ANNUAL REPORT TO THE CRTC

CBC ENGLISH TELEVISION
FOR THE BROADCAST YEAR
2003/2004

December 17, 2004

Tracking the regulatory reporting requirements for CBC English Television
For the broadcast year 2003/2004

Defined Time Periods:		
	Broadcast Day	6 a.m. to Midnight
	Peak Period	7 to 11 p.m.
	Full Day	Sign-On to Sign-Off (typically 6 a.m. to 1:30 or 2 a.m. weekdays in 2003/04).

Subject	Information To Be Filed	Results	Comments
1. Canadian content **CRTC expectation**: 80% Peak Period, 75% Broadcast Day	Evidence of Canadian content levels achieved in the Peak Period and over the Broadcast Day.	86.5% in the 7-11 p.m. Peak Period. 77.7% over the Broadcast Day.	**Exceeded.**
2. Diversity of foreign content **CRTC encouragement**: less U.S. programming	Reduction in U.S. programming.	59% of foreign programs were from countries other than the U.S over the Full Day.	**Met.**
3. Drama programming **CRTC expectation**: meet renewal commitment of 5.5 hours per week in the peak broadcast period	Annually, the average weekly number of hours of Canadian drama programming in the Peak Period.	5.9 hours / week in Peak Period. 35.3 hours / week over Full Day.	**Exceeded**.
4. Entertainment programming **CRTC expectation**: meet renewal commitment of 8.0 hours per week in the peak broadcast period	Annually, the average weekly number of hours of Canadian entertainment programming in the Peak Period.	7.2 hours/week in Peak Period 38.7 hours/week over Full Day	**Not Met** (although up during Peak Period from 2002/03).

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5. Regional production for the network **CRTC expectation**: a minimum of 36 hours/week, excluding news	Annually, the number of hours (excluding news) produced in the regions and broadcast during the day.	42 hours/week (Full Day)	**Significantly Exceeded**.
6. Priority regional (150 km from Toronto) programming **CRTC expectation**: no target set	Annually, the number of hours of priority programming produced in the regions and broadcast during the day.	25 hours/week (Full Day)	
7. Priority regional programming in peak period **Condition of licence**: 6 hours/week in 2003/04	Annually, the number of hours of priority programming produced in the regions and broadcast during the peak period.	6.0 hours/week (Peak Period)	**Met**.
8. Foreign feature films **(CRTC condition of licence due to take effect September 2003; <u>was removed</u>)**	Annually, hours of non-Canadian feature films in Variety top-100 over past ten years.	Broadcast 20 individual titles or 41 hours in the Peak Period of foreign feature films which fall within Variety's top-100 films over the past 10 years. This is consistent with previous years' levels.	Details on film titles in Appendix 1.
9. Canadian feature films **Report on activities**	Annually, number of Canadian feature films broadcast in the previous broadcast year.	Broadcast 70 individual titles or 186 hours.	

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10. Long-form documentaries **Report on activities**	Annually, the number of hours broadcast in Peak Period.	273 hours/year in Peak Period, including 263 Canadian hours.	Significant increase over previous year.
11. Performing arts **CRTC expectation**: • 24 representations of complete or substantially complete performances by Canadian performing arts company • 12 of these in Peak Period	Annually, number of Canadian performances over the Broadcast Day and in the Peak Period aired in the previous broadcast year.	30 Canadian performances over the Full Day. 18 Canadian performances in the Peak Period.	**Significantly Exceeded.**
12. Children's programming **CRTC expectation:** 15 Canadian hours/week	Annually, the average weekly number of hours of Canadian programming directed to children (2-11 years), showing separately the number of original Canadian program hours by week.	31.9 hours/week total, 23.3 hours/week Canadian, 3.2 hours/week original Canadian.	**Significantly Exceeded.**
13. Youth programming **CRTC expectation**: 5 hours/week	Annually, the average weekly number of hours of programming directed to youth (12-17 years).	6.1 hours/week total, 5.9 hours/week Canadian.	**Exceeded.**
14. Sports **Report on activities.**	Annually, and separately, for professional and amateur sports programming: • The number of hours of original and repeat hours broadcast in peak-time;	Hours/Year: Full Day Peak Professional Original 503 259	Amateur sports programming constituted 57% of total Full Day

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	• The number of hours of original and repeat hours broadcast during the day.	Repeat 25 0 Total 528 259 Amateur Original 588 95 Repeat 119 0 Total 707 95	sports hours in 2003/04. Increase from previous Olympic years: 51% in 2000/01, and 56% in 2001/02.
15. Independent production **CRTC encouragement**: 50% target (* excluding News, Public Affairs, and Sports)	Annually, the number of hours of programming acquired from independent producers that was broadcast in peak period and throughout the day, and showing hours that were produced at regional locations.	Hours / Year: Full Day Peak Ind. Canadian 2448 426 All Canadian 3087 558 Ind. Cdn. Reg. 1430 239 All Cdn. Reg. 1656 314	**Significantly Exceeded.** 79% of Canadian productions are independent (Full Day). 86% of Regional Canadian productions are independent (Full Day).
16. Network exchange **CRTC encouragement**: 40 hours/year	Annually, the number of hours of co-produced and/or exchanged programming broadcast during the year on English and French networks.	60 hours/year (Full Day) E.g. *Fortier*, *La Vie, La Vie* and *Music Hall*	**Significantly Exceeded.**
Regional programming (General)	One of the principal strategic directions of the English Television Transformation process is the ongoing effort to enhance the level of meaningful regional reflection throughout the schedule – that is, the extent to which viewers in every part of the country see themselves, their stories and their preoccupations reflected on the screen. CBC Television considers local and regional *programming* to be only one of many ways to achieve local		

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	and regional *reflection* – albeit an important one. Moreover, it considers supper hour newscasts to be only one component of an overall local and regional programming and reflection strategy – although, again, an important one. We believe that it is even more important for the national public broadcaster to ensure that local and regional stories, talents and issues reach *national* audiences, and that this happens throughout *all* program genres, in *all* parts of the schedule. The decisions by the CBC in 2000 to reduce local/regional news to a half-hour per weekday, not to add weekend local/regional news, and not to proceed with other contemplated local / regional non-news program series, were made largely for financial reasons. Economies of scale dictate that even modestly funded programs produced at multiple locations are more expensive, per hour on the schedule, than a much better resourced program produced at a single location – whether at the network centre or in a regional location.		
17. Regional news programming **CRTC requirement**: CBC commitment of 90 minutes of local news programming Monday to Friday on each regional station.	Performance against renewal commitment.	30 minutes/day on each station. Regional news programming was reconfigured effective October 2000 with the introduction of the *Canada Now* package of 30 minutes of network news and 30 minutes of local news in the 6 to 7 p.m. period.	Priority in dealing with resource limitations is to ensure full and balanced reflection of the regions in national network programming.
18. Regional weekend news **CRTC requirement**: reinstate weekend newscasts beginning in Year 2 of licence term	Annually, the average weekly hours of news programming broadcast during Saturday and Sunday, for each owned and operated station.	As indicated above, local/regional news programming has not been added on Saturdays or Sundays.	

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Regional Reflection (General)	Given finite resources but a commitment to ensure meaningful regional reflection throughout the schedule, practical steps are required and have been taken. The Network Programming Office now has a Senior Director based in Vancouver. The pattern of production de-centralization begun with the network's *Canada Now* originating from Vancouver has been established. Special mechanisms have been put in place to ensure the development of regional programming. The Primetime TransCanada Development Fund, resourced at $1 million per year, has now completed its forth year of operation. In 2003/04 more than 120 development projects had been funded throughout the regions, of which more than a third had gone on to network production. A few examples of the TransCanada Development Fund's programming opportunities: ▪ *50 Below Zero* (CBC North) ▪ *The Streets Where You Live* (British Columbia) ▪ *A Northerly Nativity* (Prairies) ▪ *Moving Out* (Quebec/Ontario) ▪ *Down Home Movies* (Atlantic) In building from the success of the CBC's TransCanada Development Fund, the Reflection Fund is an essential corollary in CBC Television's regional production strategy. Resourced at $2 million per year, the Reflection Fund provided production dollars for projects that have been developed within regions. Regional productions which have benefited from the fund include: ▪ The CBC Summer Regional Documentary series ▪ Comedies such as *Army Brats, Happyland* and *Moose TV* ▪ Holiday seasonal specials *Christmas Orange, A Happy New Year's Day,* and *The Boy Who Visited Muini'skw.* *ZeD*, the network's late night program, airs 80 hours of innovation, creative and adventurous content for young adult audiences. The *ZeD* unit is based in Vancouver, and the *ZeD* template was created specifically to increase and enhance regional production and reflection. Four full-time video journalists scattered throughout country produce stories to appear on *ZeD* each week throughout season. Several regions are also involved in the taping of original performances in their studios of up-and-coming bands, musicians, dancers, and vocalists that appear on *ZeD* throughout season. This season Zed took to the road and hosted a week of programming out of Montreal and Halifax. More than 60% of *ZeD's* programming originated or was acquired in Canada's regions.		

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19. Regional non-news Programming CRTC requirement: Progress in meeting renewal commitment of 13 original half hours and 13 repeats in Year 1 for each of 9 regional stations (rising to 26 original half hours and 26 repeats in subsequent years).	Progress Report.	CBC owned and operated stations taken together broadcast 206 hours of non-news regional programming (88% of committed goal).	**Continued progress made.** Up from 192 hours in 2002/03.

CBC's regionally programmed documentaries returned for a third prime time airing during the summer of 2004 (Thursdays, 7-8 p.m.). Beginning in June and extending into August 6 station groupings: Atlantic Canada, Quebec, Ontario, the Prairies, British Columbia, and the North contributed 48 hours of programming in the 2003/04 broadcast year.

The Atlantic and B.C. production centres have more opportunities to showcase regional programs because of network scheduling patterns to accommodate time zone differences. Atlantic programming included *Atlantic Showcase* (22 hours) and *Land and Sea* (4.5 hours). B.C.'s programming included *See BC on CBC* (16 hours) and *Still Talking Hockey* (4 hours).

Our regional strategy also continued into the Christmas season where *Winter Tales* featured 3 regionally produced half hour programs.

Leadership debates, provincial elections, telethons, provincial arts awards, parades and fund-raising events continue to be part of CBC regional stations' role in their communities.

20. Closed captioning **Condition of licence**:	Annually, the percentage of news and non-news programming broadcast with captions.	100% of the Full Day (sign-on to sign-off) schedule – including all news – was captioned	**Exceeded.**

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• 100% news • 90% of overall schedule		news – was captioned.	
21. Descriptive video **CRTC encouragement**: continue activities and report	Annually, a list of programs described for the visually impaired.	In 2003/04, 63 hours of programming was aired with descriptive video, including: *The Artists* - 4 hours *The Inventors* - 6 hours *Shattered City* - 4 hours *Snakes and Ladders* - 6 hours *This Is Wonderland* - 13 hours *The Last Chapter* (repeat) - 6 hours *Trudeau* (repeat) - 4 hours *The Arrow* (repeat) - 4 hours *This Is Wonderland* (repeat) - 12 hours *Shattered City* (repeat) – 4 hours	
Representation and reflection concerns (General) • Cultural and ethnic diversity • Aboriginal representation and reflection • Portrayal of women	The challenges of reflecting the cultural and ethnic diversity of Canada, of the special place of Aboriginal peoples, and of the role of women in contemporary Canadian society have much in common. These are some of the specific components of the need to ensure balance, fairness, and range in the reflection and portrayal of all components of Canadian society, regardless of racial, cultural, linguistic, sex role, regional or other differences, disabilities, or religious beliefs. Sensitivity to these issues must run through all programming, and it concerns all producers, writers, correspondents, and performers. Special, targeted mechanisms and programs focusing directly on racism, negative stereotypes, gender bias, or other forms of discrimination are required and provided, but regular on-going series are equally if not more important. It is essential that the full diversity of Canadian		

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Please see individual sections below for focused initiatives and programming examples.	society be reflected day in and day out as a naturally occurring facet of Canadian life in, for instance, The *National, Canada Now, Life & Times, the fifth estate, Opening Night, On The Road Again, This is Wonderland* and *DaVinci's Inquest* to name a few. In 2003/04 CBC-TV's diversity strategies gained increased coordination under the "Ed" project – Express Diversity. The strategy focuses on programming across all genres, hiring and professional development, communications and community connections, as well as internal awareness and education. CBC-TV's commitment is to improve quality by improving the diversity of backgrounds and perspectives that make up its programming and the service itself. Recommendations were being finalized by the end of summer 2004 and will begin rolling-out through CBC-TV into the fall. Two early announcements are the ED Production Top-up Fund as well as the development of a new diverse daytime drama (see below). In addition to "Ed" we have listed below some of the specific systems and structures in place at the CBC to support representation and reflection which ultimately makes it to CBC-TV's on-air product: a. Training and Development The HELP Fund: In 2003, 28 projects were supported by the HELP (Help Energize Local Projects) Fund. The HELP Fund provides financial assistance for internships, on-the-job developmental opportunities and workplace accommodation for designated group members. Projects include internships in on-air, technical and support roles. The HELP Fund was initially used as a means to prolong employment for designated group members whose jobs might otherwise have been lost during times of budget cuts and workforce reduction at the CBC. The Fund is now focused on broadening the pool of talented people by providing internships to new designated group recruits or providing developmental opportunities to designated group employees. This and other internship programs in existence at the CBC serve to strengthen designated group members skills and competencies base to enable them to compete successfully for job opportunities.		
Representation and reflection concerns (cont.)	- Mentoring: One of the criteria for HELP Fund assistance is that a mentor must be identified as part of the development plan, which must also include milestones and feedback to the intern. About 30 projects per year receive HELP Fund monies. - Aboriginal Training and Development: In addition to training offered to employees at the network and regions, trainers are regularly sent to the North to develop craft skills such as: writing news, field producing, interviewing, research 101. Cultural differences in the North require unique approaches and training. Mentorships or external consultant expertise have to be considered. - ED Production Top-Up Fund: CBC Television in July 2004 created a production top-up fund as part of the 'Express Diversity' initiative to assist in the realization of programs that enhance our		

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	depiction of Canada's diversity. The $400K fund is available to all CBC in-house or independently produced productions through the Network Program Office, with an anticipated maximum of $30K per project (most of which will air during the 2004-05 season). Program executives can apply to the 'Ed' fund for specials, documentaries or limited series. - Diverse Daytime Drama: CBC Television has been soliciting submissions for a half hour serial drama that would portray Canadian life as we see it in our neighbourhoods and as it reflects our unique cultural and geographic diversity. Of the 350 submissions, 12 projects have been selected to be further developed with writers and producers being assigned. The titles are as follows: *Almost Normal (Toronto), Beaumonde Heights (Toronto), Changing Germain (Moncton), Changing Tides (St. John's), Fleas (Vancouver), Heartland Medical (Regina), North South (Halifax), Power and Pride (Toronto), The Regency (Toronto), Till Death Do Us Part (Toronto), 11 Cameras (Toronto) and 49th and Main (Vancouver).* - Internal "Equity" Newsletter: Three times a year, through the Corporate Office of Equitable Portrayal, a bilingual newsletter, "Equity", is distributed among CBC/Radio-Canada staff. It highlights programming, training and outreach successes and challenges around diversity and equitable portrayal by and for CBC staff. It serves as a popular summary of best practices across English and French Radio and TV components. b.Outreach - Innoversity Creative Summit: CBC TV and Radio were among a number of sponsors from the print and electronic media of the 'Innoversity Creative Summit', held in Toronto in May 2004. The Summit gave creators of diverse cultural backgrounds the opportunity to pitch their ideas and skills to media professionals. At the same time, CBC-TV announced a call for proposals to develop a new daytime serial drama with a culturally diverse setting, cast and story line.		
Representation and reflection concerns (cont.)	- First Nations University of Canada : Two CBC staff members were guest instructors at a communications course sponsored by the First Nations University of Canada in Regina. Thirty-five aboriginal students participated in the class. c. "Reasonable Accommodation" - CBC's Accommodation Policy: formalizes the practice of accommodating employees in ways, which meet their needs, and ensures operational requirements are met. Flexible schedules are commonplace in CBC locations to facilitate child, elder and personal health care needs. Extra time off may be granted to travel in personal emergency and bereavement situations. And part-time		

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	employment and job sharing have been offered as alternatives to full-time employment. Other accommodations include outfitting an employee's home studio so that he could provide daily reports for the local morning show, providing adaptive telephone equipment for a hearing-impaired individual, and funding provided for return air fare and subsidized rental costs for an employee required to work in a location away from home. d. Recruitment - CBC Immersion: A program set up to attract new talent and meant to expose participants to all aspects of news (radio, television and new media) - Aboriginal Recruitment: Specific actions have been taken around aboriginal recruitment at CBC including: • Advertising in Aboriginal languages and unusual method (faxes to smaller communities); • Aboriginal staff involved to identify potential matches; • Use of APTN as television ad space; • Use of Aboriginal magazines/papers. • *Joan Donaldson Scholarship* program open to journalism students including Saskatchewan Indian Federated College; • Involvement in a network led by Indian and Northern Affairs to encourage public and private broadcasters to increase Aboriginals working in the media; • Partnerships with institutions (such as museums, native bands, arts festivals, etc.).		
Representation and reflection concerns (cont.)	e. Employee Consultation - Management-Union Meetings: The Employment Equity Committee met with the bargaining units of the CBC English medial lines three times during the year to discuss a range of employment equity issues. A working group was formed from this committee to work collaboratively on the plan and implementation of a corporation-wide Employment Equity census of all full-time, temporary, part-time and casual employees working 13 weeks or more. f. "Report Card" Results on Portrayal. In 2003/04 CBC-TV was able to demonstrate that the Canadian public gives it high marks in terms of its leadership on reflecting Canada's ethnic and cultural diversity. Working with Comquest Research, CBC		

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	Research tracks qualitative reaction to its programming on a regular basis. Based on a survey of over 1200 Canadians in March 2004, results showed that CBC-TV ranks as the number one network in all regions for: - "Reflecting the ethnic and cultural diversity of Canada"; and - "Having hosts and announcers who reflect the country's ethnic diversity."		

22. Cultural and ethnic diversity
Report on activities
	Annually, a description of progress in meeting commitments with respect to: reflecting multi-racial and multi-cultural society, providing balanced representation, and counteracting negative stereotypes.	Examples of programming reflecting cultural and ethnic diversity (non-exhaustive):
		- *Kids CBC*, the morning programming for pre-schoolers, hosted by 5 regional hosts with one being a young black woman from Quebec;
		- *The X and POV Sports on CBC,* airing in our youth afternoon programming block, are both hosted by young black men;
		- *Street Cents* has three hosts including a young black man and a young aboriginal woman.
		- Visible minorities host the youth game show *SmartAsk!*
		- Documentary segments on weekly current affairs programs such as *the fifth estate, CBC News: Disclosure, CBC News: Sunday, Venture,* and *Canadian Experience* regularly focused on Canada's diverse cultures.
		- *Opening Night* presented a large number of programs featuring Canadian artists and cultural groups representing a range of multi-cultural backgrounds, e.g.:
		  - *Measha Brueggergosman: Spirit* World – featuring the well known Canadian soprano.
		  - *Perpetual Motion* featuring Venezuela-born dancer Jose Navas.
		  - *Linton Garner: I Never Say Goodbye* featuring Black jazz artist Linton Garner.
		  - *Tonya Lee Williams: Gospel Jubilee*.
		  - *Shadow Pleasures* – a performance film written and narrated by Sri Lankan-Canadian author Michael Ondaatje.	

Cultural and ethnic diversity		- *The Canadian Experience* produced by Mark Starowicz's documentary unit featured a number of special documentaries exploring the stories	

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Report on activities (cont.)		and struggles of Canadians from a range of background, for example *Freedom's Land: Canada and the Underground Railway.* - *ZeD* is headed by a Barbados-born executive producer; its editorial staff is 1/3 multicultural, and over 1/3 of its material showcased talent or told stories from Canada's multi-ethnic communities. - Ethnic minorities have principal roles in many on-going CBC series, including *DaVinci's Inquest, Human Cargo, This Is Wonderland, and Edgemont.* - *Moving On*, 13 half hour episodic series, regularly featured stories and issues as they directly impacted on Canada's disabled community.	
23. Aboriginal representation and reflection **Report on activities**	Annually, a description of progress in meeting commitments with respect to: reflecting special place; providing balanced representation; and counteracting negative stereotypes.	Aboriginal Content Unit - This new Saskatchewan-based program production unit started in May 2004 with a producer seconded from APTN (Aboriginal Peoples Television Network), and is providing a range of content to both CBC-TV and CBC Radio. - There are also three internships that are being established directly from the content unit one from each prairie province. - At CBC Manitoba there are two internships, one in news and the other in Arts and Entertainment programming. Mix Flicks - The Mix Flicks short films initiative (announced two years ago at the CBC-sponsored "Innoversity" summit) involves a commitment to support and broadcast about 20 films a year from various communities, including Aboriginals. One example in 2003-04 *was From Cherry English* by Mi'kMaq producer Jeff Barnaby, which aired on CBC-TV on March 20th of this year. The film went on to win the Yorkton Film Festival People's Choice Award. Other Programming examples: - *The National* and other CBC News and Current Affairs programs continued to feature special coverage and documentary reports on	

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		native issues and stories throughout the year. - *The Nature of Things with David Suzuki* featured 5 one-hour programs on Canada's Arctic, with *People of the Ice* and *Washed Away* examining the history and future of the Inuit culture. - *Life & Times* featured profiles on B.C. artist Bill Reid and politician Nellie Cournoyea. *Canadian Experience*, which explores the stories and people of Canada featuring a one-hour documentary called, *The Year of the Hunter: The Story of Nanook.* - *Moose TV:* A comedy produced through the Trans Canada Comedy Trail initiative. - *Cowboys and Indians:* a movie of the week about J.J. Harper and produced by Métis Jeremy Torrie	
Aboriginal representation and reflection (cont.)		Children's programming included: - *Inuk*: animation based on M. Tetro drawings. - Tom Jackson's annual *Huron Carole* benefit concert continued as a Christmas tradition in communities across Canada. CBC TV is the home of the *National Aboriginal Achievement Awards*, produced this past year by prominent Mohawk conductor and producer, John Kim Bell. 2004 Arctic Winter Games (Fort McMurray, February 28-March 6, 2004) - CBC North Television's Inuktitut language program Iqalaaq was broadcast from Fort McMurray during the Arctic Winter Games, and aired a special wrap-up show on March 8. Northbeat also originated from the Games, with a special lead-in show Feb. 27, daily programming that featured sports and cultural highlights, profiles and results, and a wrap-up show March 8. - The Arctic Winter Games were also featured on the following CBC-TV network programs: *Sports Documentary, POV Sports, Absolutely Canadian* (Newsworld), and *Sunday Report.* Regionally there were a number of Aboriginal program initiatives:	

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		• Atlantic: As part of our regional documentary stream *A Boy Who Visited Muini'skw* a holiday story of a Mi'kmaq legend with Mi'kmaq writer, illustrator/visual artists and story teller as narrator; • Prairies: *Blue Eyed in Canada* is part of our regional documentary stream. • Aboriginal perspective on the history of early Acadian settlement. Aimed at the 2004 celebration of 400 years of Acadian settlement. Involves mentoring an Aboriginal producer.	
Aboriginal representation and reflection (cont.)		CBC North continues to lead in reflecting Canada's Northern Native populations both within the North and to the rest of Canada: - Aboriginal Training and Development: CBC North in collaboration with the Klondike Institute of Art and Culture, National Film Board and CBC Network Documentaries are co-producing a training project with the Yukon Government. This training program is geared to first time Aboriginal filmmakers from eleven different Yukon communities. The goal is to train and offer mentorship that will result in the production of broadcast quality projects for the Canada Winter Games in 2007. - Aboriginal Representation and Reflection: *Northlands* featured 8 one hour documentaries which featured aboriginal stories from across The North i.e. *The Hunt* was acquired from a NWT filmmaker, Denis Allen. - Program Development: *Maamuitaau*, a 26 week news and information program seen on CBC North, is developing a 13 part series to run on CBC Newsworld.	

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24. Portrayal of women **Condition of licence**: Report on activities.	Annually, a description of steps taken to balance the representation and portrayal of women.	Women occupy key program and management leadership roles in CBC Television's senior management team: as Head of Sports, Head of Arts and Entertainment; Senior Director of Human Resources, Senior Director of Strategy and Planning, and Assistant General Counsel. Within CBC Television's Arts and Entertainment senior management group consists of nine positions (Directors and Creative Heads). Six of the nine incumbents are women. In late 2003, CBC-TV's Head of Sports, Nancy Lee, was one of twenty women from across Canada named to the list of Women of Influence compiled by the Canadian Association for the Advancement of Women in Sport and Physical Activity. The citation at the time included: "The first woman to run the most important sports production and broadcasting operation in Canada, Nancy Lee has an unmatched commitment to amateur sport and its coverage in the media…In 2003, she introduced women broadcasters to the flagship sports program in Canada, Hockey Night In Canada." Women occupy prominent roles as hosts and reporters throughout network and regional news and current affairs programs, and as writers, producers, and directors behind the scenes. There were particular achievements within CBC North this past year in the Portrayal of Women • *Maamuitaau* is hosted by Janie Wapachee, a Cree woman from Chibougamau. • *Northbeat*, a daily news and information program is hosted by Carol Morin. • *CBC Igalaaq,* a daily news and information program which serves Nunavut, is hosted by Rassi Nashalik.		

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Portrayal of women (cont.)		• *Northlands* featured the documentary, "Alicia and The Mystery Box" from the North West Territories' independent woman filmmaker France Benoist. • As part of our Trans Canada Fund, CBC North has invested in *Changing Rooms,* a short drama by local producer Kirsten Carthew. Network programming examples include: - *Angela's Journey* in which Angela Vecchio-Ozmon shared her own breast cancer story. The program revealed a woman determined not to be defined by her disease, but willing to record her journey and share it with others. The outpouring of response from Canadians was extraordinary: over 600 letters and e-mails to CBC NEWS: SUNDAY alone. - *the fifth estate* and *Disclosure* continued to feature specific investigations into issues reflecting women's role in Canadian society. - *Life & Times* featured profiles of many prominent Canadian women, including: Sarah McLachlan, Elizabeth Manley, Janet Connors and Pamela Wallin. - *This Is Wonderland* featured Cara Pifko as the lead performer in this 13 part one hour series. - *Mary Walsh Open Book* returned for a second season in weekly program, which featured open and lively discussion on classic and contemporary literary bestsellers. Ms. Walsh's guests included such well know Canadian women as: Wendy Crewson, Shirley Douglas, Sheila McCarthy, Eleanor Wachtel, Fiona Reid and Noreen Golfman. - *Women Warriors* featured a 9 part half hour documentary series which profiled some of Canada's best amateur athletes. - In continuing coverage of Canada's best women athletes, *Athletes In The First Person* featured profiles on such well known sports figures as Marnie McBean, Brooke Buckland, Jill Savege and Ohenewa Akuffo.	

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25. Victoria reflection on CBUT Report on activities.	Annually, the extent and nature of the reflection of the Victoria region in CBUT's news and current events programming.	*Canada Now* - Vancouver - Two full-time English Television positions are based in Victoria. On average one story per day originates from Victoria or Vancouver Island. In addition to stories produced by the Victoria staff, Vancouver staff are added when major stories are covered; largely environmental issues, including "Luna the whale" *See B.C. on CBC, Docs on the Coast* (CBUT-produced regional series): Each of the following documentaries in these series was either rooted in Victoria or had a number of elements from Vancouver Island: - *Criminal Acts* (November 29); - *New Happiness* (December 20); - *Sharing Visions* (January 3); - *The Making of the Vinedressers* (February 21); - *49 Degrees* (July 15); and, - *Flying on Water, The Life and Times of Silken Laumann* (August 5). *ZeD*: Our innovative late night TV program *ZeD* featured a number of Victoria artists in the 2003-04 season, including: - Jeremy Lutter - Orcagirl - Billy Reid - Twiggy ("Art to Go" piece) - Constance Cooke As well as two short films shot in Victoria: *Rude Roll* (November 4) and *Pantomimus* (November 18). In Development: In summer 2004 a one-hour documentary was in development from Victoria-based producer, Peter Campbell.		