



Broadcasting Public Notice CRTC 2003-54

Ottawa, 26 September 2003

Support for Canadian television drama – Call for comments

The Commission seeks comment on actions it might take to support the production and broadcast of more high quality, original, English-language Canadian drama and to attract larger audiences to such programming. The Commission also seeks comment on actions it might take to ensure that high quality, original French-language Canadian drama remains a key component of prime time viewing.

Background

The importance of television drama

1. Television is the most popular source of information and entertainment for Canadians. According to Nielsen Media Research data set out in Appendix 1, the average Canadian spends over 26 hours per week watching television. Of this, viewing to drama and comedy far exceeds viewing to other program genres such as news and information, sports and variety. BBM Bureau of Measurement (BBM) data for Fall 2002 indicates that viewing to comedy and drama represented 39.5 % of all television viewing during the period of the survey.
2. It is through television drama that most Canadians participate in their national culture and share in the evolution of social values and stories of human passion. However, since the advent of television over fifty years ago, the national culture and evolving values that Canadians have been exposed to on English-language television have been predominantly those of the United States. Viewing to foreign television drama, virtually all from the U.S., outstrips viewing to English-language Canadian drama by a factor of 9 to 1. In 2002, 89% of all viewing to drama on English-language television, which includes conventional as well as specialty and pay services, was to foreign programming (see BBM data set out in Appendix 4).
3. Canadian drama should be a cornerstone of the Canadian broadcasting system. Drama can, and should, reflect Canadians of every background and culture to each other.
4. There are many examples of how our television drama has celebrated the Canadian experience or, in the words of the *Broadcasting Act* (the Act), has enriched and strengthened the fabric of Canada. English-speaking Canadians of a certain age grew up with “The Beachcombers,” “King of Kensington” and “The National Dream.” In more recent decades “Anne of Green Gables,” “Due South” and “Traders” have brought large audiences to Canadian drama on a regular basis. French-speaking viewers have had a particularly rich heritage of dramatic programming including “Les Plouffes,” “Cré Basile,” “Les filles de Caleb,” “La p’tite vie,” “Lance et compte,” “Un gars une fille,”

“Fortier,” and “Virginie.” French-language public and private television has provided viewers with a consistent volume of original drama – more than a thousand series and mini-series – since the beginning of television in Canada. Viewers have responded to this offering positively.

5. Despite occasional hits, English-language drama has never had the consistent success enjoyed by French-language drama. Until the mid 1980s, virtually all prime time drama was produced and broadcast by the CBC. The advent of the Telefilm Broadcast Fund and specific CRTC licence requirements encouraged private broadcasters to license greater quantities of prime time Canadian drama.
6. It is rare for English-language Canadian drama series to achieve audiences of over one million. A drama that reached 1.5 million viewers would be considered a major hit. Since 1997, viewing to Canadian drama, as a percentage of all viewing to drama on English-language television, has remained between 10% and 11%. Audiences to prime time drama series on French-language television regularly exceed one million, and hit programs often attract two to three million viewers. These are figures that English-language producers and broadcasters have rarely achieved, despite their access to a much larger audience (see Appendix 4).
7. In a report commissioned jointly by the CRTC and Telefilm Canada, Trina McQueen wrote, “It is hard to reconcile the reality of our viewing with the objectives of the *Broadcasting Act*, which through all its many versions, has insisted that programming respond to the tastes and interests of Canadians. Drama is the most appealing form of television for most Canadians. If they are not watching Canadian drama, it is hard to see how the Act is being upheld.”¹
8. The Commission considers that a healthy and successful Canadian broadcasting system must include popular drama programs that reflect Canadian society and project Canada’s stories onto the world stage.

The role of regulation

9. The primary role of the CRTC with respect to Canadian programming is to ensure that licensees offer to Canadian audiences programming that is consistent with the “Broadcasting Policy for Canada” set out in section 3 of the Act. The Commission does this by creating regulations that apply to all licensees of a particular class and by imposing conditions of licence on individual licensees. These regulations and conditions can have the effect of stimulating demand on the part of broadcasters for certain categories of Canadian programming.
10. Part of the regulator’s role is to define the key terms that form the basis of the regulatory framework. The term “Canadian program” is defined in the *Television Broadcasting Regulations, 1987* using a points system that identifies certain key creative functions

¹ *Dramatic Choices – A report on Canadian English-language drama*. Prepared by Trina McQueen for the CRTC and Telefilm Canada. May 2003

performed by Canadians.² This point system is set out in *Certification for Canadian programs – A revised approach*, Public Notice CRTC 2000-42, 17 March 2000 (Public Notice 2000-42). Drama, including comedy, is defined according to the definition set out below, which is taken from *Definitions for new types of priority programs; revisions to definitions of television content categories; definitions of Canadian dramatic programs that will qualify for time credits towards priority programming requirements*, Public Notice CRTC 1999-205, 23 December 1999.

Category 7 Drama and Comedy

Entertainment productions of a fictional nature, including dramatisations of real events. They must be comprised primarily of (i.e. more than 50%) dramatic performances. Category 7 includes the following subcategories:

- a) On-going dramatic series;
 - b) On-going comedy series (sitcoms);
 - c) Specials, mini-series, and made-for-TV feature films;
 - d) Theatrical feature films aired on television;
 - e) Animated television programs and films (excludes computer graphic productions without story lines);
 - f) Programs of comedy sketches, improvisations, unscripted works, stand-up comedy; and
 - g) Other drama, including, but not limited to, readings, narratives, improvisations, tapes/films of live theatre not developed specifically for television, experimental shorts, video clips, continuous action animation (e.g. puppet shows).
11. The Commission's regulatory approach to promoting Canadian drama has evolved over the years. Prior to 1979, there was no regulatory requirement for Canadian television licensees to broadcast Canadian drama. In that year, the Commission issued *CTV Television Network Ltd.*, Decision CRTC 79-453, 3 August 1979, in which it renewed the licence for the CTV Television Network for three years and imposed a condition of licence requiring CTV to broadcast a minimum of 26 hours of original Canadian drama during the 1980-81 broadcast year, and 39 hours of original Canadian drama during the 1981-82 season. This decision was appealed to the Supreme Court of Canada which, in 1982, ruled in favour of the Commission's right to impose such a condition.
12. Throughout the 1980s and 1990s, in licence renewal decisions for the major private English-language licensees CTV and Global, the Commission imposed conditions of licence setting minimum requirements with respect to the number of hours of Canadian drama that must be broadcast, as well as minimum requirements with respect to expenditures on Canadian entertainment programming.

² For more information on how the Commission defines a Canadian television program, see www.crtc.gc.ca/eng/cancon/t_program.htm

13. In 1993, following the Structural Public Hearing, the Commission announced plans for the creation of a new Canadian programming fund through contributions from certain cable licensees. The guidelines for the Cable Production Fund (CPF), which included an emphasis on the funding of Canadian drama programs, were set out in *The Production Fund*, Public Notice CRTC 1994-10, 10 February 1994. In its first year of operation, the CPF contributed over \$34 million to independent productions. In 1996, the Minister of Canadian Heritage announced the creation of a new entity, the Canada Television and Cable Production Fund (CTCPF). This fund combined the existing CPF and the Telefilm Broadcast Fund with new funding from the Canadian government. The Commission endorsed the transfer of supervision of the CPF to the Department of Canadian Heritage in *Transfer of oversight of the Cable Production Fund (CPF)*, Public Notice CRTC 1996-159, 20 December 1996. The CTCPF evolved into the Canadian Television Fund (CTF) and the current contributions that licensed broadcast distribution undertakings are required to make under the *Broadcasting Distribution Regulations* amount to almost \$100 million annually.
14. The following requirements for CTV relating to the number of hours of drama were set out in *Television network licence renewal*, Decision CRTC 94-33, 9 February 1994 (Decision 94-33), which was the last licence renewal decision for CTV before the Commission issued its 1999 television policy:
 5. The licensee shall broadcast in network sales time between 8:00 p.m. and 11:00 p.m. Monday through Friday, and between 7:00 p.m. and 11:00 p.m. Saturday and Sunday, the following average number of hours per week of regularly-scheduled Canadian drama programming in each year of the licence term: 3 hours per week in each of the first three years, and 3 hours 30 minutes per week in each of the last two years.
 6. The licensee shall broadcast in network sales time between 8:00 p.m. and 11:00 p.m. Monday through Friday, and between 7:00 p.m. and 11:00 p.m. Saturday and Sunday, a minimum of 48 hours per year of Canadian dramatic features, mini-series and limited series, to be averaged over the licence term.
15. In Decision 94-33, the Commission expressed its expectation that CTV would adhere to its commitment that the proportion of original hours, as opposed to repeats, would remain above 70%.
16. The following requirements for Canwest Global's Ontario station CIII-TV were set out in *Licence renewal for CIII-TV*, Decision CRTC 96-72, 29 December 1996 (Decision 96-72):
 6. The licensee shall broadcast, at a minimum, in each broadcast year, an average of 4 hours each week of Canadian drama between 8 p.m. and 11 p.m. Monday through Friday, and between 7:00 p.m. and 11:00 p.m. on Saturday and Sunday.

17. In Decision 96-72, the Commission noted Global's commitment that 50% of its Canadian drama hours would be original programs.
18. In June 1999, the Commission released its new television policy, *Building on success: A policy framework for Canadian Television*, Public Notice CRTC 1999-97, 11 June 1999 (the Television Policy). The Television Policy established the concept of priority programs, which include:

Canadian drama programs (Category 7);
Canadian music and dance, and variety programs (Categories 8a & 9);
Canadian long-form documentary programs (Category 2b);
Canadian regionally produced programs in all categories other than News and Information (Categories 1, 2a and 3) and Sports (Category 6); and
Canadian entertainment magazine programs.

19. The Television Policy indicated that the largest multi-station ownership groups (CTV, TVA and Canwest Global) would be required to broadcast, over the broadcast year, on average at least 8 hours per week of priority Canadian programs during the 7 p.m. – 11 p.m. viewing period.
20. The Television Policy also stated that the Commission would remove expenditure requirements with respect to Canadian programs on the following grounds:

The Canadian broadcasting system has become increasingly competitive. In such an environment, licensees need flexibility and diversity to attract the largest possible audiences and advertising revenues. The Commission believes that, in a competitive environment, licensees require high quality programming to win audience loyalty.

The Commission is concerned that the existing expenditure requirements are complex and may not provide licensees with the flexibility they require to adapt their programming strategies to a highly competitive marketplace. In addition, concerns regarding the equitable application of expenditure requirements have begun to outweigh the benefits.

21. In addition, the Television Policy significantly changed the existing time credits for dramas that achieve 10 points under the system set out in Public Notice 2000-242 (10-point Canadian drama). Previously, a 150% credit was given to such programs against the licensee's overall Canadian content requirements. This meant that, for every hour of 10-point Canadian drama broadcast during peak viewing periods, the licensee could schedule an additional thirty minutes of foreign programming. Under the Television Policy, the 150% credit could be applied against the 8-hour priority programming requirement, but not against overall Canadian content requirements. A new credit of 125% for Canadian drama programs that achieved less than 10 points and were scheduled in peak viewing periods was also introduced and is applied against a licensee's priority programming requirements.

22. In justifying this new approach to time credits, the Commission stated:

The economics of the Canadian marketplace are such that it remains very expensive to create and exhibit Canadian drama and the Commission considers that incentives for broadcasters to acquire such programs are warranted.

The Commission recognizes that all distinctively Canadian drama programs in the subcategories 7a) to 7e) are costly to produce and acquire and are often more difficult to export. Therefore, the Commission has concluded that Canadian dramas that receive the full 10 Canadian key creative points will receive a 150% credit in recognition of these factors.

Canadian drama programs that receive less than 10 key creative points are also expensive. Producing these programs employs thousands of skilled Canadians and revenues from sales abroad are key to the profitability of independent producers. The Commission wishes to encourage the production, exhibition and export of *all* Canadian drama. It has therefore decided to provide a 125% credit for Canadian dramas in categories 7a) to 7e) that receive 6 to 9 points.

23. In 2001, the Commission issued *Licence renewals for the television stations controlled by CTV*, Decision CRTC 2001-457, 2 August 2001 and *Licence renewals for the television stations controlled by Global*, Decision CRTC 2001-458, 2 August 2001. In these decisions, the Commission renewed the television licences controlled by CTV and Canwest Global for a seven year term. As contemplated by the Television Policy, conditions requiring 8 hours per week of priority programs were attached to these licences. There were no specific requirements for Canadian drama. In both decisions, the Commission made the following statements:

The Commission is satisfied that the priority programming proposed by CTV (and Global) consists of a reasonable balance of programming genres, with an emphasis on drama. In the Commission's view, it is premature to make any substantive alterations to the Television Policy, a policy that has only been in effect for a year. The Commission will be monitoring and evaluating all aspects of this policy over the next several years.

The Commission has decided, therefore, to re-impose³ on the licence of each CTV (and Global) station, a **condition of licence** that requires the licensee to broadcast in each week, as a minimum in each broadcast year, an average of 8 hours of Canadian programs in the priority program categories between the hours 7 p.m. and 11 p.m. The Commission will continue to monitor CTV's (and Global's) performance with respect to the provision of priority programming, and **expects** that each station's schedule will reflect a reasonable distribution of priority programming both throughout the broadcast week and the broadcast year.

³ Following the publication of the Television Policy, a number of licences for CTV and Global stations were amended to impose the obligation to broadcast priority programming.

Evaluating the success of the Commission's Canadian drama policies

24. It is possible to evaluate the success of the Commission's drama policies by examining three key criteria: hours of Canadian drama broadcast, expenditures on Canadian drama and viewing to Canadian drama.

Hours of Canadian drama

25. Licensees are required to submit logs to the Commission identifying all the programs that they broadcast. Based on these logs, the Commission can calculate the number of hours of Canadian drama offered by licensees. Appendix 2 sets out the information filed by the major English-language and French-language licensees with respect to the broadcast of Canadian drama in peak viewing hours (7:00 p.m. – 11:00 p.m.). In the four years since 1998/99, the amount of drama broadcast by the English-language services CBC (CBLT-TV), CTV (CFTO-TV) and Global (CIII-TV) has declined by approximately 68 hours annually. During the same period, the Canadian drama broadcast by the French-language services SRC (CBFT-TV) and TVA (CFTM-TV) declined by approximately 51 hours per year.

Expenditures on Canadian drama

26. Although the Commission removed expenditure requirements from most broadcasters as part of its 1999 Television Policy, it continues to monitor licensees' spending on all types of programming. Based on the annual returns filed by licensees, Appendix 3 sets out the spending on Canadian drama for the period 1997 through 2002. This information shows that, while spending fluctuates year by year, English-language licensees have increased their spending on Canadian drama by 43% since 1997. French-language broadcasters' spending on Canadian drama has increased by 20% over the same period.

Viewing to Canadian drama

27. The Commission has been tracking viewing to Canadian drama programs, as a percentage of all viewing to drama on English-language stations, since the early 1980s. The information is based upon the BBM Fall sweep weeks. English-language stations include all Canadian and U.S. conventional, specialty and pay television services, with the exception of ethnic services (Appendix 4).
28. Based on this data, in 1983, viewing to Canadian drama on English-language television constituted 4% of all drama viewing. A full 96% of viewing was to drama that was created by Americans for the U.S. market. Between the mid 1980s and 1997, the percentage of viewing to Canadian drama on English-language television more than doubled to 10% of all viewing. Regulatory requirements may have had an influence on this trend, but so did the creation of the Telefilm Broadcast Fund, the Canadian Television Fund and other public and private support mechanisms for the production of drama programs.

29. While viewing to Canadian drama has remained almost static since 1997 at between 10% and 11% of all viewing on English-language stations, it should be noted that during this period viewing was increasingly fragmented as a result of the availability of additional Canadian and foreign television services.

The definition of drama

30. As noted in paragraph 10 above, the Commission's definition of drama includes a number of genres of fiction programming such as features, comedy series, stand-up comedy, improvisations and scripted animation. The data collected by the Commission with respect to viewing, expenditures and hours broadcast includes all the genres set out in the definition. Further, all genres of drama qualify as priority programs and most could qualify for the time credits described in paragraph 21 above. The Commission will consider proposals for changes to the current definition of drama (Category 7) where such changes could further the objectives of this proceeding.

Specialty services

31. Original Canadian series drama gains its largest audiences on the major over-the-air services. In recent years, however, specialty services have increasingly played a role, not only by serving as second and subsequent windows for Canadian drama, but also by commissioning original dramatic works. Nielsen data for 2001/2002 indicate that, collectively, Canadian pay and specialty services now attract a greater share of English-language viewing than the private conventional stations. Of the Canadian specialty services licensed, all but a few are permitted to carry drama programs. The Commission is prepared to consider proposals that may encourage specialty services to play a greater role in the creation and presentation of Canadian drama.

Regulation of drama in other jurisdictions

32. European Union countries are subject to the *Television Without Frontiers Directive*⁴ which specifies that:

Member states shall ensure where practicable and by appropriate means that broadcasters reserve for European works ... a majority proportion of their transmission time, excluding the time appointed to news, sports events, games, advertising, teletext services and teleshopping.

33. Effectively, this provision means that European-produced dramatic programs, along with music, variety and documentary genres, occupy the majority of broadcast time.

⁴ For a description of the directive see <http://europa.eu.int/comm/avpolicy/regul/twf/newtwf-e.htm>

34. As noted by Barry Kiefl in his report prepared for the CRTC, “While there is a considerable amount of foreign, mostly U.S., drama on European and Australian TV screens, there is also a very substantial and growing domestic component, especially in prime time viewing hours. . . . In Europe more than 50% of drama in prime time is domestic, except in Italy where the production industry has been slower to develop.”⁵
35. Australia has a regulatory mechanism designed specifically to support indigenous drama. The Australian approach, which is under review by the Australian government at this time, is based on a minimum quota for dramatic programs. The quota is not based solely upon hours or expenditures but rather on a minimum number of points that each broadcaster must achieve. The score for each drama program is calculated using a measuring system that multiplies a ‘format factor’ by the program’s duration in minutes. The format factors reflect relative production values and the costs and risks associated with different types of drama. More information on the Australian system can be found at the Web site of the Australian Broadcasting Authority.⁶
36. The Commission notes that other jurisdictions, such as Australia and the European Union, define a domestic television program using different criteria than those used in Canada. These differences in definitions make it difficult to compare the performance of domestic drama from one jurisdiction to another.

The French-Canadian experience

37. In a report prepared for the CRTC and Telefilm Canada⁷, Guy Fournier identified the following as the key reasons for the success of Canadian French-language drama:
 - Television rapidly became the preferred and usually the only means of expression for Quebec artists and crafts persons.
 - Viewers recognize themselves in French-language dramas and identify with them.
 - A successful star system has been built up step by step over the last fifty years. All media and media personalities see the benefit in promoting Quebec television drama.
 - French-language series have long runs. Thirty of the longest running series have been on air for an average of six seasons.

⁵ *International TV Programming and Audience Trends 1996 – 2001*. A report prepared for the CRTC by Barry Kiefl Canadian Media Research Inc. May 2003

⁶ www.aba.gov.au/tv/content

⁷ *What About Tomorrow? – A report on Canadian French-language drama*. Prepared by Guy Fournier for the CRTC and Telefilm Canada. May 2003

38. The following questions and concerns arise with respect to the future of French-language drama:
- Viewing trends show that specialty services are progressively increasing their viewing shares with potential negative impacts on advertising for the conventional networks. Consequently, will the networks be able to continue producing drama programs of the same quality and quantity, and should specialty services play a greater role in French-language drama?
 - The changing demographics of Quebec are not fully reflected in today's drama programs. Reflecting the new face of Quebec is a challenge that must be met.
 - "Reality" television has had an enormous impact on Quebec television. Could this new genre become a threat to scripted French-language drama, or provide a new way to reflect a changing society?
 - The decline in ratings for public television could compromise the future quality of drama on French-language television in Canada.
39. The Commission seeks comments on the above questions and concerns or on other issues related to the future of French-language Canadian drama.

Regulatory incentives

40. In the past, the Commission has made limited use of regulatory incentives with respect to Canadian drama. The 150% time credit for 10-point drama had been in effect since 1984 when, as noted above, it was changed significantly in the 1999 Television Policy.
41. By their very nature, regulatory incentives provide licensees with relief from certain obligations in exchange for actions that may not otherwise be taken and are deemed to be in the public interest. As explained above, time credits for Canadian drama have, in the past, allowed licensees to reduce their overall Canadian content and, currently, permit them to reduce their requirements for priority programming.
42. In her report, *Dramatic Choices*, Trina McQueen proposes a number of very specific incentives which, in her opinion, would provide positive reasons for major English-language broadcasters to schedule and promote drama in the best possible way. Some of the proposed incentives would allow licensees who broadcast 10-point Canadian drama not only to reduce their Canadian content but also to increase the amount of advertising permitted. Others would reward "hit" drama programs with additional time credits that would be applied against their overall Canadian content obligations.
43. In order to better evaluate Ms McQueen's proposals, the Commission asked Nordicity Group Ltd. (Nordicity) to develop a model by which the financial impact of certain of the incentives proposed could be assessed⁸. In preparing its report, Nordicity had access to information collected by the CRTC, some of which is considered confidential.

⁸ *Evaluation of the 'Dramatic Choices' Report: Economic Considerations of Certain Audience-based Incentives*. Nordicity Group Ltd. September 2003

44. The Commission will very shortly make the Nordicity report public, but without including specific financial information. Interested parties will be able to access the report on the CRTC Web site and on the public file of this proceeding. The Commission seeks comments on the Nordicity model, as well as Ms McQueen's proposals. In particular, the Commission expects that major English-language broadcasters will provide information to show how these models, or an alternative, could apply to their undertakings.

The financing of Canadian drama

45. The Commission recognizes that the funds available to produce new Canadian drama programs are finite and come from a variety of private and public sources. Further, the financing model for any given drama project is complex and varies with the particular genre, broadcaster and production company. While the Commission has little direct impact on either the public or private dollars available for drama production, it is important that it understand as clearly as possible the financial impact of any regulatory requirements for Canadian drama on its licensees. Accordingly, the Commission seeks, from interested parties, information that will allow it to better understand what can reasonably be expected from Canadian broadcasters, given their own resources and the resources made available in the rest of the system.

Audience measurement

46. Some of the incentives that have been proposed would reward licensees for achieving specific targets with respect to audiences to Canadian drama. In order for such incentives to work, the Commission will have to use audience measurement technologies and data that were agreed to be appropriate to the task, fair to all licensees and available in a timely and cost effective manner.
47. The Commission is interested in receiving specific suggestions regarding the fairest and most effective audience measurement tools that it might use to determine the success of individual drama programs, taking into account the variations in potential audience reach among conventional and specialty licensees.

Call for comments

48. In light of the background set out above, as well as recent studies and reports on Canadian drama, the Commission seeks comment on actions it might take to support the production and broadcast of more high-quality, original, English-language Canadian drama and to attract larger audiences to such programming. With respect to French-language drama, the Commission seeks comment on actions it might take to ensure that high-quality, original Canadian drama remains a key component of prime time viewing. The information, analysis and proposals set out in the reports commissioned by the CRTC will be available on the Commission's Web site.

49. Specifically, the Commission seeks comment on the following questions:
1. What are the most important elements necessary to ensure an appropriate quantity of original Canadian drama on English-language television, and to attract larger audiences to such programming?
 2. How effective are regulatory requirements, or regulatory incentives, in achieving the objectives of increasing the amount of original, English-language drama programming and attracting larger audiences to that programming?
 3. If regulatory requirements, or incentives, can be effective tools in fulfilling the Commission's objectives, what specific proposals should the Commission adopt? Such proposals should be as detailed as possible, and the reasons for their effectiveness set out.
 4. While it is generally considered that the most pressing problems concern English-language drama, there are concerns that French-language drama may not remain as healthy in the future. How can the Commission help to ensure the continued production of popular, original, French-language drama? What specific requirements, or incentives, designed to support English-language drama may affect French-language drama? Should the Commission develop separate and distinct regulatory regimes, or incentive programs, for the two language markets?
50. The Commission will accept comments that it receives on or before **14 November 2003**.
51. Following the Commission's review of these comments, it may call for further submissions if it considers that additional information is necessary. The Commission will then determine if changes to its current regulations or policies are appropriate. If so, the Commission will publish the proposed changes and provide an opportunity for comment.
52. The Commission will not formally acknowledge comments. It will, however, fully consider all comments and they will form part of the public record of the proceeding, provided that the procedures for filing set out below have been followed.

Procedures for filing comments

53. Interested parties can file their comments either electronically (i.e. by email) or on paper. Submissions longer than five pages should include a summary.
54. Parties wishing to file their comments electronically can do so by sending them to procedure@crtc.gc.ca.
55. Parties wishing to file their comments on paper should send them to the Secretary General, CRTC, Ottawa, K1A 0N2.

56. Please number each paragraph of your submission. In addition, please enter the line ***End of document*** following the last paragraph. This will help the Commission verify that the document has not been damaged during transmission.
57. The Commission will make comments filed in electronic form available on its web site at www.crtc.gc.ca but only in the official language and format in which they are submitted. Such comments may be accessed in the *Public Proceedings* section of the CRTC web site. Copies of all comments, whether filed on paper or in electronic form, will also be placed on the public examination file.
58. The Commission encourages interested parties to monitor the public examination file (and/or the Commission's web site) for additional information that they may find useful when preparing their comments.

Examination of public comments and related documents at the following Commission offices during normal business hours

Central Building
Les Terrasses de la Chaudière
1 Promenade du Portage, Room G-5
Hull, Quebec K1A 0N2
Tel: (819) 997-2429 - TDD: 994-0423
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Metropolitan Place,
99 Wyse Road, Suite 1410,
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530-580 Hornby Street
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Fax: (604) 666-8322

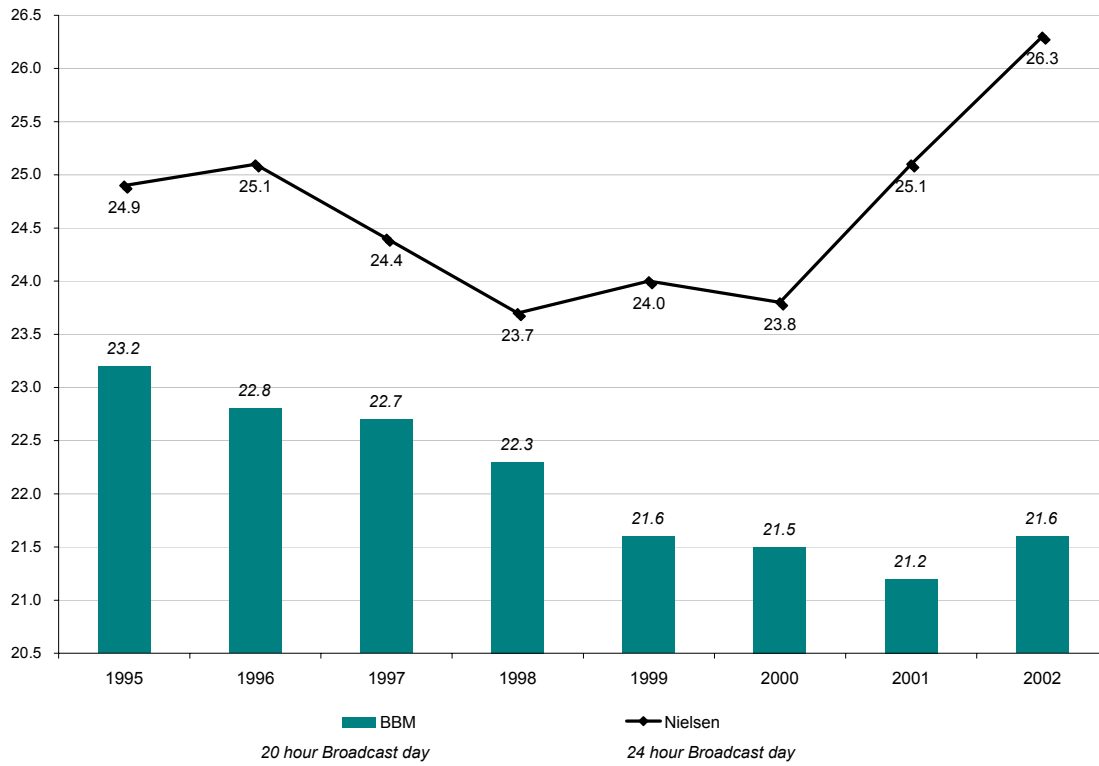
Secretary General

This document is available in alternative format upon request and may also be examined at the following Internet site: <http://www.crtc.gc.ca>

Appendices to Broadcasting Public Notice CRTC 2003-54

Appendix 1

Television Viewing - Average Weekly Hours per Viewer



Sources: BBM: 2002-03 Television Data Book; Nielsen Media Research; CBC Research

Appendix 2

Number of Drama and Comedy Program Hours Broadcast During Peak Viewing Hours (7 p.m. to 11 p.m.)

The following tables set out the number of drama and comedy (category 7) program hours broadcast during the 1998/99 to 2001/02 broadcast years in the peak viewing period of 7 p.m. to 11 p.m. for the following conventional television stations:

- CFTO-TV, Toronto (CTV)
- CIII-TV, Toronto (Global)
- CBLT-TV, Toronto (CBC)
- CFTM-TV, Montréal (TVA)
- CBFT-TV, Montréal (SRC)

Note: Calculation of the Average Weekly Hours of Drama and Comedy = Total Hours of Drama and Comedy divided by 365 days times 7 days.

Source: Information taken from the logs data filed by the station with the CRTC. Information on file in August 2003

| Summary (hh:mm) | Total Hours per Year | | | | Average Weekly Hours | | | |
|---------------------------|----------------------|----------------|-----------------|-----------------|----------------------|--------------|---------------|---------------|
| | <u>1998/99</u> | <u>1999/00</u> | <u>2000/01p</u> | <u>2001/02p</u> | <u>98/99</u> | <u>99/00</u> | <u>00/01p</u> | <u>01/02p</u> |
| CBLT-TV, Toronto (CBC) | 293:47 | 359:37 | 282:30 | 248:40 | 5:38 | 6:53 | 5:25 | 4:46 |
| CFTO-TV, Toronto (CTV) | 291:51 | 263:34 | 270:58 | 247:31 | 5:35 | 5:03 | 5:11 | 4:44 |
| CIII-TV, Toronto (Global) | 286:52 | 323:01 | 338:03 | 307:52 | 5:30 | 6:11 | 6:29 | 5:54 |
| <i>Subtotal</i> | <i>872:32</i> | <i>946:14</i> | <i>891:31</i> | <i>804:04</i> | <i>16:44</i> | <i>18:08</i> | <i>17:05</i> | <i>15:25</i> |
| CBFT, Montréal (SRC) | 331:29 | 314:22 | 349:44 | 347:30 | 6:21 | 6:01 | 6:42 | 6:39 |
| CFTM-TV, Montréal (TVA) | 278:50 | 237:30 | 248:21 | 211:23 | 5:20 | 4:33 | 4:45 | 4:03 |
| <i>Subtotal</i> | <i>610:20</i> | <i>551:52</i> | <i>598:05</i> | <i>558:53</i> | <i>11:42</i> | <i>10:35</i> | <i>11:28</i> | <i>10:43</i> |
| Total | 1482:52 | 1498:06 | 1489:37 | 1362:58 | 28:26 | 28:43 | 28:34 | 26:08 |

P = preliminary data

(hh:mm)

| | Total Hours per Year | | | | Average Weekly Hours | | | |
|---------------------------------|----------------------|----------------|-----------------|-----------------|----------------------|--------------|---------------|---------------|
| | <u>1998/99</u> | <u>1999/00</u> | <u>2000/01p</u> | <u>2001/02p</u> | <u>98/99</u> | <u>99/00</u> | <u>00/01p</u> | <u>01/02p</u> |
| CFTO-TV, Toronto (CTV) | | | | | | | | |
| 07a Ongoing dramatic series | 220:47 | 198:06 | 158:12 | 171:09 | 4:14 | 3:47 | 3:02 | 3:16 |
| 07b Ongoing comedy series | 0:00 | 9:55 | 0:59 | 7:25 | 0:00 | 0:11 | 0:01 | 0:08 |
| 07c Specials, mini-series etc. | 55:41 | 47:45 | 72:03 | 48:30 | 1:04 | 0:54 | 1:22 | 0:55 |
| 07d Theatrical feature films | 0:00 | 0:00 | 0:00 | 0:00 | 0:00 | 0:00 | 0:00 | 0:00 |
| 07e Animated TV prog. | 1:00 | 0:00 | 7:00 | 1:27 | 0:01 | 0:00 | 0:08 | 0:01 |
| 07f Programs of comedy sketches | 13:23 | 7:48 | 32:43 | 18:59 | 0:15 | 0:08 | 0:37 | 0:21 |
| 07g Other Drama | 1:00 | 0:00 | 0:00 | 0:00 | 0:01 | 0:00 | 0:00 | 0:00 |
| Total Drama | 291:51 | 263:34 | 270:58 | 247:31 | 5:35 | 5:03 | 5:11 | 4:44 |

P = preliminary data

(hh:mm)

| | Total Hours per Year | | | | Average Weekly Hours | | | |
|----------------------------------|----------------------|----------------|-----------------|-----------------|----------------------|--------------|---------------|---------------|
| | <u>1998/99</u> | <u>1999/00</u> | <u>2000/01p</u> | <u>2001/02p</u> | <u>98/99</u> | <u>99/00</u> | <u>00/01p</u> | <u>01/02p</u> |
| CIII-TV, Toronto (Global) | | | | | | | | |
| 07a Ongoing dramatic series | 190:32 | 215:36 | 233:35 | 184:52 | 3:39 | 4:08 | 4:28 | 3:32 |
| 07b Ongoing comedy series | 70:53 | 61:32 | 45:15 | 1:27 | 1:21 | 1:10 | 0:52 | 0:01 |
| 07c Specials, mini-series etc. | 6:55 | 23:24 | 23:48 | 33:48 | 0:07 | 0:26 | 0:27 | 0:38 |
| 07d Theatrical feature films | 0:00 | 0:00 | 0:00 | 0:00 | 0:00 | 0:00 | 0:00 | 0:00 |
| 07e Animated TV prog. | 17:02 | 22:23 | 35:23 | 87:44 | 0:19 | 0:25 | 0:40 | 1:40 |
| 07f Programs of comedy sketches | 0:00 | 0:00 | 0:00 | 0:00 | 0:00 | 0:00 | 0:00 | 0:00 |
| 07g Other Drama | 1:28 | 0:04 | 0:00 | 0:00 | 0:01 | 0:00 | 0:00 | 0:00 |
| Total Drama | 286:52 | 323:01 | 338:03 | 307:52 | 5:30 | 6:11 | 6:29 | 5:54 |

P = preliminary data

(hh:mm)

| | Total Hours per Year | | | | Average Weekly Hours | | | |
|---------------------------------|----------------------|----------------|-----------------|-----------------|----------------------|--------------|---------------|---------------|
| | <u>1998/99</u> | <u>1999/00</u> | <u>2000/01p</u> | <u>2001/02p</u> | <u>98/99</u> | <u>99/00</u> | <u>00/01p</u> | <u>01/02p</u> |
| CBLT-TV, Toronto (CBC) | | | | | | | | |
| 07a Ongoing dramatic series | 104:52 | 135:00 | 89:00 | 66:59 | 2:00 | 2:35 | 1:42 | 1:17 |
| 07b Ongoing comedy series | 17:30 | 21:00 | 40:18 | 14:30 | 0:20 | 0:24 | 0:46 | 0:16 |
| 07c Specials, mini-series etc. | 40:00 | 48:12 | 26:20 | 50:48 | 0:46 | 0:55 | 0:30 | 0:58 |
| 07d Theatrical feature films | 11:25 | 12:39 | 4:00 | 4:00 | 0:13 | 0:14 | 0:04 | 0:04 |
| 07e Animated TV prog . | 2:00 | 2:06 | 6:30 | 1:30 | 0:02 | 0:02 | 0:07 | 0:01 |
| 07f Programs of comedy sketches | 111:30 | 137:10 | 113:52 | 108:53 | 2:08 | 2:37 | 2:11 | 2:05 |
| 07g Other Drama | 6:30 | 3:30 | 2:30 | 1:59 | 0:07 | 0:04 | 0:02 | 0:02 |
| Total Drama | 293:47 | 359:37 | 282:30 | 248:40 | 5:38 | 6:53 | 5:25 | 4:46 |

P = preliminary data

| <i>(hh:mm)</i> | | Total Hours per Year | | | | Average Weekly Hours | | | |
|--------------------------------|--------------------------------|-----------------------------|----------------|-----------------|-----------------|-----------------------------|--------------|---------------|---------------|
| | | <u>1998/99</u> | <u>1999/00</u> | <u>2000/01p</u> | <u>2001/02p</u> | <u>98/99</u> | <u>99/00</u> | <u>00/01p</u> | <u>01/02p</u> |
| CFTM-TV, Montréal (TVA) | | | | | | | | | |
| 07a | Ongoing dramatic series | 190:04 | 170:32 | 165:13 | 128:55 | 3:38 | 3:16 | 3:10 | 2:28 |
| 07b | Ongoing comedy series | 46:37 | 35:43 | 37:41 | 56:12 | 0:53 | 0:41 | 0:43 | 1:04 |
| 07c | Specials, mini-series etc. | 28:59 | 12:23 | 26:05 | 5:59 | 0:33 | 0:14 | 0:30 | 0:06 |
| 07d | Theatrical feature films | 11:26 | 14:50 | 11:06 | 11:34 | 0:13 | 0:17 | 0:12 | 0:13 |
| 07e | Animated TV prog. | 1:43 | 3:22 | 8:15 | 1:58 | 0:02 | 0:03 | 0:09 | 0:02 |
| 07f | Programs of comedy sketches | 0:00 | 0:38 | 0:00 | 6:42 | 0:00 | 0:00 | 0:00 | 0:07 |
| 07g | Other Drama | 0:00 | 0:00 | 0:00 | 0:00 | 0:00 | 0:00 | 0:00 | 0:00 |
| Total Drama | | 278:50 | 237:30 | 248:21 | 211:23 | 5:20 | 4:33 | 4:45 | 4:03 |

P = preliminary data

| <i>(hh:mm)</i> | | Total Hours per Year | | | | Average Weekly Hours | | | |
|-----------------------------|--------------------------------|-----------------------------|----------------|-----------------|-----------------|-----------------------------|--------------|---------------|---------------|
| | | <u>1998/99</u> | <u>1999/00</u> | <u>2000/01p</u> | <u>2001/02p</u> | <u>98/99</u> | <u>99/00</u> | <u>00/01p</u> | <u>01/02p</u> |
| CBFT, Montréal (SRC) | | | | | | | | | |
| 07a | Ongoing dramatic series | 243:31 | 184:45 | 227:53 | 212:59 | 4:40 | 3:32 | 4:22 | 4:05 |
| 07b | Ongoing comedy series | 24:51 | 56:03 | 58:41 | 66:24 | 0:28 | 1:04 | 1:07 | 1:16 |
| 07c | Specials, mini-series etc. | 28:44 | 64:33 | 20:21 | 22:42 | 0:33 | 1:14 | 0:23 | 0:26 |
| 07d | Theatrical feature films | 13:42 | 6:47 | 20:35 | 22:43 | 0:15 | 0:07 | 0:23 | 0:26 |
| 07e | Animated TV prog. | 3:23 | 0:12 | 0:06 | 0:05 | 0:03 | 0:00 | 0:00 | 0:00 |
| 07f | Programs of comedy sketches | 8:53 | 0:59 | 22:04 | 21:38 | 0:10 | 0:01 | 0:25 | 0:24 |
| 07g | Other Drama | 8:24 | 0:59 | 0:00 | 0:56 | 0:09 | 0:01 | 0:00 | 0:01 |
| Total Drama | | 331:29 | 314:22 | 349:44 | 347:30 | 6:21 | 6:01 | 6:42 | 6:39 |

P = preliminary data

Appendix 3

Programming and Production Expenses Category 7 – Drama

| (\$000) | 1997 | 1998 | 1999 | 2000 | 2001 | 2002 | Annual % Growth | | | | | Growth 97 to 02 |
|-------------------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|------------|-----------|-------------|-----------|--------------------|
| | | | | | | | 98 | 99 | 00 | 01 | 02 | |
| English-Language | | | | | | | | | | | | |
| Private | | | | | | | | | | | | |
| Conventional | | | | | | | | | | | | |
| Television * | 45,047 | 73,008 | 57,818 | 60,443 | 62,594 | 58,589 | 62% | -21% | 5% | 4% | -6% | 30% |
| CBC Television | 35,945 | 35,325 | 62,016 | 62,407 | 46,212 | 57,150 | -2% | 76% | 1% | -26% | 24% | 59% |
| <i>Subtotal</i> | <i>80,992</i> | <i>108,333</i> | <i>119,834</i> | <i>122,850</i> | <i>108,806</i> | <i>115,739</i> | <i>34%</i> | <i>11%</i> | <i>3%</i> | <i>-11%</i> | <i>6%</i> | <i>43%</i> |
| French-Language | | | | | | | | | | | | |
| Private | | | | | | | | | | | | |
| Conventional | | | | | | | | | | | | |
| Television & SRC | 53,659 | 59,941 | 57,974 | 59,800 | 59,502 | 64,322 | 12% | -3% | 3% | 0% | 8% | 20% |
| Total | 134,651 | 168,274 | 177,809 | 182,650 | 168,308 | 180,061 | 25% | 6% | 3% | -8% | 7% | 34% |

*Includes ethnic stations

Source: CRTC Financial Database

Appendix 4

Viewing to Canadian Drama as a Percentage of All Viewing to Drama On English-Language Services*

| | | | | | | | | | | | |
|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| 1983 | 1984 | 1985 | 1986 | 1991 | 1996 | 1997 | 1998 | 1999 | 2000 | 2001 | 2002 |
| 4% | 4% | 6% | 7% | 6% | 8% | 10% | 10% | 11% | 11% | 11% | 11% |

Based on BBM fall surveys and CRTC database
All Canada, All Persons 2+

* Includes all Canadian and U.S. conventional, specialty and pay television services with the exception of ethnic television services.

Viewing to Canadian Drama as a Percentage of All Viewing to Drama On French-Language Services

| | | | | | | | |
|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| 1991 | 1996 | 1997 | 1998 | 1999 | 2000 | 2001 | 2002 |
| 43% | 42% | 48% | 49% | 50% | 47% | 51% | 52% |

Based on BBM fall surveys and CRTC database
All Canada, All Persons 2+