 à 13:00, Shaun Poulter <shaun.poulter@cbc.ca> a écrit :

If you are strongly opposed you need to speak with HTL. He feels this number needs to be out there to counter the attacks of other media that we are the "uber predator".

I got \$25M from the 10% number Chuck put out last week. Is it accurate?:

Here's what Chuck tweeted:

In reply to Jesse Brown



Chuck Thompson @ChuckTCBC Nov 16

@JesseBrown @JaneLytv No, overall digital revenue for CBC Radio-Canada is approximately 10%.

On Mon, Nov 21, 2016 at 12:55 PM, JEAN MONGEAU <jean.mongeau@radio-canada.ca> wrote:

Hi Shaun,

As far as I know, we have never divulged specifically our digital ad revenues. If this letter is meant to be public, it's going to be an issue for us.

J

Jean Mongeau, MBA

Directeur général et chef des revenus, Solutions Média

General Manager & Chief Revenue Officer, Media Solutions

1400 boul. René-Lévesque Est,
Bureau 1206, Mtl (Qc), H2L 2M2
Tél.: (514) 597-4281, Toronto: (416) 205-2141

publicite.radio-canada.ca



CBC & Radio-Canada



2016-11-21 12:46 GMT-05:00 Shaun Poulter <shaun.poulter@cbc.ca>:

Hi Jean,

I know we have been using the \$25M number publicly already but I need to confirm with you:

Hubert would like to say the following in a letter to the Heritage Committee:

Last year we earned \$600 million in self-generated revenue of which \$253.2M was advertising revenue[1]. Just ten percent of that advertising revenue, \$25 million dollars, came from all digital advertising across CBC/Radio-Canada.

[1] CBC/Radio-Canada Annual Report 2015-2016 ibid

--

Is the \$25M accurate?

—
Shaun Poulter
Executive Director, Directeur général
Public Affairs and Government Relations / Affaires publiques et Relations gouvernementales
CBC/Radio-Canada
Tel: (613) 288-6233
Cell: (613) 791-8054
shaun.poulter@cbc.ca

—
Shaun Poulter
Executive Director, Directeur général
Public Affairs and Government Relations / Affaires publiques et Relations gouvernementales
CBC/Radio-Canada
Tel: (613) 288-6233
Cell: (613) 791-8054
shaun.poulter@cbc.ca

one additional sentence to the Heritage Committee letter

1 message

Shaun Poulter <shaun.poulter@cbc.ca>

Mon, Nov 21, 2016 at 2:03 PM

To: Marina Bost <marina.bost@radio-canada.ca>

Just ten percent of that advertising revenue, \$25 million dollars, came from all digital advertising across CBC/Radio-Canada. **To put that in context, total digital advertising in Canada generates over \$4.6 billion a year, three quarters of which goes to Google, Facebook and Yellow Pages[1].**

[1] Internet Advertising Bureau (September 2016)

(thanks)

S

fyi Letter to heritage committee

1 message

Shaun Poulter <shaun.poulter@cbc.ca>

Mon, Nov 21, 2016 at 2:45 PM

To: Chuck Thompson <chuck.thompson@cbc.ca>, Guylaine Bergeron <guylaine.bergeron@radio-canada.ca>

Cc: Alex Johnston <alex.johnston@cbc.ca>

FYI,

We will be sending that attached letter to the Heritage Committee this afternoon to correct some facts around our place in digital and the significance of digital advertising.

It will also be posted on "get the facts" and we will drive social traffic as well.

(Guylaine, the french is not yet final. Jacinthe is checking the translation)

S

-

Shaun Poulter

Executive Director, Directeur général


Public Affairs and Government Relations / Affaires publiques et Relations gouvernementales

CBC/Radio-Canada

Tel: (613) 288-6233

Cell: (613) 791-8054

shaun.poulter@cbc.ca

2 attachments **2016-11-21 HTL to CHPC Media and Local Communities.docx**
75K **20161121-013_Heritage Committee Letter 21Nov2016 DR2_tf.docx**
25K

Office of the
President & CEO
1400 René-Lévesque Blvd. E
Montreal QC H2L 2M2

Cabinet du
président-directeur général
1400, boul. René-Lévesque E
Montreal QC H2L 2M2

Canadian Broadcasting
Corporation
Société Radio-Canada



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

November 21, 2016

Dear Chair,

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

This is unfortunate.

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

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

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

¹ CBC/Radio-Canada Annual Report 2015-2016

² Internet Advertising Bureau (September 2016)

Others have pointed to the BBC which does not carry online advertising. The BBC carries no advertising on any of its domestic platforms. It doesn't need to. Its license fee is 9 times what CBC/Radio-Canada receives. We are proud of what we have been able to do given that CBC/Radio-Canada ranks 16th for per capital public funding of out 18 public broadcasters worldwide³.

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

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

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

Sincerely,



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

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

³ Analysis of Government Support for Public Broadcasting and Other Culture In Canada, Nordicity 2013 p2

Deleted: s

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

Le 21 novembre 2016

Madame la Présidente,

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

Cette situation est regrettable.

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

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

En plus des crédits parlementaires qu'elle reçoit, CBC/Radio-Canada doit générer des revenus pour lui permettre d'améliorer les contenus et les services que nous offrons aux Canadiens. L'an dernier, nos revenus autogénérés se sont élevés à 600 M\$, dont 253,2 M\$ provenaient des revenus publicitaires¹. À peine dix pour cent de ces revenus publicitaires, soit 25 M\$, provenaient de l'ensemble des plateformes numériques de CBC/Radio-Canada. Pour mettre ces résultats en contexte, il est intéressant de souligner que la publicité numérique au Canada génère des revenus totaux de 4,6 milliards de dollars par année, dont les trois quarts sont récoltés par Google, Facebook et les Pages Jaunes².

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

D'autres ont donné en exemple la BBC dont les services en ligne n'affichent pas de publicité. Il n'y a aucune publicité sur les plateformes nationales de la BBC. Le radiodiffuseur public britannique n'en a pas besoin, puisque la redevance qu'il perçoit est neuf fois plus élevée que celle de CBC/Radio-Canada. Nous sommes fiers de tout ce que nous arrivons à accomplir considérant que CBC/Radio-Canada se

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

² Bureau canadien de la publicité Internet (septembre 2016)

classe au 16^e rang parmi 18 radiodiffuseurs publics dans le monde pour ce qui est du financement par habitant³.

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

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

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

Je vous prie d'agréer, Madame la Présidente, l'expression de ma considération respectueuse.

Le président-directeur général,

Hubert T. Lacroix

cc. Jean-François Lafleur, greffier du Comité

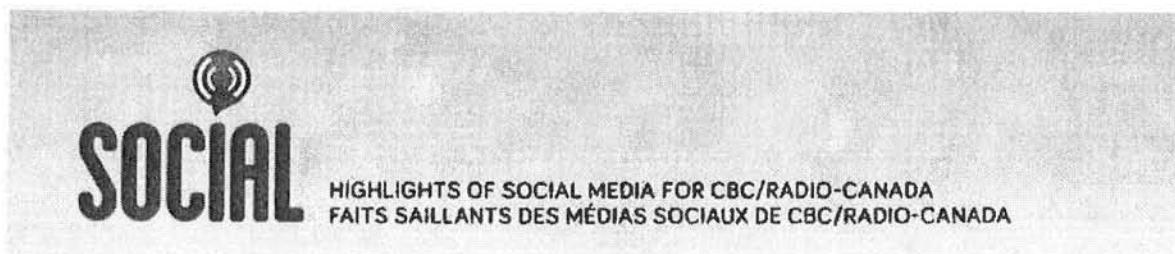
³ Analyse du soutien public accordé à la radiodiffusion publique et aux autres instruments culturels au Canada : Nordicité 2013 p2

Social Media Highlights - 22 novembre 2016

1 message

Nathalie Vanasse <nathalie.vanasse@cbc.ca>
 Reply-To: Nathalie Vanasse <nathalie.vanasse@cbc.ca>
 To: Shaun <shaun.poulter@cbc.ca>

Tue, Nov 22, 2016 at 4:12 PM



WHO'S TALKING ABOUT US? QUI PARLE DE NOUS ?

Letter from Hubert Lacroix to chair of Canadian Heritage Committee is circulating mostly on the English side. iPolitics published: CBC takes aim at critics in open letter. On Twitter, @NewspaperCanada: Lacroix wants CBC to be the solution without explaining why it should be or how it proposes to do this job in all communities. #cdnmedia

La chronique de Marc Cassivi dans La Presse, 375 ans, une couleur-a beaucoup circulé. Des excuses de Gilbert Rozon suite à la chronique: Organizer apologizes after ad for Montreal's 375th features only white people. Sur Twitter: @375Mtl: Une nouvelle b-a qui reflète la diversité artistique mise de l'avant dans l'émission sera bientôt diffusée sur nos plateformes web. (À noter que Radio-Canada fait partie des quatre chaînes qui diffuseront l'émission le 11 décembre).

This article by CBC.ca, CRTC warns cable companies to behave following \$25 basic TV outrage is also shared by many (+500 comments).

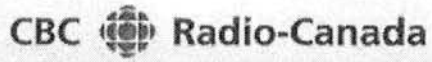
Tweets/Posts

Steve Faguy au sujet de l'audience du #CRTC sur le renouvellement des licences de télé des grands groupes de propriété de langue française:

@fagstein TVA dénonce une « approche résolument commerciale » de Radio-Canada au #CRTC (même si Radio-Canada ne fait pas parti de ces audiences). (Photo Twitter - texte tiré de l'allocation de TVA).

@fagstein V aussi parle de Radio-Canada dans sa présentation au #CRTC. (Photo Twitter - texte tiré de l'allocation de V).

@fagstein France Lauzière de Québecor constate que TVA n'aurait pas les moyens de faire une série historique comme Les pays d'en haut. #CRTC



This email was sent to shaun.poulter@cbc.ca
why did I get this? [unsubscribe from this list](#) [update subscription preferences](#)
CBC/Radio-Canada · 181 Queen Street · Ottawa, ON K1P 1K9 · Canada



Fwd: Lettre au comité permanent du patrimoine canadien: Limiter l'accès à l'espace numérique public n'est pas dans l'intérêt du public

1 message

MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>

Fri, Dec 9, 2016 at 2:54 PM

To: "Breau, Helene" <helene.breau@cbc.ca>

A-2016-00077

----- Message transféré -----

De :

Date : 21 novembre 2016 à 18:55

Objet : RE: Lettre au comité permanent du patrimoine canadien: Limiter l'accès à l'espace numérique public n'est pas dans l'intérêt du public

À : MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>

Merci. Salutations.

De : MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>**Envoyé :** 21 novembre 2016 17:20:36**À :****Objet :** Lettre au comité permanent du patrimoine canadien: Limiter l'accès à l'espace numérique public n'est pas dans l'intérêt du public

Bonjour Monsieur

Juste à titre informatif, nous avons envoyé cette lettre au comité permanent du patrimoine canadien aujourd'hui.

Merci et bonne journée.

--

Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

--

Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
Cellulaire: (613) 761-0281

Fwd: Lettre au comité permanent du patrimoine canadien: Limiter l'accès à l'espace numérique public n'est pas dans l'intérêt du public

1 message

MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>
 To: "Breau, Helene" <helene.breau@cbc.ca>

Fri, Dec 9, 2016 at 2:54 PM

A-2016-00077

----- Message transféré -----

De : **MARIE-EVE Desaulniers** <marie-eve.desaulniers@radio-canada.ca>

Date : 22 novembre 2016 à 14:20

Objet : Re: Lettre au comité permanent du patrimoine canadien: Limiter l'accès à l'espace numérique public n'est pas dans l'intérêt du public

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

Ok, I will send him an e-mail.

Thanks!

2016-11-22 14:13 GMT-05:00 Shaun Poulter <shaun.poulter@cbc.ca>:

If he's looking for an interview that won't be possible today. All of senior management is in the Board meeting all day.

If he wants to send us specific questions, we should be able to provide answers.

2016-11-22 14:10 GMT-05:00 MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>:

Just received this.

Who would that be? Want me to ask what is question is?

----- Message transféré -----

De :

Date : 22 novembre 2016 à 14:05

Objet : Re: Lettre au comité permanent du patrimoine canadien: Limiter l'accès à l'espace numérique public n'est pas dans l'intérêt du public

À : MARIE-EVE Desaulniers <marie-eve.desaulniers@radio-canada.ca>

Bonjour Mme Desaulniers

c'est possible de parler à un membre de la direction à ce sujet? Merci,

Le 2016-11-21 à 17:23, MARIE-EVE Desaulniers a écrit :

Bonjour Monsieur [redacted]

Juste à titre informatif, nous avons envoyé cette lettre au comité permanent du patrimoine canadien aujourd'hui.

Merci et bonne journée.

--

Marie-Eve Desaulniers
Chef, Relations publiques, Communications d'entreprise
Manager, Public Relations, Enterprise Communications
CBC/Radio-Canada
Bureau: (613) 288-6649
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--

Shaun Poulter
Executive Director, Directeur général
Public Affairs and Government Relations / Affaires publiques et Relations gouvernementales
CBC/Radio-Canada
Tel: (613) 288-6233
Cell: (613) 791-8054
shaun.poulter@cbc.ca

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

Le 21 novembre 2016

Madame la Présidente,

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

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



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

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

² Bureau canadien de la publicité Internet (septembre 2016)

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



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

November 21, 2016

Dear Chair,

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

This is unfortunate.

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

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

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

¹ CBC/Radio-Canada Annual Report 2015-2016

² Internet Advertising Bureau (September 2016)

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

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

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

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

Sincerely,



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

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

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

Re: Letter to Committee - revised

1 message

Hubert T Lacroix <ht.lacroix@cbc.ca>

Mon, Nov 21, 2016 at 12:10 PM

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

Cc: Stephanie Duquette <stephanie.duquette@radio-canada.ca>, Alex Johnston <alex.johnston@cbc.ca>, Lillane Le <llillane.le@cbc.ca>

Good for me.

Are you using my electronic signature or will you need me to sign by pdf?

Thank you very much Shaun.

On Mon, Nov 21, 2016 at 12:07 PM, Shaun Poulter <shaun.poulter@cbc.ca> wrote:

This letter is at translation now for delivery today.

S

--
Shaun Poulter
Executive Director, Directeur général
Public Affairs and Government Relations / Affaires publiques et Relations gouvernementales
CBC/Radio-Canada
Tel: (613) 288-6233
Cell: (613) 791-8054
shaun.poulter@cbc.ca

Hubert T. Lacroix
Président-directeur général/President & CEO
CBC - Radio- Canada
tel: (514) 597-5101
fax: (514) 597-5439
e-mail: ht.lacroix@cbc.ca



12/8/2016

CBC Radio-Canada Mail - Re: Letter to Committee - revised

09/12/2016

CBC Radio-Canada Mail - Fwd: Correspondance de notre PDG au CHPC

CBC  Radio-Canada

Alex Johnston <alex.johnston@cbc.ca>

Fwd: Correspondance de notre PDG au CHPC

1 message

Hubert T Lacroix <ht.lacroix@cbc.ca>

Mon, Nov 21, 2016 at 3:55 PM

To: Rémi Racine

, Edward Boyd

"Larkin, Mami"

, Maureen McCaw

, Rob Jeffery

"Leier, Terrence"

Cc: Stephanie Duquette <stephanie.duquette@radio-canada.ca>, Sylvie Gadoury <sylvie.gadoury@radio-canada.ca>, Alex Johnston <alex.johnston@cbc.ca>

Hello directors,

I wanted you to have a copy of a letter which I sent to the Heritage Cttee today, pushing back on the newspaper industry's recent attack on our ability to generate digital revenues.

Cheers.

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

From: Lilliane Le <lilliane.le@cbc.ca>

Date: 2016-11-21 15:48 GMT-05:00

Subject: Correspondance de notre PDG au CHPC

To: Jean-François Lafleur <jean-francois.lafleur@parl.gc.ca>

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

Bonjour Jean-François,

Pourrais-tu acheminer cette correspondance (dans les deux langues officielles) de la part de notre PDG à la présidente et aux membres du comité permanent du Patrimoine canadien? C'est dans le cadre de leur étude sur les médias et communautés locales.

De plus, cette lettre sera aussi publiée notre site web institutionnel sous peu.

Merci,

Liliane

Liliane Lê

Première chef, Relations gouvernementales

Senior Manager, Government Relations

CBC/Radio-Canada

T: +1.613.288.6272

C: +1.613.299.5254

Liliane.Le@cbc.ca

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Hubert T. Lacroix

Président-directeur général/President & CEO

CBC - Radio- Canada

tel: (514) 597-5101

fax: (514) 597-5439

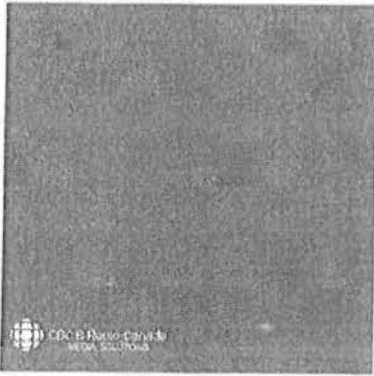
e-mail: ht.lacroix@cbc.ca

https://mail.google.com/mail/b/234/u/0/?ui=2&ik=d6b094a2f1&view=pt&as_has=Heritage%20Committee&as_sizeoperator=s_sl&as_sizeunit=s_smb&as_subs... 1/2

A0063808_3-000393

09/12/2016

CBC Radio-Canada Mail - Fwd: Correspondance de notre PDG au CHPC



CBC  **Radio-Canada**

2 attachments

 **2016-11-21 CBC RC to CHPC Media and Local Communities FR.pdf**
97K

 **2016-11-21 CBC RC to CHPC Media and Local Communities.pdf**
94K