

**THE CRISIS IN CANADIAN  
ENGLISH-LANGUAGE DRAMA**

**A Report  
Prepared by the  
Canadian Coalition of  
Audio-Visual Unions**

*March 2003*

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# **THE CRISIS IN CANADIAN ENGLISH-LANGUAGE DRAMA**

## **A Report by the Canadian Coalition of Audio-Visual Unions**

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### **1. Introduction and Overview**

This report was prepared by the Canadian Coalition of Audio-Visual Unions (CCAU). The CCAU is a coalition of ten Canadian audio-visual unions who have an interest in a strong and diverse broadcasting system for Canada. The members of the CCAU include the following organizations that financed the preparation of this report: the Alliance of Canadian Cinema Television and Radio Artists (“ACTRA”), the Directors Guild of Canada (“DGC”), National Association of Broadcast Employees and Technicians (“NABET 700 CEP”), the Writers Guild of Canada (“WGC”), and the American Federation of Musicians – Canada (“AFM-Canada”). The other members of the CCAU are Union des artistes (“Uda”), the Communications, Energy and Paperworkers Union of Canada (“CEP”), Association des réalisateurs et réalisatrices du Québec (“ARRQ”), Syndicat des techniciennes et techniciens du cinéma et de la vidéo du Québec (“STCVQ”), and Société des auteurs de radio, télévision et cinéma (“SARTEC”).

In October 2002, the CRTC initiated an inquiry into the state of English- language Canadian drama on our television screens, to be carried out by Trina McQueen. The inquiry was commenced at a very appropriate time.

Canadian dramatic programs – including both drama and comedy programs -- are the cornerstone of our broadcasting system. For decades, these Canadian programs have brought a wide range of ideas, historical events and voices to life. Canadian dramatic programs have allowed us to celebrate our experiences, share our stories, and identify with other Canadians.

But despite the key role that Canadian drama plays in our broadcasting system, there has been a significant decline in the production and private broadcaster funding of Canadian drama in the past 2 years. At the same time, increased concern has been expressed with the difficulties Canadian drama has had in obtaining significant ratings in English Canada.

The CCAU is very concerned about the production and presence of Canadian dramatic programs in our country. In view of this proceeding, the CCAU conducted an in-depth study relating to the exhibition, funding and viewing of Canadian dramatic programs. The research also analyzed the scheduling of indigenous dramatic programming of a number of foreign television broadcasters, as well as the nature of the broadcast regulatory regimes in a number of countries. This report sets out the results of this research, and concludes with a number of recommendations, including short- and long-term action by the CRTC.

## **2. Why is Canadian Drama Crucial to the Canadian Broadcasting System?**

As stated by the Chair of the CRTC, Charles Dalfen, during his address at the Canadian Association of Broadcasters' Annual Conference in October 2002, "Drama is storytelling – and storytelling is close to the heart of human culture." To this, the Chair added: "I believe we need to tell our stories, in all their diversity, through strong Canadian dramatic series." The CCAU strongly agrees with these statements by Mr. Dalfen.

Dramatic programs, are indeed the manner in which Canadians tell and share their stories with one another. (In this submission, we use the term "drama" to include both drama and comedy.) In *Degrassi: The Next Generation*, we learn about the ups and down of teenage life in multicultural Toronto. *Milgaard* shared the experience of David Milgaard and his suffering at the hands of our justice system. The *Trudeau* mini-series allowed a new generation of Canadians to learn more about one of our controversial Prime-Ministers. And, every week, on *This Hour Has 22 Minutes*, we are invited to laugh at our Canadian idiosyncrasies, including those of our elected officials.

These dramatic programs serve to strengthen and enrich our broadcasting system. They allow our outstanding writers and other creators to bring Canadian stories to the screen, where they can be shared with viewers from coast to coast. Canadian dramas also provide the production community with an opportunity to share their vision of our experiences, and to archive our Canadian stories for the future. Additionally, Canadian dramas provide Canadians with the pleasure of seeing themselves on TV, an experience that countries the world-over enjoy and go to great lengths to achieve. As Trina McQueen stated at the CTV licence renewal hearings:

"[M]ost of the viewing to television is in the dramatic genre. That is what people love to see on television. I'm talking overall, not necessarily Canadian or American, but in general folks love a good story, they love an imaginary story and that is what they want from television."

The CCAU is of the view that both drama series and miniseries or movies of the week (MOWs) are important to our broadcasting system. Both of these genres of dramatic programs should be given priority in the television schedules of private broadcasters. Dramatic series bring the continued, familiar and powerful storylines and characters that Canadians love to watch. Movies of the week and mini-series allow Canadian television viewers to explore a broad range of programming genres, ideas, and concepts.

Parliament has also affirmed, through legislative enactment, the importance of Canadian programming, including dramatic programming, within our broadcasting system. The following excerpts from the *Broadcasting Act* set out specific provisions that highlight this importance:

3(1)(d) the Canadian broadcasting system should

- (i) serve to safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada,...
- (ii) encourage the development of Canadian expression by providing a wide range

of programming that reflects Canadian attitudes, opinions, ideas, values and artistic creativity, by displaying Canadian talent in entertainment programming...  
(iii) through its programming and the employment opportunities arising out of its operations, serve the needs and interests, and reflect the circumstances and aspirations, of Canadian men, women and children, including equal rights, the linguistic duality and multicultural and multiracial nature of Canadian society and the special place of aboriginal peoples within that society...

(e) each element of the broadcasting system shall contribute in an appropriate manner to the creation and presentation of Canadian programming;

(f) each broadcasting undertaking shall make maximum use, and in no case less than predominant use, of Canadian creative and other resources in the creation and presentation of programming...

(i) the programming provided by the Canadian broadcasting system should

(i) be varied and comprehensive, providing a balance of information, enlightenment and entertainment for men, women and children of all ages, interests and tastes,

(ii) be drawn from local, regional, national and international sources,...

(v) include a significant contribution from the Canadian independent production sector;...

(s) private networks and programming undertakings should, to an extent consistent with the financial and other resources available to them,

(i) contribute significantly to the creation and presentation of Canadian programming, and

(ii) be responsive to the evolving demands of the public...

### **3. Local Drama in Other Countries**

Many countries around the world are also of the view that dramatic programs are an important component of their broadcasting systems. In Australia, the ABA stated in 2001 that “Drama, both Australian and foreign, is a crucial form of programming on commercial television”. In Europe, the 1989 *Television Without Frontiers Directive*, which requires a majority of specified programs broadcast by TV stations to be European, ignores news, sports and game shows and focuses entirely on fiction programming.

The result of these quota systems has been to increase the quantity of local drama on television channels in the countries where the quotas apply. In Europe, for example, a recent report by the European Commission on the implementation of the *Television Without Frontiers Directive* in 2000 and 2001 found that television broadcasters were devoting an average of 62% of the transmission time devoted to fiction to European works, and that the trend was steadily in favour of improving on the quotas provided for in the Directive.<sup>1</sup>

More striking, however, has been the increase in popularity of local drama. This had long been the case in the United Kingdom. However, in countries like Germany, Italy and Spain, where U.S. television drama had formerly dominated prime time, the emergence of attractive and well-produced local drama, produced in response to the quota, has reversed this position in the past few years. In the four years from 1996 to 1999, the number of original hours of first-run local drama programs being produced in Germany, Spain, France, the United Kingdom and Italy went up by 26%. The increases in local drama production were particularly notable in Spain (up 90%) and Italy (up 228%).<sup>2</sup>

The result has been remarkable. Prime-time in television in Germany, France, Spain and Italy is now dominated by local domestic drama, and U.S. drama series are now largely relegated to off-prime periods on the free-to-air TV channels.<sup>3</sup>

The popularity of European drama in these countries is shown in the “Top 10” listings of drama programs. In the United Kingdom, 10 of the top 10 rated primetime drama/comedies were produced locally.<sup>4</sup> The same is true for Germany.<sup>5</sup>

In Australia, the Australian Broadcasting Authority (ABA) introduced a drama quota in that country for the first time in the late 1980’s.<sup>6</sup> Australian dramas now account for 5 of the top 10 rated primetime dramas in Australia.<sup>7</sup> (U.S. series account for 3 and UK series account for 2 of the top 10 slots.)

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<sup>1</sup> See European Commission Press Release, 8 November 2002, at <http://europa.eu.int>.

<sup>2</sup> European Audiovisual Observatory, Statistical Yearbook 2001, Chart G.8.4.

<sup>3</sup> See European Audiovisual Observatory, Press Release, 9 October 2001, at <http://www.obs.coe.int>.

<sup>4</sup> Broadcast Magazine and Radio Times, March 2002, cited in Alliance Atlantis Communications Inc. Presentation on Canadian English-Language Drama, summer 2002.

<sup>5</sup> AGF/GFK Fernsehforschung, February/March 2002, cited in Alliance Atlantis Communications Inc. Presentation on Canadian English-Language Drama, summer 2002.

<sup>6</sup> See ABA, Review of the Australian content standard, Issues Paper, November 2001, at <http://www.aba.gov.au>

<sup>7</sup> OzTam, November 2001, cited in Alliance Atlantis Communications Inc. Presentation on Canadian English-Language Drama, summer 2002.

Drawing parallels between the experience in Europe and Australia and the experience in Canada is always difficult. Local television stations in countries overseas have the luxury of being able to operate without 4+1 U.S. signals being received in each home, which gives them far more control over their prime-time schedules. And in most European countries, the local TV stations have the further advantage of a language barrier against U.S. programs (a factor which also benefits French Canada).

That being said, we can still draw some important lessons from the overseas experience with local drama.

The first is that the key support for local television drama comes from the free-to-air TV stations, not from pay or specialty services, although these have proliferated in recent years. Despite fragmentation, free-to-air TV channels in overseas markets still garner the lion's share of audience and advertising revenue. As in Canada and the U.S., advertisers overseas now pay far more per thousand viewers than was formerly the case, but they continue to support the free-to-air stations and the larger audiences they can command.

The second is that local television stations overseas support local drama financially far more than is the case in Canada.

In Australia, the ABA discussed this issue in an Issues Paper released in November 2001.<sup>8</sup> It noted that the licence fees from the Australian private networks to support serial drama (soaps) in 1999 typically covered 35% of the production budget. In the case of series drama, the licence fees covered 60-70% of the cost if shot on film and 80-100% of the cost if shot on tape. The ABA also noted that the networks "responded to the contraction of overseas markets for Australian television programs with higher licence fees for some recent projects." The ABA figures show that in 2000, the Australian commercial broadcasters expended 11.9% of their total program expenditure on local drama.

The ABA also made the following comment: "Nevertheless, it appears that Australian commercial networks contribute a smaller portion of the cost of producing local television drama programs than do broadcasters in other countries, with, for example, broadcasters in the U.K., Europe and the USA paying 85 to 100 per cent of budgets for local drama production."

These numbers may be contrasted to the Canadian situation. Here, Canadian private stations pay licence fees that cover a much smaller portion of the budget: only 8-12% of the budget in the case of 6-point productions, and only 15-25% of the budget in the case of 10-point CTF supported drama productions.

Drama expenditures by Canadian private TV stations as a percentage of their overall program spending are also far lower than is true for other countries.

The Australian situation is particularly interesting because the size of the country is similar to that of English Canada. In the year 2000, the Australian commercial broadcasters had

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<sup>8</sup> Ibid., note 6, at p.23-30.



total program expenditures of A\$863.9 million. Of that amount, A\$102.9 million, or 11.9% was spent on local drama.<sup>9</sup>

This can be compared with the performance of the Canadian private broadcasters outside Quebec. In 2001, those broadcasters had a total programming budget of \$882 million, very similar to the dollars spent on programming by the Australian private TV networks. But their expenditure on Canadian drama was only \$60.5 million, or only 6.9% of their program budget.<sup>10</sup> In 2002, the most recent year, Canadian private broadcasters outside Quebec dropped their spending on Canadian drama from \$60.5 million to \$54.7 million, or only 6.1% of their 2002 programming budget of \$890.7 million.<sup>11</sup>

The result is telling. Australian private broadcasters spent almost double the amount on local drama that was spent by Canadian private broadcasters outside Quebec.

Some Canadian broadcasters have defended their low licence fees by arguing that they pay no less for Canadian drama than they pay for U.S. acquired programming. But this ignores the fundamental maxim of international television programming sales, namely, *that all broadcasters around the world pay far more for commissioned programs than they pay for acquired programs*. This applies to the U.S. commercial networks, to the BBC and ITV companies in the United Kingdom, and to national broadcasters around the world.<sup>12</sup>

In short, the experience around the world is that broadcasters in other countries pay far more for local drama, either in terms of the proportion of their own overall programming budget or in terms of the licence fee as a percentage of the production cost of the program, than is the case in English Canada.

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<sup>9</sup> Ibid., note 6

<sup>10</sup> CRTC TV Financial Statistics, 2001. CTF credits are excluded in calculating broadcaster expenditures. By contrast, private TV broadcasters in Quebec spent \$23.9 million on Canadian drama out of a total programming budget of \$228.1 million, a ratio of 10.5%.

<sup>11</sup> CRTC TV Financial Statistics, 2002. In 2002, private TV broadcasters in Quebec spent \$28.8 million on Canadian drama out of a total programming budget of \$244.5 million, a ratio of 11.8%.

<sup>12</sup> For U.K. numbers, see David Graham & Associates, *Out of the Box* (December 2000). As indicated at p.62, Figure 34, in 1999 the U.K. terrestrial TV channels paid a licence fee averaging £110,000 per hour for commissioned programs (either independently-produced or broadcaster-produced programs); the same channels paid an average of only £18,000 per hour for acquired programs, including U.S. drama series.

#### **4. CRTC Regulation of Canadian Drama**

##### **(a) Regulation of Canadian Drama Scheduling from 1961 to 1999**

There has been an overall Canadian content quota applicable to private TV broadcasters in Canada since 1961. However, in the period from 1961 to 1979, the broadcast regulator did not regulate the exhibition of Canadian drama at all. The regulations only dealt with overall Canadian content and did not single out drama as such. Private broadcasters could comply with the quota by running news, sports and game shows.

The original quota established in the 1960's required only 40% Canadian content and was very loosely worded. In 1970, shortly after it succeeded the BBG, the newly created CRTC conducted a review of the Canadian content quota. To the large extent, the overall rules created in 1970 still apply today. The basic quota for private television in Canada requires 60% Canadian content during the 18-hour broadcast day, and 50% Canadian content in the evening hours from 6 p.m. to midnight. The quota is higher for the CBC, which is required to maintain a 60% level in both the 18-hour broadcast day and the evening broadcast period from 6 p.m. to midnight. The quota is subject to some case-by-case exemptions.

As noted above, the overall Canadian content quota in the regulations does not distinguish between particular program categories. History quickly demonstrated, however, that where there are no specific mechanisms in place that require private television broadcasters to air dramatic programs, these productions will get very little air-time.

In the 1960s and 1970s, where no express mechanisms were in place relating to the exhibition of Canadian drama, the private television industry, particularly in English Canada, focused on presenting the least expensive categories of Canadian content to produce, i.e. news, sports and game shows. The result was that there was virtually no Canadian drama on private English television. With few exceptions, the only Canadian drama to be seen was on the CBC.

At the end of the 1970s, however, a new obligation was implemented with respect to the support of Canadian programming by private English television. In 1979, the CRTC decided to impose a category quota explicitly for Canadian drama as a condition of licence for the CTV Television Network. The quota was 26 hours of new drama per year, rising to 39 hours over the 5-year licence term. That licence condition was appealed to the Supreme Court of Canada on a variety of grounds, but was upheld in 1982.<sup>13</sup>

In 1987, the Commission increased the requirements placed on CTV. In the decision renewing CTV's network licence, the Commission required CTV to broadcast 2 ½ hours per week of a regularly scheduled Canadian drama series, rising to 4 ½ hours per week by the end of the 5-year licence term.<sup>14</sup> The proportion of original hours to repeats of regularly scheduled Canadian drama was required to exceed the 70% level. In other words, for each 10 hours of repeats, CTV was required to broadcast at least 7 hours of new drama programming. In addition, all but one hour of the requirement was required to be scheduled after 8 p.m. The decision also

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<sup>13</sup> *CRTC v. CTV Television Network Ltd.*, [1982] 1 S.C.R. 530.

<sup>14</sup> See Decision CRTC 87-200, March 24, 1987.

required an additional 24 hours per year of Canadian feature films, mini-series and limited dramatic series to be broadcast by CTV.

In 1994, the CTV licence was renewed subject to a condition that the network schedule 3 hours per week of Canadian drama programming rising to 3 ½ hours over the term of the licence, with an additional 48 hours per year of Canadian dramatic features, mini-series and limited series.<sup>15</sup> The Commission also stated that it expected CTV to adhere to its commitment that original first-run hours as opposed to repeats remained above 70%.

Global Television was also subject to special Canadian dramatic programming quotas. Under the terms of its 1986 renewal, Global was required to broadcast approximately 3 hours per week of first-run Canadian drama. This consisted of 1 ½ hours of first-run drama and 1 ½ hours of reruns.<sup>16</sup> In 1992, however, the Commission renewed Global's licence subject to a condition that this amount be increased to 3 ½ hours by the 1994-95 season, all of which was to be broadcast between 8 and 11 p.m. In 1996, the Global licence was renewed subject to a requirement that it broadcast 4 hours of drama per week, at least 2 of which were committed to be original first-run hours.<sup>17</sup>

As each of the pay and specialty programming service licences were issued over the last 18 years, the CRTC has also imposed Canadian content scheduling requirements for these services. However, they are made applicable through customized conditions of licence, rather than through generally applicable regulations.<sup>18</sup>

#### **(b) Regulation of Canadian Content Expenditures, 1982 to 1999**

A Canadian content expenditure quota was first introduced by the CRTC in 1982 for pay television. It was a quota specified as a fixed percentage of subscription revenue. When penetration levels of pay television turned out to be far less than projected in the next few years, the pay television licensees went back to the CRTC and persuaded the Commission in 1987 to establish lower expenditure levels as a proportion of subscriber revenue. (In the most recent renewals of the pay licensees in 2002, the expenditure levels were increased to reflect increased penetration with the introduction of DTH.)

The concept of requiring a certain level of expenditures on Canadian programs was later extended to Global in 1986<sup>19</sup> and CTV in 1987.<sup>20</sup> In 1989, the CRTC applied the concept to all major local television stations, as part of their licence renewal decisions. The level of expenditures was tied to the advertising revenues of the station concerned. As a result, the expenditures on Canadian programs required by the CRTC fluctuated up and down with changes in the ad revenue for the stations.<sup>21</sup> The programming expenditures formula was later modified

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<sup>15</sup> See Decision CRTC 94-33, February 9, 1994.

<sup>16</sup> See Decision CRTC 92-220, April 8, 1992.

<sup>17</sup> See Decision CRTC 96-72, February 29, 1996.

<sup>18</sup> For the current conditions of licence applicable to the pay and specialty services, see Peter S. Grant et al, *Regulatory Guide to Canadian Television Programming Services* (Toronto: McCarthy Tétrault, 1<sup>st</sup> edition, 2002).

<sup>19</sup> See Decision CRTC 86-1086, November 14, 1986.

<sup>20</sup> See Decision CRTC 87-200, March 24, 1987.

<sup>21</sup> Overview: Local Television for the 1990s, Public Notice CRTC 1989-27, April 6, 1989.

by allowing some averaging to occur between fiscal years.<sup>22</sup> The expenditure rules were also tightened in 1993 to address a number of concerns about double-counting and other accounting issues.<sup>23</sup>

In 1995, the Commission announced that it would permit local television stations earning more than \$10 million in annual advertising revenue the option to choose between the continuation of a condition of licence on Canadian programming expenditures or an alternative condition of licence simply requiring certain minimum hours per week of Canadian entertainment programming in the evening broadcast period. The term “entertainment programming” embraced the genres of drama, music and variety programs, and the required minimum scheduling level rose from 5½ hours a week to 7 hours a week over the next seven year period.<sup>24</sup> Local stations across Canada had variously chosen one or the other of these options following their 1995 renewals.<sup>25</sup>

This policy was not extended to two major players, CTV and Global, however, where expenditure conditions applied that were explicitly tied to Canadian entertainment programming, in addition to the scheduling conditions on Canadian drama referred to earlier. For CTV, the expenditure commitment was \$18 million per year during its previous licence term; and for Global, the expenditure commitment was \$9.3 million per year in its previous licence term.<sup>26</sup>

Finally, reference should be made to the Canadian expenditure rules applicable to the Canadian specialty programming services. In this regard, the Commission has typically required successful licensees to expend the amount proposed in Year 2 in their applications, and thereafter to expend a minimum annual expenditure on Canadian programming derived from averaging the amounts committed in the business plan submitted with the application, and expressing them as a percentage of the services’ gross subscription and advertising revenue.

These expenditure requirements continue to apply to Canadian specialty services, but as noted further below, were eliminated for conventional TV stations in 1999.

### **(c) Public Funding**

The production of Canadian drama has been supported by federal subsidy programs since 1984. Ten years later, in 1994, this program, administered by Telefilm Canada, was supplemented by the newly created Cable Production Fund. Since 1996, the two subsidy programs funds have been combined into a single integrated initiative now called the Canadian Television Fund (CTF).

The CTF, as created in 1996, is a private-public initiative that saw the Department of Canadian Heritage, the Canadian cable industry, and Telefilm Canada join together to create a funding body for programming in Canada. This fund is a key contributor to the creation of Canadian programming. Its current budget is approximately \$230 million per year. These funds

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<sup>22</sup> Public Notice CRTC 1992-28, April 8, 1992.

<sup>23</sup> Decision CRTC 92-229, April 8, 1992.

<sup>24</sup> Public Notice CRTC 1995-48, March 24, 1995.

<sup>25</sup> For a listing, see Appendix to Public Notice CRTC 1995-203, November 30, 1995.

<sup>26</sup> Decision CRTC 94-33, February 9, 1994; Decision CRTC 96-72, February 29, 1996.

are directed towards two initiatives that support the creation of Canadian programming. These are the Licence Fee Program, which has a budget of approximately \$130 million, and the Equity Investment Program, which has a budget of approximately \$100 million.

**(d) So Far, So Good**

It is important to recall how far we have come in regard to Canadian drama in the last twenty-five years.

Canada had a situation coming into the 1980s where about 75% of Canadian English - language television viewing and 50% of Canadian French-language television viewing was to foreign (mostly U.S.) programs. Almost all of the viewing to Canadian content was to news, sports and variety programming. Very little viewing was to Canadian drama because there was very little to watch. By contrast, the great bulk of the foreign viewing was to U.S. drama.

However, in the decade from 1985 to 1995, through the introduction of the Canadian drama quota – both in original hours and in expenditures – and with the help of subsidies from Telefilm Canada, the amount of Canadian drama doubled on English television and tripled on French television. At the same time, the CRTC licensed a variety of new pay and specialty channels, to occupy the field with Canadian services in particular programming niches, all with Canadian content scheduling and expenditure requirements.

Up to the late 1990s, the result was encouraging. On the English-language side, despite the introduction of additional U.S. signals, and the introduction of home VCRs and pay TV, the overall viewing to Canadian programs held its own, and in fact rose slightly to about 26% of overall viewing. One of the key components to that result was Canadian drama, which increased from about 1% of overall viewing to almost 4%. While that is a relatively small amount, it is one of the reasons why overall foreign viewing did not increase on the English side.

On the Francophone side, the difference was even more dramatic. Canadian content viewing actually increased from 50% to 64% in French Canada in the 1985-95 period despite the proliferation of signals. The reason has been almost entirely due to the increase in viewing of French-language Canadian drama, which went from about 6% of total French viewing to about 14%.

The same period saw the rise of the independent production sector in Canada. Thousands of hours of Canadian drama were produced by dozens of new Canadian companies. And many of the programs achieved both critical acclaim and significant audience response. These included such English-language dramatic series as *Avonlea*, *E.N.G.*, *Street Legal*, *Due South*, *The Kids of Degrassi*, *North of 60*, *Neon Rider*, *Traders*, *Wind at my Back*, and *Jake and the Kid*

What has happened since 1995? The annual studies on television viewing released by Statistics Canada show that viewing to Canadian drama continued to hold its own, rising from 3.8% to as high as 5.1% of Anglophone viewing in 2000, before falling back to 4% in 2001. In French Canada, viewing of Canadian drama continues to be around the 15-16% level. (The year by year numbers are set out in Appendix 1.)

In examining these numbers, it is important to note that they include viewing to Canadian drama on all television services – not just conventional television. So even though the ratings for conventional television have declined in the face of competition from the pay and specialty channels, the presence of Canadian drama on those new channels -- like *Showcase*, *YTV*, *Family Channel* and *Teletoon* -- has helped to make up the difference. It is also important to note that the Statistics Canada reports undoubtedly understate the amount of viewing to Canadian drama in English Canada. That is because they are based entirely on a few BBM sweep weeks in the fall, a time when the private conventional stations tend to run heavily promoted U.S. programming and less Canadian programming.

All things considered, the result has been what many observers would agree is an extraordinary success story for Canadian drama. But it is a fragile success story, highly dependent on regulatory structures and government support.

**(e) The 1999 TV Policy**

In 1998, the CRTC initiated a public process to undertake a broad and fundamental review of its policies relating to television broadcasting.<sup>27</sup> This was an important CRTC proceeding, as the Commission had not undertaken a complete review of its television policies for over a decade. After receiving written and oral submissions from interested parties, the Commission released its new Television Policy entitled *Building on Success: A Policy Framework for Canadian Television*<sup>28</sup> (the “Television Policy”). In that new policy document, the Commission’s approach to regulating Canadian programming requirements was significantly altered. The following discusses the ways in which the new Television Policy changed the television broadcast regulatory regime.

First, the Television Policy dispensed with requiring Canadian programming expenditure as a condition of licence. Consequently, private conventional television broadcasters are no longer required to expend a percentage of their advertising revenues, or a fixed amount of money, as set out by condition of their broadcast licences. CTV and Global are, however, required to spend money on Canadian programming as a result of recent ownership transactions.

In particular, CTV is required to spend \$140 million over seven years on priority programming as a condition of the Commission approving the acquisition of that broadcaster by Bell Globe Media.<sup>29</sup> Of this amount, \$75.5 million must be used for the creation of dramatic programming.

As for Global, it is required to spend \$84.2 million over five years in benefits as a result of its acquisition of a number of WIC broadcast assets in 2000.<sup>30</sup> Only \$23.9 million of that amount has been earmarked for the creation of Canadian priority programming by independent producers. However, none of the funds have been specifically earmarked for Canadian drama.

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<sup>27</sup> See Public Notice CRTC 1998-44, May 6, 1998.

<sup>28</sup> See Public Notice CRTC 1999-97, June 11, 1999.

<sup>29</sup> See Decision CRTC 2000-747.

<sup>30</sup> See Decision CRTC 2000-221.

The second difference that the new Television Policy brought on is that it does not set any specific requirements with respect to the broadcast of Canadian dramatic programming. Rather, it requires that the larger multi-station groups broadcast an average of 8 hours per week of priority programming during the peak viewing periods (7:00 p.m. to 11:00 p.m.) over the course of the broadcast year. The exhibition requirement is set out as follows at paragraph 37 of the 1999 Television Policy:

“The largest multi-station ownership groups will 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.”

Priority programs include dramatic programs. However, they also include a number of other genres of programs. The complete list of Canadian priority programs is as follows:

*Priority Program Categories:*

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

Thus, the current exhibition requirement sets out no obligation on the television broadcasting industry to exhibit a minimum amount of dramatic programming. Broadcasters may, therefore, meet their priority programming exhibition requirement by broadcasting any of the other program categories included in the definition of priority programming, such as documentaries or entertainment magazine programs. There is also no obligation on broadcasters to air first-run programs.

The Television Policy does not set out any exhibition requirement with respect to the smaller multi-station ownership groups, such as CHUM and Craig. However, these smaller players have made commitments to the Commission to meet the 8-hour priority programming requirement established for larger broadcast groups within new licensing proceedings.<sup>31</sup>

A third change brought by the Television Policy is that the Commission has widened the definition of priority programming beyond what were formerly referred to as the “underrepresented categories”. The definition added long-form documentaries, regional programs other than news and sports, and entertainment magazine programs.

Finally, the Television Policy altered the manner in which the Commission applies its dramatic programming time credit. Under the regime set out in Public Notice CRTC 1984-94, the Commission granted a 150% time credit to all broadcasters where a program broadcast met all of the requirements set out in Public Notice CRTC 1984-94. In order to qualify, a Canadian

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<sup>31</sup> See Decisions CRTC 2002-81 and 2001-219.

program was required to attain at least 6 out of 10 points set out in that public notice relating to the creative functions of the program.

Under the Television Policy, the 150% time credit rule set out in Public Notice 1984-94 continues to apply to the smaller station groups such as Craig and CHUM. However, for the larger station groups, the 150% time credit rule has significantly changed. Under the new regime, larger station groups may only apply the 150% time credit for priority programs broadcast on the station, where these programs meet 10 out of 10 points relating to the creative functions of the production. Moreover, the larger broadcasters, have access to a new 125% time credit for priority Canadian programs that meet 6 of 10 points relating to the creative function of the production.

**(f) CTV and Global Renewal Hearings**

In April 2001, the Commission held station group licence renewal hearings for both CTV and Global where it considered the licence renewal applications of most of the CTV and Global television stations. This station group licence renewal approach stemmed from a new policy set out in the Television Policy.<sup>32</sup> In both the written renewal applications, and at the renewal hearings CTV and Global stated repeatedly that they were committed to Canadian dramatic programming. Excerpts from the written and oral submissions of CTV and Global are set out in Appendix 2.

Despite these words of support to drama, both Global and CTV, the largest media companies in Canada, came in at their licence renewal hearings with no more than a commitment to meeting the minimum requirements of the Television Policy. That is, they committed to broadcast an average of eight hours of priority programming over the course of the broadcast year. Neither Global or CTV committed to airing a specific number of hours of Canadian drama.

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<sup>32</sup> See Television Policy, paragraphs 10 to 16.



## **5. Analysing the Current Situation for Canadian Drama**

### **(a) Inherent Problems with the 1999 Policy and 2001 Renewals**

When the Commission adopted its new Television Policy, it stated that its intention was to provide support to Canadian programming, the Canadian television broadcasting industry, and to improve the regulatory framework for television broadcasting. Indeed the Commission's goals were summarized at page 2 of the Television Policy as follows:

- *Ensure quality Canadian programs at times when Canadians are watching.*
- Reflect the diversity of Canada's regions and peoples.
- Support an economically successful broadcasting industry.
- Require regulation only where the goals of the Act cannot be met by other means.
- Ensure that regulations are clear, efficient and easy to administer. [emphasis added]

However, when broadcasters implement the new requirements of the Television Policy, it is entirely understandable that they may seek ways in which to meet the requirements of the Policy, while at the same time minimizing the costs of implementation. Given the way in which the 1999 Television Policy is drafted, there are many ways in which broadcasters may elect to minimize their contributions to the Canadian broadcasting system. The following lists some of the perverse incentives created by a number of components of the Television Policy which may undercut the achievement of its purpose.

First, as discussed above, the 8-hour priority programming policy does not require broadcasters to air a specific amount of dramatic programming throughout the broadcast year. As dramatic programs are the most expensive to produce or acquire, this gives broadcasters an incentive to air less costly programs such as documentaries and magazine programs.

Second, there is no obligation on television broadcasters to air *original* Canadian dramatic programming. In order to lower their cost, there is therefore an incentive for broadcasters to fill the 8-hour requirement with old repeats of Canadian programs. This results in fewer new and original Canadian stories being produced.

Third, the Television Policy is silent on when broadcasters are required to broadcast Canadian priority programming throughout the broadcast week, and throughout the broadcast year, except for the requirement that priority programs be aired between 7:00 p.m. and 11:00 p.m. There is nothing to prevent broadcasters from scheduling Canadian priority programs in time-slots within the 7-11 p.m. period that attract fewer viewers, and in periods of the year that does not generally attract a large audience.

Fourth, there are no expenditure obligations on Canadian conventional broadcasters to contribute funds to the creation of high quality Canadian dramatic program, outside of the 10% transfer benefit requirements. As will be seen, this has resulted in a decline in the funding to Canadian dramatic programs in the system, and a decline in production itself.

**(b) The Decline in Canadian Drama Production**

Since the implementation of the 1999 Television Policy, there has been a significant decline in the production of Canadian dramatic programs. This was demonstrated in the CTF's most recent Activity Report (2001-2002). At page 19 of that report, the CTF stated the following:

“The English-language drama category was undersubscribed for the second consecutive year [those two years consisted of the first two years that the Television Policy was in place] which resulted in \$9 million being redistributed to other genres. *Several factors contributed to a decrease in funding requests, including fewer international sales, a shift by broadcasters into more non-dramatic programming, and big ticket events like the 2002 Winter Olympics which filled up large portions of the prime-time schedule.*”  
[emphasis added]

The decline in dramatic programming initiatives funded by the CTF is also demonstrated at page 55 in the CRTC's most recent Broadcasting Policy Monitoring Report. For ease of reference we have attached a copy of the Chart 17 of the Report and an analysis of it at Appendix 5. With respect to CFTO-TV (CTV), in 1999/2000, that broadcaster aired 142 hours of drama and comedy programs that qualified for the 150% time credit (the 142 number includes both original showings and up to 2 repeats). These programs are 10-point productions which are typically supported by the CTF. In the following year (2000/2001), which was the first year that the new Television Policy was in effect, the number of hours of drama and comedy programs broadcast on CFTO-TV that qualified for the 150% credit dropped to 94 hours. And, in 2001/2002, the number of hours broadcast per year of drama and comedy programming fell yet again to about 69 hours. *This represents a decline of 34% in the year 2000/2001 from the previous year, and drop of 49% in the year 2001/2002 from 1999/2000.*

There was also a significant decline in the number of hours of comedy and drama that qualified for the 150% time credit broadcast on CIII-TV (Global) between 1999/2000 and 2001/2002. In 1999/2000, CIII-TV aired a total of 130 hours of drama and comedy that were eligible for the 150% time credit. However, in the following year (2000/2001), that number fell to a catastrophic 14. The results for the year 2001/2002 were slightly better, but were still unacceptably poor at about 30 hours total for the year. *This represents a decline of 89% in the year 2000/2001, and about 75% in the year 2001/2002 from the pre-new Television Policy year of 1999/2000.*

The lack of CTF funded programs broadcast in the system is also demonstrated by research conducted by the WGC. The following table shows the number of hours of hours of broadcast live-action drama produced in WGC jurisdiction:

*Live-Action Drama Broadcast Hours  
Produced in WGC Jurisdiction (revised November 11, 2002)*

	<u>1999</u>	<u>2000</u>	<u>2001</u>	<u>2002</u>
Total distinctive drama series hours broadcast:	292.5	249.5	203.5	216.5
Total industrial drama series hours broadcast:	408.5	366	333.5	217.5
Total MOW & Miniseries broadcast hours:	52	46	50	52
Total drama broadcast hours:	753	661.5	587	486

As is demonstrated in the above chart, the total number of drama broadcast hours has declined from 753 hours in 1999 (the year prior to the implementation of the new Television Policy), to 486 in 2002. *This represents a decline of approximately 36% in the number of hours of Canadian dramatic programs that are being created.*

Further evidence of the decline in Canadian drama production is contained in the *CFTPA Profile 2003, An Economic Report on the Canadian Film and Television Production Industry*, released on February 7, 2003. At p.17 of that report, it is indicated that CAVCO-certified Canadian fiction production (i.e. drama, comedy) reached a high of \$1,264 million in 1999-00, but decreased to \$1,225 million in 2000-01 and declined still further to only \$1,065 million in 2001-02. The decline in the last year alone has been 13%.

**(c) Scheduling of Canadian Drama**

In preparing this submission, the CCAU also conducted research with respect to the scheduling of programming on the CBC, CIII-TV (Global), CH (Global), and CFTO-TV (CTV) from September 1, 2002 to November 30, 2002. We have attached a copy of the results of that research as Appendix 3. These schedules highlight the amount of Canadian priority programming, Canadian non-priority programming, U.S. simulcast programming and non-Canadian, non-simulcast programming.

As may be seen in the attached television programming schedules, there are very few hours of Canadian dramatic programs presented in the peak viewing periods by CFTO-TV, CIII-TV and CH. The following table shows the number of hours of Canadian drama aired on these three television stations between September 1, 2002 and November 30, 2002:

	<i>Total Number of hours of Canadian Dramatic Programs Aired Between Sept. 1 – Nov. 30, 2002 in Peak Viewing Period</i>	<i>Average number of hours of Canadian Dramatic Programs Aired Weekly Between Sept. 1 – Nov. 30, 2002 in Peak Viewing Period</i>
<i>CFTO-TV (CTV)</i>	48.5	3.7
<i>CIII-TV (Global)</i>	62.5	4.8
<i>CH (Global)</i>	50	3.81

During the month of November 2002, which overlapped with the BBM sweep weeks, there was a significant decline in the number of hours of Canadian drama broadcast on CIII-TV, and a smaller reduction on CFTO-TV. The following table shows the number of hours of dramatic programs aired on CFTO-TV, and CIII-TV during the month of November 2002:

	<i>Total Number of hours of Canadian Dramatic Programs Aired in November 2002 in Peak Viewing Period</i>	<i>Average number of hours of Canadian Dramatic Programs Aired Weekly in November 2002 in Peak Viewing Period</i>
<i>CFTO-TV (CTV)</i>	12.5	3.1
<i>CIII-TV (Global)</i>	5	1.25
<i>CH (Global)</i>	17	4.2

The following are the number of hours of priority programming broadcast by the three conventional broadcasters in question from September 1, 2002 to November 30, 2002:

	<i>Total number of hours of Priority Programming Sept. 1 – Nov. 30, 2000*</i>	<i>Average number of hours of Priority Programming per week Sept 1 -Nov. 30, 2002*</i>
<i>CFTO-TV (CTV)</i>	64	4.9
<i>CIII-TV (Global)</i>	86.5	6.6
<i>CH (Global)</i>	65	5

Note: Does not include applicable credits

The tables set out above demonstrate a number of points. First, that an increasing proportion of priority programming is made up of programming other than drama. Second, that Canadian drama is particularly low in sweep weeks. Third, that in general, the amount of priority programming broadcast by these conventional broadcasters during the months of September to November 2002 falls below the 8-hour weekly target. The shortfall will need to be made up in coming months in order to reach the requirement of 416 hours of priority programming per year (or 8 hours per week on average throughout the broadcast year).

In that regard, it may be noted that the CRTC Broadcasting Policy Monitoring Report 2002 shows that Global broadcast only 244 priority programming hours (including applicable credits) in the first 8 months of 2001-2002. If it continued at the same pace for the last 4 months of the broadcast year, it would have undershot the 416 hour requirement by 50 hours. Our analysis is set out in Appendix 4. What this demonstrates is that Global must have loaded an

extra 50 hours of Canadian priority programming in the period from May 1, 2002 to August 31, 2002 in order to meet the 8-hour rule. This is an extra 3 hours a week, in a summer period when viewing levels are significantly lower, as shown in Appendix 5.

The CCAU has also reviewed the programming schedule of the CBC’s English-language television broadcasting service for the period of September 1, 2002 to November 30, 2002. We have found that the CBC has aired significantly more priority programming than the three private English-language broadcasters discussed above. The CBC also broadcast more dramatic programs during the period in question than CTV and Global. The following are the number of hours of priority programming and dramatic programs aired on the CBC between September 1, 2002 and November 30, 2002:

	<i>Total # of hours of Priority Programming Sept. 1 – Nov. 30, 2002</i>	<i>Average number of hours of Priority Programming per week Sept. 1 – Nov. 30, 2002</i>
<i>CBC English-language TV</i>	197.5	15

	<i>Total # of hours of Canadian Dramatic Programming Sept. 1 – Nov. 30, 2002</i>	<i>Average number of hours of Canadian Dramatic Programming per week Sept. 1 – Nov. 30, 2002</i>
<i>CBC English-language TV</i>	70	5.3

The CCAU also notes that during the fall of 2002, the English-language private broadcasters aired a significant amount of non-Canadian simulcast programming. The following is a chart that sets out the number of hours of non-Canadian programs broadcast on CFTO-TV, CIII-TV and CH that was simulcast during the period of September 1, 2002 and November 30, 2002.

	<i>Total # of hours of Simulcast Programming Sept. 1 – Nov. 30, 2002</i>	<i>Average number of hours Simulcast per week Sept 1 -Nov. 30, 2002</i>
<i>CFTO-TV (CTV)</i>	209	16
<i>CIII-TV (Global)</i>	157	12
<i>CH (Global)</i>	172.5	13.2

In addition to the hours of non-Canadian simulcast programming that each of these broadcasters air, there is also a significant amount of non-Canadian, non-simulcast programming in their evening schedules. The following chart sets out the total number of non-Canadian hours broadcast on each of these stations:

	<i>Total number of hours of non-Canadian programming (including simulcast programming) Sept. 1 – Nov. 30, 2002</i>	<i>Average number of hours simulcast per week Sept 1 -Nov. 30, 2002</i>
<i>CFTO-TV (CTV)</i>	291	22.3
<i>CIII-TV (Global)</i>	280	21.5
<i>CH (Global)</i>	294.5	22.5

**(d) Declining Expenditures on Canadian Drama**

One of the key questions to examine is how much actual spending on Canadian drama actually takes place, and what contribution broadcasters make in this regard.

The CRTC has recently released financial statistics for the 2002 broadcast year (year ending August 31, 2002). It is therefore possible to examine the statistics for 1999-2002, and to compare these numbers with the projections filed by CTV and CanWest Global at their renewal hearings in 2001.

In developing these numbers, CCAU has focused on the expenditures of all private TV broadcasters outside Quebec, since these numbers can be derived by subtracting the Quebec numbers from the all-Canada numbers. These derived numbers are a good approximation of what English-language private TV broadcasters spend in Canada.<sup>33</sup>

In 1999-2000, English-language broadcasters outside Quebec spent \$59.1 million on Canadian drama. The CBC/SRC spent a further \$62.4 million.

The following year, the CBC/SRC reduced its spending on Canadian drama from \$62.4 million to only \$46.2 million, a reduction of 26%. On December 10, 2001, the government announced that it would provide an extra \$60 million to the CBC for its programming needs. However, the CBC indicated that most of this would go towards regional news, not to drama.<sup>34</sup>

In the same year, which was the first year under the new Television Policy, the private English-language TV broadcasters outside Quebec increased their Canadian drama expenditures marginally from \$59.1 million to \$60.5 million. But there was a major shift towards 6-point industrial and away from 10-point distinctive drama. This is demonstrated by the fact that CTF licence fee top up credits dropped from \$19.8 million in 1999-2000 to \$9.7 million in 2000-2001.

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<sup>33</sup> The numbers for private TV broadcasters outside Quebec slightly overstate the numbers because they also include the ethnic TV stations. However, they also understate the numbers because they do not include the numbers attributable to CTV and Global affiliated stations in Quebec. In its Broadcasting Policy Monitoring Report issued in the fall of 2002, the CRTC presented the program expenditures for all English-language private TV broadcasters (see p.63). When these numbers (which include the ethnic TV stations) are corrected to remove the CTF credit, the numbers are within \$1 million of the numbers presented in this report based on the CRTC Financial Statistics.

<sup>34</sup> Graham Fraser, "CBC picks up an extra \$60M for programming," The Toronto Star, December 11, 2001, p.A9.

The recently released numbers for the 2002 broadcast year show a significant reduction in spending on Canadian drama by English-language TV broadcasters outside Quebec. In particular, the CRTC statistics show that their total expenditures on Canadian drama dropped from \$60.5 million to only \$54.7 million, a decline of almost 10%. This is understandable, given the significant reductions in new drama productions noted earlier. In fact, given the decline in production, CCAU is concerned that expenditures by the English language TV broadcasters on drama will have declined still further in the current year.

These numbers contrast with the projections put forth by the broadcasters in their renewal applications. CanWest Global in particular indicated that its spending on Canadian drama would rise from \$23 million in 2000 to \$31.9 million in 2001 and continue to rise steadily over the 7-year licence term, reaching \$42 million per year in Year 7. In fact, CanWest Global spent \$24 million in 2000 and little more in 2001. While the specific 2002 numbers for CanWest Global are not available, the overall numbers for all English language TV stations have declined by \$5.8 million and we expect that much of this is accounted for by a reduction in CanWest Global's drama spending.

In that context, we should note that CanWest had total revenue of \$602 million in 2000. In its renewal application, it projected bullishly that this would increase to \$663 million in 2001. In fact, its conventional TV revenue declined from \$602 million to \$585 million.

In the case of CTV, it is obliged to spend at least \$24.9 million per year on priority programming, plus the benefits package approved by the Commission in Decision CRTC 2000-747, by virtue of the conditions imposed upon the approval of the takeover by BCE. CTV's reports to the Commission indicate that it spent \$26.0 million on Canadian drama in 2000 and \$25.1 million in 2001. (The CTV report for 2002 has not yet been made public.) CTV's revenue from conventional television was \$497 million in 2000 and rose to \$539 million in 2001. In its renewal application, it had projected revenue of \$513 million in 2001 so it comfortably exceeded this number.

It is worth noting that while the English Canadian stations outside Quebec reduced their expenditures on Canadian drama by almost 10% in the period from 2000 to 2002 (from \$59.1 million down to \$54.7 million), they increased their expenditures on U.S. programs (mostly drama) from \$402.1 million in 2000 to \$460.6 million in 2002, an increase of 14.5%.

#### **(e) Declining Ratings for Canadian Drama**

As we have noted earlier, the overall ratings in Anglophone households for Canadian drama on all channels and services, was 4% of total viewing in the Fall 2001 BBM sweep. This is down from the levels in 1997 to 2000, when viewing to Canadian drama was in the 4.1% to 5.1% range. It should also be noted that these levels undoubtedly understate the popularity of Canadian drama over the year because of the bias towards U.S. simulcast programs during sweep weeks.

However, the ratings for Canadian drama on conventional English TV stations in Canada appear to have declined further in 2002.

Of particular concern to policymakers is the fact that Canadian drama series do not show up in the top 20, let alone the top 10 program series, watched in English Canada.

The CCAU carried out a preliminary study of ratings for Canadian drama. The results indicate that, subject to only a few exceptions, 10-point distinctive Canadian drama generally delivers higher ratings than 6-point “industrial” drama. A review of the top 20 Canadian drama/comedy series in 1999-2000, for example, shows that virtually all of the titles were distinctive Canadian series, not industrial dramas.<sup>35</sup> One of the reasons for the decline in ratings may therefore be traced to the decline in the production of distinctive Canadian drama.

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<sup>35</sup> See *Trends in Canadians' Use of TV*, Report by Canadian Media Research Inc, for the CFTPA, August 2001. (Source: CMRI/Nielsen)



## **6. Reasons for the Crisis in Canadian Drama**

It is clear from the foregoing that we now face a crisis in English-Canadian television drama. After years in which the trend in terms of production and ratings was upward, we are now in a period of retrenchment.

### **(a) Why Canadian Drama Finds It Hard to Get an Audience**

Before proposing solutions to the crisis, we need to analyse carefully the problems facing Canadian drama in getting ratings.

It may be appropriate to begin with an important observation. Producing popular television drama, particularly series drama, is not easy! Drama is far more difficult than any other form of television to master. It is a truly collaborative form of art, combining the art of story-telling with sophisticated production skills in writing, composing, performing, directing, and editing as well as many other talents.

Many look with envy at the success of U.S. television drama. Of course, that drama typically costs over \$3 million (Can.) an hour to produce, more than three times the cost of a Canadian drama per hour. But what many forget is that most U.S. television drama series do not succeed. Most drama series in the U.S. fail in terms of hoped-for ratings and are not renewed. And this is so even though millions of dollars are spent in the U.S. in the selection of ideas, commissioning of scripts, filming of pilots, and the use of focus groups. Despite all this effort, the bottom line is that the success or failure of television drama is inherently unpredictable.

This was dramatically confirmed in a study published in 1994 on the program choices made by the U.S. networks. Despite the use of a number of indicia (e.g. well-known talent, track record of the creators, focus groups, etc.) in deciding which pilot series to select for the season's schedules, none of those indicia had any statistical ability to predict which series will actually succeed.<sup>36</sup>

In that unpredictable environment, in order to minimize risk, the U.S. networks focus on the volume of original production. Every year they commission dozens of new drama programs, in the full knowledge that most of them will not succeed, but with the hope that at least a few will prove to be winners. The economics of the business are such that a winning U.S. drama series can be extraordinarily lucrative for everyone concerned.

In competing with the U.S. juggernaut in television drama, Canada has a few advantages. First, we have an extraordinary talent pool, developed over the last decade and a half, with a notable track record of past successes. Second, our costs for drama are far lower per hour, less than a third of those in the U.S. And third, we also have the benefit of a major subsidy program from the Canadian Television Fund, triggered by commitment letters from broadcasters.

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<sup>36</sup> See William T. Bielby et al, " 'All Hits are Flukes': Institutionalized Decision Making and the Rhetoric of Network Prime Time Program Development," *American Journal of Sociology* 99 (March 1994): 1287-1313.

However, English Canadian drama also faces some extraordinary challenges. Here are the main ones.

First, as noted above, we cannot begin to match the U.S. networks in terms of script and concept development, focus group testing and the like. Canada does not have the luxury of shooting a number of pilots which are then never aired. To carry out a process of winnowing at the front end, like the U.S. networks, would require far more investment than has been the case in the past.

Second, we cannot match the huge promotional machine that washes over Canadian households from the U.S. media. Whether it is on *Entertainment Tonight*, Viacom's nightly entertainment magazine show, on *People Magazine*, AOL Time Warner's monthly celebrity magazine, on the *Tonight Show with Jay Leno*, NBC's late-night talk show, or on many other U.S. outlets, the stars of U.S. television drama are constantly being promoted, cross-promoted, and talked about. Canada has begun to respond, with programs like *eNow* on CTV, the *Mike Bullard Show* on CTV and The Comedy Network, or *Inside Entertainment* on Global. But these provide only a fraction of the "star system" support that comes with the relentless and omnipresent U.S. promotional juggernaut.

The third problem faced by Canadian drama is a problem of our own making. The prime-time schedule of the English-language private broadcasters continues to be built around the maximization of simulcast opportunities with U.S. network programs. As a result, much of the prime-time schedule for CTV, Global and CHUM is determined in L.A., not in Toronto. By virtue of this practice, Canadian private broadcasters are severely limited in where they can place Canadian drama series. Since they tend to schedule Canadian drama sporadically around the U.S. simulcast shows, time slots often change. When CTV ran "The Associates", for example, the requirements of simulcasting led CTV to change the time slot for the one-hour drama 11 times in 39 weeks of scheduling.<sup>37</sup> Building audience requires a predictable time slot, and this cannot have helped develop an audience for that program.

A fourth factor affecting the ratings of Canadian drama is the tendency by Canadian private broadcasters to schedule that drama in shoulder periods (7-8 p.m., 10-11 p.m.), on lower viewing nights (Friday and Saturday), in weeks other than BBM sweep weeks, and in the summer period.<sup>38</sup> The potential impact of scheduling Canadian drama in lower viewing periods is shown in the charts attached in Appendix 5. The first chart shows the number of households using television during each half-hour in the period from 6 p.m. to midnight each night of the week. As will be seen, persons using television is significantly lower in shoulder periods. On Friday and Saturday evenings, households tuned to TV declines by 10-15% compared with the audience on Sunday through Thursday evenings. The common practice of scheduling Canadian drama on Friday and Saturday evenings -- when fewer people are watching -- therefore contributes to the lower ratings achieved.

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<sup>37</sup>Cited in Alliance Atlantis Communications Inc., Presentation on Canadian English-Language Drama, summer 2002.

<sup>38</sup>In that regard, BBM audience numbers inflate U.S. drama ratings compared to Canadian because they are based on sweep week comparisons.

The same phenomenon occurs when Canadian programs are scheduled in the summer months. Chart 2 shows viewing habits over the broadcast year. As will be seen, the number of persons watching TV declines significantly in the summer. Yet that is when Global scheduled a heavier than average fare of Canadian shows last year. Again, with fewer households tuned to television, ratings for Canadian shows are inevitably lower.

A fifth problem for Canadian drama is that Canadian broadcasters do not order up enough episodes to build audience loyalty each season. U.S. networks typically order 22 episodes of a new series. In Canada, unless the series is an industrial drama pre-sold to a U.S. network, the Canadian stations only order up 13 episodes per season. (The CTV benefits package has recently allowed a few series like “*Degrassi: The Next Generation*” to be “topped up” to 22 episodes ). With only 13 new episodes in the can each year, it is much harder to develop and maintain a loyal audience week after week.

A sixth problem relates to the nature of the Canadian drama. With some exceptions, ratings in Canada have been generally better for distinctive Canadian drama than for so-called industrial drama, i.e. drama pre-sold to a U.S. specialty service without any obvious Canadian markers. Yet Canadian broadcasters have a strong economic incentive to purchase 6-point Canadian industrials instead of 10-point Canadian distinctive drama, since the licence fees are much cheaper.

This has been particularly evident on Global, which has only one original live action distinctive Canadian drama series in the current broadcast season, namely, “*Blue Murder*”. Its new output of 13 episodes did not start broadcasting until January 17, 2003. The heavy reliance on 6-point generic industrials has also undoubtedly lowered the overall ratings performance of Canadian drama in the system.

A final problem relates to the number of repeats. Here we are not talking about the normal repeats that occur in the first cycle of a Canadian drama’s conventional window. Rather, we are talking about the practice of filling part of the requisite 8-hours of priority programming with repeats of past years’ episodes of Canadian drama, episodes that have been made in earlier years and that have already run at least 2 or 3 times on Canadian free-to-air television.

The Global prime-time program schedule in 2001 provides the best example of this problem. As shown in the CRTC Broadcasting Policy Monitoring Report 2002, some 300 hours of the 373 hours of priority programming that Global broadcast between 7 and 11 p.m. that year consisted of drama that had been produced and broadcast in previous years. The numbers are shown in Appendix 4.

Is there any wonder that the overall ratings for Canadian drama declined in 2001 when Global ran so few original hours? If we want to increase the ratings for Canadian drama, our first task must be to constantly prime the pump with new original episodes. If we run repeats after repeats, we are simply living off capital and not investing in the future.

**(b) The Problem of Financing**

Two other issues need to be noted in examining the changing environment for Canadian drama.

One of these is the state of the export market for Canadian drama. To put it bluntly, that market has experienced a precipitous decline. One of the causes of the decline has been the reduction in foreign sales of North American drama on European television, largely caused by the surge in the popularity of local television drama in markets like Germany, Italy and Spain.

The decline has also been caused by a reduction in the pre-sales of 6-point industrial Canadian drama to U.S. specialty services like the *Sci Fi Network*, *USA Network*, and so forth. These networks have reduced their purchase of 6-point industrials and have focused on a fewer number of higher quality “signature” program strands. The result of this is to add significantly to the difficulty in financing 6-point Canadian drama.

By contrast, 10-point Canadian drama relies on higher broadcast licence fees and a significant CTF subsidy. But that too is under pressure, as we note further below.

**(c) The Lessons to Be Learned**

What lessons can we learn from the foregoing analysis?

Certainly, some of the factors that present problems are ones that we can do little to solve. The decline in export sales or in foreign pre-sales is not something that the CRTC can address. Nor can we wish away the U.S. star system, although our own promotion of Canadian dramas can be significantly enhanced.

However, there are a number of lessons that can be learned if we want to improve the ratings for Canadian drama.

The first is that *we need more original hours of Canadian drama, and less repeats*. For networks to argue that Canadian drama cannot deliver ratings when they fill their schedule with endless reruns is just not tenable. Original hours of distinctive Canadian drama that are well promoted give the best chance at attracting a meaningful audience. At the same time, we must be prepared to recognize that audience response is inherently unpredictable. Thus, to maximize our chances for ratings success, we must have a number of drama series on offer, not just one or two.

Second, *we need more distinctive Canadian series, not less*. In general, as we have noted, 6-point Canadian drama does not deliver the eyeballs that good 10 point drama can deliver.

All of this leads to the third lesson, namely, that *more money needs to be invested by the private broadcasters in Canadian drama*. That is a simple corollary of the first two points, since original Canadian drama costs more to licence than industrial drama, and infinitely more than the cost to licence repeats. CTF cannot be expected to make up the difference in cost, given

the pressures on its funding. Nor can foreign pre-sales or export sales make up the difference. As we have seen, export sales for North American drama are declining, not increasing.

Should the private broadcasters spend more money on Canadian drama? We believe that the answer is yes. As we have noted earlier, drama expenditures by Canadian English-language private TV stations as a percentage of their overall program spending are far lower than is true for other countries. In 2002, Canadian private broadcasters outside Quebec spent only 6.1% of their total programming budget on Canadian drama. Australian private broadcasters spent almost double this percentage on local drama. They also recently increased their licence fees on certain projects in response to the decline in export sales.

As we have also noted, some Canadian broadcasters have defended their low licence fees by arguing that they pay no less for Canadian drama than they pay for U.S. acquired programming. But this ignores the fundamental maxim of international television programming sales, namely, *that all broadcasters around the world pay far more for commissioned programs than they pay for acquired programs*. This applies to the U.S. commercial networks, to the BBC and ITV companies in the United Kingdom, and to national broadcasters around the world.

The experience around the world is that broadcasters in other countries pay far more for local drama, either in terms of the proportion of their own overall programming budget or in terms of the licence fee as a percentage of the production cost of the program, than is the case in English Canada.

We find it particularly unconscionable that while Canadian English language TV broadcasters have cut their expenditures on Canadian drama by almost 10% in the past year, they have increased their expenditures on U.S. programming by almost 15% in the last two years.

**7. How We Think the CRTC Should Proceed**

**(a) We Need A Co-ordinated Strategy with Cooperation from All**

Our first observation is that any solution to the crisis in English-language Canadian drama should involve input from all the affected stakeholders, and involvement by all of them in any solution.

Among the stakeholders that need to be involved are the following:

- the Canadian Broadcasting Corporation
- the National Film Board
- the private conventional broadcasters
- the pay and specialty licensees
- the Canadian Television Fund and other funding agencies
- the producers
- the professional associations representing the creative community
- representatives of viewers and the public

Accordingly, we recommend a CRTC proceeding that can draw on all of the above for comment and input.

**(b) Crucial Role of the CBC and the NFB**

Our second observation is that two publicly funded institutions -- the CBC and the NFB -- can play key roles in addressing the crisis in Canadian drama, and there should be a particular focus on their funding and contribution in this regard.

As Canada's national public broadcaster, the CBC has a significant obligation to produce and acquire Canadian dramatic programming and drama series that are attractive to audiences. Many of Canada's best-known drama series and most provocative mini-series have emanated from the CBC, highlighted last year with the Trudeau mini-series, and continuing with *Da Vinci's Inquest*. In the fall of 2002, CBC scheduled significantly more priority programs than did CTV and CanWest Global, and more hours of Canadian drama.

But in order to maintain and enhance its role in this regard, the CBC must be adequately funded.

As noted earlier, CCAU was concerned to see the CBC's funding for Canadian drama decline from \$62.4 million in 1999-2000 to \$46.2 million in 2000-01. (The numbers for 2001-02 have not yet been disclosed.)

The federal budget presented on February 18, 2003, showed the CBC receiving \$997.5 million from its Parliamentary appropriation. Since then, Minister Sheila Copps has stated that when the supplementary estimates are presented in September 2003, an additional \$60 million will be added in special funding for 2003-04, thus bring the total appropriation to \$1,057.5 million. If this is the case, this will be the first time since the 1995-96 federal budget that the CBC's main estimates have nudged into 10 figures.

While there is still some confusion over these numbers,<sup>39</sup> they present some ground for encouragement that the CBC will have the funding to maintain if not enhance its contribution to Canadian drama. This should be one of the building blocks to address the current crisis.

A second public institution that is also an important part of the overall picture is the National Film Board. Since 1939, the NFB has been responsible for producing and distributing films and other audiovisual works which reflect Canada to Canadians and the rest of the world.

From its annual budget of \$70 million, roughly \$44 million is spent on "production", although half of this is allocated to staff salaries and benefits. In the view of CCAU, the National Film Board should play a more substantive role in bringing Canadian television drama to the Canadian airwaves, as it has done in the past with projects like *The Boys of St. Vincent*, co-produced with the CBC. Accordingly, the CRTC, CBC, NFB and representatives of the industry should work together to define and implement reasonable expectations for the public agencies.

### **(c) Short-Term and Long-Term Proposals**

As indicated above, both public and private broadcasters must be part of the solution to the problem of Canadian drama. This is not an area where the CBC has exclusive responsibility; private TV broadcasters also have an important obligation to contribute to a solution.

However, in determining potential courses of action to address the crisis in English-language Canadian drama, it must be recognized that the CRTC cannot now amend the conditions of licence of the conventional television broadcasters, i.e. CBC, CTV, Global, CHUM or Craig, except with their consent. All of these conventional TV group owners received seven-year licences following renewal hearings in 1999 (CBC), 2001 (CTV and CanWest Global) and 2002 (CHUM and Craig).

Under paragraph 9(1)(c) of the *Broadcasting Act*, licences cannot be amended for the first 5 years of a 7 year licence, except upon the application of the licensee. The earliest date by which the licences can be amended without consent is shown in the table below. Those amendments can be made on the Commission's own motion and would affect the final two years of the licence.

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<sup>39</sup> See James Adams, "Picture still fuzzy on CBC funding", *The Globe and Mail*, March 3, 2002, at p.R3.

<i>Licensee</i>	<i>Renewal Decision</i>	<i>Expiry of Licence</i>	<i>Earliest Date for CRTC Amendment to Conditions of Licence</i>
CBC	Decision CRTC 2000-1	31 August 2007	1 September 2005
CTV*	Decision CRTC 2001-457	31 August 2008	1 September 2006
CanWest Global	Decision CRTC 2001-458	31 August 2008	1 September 2006
CHUM**	Decision CRTC 2002-323	31 August 2009	1 September 2007
Craig	Decision CRTC 2002-304	31 August 2009	1 September 2007

\*Except for CFCF, Montreal, the licence for which was renewed on 29 November 2002 in Decision CRTC 2002-390

\*\*Except for the licence for CIVI-TV, Victoria, which expires on 31 August 2004.

Much of the 1999 Television Policy has been incorporated into the conditions of licences noted above. This includes the widened definition of priority programming and the 8 hour rule. Accordingly, if changes are to be made in these parameters, they cannot as a practical matter be implemented before 1 September 2006 in the case of CTV or CanWest Global.

The licences for the pay and specialty programming services are staggered in length. Many of the analog licences, including the major pay television licences, were renewed earlier this year. A number of others are up for renewal in 2003.

Bearing the foregoing limitation in mind, we recommend that the CRTC proceed in two stages.

The first stage would involve a CRTC proceeding in the spring of 2003 to come up with a number of immediate short-term actions to address the crisis, hopefully to be effective on or before September 1, 2003. These actions would not involve any amendments to the existing conventional TV licences, but could include a number of other measures, as outlined further below.

The second stage would be a proceeding in 2005, to come up with long-term solutions to the Canadian drama crisis. Those solutions could involve changes to the licence conditions of CTV and CanWest Global, which could become effective on September 1, 2006. Changes affecting CHUM or Craig could take effect the following year.

**(d) We Need a Mixture of Requirements and Incentives**

A fourth observation is relevant. Both a short-term and long-term strategy require a mixture of requirements and incentives. We expect some broadcasters will argue that only incentives can achieve the goal. We don't disagree that incentives can be a useful part of the overall drama strategy. But it is equally important that the CRTC set some minimum requirements in this area.

The obligations set out in the *Broadcasting Act* were not put there for window-dressing. Broadcasting licences – particularly conventional TV licences in Canada's major cities and analog specialty licences -- continue to be highly valued franchises. In this kind of environment, it is not acceptable for a broadcaster to say that it will not carry out its obligations unless it is given incentives to do so.



Incentives – whether they consist of subsidies or other concessions -- may be able to play a useful role in the overall strategy. But at a certain point, the Commission has to set binding requirements. By setting clear and unambiguous requirements in the area of Canadian drama, the Commission will help ensure that the playing field is fair. It will also ensure that certain broadcasters cannot avoid their responsibilities entirely, simply by electing not to take the limited incentives that may be offered.

**(e) Transparency and Reporting Required**

Finally, any review of the crisis in Canadian drama requires access to up-to-date statistics. In preparing this submission, CCAU was hampered by the lack of current numbers from the conventional television broadcasters. The statistics made available from the CRTC are typically a year or two out of date. Accordingly, we had to develop projections and estimates in order to analyze the current situation, including the examination of current TV guides.

To address this problem, our recommendations below include the collection and release of timely information from the CRTC on the issue of Canadian drama. Only if everyone is proceeding from a common understanding of the situation, can an appropriate solution be found.

## **8. Short-Term Recommendations**

Given the foregoing, what short-term measures would be appropriate to adopt to address the crisis in Canadian drama? The CCAU has eight recommendations in this regard.

### **(a) Hold CRTC Proceeding on Canadian Drama in 2003**

Following its release of the McQueen report later this spring, the CCAU believes that the CRTC should initiate a public proceeding in order to investigate in greater detail the various ways in which the presence and production of Canadian dramatic programs may be strengthened within our system. That proceeding should consider the implementation of a number of short-term measures to address the current crisis. The availability of high quality Canadian dramatic programs, the expression of Canadian writers, the development of the Canadian independent production sector, and the presence of a broad range of voices on television are crucial to a successful broadcasting system in Canada. As a result, the CCAU respectfully submits that action should be taken immediately to strengthen the broadcasting regulatory regime.

This proceeding could be a formal public oral hearing; alternatively, it could be a less formal roundtable. It should be focused on coming up with a coherent short-term strategy to address the crisis in Canadian English-language drama. All affected broadcasters should be invited to participate in this process, including the conventional, specialty and pay broadcasters.

Should the CRTC initiate such a proceeding, the CCAU would be pleased to participate. Among the specific initiatives that we recommend the Commission consider in such a proceeding are the proposals set out further below.

### **(b) Strengthen CTF; No Reduction or Dilution of BDU Contribution**

One of the first initiatives that should be undertaken in order to ensure that a wide breadth of high quality Canadian dramatic programs are produced and broadcast on television in Canada is to strengthen the CTF. The CTF is the key funding body of Canadian dramatic programs.

The following is an excerpt from the CTF's 2001-2002 Annual Report:

“The CTF continued to be an essential funding source for dramatic programming,. Last year, the Fund's contribution represented nearly 37% of the total production budgets of all drama projects supported. Overall, the genre received 46% of CTF's available funding... In 2001-2002, the CTF committed \$112 million to drama projects with total production budgets of \$303 million, resulting in 624 new hours of programming. The total number of productions supported increased to 84 in 2001-02, compared to 71 in the previous year.”

In the federal budget presented on February 18, 2003, there was good news and bad news. The good news was that CTF funding from the Department of Canadian Heritage was extended for two years, instead of just being renewed from year to year, as had been the past practice. The bad news was that the annual grant was reduced from \$100 million to \$75 million, a 25% reduction.

The CTF's budget in 2002-2003 was \$255 million. \$110 million of those funds derive from the cable and DTH sectors, due to the regulatory requirements set out in the *Broadcasting Distribution Regulations*. A further \$45 million of the CTF's budget is granted by Telefilm Canada. The remaining \$100 million is contributed by the Department of Canadian Heritage, but as noted above, this will decline to \$75 million for each of the next two years.

In order to ensure stability and growth in the area of Canadian dramatic programs, long-term and stable funding to the CTF is required. The government has now committed to on-going funding for a further two year period. This is vitally important to ensure that a broader range of Canadian stories are told, and to provide sufficient certainty within the system to encourage the production community to undertake projects that they might not undertake when the availability of funds are at issue. This in turn results in more jobs for Canada's creative community, the development of Canadian talent, and an increased presence of Canadian cultural expression within the system.

Given the shortfall in the government's contribution, however, it is vitally important that contributions by broadcasting distribution undertakings to the CTF should be maintained and strengthened. Provided there is no further dilution of the requirements by BDUs to contribute to the CTF under the *Broadcasting Distribution Regulations*, some of this shortfall can be made up by natural increases in BDU revenue that are likely to take place over the next few years..

In that regard, there has been a steady increase in BDU contribution since 1999. BDU contributions to the CTF rose from \$91 million in 2000-01 to \$100 million in 2001-02 to \$110 million in 2002-03. In the normal course, one would expect the number to increase further in 2003 and 2004.

However, two factors may result in the BDU contribution to CTF not increasing and even falling. One factor, which will likely decrease the contribution by up to \$5 million in the next year, is the decision of the CRTC to eliminate the requirement that Class 1 cable operators with less than 20,000 subscribers contribute at least 1.5% of their gross revenues derived from broadcasting activities to the CTF where they operate an outlet that provides local expression, such as a community channel. In Public Notice CRTC 2002-61, the Commission changed its policy with respect to CTF contributions by these Class 1 cable operators; they are no longer required to contribute any money to the CTF (or to any Canadian production funds) if they operate a local medium, such as a community channel. They may now use the money for their community channel. The 1.5% of revenues of the Class 1 cable operators with less than 20,00 subscribers, however, amounts to approximately \$5 million (see paragraph 67 of Public Notice CRTC 2001-129). Thus the CTF contribution that otherwise would apply will likely be reduced by that amount or slightly less during the next broadcast year, and beyond.

In order to avoid further depletion of the CTF, the CCAU recommends that the Commission avoid making any further changes to the provisions of the *Broadcasting Distribution Regulations* that relate to contributions to the production funds by distribution undertakings (i.e. sections 29, and 44 of the *Broadcasting Distribution Regulations*).

The CCAU is particularly concerned with proposals currently before the CRTC brought by BellExpressVu and Star Choice. In order to get forbearance from a regulatory requirement of non-simultaneous substitution for distant signals, BellExpressVu has proposed that it be permitted to redirect 2% of its revenue from the CTF towards a fund to be administered by the CAB. Star Choice has filed a similar proposal.

The DGC filed an extensive submission to the CRTC opposing this element in the applications on December 20, 2002. The DGC submission was supported by a number of other parties, including other CCAU members. The DGC submission argued that it was unacceptable for BellExpressVu or Star Choice to be permitted to avoid one regulatory obligation by reducing expenditures otherwise required for another regulatory obligation. This is particularly true given the current crisis in Canadian drama and the indispensable role played by the CTF in supporting such drama.

We have attached as Appendix 7 a series of charts showing the breakdown of CTF contributions in the past 8 years and the projected numbers for the next year. The charts assume approval of the Bell ExpressVu and Star Choice applications. As will be seen, there would be no likelihood of the BDUs making up any shortfall in the government's contribution to the CTF if the CRTC were to approve these applications.

**(c) Consider Enacting Regulation Requiring Major TV Broadcasters to Broadcast a Minimum Number of Distinctive Original Canadian Dramas**

As we have noted earlier, the key factors that have contributed to the decline in the ratings for Canadian drama have been the reduction in the commissioning of original distinctive Canadian drama series, the increase in the use of 6-point Canadian dramas, the increase in the use of repeats of old drama series broadcast after their first cycle, and the positioning of many of these episodes in time periods when fewer households are tuned to television.

Adherents to the 1999 Television Policy will say, "if it ain't broke, don't fix it". That position is no longer tenable in regard to Canadian drama. Clearly, despite the best intentions of the 1999 Television Policy, the system has broken down insofar as Canadian drama is concerned. Ratings are down. Expenditures are down. The number of productions is declining. We are now in a crisis.

As we have noted earlier, the CRTC is limited in its options, since it cannot amend the conditions of licence of CTV and CanWest Global until September 1, 2006. But we cannot afford to wait that long for relief.

However, there are some interim measures that the Commission can implement which could have immediate effect. In particular, the CRTC is free to enact regulations applicable to a particular class of licensee, which will come into effect upon their enactment.

In order to address the current crisis, therefore, we propose that the CRTC enact a regulation amending the *Television Broadcasting Regulations, 1987*. The new regulation would require the holders of public and private licences under the Act, except where authorized

otherwise by condition of licence, to broadcast at least 2 hours per week of new original 10-point Canadian drama. The regulation would apply only to original hours, not to repeats.

The result of this would be *to require the production of 104 original hours a year from each network or major station group of new original 10-point Canadian drama*. This could be made up of a mix of series, mini-series, and movies-of-the-week (MOWs), although it would be likely that series would be the predominant type of drama vehicle commissioned.

The regulation would constitute what the Australians would call a “sub-quota”, namely a specific quota for a particular genre of programming. And like the Australian sub-quota for drama, this would focus only on new original hours, not on repeats.

The regulation would also be quite different from the current conditions of licence which implement the 1999 Television Policy. In particular, the 1999 Television Policy deals with the broader genre of priority programming; this regulation would deal only with 10-point Canadian drama. The 1999 Television Policy sets an 8-hour quota within the period from 7-11 p.m. which can be satisfied with originals or repeats, no matter how old they may be. By contrast, the regulation would only address original hours, not repeats, and would not deal with scheduling in evening hours at all.

Given the distinct nature of the subject matter dealt with, we believe that such a regulation would be entirely within the Commission’s legal jurisdiction to enact.<sup>40</sup> Nothing that a station group might do to comply with the regulation would put it offside its conditions of licence and vice versa. In fact, if a station chose to broadcast the newly created original episodes from 7 to 11 p.m., each original play and the subsequent two replays would automatically count 150% towards the 8-hour priority programming quota already in its conditions of licence.

The CCAU puts this recommendation forward as an initiative targeted at the major problem in the current system – the declining number of original 10-point Canadian drama series. Such a regulation can be enacted to take effect in late 2003, not in four years. And it would have a significant positive impact on the viewing of Canadian drama, because *it is new original episodes of distinctive Canadian drama that represents our best chance at garnering audience*.

At the same time, we are prepared to discuss variants of this proposal if they have the same end result in mind. In particular, some consideration might be given to the Australian concept of setting a minimum point count for private broadcasters and then permitting more expensive drama hours to have a higher point count than cheaper hours.<sup>41</sup>

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<sup>40</sup> In *CRTC v. CTV Television Network*, [1982] 1 S.C.R. 530, the Supreme Court of Canada dismissed an appeal by CTV, which had argued that the Commission could not annex conditions of licence respecting Canadian drama when it had already dealt with Canadian content in its regulations. The court ruled that as long as the subject matter of the regulations was different from the condition and that they did not conflict, both could be valid. The court also held that a measure requiring a number of hours of original Canadian drama to be broadcast did not offend freedom of expression.

<sup>41</sup> The new Australian content rules were announced by the ABA on December 19, 2002. The new standard requires each private TV broadcaster to reach 775 points over 3 years. Each original hour of an Australian soap broadcast in prime time gets 1 point, each original hour of an Australian series drama gets 2 points, and each original hour of an

The CCAU also recognizes that the position of the smaller players may be different than that of CBC, CTV and CanWest Global. This can be handled by having the regulation apply only to a particular class of licence, perhaps defined to mean the major station groups.<sup>42</sup> Alternatively, the smaller station groups may be able to be accommodated through conditions of licence exempting them from the new regulations.

**(d) Consider Introduction of Incentives to Broadcasters**

Earlier, we noted that the optimum approach to address the drama crisis would be to introduce a mixture of requirements and incentives. The requirement would be the regulation referred to above. At the same time, however, the CCAU would support the introduction of incentives to support and encourage broadcasters. Two such incentives have been suggested.

The first of these would be to allow the 150% credit in the priority programming conditions of licence to be applied not only to the 8-hour rule but also to the 50% Canadian content requirement for evening hours applicable to the private broadcasters. The effect of this would be to allow an extra half hour per week of U.S. simulcast programming to be broadcast for every new 10-point Canadian drama program that is run in prime-time that week. This is a major financial incentive for broadcasters to commission 10-point Canadian drama.

A second possible incentive would be to permit the private broadcasters to reduce the Canadian content level during day-part (6 a.m. to 6 p.m.) from 65% to 60%. This would permit an additional half hour in the daytime to be filled with U.S. acquired programming, hopefully allowing broadcasters to reduce their day-part costs but to maintain or increase their revenues.

The CCAU is prepared to discuss the implementation of incentives of this kind, provided that they supplement and do not replace the basic requirement that a meaningful number of hours of original new 10-point Canadian drama be broadcast each week by each major station group.

In discussing incentives, some have suggested that it might be possible to introduce incentives based on the ratings actually delivered by the programs involved. This sounds initially like an attractive idea. However, the problem with this concept is the fact that the audience response to all TV drama is inherently unpredictable. As we have seen earlier, even the U.S. commercial networks – with far more money for script and concept development, pilots which are shot and never aired, and focus group testing -- cannot predict the demand for particular new drama series. Their only hope to reduce risk is to have a sufficient volume of new original series so as to have a reasonable chance of success.

The CCAU is therefore somewhat sceptical about the benefits of introducing a ratings incentive. The result might be to lead stations to focus unduly on “safe” choices that were seen

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Australian MOW or miniseries get 3.2 points. Repeats are not counted. There are separate sub-quotas for documentaries and children’s drama.

<sup>42</sup> There is a precedent for this in that the CBC is categorized under the regulations as holding a “public licence” and is subject to a higher Canadian content quota in evening hours (60%) than is applicable to the holder of a “private licence” (50%).

as tried and true, when what is called for is innovative distinctive programming. It might also end up rewarding ratings successes that were based on fluke, and penalizing ratings disappointments that simply reflected bad luck.

**(e) Permit Specialty Licences to be Amended to Increase Flexibility to Air New Canadian Drama**

A further measure that we recommend is to permit the English-language specialty licensees to include original Canadian drama within their schedules, even if their current licences restrict them in the drama area.

A number of specialty programming services already include Canadian drama in their mandate. *Showcase* was licensed as a second window for Canadian drama in 1993, but the service also includes “Showcase originals” in its schedule. *Space*, *YTV*, *W* and *Bravo!* also include Canadian drama in their mandate, as do *Teletoon*, *The Comedy Network* and *Treehouse*, although the latter services can only show Canadian drama within certain limitations.

Many specialty programming services, however, are completely prohibited from airing any Canadian drama. These include all the sports and news channels, as well as services like *The Discovery Channel*, *HGTV*, *Life Network*, *Prime TV*, *Food Network Canada*, and *Outdoor Life*. All of these services are required to make expenditures on Canadian programming by condition of licence, but the programming cannot include Canadian drama.

We believe this limitation does not make sense. Canadian drama is too difficult to produce at the best of times. There is no reason to limit the number of licensees that can contribute to the pool of new Canadian drama. The addition of a number of new “green lights” will also serve to increase the potential for innovative new ideas in the drama field.

To give a concrete example, *TSN* had a Canadian programming budget of \$81.9 million in 2001-2002. It is currently prohibited from airing any Canadian drama. If that limitation was removed, one could imagine *TSN* commissioning programs such as the following for its schedule:

- a docu-drama on Olympic silver medallist Silken Laumann, the Canadian rower
- a film portraying the story of Sale & Pelletier, the Canadian ice skaters at the 2002 Winter Olympics who for a short time saw their dreams of a gold medal dashed by unethical judging
- a drama on the story of Mario Lemieux, the great Canadian hockey player who has fought a heroic battle with Hodgkin's disease
- the story of Manon Rheaume, the first woman to play in an NHL exhibition game (she played one period for Tampa Bay Lightning)
- the story of Mario and Gilles Villeneuve: father & son and two of the world's greatest race car drivers.

Similarly, one could imagine *HGTV Canada* doing a comedy series based on the life and loves of an interior decorator. Or *The Discovery Channel* with a dramatic series relating to science exploration by Canadians.

That being said, we need to be realistic about the potential for new Canadian drama from the specialty channels. We have attached a table in Appendix 6 which shows the overall Canadian program budgets of all the non-news English-language analog specialty programming services that have limitations in the extent to which they can air new Canadian drama. If those limitations were removed, and one assumed that 5% of those budgets might be directed towards new Canadian drama, the total amount involved would be about \$11 million.

This would undoubtedly be a useful contribution, although it is only a fraction of the amount spent annually in the past on Canadian drama by the English-language conventional TV broadcasters. At the same time, however, one could imagine situations where two licensees could work together to commission an original Canadian drama, which might appear first on TSN and then later on the CTV network.

Accordingly, the CCAU would support a CRTC policy that permits any specialty programming licensee to amend its licence so that it can broadcast new Canadian drama, related in some way to its specialty niche, up to a maximum of, say, 5% of its schedule. This limited exception would open up the number of potential supporters of new Canadian drama – our most endangered species – with minimal adverse effects on any other licensee.

**(f) Provide Updated or Additional Information on Station Performance**

Within the licence renewal hearings for the CTV, Global and TVA station groups in 2001, the Commission released financial information to the public that is usually kept confidential in relation to conventional television broadcasters. The financial information made available included the annual revenue and annual expenditures of each of the three broadcast groups for the years 1997 through to 2000. With respect to expenditures, the documents set out breakdowns of dollars spent on the various categories of programs, such as news and drama by each of these station groups.

Prior to releasing the financial information to the public, the Commission held a public process, which was initiated by Public Notice CRTC 2001-5. In that Public Notice, the Commission stated the following:

*“In order to foster open and informed public discussion, the Commission considers that it may be appropriate to place certain information concerning each of these television groups on the public files for these hearings. This additional information would include details that the Commission has not generally made publicly available in the past. The Commission did, however, place similar information on the public file pertaining to Public Notice CRTC 1998-44 dated 6 May 1998 entitled *Canadian Television Policy Review - Call for Comments*.”* [emphasis added]



Thus, the Commission considered releasing generally confidential financial information in order to encourage an open and informed public discussion. In Public Notice CRTC 2001-27, the Commission approved the release of certain financial information relating to CTV, Global and TVA. The Commission's rationale for allowing the release of the financial information included the following:

...“although conditions of licence regarding Canadian programming expenditures are not generally imposed under the Commission's new television policy, *such data will provide an indication as to how the Commission's new policy is working over the next licence term.* Public access to the data will also allow for a more informed public discussion on the wide range of issues facing the industry.”

In releasing the conventional broadcasters' financial information during the station group licence renewals of 2001, the Commission provided the public with an opportunity to assess how the Commission's new Television Policy was working. The CCAU submits, however, that this financial information should be released on an on-going basis. Canadians should be able to access the conventional broadcasters' financial information in order to evaluate the manner in which CRTC policies are being applied, and the extent to which broadcasters are contributing to the system.

The CCAU further submits that the availability of broadcaster financial information to the public will not impede in any way the competitive position of these stations in the marketplace. The Commission has made public financial information relating to the revenues and expenditures of Canadian specialty services and pay services on an annual basis for many years. This has not limited in any way the competitive position of these television services. Consequently, the CCAU respectfully submits that it would be beneficial to the system to release comparable financial information in order that Canadians and interested parties may closely monitor the effects of the Commission's Television Policy on the Canadian broadcasting system.

**(g) Access to Information on Canadian Drama Scheduling**

Another important type of information that should be made available to interested parties is the actual scheduling of the priority programming being broadcast by the major station groups. In December 2001, CTV filed an excellent four page summary of how it programmed its hours of priority programming in the weeks from Sept.1, 2000 to Aug. 31, 2001, including its calculations of the 150% and 125% credit for each program.<sup>43</sup> This summary is required to be filed each year as part of CTV's reporting obligations arising from the BCE takeover. The only detail missing from this summary is the actual time slot within the week when each priority program aired.

Unfortunately, CanWest Global is not required to file an equivalent summary. Nor is the CBC, CHUM or Craig.

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<sup>43</sup> See CTV Report to CRTC, December 2001, at pp.16-19.

The scheduling of drama is one of the key factors in delivering ratings, given the volatility in the numbers of persons and households tuned to television at different times of the evening, at different days of the week and in different months of the year. If we are to have an informed discussion of this matter, each major station group should be required to provide a timely report on a semi-annual basis which includes all the details in the CTV report, plus the time slot of the priority program within the week.

In order to prepare this submission, the CCAU found it necessary to review the TV listings for the station groups over a selected period of time. But it would be much easier and more accurate for the stations themselves to develop and file this information. By requiring such reports to be filed, the Commission and interested parties will be in a much better position to develop effective public policy in this area.

The CCAU also recommends that the Commission permit interested parties to have access to the electronic logs filed by the stations, in order to carry out special studies. The program schedules of the stations are not proprietary and they contain very useful information on scheduling practices.

The CCAU has not proposed any specific measures to address the scheduling of Canadian drama in the short-term. However, this is an issue that should be discussed in the CRTC proceeding, aided by up-to-date information on actual scheduling practices. CCAU considers that broadcasters have an obligation to schedule distinctive Canadian drama “at times when Canadians are watching” and to promote those programs vigorously. This might be set as a condition for receiving the incentives suggested earlier.

#### **(h) Clarify Application of CTF Credits**

In 1994, at the time the predecessor to the CTF was established, the CRTC indicated that it would permit broadcasters to claim so-called “licence top-up” money received by the producer from the fund as if such money was expended by the broadcaster itself. The DGC raised this matter in the 1998 review and argued that such a “credit” was inappropriate as it allowed the broadcasters to overstate what they actually expended on drama. In the 1999 TV Policy, the CRTC did not deal with the issue. However, when the CRTC eliminated the expenditure rule for conventional television, the issue became moot for those broadcasters.

We understand that the CRTC continues to permit the CTF top-up credit to be claimed by specialty broadcasters, thereby reducing their spending requirements by a commensurate amount. However, the CTF top-up credit has never been applied to expenditures required to be made as part of transfer benefits in ownership decisions.

The CCAU considers that the continued applicability of the CTF top-up credit undermines the integrity of the reporting system. In order to give the system more integrity, and to clarify what is actually being spent, CCAU recommends that the CRTC issue a circular indicating that the licence-fee top-up will no longer count as a credit towards spending by any broadcaster. As specialty licences come up for renewal, any reports or projections filed by such licensees should clearly indicate that they do not include any CTF credits. Any renewal

decisions should also clarify that eligible expenditures in the renewal term does not include any CTF credits.

## **9. Long-Term Recommendations**

We now turn to longer-term recommendations.

### **(a) Hold Licence Review Hearings for CBC, CTV and Global in Early 2005**

As we have noted earlier, the current licences for the CBC expire on August 31, 2007. The licences for CTV and CanWest Global expire on August 31, 2008. Those for CHUM and Craig expire on August 31, 2009.

However, the licence conditions in those licences can be reviewed and, upon the Commission's own motion, amended at the end of the fifth year of the licence. Such amendments could be effective Sept. 1, 2005 (for the CBC), Sept.1, 2006 (for CTV and CanWest Global) and Sept.1, 2007 (for CHUM and Craig).

Until those dates, the Commission cannot amend the priority programming definitions or the 8-hour rule set in the 1999 Television Policy and implemented in the licence conditions applicable to each broadcaster.

It is already clear that the 1999 Television Policy has failed to address the problem of increasing the presence of attractive Canadian drama on English-language television. We have recommended some short-term solutions above that do not involve amending any licence conditions. However, to address the longer-term properly, it is essential that the CRTC be able to consider amendments to these conditions to take account of changing needs and circumstances.

We therefore recommend that the Commission hold a special "licence review" hearing for CBC, CTV and CanWest Global in early 2005. That hearing should specifically focus on the situation in Canadian drama. The timing is proposed so as to make it possible for the Commission to amend the conditions of licence so that they can be effective on Sept.1, 2005 (for the CBC) and Sept.1, 2006 (for CTV and CanWest Global). Giving advance notice of such licence amendments will be useful for the purposes of financial planning and program commitments.

What are the amendments to licence conditions that should be considered at such a review hearing? We have outlined two particular initiatives below.

### **(b) Review Need for Drama Expenditure Requirements from Private TV Broadcasters**

The first initiative that should be considered at the 2005 review hearing is the need for dramas expenditure requirements to be applicable to the conventional private television broadcasters.

The CCAU considers it crucial for the continued success of the Canadian broadcasting system and for the development and presentation of high quality Canadian dramatic programs

that Canadian conventional television broadcasters be required to increase their expenditures on Canadian dramatic programs.

As discussed above, private broadcasters in other countries spend far more on local drama as a proportion of their overall program expenditures than is the case with English-language private broadcasters in Canada. Yet far from increasing their level of expenditures on Canadian dramatic programs, Canadian English-language private broadcasters barely maintained their existing level of support in 2001, and the reduced drama production levels point to a significant decline in expenditures in 2002 as well as the current year.

This is an issue that must be addressed on a long-term basis.

In its 1999 Television Policy, the CRTC decided to delete expenditure requirements for the conventional TV broadcasters, but keep them for pay and specialty services, although *de facto* priority program expenditure requirements continue to apply to CTV and TVA because a “base level” of expenditures needed to be determined, over which the incremental benefits from ownership changes could be measured.

The policy of dropping expenditure requirements for conventional broadcasters needs to be revisited in the 2005 licence review, because the current system provides an incentive for broadcasters to spend less rather than more on Canadian drama. Given the important role that Canadian dramatic programs play in our system, the CCAU believes that the Commission must require broadcasters to contribute more money to Canadian drama.

### **(c) Review Tightening of Priority Rules**

A second initiative that should be considered at the 2005 review hearing should be the tightening of the Commission’s priority program rules. Those rules should be redrafted in order to limit the number of ways in which Canadian broadcasters may find ways to minimize their regulatory obligations. The following are the CCAU’s recommendations in this regard:

As discussed above, the manner in which the priority rules are currently drafted, there are no requirements on broadcasters to air dramatic programs. The CCAU recommends that the Commission tighten the priority rules in order to require that a certain minimum number of the 8 hours of priority programs that must be aired each week consist of dramatic programs.

In addition, the priority programming rules do not set out any requirements for the broadcast of first-run programming. Consequently, broadcasters may broadcast re-runs in order to satisfy the Commission’s priority programming requirements. Indeed, the Commission’s 2002 Broadcasting Policy Monitoring Report demonstrates that this is indeed what Global’s CIII-TV did in 2000/2001. Three hundred of the 338 hours of dramatic programs aired during that period consisted of 100% drama/comedy programming, which typically consists of repeat programming of old series. Thus, in order to ensure that there is a presence of first-run, high quality Canadian programs on television, the rules should be adjusted in order to require that a certain number of the hours of dramatic programs that must be aired during the peak viewing periods consists of first-run programs.

Further, the priority programming rules do not set out any specific requirements with respect to the period of the year during which broadcasters must air their priority programming. We have already seen that certain broadcasters have met their priority programming requirements by airing large amounts of priority programming during the summer months, which is a period of the year that attracts relatively few viewers.

In order to ensure that Canadians may access high quality Canadian dramatic programs throughout the broadcast year, the CCAU recommends that broadcasters be required to broadcast the eight hours of priority programming per week averaged quarterly throughout the broadcast year.

## **10. Conclusion**

The inquiry being carried out by Trina McQueen is extremely timely, given the nature of the crisis in Canadian drama. At the same time, the CCAU appreciates the difficulty of the task she has taken on. These are difficult issues. As noted earlier, drama is not easy.

That being said, we can only note that we are all in this together. We hope that the McQueen report will propel the Commission to take necessary action to bring the industry together to discuss the issues and to work out a mix of incentives and requirements – both in the short-term and the long-term -- that will address the problems and lead to a viable solution..

For its part, the members of the CCAU hope to be active participants in that process, whether by building on this submission or in responding constructively to other suggestions.

## **THE CANADIAN COALITION OF AUDIO-VISUAL UNIONS**

**APPENDICES**

1. Overall Ratings for Canadian Drama 1994-2001 (BBM Fall Sweep Weeks)
2. CTV and Global Oral Submissions to CRTC on Drama
  - (a) Within the TV Policy Review in 1998
  - (b) During Licence Renewal Hearings in 2001
3. Canadian Broadcast Program Schedules, Sept-Nov 2002
  - (a) CBC
  - (b) CTV
  - (c) Global
  - (d) CHCH
4. Scheduling of Priority Programming by CTV and Global
  - (a) CRTC Broadcasting Policy Monitor Report 2002, Chart 17
  - (b) Analysis
5. Households Using Television
  - (a) Over the Broadcast Year
  - (b) Over Evening Hours, M-S
6. Analog Specialty Programming Services with Licensing Restrictions on the Broadcast of Dramatic Programming
7. Breakdown of Contributions to the Canadian Television Fund, 1995-2004



## Appendix 1

### VIEWING OF CANADIAN DRAMA

#### *PROPORTION OF OVERALL VIEWING TIME, ALL TV VIEWING*

Year	Anglophone Viewers (All Canadian Programs)	Anglophone Viewers (Canadian Drama)	Francophone Viewers (All Canadian Programs)	Francophone Viewers (Canadian Drama)
1994	26.0	3.8	63.6	14.1
1995	28.5	3.2	66.9	15.6
1996	28.8	3.1	66.3	14.8
1997	30.0	4.5	66.5	14.8
1998	28.5	4.1	66.9	15.9
1999	28.4	4.8	65.9	17.1
2000	30.1	5.1	65.7	16.3
2001	28.6	4.0	68.5	16.1

Source: CRTC, BBM, Statistics Canada

## Appendix 2

### CTV and CanWest Global Submissions to the CRTC on Drama

#### (a) Within the TV Policy Review in 1998

The Public Hearing that was held in 1998 to consider the review of the CRTC's television policies, and the submissions of broadcasters were replete with stories about their successes in the field of Canadian drama to date. They left the impression that if the Commission would just slightly loosen the "shackles", there would be a great deal more work to come in the future with respect to the support and presentation of Canadian dramatic programs.

The CTV panel made the following comments during their presentation to the CRTC on September 26, 1998:

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*MR. FECAN: Personally, I count among my proudest achievements contributions to long-form dramas such as "Love and Hate", "Conspiracy of Silence", "The Donald Marshall Story" and "Boys of St. Vincent"; dramatic series such as "Road to Avonlea", "Street Legal", the Montreal-based "Urban Angel" and "Degrassi Junior High"; and comedies such as "Codco", "Air Farce", "This Hour has 22 Minutes" and "Kids in the Hall".*

*At CTV this season, joining Vancouver-based "Cold Squad", "Double Exposure", "On the Edge", "Gabereau" and "First Story", our aboriginal magazine, are "Due South", our top-rated Canadian drama;*

...

*This year, we will add to that two new Canadian drama series: "Power Play", the Hamilton-based hockey drama which debuts tomorrow night; and "Flesh and Blood", a compelling urban drama which covers diversity issues in downtown Toronto.*

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*This year, we did manage to help fund four indigenous dramas: "Due South", "Cold Squad", "Power Play" and "Flesh and Blood". But, next year, the funds have signalled us that four is out of the question; three is highly unlikely; two is not guaranteed; and just one is a possibility.*

...

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*Our fallback is industrial Canadian drama, usually shows developed for foreign specialty services serving narrow niche markets such as science fiction or action genres. To CTV, a general interest network, these are not our ideal programming choices; but they do qualify as Canadian and they can be made without public money.*

...

*You will find attached to this presentation our fall/winter schedule. We appreciate that the Commission has been working with historical figures that do not reflect what we are doing now. This year, in prime time, we have introduced a dramatic increase in Canadian indigenous 7, 8 and 9. This schedule includes 5.5 hours of Canadian drama series, of which at least four are indigenous. In addition, there is one hour per week of 7, 8 and 9 for almost 6.5 hours per week overall. Added to our substantial local program schedule, it is a significant contribution.*

...

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*I guess our hope is that, as we can improve viewing and advertiser acceptance to particularly the 7, 8 and 9 Canadian, it will make our business that much stronger, and we have tried to approach the issue in a very professional kind of way with the tools that programmers and developers around the world use to try to get a result.*

...

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*I think the other thing I just want to chime in is that this particular chart is of course using the figures that we all have available. In our situation, between 1997 and the fiscal 1999 season we are in now, our spending in terms of 7, 8 and 9 has gone up rather dramatically, as evidenced by our schedule and what is actually on the air. That won't show in these numbers for a year or two depending on the timeliness of the reporting systems.*

*In other words, it was straight up for Canadian drama and expenditures and the references to the numbers that they didn't have yet would have led inexorably to the conclusion that more good things were on the way.*

The CanWest Global panel appeared next at the hearing and had the following comments:

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*MR. SWARD: Six years ago, we took a long and hard look at the future for Canadian television and developed a brand new course for our stations... We*

*designed a plan consisting of many components. In Canadian programming, this plan focused on three specific areas where we were determined to do better, and eventually be the best.*

*Number one is prime time Canadian dramatic series programs... That's where we decided to focus our efforts.*

*You have heard that, despite the addition of hundreds of new hours of Canadian programming and millions of dollars invested in the last ten years, Canadians viewing to Canadian programming has remained flat at about 32 per cent. This is true of the average but it's not true of Global. Between the fall BBM surveys of 1993 and 1997, our audience to our local supper hour news all across the country has increased by 21 per cent. Viewing to our prime time Canadian drama schedule by Canadians has increased by more than 150 per cent.*

*In these two important areas, and in the face of many new choices for Canadian viewers, we have increased Canadian viewing to Canadian programs. We are not your average performer when it comes to getting more Canadians to watch Canadian programs. In fact, today, Global's prime time line up of Canadian drama is the top performing Canadian schedule in the private sector by a substantial margin.*

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*We have heard that licence fees for Canadian drama have not increased. As a matter of fact, some have suggested that they have gone down in recent years. Again, this is not the Global experience. A sample of three hours per week of Canadian prime time series drama, which we are now licensing for the third season, shows that our average licence fee for these programs has increased by 31 per cent over the last three seasons.*

*...*

*Global is not your average performer. We consistently overperform. We have done more Canadian programming, won more viewing to our Canadian programming, and significantly increased our expenditure on Canadian programming, and we have learned an awful lot throughout our journey. Loren.*

*MS MAWHINNEY:*

*For the past five years, my specific area of responsibility has concentrated on developing a winning prime time schedule of Canadian drama series. We have done very well and we can do better.*

*Here are four lessons...*

*...We at Global have more than doubled our prime time audience to our Canadian drama programming during the last five years by doing more of what works and less of what does not.*

...

*What do we want more of? We want more Canadian drama series with 22 fresh episodes each season...*

*The route we advocate is not the least expensive way. In the majority, indigenous Canadian programming requires funding support, and therein lies the major obstacle.*

...

*If we want to do more, we have to change this, and we have advocated an envelope of 40 per cent for the private conventional share, which would bring our portion of the \$100 million for next year to \$21 million.*

*In closing, we wish to point out to the CRTC that most industrial programs made in Canada are intended for U.S. specialty networks, not NBC, CBS or ABC, where we buy network programming. We must remember too that every hour added to Canadian prime time broadcasters' schedules allows one more hour of unsubstituted U.S. programming back to the Canadian consumers via the cable market.*

...

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*MS BELL: Building a loyal audience for prime time quality Canadian programming should be the priority goal of our regulatory framework. Here are some key principles that the CRTC can adopt to achieve that goal.*

*First, adopt a regulatory platform that seeks to ensure that, from this point forward, viewership growth is a system-wide priority.*

*Second, enable broadcasters to develop distinctive scheduling strategies by extending the peak prime time period to 7 p.m. to 11 p.m. seven days a week.*

*Third, recognize promotional efforts as essential to building audiences for Canadian programming.*

*Fourth, build on the foundation of the 150 per cent drama credit to overcome the unfavourable economics of Canadian drama*

...

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*Page 10, you talk about if you overperform in Canadian drama in prime time, then the broadcaster would be rewarded by allowing relief from Canadian*

*content in day time on the basis of one to five credit. So each hour of drama in prime time would entitle you to do five hours less of your safety net of 60 per cent.*

*MS BELL: That is correct.*

1725

*THE CHAIRPERSON: And over-performance would be based on the 50 per cent Canadian content?*

*MS BELL: For the evening broadcast period, yes.*

*THE CHAIRPERSON: And that would be in the six-hour block chosen in prime time between -- I think it's five and 12.*

*MS BELL: We had suggested, to give some flexibility there, to allow broadcasters to pursue their own scheduling strategies so they could choose a period, any consecutive six-hour period between 5 p.m. and midnight, as their evening broadcast period.*

*THE CHAIRPERSON: And if you did have hours of exhibition in certain categories in prime time, would the over-performance be measured by reference to that or by reference to the 50 per cent?*

*MS BELL: The over-performance that we suggested was --*

*THE CHAIRPERSON: To get the one to five credit.*

*MS BELL: Yes, was measured against the 50 per cent, not against other commitments.*

**(b) Within the CTV and Global Licence Renewal Hearings in 2001**

In April 2001, the Commission held station-group licence renewal hearings for both CTV and Global where it considered the licence renewal applications of most of the CTV and Global television stations. This station-group licence renewal approach stemmed from a new policy set out in the Television Policy.<sup>1</sup> In both the written renewal applications, and at the renewal hearings CTV and Global stated repeatedly that they were committed to Canadian dramatic programming. The following are excerpts from the written and oral submissions of CTV and Global:

**CTV:**

---

<sup>1</sup> See Television Policy, paragraphs 10 to 16.

*MS McQUEEN: 96 With that background, CTV is pleased to announce that in this fall we have achieved the number one position in average audiences for Canadian drama and comedy, ahead of Global and ahead of CBC.*

*COMMISSIONER WYLIE: 465 Priority programming. ...Viewership to Canadian dramas has increased from 7 per cent in 1997 to 8.9 per cent in 1999.*

*466 When we look at your programming mix, how have you taken into consideration your desire, which you expressed this morning, of increasing audiences. I think you said in your presentation "We want more people to watch our Canadian program."*

*467 So in the mix that you chose, which is 65 per cent drama; 12 per cent variety; entertainment magazine, 11 per cent; and documentaries 11 per cent,*

*MS McQUEEN: 469 We will always do eight hours of priority programming, but that mix may vary from year to year and it may vary for the very reason that you are talking about, Commissioner, which is our belief in what the audience wants and where the audience is going.*

*470 But the genres of programming that we have chosen to focus on are, we believe, the genres that most Canadians want to watch. When we talk about drama, I think -- and I see real professional researchers in the audience who can stand up and contradict me, but I think that most of the viewing to television -- most of the viewing to television is in the dramatic genre. That is what people love to see on television. I'm talking overall, not necessarily Canadian or American, but in general folks love a good story, they love an imaginary story and that is what they want from television.*

...

*476 COMMISSIONER WYLIE: [B]ut it [dramatic programs] is still, you expect, what people want and therefore will remain a big proportion of the mix for a reasonable future?*

*477 MS McQUEEN: Yes.*

...

*481 MS McQUEEN: I think we said this at the BCE hearing: that if we could crack that issue, if we could present Canadian drama that was commercially viable, it would solve so many of the problems that you all have been wrestling with year after year after year.*

*482 We think we have the opportunity to do that. We think the time is right. But we also agree with you that it is very difficult.*

483 *If we don't pay attention to drama, if we don't commit to investigating that, we will be losing what I think is the critical chance in Canadian television today.*

...

556 *MS McQUEEN: The results of this complicated issue of scheduling, you pointed out in the data you have so far that there had been a small, but an increase in drama. This fall, according to the figures that we showed you, we have been able to generate, partly because of the quality of the programs, and surely partly because of the scheduling, the top average audiences to Canadian dram in the system.*

575 *One of our focuses has been on Canadian drama. If you ask me what you should worry about, I agree with Ivan. I think you should worry about the results. You are looking at the 1999-2000 figures, I think. You are always, unfortunately, a year behind.*

576 *COMMISSIONER WYLIE: ...I notice you focused on drama. Would "Twice in a Lifetime" become popular faster if it were not on Saturday night? Would your Comedy Network be, you know--*

577 *MS McQUEEN: ...the figures that you have in front of you are figures from BBM and they are measured during what you will know are considered to be the sweet sweep in November and during those weeks the American networks put on the most powerful and most audience-attractive of all their programming.*

...

*Ms. BOYCE: 764 We have put on 575 hours of drama and another 70-1/2 hours outside of "W5" in documentary programming that comes from across Canada, but also is diverse within that as well. It is really kind of a programming philosophy and corporate philosophy handed down, and emerging talent is also key to us.*

...

*MR. MUSTOS: 1180 In the dramatic programming area it has led to stories like the half-hour drama that was done through Louise's office out of Vancouver, called "Smudge", which was based on a Downs Syndrome girl and her love for a little puppy by the name of Smudge. This project went on to win the Humanities Award.*

*1181 We have tackled big movies like "Dr. Lucille". "Dr. Lucille", if you didn't have a chance to see it already, was about Dr. Lucille Teasdale, who was a Quebec doctor who dedicated her life to the sick and dying in Uganda. That movie was an incredibly powerful movie that won many, many Gemini awards. It*



*was an opportunity for us to take a Quebec heroine and bring her to the rest of Canada.*

*1182 We have ordered two movies this year that we hope will be going into production this summer. One is called "Sleep Murder". It is a movie about a kind of collision between white man's justice and Inuit justice in a compelling, high stakes courtroom drama set in Nunavut.*

*1183 Another movie that we have ordered is called "Tagged", which deals with racism within teen gangs. It deals with teen violence, and it deals with the Young Offenders Act as it pertains specifically to the horrific beating and miraculous recovery of Jonathan Wambach.*

*1184 Those are a few examples of what we have been doing on the drama side.*

**Global:**

*2230 ...Over the next licence period, Global will be a powerful engine for Canadian content in two key areas: news and Canadian drama and comedy.*

*2231 Indeed, over the next licence term Global will spend over one-quarter of a billion dollars on Canadian drama and comedy alone. This spending is in addition to the \$84 million in WIC benefits we are contributing to the system over the next five years.*

....

*2243 ...Through critically acclaimed drama and comedy series, we have created the "signature" of the Global Television Network.*

*2250 As Gerry has said, the Global vision is to focus on quality Canadian episodic drama/comedy series, issues-driven documentary specials and pop-culture programming concepts. Our 16 hours a week of priority programs will include programs from independent producers from across Canada, such as those we have successfully aired over the past licence term in our prime time schedule.*

**MR. NOBLE:**

*2280 ...We are proposing as minimum during the seven year licence renewal term: \$260 million on Canadian drama and comedy spending; a commitment to continue and expand as promised our local programming, and in particular a commitment to continue to support those markets that are suffering the negative effects of fragmentation; and ....*

*2790 ... viewing to Global's Canadian drama programming in peak time has declined, as it has for CTV.*

2791 *The figures I have is from 7.6 per cent of all viewing to drama in 1997 to 5.5 per cent in 1998 and 5.1 per cent in 1999. And of course there has been a decrease overall in Canadian viewing in peak time.*

2792 *With regard to the drama decline, both of your eight hours of priority programming -- that is, for the Global group of stations and for the CHCH and CHEK priority programming rely a great deal on drama.*

2814 *...about 61 per cent of Global's prime time Canadian audience was drama versus about 58 per cent for CTV being sports.*

.....

2835 *MS MAWHINNEY: Commissioner Wylie, we have a preponderance of drama because as Ken said we are a network that we want to encourage appointment television, so we have consistent scheduling of series programming and we tend not to do specials and MOWs on the Global system of stations.*

2836 *We also feel that through dramatic programming, and that includes comedy, we are building a star system. We are encouraging writers. We are contributing to the community and we think that we are going to create wonderful programs that will eventually compete on the same stage as American programs.*

2837 *We have real faith in "Blue Murder," for instance. I think that's a very successful franchise that will grow and improve and get better in year two and then in year three, et cetera.*

2838 *As we said in our opening remarks, there has been a trend away from the hour-long dramas to half-hour dramas. So we have tried to pick up on that trend and see if we could develop some franchises in that area. I am proud to say that at one point I think I had every comedy writer in the country working on one of our three shows. I know because a friend of mine is working at CBC Radio and he couldn't get any of them.*

2839 *So it has been a real challenge to mount that degree of variety of programming over this year. I also want to point out that for Global we had eight different series of dramatic programs this year and that's a huge leap and enabled us to buy programs from across the system -- from across the country.*

2840 *To that mix we have added our hour long drama specials, as we have got a history in that.*

....

2906 *...We are drama. We are serious drama but we are also serious comedies.*

*The half hour comedies give us the ability to schedule them in hammocked time periods where they will have an opportunity to succeed.*

*3021 I think we would be comfortable with 50 per cent of drama as a starting point, as a point of reference.*

....

*3029 I would have to sit down alone and work out the number of hours. What we were prepared to offer is 50 per cent of the drama hours. I want to sit down and work out in terms of our priority schedule how many of those going forward for the next seven years do we see at this stage. Of course, the mix may change, how many would fall in the drama, comedy and other category.*

*3028 MR. NOBLE: Seventy-five per cent is a fairly big number. I guess if you add up all the priority hours that we have to produce with the two networks, the two systems, there will be a lot of hours that we are going out to the market to get and maybe 75 per cent is a number we could live with.*

....

*7219 AMPIA also recommended that the Commission set a minimum benchmark for distinctively Canadian drama. We further recommended that this minimum level be set at 40 per cent of priority programming.*

....

*11076 Our dramatic series from independent producers, including one from B.C., will trigger more than \$140 million in production expenditures, much of it in B.C.*

*11077 Over seven years, more than \$53 million will be spent on programming in categories 7, 8 and 9 from independent producers, including \$26.5 million for programming from the B.C. community.*

....

*11290 ....more than \$260 million in spending on Canadian drama and comedy; over \$1 billion in Canadian programming spending over the licence term; over and above that, we have already fulfilled many of the benefits flowing from the approval of the WIC transaction and we will continue to do so; and finally, we will maintain as a minimum our current levels of commitment to local programming for each of our stations across the country, including those stations which have been experiencing financial hardship due to changes in the broadcasting system*

*11319 MR. ASPER:*

*11336 ....CanWest, through Global TV, is committed to continuing its leading role in the drama that is the Canadian broadcast system by building, innovating and investing.*

## **Appendix 3**

### **Canadian Broadcast Program Schedules, September-November 2002**

# CBC

**Week of Sunday, September 1 to Saturday, September 7, 2002**  
**Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Emily of New Moon</i> (drama)	<i>This Hour Has 22 Minutes</i> (comedy)	<i>Street Cents</i>	<i>Air Farce</i> (comedy)	<i>Opening Night</i> (music & dance)	<i>Wayne &amp; Shuster: My Fair Partner</i> (comedy)	<i>Equestrian</i>
7:30 P.M.		<i>It's A Living</i>	<i>Stratford Gold</i> (documentary)	<i>Market Place</i> (documentary)			
8:00 P.M.	<i>The Last Chapter</i> (drama)	<i>The Godfather Part III</i>	<i>Nature of Things</i> (documentary)	<i>Ontario Stories</i> (documentary)		<i>The Joke's On Us: 50 Years of CBC Satire</i> (documentary)	
8:30 P.M.							
9:00 P.M.	<i>Da Vinci's Inquest</i> (drama)		<i>Life &amp; Times</i> (documentary)	<i>Fifth Estate</i> (documentary)			
9:30 P.M.							
10:00 P.M.	<i>Sunday Report</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>Play It Again Sam</i>
10:30 P.M.	<i>Venture</i> (documentary)						

Canadian Priority Programming = 15.5 hours
Canadian Non-Priority Programming = 9.5 hours
US Simulcast Programming = 0 hours
Non-Canadian, Non-Simulcast Programming = 3 hours

**CBC**

**Week of Sunday, September 8 to Saturday, September 14, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Life &amp; Times</i> (documentary)	<i>Life &amp; Times</i> (documentary)	<i>Life &amp; Times</i> (documentary)	<i>Lives Lost</i> (documentary)	<i>Life &amp; Times</i> (documentary)	<i>Life &amp; Times</i> (documentary)	<i>Equestrian</i>
7:30 P.M.							
8:00 P.M.	<i>Show Vote</i> (drama)	<i>Country Music Awards</i> [Canadian]	<i>As the Towers Fell</i> (documentary)	<i>Remembering September 11</i> (documentary)	<i>Landed</i> (documentary)	<i>Wingfield</i> (drama)	
8:30 P.M.						<i>Wingfield</i> (drama)	
9:00 P.M.	<i>All Star Comedy Homecoming</i> (variety)			<i>National</i>	<i>Mordecai Richler: A Celebration</i> (documentary)	<i>Show Vote</i>	
9:30 P.M.							
10:00 P.M.	<i>Sunday Report</i>	<i>National</i>	<i>National</i>		<i>National</i>	<i>National</i>	<i>A Walk in the Clouds</i>
10:30 P.M.	<i>Venture</i> (documentary)						

Canadian Priority Programming = 14.5 hours
Canadian Non-Priority Programming = 12.5 hours
US Simulcast Programming = 0 hours
Non-Canadian, Non-Simulcast Programming = 1 hour

**CBC**

**Week of Sunday, September 15 to Saturday, September 21, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Emily of New Moon</i> (drama)	<i>Life &amp; Times</i> (documentary)	<i>Life &amp; Times</i> (documentary)	<i>Life &amp; Times</i> (documentary)	<i>Life &amp; Times</i> (documentary)	<i>Life &amp; Times</i> (documentary)	<i>Comedy Trail</i> (variety)
7:30 P.M.							
8:00 P.M.	<i>Dominion of the Air</i> (documentary)	<i>Live To Air</i> (documentary)	<i>Inside Information</i> (documentary)	<i>Marketplace 30<sup>th</sup> Anniversary Special</i> (documentary)	<i>Landed</i> (documentary)	<i>Wingfield</i> (drama)	<i>Heart: The Marilyn Bell Story</i> (drama)
8:30 P.M.							
9:00 P.M.			<i>Big Picture Town Hall</i>	<i>Inside Information</i> (documentary)	<i>Inside Information</i> (documentary)	<i>Show Vote</i>	
9:30 P.M.							
10:00 P.M.	<i>Sunday Report</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>
10:30 P.M.	<i>Venture</i> (documentary)						

Canadian Priority Programming = 19.5 hours
Canadian Non-Priority Programming = 8.5 hours
US Simulcast Programming = 0 hours
Non-Canadian, Non-Simulcast Programming = 0 hours



**CBC**

**Week of Sunday, September 22 to Saturday, September 28, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Emily of New Moon</i> (drama)	<i>Life &amp; Times</i> (documentary)	<i>Life &amp; Times</i> (documentary)	<i>Life &amp; Times</i> (documentary)	<i>Life &amp; Times</i> (documentary)	<i>Life &amp; Times</i> (documentary)	<i>Comedy Trail</i> (comedy)
7:30 P.M.							
8:00 P.M.	<i>Big Bear</i> (drama)	<i>Big Bear</i> (drama)	<i>Opening Night</i> (music & dance)	<i>Comedy Homecoming</i> (comedy)	<i>Landed</i> (documentary)	<i>Wingfield</i> (drama)	<i>Saving Private Ryan</i>
8:30 P.M.							
9:00 P.M.					<i>The Circus is in Town: 50 Years of Hockey Night in Canada</i> (documentary)		
9:30 P.M.					<i>Halifax Comedy Fest</i> (comedy)		
10:00 P.M.	<i>Sunday Report</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>Internal Affairs</i>
10:30 P.M.	<i>Venture</i> (documentary)						

Canadian Priority Programming = 19.5 hours
Canadian Non-Priority Programming = 5.5 hours
US Simulcast Programming = 0 hours
Non-Canadian, Non-Simulcast Programming = 3 hours

**CBC**

**Week of Sunday, September 29 to Saturday, October 5, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>World of Disney</i>	<i>Life &amp; Times</i> (documentary)	<i>Life &amp; Times</i> (documentary)	<i>Life &amp; Times</i> (documentary)	<i>Life &amp; Times</i> (documentary)	<i>Life &amp; Times</i> (documentary)	<i>Anne Murray</i> (music, dance & variety)
7:30 P.M.							
8:00 P.M.	<i>The Forsyte Saga</i>	<i>The Forsyte Saga</i>	<i>Gordon Lightfoot</i> (music, dance & variety)	<i>Wayne &amp; Shuster</i> (comedy)	<i>Landed</i> (documentary)	<i>Show Vote</i>	<i>The Shawshank Redemption</i>
8:30 P.M.							
9:00 P.M.	<i>A Day in the Life of Canada</i> (documentary)	<i>Tuning In: Fifty Years on the CBC</i> (documentary)	<i>Tuning In: Fifty Years on the CBC</i> (documentary)	<i>Tuning In: Fifty Years on the CBC</i> (documentary)	<i>Tuning In: Fifty Years on the CBC</i> (documentary)	<i>Tuning In: Fifty Years on the CBC</i> (documentary)	
9:30 P.M.							
10:00 P.M.	<i>Sunday Report</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	
10:30 P.M.	<i>Venture</i> (documentary)						
							<i>Fargo</i>

Canadian Priority Programming = 15.5 hours
Canadian Non-Priority Programming = 6.5 hours
US Simulcast Programming = 0 hours
Non-Canadian, Non-Simulcast Programming = 6 hours

**CBC**

**Week of Sunday, October 6 to Sturday, October 12, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
7:00 P.M.	<i>World of Disney</i>	<i>Air Farce</i> (comedy)	<i>Life &amp; Times</i> (documentary)	<i>On The Road Again</i>	<i>CBC News Special: The Golden Jubilee Gala</i>	<i>Mr. Bean</i>	<i>NHL Hockey</i>	
7:30 P.M.		<i>It's A Living</i>		<i>This Hour Has 22 Minutes</i> (comedy)		<i>Rideau Hall</i> (drama)		
8:00 P.M.	<i>Concert 2002: 50 Years of CBC Television</i> (music & dance)	<i>The Forsyte Saga</i>	<i>This Hour Has 22 Minutes</i> (comedy)	<i>Queen and Country</i> (documentary)				<i>Just for Laughs</i> (comedy)
8:30 P.M.								<i>Marketplace</i>
9:00 P.M.		<i>Dave Broadfoot: The First Farewell Tour</i> (variety)	<i>Islam: Empire of Faith</i> (documentary)	<i>Fifth Estate</i> (documentary)				
9:30 P.M.								
10:00 P.M.	<i>Sunday Report</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>		
10:30 P.M.	<i>Venture</i> (documentary)							

Canadian Priority Programming = 11.5 hours
Canadian Non-Priority Programming = 14 hours
US Simulcast Programming = 0 hours
Non-Canadian, Non-Simulcast Programming = 2.5 hours

**CBC**

**Week of Sunday, October 13 to Saturday, October 19, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>World of Disney</i>	<i>Air Farce</i> <i>(comedy)</i>	<i>Life &amp; Times</i> <i>(documentary)</i>	<i>Life &amp; Times</i> <i>(documentary)</i>	<i>Opening Night</i> <i>(music, dance &amp; variety)</i>	<i>Mr. Bean</i>	<i>NHL Hockey</i>
7:30 P.M.						<i>Rideau Hall</i> <i>(drama)</i>	
8:00 P.M.	<i>The Forsyte Saga</i>	<i>The Forsyte Saga</i>	<i>Inside Information</i> <i>(documentary)</i>	<i>This Hour Has 22 Minutes</i> <i>(comedy)</i>		<i>Just for Laughs</i> <i>(comedy)</i>	
8:30 P.M.				<i>Marketplace</i> <i>(documentary)</i>			
9:00 P.M.	<i>Sacred Balance</i> <i>(documentary)</i>	<i>Sacred Balance</i> <i>(documentary)</i>	<i>Big Picture</i> <i>(documentary)</i>	<i>Islam: Empire of Faith</i> <i>(documentary)</i>	<i>Nature of Things</i> <i>(documentary)</i>	<i>Air Farce</i> <i>(comedy)</i>	
9:30 P.M.			<i>Town Hall</i>			<i>Red Green</i> <i>(comedy)</i>	
10:00 P.M.	<i>Sunday Report</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	
10:30 P.M.	<i>Venture</i> <i>(documentary)</i>						

Canadian Priority Programming = 14.5 hours
Canadian Non-Priority Programming = 10 hours
US Simulcast Programming = 0 hours
Non-Canadian, Non-Simulcast Programming = 3.5 hours

**CBC**

**Week of Sunday, October 20 to Saturday, October 26, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>World of Disney</i>	<i>Air Farce</i> (comedy)	<i>Life &amp; Times</i> (documentary)	<i>On The Road Again</i>	<i>Opening Night</i> (Music, Dance & variety)	<i>Mr. Bean</i>	<i>NHL Hockey</i>
7:30 P.M.		<i>It's A Living</i>		<i>This Hour Has 22 Minutes</i> (comedy)		<i>Rideau Hall</i> (drama)	
8:00 P.M.	<i>The Forsythe Saga</i>	<i>The Forsythe Saga</i>	<i>This Hour Has 22 Minutes</i> (comedy)	<i>Queen and Country</i> (documentary)		<i>Just for Laughs</i> (comedy)	
8:30 P.M.			<i>Marketplace</i> (documentary)				
9:00 P.M.	<i>Sacred Balance</i> (documentary)	<i>Sacred Balance</i> (documentary)	<i>Islam: Empire of Faith</i> (documentary)	<i>Fifth Estate</i> (documentary)	<i>Nature of Things</i> (documentary)	<i>Air Farce</i> (comedy)	
9:30 P.M.						<i>Red Green</i> (comedy)	
10:00 P.M.	<i>Sunday Report</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	
10:30 P.M.	<i>Venture</i> (documentary)						

Canadian Priority Programming = 14 hours
Canadian Non-Priority Programming = 10.5 hours
US Simulcast Programming = 0 hours
Non-Canadian, Non-Simulcast Programming = 3.5 hours

**CBC**

**Week of Sunday, October 27 to Saturday, November 2, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>World of Disney</i>	<i>Air Farce</i> (comedy)	<i>Life &amp; Times</i> (documentary)	<i>On The Road Again</i>	<i>Opening Night</i> (Music, Dance & Variety)	<i>Mr. Bean</i>	<i>NHL Hockey</i>
7:30 P.M.		<i>It's A Living</i>		<i>This Hour Has 22 Minutes</i> (comedy)		<i>Rideau Hall</i> (drama)	
8:00 P.M.	<i>The Forsyte Saga</i>	<i>Escape from the Newsroom</i> (drama)	<i>This Hour Has 22 Minutes</i> (comedy)	<i>Queen and Country</i> (documentary)			
8:30 P.M.			<i>Marketplace</i> (documentary)				
9:00 P.M.	<i>Da Vinci's Inquest</i> (drama)			<i>Music Hall</i> (drama)	<i>Fifth Estate</i> (documentary)	<i>Nature of Things</i> (documentary)	
9:30 P.M.				<i>Red Green</i> (comedy)			
10:00 P.M.	<i>Sunday Report</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	
10:30 P.M.	<i>Venture</i> (documentary)						

Canadian Priority Programming = 15 hours
Canadian Non-Priority Programming = 10.5 hours
US Simulcast Programming = 0 hours
Non-Canadian, Non-Simulcast Programming = 2.5 hours

**CBC**

**Week of Sunday, November 3 to Saturday, November 9, 2002**  
**Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>World of Disney</i>	<i>Air Farce</i> (comedy)	<i>Life &amp; Times</i> (documentary)	<i>Sweet is the Melody</i> (Music & Dance)	<i>Opening Night</i> (Music, Dance & variety)	<i>Mr. Bean</i>	<i>NHL Hockey</i>
7:30 P.M.		<i>It's A Living</i>				<i>Rideau Hall</i> (drama)	
8:00 P.M.	<i>Tom Stone</i> (drama)	<i>Gemini Awards</i>	<i>This Hour Has 22 Minutes</i> (comedy)	<i>Random Passage</i> (drama)	<i>Nature of Things</i> (documentary)	<i>Just for Laughs</i> (comedy)	
8:30 P.M.			<i>Marketplace</i> (documentary)			<i>Just for Laughs</i> (comedy)	
9:00 P.M.	<i>Da Vinci's Inquest</i> (drama)	<i>Gemini Awards</i>	<i>Music Hall</i> (drama)	<i>Fifth Estate</i> (documentary)	<i>Nature of Things</i> (documentary)	<i>Air Farce</i> (comedy)	
9:30 P.M.						<i>Red Green</i> (comedy)	
10:00 P.M.	<i>Sunday Report</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	
10:30 P.M.	<i>Venture</i> (documentary)						

Canadian Priority Programming = 14.5 hours
Canadian Non-Priority Programming = 12 hours
US Simulcast Programming = 0 hours
Non-Canadian, Non-Simulcast Programming = 1.5 hours

**CBC**

**Week of Sunday, November 10 to Saturday, November 16, 2002**  
**Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Hockey Night in Canada: Part of Us All</i> <i>(documentary)</i>	<i>Return to Nagasaki</i> <i>(documentary)</i>	<i>Life &amp; Times</i> <i>(documentary)</i>	<i>On The Road Again</i>	<i>Opening Night</i> <i>(Music, Dance &amp; Variety)</i>	<i>Mr. Bean</i>	<i>NHL Hockey</i>
7:30 P.M.			<i>This Hour Has 22 Minutes</i> <i>(comedy)</i>			<i>Rideau Hall</i> <i>(drama)</i>	
8:00 P.M.	<i>Tom Stone</i> <i>(drama)</i>	<i>Scar Tissue</i> <i>(drama)</i>	<i>This Hour Has 22 Minutes</i> <i>(comedy)</i>	<i>Random Passage</i> <i>(drama)</i>		<i>Just for Laughs</i> <i>(comedy)</i>	
8:30 P.M.			<i>Marketplace</i> <i>(documentary)</i>				
9:00 P.M.	<i>Da Vinci's Inquest</i> <i>(drama)</i>		<i>Music Hall</i> <i>(drama)</i>	<i>Fifth Estate</i> <i>(documentary)</i>	<i>Nature of Things</i> <i>(documentary)</i>	<i>Air Farce</i> <i>(comedy)</i>	
9:30 P.M.						<i>Red Green</i> <i>(comedy)</i>	
10:00 P.M.	<i>Sunday Report</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>NHL Hockey</i>
10:30 P.M.	<i>Venture</i> <i>(documentary)</i>						

Canadian Priority Programming = 17.5 hours
Canadian Non-priority Programming = 10 hours
US Simulcast Programming = 0 hours
Non-Canadian, Non-Simulcast Programming = .5 hours



**CBC**

**Week of Sunday, November 17 to Saturday, November 23, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
7:00 P.M.	<i>Welcome Back</i> <i>(documentary)</i>	<i>Air Farce</i> <i>(comedy)</i>	<i>Life &amp; Times</i> <i>(documentary)</i>	<i>On The Road</i> <i>Again</i>	<i>Opening Night</i> <i>(Music, Dance &amp; variety)</i>	<i>Mr. Bean</i>	<i>NHL Hockey</i>	
7:30 P.M.		<i>It's A Living</i>		<i>This Hour Has 22 Minutes</i> <i>(comedy)</i>		<i>Mr. Bean</i>		
8:00 P.M.	<i>Tom Stone</i> <i>(drama)</i>	<i>The Hound of the Baskervilles</i>	<i>This Hour Has 22 Minutes</i> <i>(comedy)</i>	<i>Random Passage</i> <i>(drama)</i>		<i>Winnipeg Comedy Festival</i> <i>(comedy)</i>		
8:30 P.M.					<i>Marketplace</i> <i>(documentary)</i>			
9:00 P.M.	<i>Da Vinci's Inquest</i> <i>(drama)</i>			<i>Music Hall</i> <i>(drama)</i>	<i>Fifth Estate</i> <i>(documentary)</i>	<i>Nature of Things</i> <i>(documentary)</i>		<i>Air Farce</i> <i>(comedy)</i>
9:30 P.M.				<i>Red Green</i> <i>(comedy)</i>				
10:00 P.M.	<i>Sunday Report</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>	<i>National</i>		<i>NHL Hockey</i>
10:30 P.M.	<i>Venture</i> <i>(documentary)</i>							

Canadian Priority Programming = 14.5 hours
Canadian Non-Priority Programming = 10.5 hours
US Simulcast Programming = 0 hours
Non-Canadian, Non-Simulcast Programming = 3 hours

**CBC**

**Week of Sunday, November 24 to Saturday, November 30, 2002**  
**Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<b>Grey Cup</b>	<b>Air Farce</b> <i>(comedy)</i>	<b>Life &amp; Times</b> <i>(documentary)</i>	<b>On The Road Again</b>	<b>Opening Night</b> <i>(Music, Dance &amp; Variety)</i>	<b>Mr. Bean</b>	<b>NHL Hockey</b>
7:30 P.M.		<b>It's A Living</b>		<b>This Hour Has 22 Minutes</b> <i>(comedy)</i>		<b>Mr. Bean</b>	
8:00 P.M.		<b>The New Beachcombers</b> <i>(drama)</i>	<b>This Hour Has 22 Minutes</b> <i>(comedy)</i>	<b>Paul McCartney's Back in the US</b>		<b>Air Farce</b> <i>(comedy)</i>	
8:30 P.M.			<b>Marketplace</b> <i>(documentary)</i>		<b>Red Green</b> <i>(comedy)</i>		
9:00 P.M.			<b>Music Hall</b> <i>(drama)</i>		<b>Nature of Things</b> <i>(documentary)</i>	<b>Winnipeg Comedy Festival</b> <i>(comedy)</i>	
9:30 P.M.							
10:00 P.M.	<b>Sunday Report</b>	<b>National</b>	<b>National</b>	<b>National</b>	<b>National</b>	<b>National</b>	<b>NHL Hockey</b>
10:30 P.M.	<b>Venture</b> <i>(documentary)</i>						

Canadian Priority Programming = 11.5 hours
Canadian Non-Priority Programming = 13.5 hours
US Simulcast Programming = 0 hours
Non-Canadian, Non-Simulcast Programming = 3 hours

CTV

**Week of Sunday September 1 to Saturday, September 7, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>First Person Shooter</i> <i>(documentary)</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Mysterious Ways</i> <i>(drama)</i>
7:30 P.M.		<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	
8:00 P.M.	<i>Alias</i>	<i>Drew Carey</i>	<i>According to Jim</i>	<i>My Wife and Kids</i>	<i>Whose Line Is It Anyway?</i>	<i>Felicity</i>	<i>Cold Squad</i> <i>(drama)</i>
8:30 P.M.		<i>Whose Line Is It Anyway?</i>	<i>Sausage Factory</i> <i>(drama)</i>	<i>My Wife and Kids</i>	<i>Scrubs</i>		
9:00 P.M.	<i>The Biographer: The Secret Life of Princess Di</i>	<i>Third Watch</i>	<i>Lucky Girl</i> <i>[Cdn. movie] (drama)</i>	<i>The West Wing</i>	<i>CSI</i>	<i>Law and Order: SVU</i>	<i>The Associates</i> <i>(drama)</i>
9:30 P.M.							
10:00 P.M.		<i>CSI</i>		<i>Law and Order</i>	<i>CSI.</i>		
10:30 P.M.							

Canadian priority programming = 7.5 hours

Canadian non-priority programming = 0 hours

US simulcast programming = 14.5 hours

Non-Canadian, non-simulcast programming = 6 hours

**CTV**

**Week of Sunday September 8 to Saturday, September 14, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Golf: The Ridiculous Obsession</i> (documentary)	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>The Day The World Changed</i> (news & info)	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Mysterious Ways</i> (drama)
7:30 P.M.		<i>Jeopardy</i>	<i>Jeopardy</i>		<i>Jeopardy</i>	<i>Jeopardy</i>	
8:00 P.M.	<i>My Wife and Kids</i>	<i>Drew Carey</i>	<i>According to Jim</i>		<i>Whose Line Is It Anyway?</i>	<i>Aka: Albert Walker</i> (drama)	<i>Cold Squad</i> (drama)
8:30 P.M.	<i>According to Jim</i>	<i>Whose Line Is It Anyway?</i>	<i>Sausage Factory</i> (drama)				
9:00 P.M.	<i>Law and Order: Criminal Intent</i>	<i>Third Watch</i>	<i>Tagged: The Jonathan Womback Story</i> (drama)	<i>The Hound of the Baskervilles</i> (drama)	<i>CSI</i>		<i>7<sup>th</sup> Heaven</i>
9:30 P.M.							
10:00 P.M.	<i>CSI</i>	<i>CSI</i>			<i>CSI</i>	<i>Law and Order: SVU</i>	<i>Open Mike</i> (variety)
10:30 P.M.				<i>Shelter</i> (drama) Cdn. Priority			

Canadian priority programming = 10.5 hours
Canadian non-priority programming = 2 hours
US simulcast programming = 11 hours
Non-Canadian, non-simulcast programming = 4.5 hours

**CTV**

**Week of Sunday September 15 to Saturday, September 21, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	<b>SUNDAY</b>	<b>MONDAY</b>	<b>TUESDAY</b>	<b>WEDNESDAY</b>	<b>THURSDAY</b>	<b>FRIDAY</b>	<b>SATURDAY</b>
<b>7:00 P.M.</b>	<i>Golf: The Ridiculous Obsession</i> <i>(documentary)</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>eTalk Fall Preview Special</i>
<b>7:30 P.M.</b>		<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	
<b>8:00 P.M.</b>	<i>Amanda Marshall: Everbody's Got A Story</i> <i>(music &amp; dance)</i>	<i>Drew Carey</i>	<i>8 Simple Rules</i>	<i>My Wife and Kids</i>	<i>CSI</i>	<i>eTalk Fall Preview Special</i>	<i>Cold Squad</i> <i>(drama)</i>
<b>8:30 P.M.</b>		<i>Whose Line Is It Anyway?</i>	<i>Life with Bonnie</i>	<i>My Wife and Kids</i>			
<b>9:00 P.M.</b>	<i>Law and Order: Criminal Intent</i>	<i>Everwood</i>	<i>Fastlane</i>	<i>The West Wing</i>	<i>CSI</i>	<i>National Stress Test</i> <i>(documentary)</i>	<i>7<sup>th</sup> Heaven</i>
<b>9:30 P.M.</b>							
<b>10:00 P.M.</b>	<i>Law and Order: SVU</i>	<i>CSI</i>	<i>Osbournes</i>	<i>Law and Order</i>	<i>CSI</i>	<i>Law and Order: SVU</i>	<i>Comedy Now!</i> <i>(comedy)</i>
<b>10:30 P.M.</b>			<i>Osbournes</i>				

Canadian priority programming = 5 hours
Canadian non-priority programming = 2 hours
US simulcast programming = 16 hours
Non-Canadian, non-simulcast programming = 5 hours

**CTV**

**Week of Sunday, September 22 to Saturday, September 28, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	<b>SUNDAY</b>	<b>MONDAY</b>	<b>TUESDAY</b>	<b>WEDNESDAY</b>	<b>THURSDAY</b>	<b>FRIDAY</b>	<b>SATURDAY</b>
<b>7:00 P.M.</b>	<i>Countdown to Emmys</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Mysterious Ways (drama)</i>
<b>7:30 P.M.</b>		<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	
<b>8:00 P.M.</b>	<i>Emmy Awards</i>	<i>Drew Carey</i>	<i>8 Simple Rules</i>	<i>My Wife and Kids</i>	<i>Whose Line Is It Anyway?</i>	<i>Charmed</i>	<i>Cold Squad (drama)</i>
<b>8:30 P.M.</b>		<i>Whose Line Is It Anyway?</i>	<i>Life with Bonnie</i>		<i>Scrubs</i>		
<b>9:00 P.M.</b>		<i>Everwood</i>	<i>Fastlane</i>	<i>The West Wing</i>	<i>CSI</i>		<i>Everwood</i>
<b>9:30 P.M.</b>							
<b>10:00 P.M.</b>		<i>CSI Miami</i>	<i>Osbournes</i>		<i>E.R.</i>	<i>Law and Order: SVU</i>	<i>Comedy Now! (comedy)</i>
<b>10:30 P.M.</b>			<i>The Holmes Show (comedy)</i>				

Canadian priority programming = 3.5 hours

Canadian non-priority programming = 0 hours

US simulcast programming = 19 hours

Non-Canadian, non-simulcast programming = 5.5 hours

**CTV**

**Week of Sunday, September 29 to Saturday, October 5, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Degrassi: The Next Generation</i> <i>(drama)</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Mysterious Ways</i> <i>(drama)</i>
7:30 P.M.		<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	
8:00 P.M.	<i>Alias</i>	<i>Drew Carey</i>	<i>8 Simple Rules</i>	<i>The West Wing</i>	<i>Whose Line Is It Anyway?</i>	<i>Charmed</i>	<i>Cold Squad</i> <i>(drama)</i>
8:30 P.M.		<i>Whose Line Is It Anyway?</i>	<i>According to Jim</i>		<i>Scrubs</i>		
9:00 P.M.	<i>Law and Order: Criminal Intent</i>	<i>Third Watch</i>	<i>Life with Bonnie</i>	<i>Amazing Race 3</i>	<i>CSI</i>	<i>W-Five Presents 21</i> <i>(documentary)</i>	<i>Everwood</i>
9:30 P.M.			<i>Less than Perfect</i>				
10:00 P.M.	<i>Boomtown</i>	<i>CSI Miami</i>	<i>Osbournes</i>	<i>Law and Order</i>	<i>E.R.</i>	<i>Law and Order: SVU</i>	<i>Comedy Now!</i> <i>(comedy)</i>
10:30 P.M.			<i>The Holmes Show</i> <i>(comedy)</i>				<i>This Sitcom ... Not to be Repeated</i> <i>(drama)</i>

Canadian priority programming = 5.5 hours
Canadian non-priority programming = 0 hours
US simulcast programming = 17 hours
Non-Canadian, non-simulcast programming = 5.5 hours

**CTV**

**Week of Sunday, October 6 to Saturday, October 12, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Degrassi: The Next Generation (drama)</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Mysterious Ways (drama)</i>
7:30 P.M.	<i>My Wife and Kids</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	
8:00 P.M.	<i>Alias</i>	<i>Drew Carey</i>	<i>8 Simple Rules</i>	<i>The West Wing</i>	<i>Whose Line Is It Anyway?</i>	<i>Charmed</i>	<i>Cold Squad (drama)</i>
8:30 P.M.		<i>Whose Line Is It Anyway?</i>	<i>According to Jim</i>		<i>Scrubs</i>		
9:00 P.M.	<i>Law and Order: Criminal Intent</i>	<i>Third Watch</i>	<i>Life with Bonnie</i>	<i>Amazing Race 3</i>	<i>CSI</i>	<i>W-FIVE (documentary)</i>	<i>Everwood</i>
9:30 P.M.			<i>Less than Perfect</i>				
10:00 P.M.	<i>Boomtown</i>	<i>CSI Miami</i>	<i>Osbournes</i>	<i>Law and Order</i>	<i>E.R.</i>	<i>Law and Order: SVU</i>	<i>Comedy Now! (comedy)</i>
10:30 P.M.			<i>The Holmes Show (comedy)</i>				<i>This Sitcom ... Not to be Repeated (drama)</i>
Canadian priority programming = 5 hours							
Canadian non-priority programming = 0 hours							
US simulcast programming = 17 hours							
Non-Canadian, non-simulcast programming = 6 hours							



**CTV**

**Week of Sunday, October 13 to Saturday, October 19, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Degrassi: The Next Generation (drama)</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Mysterious Ways (drama)</i>
7:30 P.M.	<i>My Wife and Kids</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	
8:00 P.M.	<i>Alias</i>	<i>Drew Carey</i>	<i>8 Simple Rules</i>	<i>The West Wing</i>	<i>Whose Line Is It Anyway?</i>	<i>Charmed</i>	<i>Cold Squad (drama)</i>
8:30 P.M.		<i>Whose Line Is It Anyway?</i>	<i>According to Jim</i>		<i>Scrubs</i>		
9:00 P.M.	<i>Law and Order: Criminal Intent</i>	<i>Third Watch</i>	<i>Life with Bonnie</i>	<i>Amazing Race 3</i>	<i>CSI</i>	<i>W-FIVE (documentary)</i>	<i>Drew Carey</i>
9:30 P.M.			<i>Less than Perfect</i>				<i>Whose Line Is It Anyway?</i>
10:00 P.M.	<i>Boomtown</i>	<i>CSI Miami</i>	<i>Osbournes</i>	<i>Law and Order</i>	<i>E.R.</i>	<i>Law and Order: SVU</i>	<i>Comedy Now! (comedy)</i>
10:30 P.M.			<i>The Holmes Show (comedy)</i>				<i>This Sitcom ... Not to be Repeated (drama)</i>

Canadian priority programming = 5 hours
Canadian non-priority programming = 0 hours
US simulcast programming = 17 hours
Non-Canadian, non-simulcast programming = 6 hours

**CTV**

**Week of Sunday, October 20 to Saturday, October 26, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Degrassi: The Next Generation (drama)</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Mysterious Ways (drama)</i>
7:30 P.M.	<i>My Wife and Kids</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	
8:00 P.M.	<i>Alias</i>	<i>Everwood</i>	<i>8 Simple Rules</i>	<i>The West Wing</i>	<i>Whose Line Is It Anyway?</i>	<i>Charmed</i>	<i>Cold Squad (drama)</i>
8:30 P.M.			<i>According to Jim</i>		<i>Scrubs</i>		
9:00 P.M.	<i>Law and Order: Criminal Intent</i>	<i>Third Watch</i>	<i>Life with Bonnie</i>	<i>Amazing Race 3</i>	<i>CSI</i>	<i>W-FIVE (documentary)</i>	<i>Drew Carey</i>
9:30 P.M.			<i>Less than Perfect</i>				<i>Whose Line Is It Anyway?</i>
10:00 P.M.	<i>Boomtown</i>	<i>CSI Miami</i>	<i>Osbournes</i>	<i>Law and Order</i>	<i>E.R.</i>	<i>Law and Order: SVU</i>	<i>Fame and Fortune [Ozzy Osbourne]</i>
10:30 P.M.			<i>The Holmes Show (comedy)</i>				

Canadian priority programming = 4 hours
Canadian non-priority programming = 0 hours
US simulcast programming = 16.5 hours
Non-Canadian, non-simulcast programming = 7.5 hours

**CTV**

**Week of Sunday, October 27 to Saturday, November 2, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>My Wife and Kids</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Figure Skating (2002 Skate Canada)</i>
7:30 P.M.	<i>Degrassi: The Next Generation (drama)</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	
8:00 P.M.	<i>Alias</i>	<i>Third Watch</i>	<i>8 Simple Rules</i>	<i>The West Wing</i>	<i>Whose Line Is It Anyway?</i>	<i>Charmed</i>	
8:30 P.M.			<i>According to Jim</i>		<i>Scrubs</i>		
9:00 P.M.	<i>Law and Order: Criminal Intent</i>		<i>Life with Bonnie</i>	<i>Amazing Race 3</i>	<i>CSI</i>	<i>Figure Skating (2002 Skate Canada)</i>	<i>MOVIE: The World Is Not Enough</i>
9:30 P.M.			<i>Less than Perfect</i>				
10:00 P.M.	<i>Boomtown</i>	<i>CSI Miami</i>	<i>Osbournes</i>	<i>Law and Order</i>	<i>E.R.</i>	<i>Law and Order: SVU</i>	
10:30 P.M.			<i>The Holmes Show (comedy)</i>				

Canadian priority programming = 1 hour
Canadian non-priority programming = 3 hours
US simulcast programming = 14.5 hours
Non-Canadian, non-simulcast programming = 9.5

**CTV**

**Week of Sunday, November 3 to Saturday, November 9, 2002  
Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>My Wife and Kids</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Figure Skating (2002 Skate Canada)</i>
7:30 P.M.	<i>Degrassi: The Next Generation (drama)</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	
8:00 P.M.	<i>Alias</i>	<i>Everwood</i>	<i>8 Simple Rules</i>	<i>Fastlane</i>	<i>Scrubs (8-8:40)</i>	<i>Charmed</i>	
8:30 P.M.			<i>According to Jim</i>		<i>Whose Line Is It Anyway? (8:40-9)</i>		
9:00 P.M.	<i>Law and Order: Criminal Intent</i>	<i>CSI</i>	<i>Life with Bonnie</i>	<i>The West Wing</i>	<i>CSI</i>	<i>W-FIVE (documentary)</i>	<i>Drew Carey</i>
9:30 P.M.			<i>Less than Perfect</i>				<i>Whose Line Is It Anyway?</i>
10:00 P.M.	<i>Boomtown</i>	<i>CSI Miami</i>	<i>Osbournes</i>	<i>Law and Order</i>	<i>E.R.</i>	<i>Law and Order: SVU</i>	<i>Comedy Now! (comedy)</i>
10:30 P.M.			<i>The Holmes Show (comedy)</i>				<i>This Sitcom ... Not to be Repeated (drama)</i>

Canadian priority programming = 3 hours
Canadian non-priority programming = 2 hours
US simulcast programming = 16 hours
Non-Canadian, non-simulcast programming = 7 hours

**CTV**

**Week of Sunday, November 10 to Saturday, November 16, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	<b>SUNDAY</b>	<b>MONDAY</b>	<b>TUESDAY</b>	<b>WEDNESDAY</b>	<b>THURSDAY</b>	<b>FRIDAY</b>	<b>SATURDAY</b>
<b>7:00 P.M.</b>	<i>My Wife and Kids</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Mysterious Ways (drama)</i>
<b>7:30 P.M.</b>	<i>Degrassi: The Next Generation (drama)</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	
<b>8:00 P.M.</b>	<i>Alias</i>	<i>Everwood</i>	<i>8 Simple Rules</i>	<i>The West Wing</i>	<i>Whose Line Is It Anyway?</i>	<i>Charmed</i>	<i>Cold Squad (drama)</i>
<b>8:30 P.M.</b>			<i>According to Jim</i>		<i>Scrubs</i>		
<b>9:00 P.M.</b>	<i>Law and Order: Criminal Intent</i>	<i>Third Watch</i>	<i>Life with Bonnie</i>	<i>Amazing Race 3</i>	<i>CSI</i>	<i>W-FIVE (documentary)</i>	<i>Drew Carey</i>
<b>9:30 P.M.</b>			<i>Less than Perfect</i>				<i>Whose Line Is It Anyway?</i>
<b>10:00 P.M.</b>	<i>Boomtown</i>	<i>CSI Miami</i>	<i>Osbournes</i>	<i>Law and Order</i>	<i>E.R.</i>	<i>Law and Order: SVU</i>	<i>Fastlane</i>
<b>10:30 P.M.</b>			<i>The Holmes Show (comedy)</i>				

Canadian priority programming = 4 hours

Canadian non-priority programming = 0 hours

US simulcast programming = 16.5 hours

Non-Canadian, non-simulcast programming = 7.5 hours

**CTV**

**Week of Sunday, November 17 to Saturday, November 23, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	<b>SUNDAY</b>	<b>MONDAY</b>	<b>TUESDAY</b>	<b>WEDNESDAY</b>	<b>THURSDAY</b>	<b>FRIDAY</b>	<b>SATURDAY</b>
<b>7:00 P.M.</b>	<i>My Wife and Kids</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Mysterious Ways</i> <i>(drama)</i>
<b>7:30 P.M.</b>	<i>Degrassi: The Next Generation</i> <i>(drama)</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	
<b>8:00 P.M.</b>	<i>Alias</i>	<i>Everwood</i>	<i>8 Simple Rules</i>	<i>The West Wing</i>	<i>Pretty Boys</i> <i>(documentary)</i>	<i>Charmed</i>	<i>Cold Squad</i> <i>(drama)</i>
<b>8:30 P.M.</b>			<i>According to Jim</i>				
<b>9:00 P.M.</b>	<i>Law and Order: Criminal Intent</i>	<i>Third Watch</i>	<i>Life with Bonnie</i>	<i>Amazing Race 3</i>	<i>CSI</i>	<i>Depression</i> <i>(documentary)</i>	<i>Comedy Now!</i> <i>(comedy)</i>
<b>9:30 P.M.</b>			<i>Less than Perfect</i>				<i>This Sitcom ... Not to be Repeated</i> <i>(drama)</i>
<b>10:00 P.M.</b>	<i>Boomtown</i>	<i>CSI Miami</i>	<i>Fastlane</i>	<i>Law and Order</i>	<i>E.R.</i>	<i>Law and Order: SVU</i>	<i>Fastlane</i>
<b>10:30 P.M.</b>							

Canadian priority programming = 5.5 hours

Canadian non-priority programming = 0 hours

US simulcast programming = 16 hours

Non-Canadian, non-simulcast programming = 6.5 hours

CTV

Week of Sunday, November 24 to Saturday, November 30, 2002

Peak Viewing Period - 7:00 – 11:00 p.m.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>World of Disney: "The Santa Clause"</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Wheel of Fortune</i>	<i>Mysterious Ways (drama)</i>
7:30 P.M.		<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	<i>Jeopardy</i>	
8:00 P.M.		<i>Everwood</i>	<i>8 Simple Rules</i>	<i>The West Wing</i>	<i>CSI</i>	<i>Charmed</i>	<i>Cold Squad (drama)</i>
8:30 P.M.							
9:00 P.M.	<i>The Pennsylvania Miners' Story</i>	<i>Fastlane</i>	<i>Life with Bonnie</i>	<i>Amazing Race 3</i>	<i>CSI</i>	<i>W-FIVE Presents 21© (documentary)</i>	<i>Comedy Now! (comedy)</i>
9:30 P.M.			<i>Less than Perfect</i>				<i>This Sitcom ... Not to be Repeated (drama)</i>
10:00 P.M.		<i>CSI Miami</i>	<i>The Eleventh Hour (drama)</i>	<i>Law and Order</i>	<i>Elvis' #1 Hits</i>	<i>Law and Order: SVU</i>	<i>Fastlane</i>
10:30 P.M.							

Canadian priority programming = 5 hours
Canadian non-priority programming = 0 hours
US simulcast programming = 18 hours
Non-Canadian, non-simulcast programming = 5 hours

## GLOBAL – Toronto CIII

Week of Sunday September 1 to Saturday September 7, 2002

Peak Viewing Period - 7:00 – 11:00 p.m.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Tickling Dragon Tail</i> <i>(documentary)</i>	<i>Psi Factor</i> <i>(drama)</i>	<i>Psi Factor</i> <i>(drama)</i>	<i>Psi Factor</i> <i>(drama)</i>	<i>Psi Factor</i> <i>(drama)</i>	<i>Psi Factor</i> <i>(drama)</i>	<i>Psi Factor</i> <i>(drama)</i>
7:30 P.M.		<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	
8:00 P.M.	<i>The Simpsons</i>	<i>Fear Factor</i>	<i>That 70's Show</i>	<i>Smallville</i>	<i>Friends</i>	<i>Smallville</i>	<i>Andromeda</i> <i>(drama)</i>
8:30 P.M.	<i>The Simpsons</i>		<i>Reba</i>		<i>Frasier</i>		
9:00 P.M.	<i>Movie: Pretend You...[Can. 2002 – Thriller]</i> <i>(drama)</i>	<i>Dog Eat Dog</i>	<i>Frasier</i>	<i>Gilmore Girls</i>	<i>Will &amp; Grace</i>	<i>Andromeda</i> <i>(drama)</i>	<i>Bonanno</i> <i>(drama)</i> <i>Part 3/6</i>
9:30 P.M.			<i>Just Shoot Me</i>		<i>Will &amp; Grace</i>		
10:00 P.M.		<i>Meet My Folks</i>	<i>Judging Amy</i>	<i>Festival of Stars</i> <i>(music &amp; dance)</i>	<i>King of Queens</i>	<i>Psi Factor</i> <i>(drama)</i>	<i>Bonanno</i> <i>(drama)</i> <i>Part 4/6</i>
10:30 P.M.					<i>Reba</i>		

Canadian Priority Programming = 12.5 hours

Canadian non-priority Programming = 0

US Simulcast Programming = 5

Non-Canadian, Non-Simulcast Programming = 10.5



**GLOBAL – Toronto CIII**

Week of Sunday September 8 to Saturday September 14, 2002

Peak Viewing Period - 7:00 – 11:00 p.m.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>NFL Football</i> [from 4:00]]	<i>Bob &amp; Margaret</i> (drama)	<i>Bob &amp; Margaret</i> (drama)	<i>Bob &amp; Margaret</i> (drama)	<i>Bob &amp; Margaret</i> (drama)	<i>Bob &amp; Margaret</i> (drama)	<i>No Boundaries</i> (documentary)
7:30 P.M.	<i>King of the Hill</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	
8:00 P.M.	<i>The Simpsons</i>	<i>Boston Public</i>	<i>That 70's Show</i>	<i>Facing the Century</i> (documentary)	<i>Friends</i>	<i>Smallville</i>	<i>Andromeda</i> (drama)
8:30 P.M.	<i>King of the Hill</i>		<i>Frasier</i>		<i>Frasier</i>		
9:00 P.M.	<i>Malcolm in the Middle</i>	<i>Dog Eat Dog</i>	<i>Frasier</i>	<i>Canada's Brain Drain</i> (documentary)	<i>Will &amp; Grace</i>	<i>Andromeda</i> (drama)	<i>Bonanno</i> (drama) Part 5/6
9:30 P.M.	<i>Malcolm in the Middle</i>		<i>Just Shoot Me</i>		<i>Will &amp; Grace</i>		
10:00 P.M.	<i>That 70's Show</i>	<i>Crossing Jordan</i>	<i>Judging Amy</i>	<i>Age Quake: Cdn. Baby Boomers Coping With Aging</i> (documentary)	<i>Frasier</i>	<i>Outer Limits</i> (drama)	<i>Bonanno</i> (drama) Part 6/6
10:30 P.M.	<i>Will &amp; Grace</i>				<i>Reba</i>		

Canadian Priority Programming = 11.5 hours

Canadian non-priority Programming = 0

US Simulcast Programming = 7.5

Non-Canadian, Non-Simulcast Programming = 9

**GLOBAL – Toronto CIII**

Week of Sunday September 15 to Saturday September 21, 2002

Peak Viewing Period - 7:00 – 11:00 p.m.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Cirque du soleil</i> <i>(documentary)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Friends</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Smart Kids</i> <i>(documentary)</i>
7:30 P.M.		<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>		<i>Entertainment Tonight</i>	
8:00 P.M.	<i>The Simpsons</i>	<i>Boston Public</i>	<i>That 70's Show</i>	<i>Gilmore Girls</i>	<i>Survivor: Thailand</i>	<i>Firefly</i>	<i>Andromeda</i> <i>(drama)</i>
8:30 P.M.	<i>King of the Hill</i>		<i>Reba</i>				
9:00 P.M.	<i>Malcolm in the Middle</i>	<i>Everybody Loves Raymond</i>	<i>Frasier</i>	<i>Gilmore Girls</i>	<i>Will &amp; Grace</i>	<i>Fear Factor</i>	<i>Mutant X</i> <i>(drama)</i>
9:30 P.M.	<i>That 70's Show</i>	<i>Becker</i>	<i>Just Shoot Me</i>				
10:00 P.M.	<i>Band of Brothers</i>	<i>Crossing Jordan</i>	<i>Judging Amy</i>	<i>The Cowboy Junkies Perform</i> <i>(music &amp; dance)</i>	<i>Frasier</i>	<i>The Shield</i>	<i>Andromeda</i> <i>(drama)</i>
10:30 P.M.					<i>Reba</i>		
Canadian Priority Programming = 8 hours							
Canadian non-priority Programming = 0							
US Simulcast Programming = 6.5							
Non-Canadian, Non-Simulcast Programming = 13.5							

**GLOBAL – Toronto CIII**

Week of Sunday September 22 to Saturday September 28, 2002

Peak Viewing Period - 7:00 – 11:00 p.m.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Cirque du soleil</i> <i>(documentary)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Entertainment Tonight</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Volunteers</i> <i>(documentary)</i>
7:30 P.M.	<i>Futurama</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Friends</i>	<i>Entertainment Tonight</i>	
8:00 P.M.	<i>The Simpsons</i>	<i>Boston Public</i>	<i>That 70's Show</i>	<i>Frasier</i>	<i>Survivor: Thailand</i>	<i>Firefly</i>	<i>Andromeda</i> <i>(drama)</i>
8:30 P.M.	<i>King of the Hill</i>		<i>Just Shoot Me</i>	<i>Will &amp; Grace</i>			
9:00 P.M.	<i>Malcolm in the Middle</i>	<i>Everybody Loves Raymond</i>	<i>Frasier</i>	<i>Gilmore Girls</i>	<i>Will &amp; Grace</i>	<i>Hack</i>	<i>Mutant X</i> <i>(drama)</i>
9:30 P.M.	<i>That 70's Show</i>		<i>Crossing Jordan</i>		<i>Hidden Hills</i>		
10:00 P.M.	<i>Band of Brothers</i>		<i>Presidio Med</i>	<i>Presidio Med</i>	<i>Without a Trace</i>	<i>The Shield</i>	<i>Andromeda</i> <i>(drama)</i>
10:30 P.M.							
Canadian Priority Programming = 6.5 hours							
Canadian non-priority Programming = 0							
US Simulcast Programming = 12							
Non-Canadian, Non-Simulcast Programming = 9.5							

**GLOBAL – Toronto CIII**

**Week of Sunday September 29 to Saturday October 5, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	<b>SUNDAY</b>	<b>MONDAY</b>	<b>TUESDAY</b>	<b>WEDNESDAY</b>	<b>THURSDAY</b>	<b>FRIDAY</b>	<b>SATURDAY</b>	
<b>7:00 P.M.</b>	<i>Cirque du soleil (documentary)</i>	<i>Bob &amp; Margaret (drama)</i>	<i>Bob &amp; Margaret (drama)</i>	<i>Bob &amp; Margaret (drama)</i>	<i>Entertainment Tonight</i>	<i>Bob &amp; Margaret (drama)</i>	<i>Body and Health (documentary)</i>	
<b>7:30 P.M.</b>	<i>Futurama</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Friends</i>	<i>Entertainment Tonight</i>		
<b>8:00 P.M.</b>	<i>The Simpsons</i>	<i>Boston Public</i>	<i>That 70's Show</i>	<i>Dawson's Creek</i>	<i>Survivor: Thailand</i>	<i>Firefly</i>	<i>Movie: The Truth About Cats and Dogs</i>	
<b>8:30 P.M.</b>	<i>King of the Hill</i>		<i>Just Shoot Me</i>					
<b>9:00 P.M.</b>	<i>Malcolm in the Middle</i>	<i>Everybody Loves Raymond</i>	<i>Frasier</i>			<i>Will &amp; Grace</i>		<i>Hack</i>
<b>9:30 P.M.</b>	<i>That 70's Show</i>	<i>Still Standing</i>	<i>Hidden Hills</i>			<i>Good Morning, Miami</i>		
<b>10:00 P.M.</b>	<i>Band of Brothers</i>	<i>Crossing Jordan</i>	<i>Judging Amy</i>		<i>PresidioMed</i>	<i>Without a Trace</i>		<i>The Shield</i>
<b>10:30 P.M.</b>								

Canadian Priority Programming = 4.5 hours

Canadian non-priority Programming = 0

US Simulcast Programming = 14.5

Non-Canadian, Non-Simulcast Programming = 9

**GLOBAL – Toronto CIII**

Week of Sunday October 6 to Saturday October 12, 2002

Peak Viewing Period - 7:00 – 11:00 p.m.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Cirque du soleil</i> <i>(documentary)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Entertainment Tonight</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Pure Adventure</i> <i>(documentary)</i>
7:30 P.M.	<i>Futurama</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Friends</i>	<i>Entertainment Tonight</i>	
8:00 P.M.	<i>The Simpsons</i>	<i>Boston Public</i>	<i>That 70's Show</i>	<i>Dawson's Creek</i>	<i>Survivor: Thailand</i>	<i>Andromeda</i> <i>(drama)</i>	<i>Movie: Gleason</i>
8:30 P.M.	<i>King of the Hill</i>		<i>Just Shoot Me</i>				
9:00 P.M.	<i>Malcolm in the Middle</i>	<i>Everybody Loves Raymond</i>	<i>Frasier</i>	<i>Gilmore Girls</i>	<i>Will &amp; Grace</i>	<i>Hack</i>	
9:30 P.M.	<i>Malcolm in the Middle</i>	<i>Still Standing</i>	<i>Hidden Hills</i>		<i>Good Morning, Miami</i>		
10:00 P.M.	<i>Band of Brothers</i>	<i>Crossing Jordan</i>	<i>Judging Amy</i>	<i>Presidio Med</i>	<i>Without a Trace</i>	<i>The Shield</i>	<i>Andromeda</i> <i>(drama)</i>
10:30 P.M.							

Canadian Priority Programming = 5.5 hours

Canadian non-priority Programming = 0

US Simulcast Programming = 13

Non-Canadian, Non-Simulcast Programming = 9.5

**GLOBAL – Toronto CIII**

Week of Sunday October 13 to Saturday October 19, 2002

Peak Viewing Period – 7:00 – 11:00 p.m.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>NFL Football (From 4:00)</i>	<i>Bob &amp; Margaret (drama)</i>	<i>Bob &amp; Margaret (drama)</i>	<i>Bob &amp; Margaret (drama)</i>	<i>Entertainment Tonight</i>	<i>Bob &amp; Margaret (drama)</i>	<i>Movie: Antz</i>
7:30 P.M.	<i>Bob and Margaret (drama)</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Friends</i>	<i>Entertainment Tonight</i>	
8:00 P.M.	<i>The Simpsons</i>	<i>Boston Public</i>	<i>That 70's Show</i>	<i>Dawson's Creek</i>	<i>Survivor: Thailand</i>	<i>Firefly</i>	
8:30 P.M.	<i>King of the Hill</i>		<i>Just Shoot Me</i>				
9:00 P.M.	<i>Malcolm in the Middle</i>	<i>Everybody Loves Raymond</i>	<i>Frasier</i>	<i>Gilmore Girls</i>	<i>Will &amp; Grace</i>	<i>Hack</i>	<i>Mutant X (drama)</i>
9:30 P.M.	<i>Malcolm in the Middle</i>	<i>Still Standing</i>	<i>Hidden Hills</i>		<i>Good Morning, Miami</i>		
10:00 P.M.	<i>Band of Brothers</i>	<i>Crossing Jordan</i>	<i>Judging Amy</i>	<i>Presidio Med</i>	<i>Without a Trace</i>	<i>The Shield</i>	<i>Andromeda (drama)</i>
10:30 P.M.							

Canadian Priority Programming = 4.5 hours

Canadian non-priority Programming = 0

US Simulcast Programming = 13.5

Non-Canadian, Non-Simulcast Programming = 10

**GLOBAL – Toronto CIII**

Week of Sunday October 20 to Saturday October 26, 2002

Peak Viewing Period – 7:00 – 11:00 p.m.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Cirque du soleil</i> <i>(documentary)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Entertainment Tonight</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Cowboy Poets</i> <i>(documentary)</i>
7:30 P.M.	<i>Futurama</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Friends</i>	<i>Entertainment Tonight</i>	
8:00 P.M.	<i>The Simpsons</i>	<i>Boston Public</i>	<i>That 70's Show</i>	<i>Dawson's Creek</i>	<i>Survivor: Thailand</i>	<i>Firefly</i>	<i>The Simpsons</i>
8:30 P.M.	<i>King of the Hill</i>		<i>Just Shoot Me</i>				<i>The Simpsons</i>
9:00 P.M.	<i>Malcolm in the Middle</i>	<i>Everybody Loves Raymond</i>	<i>Frasier</i>	<i>Gilmore Girls</i>	<i>Will &amp; Grace</i>	<i>Hack</i>	<i>The Simpsons</i>
9:30 P.M.	<i>Malcolm in the Middle</i>	<i>Still Standing</i>	<i>Hidden Hills</i>		<i>Good Morning, Miami</i>		<i>The Simpsons</i>
10:00 P.M.	<i>Band of Brothers</i>	<i>Crossing Jordan</i>	<i>Judging Amy</i>	<i>Presidio Med</i>	<i>Without a Trace</i>	<i>The Shield</i>	<i>Andromeda</i> <i>(drama)</i>
10:30 P.M.							

Canadian Priority Programming = 4.5 hours

Canadian non-priority Programming = 0

US Simulcast Programming = 12.5

Non-Canadian, Non-Simulcast Programming = 11

**GLOBAL – Toronto CIII**

Week of Sunday October 27 to Saturday November 2, 2002

Peak Viewing Period – 7:00 – 11:00 p.m.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>NFL Football</i> (From 4:00)	<i>Bob &amp; Margaret</i> (drama)	<i>Bob &amp; Margaret</i> (drama)	<i>Bob &amp; Margaret</i> (drama)	<i>Entertainment Tonight</i>	<i>Bob &amp; Margaret</i> (drama)	<i>Randy Bachman</i> (Music & Dance)
7:30 P.M.	<i>Cirque du Soleil</i> (documentary)	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Friends</i>	<i>Entertainment Tonight</i>	
8:00 P.M.	<i>The Simpsons</i>	<i>Boston Public</i>	<i>That 70's Show</i>	<i>Dawson's Creek</i>	<i>Survivor: Thailand</i>	<i>Firefly</i>	<i>Facing the Century</i> (Documentary)
8:30 P.M.	<i>King of the Hill</i>		<i>That 70's Show</i>				
9:00 P.M.	<i>Malcolm in the Middle</i>	<i>Everybody Loves Raymond</i>	<i>Frasier</i>	<i>Gilmore Girls</i>	<i>Will &amp; Grace</i>	<i>Hack</i>	<i>Mutant X</i> (Drama)
9:30 P.M.	<i>Malcolm in the Middle</i>	<i>Still Standing</i>	<i>Hidden Hills</i>		<i>Good Morning, Miami</i>		
10:00 P.M.	<i>Band of Brothers</i>	<i>Crossing Jordan</i>	<i>Judging Amy</i>	<i>Presidio Med</i>	<i>Without a Trace</i>	<i>The Shield</i>	<i>Andromeda</i> (Drama)
10:30 P.M.							

Canadian Priority Programming = 6.5 hours

Canadian non-priority Programming = 0

US Simulcast Programming = 13

Non-Canadian, Non-Simulcast Programming = 8.5



**GLOBAL – Toronto CIII**

Week of Sunday November 3 to Saturday November 9, 2002

Peak Viewing Period – 7:00 – 11:00 p.m.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Cirque du soleil</i> <i>(documentary)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Entertainment Tonight</i> (7:00-7:20)	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Body and Health</i> <i>(documentary)</i>
7:30 P.M.	<i>The Simpsons</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Friends</i> (7:20-8:00)	<i>Entertainment Tonight</i>	
8:00 P.M.	<i>The Simpsons</i>	<i>Boston Public</i>	<i>Fear Factor</i>	<i>Dawson's Creek</i>	<i>Survivor: Thailand</i>	<i>Firefly</i>	<i>Canada Remembers</i> <i>(documentary)</i>
8:30 P.M.	<i>King of the Hill</i>						
9:00 P.M.	<i>Malcolm in the Middle</i>	<i>Everybody Loves Raymond</i>	<i>Frasier</i>	<i>Gilmore Girls</i>	<i>Will &amp; Grace</i> (9:00-9:40)	<i>Hack</i>	
9:30 P.M.	<i>Malcolm in the Middle</i>	<i>Still Standing</i>			<i>TBA</i> (9:40-10:00)		
10:00 P.M.	<i>Band of Brothers</i>	<i>Everybody Loves Raymond</i>	<i>Judging Amy</i>	<i>The Shield</i>	<i>Without a Trace</i>	<i>The Shield</i>	<i>Andromeda</i> <i>(drama)</i>
10:30 P.M.		<i>Everybody Loves Raymond</i>					

Canadian Priority Programming = 6.5 hours

Canadian non-priority Programming = 0

US Simulcast Programming = 13.5

Non-Canadian, Non-Simulcast Programming = 7.5

[TBA] = 0.5

**GLOBAL – Toronto CIII**

Week of Sunday November 10 to Saturday November 16, 2002

Peak Viewing Period – 7:00 – 11:00 p.m.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Cirque du soleil</i> <i>(documentary)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Santa's On His Way</i> <i>(documentary)</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Entertainment Tonight</i>	<i>Bob &amp; Margaret</i> <i>(drama)</i>	<i>Leaving Bountiful</i> <i>(documentary)</i>
7:30 P.M.	<i>The Simpsons</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Friends</i>	<i>Entertainment Tonight</i>	
8:00 P.M.	<i>The Simpsons</i>	<i>Boston Public</i>	<i>That 70's Show</i>	<i>Dawson's Creek</i>	<i>Survivor: Thailand</i>	<i>Firefly</i>	<i>World of Disney: "Mr. St. Nick"</i>
8:30 P.M.	<i>King of the Hill</i>		<i>Just Shoot Me</i>				
9:00 P.M.	<i>Malcolm in the Middle</i>	<i>Everybody Loves Raymond</i>	<i>Frasier</i>	<i>Gilmore Girls</i>	<i>Will &amp; Grace</i>	<i>Hack</i>	
9:30 P.M.	<i>Malcolm in the Middle</i>	<i>Still Standing</i>	<i>Hidden Hills</i>				
10:00 P.M.	<i>Band of Brothers</i>	<i>Crossing Jordan</i>	<i>Judging Amy</i>	<i>Presidio Med</i>	<i>Without a Trace</i>	<i>The Shield</i>	
10:30 P.M.							<i>Andromeda</i> <i>(drama)</i>

Canadian Priority Programming = 4.5 hours
Canadian non-priority Programming = 0
US Simulcast Programming = 16.5
Non-Canadian, Non-Simulcast Programming = 7

**GLOBAL – Toronto CIII**

Week of Sunday November 17 to Saturday November 23, 2002

Peak Viewing Period - 7:00 – 11:00 p.m.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Cirque du soleil</i> (documentary)	<i>Bob &amp; Margaret</i> (drama)	<i>Bob &amp; Margaret</i> (drama)	<i>Bob &amp; Margaret</i> (drama)	<i>Entertainment Tonight</i>	<i>Bob &amp; Margaret</i> (drama)	<i>Crimes of Compassion: Distribution of Medicinal Marijuana in B.C.</i> (documentary)
7:30 P.M.	<i>The Simpsons</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Friends</i>	<i>Entertainment Tonight</i>	
8:00 P.M.	<i>The Simpsons</i>	<i>Boston Public</i>	<i>That 70's Show</i>	<i>Victoria's Secret Fashion Show</i>	<i>Survivor: Thailand</i>	<i>Andromeda</i> (drama)	<i>Without Warning</i> (documentary)
8:30 P.M.	<i>King of the Hill</i>		<i>That 70's Show</i>				
9:00 P.M.	<i>Malcolm in the Middle</i>	<i>Everybody Loves Raymond</i>	<i>Frasier</i>	<i>Gilmore Girls</i>	<i>Will &amp; Grace</i>	<i>Hack</i>	<i>Mutant X</i> (drama)
9:30 P.M.	<i>Malcolm in the Middle</i>	<i>Still Standing</i>	<i>Hidden Hills</i>				
10:00 P.M.	<i>Band of Brothers</i>	<i>Crossing Jordan</i>	<i>Judging Amy</i>	<i>Gilmore Girls</i>	<i>Without a Trace</i>	<i>The Shield</i>	<i>Andromeda</i> (drama)
10:30 P.M.							
Canadian Priority Programming = 7.5 hours							
Canadian non-priority Programming = 0							
US Simulcast Programming = 14.5							
Non-Canadian, Non-Simulcast Programming = 6							

**GLOBAL – Toronto CIII**

Week of Sunday November 24 to Saturday November 30, 2002

Peak Viewing Period - 7:00 – 11:00 p.m.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>Cirque du soleil</i> <small>(documentary)</small>	<i>Bob &amp; Margaret</i> <small>(drama)</small>	<i>Bob &amp; Margaret</i> <small>(drama)</small>	<i>Bob &amp; Margaret</i> <small>(drama)</small>	<i>Bob &amp; Margaret</i> <small>(drama)</small>	<i>Bob &amp; Margaret</i> <small>(drama)</small>	<i>Olive The Other Reindeer</i>
7:30 P.M.	<i>King of the Hill</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	<i>Entertainment Tonight</i>	
8:00 P.M.	<i>The Simpsons</i>	<i>Boston Public</i>	<i>That 70's Show</i>	<i>Survivor: Thailand</i>	<i>Friends</i>	<i>Andromeda</i> <small>(drama)</small>	<i>A Christmas Carol</i>
8:30 P.M.	<i>King of the Hill</i>		<i>That 70's Show</i>		<i>Will &amp; Grace</i>		
9:00 P.M.	<i>Malcolm in the Middle</i>	<i>Everybody Loves Raymond</i>	<i>Frasier</i>	<i>Gilmore Girls</i>	<i>Friends</i>	<i>Hack</i>	
9:30 P.M.	<i>Malcolm in the Middle</i>	<i>Still Standing</i>	<i>Hidden Hills</i>		<i>Everybody Loves Raymond</i>		<i>The Simpsons</i>
10:00 P.M.	<i>The Shield</i>	<i>Frasier</i>	<i>Judging Amy</i>	<i>Presidio Med</i>	<i>Without a Trace</i>	<i>The Shield</i>	<i>The Simpsons</i>
10:30 P.M.		<i>Becker</i>					<i>That 70's Show</i>

Canadian Priority Programming = 4 hours

Canadian non-priority Programming = 0

US Simulcast Programming = 15

Non-Canadian, Non-Simulcast Programming = 9

**Global – Hamilton – Ch - Channell**

**Week of Sunday September 1 to Saturday September 7, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	<b>SUNDAY</b>	<b>MONDAY</b>	<b>TUESDAY</b>	<b>WEDNESDAY</b>	<b>THURSDAY</b>	<b>FRIDAY</b>	<b>SATURDAY</b>
<b>7:00 P.M.</b>	<i>60 Minutes</i>	<i>Stargate SG-1</i> <i>(drama)</i>	<i>Stargate SG-1</i> <i>(drama)</i>	<i>Stargate SG-1</i> <i>(drama)</i>	<i>Stargate SG-1</i> <i>(drama)</i>	<i>Stargate SG-1</i> <i>(drama)</i>	<i>Leo's Journey</i> <i>(documentary)</i>
<b>7:30 P.M.</b>							
<b>8:00 P.M.</b>	<i>Raymond</i>	<i>King of Queens</i>	<i>JAG</i>	<i>Ed</i>	<i>Big Brother 3</i>	<i>The Crusade</i>	<i>Billy Graham</i>
<b>8:30 P.M.</b>	<i>Becker</i>	<i>Yes, Dear</i>					
<b>9:00 P.M.</b>	<i>Movie: Attila</i>	<i>Everybody Loves Raymond</i>	<i>The Guardian</i>	<i>Big Brother</i>	<i>[TBA]</i>	<i>Any Day Now</i>	<i>Movie: Black Light</i> <i>(drama)</i>
<b>9:30 P.M.</b>		<i>Becker</i>					
<b>10:00 P.M.</b>		<i>Crossing Jordan</i>	<i>[TBA]</i>	<i>Nikita</i> <i>(drama)</i>	<i>Nikita</i> <i>(drama)</i>	<i>[TBA]</i>	
<b>10:30 P.M.</b>							

Canadian priority programming = 10 hours
Canadian non-priority programming = 0
US simulcast programming = 9
Non-Canadian, non-simulcast programming = 6
[TBA] = 3 hours

**Global – Hamilton – Ch - Channell**

**Week of Sunday September 8 to Saturday September 14, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>60 Minutes</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>Fire Station (documentary)</i>
7:30 P.M.		<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Inside Entertainment (Magazine)</i>
8:00 P.M.		<i>Fear Factor</i>	<i>JAG</i>	<i>Doc (drama)</i>	<i>Big Brother 3</i>	<i>Providence</i>	<i>Big Brother 3</i>
8:30 P.M.							
9:00 P.M.	<i>Movie: Attila The Hun</i>	<i>NFL Football</i>	<i>The Guardian</i>	<i>Nikita (drama)</i>	<i>Nikita (drama)</i>	<i>Dateline NBC</i>	<i>The District</i>
9:30 P.M.							
10:00 P.M.			<i>Mad TV</i>			<i>20/20</i>	<i>The Agency</i>
10:30 P.M.							

Canadian priority programming = 5 hours
Canadian non-priority programming = 0
US simulcast programming = 15
Non-Canadian, non-simulcast programming = 8

**Global – Hamilton – Ch - Channell**

**Week of Sunday September 15 to Saturday September 21, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
7:00 P.M.	[TBA]	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>Fire Station (documentary)</i>	
7:30 P.M.	<i>60 Minutes</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Inside Entertainment (Magazine)</i>	
8:00 P.M.		<i>Fear Factor</i>	<i>JAG</i>	<i>Big Brother 3</i>	<i>Doc (drama)</i>	<i>Providence</i>	<i>Big Brother 3</i>	
8:30 P.M.	<i>Becker</i>							
9:00 P.M.	<i>Movie: Lucky Day</i>	<i>NFL Football</i>	<i>The Guardian</i>	<i>Latin Grammy Awards</i>	<i>Big Brother 3</i>	<i>Dateline NBC</i>	<i>The District</i>	
9:30 P.M.								
10:00 P.M.			<i>Mad TV</i>		<i>Nikita (drama)</i>	<i>20/20</i>	<i>The Agency</i>	
10:30 P.M.								

Canadian priority programming = 3 hours

Canadian non-priority programming = 0

US simulcast programming = 13

Non-Canadian, non-simulcast programming = 11.5

[TBA] = .5

**Global – Hamilton – Ch - Channell**

**Week of Sunday September 22 to Saturday September 28, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	<b>SUNDAY</b>	<b>MONDAY</b>	<b>TUESDAY</b>	<b>WEDNESDAY</b>	<b>THURSDAY</b>	<b>FRIDAY</b>	<b>SATURDAY</b>	
<b>7:00 P.M.</b>	<i>60 Minutes</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>Fire Station (documentary)</i>	
<b>7:30 P.M.</b>		<i>Fear Factor</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Inside Entertainment (Magazine)</i>	
<b>8:00 P.M.</b>	<i>Becker</i>		<i>JAG</i>	<i>ED</i>	<i>Doc (drama)</i>	<i>Dateline NBC</i>	<i>Touched by an Angel</i>	
<b>8:30 P.M.</b>	<i>King of Queens</i>							
<b>9:00 P.M.</b>	<i>Movie: You Belong to Me</i>	<i>NFL Football</i>	<i>Inside NYPD Blue</i>	<i>Big Brother 3</i>	<i>Stargate SG-1 (drama)</i>		<i>The District</i>	
<b>9:30 P.M.</b>								
<b>10:00 P.M.</b>				<i>NYPD Blue</i>	<i>Yes, Dear</i>	<i>Nikita (drama)</i>	<i>20/20</i>	<i>The Agency</i>
<b>10:30 P.M.</b>					<i>King of Queens</i>			

Canadian priority programming = 4 hours

Canadian non-priority programming = 0

US simulcast programming = 14.5

Non-Canadian, non-simulcast programming = 9.5



**Global – Hamilton – Ch - Channell**

**Week of Sunday September 29 to Saturday October 5, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	<b>SUNDAY</b>	<b>MONDAY</b>	<b>TUESDAY</b>	<b>WEDNESDAY</b>	<b>THURSDAY</b>	<b>FRIDAY</b>	<b>SATURDAY</b>
<b>7:00 P.M.</b>	<i>NFL Football</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>Fire Station (documentary)</i>
<b>7:30 P.M.</b>	<i>Fear Factor</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Inside Entertainment (Magazine)</i>
<b>8:00 P.M.</b>	<i>American Dreams</i>	<i>Fear Factor</i>	<i>JAG</i>	<i>Ed</i>	<i>CH Talk Live</i>	<i>Providence</i>	<i>Touched by an Angel</i>
<b>8:30 P.M.</b>							
<b>9:00 P.M.</b>	<i>The Guardian</i>	<i>NFL Football</i>	<i>The Guardian</i>	<i>Becker</i>	<i>Stargate SG-1 (drama)</i>	<i>Dateline NBC</i>	<i>The District</i>
<b>9:30 P.M.</b>				<i>King of Queens</i>			
<b>10:00 P.M.</b>	<i>The Practice</i>		<i>NYPD Blue</i>	<i>Yes, Dear</i>	<i>Nikita (drama)</i>	<i>20/20</i>	<i>The Agency</i>
<b>10:30 P.M.</b>				<i>King of Queens</i>			
Canadian priority programming = 3 hours							
Canadian non-priority programming = 1							
US simulcast programming = 15							
Non-Canadian, non-simulcast programming = 9							

**Global – Hamilton – Ch - Channell**

**Week of Sunday October 6 to Saturday October 12, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	<b>SUNDAY</b>	<b>MONDAY</b>	<b>TUESDAY</b>	<b>WEDNESDAY</b>	<b>THURSDAY</b>	<b>FRIDAY</b>	<b>SATURDAY</b>
<b>7:00 P.M.</b>	<i>60 Minutes</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>Fire Station (documentary)</i>
<b>7:30 P.M.</b>		<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Inside Entertainment (Magazine)</i>
<b>8:00 P.M.</b>	<i>American Dreams</i>	<i>Fear Factor</i>	<i>JAG</i>	<i>Ed</i>	<i>Doc (drama)</i>	<i>Providence</i>	<i>Touched by an Angel</i>
<b>8:30 P.M.</b>							
<b>9:00 P.M.</b>	<i>The Guardian</i>	<i>NFL Football</i>	<i>The Guardian</i>	<i>Becker</i>	<i>Stargate SG-1 (drama)</i>	<i>Dateline NBC</i>	<i>The District</i>
<b>9:30 P.M.</b>				<i>King of Queens</i>			
<b>10:00 P.M.</b>	<i>The Practice</i>		<i>NYPD Blue</i>	<i>Yes, Dear</i>	<i>Nikita (drama)</i>	<i>20/20</i>	<i>The Practice</i>
<b>10:30 P.M.</b>				<i>Bram and Alice</i>			
Canadian priority programming = 4 hours							
Canadian non-priority programming = 0							
US simulcast programming = 14							
Non-Canadian, non-simulcast programming = 10							

**Global – Hamilton – Ch - Channell**

**Week of Sunday October 13 to Saturday October 19, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>60 Minutes</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>Fire Station (documentary)</i>
7:30 P.M.		<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Inside Entertainment (Magazine)</i>
8:00 P.M.	<i>American Dreams</i>	<i>Fear Factor</i>	<i>JAG</i>	<i>Ed</i>	<i>Doc (drama)</i>	<i>Providence</i>	<i>Touched by an Angel</i>
8:30 P.M.							
9:00 P.M.	<i>The Guardian</i>	<i>NFL Football</i>	<i>The Guardian</i>	<i>Becker</i>	<i>Stargate SG-1 (drama)</i>	<i>Dateline NBC</i>	<i>The District</i>
9:30 P.M.				<i>King of Queens</i>			
10:00 P.M.	<i>The Practice</i>	<i>NYPD Blue</i>	<i>NYPD Blue</i>	<i>Yes, Dear</i>	<i>Nikita (drama)</i>	<i>20/20</i>	<i>The Agency</i>
10:30 P.M.				<i>Bram and Alice</i>			

Canadian priority programming = 4 hours
Canadian non-priority programming = 0
US simulcast programming = 16
Non-Canadian, non-simulcast programming = 8

**Global – Hamilton – Ch - Channell**

**Week of Sunday October 20 to Saturday October 26, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	<b>SUNDAY</b>	<b>MONDAY</b>	<b>TUESDAY</b>	<b>WEDNESDAY</b>	<b>THURSDAY</b>	<b>FRIDAY</b>	<b>SATURDAY</b>
<b>7:00 P.M.</b>	<i>NFL Football (from 4:00)</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>Fire Station (documentary)</i>
<b>7:30 P.M.</b>	<i>60 Minutes</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Inside Entertainment (Magazine)</i>
<b>8:00 P.M.</b>	<i>American Dreams</i>	<i>Fear Factor</i>	<i>JAG</i>	<i>Extreme Variety</i>	<i>Doc (drama)</i>	<i>Providence</i>	<i>Touched by an Angel</i>
<b>8:30 P.M.</b>							
<b>9:00 P.M.</b>	<i>The Guardian</i>	<i>Girls Club</i>	<i>The Guardian</i>	<i>Becker</i>	<i>Stargate SG-1 (drama)</i>	<i>Dateline NBC</i>	<i>The District</i>
<b>9:30 P.M.</b>				<i>King of Queens</i>			
<b>10:00 P.M.</b>	<i>The Practice</i>	<i>Breast Cancer Reasons for Hope (documentary)</i>	<i>NYPD Blue</i>	<i>Yes, Dear</i>	<i>Nikita (drama)</i>	<i>King of Queens</i>	<i>The Agency</i>
<b>10:30 P.M.</b>				<i>Bram and Alice</i>			
Canadian priority programming = 5 hours							
Canadian non-priority programming = 0							
US simulcast programming = 13							
Non-Canadian, non-simulcast programming = 10							

**Global – Hamilton – Ch - Channell**

**Week of Sunday October 27 to Saturday November 2, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>60 Minutes</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>Fire Station (documentary)</i>
7:30 P.M.		<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Inside Entertainment (Magazine)</i>
8:00 P.M.	<i>American Dreams</i>	<i>Fear Factor</i>	<i>JAG</i>	<i>Ed</i>	<i>Doc (drama)</i>	<i>Providence</i>	<i>Touched by an Angel</i>
8:30 P.M.							
9:00 P.M.	<i>The Guardian</i>	<i>Girls Club</i>	<i>24</i>	<i>Becker</i>	<i>Stargate SG-1 (drama)</i>	<i>Dateline NBC</i>	<i>The District</i>
9:30 P.M.				<i>King of Queens</i>			
10:00 P.M.	<i>The Practice</i>	<i>Stargate SG-1 (drama)</i>	<i>NYPD Blue</i>	<i>Yes, Dear</i>	<i>Nikita (drama)</i>	<i>[TBA]</i>	<i>The Agency</i>
10:30 P.M.				<i>Bram and Alice</i>			

Canadian priority programming = 5 hours
Canadian non-priority programming = 0
US simulcast programming = 14
Non-Canadian, non-simulcast programming = 8
[TBA] = 1

**Global – Hamilton – Ch - Channell**

**Week of Sunday November 3 to Saturday November 9, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
7:00 P.M.	<i>NFL Football</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>Fire Station (documentary)</i>	
7:30 P.M.	<i>60 Minutes</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Inside Entertainment (Magazine)</i>	
8:00 P.M.	<i>American Dreams</i>	<i>King of Queens</i>	<i>JAG</i>	<i>Country Music Association Awards</i>	<i>Doc (drama)</i>	<i>Providence</i>	<i>Touched by an Angel</i>	
8:30 P.M.		<i>Yes, Dear</i>						
9:00 P.M.	<i>The Guardian</i>	<i>Girls Club</i>	<i>24</i>		<i>Stargate SG-1 (drama)</i>	<i>Dateline NBC</i>		<i>The District</i>
9:30 P.M.								
10:00 P.M.	<i>The Practice</i>	<i>Stargate SG-1 (drama)</i>	<i>Dog Eat Dog</i>		<i>Nikita (drama)</i>	<i>20/20</i>		<i>The Agency</i>
10:30 P.M.								

Canadian priority programming = 5 hours

Canadian non-priority programming = 0

US simulcast programming = 15

Non-Canadian, non-simulcast programming = 8

**Global – Hamilton – Ch - Channell**

**Week of Sunday November 10 to Saturday November 16, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>NFL Football (from 4)</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>Fire Station (documentary)</i>
7:30 P.M.	<i>60 Minutes</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Inside Entertainment (Magazine)</i>
8:00 P.M.	<i>American Dreams</i>	<i>Fear Factor</i>	<i>JAG</i>	<i>Ed</i>	<i>Doc (drama)</i>	<i>Providence</i>	<i>Touched by an Angel</i>
8:30 P.M.							
9:00 P.M.	<i>The District</i>	<i>[TBA]</i>	<i>24</i>	<i>Becker</i>	<i>Stargate SG-1 (drama)</i>	<i>Dateline NBC</i>	<i>The District</i>
9:30 P.M.				<i>King of Queens</i>			
10:00 P.M.	<i>The Practice</i>	<i>Stargate SG-1 (drama)</i>	<i>NYPD Blue</i>	<i>Yes, Dear</i>	<i>Nikita (drama)</i>	<i>20/20</i>	<i>The Agency</i>
10:30 P.M.				<i>Bram and Alice</i>			

Canadian priority programming = 5 hours
Canadian non-priority programming = 0
US simulcast programming = 13.5
Non-Canadian, non-simulcast programming = 8.5
[TBA] = 1

**Global – Hamilton – Ch - Channell**

**Week of Sunday November 17 to Saturday November 23, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>NFL Football (from 4)</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>Fire Station (documentary)</i>
7:30 P.M.	<i>60 Minutes</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Inside Entertainment (Magazine)</i>
8:00 P.M.	<i>American Dreams</i>	<i>Fear Factor</i>	<i>JAG</i>	<i>ED</i>	<i>Doc (drama)</i>	<i>Providence</i>	<i>Touched by an Angel</i>
8:30 P.M.							
9:00 P.M.	<i>Outer Limits (drama)</i>	<i>The Guardian</i>	<i>24</i>	<i>Becker</i>	<i>Stargate SG-1 (drama)</i>	<i>Dateline NBC</i>	<i>The District</i>
9:30 P.M.				<i>King of Queens</i>			
10:00 P.M.	<i>The Practice</i>	<i>Stargate SG-1 (drama)</i>	<i>NYPD Blue</i>	<i>Yes, Dear</i>	<i>Nikita (drama)</i>	<i>20/20</i>	<i>The Agency</i>
10:30 P.M.				<i>King of Queens</i>			

Canadian priority programming = 6 hours
Canadian non-priority programming = 0
US simulcast programming = 13.5
Non-Canadian, non-simulcast programming = 8.5



**Global – Hamilton – Ch - Channell**

**Week of Sunday November 24 to Saturday November 30, 2002**

**Peak Viewing Period - 7:00 – 11:00 p.m.**

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00 P.M.	<i>NFL Football (from 4)</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>That 70s Show</i>	<i>Fire Station (documentary)</i>
7:30 P.M.	<i>60 Minutes</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Will &amp; Grace</i>	<i>Inside Entertainment (Magazine)</i>
8:00 P.M.	<i>Becker</i>	<i>King of Queens</i>	<i>JAG</i>	<i>Jenny and the Queen of Light (drama)</i>	<i>Doc (drama)</i>	<i>Movie: Loves Music, Loves to Dance</i>	<i>Movie: All Around the Town</i>
8:30 P.M.	<i>Everybody Loves Raymond</i>	<i>Yes, Dear</i>					
9:00 P.M.	<i>Movie: Martin and Lewis</i>	<i>The Guardian</i>	<i>24</i>	<i>Becker</i>	<i>Stargate SG-1 (drama)</i>		
9:30 P.M.				<i>King of Queens</i>			
10:00 P.M.		<i>Diabetes Today (documentary)</i>	<i>NYPD Blue</i>		<i>Yes, Dear</i>	<i>Nikita (drama)</i>	<i>20/20</i>
10:30 P.M.		<i>Becker</i>					

Canadian priority programming = 6 hours

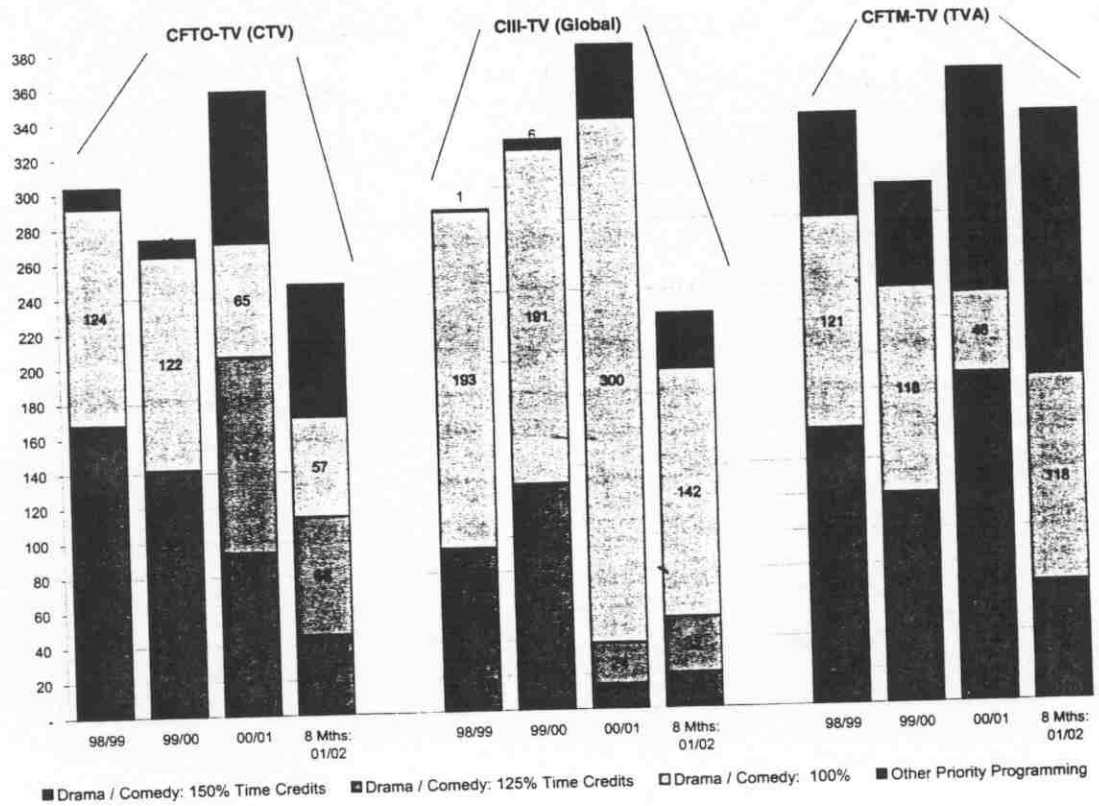
Canadian non-priority programming = 0

US simulcast programming = 7

Non-Canadian, non-simulcast programming = 15

## Appendix 4, Chart 1

Chart 17: Number of Hours of Drama/Comedy and Other Canadian Priority Programming Scheduled Annually – 7 p.m. to 11 p.m.



Source: CRTC Logs (Jul 2002)

**Appendix 4, Chart 2**

**SCHEDULING OF PRIORITY PROGRAMMING  
BY CTV AND GLOBAL BETWEEN 7-11 P.M.**

**(Number of hours)**

**A. CTV**

Broadcast Year	150% Drama	125% Drama	100% Drama	Other Priority	Total (including credits)
1998-1999	168		124	12	
1999-2000	142		122	10	
2000-2001	94	112	65	87	
2000-2001 (including credits)	141	140	65	87	433
2001-2002 (first 8 months)	46	68	57	76	
2001-2002 (grossed up to 12 months)	69	102	86	114	
2001-2002 (including credits)	103.5	127.5	86	114	431

**B. GLOBAL**

Broadcast Year	150% Drama	125% Drama	100% Drama	Other Priority	Total (including credits)
1998-1999	94		193	1	
1999-2000	130		191	6	
2000-2001	14	24	300	42	
2000-2001 (including credits)	21	30	300	42	393
2001-2002 (first 8 months)	20	32	142	32	
2001-2002 (grossed up to 12 months)	30	48	213	48	
2001-2002 (including credits)	45	60	213	48	366*

\*shortfall of 50 hours, assumed to have been made up with added hours in summer months

Source: CRTC Broadcasting Policy Monitoring Report 2002, at p. 55.

## **Appendix 5**

### **Households Using Television**

# SEASONAL VIEWING TRENDS

Nielsen Media Research (PVT = People Viewing Television)

## NATIONAL PVT'S (%) MONDAY-SUNDAY 8:00am-12:00 MIDNIGHT

Week of		Persons 2+		Women 25-54		Men 25-54		Teens 12-17		
99/00 Aug. 30/99	00/01 Aug. 28/00	99/00	00/01	99/00	00/01	99/00	00/01	99/00	00/01	
		1	16.6	17.2	16.8	17.1	14.2	15.0	12.4	14.1
		2	18.3	19.0	19.3	19.8	16.9	18.7	12.7	13.1
		3	17.8	19.0	19.1	20.3	16.2	18.0	12.1	13.4
		4	18.9	19.4	20.3	20.2	17.8	18.3	12.4	14.3
		5	18.9	18.8	19.9	19.5	17.2	17.5	12.3	13.1
		6	18.5	18.6	19.6	19.0	16.6	17.1	11.5	11.6
		7	19.4	19.3	20.2	20.9	18.5	18.7	12.4	13.0
		8	19.4	19.1	20.2	20.4	17.7	17.9	12.9	13.1
		9	19.5	19.6	20.3	20.4	18.5	18.5	12.4	13.3
		10	20.6	20.1	21.5	21.5	19.4	19.3	12.5	13.0
		11	20.7	20.7	21.8	21.3	19.5	19.7	13.4	13.0
		12	20.8	20.9	21.5	21.6	19.6	20.3	13.1	13.4
		13	20.7	20.4	21.0	20.8	19.8	19.4	12.7	13.3
		14	20.5	20.2	20.4	20.9	19.6	19.3	13.2	13.0
		15	20.1	20.3	20.3	20.4	19.2	19.1	12.2	13.3
		16	20.0	20.8	19.9	20.9	19.4	19.8	12.9	13.8
		17	18.7	19.2	17.6	18.4	17.7	18.1	14.1	12.8
99/00 Jan. 3/00	00/01 Jan. 1/01	18	22.4	20.3	22.6	19.9	22.5	20.6	14.7	13.0
		19	22.8	22.5	23.8	23.3	22.3	22.4	16.1	17.0
		20	22.1	21.1	23.2	22.2	21.1	20.2	14.1	13.1
		21	22.2	20.9	22.8	22.1	21.8	20.1	13.9	12.5
		22	21.6	21.3	22.2	21.6	20.6	20.3	13.7	14.5
		23	21.8	21.3	22.2	22.4	20.6	20.3	14.2	15.2
		24	21.7	21.8	22.4	22.8	20.3	20.6	12.9	14.8
		25	22.1	21.2	23.6	21.8	20.4	20.0	13.3	14.0
		26	21.6	21.4	23.0	22.3	19.8	19.9	12.7	13.4
		27	21.6	20.9	22.5	21.5	20.1	19.9	13.8	13.7
		28	21.6	21.2	22.2	21.2	21.0	19.8	13.0	14.9
		29	21.3	20.4	22.0	20.6	20.2	19.0	12.6	14.9
		30	20.9	21.2	21.4	21.6	20.4	20.0	12.7	14.8
		31	20.2	20.8	20.4	21.4	19.5	19.6	12.4	15.0
		32	20.4	19.9	20.4	19.9	19.3	18.8	12.4	13.4
		33	19.5	19.9	19.8	19.7	18.9	19.6	10.8	14.3
		34	19.5	20.6	19.3	20.4	19.1	20.1	12.2	15.0
		35	19.1	19.2	19.6	19.3	19.0	18.6	12.2	13.8
		36	18.3	18.3	19.0	18.4	17.4	18.0	12.4	12.5
		37	18.3	18.2	19.0	18.9	17.4	17.5	11.7	12.9
99/00 May 29/00	00/01 May 28/01	38	17.7	17.7	18.2	18.3	16.6	16.5	10.9	12.2
		39	18.6	18.3	19.5	19.0	18.0	18.0	11.8	11.9
		40	16.6	18.3	17.3	19.3	15.8	17.1	11.0	11.6
		41	17.9	17.3	18.7	17.8	16.8	16.3	12.0	11.3
		42	17.0	16.4	17.6	17.1	16.3	15.4	11.8	11.2
		43	16.6	16.8	17.1	17.7	15.3	15.2	12.7	12.2
		44	15.6	16.0	15.4	16.0	14.1	14.7	13.0	13.2
		45	16.9	16.5	17.3	16.8	15.8	15.4	14.1	12.9
		46	16.1	16.6	16.5	16.8	15.0	14.9	13.7	13.7
		47	16.4	16.4	16.1	16.7	14.8	14.5	13.8	12.5
		48	15.7	16.4	15.8	16.5	14.0	14.9	13.1	13.3
		49	15.7	15.9	15.9	16.0	13.8	14.1	13.4	12.9
		50	16.6	16.4	17.1	16.7	14.8	15.7	13.9	12.0
		51	17.4	16.8	17.6	17.5	15.7	15.2	14.4	13.3
		52	17.4	17.6	17.2	18.3	16.2	15.7	14.8	14.4
		53	N/A	17.2	N/A	17.3	N/A	15.3	N/A	12.3
52/53 WK AVG			19.2	19.2	19.8	19.7	18.1	18.1	12.9	13.4

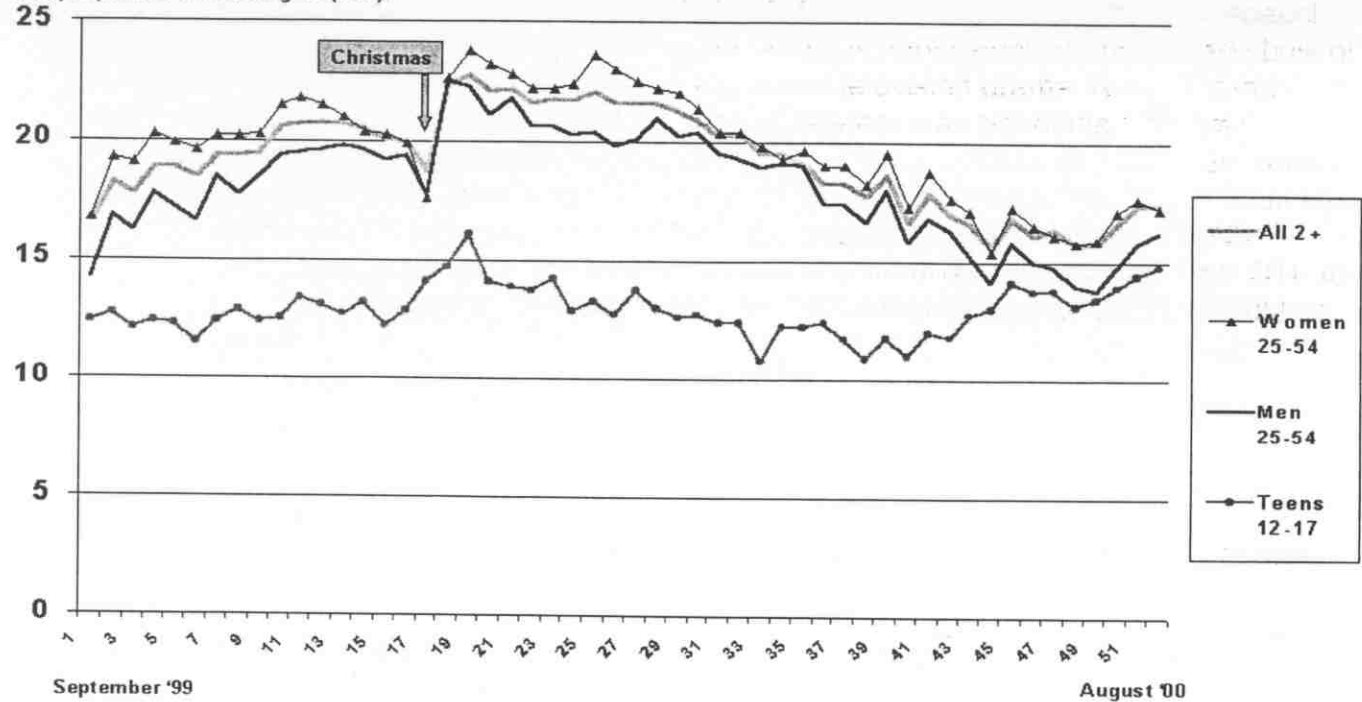
# SEASONAL VIEWING TRENDS

Nielsen Media Research

Nielsen's People Meter system reported a weekly average percentage of People Viewing Television (PVT), reflecting the average PVT level from 8:00am to Midnight, Monday-Sunday.

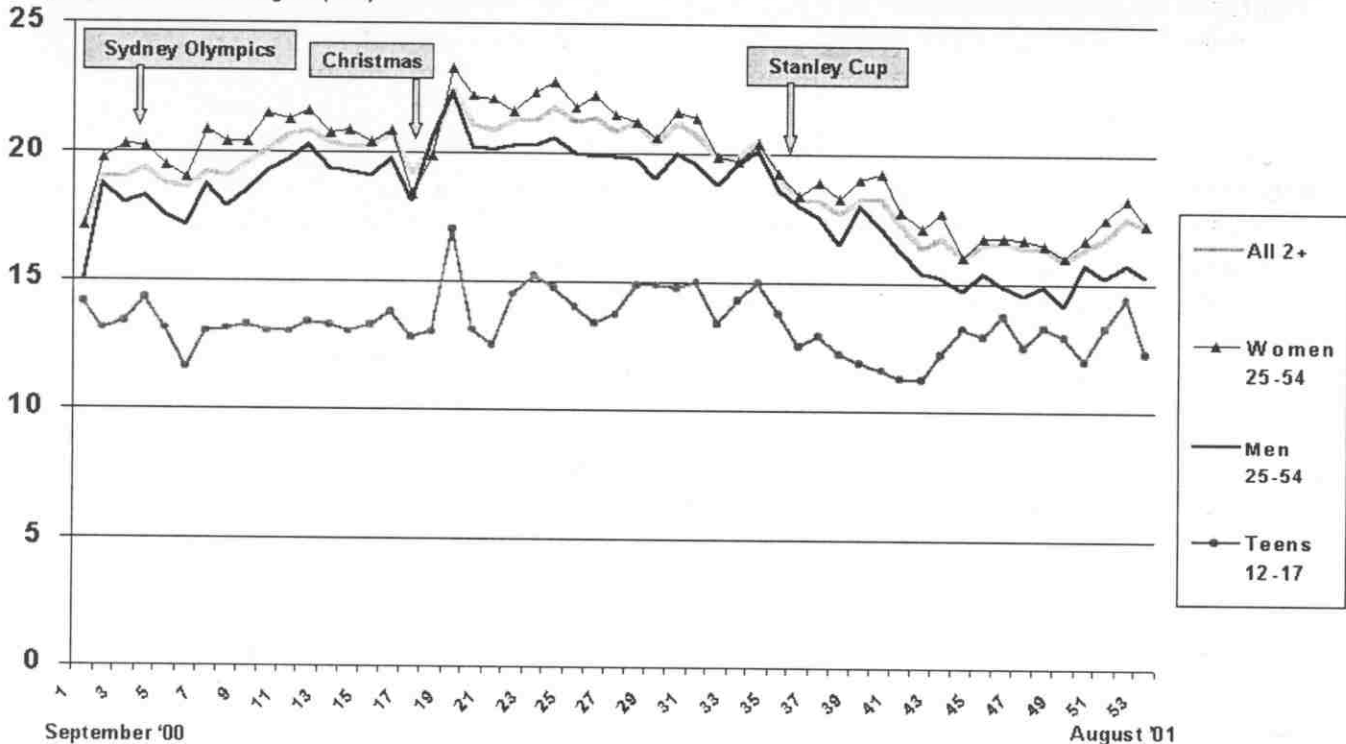
## ONE YEAR VIEWING TREND - CANADA 1999-2000

% of people who are viewing TV (PVT).

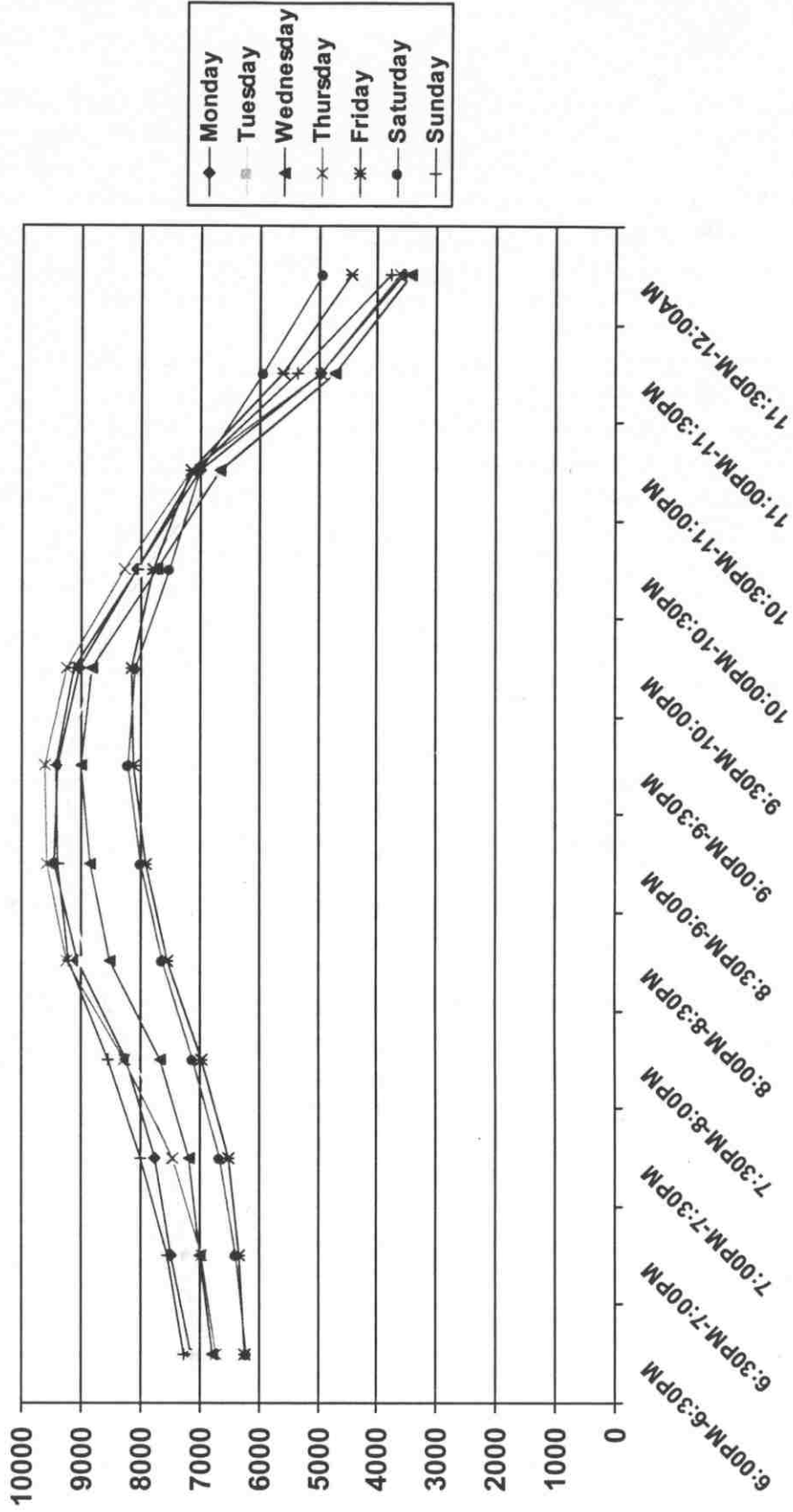


## ONE YEAR VIEWING TREND - CANADA 2000-2001

% of people who are viewing TV (PVT).



# AVERAGE NUMBER OF PERSONS VIEWING TELEVISION (English Canada, 6:00 P.M. – Midnight)



Source: Nielsen Media Research, Eight Week Total (Sept. 23-29, 2002 to Nov. 11-17, 2002) Persons 2+ (000)

## Appendix 6

### Analog Specialty Programming Services with Licensing Restrictions on the Broadcast of Dramatic Programming

Analog Specialty Services	2001 Revenue	Expenditure Ratio	Canadian Programming Budget Required for 2002
<i>TSN</i>	\$170,955,304	47.86%	\$81,819,815
<i>Sports Net<sup>1</sup></i>	\$81,930,665	65.30%	\$53,501,265
<i>Teletoon<sup>2</sup></i>	\$48,746,934	58.39%	\$28,462,882
<i>Life Network</i>	\$29,223,535	79.05%	\$23,101,062
<i>The Discovery Channel</i>	\$52,615,178	36%	\$18,939,467
<i>The Comedy Network<sup>3</sup></i>	\$25,754,646	66.04%	\$17,008,647
<i>HGTV</i>	\$18,170,062	65.07%	\$11,823,484
<i>The Score</i>	\$15,336,277	49.33%	\$7,565,093
<i>Prime TV<sup>4</sup></i>	\$19,556,935	29.55%	\$5,778,429
<i>Food Network Canada<sup>5</sup></i>	\$9,388,086	52.69%	\$4,946,318
<i>Outdoor Life</i>	\$9,866,279	37.05%	\$3,655,108
<i>Talk TV</i>	\$1,289,290	196.72%	\$2,536,271
<i>Star TV<sup>6</sup></i>	\$9,001,891	26.14%	2,352,847
<i>Treehouse<sup>7</sup></i>	\$8,707,168	21.76%	\$1,894,463
<i>Canadian Learning Television</i>	\$6,952,101	26.55%	\$1,846,034
<b>Total:</b>	<b>\$507,494,351</b>	<b>-</b>	<b>\$265,231,185</b>

<sup>1</sup> *Sports Net* may broadcast programming drawn from Category 7, however, its licence also states that the Category 7 programming that it may broadcast shall be limited to non-dramatic feature length films about sports and sports personalities.

<sup>2</sup> *Teletoon* may broadcast programming drawn from Category 7(d) and 7(e), however, a minimum of 90% of that programming must be animated programming.

<sup>3</sup> *The Comedy Network* may broadcast programs drawn from Category 7(b), 7(e) and 7(f), however, the programs drawn from Category 7(e) are limited to 10% of the licensee's broadcast day. The programs drawn from Category 7(e) must also be targeted specifically to adults.

<sup>4</sup> *Prime TV* may broadcast programming drawn from Category 7, however, its licence also states that the Category 7 programming that it may broadcast (7(a), 7(b), 7(c), and 7(f)) shall have been copyrighted at least ten years prior to the broadcast year in which the programs are aired on *Prime TV*.

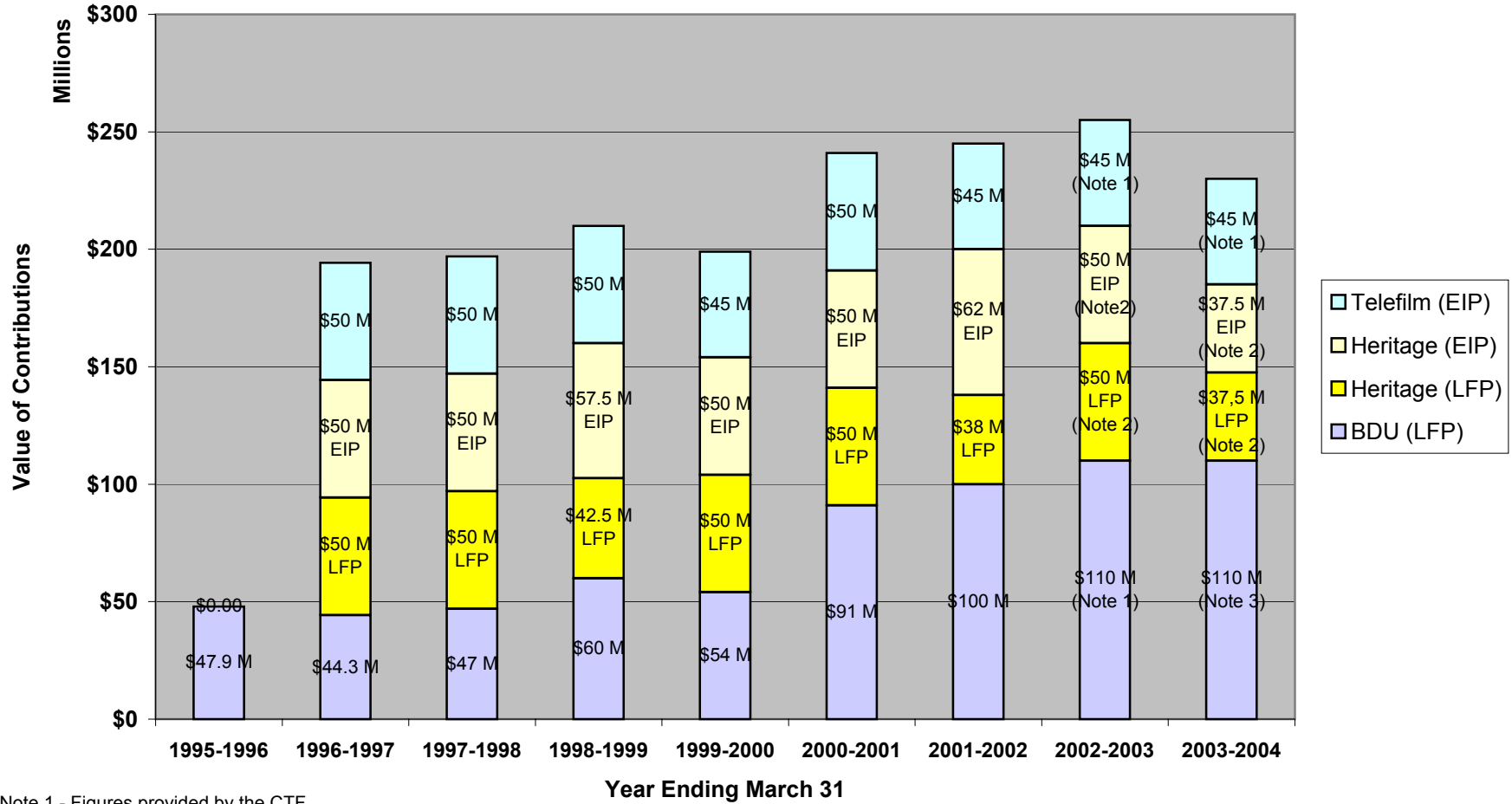
<sup>5</sup> *Food Network Canada* may broadcast programs drawn from Category 7(d). Its licence also states, however, that it may only broadcast one feature film per broadcast week.

<sup>6</sup> *Star TV* may broadcast programs from Category 7(d). However, *Star TV's* licence also states that no more than 5% of its programming during the broadcast year may consist of Category 7(d) programming.

<sup>7</sup> *Treehouse* may broadcast programming drawn from Category 7, however, a minimum of 80% of the Category 7 programming broadcast on *Treehouse* between 9 p.m. and 6 a.m. shall be copyrighted at least 10 years prior to the broadcast year in which it is broadcast by the licensee.



## Breakdown of Contributions to the Canadian Television Fund

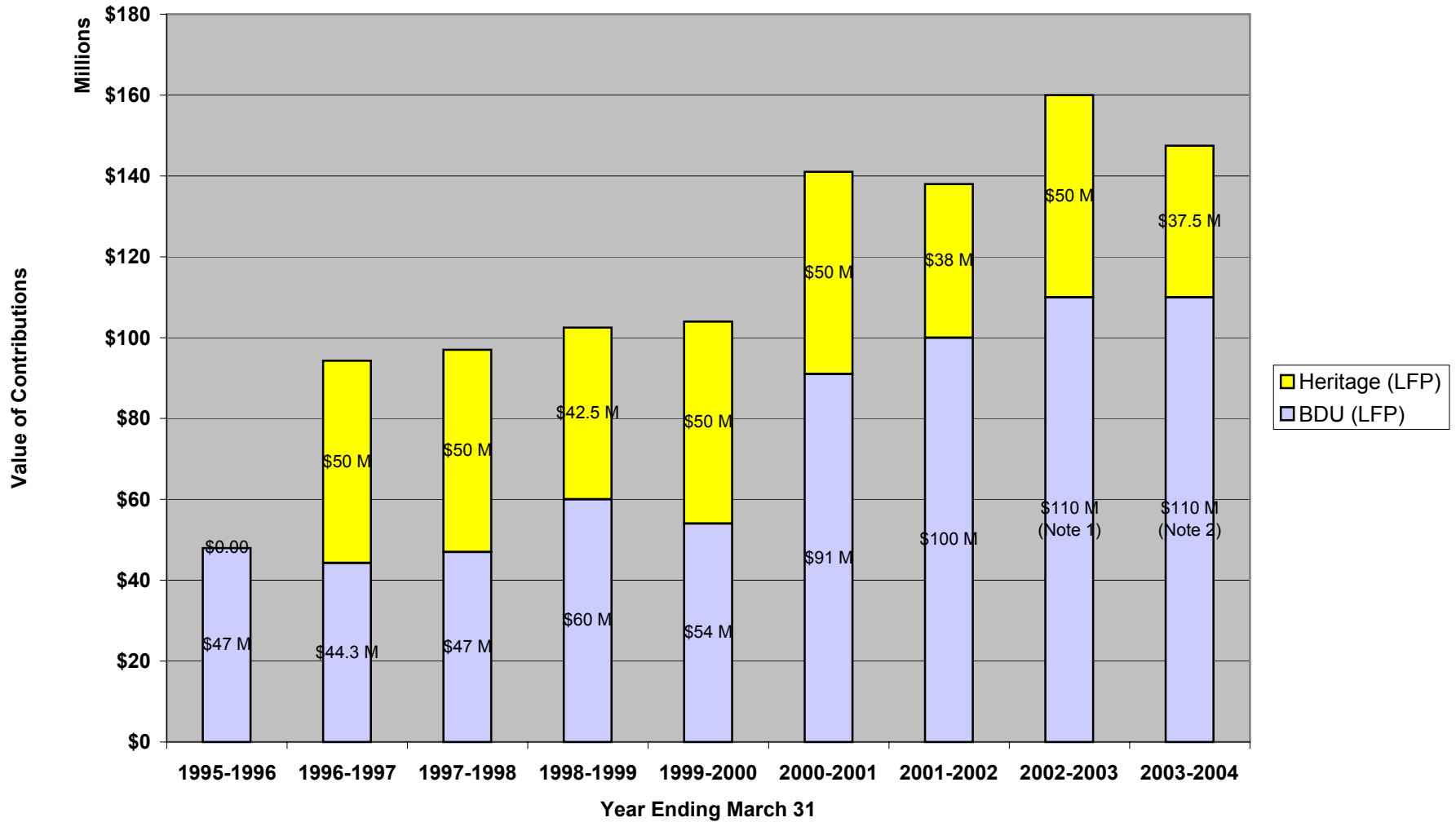


Note 1 - Figures provided by the CTF

Note 2 - The division of Heritage Canada's contribution between EIP and LFP is an estimate.; we are awaiting the final figures from the CTF

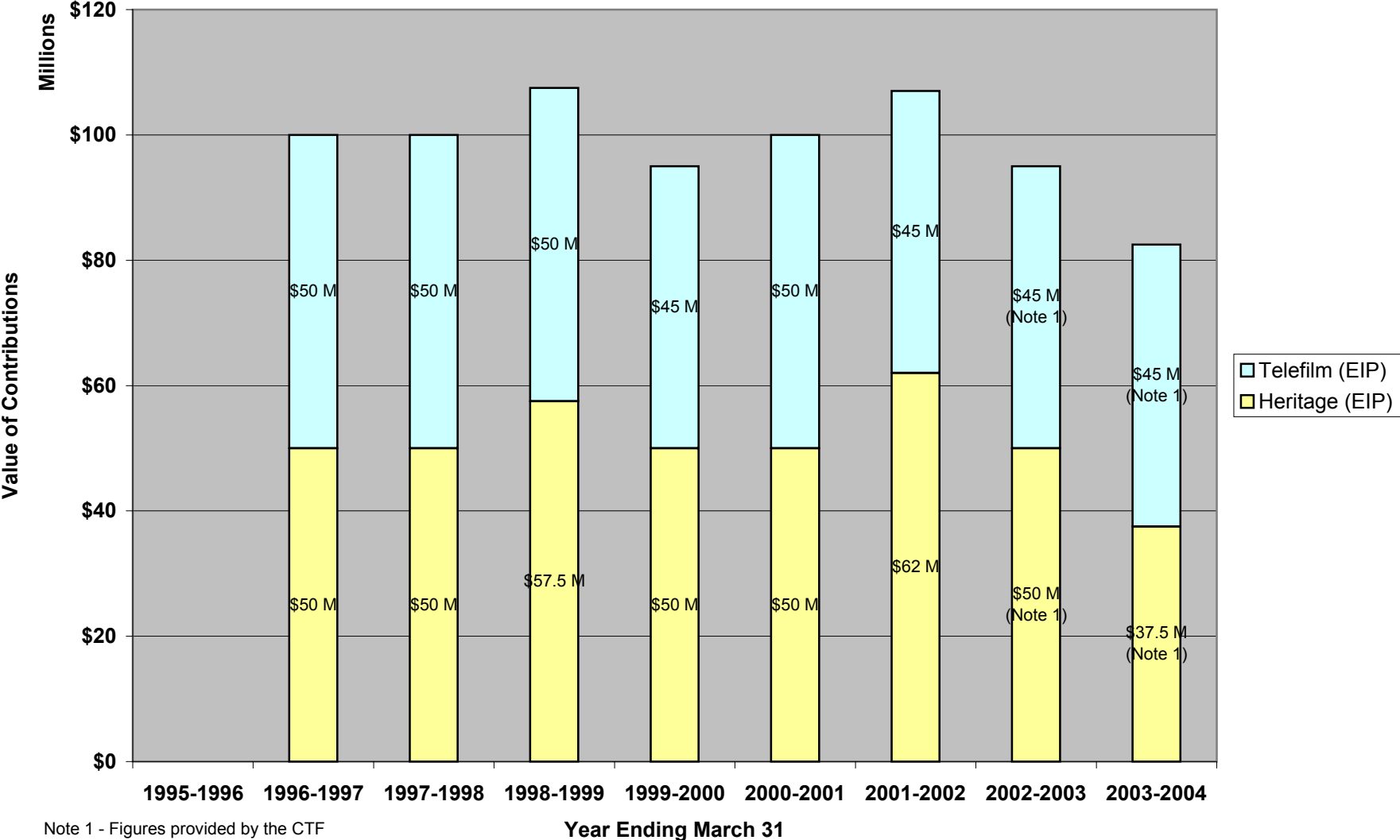
Note 3 - This figure is an estimate provided by the CTF; it is net of assumed CRTC changes

### Breakdown of Contributions to the License Fee Program



Note 1 - This figure provided by the CTF  
 Note 1 - This figure is an estimate by the CTF

### Breakdown of Contributions to the Equity Investment Program



Note 1 - Figures provided by the CTF

## Comparison of Contributions to Canadian Drama Against Total Contributions to the Canadian Television Fund

