

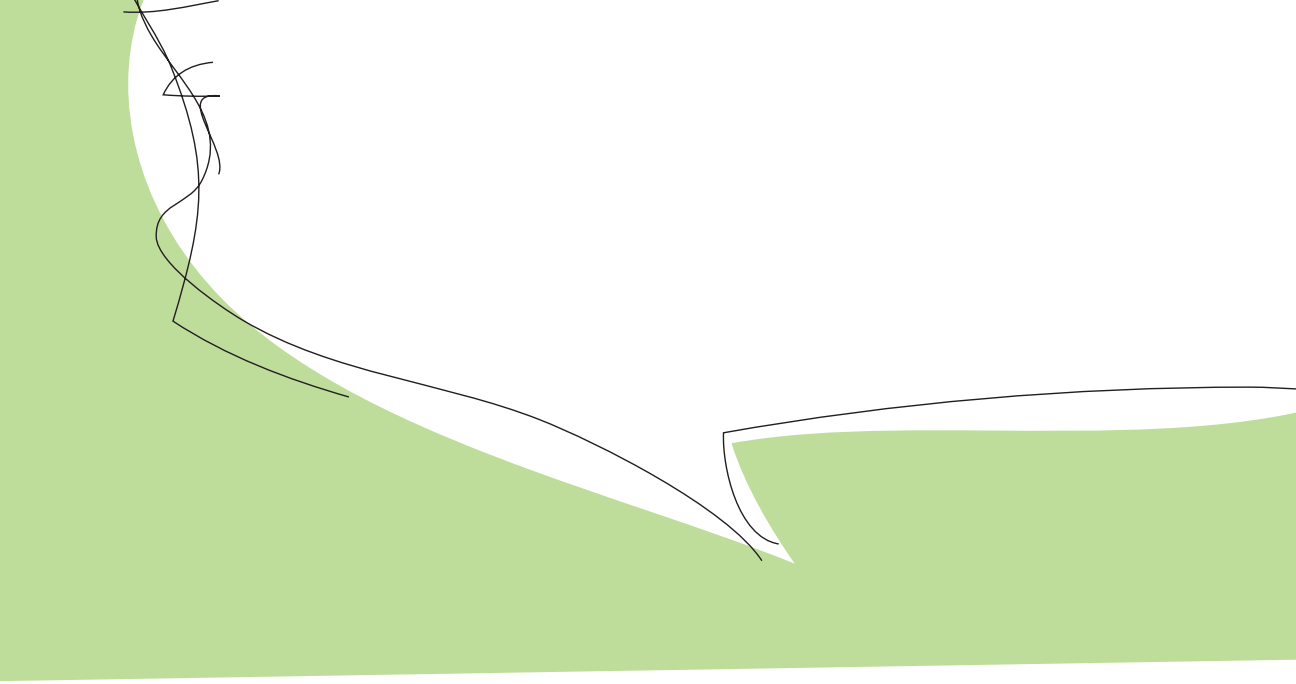


BCE-CTV *benefits* 2004



allow me to introduce myself. i'm  
brent butt from 'corner gas'. before the  
ground breaker fund, i could never  
afford to be represented by an  
artist's rendering. but look  
at me now!







## *introduction:*

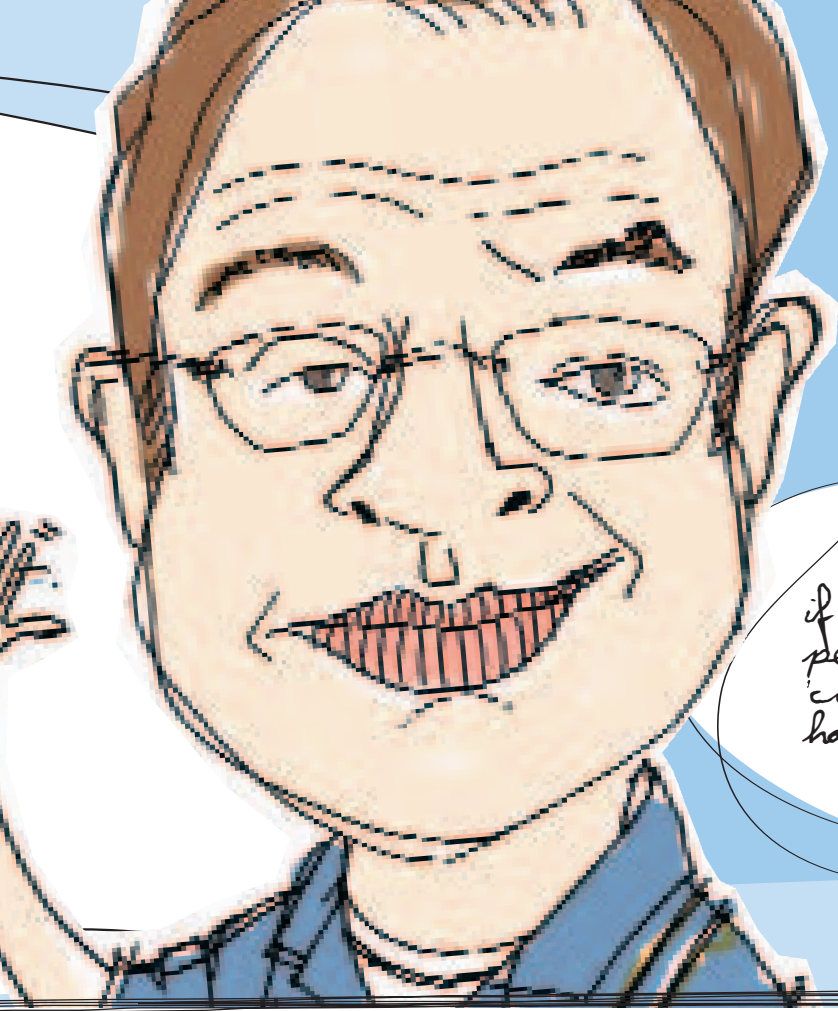
The BCE-CTV Benefits are a \$230 million benefits package, which now includes \$146.5 million for the development and production of priority programming, \$47 million for news and information programming, and \$36.5 million for various industry initiatives and institutions in support of talent and skills development. This report details the activity and benefit expenditures for the period of September 1, 2003 to August 31, 2004.

ON-SCREEN:


## priority programming

Success is what the BCE-CTV Benefits are all about. Breakout success for Canadian programming, both here in Canada and in the rest of the world. We are proud of the fact that the highest rated Canadian drama series (*Degrassi: The Next Generation*), the highest rated Canadian comedy series (*Corner Gas*), and the most watched Canadian series (*Canadian Idol*) are all supported by these benefits.<sup>1</sup>

<sup>1</sup> *Degrassi: The Next Generation* is the #1 rated Canadian drama series (Adults 18-49, averaged over 2003-04, BBM Canada).  
*Canadian Idol* is the most watched Canadian English-language series since electronic measurement began.



*if i knew 1.7 million  
people were watching  
'corner gas', i would  
have shaved.*



gas stations are funny. if you give me money to write some scripts, i'll prove it.

## priority programming: DEVELOPMENT

### cross cultural development

This important benefit stream provides support for the development of stories that reflect the blending and contrast of diverse cultures. The year 2003-04 saw a great deal of activity under this benefit stream, with development and, in some cases, production support provided to 12 projects, highlights of which are described below.

Inspired by actual events, *doomstown* tells the story of the gang-related killing of a drug dealer in Jamestown, a violence-plagued community in Toronto. What sets this story apart is that the code of silence hanging over the community was finally broken; the witness who came forward to the police was both the man who had actually precipitated the incident, and the murder victim's best friend. The project is being developed by Sarrazin Couture Entertainment, and written by David ("Sudz") Sutherland.

*little india* is a dramedy series about an irreverent family who runs a restaurant/dating service in the heart of Toronto's Little India. In this series, *My Big Fat Greek Wedding* meets *Hollywood*, *Bollywood*.

Life begins after the 9-5 in *the spot*, a hip, urban and edgy drama series that will take you behind-the-scenes and onto the dance floor of a downtown nightclub. *The Spot* represents authentic storytelling that embraces Canada's diverse community.





(rookson arms)

*boxing day: the story of tommy burns* follows the true story of Canadian Tommy Burns, a world famous boxer in the early twentieth century, who changed professional boxing forever when he kept his promise to “fight all challengers”, thereby opening the door for Jack Johnson to become the first black Heavyweight Champion of the World. Written by Pete McCormack, it is being developed by Associated Producers.

*reservation soldiers* is a documentary that takes an inside look at a boot camp clash between two very distinct and little understood cultures – Native and military, as it follows the lives of four Native recruits on the reserves and through the Bold Eagle military recruitment program.

*Silent messenger* stars Inuit Natar Ungalaq (*Sleep Murder*) and feisty southerner Norman Hallenby. Two men, strangers to each other, trek across the vast Canadian Arctic encountering the 2,000 year-old culture challenged by the juggernaut that is the modern world. Currently in production, the film is directed by William MacGillivray, and produced by Terry Greenlaw and Kent Martin (in association with the NFB).

*the chows*, a two-part mini series set in Vancouver, will follow the Hong Kong Chow dynasty and its struggle to maintain power in the Triad crime syndicate. In development with Howe Sound Films, in this project *The Sopranos* meets *Lost in Translation*.

*presumed guilty* is the dramatic true story of O'Neil Grant, a Jamaican man wrongly accused in the 1990's 'Just Desserts' murder that shocked the city of Toronto, and Heather McArthur, his defence lawyer, who fought to free her innocent client from the justice system, only to have the immigration system unjustly deport him from the only country he's ever known as home.

The documentary *a team for peace* was well received by critics and viewers alike as an example of positive and sensitive programming on the conflict in the Middle East. This is the emotional story of a Canadian agency healing wounds from years of conflict via a unique Israeli-Palestinian children's soccer team.

Lastly, the 13-part drama series *robson arms*, produced by Omni Film Productions in Vancouver, is the most ambitious project supported by this benefit initiative. As we have previously reported to the Commission, as a result of the national production funding crisis in 2003, funding from the Cross-Cultural initiative was provided to this series to help fund its production, and it will be aired on CTV in 2005. In this series, we follow the unlikely tenants of the Robson Arms apartment building in Vancouver's vibrant and diverse West End. As keys are cut, secrets are unlocked and people learn more about their neighbours than they might have wanted to know.

(a team for peace)

(robson arms)

## writer only drama development

“Writer Only” continues to be an invaluable initiative in which CTV works directly with writers to develop scripts for quality commercial dramatic television movies and series. Under this initiative, CTV funds the entire development budget, allowing the writer to fully realize his or her creative vision before transferring the project to an independent producer, who then shepherds its further development and possible production. Over 26 projects are in active development under this benefit strand, and CTV remains proud of its commitment to writers – both new talents and multi-award winning professionals.

Writer Only Drama Development has built on its previous success with the production this year of two projects developed under this benefit: *selling innocence* and *tripping the wire: a stephen tree mystery*. *Selling Innocence* exposes the lurid and lucrative world of teen Internet modelling through a fictional story about a very real social issue. Like most teenagers, Mia Sampson (Sarah Lind) longs for acceptance. She convinces her mother (Mimi Rogers) to let her join the roster of a modelling agency, but when Mia naively agrees to have her portfolio displayed on a members-only Web site, she soon discovers that fame and fortune come at a price.

(selling innocence)

(tripping the wire)

## (tripping the wire)

*tripping the wire*: a *stephen tree mystery* takes us through the looking glass into the shattered lives, turbulent emotions and unexpected motives lurking behind murder. Detective Sergeant Stephen Tree (Clark Johnson), a fast-thinking, wise-cracking, obsessive-compulsive workaholic, knows he must take a hard look at his life, but dead bodies keep getting in the way. This particular dead body belongs to a disgraced soldier, the investigation of whose murder leads Tree into a quagmire of military and personal secrets that threaten to unravel him completely.

Currently in development are a number of projects, covering a range of genres – from mysteries to comedies, from true-life stories about remarkable people to inspired stories from a writer’s imagination. Brief descriptions of some of these projects follow.

In *sexual healing*, Karen MacDonald is a typical suburban wife and mother who juggles the responsibilities of a modern woman as she keeps up with the demands of a job, husband, and pre-teen daughter. Karen also harbours a dark secret – a need for sexual attention from men to feel good about herself, and she must admit to her addiction before she loses everything.

*criminal heart*: a *stephen tree mystery* follows Detective Sergeant Stephen Tree as he investigates the mystery of a severed head belonging to a shady immigration lawyer. In the course of his investigation, he exposes a real estate scam, an impressive porn collection, and the victim’s obsession with an adult film star. As Tree gets closer to solving the murder, a dark secret from his past threatens to ruin his life and the lives of everyone around him.


*girl got soul* is the inspirational true story of how a gifted 12-year-old black girl from North Preston, Nova Scotia, found her voice and followed her heart to become the youngest person ever to win the legendary talent competition at the Apollo Theatre in Harlem.

*hoaxed* is how talk-show host Jerry Springer felt when he learned that one of his most highly rated and popular segments – about a husband who confessed his sordid affair with the babysitter to his distraught wife in front of a live and boisterous studio audience – was written, rehearsed, and executed by four Canadian comedians who caused an international stir by exposing the true nature of reality television.

*last exit* is a suspense-filled drama that tells the parallel stories of two ordinary Canadian women on the same extraordinary day – a day that will end with one woman dead, and the other charged with murder. There are two sides to every story, and this is the fictional account of the events that push two unlikely people to the edge – and over.







everything is more dramatic when said through a bullhorn!

(degrassi:  
the next generation)

# priority programming:

## PRODUCTION

### dramatic series extension

ON OCT. 13, 2004, VINAY MENON, THE STAR TV CRITIC WROTE:

“...Canadian television rarely crosses the American border. So the stateside success of CTV’s *Degrassi: the next generation* is both a noteworthy aberration and cultural curiosity.”

This series, supported in its second, third and current fourth seasons by the Series Extension benefit, has attracted a loyal following in Canada, earned numerous Canadian and international awards, and led to feature articles in the American media. The Chicago Sun-Times described it as “a dramatic series that tackles the trials and tribulations of adolescence head on” and the Washington Post noted that it “deals with some of the most controversial and taboo topics”. This year, it is the highest-rated Canadian drama amongst adults aged 18-49, and episode 404 brought almost 930,000 Canadian viewers (BBM data) to the show, which was the largest audience to date for this successful series. From this same season, the premiere episode was the highest-rated original program in the history of The N Network, which airs *Degrassi: The Next Generation* in the United States. Impressive statistics indeed.

The strategy behind the Series Extension benefit is to provide additional funding to an on-going series to allow it to increase the number of episodes produced; in turn, the ability to provide a greater number of episodes increases the interest of international broadcasters in a series. However, the series must be creatively successful for this strategy to work, and there is no doubt that *Degrassi: The Next Generation* has hit that mark. It airs to great acclaim in 11 countries around the world, including the United States. Nominated again for a Gemini in 2004, its award-winning Web site, [degrassi.tv](http://degrassi.tv), contains content that is updated in timed release with CTV’s television broadcasts and provides a rich on-line experience for hundreds of thousands of registered users.

*Degrassi: The Next Generation* appeals to fans of all ages. Critically acclaimed independent filmmaker Kevin Smith has long been a fan of the series and its honest treatment of teen issues. “I just kind of fell in love with the show,” he said, adding that growing up has never been depicted so accurately on television. “I loved the story arcs and I also love the challenging material... and these kids are insanely good actors. This is just really the topping on the dessert, it takes the cake, there’s nothing left.” Smith, the director of films such as *Clerks*, *Chasing Amy*, and *Dogma*, guest-stars in the final three episodes of Season IV.

*Degrassi: The Next Generation* is a massive success story – plain and simple. It is the breakout Canadian dramatic series that our broadcasting industry has been searching for, and in the tough arena of hard-hitting, social-issue drama. It has taken stories that are at the heart of teenage experience in Canada and told them to the world.



(degrassi)

(the louise arbour story)

## heroes, champions and villains movies

Louise Arbour earned international prominence in 1996 when she was appointed Chief Prosecutor for the International Criminal Tribunals investigating human rights abuses and war crimes in the former Yugoslavia and the genocide in Rwanda. In 1999, Arbour's Tribunal issued an arrest warrant for Yugoslav President Slobodan Milosevic for alleged "crimes against humanity." These trials were the first international prosecutions of war crimes since the Nuremberg Trials. Ms. Arbour has earned her international reputation for courage and tenacity – and the personal stakes have been high. *the louise arbour story* will share the story of this remarkable Canadian and her insistence that human rights be respected and justice be done.

Produced in the fall of 2004 by Galafilm Productions and their German co-producing partner Tatfilm, directed by Charles Binamé, and starring Wendy Crewson, John Corbett and William Hurt, *The Louise Arbour Story* is expected to air in 2005.

The second Heroes, Champions and Villains television movie that was "green lit" in 2004 is *worth of hope*, to be produced by Shaftesbury Films. This movie will tell the story of Joe Spring, who clung to life for days after being left for dead in a car crash on a remote stretch of highway in British Columbia. After the search parties were called off, only the determination of his mother and the heroism of a female RCMP officer could save him.

There is no principal photography start date fixed yet for *North of Hope*; the final elements of production financing are still being raised from sources outside Canada. It is worth noting that finding these final pieces of production financing for each of these large-scale "event" television movies has been a difficult process. This is not surprising, at a time when global buyers have less interest in movies, when viewer tastes for reality programming has surged, and when foreign broadcasters now look first to invest in their own domestic productions. But, the superb quality of these HCV movies makes meeting these challenges worthwhile – they are successfully sharing our stories with the world.

## documentary events

With more than 12 projects under development, and six commissioned (at various stages of production and pre-production), it has been an active year under this benefit stream. Some highlights include the following:

From musical compilations (“Original hits! Original stars!”) to a campy line of products that you didn’t know you needed until you saw them on TV, K-Tel was everywhere in the 1970’s and not just in Canada. Winnipegger Phil Kives is the man behind *it slices, it dices*, a story of incredible entrepreneurship, success, reinvention and resiliency.

George Sapounidis is a Greek-Canadian statistician. That’s his day job. In his spare time, he does something a little unusual: as a musician and singer, he performs in Mandarin, Greek and his native English, drawing throngs of enraptured crowds throughout China when he sings traditional folksongs. In *George: from athena to beijing*, we follow George as he pursues his ultimate goal, the 2008 Beijing Olympics, and we track his unusual path to fame as a pop culture megastar in China – maybe.

*Dumped* is a high-octane and funny look at the serious subject of “breaking up” with horror tales from the world of broken relationships. With a heartbreaking soundtrack of hurtin’ songs and the worst cases of being “dumped” you ever heard, *Dumped* is an entertaining look at the pain, the sorrow, and the revenge.

*In pursuit of happiness* also tackles a serious topic in a light-hearted way: a celebrity host and a scientist travel the country searching for happy people and examine, en route, the latest research on what makes “happy” people happy.

In *girls don’t fight* we are told the story of a new generation of female athletes as they tackle one of the last taboos for women – from the wrestling matches of the Olympics to the boxing rings of Las Vegas, these girls do fight.

(George: from athena to beijing)

(dumped)

## great big show

Over the past three years, the Junos have become event television, and the 2004 Junos was no exception. Hosted by Alanis Morissette, this celebration of the best of Canada's musical talent featured performances by many of our top stars, including the Barenaked Ladies, Avril Lavigne, Sarah McLachlan, Nickelback, Michael Bublé and Nelly Furtado. Joining Morissette on stage were Jim Cuddy, Amanda Forsyth, Shawn Desman, Choclair and Susan Aglukark, in an exciting line-up that lit up the live audience of 16,700 (the largest-ever live audience for any Junos show). This year the Junos aired live from Edmonton, and attracted a television audience of 1.469 million (BBM, P2+). Attracting notice from media across the country and internationally, the 2004 Junos was covered by all of Canada's major press and media outlets and by such foreign press as *Rolling Stone*, CNN, *US Weekly*, Reuters, *Entertainment Tonight* and *Extra*, bringing further international attention to Canada's talent.

(the Junos)

## groundbreaker

Two breakout series, *corner gas* and *canadian idol*, have been produced under this benefit stream, which invests in interactive entertainment television series.

*TV Guide* readers voted *Corner Gas* the “Best New Canadian Show” and the “Funniest Show on TV”. This feeling is shared by well over a million Canadians: *Corner Gas*, a warm and clever series about life in Dog River, Saskatchewan, is the most popular comedy series, Canadian or American, currently on air in Canada.

Starring the wickedly funny Brent Butt, and a fantastic ensemble cast including Gabrielle Miller, Eric Peterson, Fred Ewanuick, Janet Wright, Tara Spencer-Nairn, Lorne Cardinal and Nancy Robertson, *Corner Gas* was an immediate hit, with ratings topping the one million mark on its first season premiere. And it’s still going strong, with Season II being watched by an average of almost 1.5 million Canadians (P2+, BBM).


John Doyle, television critic for the *Globe and Mail*, called *Corner Gas*: “original... genuine, funny and clever.” Lindsay Brown of the *Halifax Daily News* said “Absolutely gut-wrenchingly, nose-streamingly funny.... Do not miss this show.”

The positive reviews and critical recognition are not limited to inside Canada: in it’s first season *Corner Gas* was nominated for a 2004 International Emmy Award.

*Corner Gas* has been equally honoured at home. The series was nominated for five 2004 Geminis (for writing, directing, ensemble performance, best comedy program and costume design) and won awards at the Canadian Comedy Awards for writing, direction and best Male Performer. The first season of this series was also the winner of a Directors’ Guild of Canada award for “Outstanding Team Achievement in a Television Series Comedy.”

Programming produced under the Groundbreaker initiative is intended to combine conventional television with interactive features. And, as more and more viewers began discovering the prairie charm of *Corner Gas*, enthusiasm for the series’ online “Dog River” community at [www.cornergas.com](http://www.cornergas.com) quickly followed. With an average of over 18,000 visitors to the site each month, [cornergas.com](http://cornergas.com) has become a definite fan favourite. The Web site has been nominated for a 2004 Gemini as well, for Most Popular Web site.

(corner gas)



The second series produced with the Groundbreaker benefit this year, *Canadian Idol*, is also beloved by Canadian viewers and celebrated by critics. Season II of *Canadian Idol*, which aired during the summer of 2004, easily matched the excitement of Season I when millions of Canadians, of all ages and from all parts of the country, became loyal viewers and fans.

“Each live show at the John Bassett Theatre, which has a 1,100-seat capacity, is sold out in minutes. Outside on Front St. W., hundreds of screaming fans, trembling in hand-painted T-shirts and thrusting devotional placards into the evening air, anxiously line-up for rush seats, sometimes waiting as long as 14 hours to partake in this madness. Then there’s the voting, which rivals any federal election. One week this season, a record 3.3 million votes were cast. The show is on a trajectory to tally more than 24.8 million total votes, an increase of 21 per cent from last season. Throw in the 2 million or so viewers who tune in each week and you can see why *Canadian Idol* is a cultural juggernaut and runaway hit.”

VINAY MENON , THE TORONTO STAR , WEDNESDAY SEPTEMBER 8, 2004

*Canadian Idol*, partially supported again in its second season by the BCE-CTV Benefits, is a cultural phenomenon, and it continues to grow. Nine thousand young people from across Canada auditioned during the national tryouts in nine cities: Ottawa, Halifax, St. John’s, Montreal, Toronto, Winnipeg, Regina, Edmonton and Vancouver. As the numbers were reduced to a “Top Ten”, and then to one final idol, following their performances united the country and sparked water cooler conversations throughout the summer. And the success of Kalan Porter’s first single (the highest selling debut single for a Canadian artist ever) demonstrates the value of *Canadian Idol* as a show that builds new Canadian stars.

2.27 million Canadians tuned in to watch this season’s premiere episode in June 2004 (BBM), which is an audience increase of 14 percent over last year’s series premiere. And 6.5 million viewers tuned in and 3.3 million watched the two-hour finale on September 16, 2004, to see which of the final two – Medicine Hat’s Kalan Porter, 18, or Saskatoon’s Theresa Sokyryka, 23 – would become the second Canadian Idol.

The outcome of the series – the selection of each year’s idol – is determined by the audience, who vote for their favourite performers throughout the course of the season. Last year, 20.5 million votes were cast in the process of choosing the first Canadian Idol. This season voting increased by more than 55 percent. Alisha Sims, in the Medicine Hat News on September 21, 2004, wrote:

“When it comes to capturing votes, in a contest between a federal election and *Canadian Idol*, the hit television show wins by a landslide. On Sept. 15, a record audience of 3.3 million watched the finale showdown and 3.6 million votes were cast. That brought the final tally during the show’s second season to more than 32 million. That’s roughly one vote cast for every Canadian.”

The accompanying Website to *Canadian Idol* had more than 51 million total page views over the season, and up to 400,000 unique visitors each month – demonstrating the merit behind its 2004 Gemini nomination for the Most Popular Web site. It has also received a Gemini nomination for Best Interactive Web site, recognizing its wealth of features, including exclusive reporting and film and music clips, games, message boards, free audio and photo downloads, and more.

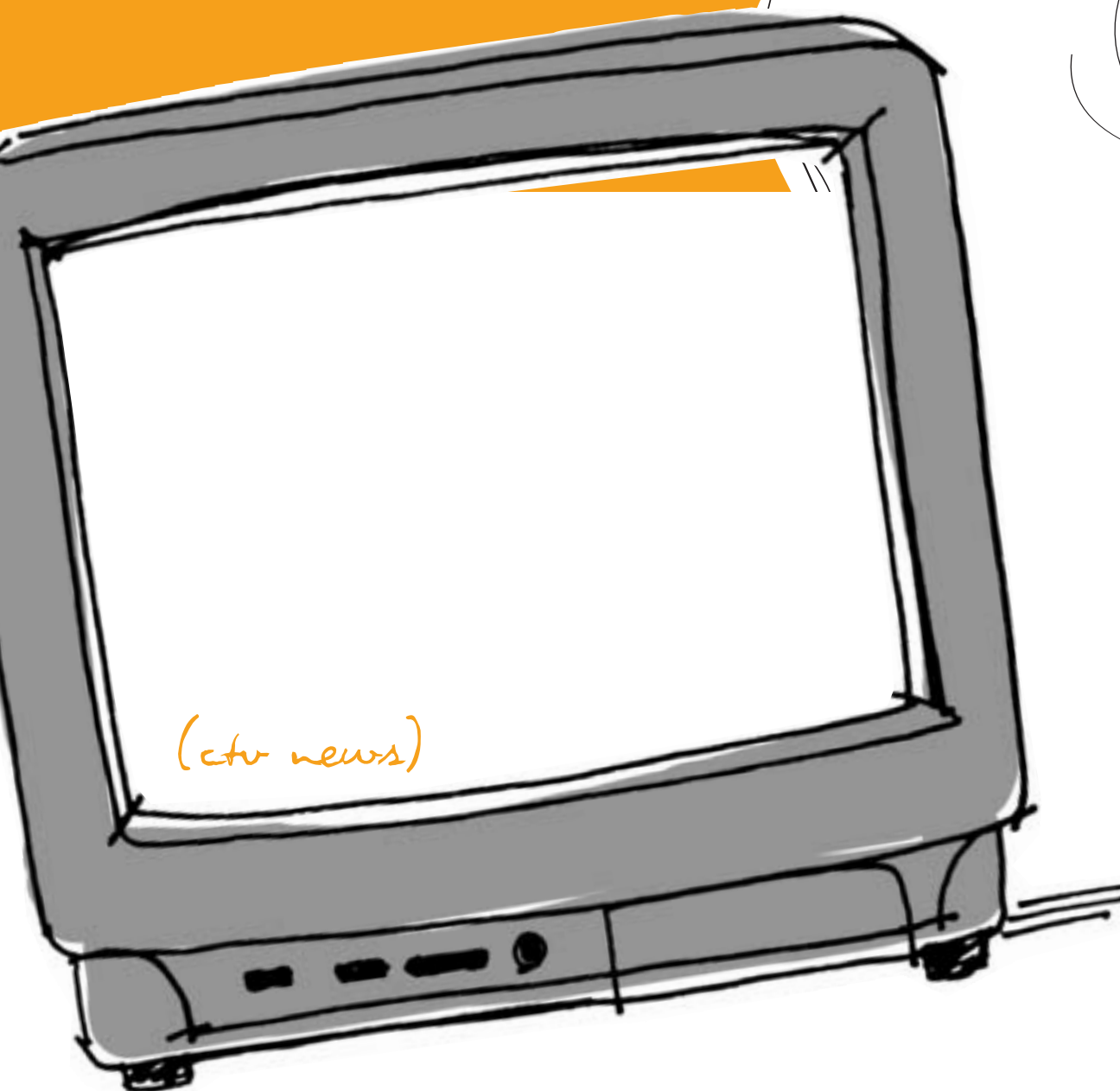
The BCE-CTV Benefits seek out ambitious programming – projects that are riskier or on a larger scale than could normally be afforded without benefits funding – with the hope that they will succeed with audiences. *Canadian Idol* is a model of this approach. No one knew, initially, whether it would find a large audience, and the task of producing the series was enormous, with many logistical hurdles and a significant budget. The series posed a significant risk to CTV and the show’s producers at the onset. It was worth it, though; the first season had enormous resonance with Canadians of all ages and from across the country. Recognizing that this series had a strong chance of soon being able to stand on its own, CTV added non-benefit programming dollars to the remaining Groundbreaker funds to ensure that Season II of this star-building series could be made. And an order for Season III, to be financed without benefit dollars, has been recently confirmed.

(canadian idol)









(ctv news)

*this just in: neckties  
decrease bloodflow  
to the head.*



## ON SCREEN:

### *news and information programming*

The BCE-CTV Benefits contain a significant and valuable set of initiatives related to news and information programming, which are intended to ensure that news service to Canadians is enhanced, particularly in terms of a Canadian perspective on world events.

### *regional specialists and training*

In an effort to further support our diversity in news initiatives, the focus of the Regional Specialist Unit has been broadened. This unit seemed to provide a perfect opportunity to combine the training of specialist reporters in the regions with our ongoing efforts to hire, train and promote visible minorities. Local stations are now provided with the financial resources to hire young, diverse talent and have them file general assignment stories, as well as stories related to areas of individual expertise. In keeping with our approach to diversity issues, these reporters are encouraged to reflect diversity in all stories. This opportunity to be in the community each day – in Halifax, or Kitchener, or Calgary for instance – filing breaking news, doing live talkbacks, updating stories, is an important training ground and a tremendous opportunity for young, diverse reporters.

These journalists are also taking part in training sessions on storytelling, writing for television and presentation. Their stories are constantly reviewed and critiqued to develop their skills as storytellers. The ability to take advantage of this type of training and ongoing feedback makes this unit truly unique and a tremendous opportunity for these young journalists.



*(matt mcclure)*



## foreign bureaus

In 2003-04, the Foreign bureaus benefit (“Eyes on the World”) supported five international bureaus, enabling CTV to provide comprehensive Canadian coverage of events around the world. This year, CTV established a full-time bureau in Baghdad in the aftermath of the Iraq war, documenting the ongoing violence and insurgency.

Our correspondent in India made many trips to Afghanistan to report on the Canadian military rotations to Kabul, where Canada led the NATO force for much of the year. Our correspondent also covered stories in Pakistan on the hunt for Osama Bin Laden and the rise of radical Islam in that country.

CTV’s Africa bureau traveled to the Sudan to investigate what was then an emerging sense that genocide was taking place, a fact that was confirmed in subsequent months. Our reporter also covered the dramatic and emotional testimony of former Canadian general Romeo D’Allaire, as he went to Tanzania to testify in the Rwanda war crimes tribunal. We covered D’Allaire’s return to Rwanda itself for the first time since the genocide. We also followed Stephen Lewis during his travels in Africa as part of his campaign to eradicate AIDS.

In Los Angeles, our bureau provided extensive coverage of the California recall campaign that led to the election of Arnold Schwarzenegger. We covered the California wildfires in detail. Our correspondent also profiled several Canadians who have made their mark among the estimated one million Canadians who live in California: Celine Dion got a star on the Walk of Fame; Toronto native Evelyn Ng was a finalist in the World Series of Poker; and Toronto basketball star Jamaal Magloire played in the NBA All-Star game in Los Angeles.

Using our bureau in Mexico, CTV was the first Canadian television network to get in to Haiti to cover the revolution, and the last to leave. Our correspondent covered the World Trade Organization meetings in Cancun, profiling the large Canadian delegation. We did a story on the excessive logging which is endangering the habitat for millions of Monarch butterflies that winter in Mexico, after making the long journey from Canada. And, we profiled a former hockey player from Northern Ontario who has become a star on the Mexican wrestling circuit.

## diversity

CTV continued its commitment to diversifying its news programming. Diversity training continued with workshops in Winnipeg, Edmonton, Regina, Saskatoon, Vancouver, Montreal and Kitchener.

We hired our third Community and Culture producer under our one year internship program. Savita Bhimsen has made great strides, adding dozens of new contacts to the Community Contacts database that is available across the CTV News system. This database now has more than 1500 contacts from more than 50 ethnic community groups. Bhimsen constantly suggests ideas, story treatments and guests for *Canada AM*, the national *CTV News* and the local stations.

Our editorial boards continue in place, with representatives of the Liberian, Muslim, Jewish and Haitian communities, as well as the Transgendered community, meeting directly with senior news managers at CTV in order to develop a better understanding of the concerns and questions of both sides. These meetings also continue to be held in local stations across the country.

A number of our staff took part in the Innoversity Conference on Diversity and the Media – both as participants and observers. And our staff members were out in the community – appearing and speaking at events like the Hate Crime Conference, Black History Month, Latin American Achievement Awards, Hispanic Canadian Chamber of Commerce and Caribana.

## newslinks

This initiative enables CTV to deliver the stories from the foreign bureaus back to a Canadian audience. Newslinks provides funding for international satellite feeds to bring coverage across the Atlantic and the Pacific, for up to the minute news-gathering. We have been able to bring in stories from Geneva and Hong Kong on the bird flu, from Kabul, Afghanistan on the elections, from the Sudan on the plight of the people there, from Granada on the impact of the hurricanes and from Baghdad on the ongoing violence. These are stories that impact Canada directly, and are told by a Canadian voice.

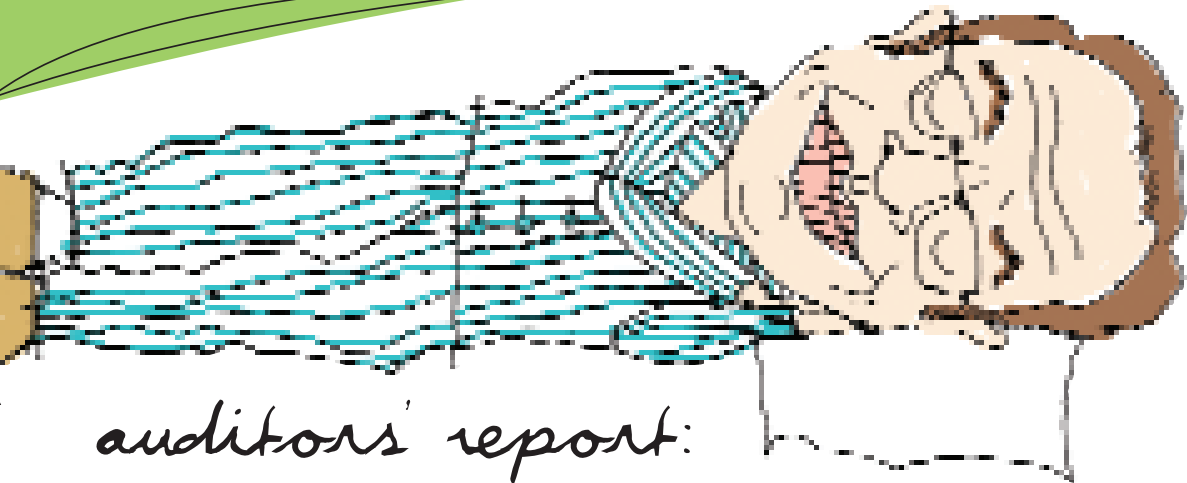
## 2-way hot

The CRTC approved a reallocation of \$6.5 million dollars from *21©*, produced under the *2-Way Hot* benefit stream to “Other Priority Programming”, specifically, the second season of *Corner Gas*. *21©* was a weekly 30-minute current affairs show produced by and for youth, using Web tools and technologies. However, after two seasons, it had not achieved the viewership levels that we had hoped for, and was cancelled. Given the impact on the industry of the recent funding crisis in Canada for priority programming, especially dramatic series, it made solid sense to reallocate this benefits money.

Adding \$6.5 million to “Other Priority Programming” under the Groundbreaker stream meant that dollars originally intended to be spent on the in-house production of a youth current affairs show were moved into the independent production community to support a regionally-based drama, consistent with the Commission’s goal of encouraging more high-quality English language drama that attracts large audiences.







## auditors' report:

### TO THE CANADIAN RADIO-TELEVISION AND TELECOMMUNICATIONS COMMISSION ("CRTC")

At the request of Bell Globemedia Inc. (the "Company") (formerly 1406236 Ontario Inc.), we have audited the attached schedules 1 to 11 detailing program exhibition, program production, program expenditures and tangible benefit expenditures and the Company's compliance with the requirements established by the CRTC as defined in Appendix II of Decision CRTC 2000-747 dated December 7, 2000, for the period from September 1, 2003 to August 31, 2004. This programming and financial information and the Company's compliance with the requirements established in Appendix II are the responsibility of the management of the Company. Our responsibility is to express an opinion on this programming and financial information and the Company's compliance with the requirements of Appendix II based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the programming and financial information is free of material misstatement and whether the Company complied with the requirements established in Appendix II referred to above. Such an audit includes examining, on a test basis, evidence supporting the amounts in the programming and financial information and the overall compliance with Appendix II, and where applicable, assessing the accounting principles used and significant estimates made by management.

In our opinion, (i) the attached schedules 1 to 11 of program exhibition, program production, program expenditures and tangible benefit expenditures present fairly, in all material respects, the production, exhibition and program expenditures of the Company for the period from September 1, 2003 to August 31, 2004 in accordance with the requirements established in Appendix II referred to above and (ii) the Company is in compliance, in all material respects, with the requirements set out in Appendix II referred to above for the period from September 1, 2003 to August 31, 2004.

Chartered Accountants  
Toronto, Ontario  
November 12, 2004

# list of schedules:

SCHEDULE	CONTENTS
Schedule 1:	Original and repeat priority programs broadcast during the reporting year in fulfilment of CTV's base level requirement of eight hours per week of priority programming.
Schedule 2:	Expenditures on base level of eight hours per week of priority programming.
Schedule 3:	Incremental priority programming hours.
Schedule 4:	Priority programming benefits expenditures on incremental hours.
Schedule 5:	Incremental benefits expenditures on news and information programming.
Schedule 6:	Broadcast licence fees for incremental programming received from specialty services operated by, or related to, CTV Inc.
Schedule 7:	Sale or distribution proceeds received by CTV Inc. or any related company in respect of incremental programming, demonstrating that these proceeds are being reinvested in additional priority programming.
Schedule 8:	Programs in which BCE or any related company has taken an equity investment using benefits expenditures, including details that proceeds earned from the equity investment have been reinvested into additional priority programming.
Schedule 9:	Expenditures by CTV Inc. or any related company on third party promotion in the 2003-2004 broadcast year, and incremental benefits expenditures on third party promotion of CTV-licensed television productions.
Schedule 10:	Description of the television initiatives undertaken in fulfilment of benefits commitments, including a list of expenditures associated with each.
Schedule 11:	All other benefits expenditures as set out in Appendix 1 to Decision CRTC 2000-747, which are not covered in the schedules above.



*schedule one* (page 1 of 4)

BASE LEVEL PRIORITY PROGRAMMING HOURS, SEPTEMBER 1, 2003 TO AUGUST 31, 2004

	DEGRASSI: THE NEXT GENERATION	JUST FOR LAUGHS GAGS	W-FIVE	SUE THOMAS F.B.EYE	COMEDY NOW	COMEDY NOW	COMEDY INC.	COLD SQUAD
Duration	0.5 hour	0.5 hour	1 hour	1 hour	0.5 hour	1 hour	0.5 hour	1 hour
CRTC Category	07A	07F	02B	07A	07F	07F	07B	07A
Credit	150%	100%	100%	125%	100%	100%	150%	150%
Date								
Sept. 01-07	0.75	1.00	1.00			1.00		1.00
08-14	0.75		1.00	1.25		1.00		
15-21	1.50			1.25		1.00		
22-28				1.25	0.50		0.75	
29-05	0.75			1.25	0.50		0.75	
Oct. 06-12	0.75	1.00		1.25	0.50		0.75	
13-19	0.75	0.50	1.00	1.25	0.50		0.75	
20-26	0.75	0.50	1.00	1.25	0.50		0.75	
27-02	0.75							
Nov. 03-09	0.75	0.50						
10-16	0.75		1.00	1.25				
17-23	0.75	1.00		1.25				
24-30				1.25	0.50		0.75	
Dec. 01-07	0.75			1.25	0.50		0.75	
08-14	1.50			1.25	0.50		0.75	
15-21	1.50			1.25				
22-28	1.50			6.25				
29-04				10.00				
Jan. 05-11								
12-18					0.50		0.75	
19-25				1.25	0.50		0.75	
26-01				1.25	0.50		0.75	
Feb. 02-08	0.75		1.00	1.25	1.00	0.50	0.75	
09-15			1.00	1.25	0.50	1.00	0.75	
16-22			1.00				1.50	
23-29			1.00	1.25			1.50	
Mar. 01-07			1.00	1.25			1.50	
08-14			1.00	1.25			1.50	
15-21			1.00	1.25			0.75	
22-28			1.00	1.25			1.50	
29-04				1.25	0.50		1.50	
Apr. 05-11			1.00	1.25			1.50	
12-18			1.00	1.25			0.75	
19-25				1.25			1.50	
26-02	1.50			1.25		1.00	1.50	
May 03-09			1.00	1.25		1.00	1.50	
10-16	1.50		1.00	1.25	1.00			
17-23			1.00	1.25	1.00			
24-30	1.50			1.25	1.00			
31-06					1.00			
June 07-13	1.50					1.00		
14-20	1.50			1.25		1.00		
21-27	1.50		1.00	1.25		1.00		
28-04	1.50		1.00	1.25		1.00		
July 05-11	1.50				0.50			
12-18	1.50		1.00		1.00			
19-25	1.50			1.25	1.00			
26-01	1.50		1.00	1.25	1.00			
Aug. 02-08	1.50		1.00	1.25	1.00			
09-15	1.50			2.50	1.00			
16-22	0.75			2.50	1.00			
23-29	1.50		1.00	2.50	1.00			
30-31								
	<b>36.75</b>	<b>4.50</b>	<b>24.00</b>	<b>70.00</b>	<b>19.00</b>	<b>10.50</b>	<b>26.25</b>	<b>1.00</b>

repeat

*schedule one* (page 2 of 4)

BASE LEVEL PRIORITY PROGRAMMING HOURS, SEPTEMBER 1, 2003 TO AUGUST 31, 2004

	ELEVENTH HOUR	CORNER GAS	etalkDAILY	MOVIES	DOCUMENTARIES	VARIETY	OTHER	TOTAL
Duration	1 hour	0.5 hour	0.5 hour	2 hours	See list	See list	See list	
CRTC Category	07A	07B	110 (MAG)	07C	02B	08A/090	See list	
Credit	150%	150%	100%	Various	100%	100%	See list	
Date								
Sept. 01-07			2.50		1.00		1.50	9.75
08-14			2.50		1.00			7.50
15-21			2.50		1.00			7.25
22-28			2.00		1.00			5.50
29-05			2.00					5.25
Oct. 06-12			2.50		0.50			7.25
13-19			2.50					7.25
20-26			2.50					7.25
27-02			2.50					3.25
Nov. 03-09			2.50			2.00		5.75
10-16			1.50					4.50
17-23			2.50		0.50			6.00
24-30			2.50					5.00
Dec. 01-07			2.50					5.75
08-14			2.50		0.50			7.00
15-21			2.50		2.00	1.00		8.25
22-28				6.50	1.00			15.25
29-04				3.00		2.00		15.00
Jan. 05-11			2.00		1.00			3.00
12-18			2.50			2.00		5.75
19-25		0.75	2.50		0.50			6.25
26-01		0.75	2.50					5.75
Feb. 02-08			2.50					7.75
09-15	1.50		2.50					8.50
16-22	1.50		2.50					6.50
23-29			2.50					6.25
Mar. 01-07	1.50		2.50					7.75
08-14	1.50		2.50					7.75
15-21	1.50		2.00					6.50
22-28	1.50		2.50					7.75
29-04			3.50	2.00				8.75
Apr. 05-11	1.50		2.50	5.00				12.75
12-18	1.50	1.50	2.50	3.00				11.50
19-25	1.50		2.50	3.00				9.75
26-02	1.50		2.50		1.00			10.25
May 03-09	1.50	0.75	2.50					9.50
10-16	1.50		2.50					8.75
17-23			2.50		1.00			6.75
24-30	1.50	1.50	2.50		2.00			11.25
31-06	1.50		2.50		1.00			6.00
June 07-13	1.50		2.50		2.00			8.50
14-20	1.50	0.75	2.00					8.00
21-27	1.50	0.75	2.00					9.00
28-04	1.50	0.75	1.50			1.00		9.50
July 05-11	1.50	0.75	2.50		1.00			7.75
12-18	1.50	0.75	2.50					8.25
19-25	1.50	0.75	2.50		1.00			9.50
26-01	1.50	0.75	2.50					9.50
Aug. 02-08	1.50	0.75	2.50					9.50
09-15	1.50	0.75	2.50					9.75
16-22	1.50		2.50					8.25
23-29	1.50		2.50		1.00			11.00
30-31			1.00		1.00			2.00
	39.00	12.00	122.00	22.50	21.00	8.00	1.50	418.00

repeat

# schedule one (page 3 of 4)

BASE LEVEL PRIORITY PROGRAMMING HOURS, SEPT. 1, 2003 TO AUG. 31, 2004  
 Supplementary Information for Priority Hours, Sept. 1, 2003 to Aug. 31, 2004

Title	Broadcast Date	CRTC Credit	Duration	Category
<b>1. DOCUMENTARIES</b>				
Embedded in Baghdad	Sept. 7/03	100%	1 hour	02B
The Health Specials Anthology (Simplify)	Sept. 13/03	100%	0.5 hour	02B
Canadian Idol Preview	Sept. 13/03	100%	0.5 hour	02B
Bloodlines: The DNA Dilemma	Sept. 20/03	100%	1 hour	02B
Depression: Fighting The Dragon	Sept. 27/03	100%	1 hour	02B
The Health Specials Anthology (Living with Pain)	Oct. 11/03	100%	0.5 hour	02B
The Health Specials Anthology (Looking after your Parents)	Nov. 22/03	100%	0.5 hour	02B
The Health Specials Anthology (Early Puberty)	Dec. 13/03	100%	0.5 hour	02B
Men of the Deepes	Dec. 18/03	100%	1 hour	02B
Watching Movies	Dec. 20/03	100%	1 hour	02B
FIX: The Story of an Addicted City	Dec. 28/03	100%	1 hour	02B
Jann Takes Manhattan	Jan. 10/04	100%	1 hour	02B
The Health Specials Anthology (Anti-Aging)	Jan. 24/04	100%	0.5 hour	02B
Dangerous Obsessions: The Stalking Epidemic	May 1/04	100%	1 hour	02B
Jann Takes Manhattan	May 22/04	100%	1 hour	02B
To Love, Honour & Obey	May 29/04	100%	1 hour	02B
Smarter Than the Rest of Us	May 29/04	100%	1 hour	02B
Canadian Idol	June 4/04	100%	1 hour	02B
Canadian Idol	June 12/04	100%	2 x 1 hour	02B
Ben Johnson: Drugs & the Quest for Gold	July 10/04	100%	1 hour	02B
Raising Rover	July 24/04	100%	1 hour	02B
Embedded in Baghdad	Aug. 24/04	100%	1 hour	02B
Best and Worst of Canadian Idol	Aug. 30/04	100%	1 hour	02B



## *schedule one* (page 4 of 4)

BASE LEVEL PRIORITY PROGRAMMING HOURS, SEPT. 1, 2003 TO AUG. 31, 2004  
 Supplementary Information for Priority Hours, Sept. 1, 2003 to Aug. 31, 2004

Title	Broadcast Date	CRTC Credit	Duration	Category
<b>2. MOVIES</b>				
Borrowed Hearts	Dec. 22/03	100%	2 hours	07C
Stolen Miracle	Dec. 24/03	150%	2 hours	07C
Jewel	Dec. 26/03	125%	2 hours	07C
A Killing Spring	Jan. 3/04	150%	2 hours	07C
The Matthew Sheppard Story	Apr. 3/04	125%	2 hours	07C
Another Day	Apr. 5/04	125%	2 hours	07C
A.K.A. Albert Walker	Apr. 10/04	125%	2 hours	07C
100 Days in the Jungle	Apr. 17/04	150%	2 hours	07C
Verdict in Blood	Apr. 24/04	150%	2 hours	07C
<b>3. etalkDAILY</b>				
All etalkDAILY episodes are 0.5 hour in length, except for the following episode:	Apr. 4/04	100%	1 hour	110 (MAG)
<b>4. VARIETY</b>				
Figure Skating: Skate Canada Gala	Nov. 8/03	100%	2 hours	090
Rita MacNeil's Christmas Special	Dec. 19/03	100%	1 hour	090
Canadian Idol Finale	Dec. 31/03	100%	2 hours	090
Figure Skating: BMO Skating Gala	Jan. 17/04	100%	2 hours	090
The 2004 Junos Concert Celebration	July 1/04	100%	1 hour	08A
<b>5. OTHER</b>				
The Holmes Show	Sept 6/03	150%	2 x 0.5 hour	07B

## *schedule two*

BASE LEVEL PRIORITY PROGRAMMING EXPENDITURES, SEPTEMBER 1, 2003 TO AUGUST 31, 2004

Category 02B: Long-form Documentaries	\$ 3,987,347
Category 07: Drama and Comedy	22,185,471
Category 110 (MAG): Entertainment Magazines	4,167,397
<b>Total expenditures on base level priority programming</b>	<b>\$ 30,340,215</b>

*schedule three* (page 1 of 2)

PRIORITY PROGRAMMING INCREMENTAL HOURS COMMITTED TO, INCLUDING HOURS BROADCAST, AS OF AUGUST 31, 2004

Program Title	Producer (Independent or Affiliated)	Benefit Strand	Benefit Year Spent	CRTC Program Category
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**TOTAL PROGRAMMING FOR WHICH ALL REPORTING INFORMATION HAS BEEN REPORTED IN PRIOR ANNUAL REPORTS**

**PROGRAMMING THAT AIRED BEFORE AUGUST 31, 2003 BUT FOR WHICH CRTC PROGRAM CATEGORY, DATE/TIME ORIGINAL BROADCAST OR CANADIAN RECOGNITION NUMBER WERE NOT AVAILABLE AT THE DATE OF THE LAST ANNUAL REPORT**

The Health Specials Anthology – Season I	90th Parallel Film and Television (independent)	Documentary Event	Year 3 – 2003	Documentary (Category 02B)
Canadian Idol – Season I	Insight Production Company Ltd. (independent)	Groundbreaker	Year 3 – 2003	Documentary (Category 02B); Variety (Category 090)

**PROGRAMMING THAT AIRED BETWEEN SEPTEMBER 1, 2003 AND AUGUST 31, 2004 FOR WHICH CRTC PROGRAM CATEGORY, DATE/TIME ORIGINAL BROADCAST AND CANADIAN RECOGNITION NUMBER ARE AVAILABLE**

Canadian Idol – Season I	Insight Production Company Ltd. (independent)	Groundbreaker	Year 3 – 2003	Documentary (Category 02B); Variety (Category 090)
21©	CTV	2-Way Hot	Year 4 – 2004	Documentary (Category 02B)
Degrassi: The Next Generation (eps. 314-322)	Epitome Pictures Inc. (independent)	Series Extension	Year 3 – 2003	Drama series (Category 07A)
Corner Gas, Season I (eps. 1-13)	Prairie Pants Productions Inc. (independent)	Groundbreaker	Year 3 – 2003	Comedy series (Category 07B)
Ronnie Hawkins: Who Do You Love?	Real Hawk Productions Inc. (independent)	Documentary Event	Year 3 – 2003	Documentary (Category 02B)
The Ocean Ranger Disaster	Ocean Ranger Productions Inc. (independent)	Documentary Event	Year 1 – 2001; Year 2 – 2002	Documentary (Category 02B)
The Health Specials Anthology – Season II	90th Parallel Film and Television (independent)	Documentary Event	Year 4 – 2004	Documentary (Category 02B)
Zeyda and the Hitman	My Zaida Inc. & Frantic Zaida Inc. (independent)	Heroes, Champions and Villains	Year 3 – 2003	Drama/Movie (Category 07C)
The 2004 Junos Awards	Insight Production Company Ltd. (independent) & CARAS (independent)	Great Big Canadian Show	Year 4 – 2004	Regional (Category 110)
A Team for Peace	Up Front Entertainment (independent)	Cross-Cultural	Year 4 – 2004	Documentary (Category 02B)

**TOTAL PROGRAMMING FOR WHICH ALL REPORTING INFORMATION HAS BEEN REPORTED AS OF AUGUST 31, 2004**

Total Number of Incremental Hours	Program Length per Episode (Hours)	Date/Time Original Broadcast	Canadian Recognition #
<b>38.85</b>			
3	0.5	Feb. 15, 2003: 7 pm; Mar. 15, 2003: 7pm; Apr. 19, 2003: 7pm; May 17, 2003: 7pm; June 14, 2003: 7pm; July 12, 2003: 7pm	C22489
17.5	1 x 1.5; 12 x 1; 8 x 0.5	June 9, 2003: 8pm; June 16, 2003: 8pm; June 23, 2003: 8pm; June 30, 2003: 8pm; July 7, 2003: 8pm; July 8, 2003: 7:30pm; July 14, 2003: 8pm; July 15, 2003: 7:30pm; July 21, 2003: 8pm; July 22, 2003: 7:30pm; July 28, 2003: 8pm; July 29, 2003: 7:30pm; Aug. 4, 2003: 7pm; Aug. 4, 2003: 7:30pm; Aug. 5, 2003: 7:30pm; Aug. 11, 2003: 8pm; Aug. 12, 2003: 7:30pm; Aug. 18, 2003: 8pm; Aug. 19, 2003: 7:30pm; Aug. 25, 2003: 8pm; Aug. 26, 2003: 8pm	C23000, C23002, C23005, C23011, C23015, C23003
7	1 x 2; 5 x 1	Sept.1, 2003: 8pm; Sept.2, 2003: 8pm; Sept.8, 2003: 8pm; Sept.9, 2003: 8pm; Sept.15, 2003: 8pm; Sept.16, 2003: 8pm	C23000, C23002, C23005, C23011, C23015, C23003
5	1	Oct. 4, 2003: 7 pm; Nov. 29, 2003: 7pm; Dec. 6, 2003: 7 pm; Jan. 31, 2004: 7 pm; Apr. 3, 2004: 7pm	N/A
4.5	0.5	Jan. 26, 2004: 8pm; Feb. 9, 2004: 8:30pm; Feb. 16, 2004: 8:30pm; Feb. 23, 2004: 8:30pm; Mar. 8, 2004: 8:30pm; Mar. 15, 2004: 8:30pm; Mar. 22, 2004: 8:30pm; Mar. 29, 2004: 8:30pm; Apr. 5, 2004: 8:30pm	C21818
6.5	0.5	Jan. 22, 2004: 8pm; Jan. 27, 2004: 8pm; Feb. 4, 2004: 8pm; Feb. 11, 2004: 8pm; Feb. 18, 2004: 8pm; Feb. 25, 2004: 8pm; Mar. 3, 2004: 8pm; Mar. 10, 2004: 8pm; Mar.17, 2004: 8pm; Mar. 24, 2004: 8pm; Mar. 31, 2004: 8pm; Apr. 21, 2004: 8pm; Apr. 28, 2004: 8pm.	C21835
1.5	1.5	Aug. 20, 2004: 9:30pm	A97543
1	1	Feb. 1, 2004: 7pm	B79917
3	1	Apr. 24, 2004: 7pm; June 19, 2004: 7pm; Aug. 14, 2004: 7pm	C23536
2	2	June 20, 2004: 9pm	A94198
2.5	2.5	April 4, 2004: 8pm	C23116
1	1	Aug. 21, 2004: 7pm	C22655
<b>93.35</b>			

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PRIORITY PROGRAMMING INCREMENTAL HOURS COMMITTED TO, INCLUDING HOURS BROADCAST, AS OF AUGUST 31, 2004

Program Title	Producer (Independent or Affiliated)	Benefit Strand	Benefit Year Spent	CRTC Program Category
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**PROGRAMMING THAT AIRED BETWEEN SEPTEMBER 1, 2003 AND AUGUST 31, 2004 FOR WHICH CANADIAN RECOGNITION NUMBER HAS NOT BEEN RECEIVED**

Canadian Idol – Season II	Insight Production Company Ltd. (independent)	Groundbreaker	Year 4 – 2004	Documentary (Category 02B); Variety (Category 090)
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**COMMITTED PROGRAMMING THAT HAS NOT AIRED AS OF AUGUST 31, 2004**

Canadian Idol – Season II	Insight Production Company Ltd. (independent)	Groundbreaker	Year 4 – 2004	Variety (Category 090)
Corner Gas – Season II (eps. 14-31)	Prairie Pants Productions Inc. (independent)	Groundbreaker	Year 4 – 2004	Comedy series (Category 07B)
Degrassi: The Next Generation (eps. 414-422)	Epitome Pictures Inc. (independent)	Series Extension	Year 4 – 2004	Drama series (Category 07A)
Dumped	House on Fire Productions/90th Parallel (independent)	Documentary Event	Year 4 – 2004	Documentary (Category 02B)
Endgame in Kosovo:	Galafilm Productions/Tatfilm (independent)	Heroes, Champions and Villains	Year 4 – 2004	Drama/Movie (Category 07C)
The Louise Arbour Story	EyeSteelFilm (independent)	Documentary Event	Year 4 – 2004	Documentary (Category 02B)
George: From Athens to Beijing	Girl Fight Productions Ltd. (independent)	Documentary Event	Year 4 – 2004	Documentary (Category 02B)
Girls Don't Fight	Media Verité Inc. (independent)	Documentary Event	Year 4 – 2004	Documentary (Category 02B)
Idol Worship	Spin Free Productions (independent)	Documentary Event	Year 4 – 2004	Documentary (Category 02B)
In Pursuit of Happiness	Mid Canada Entertainment (independent)	Documentary Event	Year 4 – 2004	Documentary (Category 02B)
It Slices, It Dices	Capri Lives Productions Inc. & RTI S.p.A. (independent)	Heroes, Champions and Villains	Year 3 – 2003	Drama/Movie (Category 07C)
Lives of the Saints	Shaftesbury Films (independent)	Heroes, Champions and Villains	Year 4 – 2004	Drama/Movie (Category 07C)
North of Hope				

**Total Incremental Hours**

Total Number of Incremental Hours	Program Length per Episode (Hours)	Date/Time Original Broadcast	Canadian Recognition #
23	17 x 1; 9 x 0.5; 1x 1.5	June 1, 2004: 8pm; June 2, 2004: 8pm; June 3, 2004: 8pm; June 9, 2004: 8pm; June 10, 2004: 8pm; June 16, 2004: 8pm; June 17, 2004: 8pm; June 23, 2004: 8pm; June 24, 2004: 8pm; June 30, 2004: 8pm; July 1, 2004: 8pm; July 7, 2004: 8pm; July 8, 2004: 8pm; July 14, 2004: 8pm; July 15, 2004: 8pm; July 21, 2004: 8pm; July 22, 2004: 8pm; July 28, 2004: 8pm; July 29, 2004: 8pm; Aug.4, 2004: 8pm; Aug. 5, 2004: 8pm; Aug. 11, 2004: 8pm; Aug. 12, 2004: 8pm; Aug. 18, 2004: 8pm; Aug. 19, 2004: 8pm; Aug. 25, 2004: 8pm; Aug. 26, 2004: 8pm	TBA
7	1 x 2; 5 x 1		TBA
9	0.5		C23315
4.5	0.5		TBA
1	1		TBA
2	2		TBA
1	1		TBA
1	1		A00928
2	1		TBA
1	1		TBA
1	1		TBA
4	2		TBA
2	2		TBA
<b>151.85</b>			



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PRIORITY PROGRAMMING INCREMENTAL BENEFIT EXPENDITURES COMMITTED TO,  
INCLUDING AMOUNTS SPENT, AS OF AUGUST 31, 2004

PRIORITY PROGRAMMING							
	Total Amount Committed for 7 years	Amount Committed in 2003-04	Amount Committed to Date	Amount Spent in 2003-04	Amount Spent to Date	Balance	Producer (Independent or Affiliated)
<b>Drama Development</b>	<b>\$ 5,000,000</b>	<b>\$ 231,620</b>	<b>\$ 1,746,465</b>	<b>\$ 174,820</b>	<b>\$ 1,312,044</b>	<b>\$ 3,687,956</b>	
A Black and Unmanly Crime							Not Applicable
Choice							Not Applicable
Cold Fear							Not Applicable
Coming Home							Not Applicable
Cracking Up							Not Applicable
Cross Border Baby							Not Applicable
Damage Control							Not Applicable
Down to Zero							Not Applicable
Emily							Not Applicable
Fallen Angel							Not Applicable
Fleeced							Not Applicable
From a Great Height							Not Applicable
Geekland							Not Applicable
Girl Got Soul							Not Applicable
Grappling With Charlie							Not Applicable
Guy Seeks Wolf							Not Applicable
Hero: The Karen Ridd Story							Not Applicable
Hoaxed							Not Applicable
Immorality							Not Applicable
Job							Not Applicable
Keeping up with the Jones'							Not Applicable
Last Exit							Not Applicable
Mack King							Not Applicable
Selling Innocence							Not Applicable
Sexual Healing							Not Applicable
The Criminal Heart							Not Applicable
The Death and Life of Nancy Eaton (aka Windermere)							Not Applicable
The Mayor							Not Applicable
The Terrorist Next Door							Not Applicable
The Terry Evanshen Story							Not Applicable
The Times							Not Applicable
Tokyo Nights							Not Applicable
Tripping the Wire							Not Applicable
Untitled Script (x 3)							Not Applicable
Zeyda and the Hitman							Not Applicable
Zombie Days							Not Applicable

*schedule four* (page 2 of 4)

PRIORITY PROGRAMMING INCREMENTAL BENEFIT EXPENDITURES COMMITTED TO,  
INCLUDING AMOUNTS SPENT, AS OF AUGUST 31, 2004

	PRIORITY PROGRAMMING						Producer (Independent or Affiliated)
	Total Amount Committed for 7 years	Amount Committed in 2003-04	Amount Committed to Date	Amount Spent in 2003-04	Amount Spent to Date	Balance	
<b>Cross Cultural Development</b>	<b>\$ 2,000,000</b>	<b>\$ 554,949</b>	<b>\$ 1,442,865</b>	<b>\$ 648,474</b>	<b>\$ 1,187,540</b>	<b>\$ 812,460</b>	
A Team for Peace							Independent
Boxing Tales (aka Sam Langford)							Independent
Code Brothers							Independent
Doomstown							Independent
Goh West							Independent
Little India							Independent
Lives of the Saints							Independent
One Dead Indian							Independent
Presumed Guilty							Independent
Rescue at the Edge of the World							Independent
Reservation Soldiers							Independent
Robson Arms (formerly Keys Cut Here)							Independent
Satellite Kids							Independent
Silent Messenger							Independent
Sleep Murder							Independent
Team Spirit (formerly Team Indigenous)							Independent
The Chows							Independent
The Spot							Independent
Tommy Burns							Independent
<b>MOW Series</b>	<b>\$ 45,500,000</b>	<b>\$ 5,151,239</b>	<b>\$ 13,799,491</b>	<b>\$ 552,996</b>	<b>\$ 8,723,859</b>	<b>\$ 36,776,141</b>	
Endgame in Kosovo:							Independent
The Louise Arbour Story							Independent
Lives of the Saints							Independent
North of Hope							Independent
Zeyda and the Hitman							Independent
<b>Drama Series Extensions</b>	<b>\$ 25,000,000</b>	<b>\$ 3,990,476</b>	<b>\$ 15,335,835</b>	<b>\$ 3,945,275</b>	<b>\$ 14,637,817</b>	<b>\$ 10,362,183</b>	
The Associates (201-205)							Independent
DeGrassi: The Next Generation (201-209)							Independent
DeGrassi: The Next Generation (314-322)							Independent
DeGrassi: The Next Generation (414-422)							Independent

*schedule four* (page 3 of 4)

PRIORITY PROGRAMMING INCREMENTAL BENEFIT EXPENDITURES COMMITTED TO,  
INCLUDING AMOUNTS SPENT, AS OF AUGUST 31, 2004

	PRIORITY PROGRAMMING						
	Total Amount Committed for 7 years	Amount Committed in 2003-04	Amount Committed to Date	Amount Spent in 2003-04	Amount Spent to Date	Balance	Producer (Independent or Affiliated)
<b>Groundbreaker</b>	<b>\$ 30,512,075</b>	<b>\$ 13,021,112</b>	<b>\$ 30,512,075</b>	<b>\$ 16,598,482</b>	<b>\$ 28,361,223</b>	<b>\$ 2,150,852</b>	
Bad Hall Director (development)							Independent
Canadian Idol I							Independent
Canadian Idol II							Independent
Corner Gas I							Independent
Corner Gas II							Independent
Enter at Your Own Risk (development)							Independent
Laughabout (development)							Independent
Test the Nation (development)							Independent
The Exchange (development)							Independent
The Great Chase (development)							Independent
<b>Promotion of Priority Programming</b>	<b>\$ 7,000,000</b>	<b>\$ 1,844,112</b>	<b>\$ 4,360,590</b>	<b>\$ 1,844,112</b>	<b>\$ 4,360,590</b>	<b>\$ 2,639,410</b>	
<b>Documentaries</b>	<b>\$ 18,000,000</b>	<b>\$ 3,280,309</b>	<b>\$ 6,914,436</b>	<b>\$ 1,641,465</b>	<b>\$ 4,194,218</b>	<b>\$ 13,805,782</b>	
Afghanistan (development)							Independent
Ben Johnson: Drugs & The Quest For Gold (formerly Race of the Century)							Independent
Brawl aka Hockey Gladiators (development)							Independent
Christina O (development)							Independent
Cure for Cancer (development)							Independent
Demon in the Freezer (development)							Independent
Dream-O-Rama (development)							Independent
Dumped							Independent
Gallery aka Frank Gehry							Independent
George: From Athens to Beijing							Independent
Girls Don't Fight							Independent
Gold Diggers (development)							Independent
Golf: The Ridiculous Obsession							Independent
The Health Specials Anthology – year 1							Independent
The Health Specials Anthology – year 2							Independent
Idol Worship aka Paparazzi							Independent
In Pursuit of Happiness							Independent
It Slices, It Dices							Independent
Ronnie Hawkins: Who Do You Love?							Independent
Searching for Jackie Chan (development)							Independent
The Making of "Lost in Canada" (development)							Independent
The Ocean Ranger Disaster							Independent
Viagra (development)							Independent
Wrath of God (development)							Independent

*schedule four* (page 4 of 4)

PRIORITY PROGRAMMING INCREMENTAL BENEFIT EXPENDITURES COMMITTED TO,  
INCLUDING AMOUNTS SPENT, AS OF AUGUST 31, 2004

	PRIORITY PROGRAMMING						Producer (Independent or Affiliated)
	Total Amount Committed for 7 years	Amount Committed in 2003-04	Amount Committed to Date	Amount Spent in 2003-04	Amount Spent to Date	Balance	
<b>Great Big Canadian Show</b>	<b>\$ 10,500,000</b>	<b>\$ 3,170,383</b>	<b>\$ 10,287,335</b>	<b>\$ 1,774,253</b>	<b>\$ 7,484,354</b>	<b>\$ 3,015,646</b>	
The 2002 Juno Awards							Independent
The 2003 Juno Awards							Independent
The 2004 Juno Awards							Independent
The 2005 Juno Awards							Independent
Jamie and David: A Golden Homecoming							Independent
Rita MacNeil's Cape Breton							Independent
Sonic Temple							Independent
<b>Toronto Documentary Forum</b>	<b>\$ 1,000,000</b>	<b>\$ 200,000</b>	<b>\$ 800,000</b>	<b>\$ 200,000</b>	<b>\$ 800,000</b>	<b>\$ 200,000</b>	Not Applicable
<b>Documentaries at Banff</b>	<b>\$ 1,000,000</b>	<b>\$ 286,000</b>	<b>\$ 715,000</b>	<b>\$ 286,000</b>	<b>\$ 715,000</b>	<b>\$ 285,000</b>	Not Applicable
<b>National Broadcast Reading Services</b>	<b>\$ 2,000,000</b>	<b>\$ 400,000</b>	<b>\$ 1,600,000</b>	<b>\$ 400,000</b>	<b>\$ 1,600,000</b>	<b>\$ 400,000</b>	Not Applicable
<b>Total Priority Programming</b>	<b>\$ 147,512,075</b>	<b>\$ 32,130,200</b>	<b>\$ 87,514,092</b>	<b>\$ 28,065,877</b>	<b>\$ 73,376,645</b>	<b>\$ 74,135,430</b>	



## schedule five

NEWS AND INFORMATION INCREMENTAL BENEFIT EXPENDITURES AS OF AUGUST 31, 2004

	NEWS AND INFORMATION PROGRAMMING			
	Total Amount Committed for 7 Years	Amount Spent in 2003-04	Amount Spent to Date	Balance
Regional Specialists	\$ 14,000,000	\$ 1,627,141	\$ 6,312,300	\$ 7,687,700
Diversity in News	3,500,000	753,199	2,444,303	1,055,697
2-Way Hot	4,500,000	1,088,168	4,052,698	447,302
Eyes on the World	12,000,000	1,599,917	4,961,158	7,038,842
Newslinks	10,000,000	1,712,249	5,075,187	4,924,813
APTN	3,000,000	600,000	2,400,000	600,000
<b>News and Information Programming Total</b>	<b>\$ 47,000,000</b>	<b>\$ 7,380,674</b>	<b>\$ 25,245,646</b>	<b>\$ 21,754,354</b>

Note: in 2004, following approval from the CRTC, \$6,500,000 was redirected from 2-Way Hot to the Priority Programming Groundbreaker initiative.

## schedule six

LICENCE FEES RECEIVED FOR INCREMENTAL PROGRAMMING FROM SPECIALTY SERVICES OPERATED BY OR RELATED TO CTV INC. AS OF AUGUST 31, 2004

	Amount received in 2003-04	Amount received to date	Amount reinvested in 2003-04	Amount reinvested to date	Balance
<b>License fees received for incremental programming from specialty services operated by or related to CTV Inc.</b>	<b>\$ 596,169</b>	<b>\$ 596,169</b>	<b>\$ 579,169</b>	<b>\$ 579,169</b>	<b>\$ 17,000</b>
Canadian Idol, Season II					
Corner Gas, Season I					
Golf: The Ridiculous Obsession, Parts 1 and 2					
The Ocean Ranger Disaster					

The amount reinvested to date has been used towards additional priority programming produced under the BCE-CTV Benefits. The balance will be reinvested in future priority programming projects.

## schedule seven

SALE OR DISTRIBUTION PROCEEDS RECEIVED BY CTV INC. OR ANY RELATED COMPANY IN RESPECT OF INCREMENTAL PROGRAMMING AS OF AUGUST 31, 2004

	Amount received in 2003-04	Amount received to date	Amount reinvested in 2003-04	Amount reinvested to date	Balance
<b>Sale or distribution proceeds received by CTV Inc. or any related company in respect of incremental programming, net of related distribution expenses:</b>	<b>\$ 239,718</b>	<b>\$ 582,995</b>	<b>\$ 432,906</b>	<b>\$ 432,906</b>	<b>\$ 150,089</b>
Corner Gas, Season I					
Degrassi: The Next Generation					
Golf: The Ridiculous Obsession, Parts 1 and 2					
Lives of the Saints					

The amount reinvested to date has been used towards additional priority programming produced under the BCE-CTV Benefits. The balance will be reinvested in future priority programming projects. For amounts received from specialty services operated by or related to CTV Inc., please see Schedule Six.

## *schedule eight*

EQUITY INVESTMENTS USING BENEFITS EXPENDITURES AS OF AUGUST 31, 2004

Program Title	Equity Commitments as of August 31, 2004	Equity Recovered	Net Profit Reinvested in Benefits
Corner Gas (1-13)			
Corner Gas (14-31)			
Degrassi: The Next Generation (201-209)			
Degrassi: the Next Generation (314-322)			
Degrassi: The Next Generation (414-422)			
Dumped			
Endgame in Kosovo: The Louise Arbour Story			
George: From Athens to Beijing			
Girls Don't Fight			
Golf: The Ridiculous Obsession, Part 1			
Golf: The Ridiculous Obsession, Part 2			
Lives of the Saints			
The 2002 Juno Awards			
The 2003 Juno Awards			
The 2004 Juno Awards			
The Associates (201-205)			
The Ocean Ranger Disaster			
	<b>\$ 10,022,676</b>	<b>\$ -</b>	<b>\$ -</b>

## *schedule nine*

THIRD PARTY PROMOTION EXPENDITURES AS OF AUGUST 31, 2004

	Amount Spent In 2003-04	Total Amount Spent as of August 31, 2004
<b>BASE LEVEL OF THIRD PARTY PROMOTION EXPENDITURES, SEPTEMBER 1, 2003 TO AUGUST 31, 2004</b>		
Promotion of Priority Programming	\$ 431,290	\$ 1,379,470
<b>INCREMENTAL BENEFITS EXPENDITURES ON THIRD PARTY PROMOTION</b>		
Promotion of Priority Programming	1,844,112	4,360,590
<b>TOTAL SPENDING ON THIRD PARTY PROMOTION</b>		
Promotion of Priority Programming	<b>\$ 2,275,402</b>	<b>\$ 5,740,060</b>

## *schedule ten*

TELEVISION INITIATIVES UNDERTAKEN IN FULFILMENT OF BENEFITS COMMITMENTS AS OF AUGUST 31, 2004

Please see Schedules 3, 4 and 5.

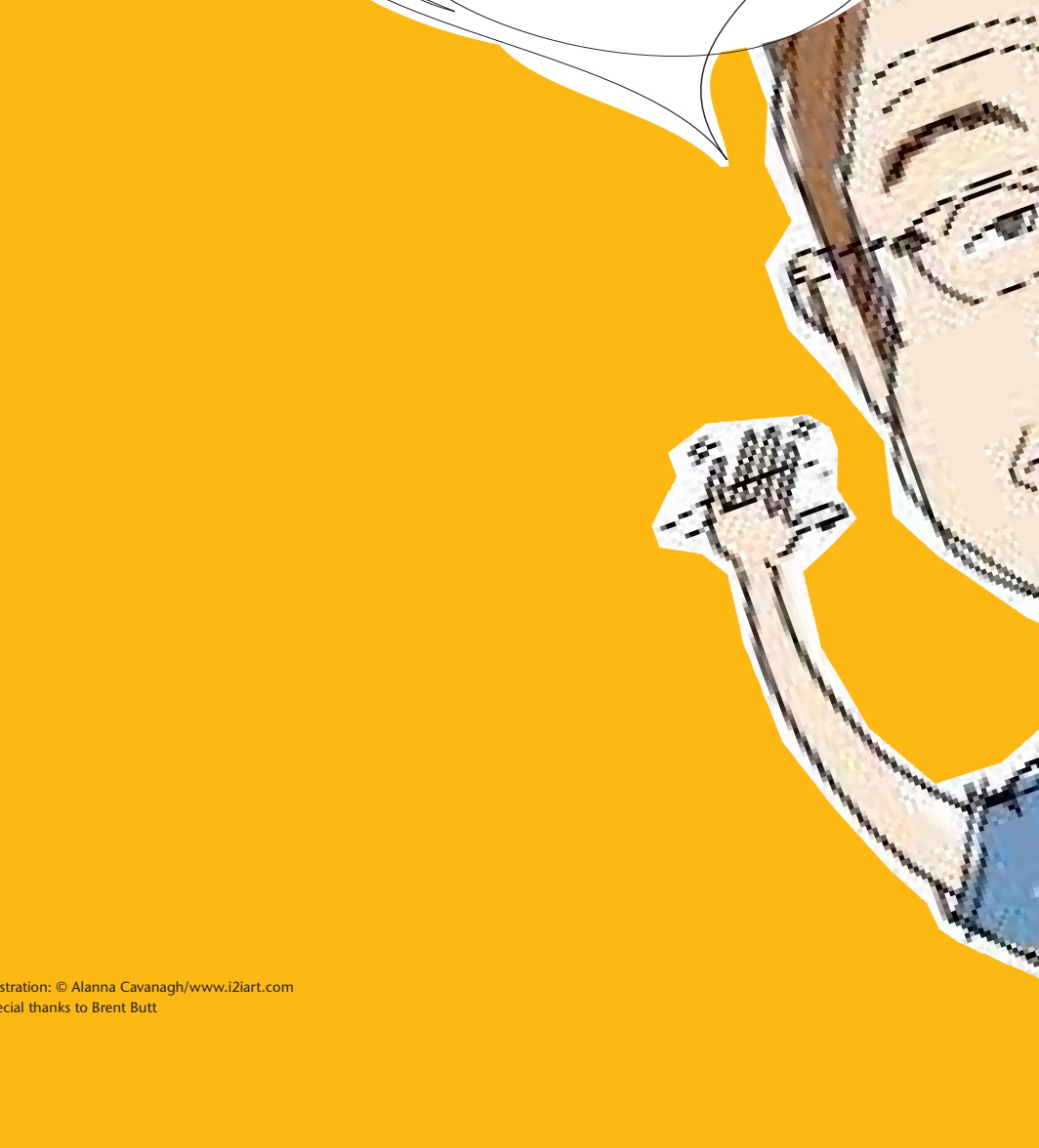
# schedule eleven

OTHER BENEFITS EXPENDITURES AS OF AUGUST 31, 2004

	Total Amount Committed for 7 Years	Amount Spent in 2003-04	Amount Spent to Date	Balance	Recipient
<b>PIPELINE TO SCREEN</b>					
Content Innovation Network	\$ 5,000,000	\$ 1,000,000	\$ 4,000,000	\$ 1,000,000	Canadian Film Centre, L'INIS, Banff New Media Institute
National Screen Institute	1,000,000	285,714	571,428	428,572	National Screen Institute
Women in the Director's Chair	100,000	12,000	64,000	36,000	Creative Women Workshops (Banff Centre)
iTV specialists	3,000,000	522,464	1,183,089	1,816,911	iTV specialists
Canadian Media Research Consortium	3,500,000	500,000	2,000,000	1,500,000	UBC – the School of Journalism; Université Laval; York University
Ryerson Polytechnic University: BCE Chair in Convergence	2,500,000	–	2,500,000	–	Ryerson Polytechnic University
BCE New Media Centre of Excellence	1,500,000	–	1,500,000	–	British Columbia Institute of Technology
Community Journalism Initiatives	2,000,000	44,986	1,898,832	101,168	Numerous universities and colleges across Canada
Aboriginal Prod. Training – Capilano College	250,000	–	133,334	116,666	Capilano College
CFTPA/APFTQ Mentorship	800,000	114,857	459,428	340,572	CFTPA
St. John's Women's Film & Video Festival	100,000	–	100,000	–	Memorial University
Canadian Women in Communications	750,000	107,143	428,572	321,428	Canadian Women in Communications
History of Canadian Broadcasting	250,000	–	250,000	–	Canadian Communications Foundation
Museum of Canadian Broadcasting	250,000	–	250,000	–	Canadian Museum Broadcast Foundation
Canadian TV Image Bank	3,500,000	542,286	1,925,229	1,574,771	Not applicable
Academy of Canadian Cinema and Television	1,000,000	142,857	571,428	428,572	Academy of Canadian Cinema and Television
MNet: Media Awareness Network	500,000	71,429	285,716	214,284	MNet: Media Awareness Network
Leave Out Violence (L.O.V.E.)	500,000	–	500,000	–	L.O.V.E.
Bell Broadcast & New Media Fund	10,000,000	1,750,000	8,250,000	1,750,000	Bell Broadcast & New Media Fund
<b>Total</b>	<b>\$ 36,500,000</b>	<b>\$ 5,093,736</b>	<b>\$ 26,871,056</b>	<b>\$ 9,628,944</b>	







*i'm only appearing on  
half this page. a valuable  
savings passed on to the  
consumer!*