

ARTS AND ENTERTAINMENT

The programming year



UNIQUE, INNOVATIVE CANADIAN PROGRAMMING. CONTEMPORARY STORIES FOR A DIVERSE POPULATION. TAKING RISKS. SHOWCASING NEW CANADIAN TALENT.



EVERYDAY, OUR ARTS AND ENTERTAINMENT PROGRAMMING TELLS STORIES BY AND ABOUT CANADIANS FROM DIFFERENT REGIONS OF THE COUNTRY. WE PRESENT HIGH-QUALITY CONTEMPORARY DRAMA AND ENTERTAINMENT, FOUND NOWHERE ELSE — CANADIAN PROGRAMMING THAT TRULY ENTERTAINS AND ATTRACTS LARGE AUDIENCES. OUR PRODUCTIONS CAPTURE DOMESTIC EVENTS AND EXPLORE CONTEMPORARY IDEAS — INITIATING DEBATE, HELPING TO PRESERVE NATIONAL MEMORY, AND FEEDING CURIOUS MINDS. WITH THE PUBLIC AS ITS

SHAREHOLDER, CBC | RADIO-CANADA CAN TAKE RISKS AND DEVOTE RESOURCES TO CREATING INNOVATIVE PROGRAMMING AND MAINTAINING A PRIMARILY CANADIAN SCHEDULE.

New and experienced Canadian talent finds a stage and crucial exposure on our airwaves. In a highly competitive environment dominated by foreign programming, CBC | Radio-Canada makes a vital contribution to sustaining Canadian culture by continuing to invest over \$120 million annually in productions and artistic competitions.

STRONG SUCCESSES AND CHALLENGES IN 2004-2005

In 2004-2005, despite audience fragmentation affecting broadcasters worldwide, CBC | Radio-Canada had strong successes and faced its challenges head-on. Importantly, it again demonstrated that significant Canadian audiences will turn to excellent homegrown programming, such as this year's *L'Héritière de Grande Ourse*, *Minuit le soir*, *La vie rêvée de Mario Jean*, and *Cover Girl* on Télévision de Radio-Canada; *Rick Mercer's Monday Report*, *This is Wonderland* and *Da Vinci's Inquest* on CBC Television; *Canada Reads* and *50 Tracks* on CBC Radio; and contemporary Canada's diverse music on Espace musique.

Radio de Radio-Canada had a banner year. In May 2004, the network announced a bold repositioning, based on the need in Canadian French-language radio for excellent, dedicated News and information, and diverse music and airplay for Canadian artists. To meet these needs, Radio de Radio-Canada increased arts and culture programming by 12 hours on the Première Chaîne and launched the exciting Espace musique network in September 2004.

AN EXCITING BEGINNING FOR ESPACE MUSIQUE

Espace musique's Fall 2004 BBM results showed a 37 per cent audience increase (431,000 listeners) compared to Spring 2004 and the best audience share numbers for Radio de Radio-Canada's music services since 1997-1998.

Photo top left:
Pierre Berton and Rick Mercer,
Rick Mercer's Monday Report,
CBC Television

Photo right:
Solstrom, from Canada's
renowned Cirque du Soleil, was
shown on CBC Television and
Télévision de Radio-Canada this year.

ARTS AND ENTERTAINMENT

The programming year



ARTS AND ENTERTAINMENT

The programming year



With *Radio-Canada.ca*'s support, even more Canadian music will be heard next year. The Première Chaîne's audience share rose to 12.6 per cent among Francophones in the markets served by Radio-Canada (Fall 2004 BBM), for a record combined audience share of 15.7 per cent. *Radio-Canada.ca*'s *Culture* zone, incorporated into the *Nouvelles* zone, saw its audience grow by 554 per cent over the past year.



CBC Radio's delivery of exceptional arts, music, literature, and drama is highly valued by Canadians. The most recent ratings show

CBC Radio with an excellent combined audience share of 12.6 per cent (Spring 2005 BBM). Of note, the 35-49-year-old demographic showed a 30 per cent increase for Radio One over last year.

CBC Radio's vision is to embrace all sectors of Canadian society, and to strongly promote Canadian culture. Its objectives are to make it more relevant, more valued and used by more people, by focusing on audience growth, regional roots, reflection and diversity in voice and perspective, and redirecting all possible efficiencies to programming.

CBC Radio is incorporating new and emerging talent, new voices and ideas into its schedule and ensuring that evolving expectations are part of programming decisions. CBC Radio successfully launched 19 new shows in Summer 2004 (13 of them regionally produced), introducing hosts and exploring different programming terrain. Radio Two expanded and improved its service in Saskatchewan, Newfoundland and the Yukon.

CBC Radio and Radio de Radio-Canada are extending their brand internationally and expanding their distribution through Internet downloading, podcasting and international sales. We are waiting to learn the Canadian Radio-television and Telecommunications Commission's (CRTC) decision on our application for a satellite radio license, in partnership with SIRIUS and Standard Broadcasting Inc. The license would allow us to significantly increase our cultural programming for domestic audiences, air Canadian talent internationally, and attract a new, younger demographic through programs such as those on *CBC Radio 3* and *bandeapart.fm*.

Last year, we undertook our largest-ever study of arts and culture content and delivery on CBC Radio, CBC Television and *CBC.ca* in order to help us create programming that better serves evolving audience interests. Changes have begun. For instance, *CBC.ca* redeveloped its arts section, increasing traffic considerably, compared to last year.

TÉLÉVISION DE RADIO-CANADA: "VOUS ALLEZ VOIR"

Télévision de Radio-Canada's outstanding audiences in 2004-2005 resulted from its significant repositioning. Under the banner, *Vous allez voir*, the network this year presented bold, audacious drama reflecting contemporary society, and worked with young authors, new actors and talented directors.

ARTS AND ENTERTAINMENT

The programming year



The public has embraced the network's new programming: *Tout le monde en parle* and *Les Bougon – c'est aussi ça la vie!* each attract an average weekly audience of 1.8 million viewers – out of a potential audience of only seven million.

In the wake of this year's success, Télévision de Radio-Canada will consolidate its distinctive character in 2005–2006, to better fulfil its public service role.

CBC Television, *Canada's Own*, continued its own transformation to a more clearly defined public broadcaster. During 2004–2005, the network maintained its prime-time audience share of seven per cent. High-impact dramas with high production values attracted significant public, press, industry, and audience attention again this year, such as: *H₂O* (almost one million viewers); *Sex Traffic* (multi-award-winning); *A Bear Named Winnie* (1.2 million viewers); *Rick Mercer's Monday Report* (852,000 viewers on average each week); *This Hour Has 22 Minutes*; *The Tournament*; and three comedy pilots. Large, loyal audiences for these programs demonstrate Canadians' thirst for great domestic fare.

CBC Television's next transformation phase will focus on News renewal, regional reflection, Canadian drama, and a renewed commitment to children's programming, sports and arts. Producing more, excellent drama requires stable, multi-year funding. Should it become available, the network's strategy is to increase by 50 per cent the hours of Canadian drama, by 2008, confirming the network's premier position as *the* English-language network for Canadian drama and entertainment; and by 10 per cent, the hours of Canadian comedy.

Young adults are offered dedicated music and culture services on-air and online. *CBC Radio 3* has announced exciting changes: in future, its content will be heard across CBC Radio; its unique websites will be merged under *cbcradio3.com*; and its Web magazine will be relaunched next year. *Music Works* and *ZeD* continue to showcase young Canadian bands and filmmakers on CBC Television. *ZeD*, which invites audiences to upload their audio-visual creations to the program, will be relaunched next year.

The interactive website *bandeapart.fm* and Espace musique's program, *Bandeapart.fm et ses musiques émergentes*, offer a unique and highly progressive showcase for homegrown and international talent. This year, *Bandeapart.fm* recorded over 50 concerts from the French-language music scene in Canada and Europe. Its website features eight Web Radio stations, 60 online concerts, over 300 artist profiles, new releases, and an interactive hit parade.

Photo top left:
Vincent Bolduc, René Richard Cyr,
Frédéric Pierre, *Cover Girl*,
Télévision de Radio-Canada

Photos above top to bottom:

1. Michael Fassbender and Winnie, *A Bear Named Winnie*, CBC Television
2. Gérard D. Laflaque, *Et Dieu créa... Laflaque*, Télévision de Radio-Canada
3. Sophie Durocher, Espace musique, Radio de Radio-Canada
4. Guy A. Lepage, *Tout le monde en parle*, Télévision de Radio-Canada
5. Anamaria Marinca, *Sex Traffic*, CBC Television
6. Jian Ghomeshi, CBC Newsworld, and *50 Tracks, Sounds Like Canada*, CBC Radio One and *CBC.ca*

In partnership, CBC | Radio-Canada also operates ARTV, the French-language arts and culture television channel available to 1.65 million subscribers across Canada. With more than half of its programs Canadian, ARTV helps to fulfil our mandate and extends our reach to more Canadians.

Galaxie is CBC | Radio-Canada's 24-hour-a-day digital pay audio service, available through satellite, cable and microwave digital distribution systems. With over four million subscribers, Galaxie increased its contribution to the Corporation's net income in 2004–2005. Galaxie also helped to fulfil CBC | Radio-Canada's cultural mandate by promoting Canadian artists, and playing more of their music than all Canadian radio stations combined. As required by the CRTC, Galaxie contributed over half a million dollars to indigenous musical talent development.