

TESTIMONY OF ALISON SMITH

(Canadian Broadcasting Corporation)

Introduction

My name is Alison Smith. I am currently a Washington Television News Correspondent for the Canadian Broadcasting Corporation. I have worked for CBC News for more than 30 years in a variety of positions, but primarily as a news anchor and reporter. I am now based in Washington DC covering US news of interest to Canadians. That includes US politics, foreign affairs, the economy and news features that reflect American life.

The CBC

The CBC's mandate is to provide programming that is predominantly and distinctively Canadian and to actively contribute to the flow and exchange of cultural expression.

CBC News

The CBC News Service was established almost 70 years ago in 1941. As an important component of CBC, the mandate for CBC News mirrors that of the corporation. With its team of experienced and highly professional journalists it is seen as one of the greatest strengths of the CBC. It is Canada's largest news service with more than 800 journalists employed at home and around the world. It currently has more bureaus across Canada than any other network and 14 outside of the country. There are three bureaus in the US – Washington, New York and Los Angeles. Other locations include London, Paris, Jerusalem, Mexico City, Moscow, Beijing, Shanghai, Nairobi, Bangkok and Kandahar.

From the inception of the news service, CBC news and current affairs journalists have won international recognition for their work. A list of international awards covering the time period at issue here is attached to this testimony (**Exhibit CDN-2-A**).

CBC Newsworld

CBC Newsworld is a 24-hour cable news network, wholly owned by the CBC. I was an anchor for the network when it launched in 1989. Since its inception, CBC Newsworld has established itself as an important element in the CBC's overall service to Canadians. It is the world's third-oldest television service of this nature, after CNN in the United States and Sky News in the United Kingdom. It provides the more than 10 million Canadians who receive it with a domestic alternative enabling them to keep up to date with national and international events. Newsworld's schedule is comprised of live news programs and documentaries.

CBC News & Current Affairs Programming

The National is the CBC's flagship television newscast. However, as you will note in the schedules attached to Janice de Freitas' testimony **(Exhibit CDN-1-I)**, *The National*, is not the only news program on CBC. Other programs include: *CBC Morning*, *Local News*, *Saturday Report* and *Sunday Report*. In addition, the schedules list the numerous current affairs series that CBC broadcasts. These include: *CBC News: Disclosure*, *Venture*, *the fifth estate*, *Marketplace*, and *Witness*.

Description Of Programs

News

The National: As I stated earlier *The National* is the CBC's flagship television newscast. It airs nightly at 10 p.m. on the CBC main network and at 9 and 11 p.m. on CBC Newsworld. The program itself is a Canadian institution. It originated in 1954 – not long after CBC Television began. It has long been the program Canadians turn to when big news events occur. *The National* focuses on major Canadian and international news. The format includes more than twenty minutes of news and completes the hour with current affairs. The current affairs segments may include long form news features, documentaries and interviews.

CBC News: Morning: is a live morning news program across all Canadian time zones. It sets the agenda for the news day – covering breaking news from Canada and around the world featuring reports and interviews from across Canada and around the globe.

CBC News: Today: is a dynamic, live news program that airs at midday, a very busy news time. The team keeps on top of the latest breaking Canadian and international news and tracks up-to-the-minute developments in stories. (This news slot was introduced in 2003.)

Coverage of top local news is pre-eminent at the dinner hour (6 p.m.). Currently called *CBC News at 6*, during the time period of these hearings it was alternatively called *Local News* and *Canada Now*.

On weekends we keep our viewers informed with *Saturday Report*, *CBC News: Sunday* and to wrap it up *CBC News: Sunday Night*.

Current Affairs

CBC has a long, proud and distinguished history of current affairs programming.

For over a quarter of a century, *the fifth estate* has been Canada's premier investigative documentary program. It has won 243 awards, including an Oscar for best documentary, three international Emmy Awards and dozens of honours from The New York and Columbus International film and video

festivals. In 2001, *the fifth estate* won a prestigious Michener Award for meritorious public service journalism.

Another pillar of our reputation rests on *Marketplace*. Now 35 years old, it is the trusted consumer watchdog of the CBC. It weeds out wrongdoings against consumers, and has influenced companies and the government to change policies and products.

For more than two decades our business series *Venture* reported on business news and took viewers behind the scenes, into the factory or the corporate headquarters.

Mansbridge One on One is a weekly interview program hosted by our award-winning news anchor Peter Mansbridge. The guests include politicians, journalists, arts and sports figures and newsmakers behind the issues and news of the day.

Other current affairs programming on air during 2000-2003 included: *Undercurrents*, *Disclosure*, *Witness* and *The Passionate Eye* as well as topical specials.

Responsibilities in 2000 to 2003

During the time period in question for these hearings, 2000 to 2003, I worked as the host and anchor of *Sunday Report*, the evening network newscast. At the same time, I was a Senior Correspondent for the *National*, and the primary back-up anchor for *The National*.

It was a time of dramatic news. September 11, 2001, of course, continues to define news events today. I was sent to New York the morning of 9/11 to report and anchor coverage from there for the next ten days.

In January of 2003, I became the host and anchor of *CBC News Morning* – the network morning news program on both CBC and CBC Newsworld.

My assignment to host *CBC News Morning* was a direct consequence of the events that followed 9/11 and the run-up to the US invasion of Iraq in March of 2003. Much of the daily breaking news in Iraq occurred during our morning run. Our program covered the developments live and set much of the news agenda for the day. **Exhibit CDN-2-B** is a short video featuring news stories I have worked on.

Distinctive Programming

CBC News, like the rest of CBC, is mandated to provide distinctive programming for its primary audience – Canadians. This home-grown distinctiveness ultimately distinguishes it from American newscasts. Home-grown, however, does not mean home-focussed. We know Canadians especially value international news; consequently our news programming responds to this desire. Another distinction is that our network television news - *The National*, is an hour long – compared to half an hour for most American

newscasts. That offers more time for context and explanation. It is evident from our program schedules that we allocate over 20% of our broadcast week to news and current affairs programs. However, the primary difference is, of course, our perspective. Whether the story is about health care, US politics, or the latest crisis in the Middle East, we are Canadians telling stories to a Canadian audience and that is necessarily reflected in what appears in our broadcasts. Our coverage has been praised both at home and abroad for its informed, respectful and balanced treatment.

American Audience

Americans living near the border are able to watch CBC programming, including our News and Current Affairs programming, either over the air or when they subscribe to a local cable system that retransmits one of our signals. We know of other circumstances when viewers have had access to our news programming through American broadcasters, including C-SPAN. Most notably this occurred on September 11, 2001, when they (and other American broadcast services) carried the CBC's coverage of the September 11, 2001 attacks in New York City and Washington, D.C. C-SPAN has also carried CBC's coverage of major events affecting Canadians, including: Canadian federal elections, the death and state funeral of Pierre Elliott Trudeau, the power outage crisis in summer 2003, and American elections. Recently, CBC's coverage of the Presidential Inauguration was carried on C-SPAN3.

Conclusion

CBC News has been in the business of gathering and delivering news to make sense of our chaotic world for over 50 years. We do it well. We do it distinctively. We produce for a Canadian audience that we know has a thirst for international news. It is my personal experience that Americans who view our news and current affairs programs are impressed with the professionalism, quality and balance of our broadcasts.



**Selection of International awards presented between 2000
and 2004 honouring News & Current Affairs programs
broadcast on CBC English Television Network**

2000 Awards

Columbus International Film & Video Festival

Religion & Politics (Moral Divide)

(CBC Newsworld)

Chris Award (Best of category)

Gabriel Awards

The Farm Crisis (CBC Newshour)

(CBC Saskatchewan)

Gabriel Award, News Story

Gracie Allen Awards (Presented by the American Women in Radio & Television)

Frozen in Time (The Magazine)

Honourable Mention

National/Network/Syndication Documentary 30 Minutes or Less Category

The New York Festivals

Joshua's Mother (1st Edition)

(CBC Halifax)

Gold WorldMedal – TV News, Human Interest

AIDS Charity (24 Hours)

(CBC Winnipeg)

Gold WorldMedal – – TV News, Investigative Reports

Blood On the Coal

(CBC Halifax)

Gold WorldMedal – TV Documentary, History & Society

San Francisco International Film Festival

As Time Goes By (The Magazine)

Certificate of Merit, TV Current Events Category

2001 Awards



Selection of International awards presented between 2000 and 2004 honouring News & Current Affairs programs broadcast on CBC English Television Network

Columbus International Film & Video Festival

Best Before Dates (CBC News: Marketplace)

Chris Award

Gracie Allen Awards (Presented by the American Women in Radio & Television)

Silenced: The Execution of Anna Mae (the fifth estate)

Gracie Allen Award

Losing Elijah (Broadcast One)

(CBC Vancouver)

Gracie Allen Award

International Documentary Festival, Amsterdam

Offspring (Witness)

Audience Award (favourite documentary of the public)

Nomination for the Silver Wolf award.

International Health & Medical Media Awards (Freddie Awards)

Mixed Message (CBC News: Undercurrents)

Freddie Award - Behavioural Diseases Category

National News and Documentary Emmy Awards

Crimes of Honour (Witness)

(Bishari Film Productions/CBC)

National News & Documentary Emmy - Outstanding Investigative Journalism category (tie)

Cry Freetown (The National)

(Channel 4/CNN/South African Broadcasting Corporation/CBC)

National News & Documentary Emmy - Outstanding Investigative Journalism category (tie)

The New York Festivals

Venture

Gold WorldMedal – best public affairs program

The National – Peter Mansbridge

Gold WorldMedal – best news anchor

Caring on the Inside (Broadcast One)

(CBC Vancouver)

Gold WorldMedal – inserts: human interest

Small Claims Court (Marketplace)

Gold WorldMedal – educational/instructional TV



Selection of International awards presented between 2000 and 2004 honouring News & Current Affairs programs broadcast on CBC English Television Network

Legacy of Pain (the fifth estate)

Gold WorldMedal – human relations

Prix Leonardo

Blowin' in the Wind (The National)

Silver Certificate of Merit

2002 Awards

Columbus International Film & Video Festival

The Long Journey to Mars (CBC News: The National)

Chris Award – Science & Technology

9/11: The Journalists' Story

(Newsco Television / CBC News)

Chris Award – Social Issues

Hamptons International Film Festival

Seeing is Believing (The Passionate Eye)

The Films of Conflict and Resolution Award (and \$25,000 cash prize)

International Emmy Awards

Offspring (Witness)

Nomination, Documentary category

42nd Monte-Carlo Television Festival

In The Line of Fire (Witness)

(Sandworks Inc. in association with CBC)

Special Mention in the News & Current Affairs category

National News and Documentary Emmy Awards

Miracles (Witness)

Nomination, Outstanding achievement in writing (Anthony Thomas)

The New York Festivals

Oiled Birds (CBC News: Country Canada)



Selection of International awards presented between 2000 and 2004 honouring News & Current Affairs programs broadcast on CBC English Television Network

Gold WorldMedal - Environment & Ecology
Nominee for United Nations Award

The Lost People (CBC News: The National)

Gold WorldMedal – Inserts, Special Report

2003 Awards

Columbus International Film & Video Festival

Rage Against The Darkness (Witness)

Silver Chris Award (Best of Division)

Men Don't Cry: Prostate Cancer Stories (Witness)

(Big Deal Productions/CBC)

Chris Award

Ekotopfilm (Bratislava)

Avalanche (Country Canada)

Cenu Ministerstva dopravy, post a telekomunikacii SR

Operation Wolf (Country Canada)

Cenu Asociacie zamestnavatelskych zväzov a zdruzeneni

Gracie Allen Awards (Presented by the American Women in Radio & Television)

The Red Hat Society (CBC News: Canada Now)

(CBC Manitoba)

Local Markets – News Feature/Soft News

FAS Kids (CBC News: Canada Now)

(CBC Manitoba)

Local Markets –News Feature/Hard News

Monte-Carlo Television Festival

Guinea: Aid and Abuse (The National)

(Insight News Television in association with CBC News/ Channel Four/CNN)

Golden Nymph - Short News Program

The New York Festivals

Argentina on the Brink (Venture)



Selection of International awards presented between 2000 and 2004 honouring News & Current Affairs programs broadcast on CBC English Television Network

Grand Award – Best News Program Inserts
Gold WorldMedal - Inserts- Special Reports

The Year The Rains Never Came (Venture)

Gold WorldMedal - Social issues/current events category

Life & Death (CBC News: Sunday)

Gold WorldMedal - (Best news analysis/commentary)

Deadly Harvest/Parts for Sale (the fifth estate)

Silver WorldMedal - Best Public Affairs Program

Argentina on the Brink/Pass the Bucks (Venture)

Silver WorldMedal - Best News Magazine Program

As The Towers Fell (CBC News: Sunday)

Silver WorldMedal

2004 Awards

Banff Television Festival

The Origins of AIDS

(MFP/Pathé Archives/Galafilm/Les Films de la Passerelle/RTBF in association with Channel 4/CBC-Radio Canada/Canal+ Spain/TSR/TV5 Monde/SBS with the participation of France 2)
Rockie Award – Popular Science/Natural History Programs

Canadian Club of New York Arts and Letters Award

Peter Mansbridge

Chicago International Television Competition (part of the Chicago Intl. Film Festival)

The Origins of AIDS

Silver Hugo, Documentary, Science/Nature

Columbia/Dupont

A Toxic Company (the fifth estate)

(CBC/Frontline)

Silver Baton - under the title "A Dangerous Business"

Columbus International Film & Video Festival



Selection of International awards presented between 2000 and 2004 honouring News & Current Affairs programs broadcast on CBC English Television Network

The Brand Man (Venture)

The Silver Chris

Vasectomy Club (CBC News: Sunday)

The Chris statuette

Women's Wrestling (Sports Journal)

(CBC Newsworld)

The Chris statuette

Karen Armstrong "Spiral Staircase" (Hot Type)

The Chris statuette

Gert's Secret (Rage Against The Darkness)

The Chris Statuette

George Polk Award

A Toxic Company (the fifth estate)

(CBC/Frontline)

under the title "A Dangerous Business"

Gracie Allen Awards (Presented by the American Women in Radio & Television)

Land and Sea: Built From Scratch (Land and Sea)

(Newfoundland & Labrador)

Gracie Allen Award for Magazine Show

The Bishop of Bountiful (the fifth estate)

Gracie Allen Award - Outstanding Investigative Program

International Emmy Awards

The Origins of Aids

Nomination – Documentary

International Health & Medical Media Awards (Freddie Awards)

Angela's Journey (CBC News: Sunday/Passionate Eye) Freddie, Oncology Category

Founders Award, Michael E. DeBakey, M.D. Award for finest educational entry

Monte-Carlo Television Festival

Deadline Iraq - Uncensored Stories of the War (CBC News: Sunday)

Nomination Certificate in the news documentary category

Special Mention in the Prize of the Red Cross International Committee category

National News & Documentary Emmy Awards



Selection of International awards presented between 2000 and 2004 honouring News & Current Affairs programs broadcast on CBC English Television Network

A Toxic Company (the fifth estate)

(CBC/Frontline)

Nominated in the OUTSTANDING INVESTIGATIVE JOURNALISM-LONG FORM category under the title "A Dangerous Business"

The New York Festivals

Witness

Gold WorldMedal, Best social issues/current events

The Iceland Experiment (Venture)

Gold WorldMedal, Best editing

Hockey Night in the Highlands (Venture)

Gold WorldMedal, Best inserts: human interest

A Toxic Company (the fifth estate)

Gold WorldMedal, Best investigative report

Searching for Sarah (Zone Libre/CBC News: Sunday)

Gold WorldMedal, Best news documentary special

The Iceland Experiment (Venture)

Silver WorldMedal, Best inserts/special report

Marina's Art (CBC News: Sunday)

Silver WorldMedal, Best arts

The Peabody Award

A Toxic Company (the fifth estate)

(CBC/Frontline)

under the title "A Dangerous Business"

Prix Europa

Origins of Aids (Witness)

Prix Europa Award for Current Affairs: Television Programme of the Year 2004

The Pulitzer Prize*

A Toxic Company (the fifth estate)

(CBC/The New York Times/PBS Frontline)

* The Pulitzer Prize for public service was awarded to the feature in its newspaper format



Video Log CBC News Alison Smith

News Clips

- Special open for *Sunday Report* with Alison Smith hosting live from Ground Zero
- Alison Smith item on the volunteers working at Ground Zero
- Smith question to Tom Ridge (Former US Homeland Security) and John Manley
- Hamid Karzai interview with Alison Smith
- Live talk back: Alison Smith hosting in Toronto and Patrick Brown live in Iraq the day of the toppling of the Saddam Hussein statue
- CBC News sting

Duration: 3:20

TESTIMONY OF JANICE DE FREITAS
(CBC - RIGHTS ADMINISTRATION)

Introduction

I am Manager of Rights Administration for the Canadian Broadcasting Corporation (CBC) at the Head Office in Ottawa. I have worked for the Canadian Broadcasting Corporation since 1980. For the last 15 years, I have served as Chairman of the Canadian Claimants Group (CCG). Before assuming my current position, I spent nine years in CBC's television program distribution department eventually managing the Educational Sales unit. Those responsibilities called for me to be familiar with the English television network's programming, and rights administration.

The Canadian Broadcasting Corporation is Canada's national public broadcaster. It has been a participant in these cable royalty proceedings since their very inception and is the founding member of the Canadian Claimants Group. The CBC, through its Rights Administration Department, continues to manage the Canadian Claimants Group. One of my primary responsibilities for the last 18 years has been supervision and administration of responsibilities related to the U.S. cable retransmission claims of Canadians. Most recently this has included preparing this direct case.

Today, I am appearing in several capacities. First, in my role as Chairman of the CCG, I am here to provide an overview of our claim, to provide background information on our members and to introduce our other witnesses. Second, I am here in my capacity as an employee of the Canadian Broadcasting Corporation. Because most of the Canadian stations retransmitted in the U.S. as distant signals are either CBC English or CBC French network stations, I will provide an overview on both CBC television networks. Finally, I will sponsor cable carriage and royalty data that we have obtained from Cable Data Corporation that reflects the increase in carriage and royalties paid by Form 3 cable systems for the distant retransmission of Canadian television stations.

The Nature of Our Claim

CBC and other Canadian television stations are long-established components of both the over-the-air and cable television markets along the U.S.-Canada border. The composition of the Canadian Claimant Group has changed over the years. In the early royalty proceedings, the CCG was comprised primarily of the CBC, private Canadian broadcasters, their programming affiliates and a few independent production companies. More recently, the members of the CCG are increasingly Canadian film and television production companies (commonly referred to as “program suppliers”).

The Phase I claim of the Canadian Claimants Group encompasses the non-U.S. programming shown on all distant Canadian television signals. Our claimant group, however, is conceptually different from the other Phase I claimants who are mainly defined by the similar nature of their programming (e.g., only sports programming or only religious programming, or only broadcasters or only program suppliers). Our group is comprised of broadcasters (both public and private), and Canadian program suppliers. Additionally, our claim applies to Canadian network and local programs of every type and variety: sports, entertainment, children’s, news, public affairs, etc.

Our Witnesses

Most of the programming on Canadian signals is Canadian. However we recognize that our signals also contain programming claimed by the Joint Sports Claimants and the American Program Suppliers. Consequently, in preparing our direct case, we have once again focused on demonstrating the relative value of the programming types on Canadian distant signals. To this end, we have conducted four annual surveys of cable operators who carried distant Canadian signals. Professor Debra Ringold, will make a return visit to Washington to present the results of those studies. As Dr. Ringold will testify, the results of the surveys are consistent with past results. The U.S. cable operators that carry distant Canadian signals attribute nearly 60% of the value of the Canadian signals to the Canadian programming on those stations and the remainder to the programming of the Joint Sports Claimants and Program Suppliers.

To provide first hand exposure to Canadian television we will present two witnesses who represent different genres of programs, Alison Smith and Stephen Stohn. Alison Smith is a CBC news correspondent currently based in

Washington, D.C. She is a professional journalist who has worked with CBC for over 30 years and served in numerous capacities. She is appearing to provide an overview of the CBC's network news operations. Stephen Stohn is President of Epitome Pictures, one of our CCG program suppliers. Epitome has developed a strong international reputation as a source of exceptional programming. He is appearing to provide the perspective of our program supplier members.

The Canadian Claimants

Canadian Claimants run the gamut from very small production houses to national broadcasters. There is neither time nor space for them all to appear at these proceedings so I am sponsoring certain information that I have collected that identifies and describes them. Attached to my testimony as **Exhibit CDN-1-A** are lists of Canadian Claimant Group members for 2000 through 2003. **Exhibit CDN-1-B** contains descriptive company profiles. Canadian programming is popular in the United States and internationally, as is demonstrated by the Canadian members' success licensing their programming in the U.S. and elsewhere. **Exhibit CDN-1-C** is an informal sample of the numerous Canadian properties licensed to U.S. television services by a selection of our members. I collected this information to demonstrate the demand for Canadian programming in the U.S. cable and broadcasting marketplaces. The exhibit indicates a range of clients in the U.S., with an important market being cable networks. We believe this is important evidence of the appeal of Canadian television programming to U.S. cable operators, since they are the relevant marketplace for both cable network programming and distant signal programming.

I also requested that our members supply information about awards they received for their programs and sample descriptive brochures. **Exhibit CDN-1-D** reports on some of the international awards won by Canadian Claimants, including an Academy Award and several Emmy Awards. Additional award information is included with the testimony of our other witnesses. **Exhibit CDN-1-E** (the material is bound separately) is a collection of promotional material (program descriptions) received from our members, with an accompanying index.

Our Distant Signals

The members of the CCG all had programming that was carried on Canadian signals retransmitted in the U.S. by Form 3 cable systems during the

four years from 2000 through 2003. The Canadian signals carried in these years are listed below along with their network affiliations and their broadcast language:

**Canadian Signals Carried by Form 3 Systems
on a Distant Basis in 2000 through 2003**

Signal	Affiliation	Language
CBAFT	CBC	French
CBAT	CBC	English
CBET	CBC	English
CBFT	CBC	French
CBLT	CBC	English
CBMT	CBC	English
CBUT	CBC	English
CBWT	CBC	English
CFCF	CTV	English
CFTO	CTV	English
CHCH	CANWEST GLOBAL	English
CHLT	TVA	French
CICC	CTV	English
CIH	CANWEST GLOBAL	English
CIMT	TVA	French
CISA	CANWEST GLOBAL	English
CIVT	CTV	English
CJOH	CTV	English
CKND	CANWEST GLOBAL	English
CKRT	CBC	French
CKSH	CBC	French
CKWS	CBC	English
CKX	CBC	English
CKY	CTV	English

Also attached as **Exhibit CDN-1-F** are maps that illustrate where these distant Canadian signals were retransmitted in the United States. These maps are grouped by network affiliation. They show each Canadian station and the State where it was retransmitted by a Form 3 cable system, as reported on cable systems' Statements of Account during 2000 through 2003.

Exhibit CDN-1-G is made up of two maps that were generated on the U.S. Census Bureau web site and are based on information from the 2000

Census. Entitled “Percent of Persons of French (except Basque) Ancestry: 2000” and “Percent of Persons of French Canadian Ancestry: 2000,” they display the concentration of persons by state in the United States who are of French or French Canadian Ancestry. These maps demonstrate that high concentrations of these populations are found in the New England states where all the distant retransmission of French-language Canadian signals occurs.

The Canadian Broadcasting Corporation – Radio Canada

As noted before, the Canadian Broadcasting Corporation is Canada’s national public broadcaster, one of its largest and most important cultural institutions. It provides services on television, radio, the internet, satellite radio and digital audio. Our programming is in English and French as well as eight aboriginal languages and nine other languages including Spanish, Russian and Mandarin on RCI, our international radio service.

Due to the focus of these proceedings I am confining my comments to the two free-over-the-air television networks we operate, one in English and one in French. These networks are mandated to provide programming that is predominantly and distinctively Canadian and of the highest quality.

The English Network

The English Television Network is one of the two national television networks operated by CBC. In 2000 through 2003, the English network consisted of thirty-five (35) stations, from coast to coast. Sixteen (16) of these stations were owned and operated by CBC and nineteen (19) were affiliates. Affiliates are privately owned stations that carry a stated number of hours of CBC programming. Page one of **Exhibit CDN-1-H** is a list of the CBC English Television Network Owned and Affiliated Stations.

Broadcast hours vary across locations, but CBC stations broadcast seven (7) days a week from as early as 6:00 a.m. to as late as 2:30 a.m. Special events such as the Olympics can extend our day considerably due to our sports producers’ commitment to live coverage. Together, CBC stations and affiliates reach 99% of the Canadian population.

CBC programs are made in Canada or acquired from other countries. **Exhibit CDN-1-I** contains English network broadcast schedules for the 2000/2001, 2001/2002, 2002/2003 and 2003/2004 television seasons. The “shaded” blocks indicate that a program was produced in the U.S. or “belongs” to an American claimant group for the purposes of this proceeding. The schedules illustrate that the majority of our programs are Canadian. As a general rule, a large majority of the programming on CBC signals falls within the claim of the Canadian Claimants Group.

CBC programming is by mandate predominantly and distinctively Canadian. A direct consequence of this is a schedule that regularly offers American viewers a unique programming alternative. This includes:

- Original and distinctive drama programs that CBC produces, co-produces, develops or licenses.
- Sports programs not ordinarily available on conventional television in the United States, such as amateur international sport competitions (these often involve American athletes), soccer, curling, show jumping and Canadian football.
- Hockey, tennis, golf, baseball games and events that don’t feature American teams or athletes. (CBC sports broadcasts generally include not only the event, but popular commentary segments such as *Hockey Night in Canada’s* “*Coaches’ Corner*” featuring Don Cherry and Ron McLean.)
- Canadian children’s programming that is commercial-free and non-violent
- Featured prime-time scheduling of a diverse selection of art and cultural programming, such as ballet, operas, and theatrical performances, not generally seen on U.S. commercial television.
- News and current affairs programs reporting on Canada and the world from a Canadian perspective, that is appreciated not only because of that difference but because it informs Americans of events in Canada that are of interest to many, particularly those living along the Canadian border. (Correspondent Alison Smith will present separate testimony on CBC’s news programming.)

In the span of time covered by these proceedings there were numerous special programming events. These included the production and broadcast of:

- The epic *Canada: A People's History*.
- Memorial documentary and drama programming following the death of former Canadian Prime Minister Pierre Trudeau.
- Over 500 hours of coverage of two Olympics (Sydney, Australia in 2000, and Salt Lake City in 2002); our Olympic coverage has frequently been praised by American viewers who especially liked the significant amount of “live event” rather than tape-delayed coverage, and who appreciate CBC’s less theatrical reporting style.
- Special programming relating to CBC’s 50th Anniversary.
- The 2002 FIFA World Cup.
- In-depth coverage of the tragic events of September 11, 2001.

Some international awards won by CBC’s English Television Network are listed in **Exhibit CDN-1-J**.

I also have a video (DVD) that was produced to launch English Television’s then “new” season for the fall of 2002-2003, our 50th Anniversary year. This is available as **Exhibit CDN-1-K**, with an accompanying log of the programs featured on it. The video shows programming that is representative of the type of programming found on CBC’s English Television Network during the period covered by this proceeding.

The French Network

Radio-Canada is the name used by our French Television Network. In 2000-2003 it was composed of eight (8) owned and operated stations and five (5) affiliated stations located across the nation. The network operates entirely in French. The affiliate relationships for French TV are similar in commitment to the English structure. Page two of **Exhibit CDN-1-H** is a list of the CBC French Television Network’s Owned and Affiliated Stations.

The French network (which also celebrated its 50th anniversary in 2002-2003) operates under the same mandate as the English Network: to be predominantly and distinctively Canadian. It broadcasts an equally wide

spectrum of programming, some it produces and others it acquires from the many Quebec based claimant members. There is, of course, the added distinction, and benefit for French speaking Americans, that the programs are created as original French-language productions. Some international awards won by CBC's French Television Network are listed in **Exhibit CDN-1-L**. Attached as **Exhibit CDN-1-M**, are French Television Network broadcast schedules for the 2000/2001, 2001/2002, 2002/2003 and 2003/2004 television seasons. Again, the "shaded" blocks indicate where a program is attributable to an American claimant.

Distant Carriage of Canadian Signals by U.S. Cable Systems

The next set of exhibits in my testimony is based on data obtained from Cable Data Corporation (CDC). The data are traditionally referred to as "carriage data" because they are based on the carriage of broadcast signals on a distant basis by U.S. cable systems. CDC compiles this database from the information provided by cable systems when they file their semi-annual Statements of Account with the Copyright Office. The CCG and other claimant groups have relied on this data for distribution proceedings for many years. CDC allocates royalties to particular signals using the information provided in the Statements of Accounts.

Our carriage data exhibits focus only on data from Statements of Accounts filed by "Form 3" cable systems which are the largest cable systems in the U.S. Historically, in these proceedings, the Copyright Royalty Tribunal and Copyright Arbitration Royalty Panels focused only on information about Form 3 distant signals. Form 3 royalties make up the majority of all royalties paid. According to CDC data, over the four years at issue, the Form 3 systems paid about 97% of all royalties paid by U.S. cable systems for the carriage of Distant Signals. In addition, Form 3 systems are the only systems that report carriage information with enough detail to allow a determination of which types of signals and programming are responsible for generating the royalties. We continue this approach so that current carriage and royalty data can be compared to prior years to demonstrate changed circumstances.¹

¹ It should be noted that during the years at issue in these proceedings there was a change in the royalty structure. As shown on the website of the Copyright Office, effective with the 2000-2 accounting period, the amount of semi-annual gross receipts necessary to qualify as a Form 3 system rose from \$292,000 to \$379,600. At the same time, the royalty rates for the base rate fee and the minimum fee were increased. Such changes have occurred several times during the existence of the cable compulsory license.

The data that are presented in these exhibits generally cover 1998 through 2003. The 1998 and 1999 data are presented to establish the foundation from which we show changed circumstances. In some cases, where it is necessary to take a longer term view, we present data going back further. Generally, the data for the years 1999 and earlier are based on CDC data presented by the CCG in the 1998 -1999 Distribution Proceeding. The data for the years 2000 through 2003 was received from Cable Data Corporation in the fall and winter of 2008-2009. Unless otherwise noted, all data in these exhibits is based on the carriage of signals on a distant basis.

Royalties Paid for the Carriage of Canadian Distant Signals

According to CDC data, cable systems have paid increasingly more in royalties for Canadian signals each year since 1998. For example, by 2003, base royalties paid for Canadian distant signals had increased 59% from the average paid for such signals in 1998 and 1999. By contrast, base royalties for all other signal types had increased only 16%. In fact, the amount of royalties paid for Canadian signals grew disproportionately to the growth of the other signal types during the same period.

Exhibit CDN-1-N presents the royalties figures for 1998 through 2003. The five pages of **Exhibit CDN-1-N** show the allocation of royalty fees derived from the retransmission of distant signals by U.S. cable systems. There is a table for each of the three types of fees: base, 3.75% and Syndicated Exclusivity (Syndex) royalties and one that shows the totals of the three types of royalties. Syndex data is shown in this exhibit simply for the sake of completeness. The CCG does not claim any right to receive a share of Syndex funds.

The tables on the first four pages of this exhibit show the royalties paid each accounting period for Canadian signals and for the combined total for all other types of signals (Educational, Network, Independent, Low Power, and Mexican). They are broken into two sections. At the top are the fees for each accounting period in the last and current proceedings. Included are the averages for the four accounting periods of last proceeding. On the right side, the tables show the percentage change for each accounting period from the average for the last proceeding. Below that are the same data presented on an annual basis (determined by adding the numbers for the two accounting periods in each year). In this and other exhibits, we choose to show relative change of Canadian signal data and relative change of data for all other signal types combined to illustrate that though both generally grew from the time of

the 1998-1999 Distribution Proceeding, the growth of Canadian signals has moved at a much different rate.

The fifth page of **Exhibit CDN-1-N** looks at certain aspects of the minimum fees paid by cable operators. Form 3 cable systems are required to pay a minimum fee (equal to the cost of retransmitting a distant signal as the first full Distant Signal Equivalent (DSE) on the base royalty fee payment scale.² If the system carries no distant signals or less than one full DSE of distant signals, the system pays the minimum fee. Page five of the exhibit addresses the amount of minimum fees paid by systems with no distant carriage at all (sometimes called “zero DSE systems”). (This exhibit is not intended to track or document all minimum fees, such as those paid by systems carrying more than zero but less than one DSE of distant signals.) This exhibit shows that starting in 1998-1, the first period of the last proceeding, there was a sudden and very dramatic increase in the number of systems carrying no distant signals but paying the minimum fees. Comparing the period covered by the 1990-1992 Distribution Proceeding to the 1998-1999 Distribution Proceeding, there was a very pronounced change in the payment of these fees while in contrast there was relatively minor change from the period covered by the 1998-1999 Distribution Proceeding to the current period.

Exhibit CDN-1-O is made up of a set of three charts that graphically show the relative growth since the 1998-1999 Distribution Proceeding in distant total, base and 3.75% royalties paid for Canadian signals compared to all other signals types. The percentages are the same as those shown in **Exhibit CDN-1-N**. The charts illustrate that fees paid for Canadian signals grew much more rapidly than fees paid for all other signals.

Exhibit CDN-1-P is a one page summary of the amount of royalties paid for Canadian signals in 1998 through 2003 for base and 3.75% fees. The tables also show the fees paid for Canadian signals as a percentages of fees paid for all signals. This is calculated by dividing royalties paid for Canadian signals by the royalties paid for all signals. Table 1, below, shows that the percentages of base and 3.75% Royalties paid for Canadian Signals has increased substantially since the last proceeding.

² Form 1 and Form 2 systems do not pay this minimum fee.

Table 1: Canadian Signal Royalties as a Percentage of All Distant Signal Royalties		
Year	Base Royalties	3.75% Royalties
1998	3.31027%	0.25372%
1999	3.64297%	0.62980%
2000	3.84417%	0.58308%
2001	4.06297%	2.07669%
2002	4.80822%	3.36590%
2003	4.73598%	4.17951%

Exhibit CDN-4-Q, entitled “Total Distant Royalties Paid by Form 3 Systems for Canadian Signals,” shows the sum of total distant royalties paid for Canadian distant signals during the years 2000 through 2003, broken out by signal. The exhibit also shows how those royalties compare as a proportion of all distant royalties paid for Canadian signals. Notably, the first four signals of the 24 on the list account for more than 77% of all royalties paid for Canadian signals.³

Subscriber Instances and Instances of Carriage

Another way to examine growth in the carriage of Canadian signals is to look at “Subscriber Instances” and “Instances of Carriage.” Subscriber Instances measure the number of cable system subscribers who have access to a distant signal. In contrast, “Instances of Carriage” are the number of times a signal or signal type is carried by a cable system on a distant basis. The number of Instances of Carriage tells nothing about the size of each cable system. Thus, whether a cable system has 2000 subscribers or 2,000,000 subscribers, the system would count as one Instance of Carriage. As cable systems merge and consolidate, the number of Instances of Carriage for signals on those systems may decrease without any effect on the total number of Subscriber Instances.

³ The royalty numbers in this exhibit need two qualifications: (1) the numbers include a small amount of Syndex royalties which the CCG does not claim but which were attributed to Canadian signals by the cable system operators when they completed their Statements of Account; (2) the sum of these numbers differ from the sum of those reported in **Exhibit CDN-1-N** by approximately \$68,000 because of the way in which Cable Data Corporation reports the royalties in its database. These two qualifications do not meaningfully affect the exhibit’s illustration of the relative share of all royalties paid for each Canadian signal during 2000 through 2003.

Exhibit CDN-1-R, entitled “Subscriber Instances” presents the number of cable television subscribers receiving signals retransmitted on a distant basis by U.S. cable systems. It is important to note that the number of subscribers presented in this table is cumulative. For example, if a cable system has 10,000 subscribers and carries one Canadian and four independent signals on a distant basis in a given accounting period, CDC allocates 10,000 subscribers to Canadian signals for that period and 40,000 to independent signals. While the result is that the total number of Subscriber Instances reported by CDC exceeds the number of people who actually subscribe, the Subscriber Instances as reported by CDC are an accurate depiction of the number of people who can see a particular distant signal in the US and, in the aggregate, present a reasonable basis for comparing the relative reach of each signal type. This exhibit shows that the relative reach of Canadian signals, as measured by the number of Subscriber Instances, has grown at a rate that exceeds the growth of other signal types.

Exhibit CDN-1-S, entitled “Instances of Carriage” presents a table showing the number of times Canadian signals and all other signals were retransmitted on a distant basis by U.S. cable systems during each accounting period beginning in 1998. As can be seen, Canadian signals make up a very small portion of all Instances of Carriage. In fact, Canadian signals consistently make up only about 2% of all Instances of Carriage from 1998 through 2003, even though by 2003, those signals were responsible for 4.7% of base royalties. Though Instances of Carriage of Canadian distant signals have decreased since the last proceeding, they have done so at a smaller rate than the decline in Instances of Carriage of other signal types.

Exhibit CDN-1-T is a set of charts examining the change in growth of Canadian signal carriage by combining information about Subscriber Instances and Instances of Carriage. These charts show that as the absolute number of Instances of Carriage have fallen for Canadian distant signals (i.e., slightly fewer signals are being retransmitted now than in the last proceeding) the number of people with access to Canadian signals, as measured by subscriber instances, has increased. This increase is not just the result of growth in the overall cable market nor simply the result of merger. The charts show that the growth is greater for Canadian signals than other signals types experienced in the same period.

Page 1 of the exhibit compares Instances of Carriage over a 20 year period to the number of Subscriber Instances per Instances of Carriage. The

time period subject to the current proceeding is marked in yellow. The graph on the left, for Canadian signals, shows that while the number of Instances of Carriage decreased over time, the number of Subscriber Instances per Instance of Carriage increased. In fact, the greatest increase has come during the years covered by this proceeding. In contrast, the graph on the right, for all other distant signals, shows that while Instances of Carriage have come down dramatically, the number of Subscriber Instances per Instance of Carriage have changed very modestly in that time, decreasing somewhat in the current period.

Page 2 of the exhibit compares Instances of Carriage to total distant subscriber instances over the same twenty year period. The chart on the left, for “Canadian Signals,” shows that even as the Instances of Carriage have decreased, the total number of Subscriber Instances for Canadian distant signals has increased. The graph on the right, for all other distant signals shows that historically the change in Subscriber Instances for non-Canadian distant signals closely tracks the number of Instances of Carriage for those distant signals.

Both exhibits show that the reach of Canadian distant signals grew disproportionately to the movement of all other distant signals.

Fees per Instance of Carriage and per Subscriber Instance

Another way to look at the changed circumstances is to compare the amount of fees paid per Subscriber Instance and per Instance of Carriage for Canadian signals and for all other signal types. In both cases, growth since 1998-1999 has been greater for Canadian signals than for other signal types.

Exhibit CDN-1-U, entitled “Relative Change in Total Fees Paid per Subscriber Instance” graphs the relative change in fees per Subscriber Instance since the 1998-1999 Proceeding for Canadian signals and all other signals. The total distant fees paid per Subscriber Instance can be determined by dividing the fees paid for the signal type each year by the number of Subscriber Instances for that year. This chart shows the relative change in those numbers by year since the last proceeding.

The chart illustrates that while the royalties paid per Subscriber Instances have grown for all signals since the last proceeding, they have grown faster for the Canadian signals than for the other signal types.

Exhibit CDN-4-V, entitled “Relative Change in Total Fees Paid per Instance of Carriage” graphs the relative change in fees per Instance of Carriage since the 1998-1999 Proceeding for Canadian signals and all other signals. This chart shows a relative comparison of the change in what cable system operators pay for each Instance of Carriage.

The chart shows that while the royalties paid per Instance of Carriage have grown for all signals since the last proceeding, they have grown faster for the Canadian signals than for all other signal types.

Conclusion

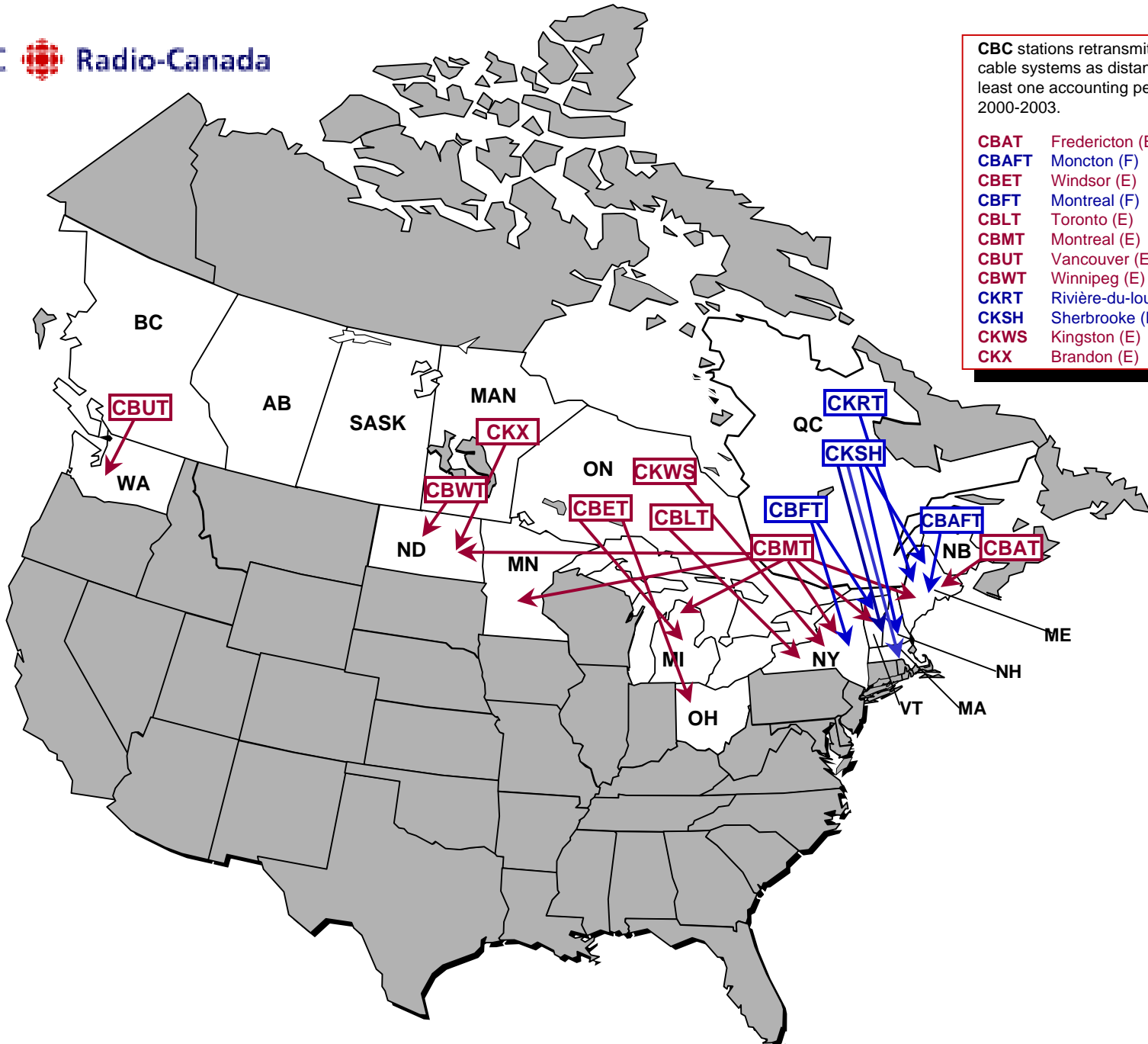
The quality, quantity, breadth and depth of Canadian programming provide unique enrichment to the lives of Americans living along the Canadian border. They are entertained and informed with a perspective that is decidedly different from that found on American broadcast and cable television programming. To American cable system operators, the carriage of Canadian distant signals is, therefore, an easy way to bring diversity to the channel lineup, enhancing the cable operators’ ability to attract and retain subscribers.

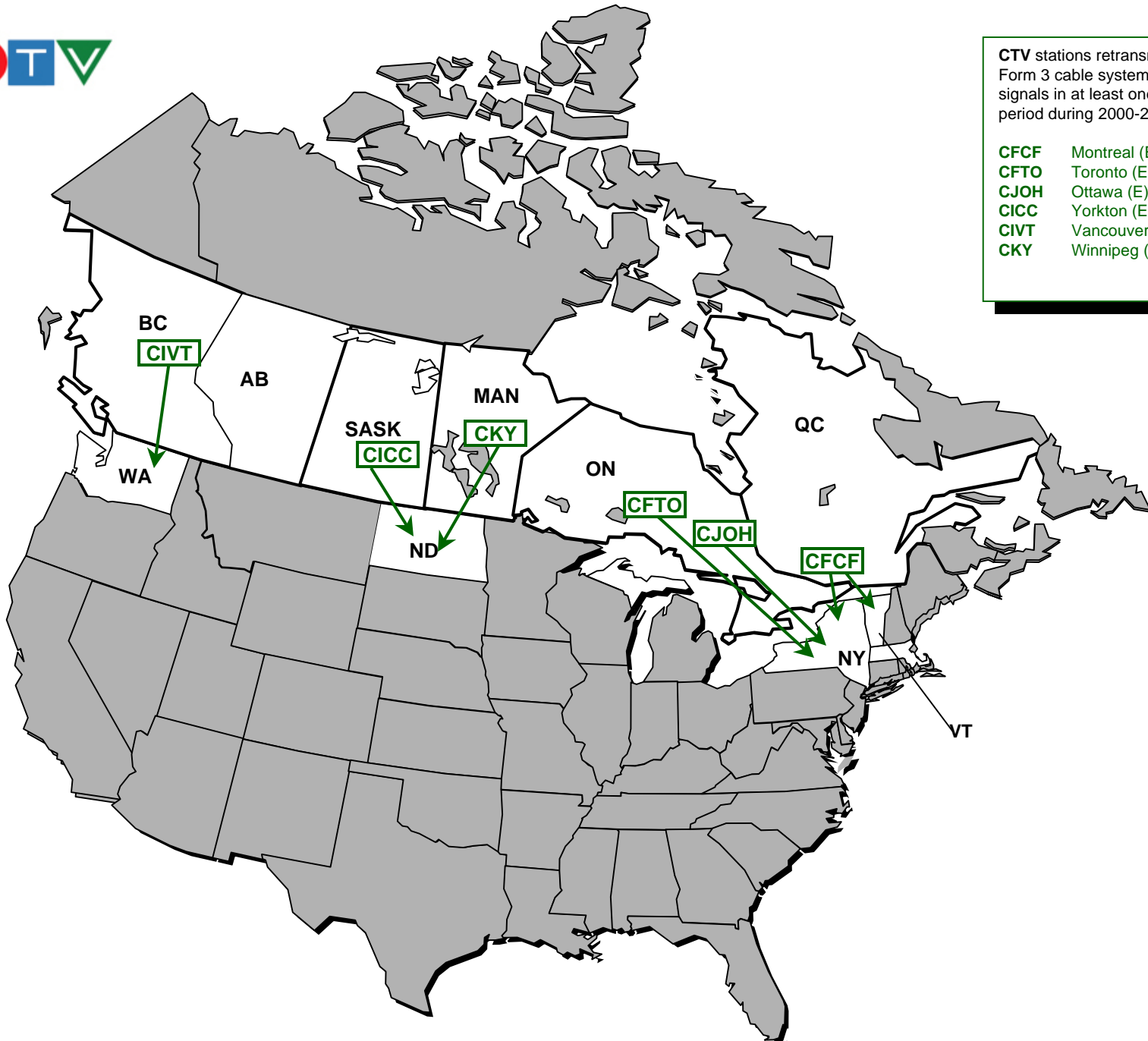
The substantial growth of Canadian signal carriage is tangible evidence of the value cable operators place on the Canadian signals. The data track the actual conduct of cable operators who select distant signals to carry and then pay substantial royalties for those signals. The carriage data evidence demonstrates changed circumstances by showing that cable operators have paid a larger percentage of their royalties for Canadian signals in the years 2000-2003 than they paid in the period covered by the 1998-1999 Distribution Proceeding.

Canadian signal carriage growth relative to other signal types, demonstrated by the data reported by cable systems and aggregated by CDC, shows that there is something intrinsically valuable about Canadian signals. As the cable operator survey shows, the cable operators themselves attribute the majority of that value to CCG programming.

CBC stations retransmitted by Form 3 cable systems as distant signals in at least one accounting period during 2000-2003.

CBAT	Fredericton (E)
CBAFT	Moncton (F)
CBET	Windsor (E)
CBFT	Montreal (F)
CBLT	Toronto (E)
CBMT	Montreal (E)
CBUT	Vancouver (E)
CBWT	Winnipeg (E)
CKRT	Rivière-du-loup (F)
CKSH	Sherbrooke (F)
CKWS	Kingston (E)
CKX	Brandon (E)





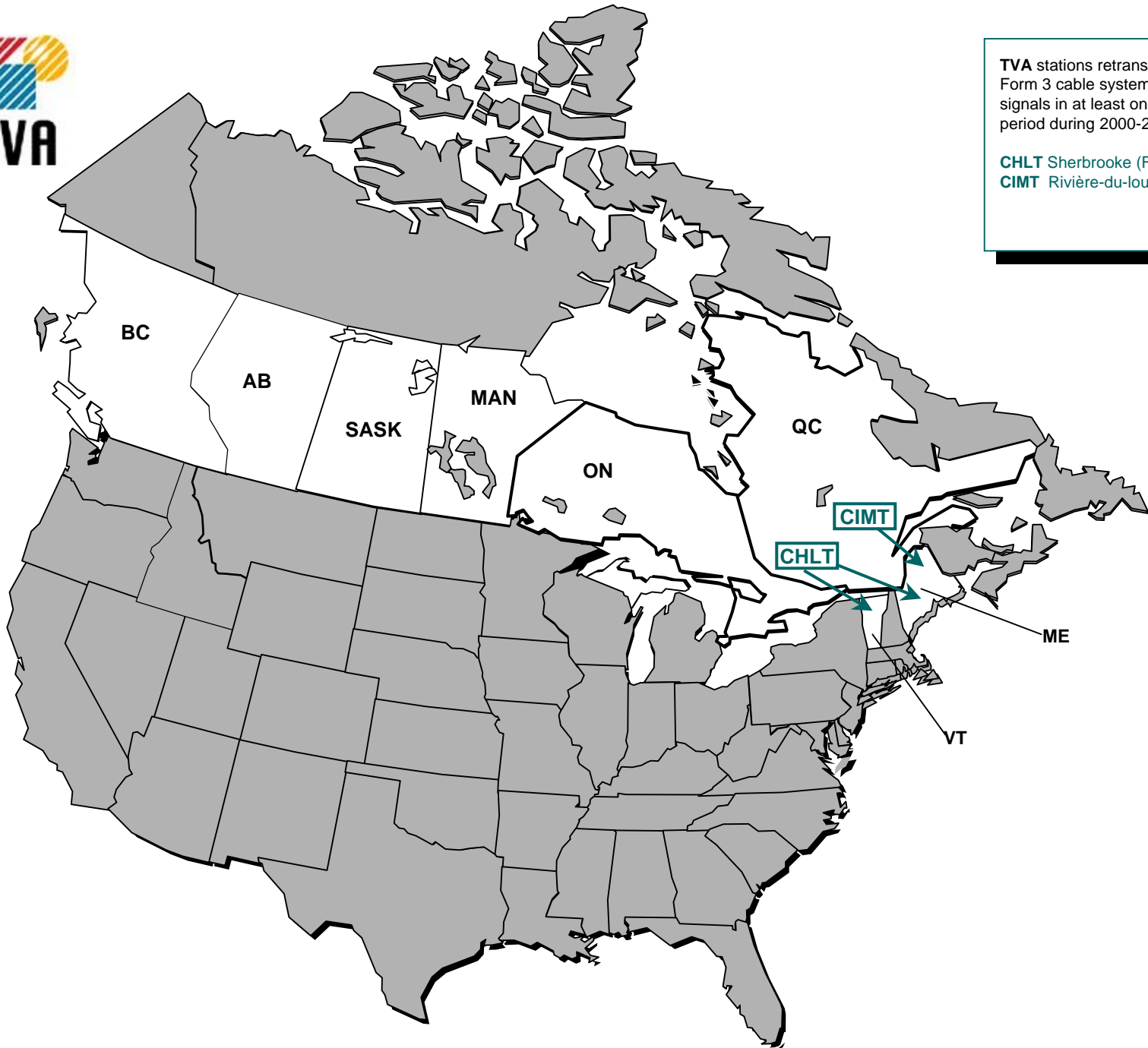
CTV stations retransmitted by Form 3 cable systems as distant signals in at least one accounting period during 2000-2003.

CFCF	Montreal (E)
CFTO	Toronto (E)
CJOH	Ottawa (E)
CICC	Yorkton (E)
CIVT	Vancouver (E)
CKY	Winnipeg (E)



TVA stations retransmitted by Form 3 cable systems as distant signals in at least one accounting period during 2000-2003.

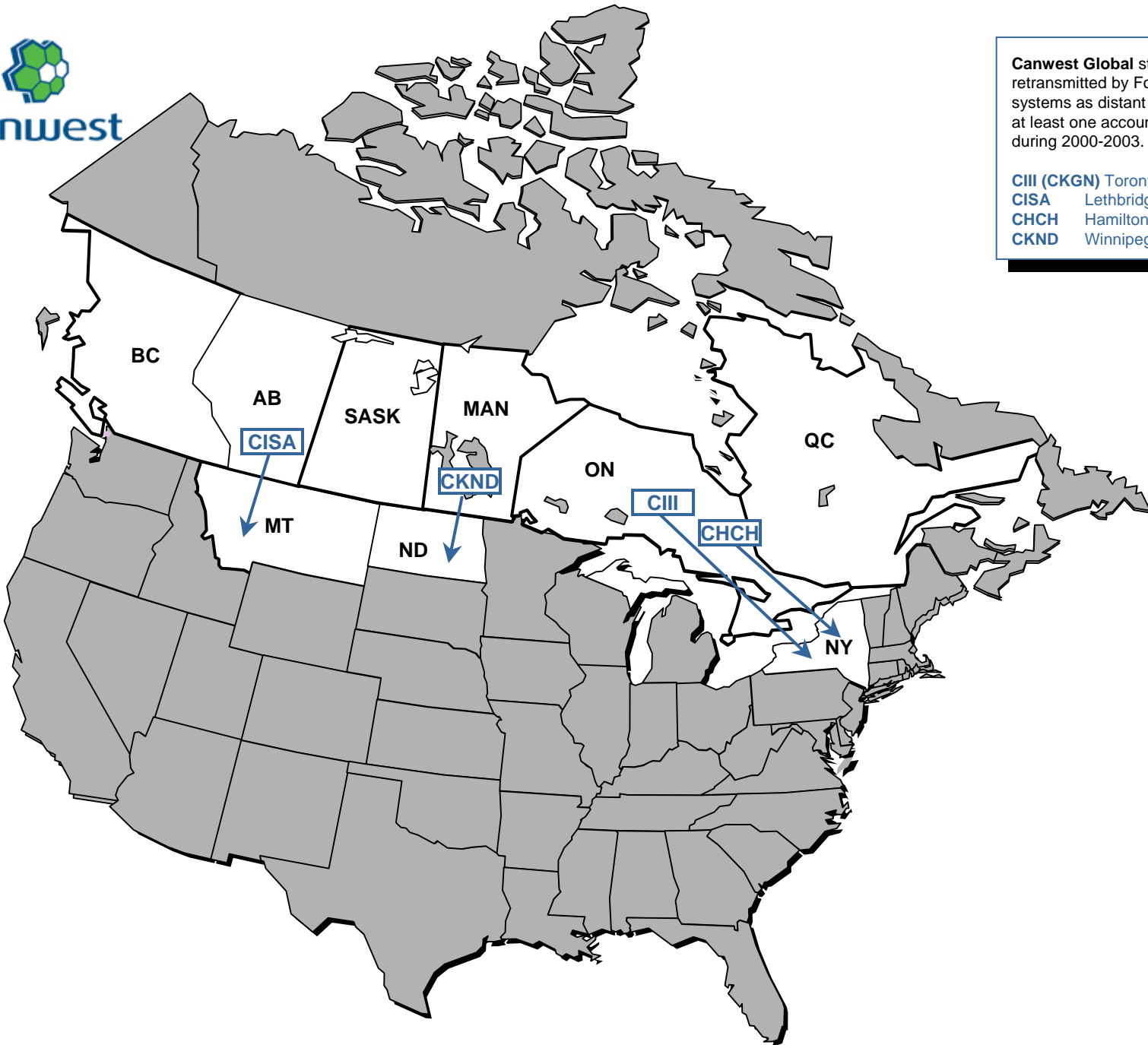
CHLT Sherbrooke (F)
CIMT Rivière-du-loup (F)





Canwest Global stations retransmitted by Form 3 cable systems as distant signals in at least one accounting period during 2000-2003.

CIII (CKGN)	Toronto (E)
CISA	Lethbridge (E)
CHCH	Hamilton (E)
CKND	Winnipeg (E)





2000 CANADIAN CLAIMANTS GROUP MEMBERS

1. ACPAV/Corporation de développement et de productions ACPAV Incorporated
2. Air Farce Productions Incorporated
3. Alberta Filmworks Incorporated/Alberta Filmworks Movie One Incorporated/Alberta Filmworks Movie Two Incorporated/ Pindrop Productions Incorporated
4. Alcina Pictures Limited
5. Alliance Atlantis Communications Incorporated
6. Amérimage-Spectra Incorporated/Amérimage Québec Incorporated/Amérimage Communications Incorporated/ Sogestalt 2001 Incorporated/Les Productions Sogestalt Incorporated/Productions Bleu Blanc Rouge Incorporated/ Equipe Spectra Incorporated
7. Breakthrough Films & Television Incorporated
8. Cambium Film & Video Productions Limited
9. Canadian Broadcasting Corporation (CBC)
10. Canamedia Productions Limited
11. Carol Reynolds Productions Incorporated
12. CHUM Limited
13. Cinar Corporation
14. CinéGroupe Animation Incorporated
15. CinéGroupe Distribution Incorporated
16. Cinémaginaire Incorporated/Instant Amoureux Incorporated/Montréal Vu Par Incorporated/Le Confessional Incorporated/Le Pain Incorporated/Production Le Siège Incorporated/Production Le Jour Incorporated/Laura Cadieux Incorporated
17. Ciné Qua Non Films
18. Cirque du Soleil Images Incorporated
19. Cirrus Productions Incorporated/Prouctions Deux Frères, la suite Incorporated
20. CKWS Television
21. CKY5-TV
22. Cochran Entertainment Incorporated
23. Cogeco Radio-Television Incorporated (CKSH-TV)
24. Communications Claude Heroux Plus
25. Craig Broadcast Systems Incorporated (CKX-TV)
26. Craig Thompson Productions Incorporated/Cottage Country Television Incorporated
27. Credo Entertainment Corporation
28. Crescent Entertainment Limited
29. Crossroads Christian Communications Incorporated
30. CTV Television Incorporated (CFTO/CICC/CIEW/CIVT/CJOH)
31. ECP (Entreprises de Création Panacom Incorporated)
32. Ego Film Arts
33. Ellis Entertainment Corporation
34. Emergence Réseaux Incorporated
35. Epitome Distribution Incorporated/P.W.T. Distribution Incorporated
36. Filmline International Incorporated
37. Filmoption International Incorporated
38. Fireworks Media Incorporated
39. Galafilm Incorporated
40. Global Television/Canwest Television Network
41. ImX Communications Incorporated/Imagex Limited/IMXNew Waterford Incorporated/ImX Divine Ryans Incorporated/ Glace Bay Pictures Incorporated/ImX Lovdth Incorporated/ImX Writers Block Incorporated/Ordinary Time Productions Limited/ImX Angel Flick Incorporated
42. Insight Production Company Limited
43. Kensington Communications Incorporated/Exhibit A Productions Incorporated
44. Kevin Spencer Incorporated



2000 CANADIAN CLAIMANTS GROUP MEMBERS

45. Kinémage International Incorporated (representing Émergence International Incorporated/Productions La Fête Incorporated/Productions du Cerf Cimadis Communications Cirrus Incorporated/Cité-Amérique Cinéma Télévision/Productions Jean-Louis Frund Incorporated/GPA Films/Productions Télé-Action Incorporated/Max Films/Punch! International Incorporated/Productions du Regard Incorporated/Productions Vic Pelletier Incorporated/ Voice Art Productions Incorporated)
46. King Motion Pictures Corporation
47. Knight Enterprises (The Great Canadian Food Show)
48. Lions Gate Films
49. Match-TV Incorporated
50. Melenny Productions
51. Mentors Productions Incorporated
52. MicroTainment Plus International Incorporated
53. Muse Entertainment Enterprises Incorporated
54. Nelvana Limited
55. Norflicks Productions Limited
56. Ontario Educational Communications Authority
57. Paradigm Pictures Corporation
58. Peace Arch Entertainment Group Incorporated
59. Primedia Productions Limited
60. Productions Avanti Ciné Vidéo Incorporated/9067-2775 Québec Incorporated/9067-2825 Québec Incorporated/ 9067-2841 Québec Incorporated/9067-2858 Québec Incorporated/9067-2866 Québec Incorporated
61. Productions Grand Nord Québec, Incorporated
62. Productions Point de mire
63. Productions Vidéofilms Ltée./Vidéofilms (Chartrand et Simonne) Incorporated/Les Productons le Pollock Incorporated
64. Productions Zone 3
65. Protocol Entertainment Incorporated
66. Radical Sheep (Amigo) Incorporated
67. Raincoast Storylines Limited
68. Regina Motion Picture Video & Sound/d/b/a Minds Eye Pictures
69. Rhombus Media Incorporated
70. RSL Entertainment Corp. / 1296676 Ontario Incorporated
71. Run With Us Productions (80922 Canada Limited)
72. S Entertainment Incorporated/S Entertainment (1997) Incorporated/S Entertainment Holdings Incorporated/SC Entertainment Holdings Incorporated/SC Entertainment International Incorporated/Cinemavault Releasing Incorporated / HMD Distribution Incorporated/HMD Films Incorporated
73. S & S Productions Incorporated
74. Salter Street Films International Limited
75. Shaftesbury Films Incorporated/Camilla Films Incorporated/Shaftesbury Swann Films Incorporated/Prairie Doves Incorporated/External Affairs Limited/Two Two Incorporated/Shaftesbury Mysteries Incorporated/Shaftesbury Mysteries II Incorporated/Shaftesbury Mysteries III Incorporated/Shaftesbury Kids I Incorporated



2000 CANADIAN CLAIMANTS GROUP MEMBERS

76. Sienna Films / April One Productions / Stand Off
77. Société de télédiffusion du Québec
78. Sound Venture Productions Ottawa Limited / 1350907 Ontario Limited
79. Sovicom Incorporated / Sovimed Incorporated
80. Sphère Média Incorporated
81. Summerhill Entertainment Incorporated
82. Sullivan Entertainment International
83. Thunder Bay Electronics Limited (CKPR / CHFD-TV)
84. TVA Group Incorporated
85. TVA International Distribution Incorporated
86. Undersea Treasures Incorporated/NG Adventures Incorporated/Medical Mystery Incorporated/Escape Pictures Incorporated/20th Century Pictures Incorporated/Alton Pictures Inc./Icon Films Inc./Shipwreck Films Incorporated/Cinenova Productions Incorporated
87. Vendôme Télévision Incorporated
88. Vivaclis Incorporated
89. Westwind Pictures Limited



2001 CANADIAN CLAIMANTS GROUP MEMBERS

1. 1508251 Ontario Incorporated
2. Air Farce Productions Incorporated
3. Alcina Pictures Limited
4. Alliance Atlantis Motion Picture Distribution Incorporated
5. Breakthrough Films & Television Incorporated/1162100 Ontario Incorporated/1216935 Ontario Incorporated/1280903 Ontario Incorporated/1330135 Ontario Incorporated/The Friendly Kitchen Company Incorporated/Queen Light Productions Incorporated/Shadow Lake Productions Incorporated/Dragon Tales Productions Incorporated/Dragon Tales Productions(1994) Incorporated/Dragon Tales Productions (1995) Incorporated/Dragon Tales Productions (1997) Incorporated
6. Cambium Film & Video Productions Limited/Catalyst Ent./CCI Entertainment Limited
7. Canadian Broadcasting Corporation (CBC)
8. Canadian Feature Film Productions (The Feature Film Project)
9. Canwest Global Broadcasting Incorporated CIII/ CIHF/ CJNT/ CICT/CHCH/CITV/CKRD/CKND /CISA/CHBC/CHEK/CHAN/CKMI/CFSK/CFRE
10. Carol Reynolds Productions Incorporated
11. Chris Knight Enterprises (The Great Canadian Food Show/Cook Like A Chef Incorporated)
12. CHUM Limited
13. Cinar Corporation
14. CinéGroupe Animation Incorporated
15. CinéGroupe Distribution Incorporated
16. Cinémaginaire Incorporated
17. Cinemavault Releasing Incorporated/ Cinemavault Com. Incorporated/ S Entertainment (1997) Incorporated/S Entertainment Incorporated/SC Entertainment Holdings Incorporated /SC Entertainment International Incorporated/SCE Incorporated
18. Cirque du Soleil Images Incorporated/Les Films Lampo di Vita Incorporated/ Créations Musca Incorporated/Productions Conte Incorporated
19. CKWS Television
20. Cochran Entertainment Incorporated/Pony Productions (Cycle I) Incorporated/Pony Productions (Cycle I) Incorporated
21. Cogeco Radio-Television Incorporated (CKSH-TV)
22. Craig Broadcast Systems Incorporated (CKX-TV)
23. Crossroads Christian Communications Incorporated
24. CTV Television Incorporated (CFTO/CICC/CIEW/CIVT/CJOH/ CFCF/CKY)
25. Ego Film Arts
26. Ellis Entertainment Corporation
27. Epitome Distribution Incorporated/P.W.T. Distribution Incorporated
28. Filmline International (1999) Incorporated
29. Filmoption International Incorporated
30. Films Zingaro Incorporated (formerly Productions Sogestalt Incorporated)/ Amérimage-Spectra Incorporated/Sogestalt 2001 Incorporated/Productions Bleu Blanc Rouge Incorporated/Amérimage Québec Incorporated/Amérimage Communications Incorporated/Les Equipe Spectra Incorporated
31. Fireworks Media Incorporated
32. Galafilm Incorporated
33. ImX Communications Incorporated
34. Insight Production Company Limited
35. Kensington Communications Incorporated
36. Kinéimage International Incorporated
37. King Motion Pictures Corporation
38. Lions Gate Films
39. Match-TV Incorporated



2001 CANADIAN CLAIMANTS GROUP MEMBERS

40. MicroTainment Plus International Incorporated/Microtainment Plus Productions Incorporated/Super Dave Production Limited/Shiral Productions Limited/Chestnut Park Entertainment Incorporated/1291873 Ontario Limited/One Atlantic Entertainment Incorporated/Docutainment Plus Entertainment Incorporated/Pursuit Entertainment Incorporated/1464738 Ontario Incorporated (c.o.bus.as "Em1 Entertainment")/Atlantic 2 Productions Incorporated/ Atlantic 3 Productions Incorporated/ Atlantic 4 Productions Incorporated/Atlantic 5 Productions Incorporated/Atlantic 6 Productions Incorporated/Atlantic 7 Productions Incorporated/Atlantic 8 Productions Incorporated/Atlantic 9 Productions Incorporated/Studio 8967 Incorporated
41. Muse Entertainment Enterprises Incorporated
42. Nelvana Limited
43. Norflicks Productions Limited
44. Ontario Educational Communications Authority
45. Paradigm Pictures Corporation
46. Peace Arch Entertainment Group Incorporated
47. Productions Avanti Ciné Vidéo Incorporated/9067-2775 Québec Incorporated/9067-2825 Québec Incorporated/9067-2841 Québec Incorporated/9067-2858 Québec Incorporated/9067-2866 Québec Incorporated
48. Productions Grand Nord Québec, Incorporated
49. Productions Point de mire
50. Productions Vendome II Incorporated
51. Productions Zone 3
52. Protocol Entertainment Incorporated
53. Radical Sheep (Amigo) Incorporated
54. Raincoast Storylines Limited
55. Rhombus International
56. S & S Productions Incorporated
57. Shaftesbury Films Incorporated
58. Soapbox Box Productions Incorporated
59. Société de télédiffusion du Québec
60. Sound Venture Productions Ottawa Limited/1350907 Ontario Limited
61. Sovicom Incorporated/Sovimed Incorporated/Les Productions Sovimage Incorporated
62. Summerhill Entertainment Incorporated/Flower Power Production Incorporated
63. Sullivan Entertainment International
64. Thunder Bay Electronics Limited (CKPR/CHFD-TV)
65. TVA Group Incorporated
66. Urban Peasant Productions Limited
67. Verseau International Incorporated
68. Vivaclis Incorporated
69. Westwind Pictures Limited



2002 CANADIAN CLAIMANTS GROUP MEMBERS

1. 1380099 Ontario Incorporated (c.o.b. as Heroic Film Company)
2. ACPAV (Association coopérative de productions audio-visuelles) /Corporation ACPAV Incorporated (Corporation de développement et de production ACPAV Incorporated)
3. Air Farce Productions Incorporated
4. Alliance Atlantis Motion Picture Distribution Incorporated
5. Blomeley Communications Incorporated
6. Breakthrough Films and Television Incorporated
7. Canadian Broadcasting Corporation (CBC)
8. Canadian Feature Film Productions (The Feature Film Project)
9. Canwest Global Broadcasting Incorporated(CIII/CIHF/CJNT/CICT/CHCH/CITV/CKRD/CKND/CISA /CHBC/CHEK/CHAN/CKMI/CFSK/CFRE)
10. Carol Reynolds Productions Incorporated
11. CCI Entertainment Limited/Cambium Film & Video Productions Limited/Catalyst Entertainment Incorporated/CCI Releasing Incorporated/Cambium Releasing Incorporated/Catalyst Distribution Incorporated
12. Chris Knight Enterprises/The Great Canadian Food Show Inc./Cook Like A Chef Incorporated
13. CHUM Limited
14. Cinar Corporation
15. CinéGroupe Corporation
16. Cinémaginaire Incorporated
17. CineNova Productions Incorporated/Lost at Sea Pictures Incorporated/Ocean Ranger Productions Incorporated
18. Cirque du Soleil Images Incorporated/Les Films Lampo di Vita Incorporated/ Créations Musca Incorporated/Productions Conte Incorporated/Productions Conte III Incorporated
19. CKWS Television
20. (CKX-TV) Craig Media Incorporated
21. CKY-5
22. Communications Claude Heroux Plus Incorporated
23. Cooper Rock Pictures Incorporated
24. Crossroads Christian Communications Incorporated
25. CTV Television Incorporated (CFTO/CICC/CIVT/CJOH/CFCF/CKY)
26. Decode Entertainment Incorporated/Hoobs Productions Incorporated/Decode/Hoobs Productions 2 Incorporated/Decode/Save-Ums Productions Incorporated/Watership Incorporated (formerly Watership Productions Incorporated)/Decode/ Watership 2 Incorporated/Decode/Zack Productions Inc./Decode/ Zack Productions 2 Incorporated
27. Dracula Productions Incorporated
28. Earth Films Investments Incorporated/Trial By Fire Films Incorporated
29. ECP (Entreprises de Création Panacom Incorporated)
30. Ego Film Arts
31. Ellis Entertainment Corporation
32. Epitome Distribution Incorporated/P.W.T. Distribution Incorporated
33. Filmline International (1999) Incorporated c/o Darras David
34. Films Zingaro Incorporated (formerly Productions Sogestalt Incorporated)/ Amérimage-Spectra Incorporated/Sogestalt Télévision Inc.(formerly Sogestalt 2001 Incorporated)
35. Fireworks Media Incorporated
36. Forum 5/Cineflix
37. Galafilm Productions (I) Incorporated/Galafilm Productions (III) Incorporated /Galafilm Productions (IV) Incorporated/Galafilm Productions (VI) Incorporated/Galafilm Productions (VII) Incorporated (Co-Producers Back Alley (Exposed) Incorporated/Galafilm Productions (VIII) Incorporated (Co-Produceurs Création Musca Incorporated)/Galafilm Productions (WW4) Incorporated/Galafilm Productions (2000) Incorporated



2002 CANADIAN CLAIMANTS GROUP MEMBERS

38. Goodman Rosen Incorporated as court appointed receiver for Cochran Entertainment Incorporated in receivership/Pony Productions (Cycle I) Incorporated in receivership/Pony Productions (Cycle II) Incorporated in receivership
39. Ideacom International
40. IMX Communications Incorporated/Imagex Limited/Glace Bay Pictures Incorporated/IMX Angelflik Incorporated/IMX Divine Ryans Incorporated/IMX Lovdth Incorporated/IMX New Waterford Incorporated/IMX Writer's Block Inc./Overdrive Motion Pictures Incorporated
41. Infinity Films Entertainment Group Limited/Zachor Productions Limited/ Nutshell Productions Limited /Guinea Pig Productions Limited/Duty Productions Limited/KKBL No.293 Ventures Limited/Precipice Prods. Limited/Bog Prods. (1999) Limited/Bog Productions Incorporated
42. Insight Production Company Limited
43. Kinéimage International Incorporated
44. Lions Gate Films Corporation/Lions Gate Television Corporation
45. Melenny Productions Incorporated
46. MicroTainment /Docutainment Plus Productions Incorporated
47. Muse Entertainment Enterprises Incorporated
48. National Film Board of Canada
49. Nelvana Limited
50. Norflicks Productions Limited
51. Omni Film Productions Limited/Water Street Pictures Limited
52. Ontario Educational Communications Authority
53. Portfolio Entertainment Incorporated
54. Productions Avanti Ciné Vidéo Incorporated/9067-2775 Québec Incorporated/9067-2825 Québec Incorporated/9067-2841 Québec Incorporated/9067-2858 Québec Incorporated/9067-2866 Québec Incorporated
55. Productions Pixcom Incorporated
56. Productions Point du Mire
57. Productions Thalie Incorporated
58. Productions Videofilms Ltée./TV Films Associes International (TVFA) Incorporated/Les Producteurs TV-Films Associes Incorporated/Les Productions Le Pollock Incorporated/Videofilms (Chartrand et Simone) Incorporated
59. Productions Zone 3 Incorporated
60. Protocol Entertainment Incorporated
61. Radical Sheep Productions Incorporated
62. Raincoast Storylines Limited
63. Rhombus International Incorporated
64. S & S Productions Incorporated
65. Shaftesbury Films Incorporated/Camilla Films Incorporated/Shaftesbury Swann Films Incorporated/Prairie Doves Incorporated/External Affairs Limited/Shaftesbury Mysteries Incorporated/Shaftesbury Mysteries II Incorporated/Shaftesbury Mysteries III Incorporated/Shaftesbury Mysteries IV Incorporated/Shaftesbury Kids I Incorporated/Shaftesbury Kids II Inc./Shaftesbury CanLit I Incorporated/Shaftesbury CanLit II Incorporated
66. Soapbox Productions Incorporated/Molly's Reach Productions
67. Sound Venture Productions Ottawa Limited
68. Sovicom Incorporated/Sovimed Incorporated
69. Studio B Entertainment Incorporated
70. Sullivan Entertainment
71. Summerhill Entertainment Incorporated/Summerhill Sports Incorporated
72. Thunder Bay Electronics Limited (CKPR/CHFD-TV)
73. TQS Incorporated
74. Trick Rider Productions Incorporated
75. TVA Group Incorporated
76. Vivaclit Incorporated/Vivavision Incorporated
77. WestWind Pictures Limited



2003 CANADIAN CLAIMANTS GROUP MEMBERS

1. ACPAV et Corporation de développement et de production ACPAV Incorporated
2. Air Farce Productions Incorporated
3. Anaid Productions Incorporated
4. Breakthrough Entertainment Incorporated
5. Canadian Broadcasting Corporation (CBC)
6. Canadian Feature Film Productions (o/a The Feature Film Project)
7. Canwest Global Broadcasting Incorporated(CIII/CIHF/CJNT/CICT/CHCH /CITV/CKRD/CKND/CISA /CHBC/CHEK/CHAN/CKMI/CFSK/CFRE)
8. Carol Reynolds Productions Incorporated
9. CCI Entertainment Limited/Cambium Film & Video Productions Limited/Catalyst Entertainment Incorporated/CCI Releasing Incorporated/Cambium Releasing Incorporated/Catalyst Distribution Incorporated
10. Cineflix Incorporated/Forum 5 Incorporated
11. CinéGroupe Corporation/CinéGroupe Animation/CinéGroupe Distribution
12. Cinémaginaire Incorporated/Montréal Vu Par Incorporated/Confessionnal Incorporated/Film Nuces Incorporated/Productions 15 Moments Incorporated/Laura Cadieux Incorporated
13. Cirque du Soleil Images Incorporated/Les Films Lampo di Vita Incorporated/Créations Musca Incorporated/Productions Conte Incorporated/Productions Conte II Incorporated/Productions Conte III Incorporated
14. CKWS Television
15. Communications Claude Heroux Plus Incorporated
16. Cookie Jar Entertainment Incorporated
17. Cooper Rock Pictures Incorporated
18. Crescent Entertainment Limited/Marine Life Productions Limited/Warrior Productions Limited/Nightman Productions Incorporated/Crow Productions Incorporated/Monkey House Productions Limited
19. Crossroads Christian Communications Incorporated
20. CTV Television Incorporated (CFTO/CJOH/CICC(CIEW)/CFCF/CIVT/CKY(CKYB))
21. Decode Entertainment Incorporated/Decode/Blobheads Productions Incorporated/Decode/Save-Ums Productions Incorporated/Hoobs Productions Incorporated/Angela Productions Incorporated
22. Ego Film Arts
23. Ellis Entertainment Corporation
24. Epitome Distribution Incorporated/P.W.T. Distribution Incorporated
25. Filmline International (1999) Incorporated c/o Darras David
26. Filmoption International
27. Films Transit International Incorporated
28. Films Zingaro Incorporated (formerly Productions Sogestalt Incorporated)/ Amérimage-Spectra Incorporated/Sogestalt Télévision Incorporated/Sogestalt TV Québec/Productions Bleu Blanc Rouge Incorporated
29. Fireworks Media Incorporated
30. Force Four Entertainment Incorporated/Force Four Productions Limited
31. Galafilm Incorporated/Galafilm Productions (I) Incorporated/Galafilm Productions (III) Incorporated/Galafilm Productions (VI) Incorporated/Galafilm Productions (VIII) Incorporated/Galafilm Productions (X) Incorporated
32. IMX Communications Incorporated/Imagex Limited
33. Insight Production Company Limited
34. Juste pour Rire/Just for Laughs
35. Kinémage International Incorporated
36. Knight Enterprises/Great Canadian Food Show Incorporated
37. Lions Gate Films Corporation



2003 CANADIAN CLAIMANTS GROUP MEMBERS

38. Media Headquarters Film & Television Incorporated
39. Minds Eye Holdings Incorporated
40. Motion Picture Distribution LP
41. Muse Entertainment Enterprises Incorporated
42. National Film Board of Canada
43. Nelvana Limited
44. Norflicks Productions Limited
45. Novem (formerly Guy Cloutier Communications)
46. Octant Vision Incorporated
47. Omni Film Productions Limited/Water Street Pictures Limited
48. Ontario Educational Communications Authority
49. Paradigm Pictures Corporation
50. Portfolio Entertainment Incorporated
51. Productions Avanti Ciné Vidéo Inc./9067-2775 Québec Inc., Filiale de Productions Avanti Ciné Vidéo Inc./9067-2825 Québec Inc., Filiale de Productions Avanti Ciné Vidéo Inc./9067-2841 Québec Incorporated, Filiale de Productions Avanti Ciné Vidéo Incorporated,/9067-2858 Québec Incorporated, Filiale de Productions Avanti Ciné Vidéo Incorporated/9067-2866 Québec Incorporated, Filiale de Productions Avanti Ciné Vidéo Incorporated
52. Productions Cartier Incorporated
53. Productions Grand Nord
54. Productions Pixcom Incorporated
55. Productions Point du Mire Incorporated
56. Productions Roch Brunette Incorporated
57. Productions Vidéofilms Ltée/Les Productions Le Pollock Incorporated/Vidéofilms (Chartrand et Simonne) Incorporated/Vidéofilms (Jean Duceppe) Incorporated
58. Productions Zone 3 Incorporated
59. Protocol Entertainment Incorporated
60. Radical Sheep (Amigo) Incorporated
61. Raincoast Storylines Limited
62. Rhombus International Incorporated
63. S & S Productions Incorporated
64. Serendipity Point Films Incorporated
65. Shaftesbury Films Incorporated/Camilla Films Incorporated/Shaftesbury Swann Films Incorporated/Prairie Doves Incorporated/External Affairs Limited/Shaftesbury Mysteries Incorporated/Shaftesbury Mysteries II Incorporated/Shaftesbury Mysteries III Incorporated/Shaftesbury Mysteries IV Incorporated/Shaftesbury Kids I Incorporated/Shaftesbury Kids II Incorporated/Shaftesbury Kids III Incorporated/Shaftesbury CanLit I Incorporated/Shaftesbury CanLit II Incorporated/Shaftesbury Stories I Incorporated/ Two Two Incorporated
66. Soapbox Productions Incorporated/Molly's Reach Productions
67. Sound Venture Productions Limited
68. Sovicom Incorporated/Productions Sovimage Incorporated
69. Sphere Média Incorporated/Productions Charlotte Incorporated
70. Studio B Entertainment Incorporated
71. Sullivan Entertainment
72. Summerhill Entertainment Incorporated/Summerhill Sports Incorporated/Summerhill Productions Incorporated
73. Thunder Bay Electronics Limited (CKPR/CHFD-TV)
74. TQS Incorporated
75. TVA Group Incorporated
76. Vivaclis Incorporated/Vivavidoc Incorporated
77. WestWind Pictures Limited



CANADIAN CLAIMANT PROFILES 2000 – 2003

ACPAV

Founded in 1971, ACPAV has launched over 40 feature films and more than 50 television documentaries and series. The team is made up of three producers with more than 20 years of experience.



Air Farce Productions

Independent television production company producing *Royal Canadian Air Farce*, one of Canada's leading current affairs comedy series. Air Farce has existed on radio, television, books, audio recordings and on stage since 1973.



Alberta Filmworks Incorporated

Headquartered in Calgary, Alberta Formworks is an independent Canadian film and television production company. In its nineteen-year history, the company has produced over one hundred and sixty hours of high quality, prime time dramatic programming. Alberta Filmworks' movies and series have been broadcast and distributed throughout the world, and have garnered over one hundred Canadian and international nominations and awards. Alberta Filmworks has produced and co-produced dramatic programming for Lifetime, USA Network, Court TV, BBC, Showtime, CBC, CTV and Global Television among others.



Alcina Pictures

Alcina Pictures is a Toronto-based film and television production company committed to developing and producing domestic and internationally marketable commercial and arthouse pictures. Part of the Canadian independent community, Alcina prides itself on working with today's new talent and voices of both Canadian and International cinema. Alcina has developed co-production relationships with companies in Germany, France, Mexico, Ireland and the U.S.



Alliance Films Incorporated/Alliance VivaFilm Incorporated

Alliance Films (previously known as Alliance Atlantis Motion Picture Distribution Incorporated) is a leading distributor of motion pictures in Canada, with motion picture distribution operations in the United Kingdom and Spain. The company distributes filmed entertainment to theatres, on DVD, online and to television broadcasters. Alliance Films holds the Canadian distribution rights to the productions of leading independent studios.



Amérimage-Spectra Incorporated

Producers of the *Festival International de Jazz de Montréal* Television Programming. Over the past decade the company has carved out an enviable place for itself in international markets, and today is regarded as one of the most important Canadian television and film producers in performing arts. Amérimage Spectra is internationally recognized for its know-how and expertise in large-scale television productions.



Anaïd Productions

Anaïd produces award-winning, dynamic, and internationally recognized real-life and dramatic television series.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Blomeley Communications Incorporated

Blomeley Communications Incorporated was founded in 1988. For over two decades, Blomeley Communications has produced a complete range of world-class television programs including the critically acclaimed *Kardio Knockout*, which was rated by Fox Sports International as the second most watched fitness program in the world in 2001.

Breakthrough Films & Television

Breakthrough Films & Television is a major producer of popular drama, factual and lifestyle programming, as well as children's live-action and animated series. The catalogue includes animated series *Atomic Betty*, *Captain Flamingo* and *Miss BG*, drama series, *Paradise Falls*, as well as factual programs, *Design Match*, *War of the Wheels* and *Plastic Makes Perfect*. Early success stories include the popular children's series, *The Adventures of Dudley the Dragon*.



Canadian Broadcasting Corporation

The CBC is Canada's largest cultural institution. Owned by all Canadians, it is the only cultural institution and the only broadcaster offering services to all Canadians in English and in French across Canada. The CBC has a heritage as the nation's greatest supplier of Canadian cultural content. Its artists, artisans and its presence from coast to coast set standards for excellence across the entire broadcasting system. It is a crown corporation governed by the 1991 Broadcasting Act and subject to regulations of the Canadian Radio-television and Telecommunications Commission (CRTC).



Canadian Film Centre

CFC Feature Film Project is a comprehensive development and production-focused mentorship program for emerging Canadian feature film makers, providing 100% of the financing and mentorship needed for the successful development, production and marketing of dramatic feature films.



Canamedia Productions Limited

It is one of the longest established distribution and production companies in Canada. Canamedia was the first Canadian company to pre-sell a movie of the week to a US network (CBS) in prime time and has co-produced with many of the Canadian, US and UK networks. Apart from its high quality lifestyle catalogue, Canamedia specializes in documentaries, entertainment, adventure/outdoor shows, sports, dramas, children's programming and more.



CanWest Global Broadcasting Incorporated/Canwest Mediaworks Incorporated

CanWest's holdings include conventional television networks Global Television and E! The broadcast brands are complemented by 26 specialty networks. CanWest operates one of Canada's largest newspaper chains; the publications are complemented by several online properties under the canada.com network. In July 2000 the new Global Television Network was established, which comprises stations across Canada. In 2004 the CanWest MediaWorks brand was launched to integrate and unify all the diverse brands of the company.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Carol Reynolds Productions Incorporated

Independent producer of movies of the week and variety specials featuring artists such as *Céline Dion* and *Sarah McLachlin*.

CCI Entertainment Limited

Formed in 2002 through the merger of Cambium Entertainment Corporation and Catalyst Entertainment Incorporated, CCI Entertainment is founded on over 30 years of experience in television production and international distribution. During this time, the Toronto-based company has set new standards for excellence, service and integrity in the Canadian entertainment arena. CCI Entertainment's mission is to create great television that entertains, engages minds and hearts; and fuels the imagination.



CHUM Limited

A media company based out of Toronto, Ontario, CHUM operated several independent television and radio stations, as well as specialty networks. It also supplied syndicated programming to Canadian network broadcasters.



Cineflix & Forum 5

Cineflix, a subsidiary company of Forum 5, is an international group of companies producing, acquiring and distributing innovative non-fiction television programming in the factual entertainment, factual and documentary genres for television networks worldwide. Since 2000, Cineflix has grown from a small independent Montréal based producer to one of the world's leading international production and distribution companies with offices in Montréal, Toronto, London and Dublin.



CinéGroupe Corporation/9151-4190 Québec Incorporated

CinéGroupe specializes in forging alliances to finance and produce programming that captures audiences. One of the Company's hallmarks is its ability to work with different partners and clients across North America and around the world. CinéGroupe boasts over 1,000 hours of award winning, world animation & live-action programming.



Ciné Qua Non Média

Ciné Qua Non is a Montreal based company that produces documentaries, performing arts specials and feature films.

Cinémaginaire Incorporated

Cinémaginaire Incorporated is a Montreal company, which produces feature films and documentaries. It was created in 1988 – the realization of a dream for founder Denise Robert and associate Daniel Louis. Known for its talent for innovation, the company has made more than 20 feature films that have garnered international acclaim and numerous awards. These include an Academy Award in 2004 for *The Barbarian Invasions*.



CANADIAN CLAIMANT PROFILES 2000 – 2003

Cinemavault Releasing

Cinemavault Releasing is a motion picture sales company specializing in diverse and distinctive independent feature films. Based in Toronto, Canada, it has built a library of over 300 titles as well as relationships with producers, directors, studios and distributors around the world. Its goal is to seek out eclectic films with style and substance that have a worldwide appeal.



Cinenova Productions Incorporated

Cinenova is a Stratford, Ontario based producer of documentaries for television.

Cirque du Soleil Incorporated

Cirque du Soleil Images, the production arm of Cirque du Soleil®, is dedicated to the creation of original and innovative content for TV, DVD and film. For each new venture, the division strives to deliver products that reflect the image, creativity and spirit of the Cirque du Soleil brand and its live shows. Holdings: Cirque du Soleil Images Incorporated, Les Films Lampo Di Vita Incorporated, Créations Musca Incorporated, Productions Conte Incorporated, Productions Conte II Incorporated, Productions Conte III Incorporated and Productions Conte IV Incorporated.



Cirrus Productions/Productions Deux Freres (now known as Cirrus Communications)

Since 1996, Cirrus has served local, national and international networks and distributors through the production of documentary and fiction series and feature films. Its goal has been to develop and produce cinematic and televised works distinguished by their originality, their power to attract and their capacity to touch the audience. Productions include the audacious and refreshing series *La vie la vie*, *2 frères* – a devastating drama series, *Ciao Bella*, *Nos Étés*, *Naked Josh*, *Road to Hell*, feature films *C.R.A.Z.Y.* and *Nitro*, and television movie *Sticks and Stones*.

CKWS-TV

CKWS is a private affiliate of the Canadian Broadcasting Corporation television network located in Kingston, Ontario, providing coverage in Eastern Ontario. CKWS is owned by Corus Entertainment.



CKY-TV (Moffat Communications Limited)

CKY-TV provides broadcast and specialty television, cable and Internet services through subsidiaries in Canada and the United States.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Cookie Jar Entertainment

Cookie Jar (formerly Cinar) is one of the fastest growing most dynamic kids companies in the world today. In just three short years, Cookie Jar has become a leader in entertainment, creating successful, innovative, and immensely popular entertainment and educational content for kids around the world. Cookie Jar brands are valued for their entertainment, educational excellence and engaging content. Well-respected Cookie Jar products and shows like “*The Doodlebops*,” “*Hurray For Huckle!* (Busytown Mysteries),” “*Will & Dewitt*,” “*Caillou*,” “*Gerald McBoing Boing*” and “*Arthur*” allow kids to have fun and learn at the same time.



Cooper Rock Pictures Incorporated

Cooper Rock Pictures Incorporated produces engaging and thought provoking programming for broadcasters worldwide. It specializes in creating stories that reflect a wide range of emotions and circumstance. The company successfully portrays the human-interest side of topics as diverse as sports, health and history.

Craig Thompson Productions

Producers of the television series *Cottage Country*. Craig Thompson is an accomplished writer, television producer and broadcaster with a love for the outdoors. In the series he and co-host Robin Moir visit weekend getaway sites on oceans, lakes, rivers, and mountainsides across Canada.

Credo Entertainment Corporation

Credo, one of western Canada's largest independent producers of entertainment programming, earned a reputation for excellence by producing award-winning animation, television commercials, sponsored films and drama programs.



Crescent Entertainment

Crescent Entertainment is an award winning, film and television production company based in Vancouver, Canada. Since 1990, company partners Jayme Pfahl, Harold Tichenor, and Gordon Mark have been involved in over forty productions, specializing in the development and production of original feature films, television and documentaries.



Crossroads Christian Communications

Crossroads Christian Communications Incorporated produces a wide variety of Christian ministry programs and carries other programs that also promote positive values and moral decency. It makes creative use of television and other media, together with other activities, which respond to the mission conscience and needs of the constituency.



CTV Television Incorporated

CTV, Canada's largest private broadcaster offers a wide range of quality news, sports, information, and entertainment programming. CTVglobemedia Incorporated is Canada's premier multi-media company, which owns CTV Incorporated and The Globe and Mail. CTV Incorporated also owns radio stations across the country, and leading national specialty channels.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Decode Entertainment Decode Enterprises (DHX Media Companies)

Decode Entertainment is a subsidiary of DHX Media Limited, a leading international producer of television programming and interactive content with an emphasis on children, family and youth markets. Decode Enterprises, is the distribution subsidiary of DHX Media Limited. It handles programme sales for third party producers and for DHX subsidiaries DECODE Entertainment, Halifax Film and Studio B.



Dracula Productions

This company hosted talented producer Vonnie Von Helmolt and director Guy Maddin to produce *Dracula: Pages From A Virgin's Diary*, based on Mark Godden's *Dracula* adapted and choreographed for Canada's Royal Winnipeg Ballet. The film was originally produced for the CBC's performing arts series *Opening Night* and was later released theatrically.

Earth Films Investments/Trial by Fire Films Inc.

Deepa Mehta is one of Canada's best-known female film producers. Earth Film Investments/Trial by Film Films Inc. produced *Earth*, the second in Mehta's trilogy of the elements – *Fire, Earth and Water*.

Ego Film Arts

Ego Film Arts is the production company of international filmmaker and award-winning director Atom Egoyan, director of celebrated films such as *The Sweet Hereafter*, *Exotica*, *Felicia's Journey* and *Sarabande*.

Ellis Entertainment Corporation

Ellis Entertainment is a leading international television producer and distributor, with over 40 years history of supplying the global marketplace with quality entertainment and factual programming. Ellis Releasing is the distribution division and Ellis Vision is its production subsidiary.



Entreprises de Creation Panacom Inc.

Groupe ECP is a television production company with solid experience and expertise in documentaries, drama, children's programs, magazines and variety shows. Its programs are supported by associated websites developed and produced by an in-house multimedia team.

Epitome Pictures Incorporated

For the past 25 years, Epitome Pictures and related companies have produced high-quality dramatic programming that is distinctly Canadian. Epitome's catalogue includes Canada's first prime-time soap opera, *Riverdale*, as well as the youth drama *Instant Star* and the critically acclaimed *Degrassi: The Next Generation*. Epitome has been awarded multiple distinctions for its contributions to the television industry, including two International Emmy Awards, 16 Gemini Awards, and two Prix Jeunesses.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Filmline International

Founded in 1984 and solely owned by Nicolas Clermont since the early 1990's, Filmline International soon became one of the leaders in production and co-production in Canada, producing an impressive slate of features, movies of the week, mini and TV-series. In September 1996, Filmline International became a wholly owned subsidiary of Behaviour Communications Incorporated, a Montreal-based multi-media public company.

Filmoption International

In business for now 30 years, Filmoption International is specialized in television distribution. An importer and exporter of programs its catalogue features titles ranging from feature films, drama series, children's fare as well as all genres of documentaries, series and one-offs.



Films Transit International

Founded in 1982 by Jan Rofekamp, Films Transit is one of the world's leading international distributors of quality documentaries in two specific genres: Arts & Culture and Society & Politics.



Fireworks Entertainment

Fireworks Entertainment was founded by Jay Firestone in 1996, to produce, distribute and finance television shows and feature films. It produced a diversified range of programming, with the dominant category of production being dramatic series. Some of the company's productions include: *Nikita*, *Robocop*, *Mutant X*, and *Relic Hunter*.



Force Four Entertainment Incorporated/ Force Four Productions Limited

For over twenty years, Force Four Entertainment has been creating high quality, award-winning television in all genres, from documentary and factual entertainment to scripted dramas and comedy. It has produced more than three hundred hours of television, earning accolades on the national and international stage. These awards include the prestigious Peabody Award for "Significant and Meritorious Achievement in Broadcasting."

GAÉA Films Incorporated

GAÉA, (formerly Communications Claude Heroux Plus Incorporated) is an independent production and distribution company initially known for films and television series, including *Lance et Compte*. It has diversified its production slate, producing documentaries, dramas, magazine and variety programs for domestic television services and clients around the world.



CANADIAN CLAIMANT PROFILES 2000 – 2003

Galafilm Incorporated

For over 15 years, Galafilm has been at the forefront of independent film and television production. Its catalogue boasts over 200 hours of award winning and commercially successful entertainment content that aim to educate and entertain worldwide audiences. Its diverse slate includes documentaries, youth programs, television dramas and feature films. It has been a hit with the kids since its first foray into children's programming; the award winning *Tale of Teeka*. Galafilm also produced four seasons of the Canada/UK co-production and international hit *The Worst Witch*. Current youth programs include the highly popular *15/Love*, co-produced with France's Marathon International and *Fungus the Bogeyman*, produced with production partner Indie Kids based in the UK.



Heroic Film Company/1380099 Ontario Incorporated

Proud producers of 'really, really good' award-winning tween and teen TV. Their programs are funny, never-earnest, visually-innovative, with solid story-telling that means something and with a high level of production value. Productions include: *Our Hero*, *Dead Rock Stars*, and *Thirteen*.



Ideacom International Incorporated

For more than 30 years now, Ideacom (known as 9085-7525 Québec Incorporated) has created and produced over 300 innovative television programs – documentaries, magazine and variety. These programs, seen around the world, have been awarded numerous prizes.

IMX Communications Incorporated

In 1973, Christopher Zimmer went to Halifax on a whim, and ended up staying for good. His career in television, advertising and film production had taken him to New York and LA, but he felt an instant affinity for Canada's East Coast and its lifestyle. As a result, in 1985, imX communications emerged on the Nova Scotia film scene. From the beginning Zimmer's main goal was feature film production. He has produced several award winning films. IMX also made a successful foray into animation, completing production on *For Better or For Worse*, a 16-part series based on the award-winning comic strip by Lynn Johnston.



Infinity Films Entertainment Group Limited

Infinity Films covers the spectrum from features and documentaries to television comedy, drama and variety, but whatever form a production may take, they are first and foremost storytellers. Infinity is a writers' company, always beginning with a singular dedication to compelling scripts then following through with the vision of outstanding directors, cinematographers, designers, and editors to produce the high-quality entertainment for which they have become renowned.



Insight Production Company Limited

Insight headed by John Brunton & Barbara Bowlby has become an industry leader in the creative development, financing and production of highly rated television programs in every genre. Since 1979, Insight has created thousands of hours of groundbreaking television that continues to be broadcast over major networks worldwide. Insight Productions is recognized for developing a Canadian "star system" through television programs and specials that showcase and celebrate Canadian talent. Mike Myers is an example of new talent discovered by Insight in *It's Only Rock n' Roll*. Insight produces *Canadian Idol*, Canada's homegrown version of the hugely successful international format.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Just For Laughs/Juste pour rire

At Just For Laughs, they take humour seriously. The Just For Laughs Festival has become a world-renowned entertainment landmark, recognized for the quality of its content and the professionalism of its staff. Just For Laughs also produces award-winning TV shows, which have been broadcast in 140 countries and carried by 95 airlines worldwide, an unprecedented success, reaching millions of viewers across the globe. The gags series has become the number 1 comedy show in the world.



Kensington Communications Incorporated

Kensington is a producer and distributor of television, film and new media content.



Kevin Spencer Incorporated (known as Ocnus Productions)

Working in both live action and animation, this Ottawa, Ontario based production company has produced 180 ½ hours of nationally broadcast series television. Beginning with 13 animated shorts, the series *Kevin Spencer* went on to achieve hit and cult status, hailed as both the worst show on television and brilliant social satire.



King Motion Picture Corporation

King Motion Picture Corporation is the creator and producer of the series *This Living World* and founder of This Living World Nature Trust. Its mission, by way of the television series, is to create, develop and distribute quality programs that meet the needs and expectations of its patrons, sponsors, broadcasters and viewers. King's ultimate goal is to foster and promote a respect for public awareness, appreciation and understanding of the natural world and of all living things that share its wonder.

Knight Enterprises

Knight Enterprises is a full service, independent production company. It is a proven performer, delivering internationally successful, high quality and incredibly entertaining lifestyle programming. The company is best known for its incredibly entertaining and mouth watering food television series including - "*The Great Canadian Food Show*", "*Table d'Hote*", "*Cook Like a Chef*" and "*Licence to Grill*", "*Junk Brothers*" as well as the latest project "*This Food That Wine*". Knight Worldwide Media Company is its wholly owned distribution arm.



Lions Gate Studios

Lionsgate is a leading independent producer and distributor of motion pictures, television programming, home entertainment, family entertainment, video-on-demand and digitally delivered content. Its prestigious and prolific library of nearly 12,000 motion picture titles and television episodes is a stable source of recurring revenue and is a foundation for the growth of the Company's core businesses. The Lionsgate brand name is synonymous with original, daring, and quality entertainment in markets around the globe.



Match TV Incorporated

Productions Match TV specializes in the development of television series– from comedies to dramas. It co-produces with independent producers for network broadcasters.



CANADIAN CLAIMANT PROFILES 2000 – 2003

Media Headquarters Film & Television Incorporated

Media Headquarters produces an exciting range of high-quality television programming and films. From entertaining reality shows and vibrant dramatic programming, Media Headquarters continues to develop a global reputation for creativity, quality and popularity.



Melenny Productions Incorporated

Melenny Productions is a Montreal, Quebec based production company, created in 1993. It produced the very popular "Les Boys" films about a house league hockey team. The company also distributes the works of other producers.

Microtainment Plus Production Incorporated/Docutainment Plus Production

DocuTainment, headquartered in Toronto Canada, is a full-service television and film production company focusing exclusively on factual entertainment. Its founder Garry Blye has produced over 2,000 hours of programming seen in over 80 countries. DocuTainment produces award-winning series and specials in all genres. A&E, TLC, CBC, BBC, Discovery, Discovery Health, Life Network, Canal+ and a host of other major broadcasters world-wide carry DocuTainment programming thanks to the company's widely experienced in-house team of researchers, writers, editors and producers.

Minds Eye Holdings Incorporated

Established in 1986, Minds Eye (formerly Mentors Productions/Regina Motion Pictures) has created film and television product from its home base in Saskatchewan, Canada that has been internationally recognized for its superior quality. This independent production company is a full service motion picture entity; including departments of development, production and post-production, and its distribution arm Minds Eye International Incorporated.



Muse Entertainment Enterprises

Muse is a leading independent feature film and television producer known for well-crafted, high-quality productions. Muse's most recent productions include the comedy feature *The Deal* starring William H. Macy and Meg Ryan, and the television series *Durham County*. Since its founding in 1998, Muse has produced, co-produced and provided production services on more than 100 theatrical features, TV movies, mini-series and series. Among its many award-winning productions are the mini-series *Human Trafficking* and *Answered by Fire*, the TV series *This is Wonderland* and *Tales from the Neverending Story* and the TV films *The Wind in the Willows* and *The Many Trials of One Jane Doe*. The company's head office and its Quebec production centre are based in Montreal. Muse also maintains development and production operations in Toronto, Vancouver and Los Angeles.



Nelvana Limited

Nelvana, a Corus Entertainment company, is one of the world's leading international producers and distributors of children's animation and related consumer products. For over 30 years, it has produced over 100 major television series, specials and movies, which are available in over 150 countries around the world. The company's growing library includes over 2,300 half hour episodes. Along with creating great shows, Nelvana works with its partners to develop merchandise, publishing, music, interactive and home video products that add to children's lives.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Norflicks Productions Limited

Norflicks has been a successful independent Canadian television production company since its incorporation in 1985. Led by its president and founder, Richard Nielsen, Norflicks earned a reputation for creating high quality, entertaining television. Norflicks met success with feature films, comedy series, as well as war documentaries. The company also made its mark in the world of religious programming and became widely known for making programs that bring Canadian history to life.



Novem Communications Incorporated

Under the direction of Véronique Cloutier, Novem combines four centres of activity: television production, shows, films and publishing. Its versatility and dynamism make this independent company an important contributor actor within the Quebec cultural industry.



Omni Film Productions Limited/Water Street Pictures

For 29 years Vancouver based Omni has produced quality programming with integrity and a passion for storytelling. It is one of Canada's longest established television and film production companies. Omni develops, finances and produces dramatic, factual and lifestyle series, documentaries and children's programming for the domestic and international market. Together with sister companies Water Street Pictures and Water Street Releasing, Omni Film Productions Limited is a complete film and television production and distribution entity with a steadily growing catalogue of exceptional programming.



Paradigm Pictures Corporation

The film, video and multi-media production company Paradigm Pictures Corporation was founded in 1997. The principals are award-winning producers/directors/writers, Marrin Canell and Ted Remerowski. The Canadian Broadcasting Corporation's premier documentary strand Witness has commissioned a number of documentaries including *Security Threat*, a portrait of a post-September 11th society; *Diet Wars*, a look inside the multi-million dollar diet industry; *Dying to Win*, an expose of drugs in sport, which was nominated for a Monte Carlo Television Award; *Lost and Found*, a quirky look at Lost and Found departments around the world; *Quints & Quads: A New Baby Boom*, a look into the growing number of multiple births; *No Place to Hide: Big Brother* and *No Place to Hide: Little Brothers*, a prescient and controversial two part series on privacy.



Peace Arch Entertainment Group Incorporated

Peace Arch Entertainment produces and acquires feature films, television and home entertainment content for distribution to worldwide markets. Peace Arch owns one of the largest libraries of top quality independent feature films in the world, featuring more than 2,000 classic and contemporary titles. Peach Arch Television produces and acquires, series, mini-series, movies of the week, lifestyle programming, and documentaries.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Portfolio Entertainment Incorporated

Founded in 1991, Toronto-based Portfolio Entertainment is one of Canada's leading independent producers and distributors of bold, award-winning television programs for kids, tweens, teens and adults including the animated comedy *Carl2* that follows the day-to-day antics of a teenage slacker and his too perfect DNA double, and *RoboRoach*, a series that elevates a lowly cockroach to super hero status. Portfolio Entertainment's distribution division has gained access to some of the world's most established broadcasters as well as emerging new players offering an ambitious catalogue that consists of more than 1,300 episodes of programming.

Primedia Productions Limited

This company was formed in 1981 by film veterans Pat Ferns and Richard Nielsen. It produced dramas, arts programs, operas as well as natural history series. In 1994, Primedia was purchased by P.S. Production Services.

Productions Avanti Ciné Vidéo Incorporated

Creates and develops concepts and produces variety specials and series for broadcasters and specialty services. Avanti Ciné Vidéo obtains the rights to international productions to adapt them for the Quebec market. It has also had great success licensing concept rights to its own popular production *Un gars, une fille*. This was the first Quebecois television program to be adapted for broadcast in the United States. The company also develops films and has established partnerships with the animation company, Sardine Productions and "edutainment" creator, Kutoka Interactive.



Productions Grand Nord Québec Incorporated

Grand Nord develops, produces and markets high-quality television programming and entertainment projects of international scope and appeal, working throughout Canada. Because they are made in both English and French, Grand Nord productions and co-productions can play on networks nationwide and have enhanced potential on the international market.

Productions Pixcom/Pixcom International

Pixcom Productions has been active in the television production market since 1987. It is a private communications holding company based in Montreal. Pixcom produces shows and series that cover a range of genres: documentaries, public affairs, cultural magazines, variety shows, practical/how to magazines, drama series, game shows, television adaptations of theatre, and children's shows. It also offers a wide range of services in interactive production, corporate communications, national and international distribution, television engineering and technical services.



Productions Point de mire Incorporated

Montreal based producer of dramas, factual programming, quiz shows, magazines, documentaries and variety specials, PDM was founded in 1992. Its productions have aired on both public and private broadcasters.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Productions Roch Brunette Incorporated (known as PRB Media)

PRB Media is a creative communications company formed in 1990 with a mission to create innovative communications products that capture and change audiences. PRB Media creates compelling and thoughtful television and new media productions that connect with audiences to inspire, entertain and teach.



Productions Thalie Incorporated

Productions Thalie was founded in 1998. It quickly became a key player in the film and television industry in Quebec City. It draws on the talents of more than 200 artisans in the region as well as relationships with international co-producers to create dramas and documentaries.

Productions Vendome II Incorporated

Vendôme Télévision is a TV production company founded in 1995 by André Dubois. Best known for comedy series, it has also made successful sitcoms and a satirical mini-series. Recent productions include documentaries for public broadcasters and specialty services. Without abandoning comedy, the company is planning further diversification in drama and documentary series.



Productions Vidéofilms Limited

Production house created in 1972 by Robert Ménard, a producer and director with more than 15 feature films and eight television series.

Productions Zone3 Incorporated

Zone3 is a solidly established Quebec company whose creative ideas and skills are focused in three main areas of production: television, live entertainment and recordings. The Zone3 team is a remarkable synergy of talent and experience; in all, about 500 permanent employees and freelancers work on the company's impressive list of projects.

Protocol Entertainment Incorporated

Protocol Entertainment, Incorporated originally founded in 1993 is one of Canada's most celebrated producers of popular and critically-acclaimed children's entertainment television programming. The company is recognized worldwide for producing high quality, audience and award-winning series for kids and families based on best-selling book properties. The producer of the smash hits *Goosebumps*TM, *Animorphs*TM, *Dear America*TM and *The Saddle Club*TM television series, Protocol Entertainment, Incorporated is based in Toronto.



Radical Sheep Production Incorporated

With over 300 episodes of award-winning television and successful licensing programs, Radical Sheep has grown to be one of the most highly acclaimed children's television producers in North America. The creation of enduring characters and stories lies at the heart of Radical's success. Perhaps Radical's greatest achievement is *The Big Comfy Couch*, an award winning series for pre-schoolers. Among its credits, Radical Sheep has also executive produced four seasons of the hilarious and quirky adult comedy series *Puppets Who Kill*.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Raincoast Storylines Limited

Raincoast Storylines Limited of Halfmoon Bay on British Columbia's Sunshine Coast was launched in January 1994 by Bette Thompson. The company produces (and co-produces) documentaries. Production credits include: *The 13th Mission* and *Asteroid: The Doomsday Rock*, *The Life & Times of Preston Manning*, *The Parkinson's Enigma*, *Captured Rain*, *Nellie McClung: The Sculpting of Angels*, *Stopping Traffik: The War Against the War on Drugs*, *The Gene Squad*, *Frontier to First Class: Max Ward of Wardair*, and *Mystics, Mechanics & Mindbombs*.

Rhombus Media Incorporated

Rhombus Media was formed in 1979 by Barbara Willis Sweete, Niv Fichman and Larry Weinstein. The trio have since produced, co-produced and directed close to two hundred films and television specials including: *The Red Violin*, *Beethoven's Hair*, *Elizabeth Rex*, *Thirty-two Short Films about Glenn Gould* and "Yo Yo Ma" Inspired by Bach.



Run With Us Productions

Run With Us, is a Toronto-based production and distribution company, formed in 1990. Catalyst has set new standards for excellence, service and integrity in the Canadian entertainment arena. Catalyst is respected for its ability to form strong alliances with Canadian and international co-production partners and is committed to creating and selling quality entertainment around the world.

S&S Productions Incorporated

In its third decade, S&S Productions Incorporated develops, produces and distributes well recognized, high-quality programming for Canadian and international audiences. The company produced 15 seasons of the internationally acclaimed comedy series *The Red Green Show*, and other comedy programs. S&S is also an experienced producer of factual entertainment with programs like *Balance Television for Living Well*, *Anything I Can Do*, *The Gardener's Journal*, and *Street Eats*. It has recently expanded into animation with *Sons of Butcher*. Additionally it has produced animation series and feature films.



Serendipity Point Films

Serendipity Point Films is a boutique motion picture production company. The company was formed in 1998 by Robert Lantos, immediately following his sale of Alliance Communications Corporation, of which he was Chairman, CEO and controlling shareholder. Serendipity has since produced the following motion pictures: *Eastern Promises*, *Fugitive Pieces*, *Where the Truth Lies*, *Being Julia*, *The Statement*, *Ararat*, and *Men With Brooms*.



Shaftesbury Films Incorporated

Founded in 1987, Shaftesbury Films has established a reputation as one of Canada's leading producers of high quality film and television programming. In 2001, The Shaftesbury Sales Company was formed and has built a strong reputation in international markets. In 2008, Shaftesbury established a Digital Media division, Smokebomb Entertainment for the development of original multiplatform digital content.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Sienna Films

Sienna Films is an award-winning independent film and television production company based in Toronto, Canada. The company was started by Julia Sereny, in a room of her house, in 1992. While Ms. Sereny and her business partner Jennifer Kawaja both have backgrounds in documentary filmmaking they have very successfully branched into the world of feature film. Ms. Sereny's *New Waterford Girl* was shown at The Sundance Festival in Utah, as well as the recent indie hit *How She Move*.

Soapbox Productions

Soapbox Productions was formed in January 1990 from a partnership of Pat Ferns and Nick Orchard. Both brought to Soapbox an extensive background in drama and TV series production. Nick acquired sole ownership of the company in 1993. The company has expanded significantly in the last few years and diversified its output, branching from drama to comedy, documentary, music, children's and reality series., and recent productions include "O.Com; *Cybersex Addiction*" for the CBC's Passionate Eye, two "New Beachcombers" MOWs for the CBC, "Shakin' All Over", a 3-part history of Canadian rock for CBC, two seasons of "Head's Up!" a children's series for TVO, a 3-hour history of the comedy group Second City for CBC and "On Screen", six documentaries for CHUM/Bravo.



Société de télédiffusion du Québec

Société de télédiffusion du Québec is a public television station owned by the government of Québec and created by law of the Québec parliament. Its mission is to be an educative and cultural television station that is accessible to the entire population of the province.



Sound Venture Productions

Originally formed in 1980, Sound Venture Productions started as one of the first radio commercial and audio production companies in Ottawa. With a reputation for innovation and creativity, Sound Venture was honoured with prestigious awards from around the world, proving that high quality production was possible in the Ottawa region.



Sovicom Incorporated/ Sovimed Incorporated (now known as Sovimage)

Established in 1992 Sovimage Productions strives to identify trends and current issues in order to develop concepts for drama and documentary series that meet the objectives of television broadcasters.

Sphère Média Incorporated

Headquartered in the Montreal area. Sphère Média Plus is a major player on the television landscape, with over 350 viewing hours produced, broadcast during prime time. Seeking ever-higher standards of excellence, and motivated by the desire to surpass its previous achievements in the production field, Sphère Média Plus specializes in the creation of dramatic TV series.



Studio B Productions Incorporated

In 1988, Chris Bartleman and Blair Peters formed Studio B, starting with animated shorts, Sesame Streets shorts, layout and storyboard work. In 2000, they launched the original series "What About" in Canada and Germany. In 2001, Studio B was voted one of KidScreen's "Kids Entertainment Elite". Named one of the 10 most innovative and creative studios in the world by Television Business International Magazine.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Sullivan Entertainment Group Incorporated

Sullivan and its subsidiaries develop, produce and distribute high-quality series, mini-series and movies for television and international release. A large degree of Sullivan's library is family-oriented, but it also owns and controls a wide array of films in numerous genres. The company is one of the leading producers of exportable Canadian television programming, with more than 20 years of successful operations. Sullivan's library consists of 600 half-hour equivalents of programming. The company has the distinction of having created the highest-rated Canadian-content programming in the country's history.



Summerhill Entertainment Incorporated

Summerhill is a Toronto based full service production company, which has been producing high-quality programming such as documentaries, series, feature films, specials and more, for global and domestic markets for over 25 years.



The National Film Board of Canada

Canada's public film producer and distributor, The National Film Board of Canada (NFB) provides the country and world with a unique perspective. For over 65 years, it has been breaking ground in socially engaged documentary, auteur animation, alternative drama and more. Along the way, it has crafted over 12,000 productions and received more than 5000 awards, including 12 Oscars®. The NFB has played a key role in virtually every major advancement in documentary filmmaking and led the way in auteur animation. It was there at the start of the cinéma vérité revolution, at the birth of giant-screen IMAX format as well as computer animation. Now it is working to redefine filmmaking in the cross-platform universe – while continuing to give its creators the resources and support to fully develop their visions.



The Ontario Educational Communications Authority

TVO, founded in 1970 as Ontario's educational television broadcaster, has grown to receive international acclaim. It is appreciated worldwide as a producer-distributor of superb programming for both general broadcast and in-school use. Valued the world over, TVO programs have won more than 800 international awards for programming excellence.



Thunder Bay Electronics Limited

Thunder Bay Electronics operates CKPR-TV, a CBC affiliate TV station and CHFD-TV, a CTV affiliate, in Thunder Bay, Ontario. CKPR-TV was launched in 1954 and CHFD in 1972. The company is 100% locally owned and operated.



TQS

"The black sheep of television" is a Canadian French-language privately-owned television network. It launched in 1986, with network-owned stations and affiliates existing throughout Quebec, it can also be received in some other parts of Canada by satellite or cable. The network is currently owned and operated by Remstar Corporation.

Trick Rider Productions Limited

Producer of the documentary *Pretty Ladies, Fast Horses* which followed five Canadian cowgirls over the course of one year.



CANADIAN CLAIMANT PROFILES 2000 – 2003

TVA Group Incorporated

TVA, founded in 1960 under the name Corporation Télé-Métropole incorporated, is an integrated communications company with operations in broadcasting, the production of audiovisual content, magazine publishing, editing and the merchandising of various products. TVA is the largest private-sector producer and broadcaster of French-language entertainment, news and public affairs programming in North America.



Urban Peasant Productions

The late James Barber was the Urban Peasant – critic, cook, author and effusive host of *The Urban Peasant* cooking show, which championed rustic dishes made with ingredients at hand.

Verseau International Incorporated

Founded in 1973 by Aimée Danis and Guy Fournier Verseau quickly established itself as a producer for television but also made its mark with feature films and dramatic series. The production team is amongst the best in the domain of film and television, guaranteeing productions of the highest quality.

Vivavision Incorporated

Vivavision Incorporated (formerly Vivaclac Incorporated) is a Canadian company that produces quality television and film programming primarily for children and families. A highly accomplished force within the Quebec market since 1989, Vivavision is growing, becoming among the leading national producers within their specialized markets, and expanding into new world-markets through co-productions with international partners.



WestWind Pictures Limited

Westwind Pictures is an independent television production company with programs airing in over 80 countries around the world. The company is currently involved in scripted television series, documentaries, lifestyle programming and feature films. Its diverse product line reflects a commitment to produce imaginative, entertaining, and insightful programming. WestWind Pictures' flagship show, *Little Mosque on the Prairie*, features the antics of a small Muslim community in the fictional prairie town of Mercy. The series takes an unabashedly comedic look at the congregation of a rural mosque and their attempt to live in harmony with each other, and with the often skeptical, even downright suspicious residents of their little town.





**CANADIAN CLAIMANT GROUP MEMBERS SELECTION OF PROPERTIES
LICENSED TO U.S. TV SERVICES WITHIN THE YEARS 2000-2003**

CLAIMANT NAME	PRODUCTION	CLIENT NAME	RIGHTS
Alcina Pictures	Beso Nocturno (Night Kiss)	Sundance Channel	Cable TV
Anaid Productions Inc.	Mentors - Seasons 1, 2, 3	Discovery	Cable TV
Breakthrough Entertainment	Kenny vs. Spenny	GSN (Game Show Network)	Cable TV
Cookie Jar (Cinar)	Address Unknown	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Adventures of Paddington	HBO (Home Box Office)	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Alan & Naomi	Columbia Tristar Home Video	TV - Free, TV - Pay, Video
Cookie Jar (Cinar)	Alan & Naomi	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Animal Crackers	International Family Entertainment Inc.	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Animal Crackers	Bela Broadcasting LLC	TV - Free
Cookie Jar (Cinar)	Best Bad Thing (The)	Crown Media United States, LLC	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Bonjour Timothy	Encore Media Corp	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Breaking Free	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Bunch of Munsch (A)	Univision Network	TV - Free, TV - Pay
Cookie Jar (Cinar)	Busy World of Richard Scarry	MTV Networks	TV - Basic, TV - Free
Cookie Jar (Cinar)	City Mouse and the Country Mouse (The)	HBO (Home Box Office)	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Coyote Summer	Encore Media Corp	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Coyote Summer	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Emily of New Moon	Encore Media Corp	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Ghosts of Dickens' Past	Crown Media United States, LLC	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Just Like Dad	Disney Channel	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Just Like Dad	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Kayla	Encore Media Corp	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Kayla	Crown Media United States, LLC	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Legend of White Fang (The)	LAIN Internacional	TV - Free
Cookie Jar (Cinar)	Little Lulu Show (The)	HBO (Home Box Office)	TV - Basic, TV - Pay



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LICENSED TO U.S. TV SERVICES WITHIN THE YEARS 2000-2003**

CLAIMANT NAME	PRODUCTION	CLIENT NAME	RIGHTS
Cookie Jar (Cinar)	Little Lulu Show (The)	HBO (Home Box Office)	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Marilyn Bell Story	Showtime Networks	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Marilyn Bell Story	Disney Channel	TV - Basic
Cookie Jar (Cinar)	Million Dollar Babies	Lifetime Entertainment Services	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Paper Brigade (The)	Disney Channel	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Paper Brigade (The)	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Revenge of the Land	CBS Entertainment Productions	TV - Free
Cookie Jar (Cinar)	Ripley's Believe it or Not!	International Family Entertainment Inc.	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Robinson Sucroe	Univision Network	TV - Free, TV - Pay
Cookie Jar (Cinar)	Sally Marshall is not an Alien	Showtime Networks	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Sleep Room (The)	Lifetime Entertainment Services	TV - Pay
Cookie Jar (Cinar)	Undercover Kid	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Undercover Kid	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Wimzie's House	Maryland Public Television	TV - Free
Cookie Jar (Cinar)	Wimzie's House	PBS	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Wind Runner	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Wish Upon a Star	Disney Channel	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Wish Upon a Star	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
CinéGroupe Corp. / 9151-4190 Québec Inc.	Bad Dog	Fox Family Channel	Cable TV
CinéGroupe Corp. / 9151-4190 Québec Inc.	Big Wolf On Campus - season 3	Fox Family Channel	Cable TV
CinéGroupe Corp. / 9151-4190 Québec Inc.	Galidor; Defeners of the other dimension	Fox Kids US / ABC Disney US	Cable TV
CinéGroupe Corp. / 9151-4190 Québec Inc.	Kids from room 402	Fox Family Channel	Cable TV
CinéGroupe Corp. / 9151-4190 Québec Inc.	Lion of Oz	Disney Channel	Cable & Satellite
CinéGroupe Corp. / 9151-4190 Québec Inc.	Mega Babies	Fox Family Channel	Cable TV
CinéGroupe Corp. / 9151-4190 Québec Inc.	Sagwa; The Chinese Siamese Cat	PBS	Free TV (public)
CinéGroupe Corp. / 9151-4190 Québec Inc.	Tripping The Rift - season 1	Sci-fi	Cable & Satellite
CinéGroupe Corp. / 9151-4190 Québec Inc.	Virtual Mom	Disney Channel	TV - Basic, TV - Free, TV - Pay
CinéGroupe Corp. / 9151-4190 Québec Inc.	What's with Andy - season 1 and /or 2	ABC Family	Cable TV
CinéGroupe Corp. / 9151-4190 Québec Inc.	What's with Andy - season 1 and /or 2	Toon Disney	Cable TV
Cirque du Soleil Inc.	Alegria	Bravo	Cable & Satellite
Cirque du Soleil Inc.	Cirque Réinventé	Bravo	Cable & Satellite
Cirque du Soleil Inc.	Dralion	TVN	Pay per View
Cirque du Soleil Inc.	Dralion	Bravo	Cable & Satellite
Cirque du Soleil Inc.	Fire Within (13 episodes)	Bravo	Cable & Satellite



**CANADIAN CLAIMANT GROUP MEMBERS SELECTION OF PROPERTIES
LICENSED TO U.S. TV SERVICES WITHIN THE YEARS 2000-2003**

CLAIMANT NAME	PRODUCTION	CLIENT NAME	RIGHTS
Cirque du Soleil Inc.	In the Heart of Dralion	Bravo	Cable & Satellite
Cirque du Soleil Inc.	The Making of an Angel	Bravo	Cable & Satellite
Cirque du Soleil Inc.	Nouvelle Experience	Bravo	Cable & Satellite
Cirque du Soleil Inc.	Run Before You Fly	Bravo	Cable & Satellite
Cirque du Soleil Inc.	Saltimbanco	Bravo	Cable & Satellite
Cirque du Soleil Inc.	Varekai	Bravo	Cable & Satellite
CTV Globlemedia Inc.	Corner Gas	WGN	Free TV
Decode Entertainment	Undergrads	Comedy Central	Cable TV
Decode Entertainment	The Zack Files	Disney Channel	Cable TV
Decode Entertainment	The Zack Files	ABC Family	Cable TV
Decode Entertainment	Girl Stuff Boy Stuff	The N (Noggin)	Cable TV
Decode Entertainment	Radio Free Roscoe	The N (Noggin)	Cable TV
Decode Entertainment	The Save-Ums	Discovery Kids	Cable TV
Decode Entertainment	Kratt Brothers' Be the Creature	National Geographic Channel	Cable TV
Ellis Entertainment Corp.	Profiles Of Nature Specials (Ix)	Discovery Channel	Standard & Non-Standard TV rights
Ellis Entertainment Corp.	Profiles Of Nature Specials (X)	Discovery Channel	Standard & Non-Standard TV rights
Ellis Entertainment Corp.	Profiles Of Nature Specials (Xi)	Discovery Channel	Standard & Non-Standard TV rights
Ellis Entertainment Corp.	The Baby Human (Sr.1)	Discovery Health US	Standard & Non-Standard TV rights
Ellis Entertainment Corp.	Beastly Countdown	Animal Planet	Standard & Non-Standard TV rights
Ellis Entertainment Corp.	Mother Nature II	Animal Planet/TLC	Standard & Non-Standard TV rights
Ellis Entertainment Corp.	Wild Sites	Travel U.S	Cable TV
Kensington Communications Inc.	Separate Lives	Discovery Communications	Non-Standard TV
Kensington Communications Inc.	Exhibit A: Secrets of Forensic Science (S.I-V)	Discovery Communications	Non-Standard TV
Kensington Communications Inc.	The Sacred Balance (Eps. 1 - 4)	PBS	Free TV (public)
Lions Gate	Hope Island	Pax and Showcase	Cable TV
Lions Gate	Higher Ground	Fox Family Channel	Cable TV
Minds Eye Entertainment Ltd.	Celebrity Gravesites	The Travel Channel	Cable TV, non-theatrical, home video
Minds Eye Entertainment Ltd.	Celebrity Secrets	The Travel Channel	Cable TV, non-theatrical, home video
Minds Eye Entertainment Ltd.	MythQuest	PBS	Cable TV, home video
Minds Eye Entertainment Ltd.	Incredible Story Studio	Discovery Kids	Cable TV
Minds Eye Entertainment Ltd.	Just Cause	Paxson Entertainment	All media



**CANADIAN CLAIMANT GROUP MEMBERS SELECTION OF PROPERTIES
LICENSED TO U.S. TV SERVICES WITHIN THE YEARS 2000-2003**

CLAIMANT NAME	PRODUCTION	CLIENT NAME	RIGHTS
Muse Entertainment	Tales from the Never Ending Story	Hallmark and Movie Central	Cable TV
National. Film Board of Canada	Me And The Mosque	ABC News	Broadcast conventional
National. Film Board of Canada	Company Of Strangers, The	First Run Features-Four Way Features	All rights, all markets
National. Film Board of Canada	Four Productions	Free Speech TV/Public Comm. Inc.	Broadcast cable & satellite
National. Film Board of Canada	Diggers Of The Deeps	ITVS	Broadcast conventional
National. Film Board of Canada	John And Michael	ITVS	Broadcast conventional
National. Film Board of Canada	Three Productions	KCTS TV	Broadcast conventional
National. Film Board of Canada	Ryan	KQED Channel 9	Broadcast conventional
National. Film Board of Canada	Strange Invaders	KQED Channel 9	Broadcast conventional
National. Film Board of Canada	Being Caribou	Link Media, Inc.	Broadcast satellite
National. Film Board of Canada	Seven Productions	Montgomery College	Broadcast conventional
National. Film Board of Canada	How Wings Are Attached To The...	Southwest Alternate Media Project	Broadcast conventional
National. Film Board of Canada	Strings-Cordes	Southwest Alternate Media Project	Broadcast conventional
National. Film Board of Canada	No More Tears Sister	The American Documentary	Broadcast conventional
National. Film Board of Canada	Five Productions	WMVS Milwaukee Public & Educational TV	Broadcast conventional
National. Film Board of Canada	Company Of Strangers, The	First Run Features-Four Way Features	All rights, all markets
National. Film Board of Canada	Four Productions	KCTS TV	Broadcast conventional
National. Film Board of Canada	Ten Productions	Link Media, Inc.	Broadcast conventional
National. Film Board of Canada	Twenty-three Productions	MHZ Networks	Broadcast conventional & PayTV
National. Film Board of Canada	Five Productions	Southwest Alternate Media Project	Broadcast conventional
National. Film Board of Canada	Four Productions	V-ME Media Inc..	Broadcast conventional+ cable
National. Film Board of Canada	Five Productions	WMVS Milwaukee Public & Educational TV	Broadcast conventional
National. Film Board of Canada	Eight Productions	WTTW/Chicago	Broadcast conventional+ cable
Nelvana Ltd.	Four Productions	Nickelodeon	Cable TV
Omni Film Productions Ltd.	Edgemont	ABC Family Channel	Cable TV
Portfolio Entertainment	Stolen Miracle	Lifetime	Cable TV
S&S Productions Inc.	The Red Green Show	PBS	Free TV (public)
S&S Productions Inc.	History Bites	VTV	Cable & Satellite
Shaftesbury Films Inc.	A Killing Spring	Lifetime	Cable TV
Shaftesbury Films Inc.	In The Dark	TMN	Cable TV
Shaftesbury Films Inc.	Mrs. Ashboro's Cat	Animal Planet	Cable TV
Shaftesbury Films Inc.	Verdict In Blood	Lifetime	Cable TV
Shaftesbury Films Inc.	Screech Owls	Discovery Kids and Discovery	Cable TV



Canadian Claimant Members 2000-2004 International Awards

Alliance Atlantis Communications Incorporated

Hitler: The Rise Of Evil

2003

Emmy Awards

Outstanding Art Direction for a Miniseries, Movie or a Special
Outstanding Sound Editing for a Miniseries, Movie or a Special

2004

American Society of Cinematographers

Outstanding Achievement in Cinematography in Movies of the
Week/Mini-Series/Pilot for Network or Basic Broadcast TV

Cinémaginaire Incorporated

The Barbarian Invasions

2004

Academy Awards

Best Foreign Language Film

2003

Cannes Film Festival

Best Actress (Marie-Josée Croze)

2004

Cannes Film Festival

Best Screenplay (Denys Arcand)

CinéGroupe Corporation / 9151-4190 Québec Incorporated

Sagwa, The Chinese Simese Cat

2001

Emmy Award

Daytime Emmy Award for Individual Achievement in Animation
for Outstanding Background Artist

2001

Chicago Int'l Film Festival

Silver Award for Outstanding Children's Series

2002

Houston Film Festival

Silver Award for Children's Animated Series

Tripping The Rift

2004

Pulcinella Award, Cartoons
on The Bay Festival (Italia)

Best TV Series for Teenagers and Adults of the Year
Best Program of the Year

Jim Button

2000

TV-Spielfilm Magazine

Award for Best Animation Series



Canadian Claimant Members 2000-2004 International Awards

Cirque du Soleil Incorporated

Cirque du Soleil Presents Dralion 2001

Emmy Awards

Outstanding Variety, Music or Comedy Special
Outstanding Directing for a Variety or Music Program
Outstanding Costumes for a Variety or Music Program

Cirque du Soleil: Alegría 2002

Emmy Awards

Nominated for "Outstanding Variety, Music or Comedy Special"

Cirque du Soleil: Fire Within 2003

Emmy Awards

Outstanding Non-Fiction Program (Alternative)

Cookie Jar Entertainment

Arthur 2001

Daytime Emmy

Outstanding Children's Animated Program

2003

Daytime Emmy

Outstanding Children's Animated Program

2003

British Academy of Film &
Television

Best International Children's Program

Decode Entertainment

Angela Anaconda 2000

Annecy (France)

Le Grand Prix for best TV Animation Programme

The Blobheads 2004

The Alliance for Children &
Television

Winner of Award of Excellence, All Genres Category, Ages 3-5

Girl Stuff Boy Stuff 2004

The New York Festivals

Gold Medal Winner, Youth Program

The Hoobs 2002

The Alliance for Children &
Television

Winner of Award of Excellence, All Genres Category, Ages 3-5

2001

British Academy of Film and
Television Arts

Winner, Best Pre-School Programme



Canadian Claimant Members 2000-2004 International Awards

Radio Free Roscoe

2004

The New York Festivals

Silver Medal Winner, Teen Programs

2004

The Parents' Choice Foundation

Recommended, Ages 9-17

The Save-ums!

2003

The Parents' Choice Foundation

Recommended, Ages 2-6

What About Mimi?

2001

Pulcinella Cartoons on the Bay
(Italy)

Best TV Series for Children

The Zack Files

2002

29th Daytime Emmy

Winner, Outstanding Achievement In Sound Mixing

2004

The Alliance for Children &
Television

Award of Excellence, All Genres Category, Ages 9-12

Dracula Productions Incorporated

Dracula: Pages from a Virgin's Diary

2002

International Emmy Award

Arts Programming

2002

Sitges International Film Festival
(Spain)

Best Film, Fantastic competition

2002

Prague Int'l Television Festival

Grand Prix

Ellis Entertainment Corporation

Profiles of Nature Specials (IX) - Frogs: Leaping Wizards

2000

U.S. Int'l. Film & Video Festival

Certificate for Creative Excellence: Nature & Wildlife

2000

Columbus Int'l. Film & Video Festival

Honourable Mention

2001

Japan Wildlife Film Festival

Finalist

Profiles of Nature Specials (IX) - Polar Bears: Life on the Field of Bones

2000

Columbus Int'l. Film & Video Festival

Bronze Plaque

2001

TVFestival, The Chicago Int'l.
Television Competition

Silver Hugo, Documentary: Science/Nature



Canadian Claimant Members 2000-2004 International Awards

Profiles of Nature Specials (X) - Wasps: The Sting's the Thing

2001

TVFestival, The Chicago Int'l.

Television Competition

Silver Hugo, Documentary: Science/Nature

Profiles of Nature Specials (IX) - Defensive Ends: The Porcupine & the Skunk

2001

TVFestival, The Chicago Int'l.

Television Competition

Gold Plaque, Documentary: Science/Nature

Profiles of Nature Specials (X) - Black Bears: Trouble Bruin

2001

Columbus Int'l. Film & Video Festival

Bronze Plaque

2002

Worldfest Houston Intl Film Festival

Gold Remi Award

Echoes of the North

2001

Columbus Int'l. Film & Video Festival

Bronze Plaque

2002

TVFest, The Chicago Int'l.

Television Competition

Silver Plaque, Documentary: Science & Nature

2002

Worldfest Houston Int'l. Film Festival

Gold Special Jury Remi Award

Profiles of Nature Specials (X) - A Mountain Goat's Story

2002

Columbus Int'l. Film & Video Festival

Bronze Plaque

2003

Worldfest Houston Int'l. Film Festival

Silver Award - Category: Nature & Wildlife

Profiles of Nature Specials (X) - The Grizzly Connection

2002

Worldfest Houston Int'l. Film Festival

Platinum Remi Award

Profiles of Nature Specials (XI) - Warriors of Yukon

2004

Worldfest-Houston Int'l Film Festival

Bronze Award: Nature and Wildlife

The Baby Human ep.101 To Walk

2003

TVFest, The Chicago Int'l

Television Competition

Gold Plaque - Category: Science/Nature

2004

Worldfest-Houston Int'l Film Festival

Bronze Award: Science and Research

The Baby Human ep.102 To Think

2003

US Int'l. Film & Video Festival

Gold Camera - Category: Sciences, Research, Exploration



Canadian Claimant Members 2000-2004 International Awards

Fireworks Distribution/Global Television

Gene Roddenberry's Andromeda I-V

2003

Chicago International Film Festival

Silver Plaque
Special Achievement in Direction
For episode "A Heart for Falsehood Framed"

2004

Chicago International Film Festival

Gold Plaque
Best Dramatic Series
For episode "Double or Nothingness"

Best Dramatic Series
For episode "Machinery of The Mind"

Special Achievement in Direction
For episode "Double or Nothingness"

2001

Worldfest Houston

Gold Award
For episode "The Banks of The Lethe"

2002

Worldfest Houston

Gold Award TV Series-Dramatic
For episode "A Heart For Falsehood Framed"

2004

Worldfest Houston

Platinum Award
For episode "Double or Nothingness"
For episode "Machinery of The Mind"

Kensington Communications Incorporated

The Sacred Balance

2003

Paris Festival Int'l

Prix science & societe

2004

Houston Worldfest

Platinum Award, Ecology/Environment/Conservation

Knight Enterprises Incorporated

The Great Canadian Food Show

2000

James Beard Awards

Best Television Food Journalism

2001

James Beard Awards

Best Television Food Journalism

Cook Like A Chef

2002

James Beard Awards

Best Television Cooking Show or Special

2004

Gourmand World Cookbook Awards

Best English Cookbook Tied to a Television Program



Canadian Claimant Members 2000-2004 International Awards

Match TV

Cauchemar d'amour

2003

Monte Carlo Television Festival

Best Actress (Comedy) Marina Orsini

Minds Eye Entertainment Limited

Mentors

2000

Columbus Int'l Film & Video Festival

Bronze Plaque for Best Children's Program

Nelvana

Bob and Margaret I-III

2001

World Animation Celebration

Best Primetime Television Series
For episode "Going Dutch"

Norflicks Productions Limited

Bonhoeffer: Agent of Grace

2000

Monte Carlo Television Festival

Golden Nymphe Award for Best Television Movie

Rhombus Media

The Red Violin

2001

Academy Awards

Best Original Score with Amerimage Spectra

Ravel's Brain

2001

International Emmy Awards

Nominee: Arts Documentary

Don Giovanni Unmasked

2001

International Emmy Awards

Nominee: Performing Arts

Shaftesbury Incorporated

Torso

2002

Venice Int'l Television Festival

Special Guest Canada

**SELECTED PROMOTIONAL MATERIAL
IS BOUND SEPARATELY AS
CDN-1-E**



Selected Promotional Material

List of Productions by Producers

ALLIANCE

- Da Vinci's Inquest
- Nothing Too Good For A Cowboy
- North of Sixty

AVANTI

- Love Bugs
- Un gars, une fille

CBC

- Canada A People's History (season 1)
- Canada A People's History (season 2)
- Nature Of Things: Morphine On Trial
- Nature Of Things: Alzheimer's-Amanda's Choice
- Nature Of Things: Up Close & Personal
- Rhapsody In Black
- Veronica Tennant: Renaissance Woman
- Yousuf Karsh: A Moment In Time

CINÉGROUPE

- Galidor: Defenders Of The Outer Dimension
- Princess Sissi
- Sagwa The Chinese Siamese Cat

COOKIE JAR

- Best Bad Thing, The
- Busy World Of Richard Scary, The
- Country Mouse & The City Mouse, The
- Emily Of New Moon
- Heart: The Marilyn Bell Story
- Little Lulu Show, The
- Madeline
- Sleep Room, The
- Zoboomafoo

CTV

- Canadian Idol

DECODE

- Angela Anaconda
- Hoobs, The
- Save Ums! , The

DRACULA

- Dracula: Pages From A Virgin's Diary

INSIGHT

- Ready Or Not

MINDS EYE

- Incredible Story Studio

MUSE

- Hounds Of The Baskervilles, The
- Many Trials Of One Jane Doe, The
- Twice In A Lifetime

NELVANA

- Babar
- Franklin
- Little Bear
- Rolie Polie Olie

RHOMBUS

- Don Giovanni Unmasked
- Long Day's Journey Into Night
- Ravel's Brain

S&S

- An American In Canada
- Red Green Show

SERENDIPITY

- Joshua Then And Now

SPHERE

- Annie et ses hommes
- Le monde de Charlotte
- Rumeurs

SULLIVAN

- Road To Avonlea
- Wind At My Back

TVA

- Star Académie

U.S. Census Bureau
American FactFinder



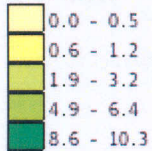
TM-PCT029. Percent of Persons of French Canadian Ancestry: 2000
Universe: Total population
Data Set: Census 2000 Summary File 3 (SF 3) - Sample Data
United States by State

NOTE: Data based on a sample except in P3, P4, H3, and H4. For information on confidentiality protection, sampling error, nonsampling error, definitions, and count corrections see <http://factfinder.census.gov/home/en/datanotes/expsf3.htm>.

Legend

Data Classes

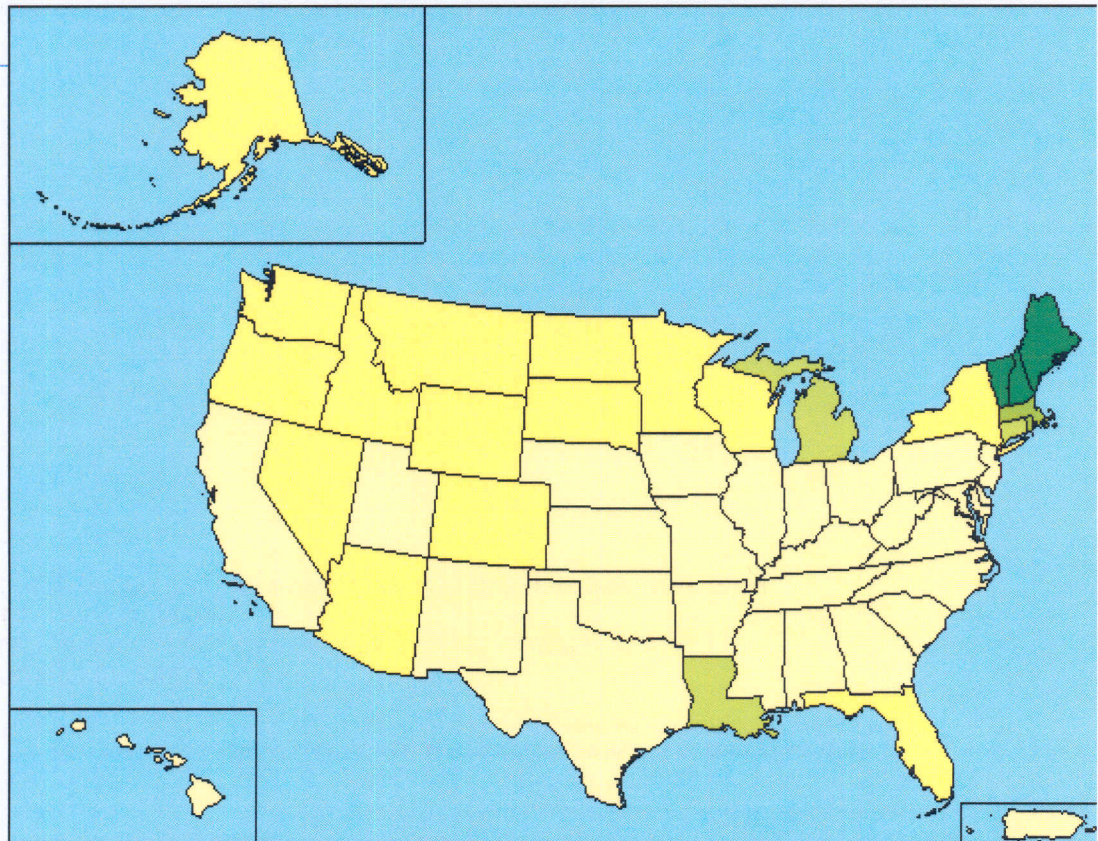
Percent



Features

- Major Road
- Street
- Stream/Waterbody

Items in gray text are not visible at this zoom level



Source: U.S. Census Bureau, Census 2000 Summary File 3, Matrices P1, and PCT18.

U.S. Census Bureau

American FactFinder



TM-PCT028. Percent of Persons of French (except Basque) Ancestry: 2000
Universe: **Total population**
Data Set: **Census 2000 Summary File 3 (SF 3) - Sample Data**
United States by State

NOTE: Data based on a sample except in P3, P4, H3, and H4. For information on confidentiality protection, sampling error, nonsampling error, definitions, and count corrections see <http://factfinder.census.gov/home/en/datanotes/expsf3.htm>.

Legend

Data Classes

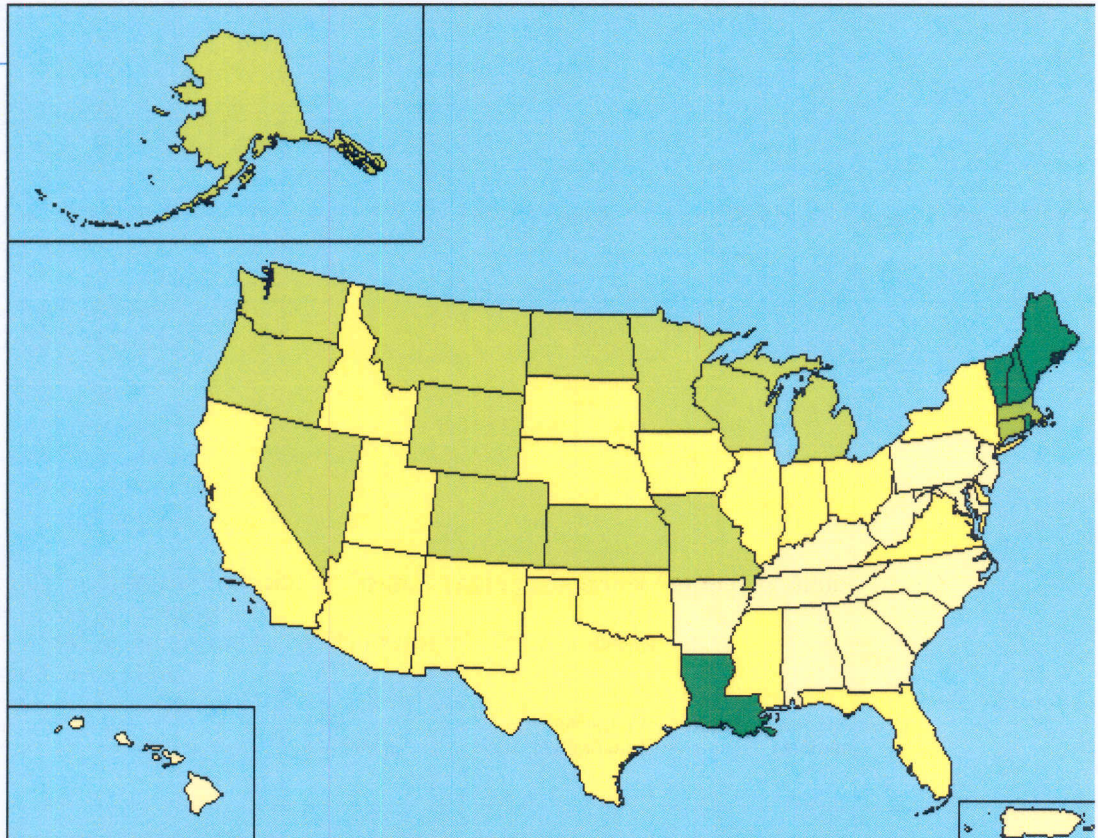
Percent

0.1 - 1.9
2.0 - 3.0
3.1 - 4.9
6.3 - 8.0
10.9 - 14.6

Features

- Major Road
- Street
- Stream/Waterbody

Items in graytext are not visible at this zoom level



Source: U.S. Census Bureau, Census 2000 Summary File 3, Matrices P1, and PCT18.



**CANADIAN BROADCASTING CORPORATION
2000-2003**

ENGLISH TELEVISION

*CBC stations by province**

	CALLSIGN	CHANNEL
Newfoundland		
Corner Brook	CBYT	5
St. John's	CBNT	8
Prince Edward Island		
Charlottetown	CBCT	13
Nova Scotia		
Halifax	CBHT	3
Sydney	CBIT	5
New Brunswick		
Fredericton	CBAT-TV	4
Quebec		
Montreal	CBMT	6
Ontario		
Ottawa	CBOT	4
Toronto	CBLT	5
Windsor	CBET	9
<i>Private Affiliated Stations</i>		
Kingston	CKWS-TV	11
North Bay	CHNB-TV	4
Peterborough	CHEX-TV	12
Sault Ste. Marie	CJIC-TV	5
Sudbury	CKNC-TV	9
Thunder Bay	CKPR-TV	2
Timmins	CFCL-TV	6
Manitoba		
Winnipeg	CBWT	6
<i>Private Affiliated Stations</i>		
Brandon	CKX-TV	5
Saskatchewan		
Regina	CBKT	9
Saskatoon	CBKST	11
<i>Private Affiliated Stations</i>		
Prince Albert	CKBI-TV	5
Swift Current	CJFB-TV	5
Yorkton	CKOS-TV	5
Alberta		
Calgary	CBRT	9
Edmonton	CBXT	5
<i>Private Affiliated Stations</i>		
Lloydminster	CKSA-TV	2
Medicine Hat	CHAT-TV	6
Red Deer	CKRD-TV	6
British Columbia		
Vancouver	CBUT	2
<i>Private Affiliated Stations</i>		
Dawson Creek	CJDC-TV	5
Kamloops	CFJC-TV	4
Kelowna	CHBC-TV	2
Prince George	CKPG-TV	2
Terrace	CFTK-TV	3

*All stations are owned and operated by CBC unless they have been identified as *Private Affiliated Stations*.



**CANADIAN BROADCASTING CORPORATION
2000-2003**

FRENCH TELEVISION

*CBC stations by province**

	CALLSIGN	CHANNEL
New Brunswick		
Moncton	CBAFT	11
Quebec		
Montreal	CBFT	2
Quebec	CBVT	11
<i>Private Affiliated Stations</i>		
Jonquière	CKTV	12
Rivière-du-Loup	CKRT-TV	7
Rouyn	CKRN-TV	4
Sherbrooke	CKSH-TV	9
Trois-Rivières	CKTM-TV	13
Ontario		
Ottawa	CBOFT	9
Manitoba		
Winnipeg	CBWFT	3
Saskatchewan		
Regina	CBKFT	13
Alberta		
Edmonton	CBXFT	11
British Columbia		
Vancouver	CBUFT	26

*All stations are owned and operated by CBC unless they have been identified as *Private Affiliated Stations*.



CBCtelevision

CBC ENGLISH TELEVISION SCHEDULE 2000/2001

CCG ~~Joint Sports~~ Program Suppliers

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00 AM		CBC Morning					
6:30		CBC Morning					
7:00 AM		<i>Arthur</i>		CBC4 Kids		<i>Magic School Bus</i>	
7:30		<i>Rolie, Polie, Olie</i>		CBC4 Kids		<i>Horrible Histories</i>	
8:00:AM	CBC4 Kids						
8:30	Coronation Street	<i>Franklin</i>			<i>Clifford: The Big Red Dog</i>		CBC4 Kids
9:00 AM		<i>Scoop & Doozer</i>			Get Set For Life		
9:30		<i>Little Bear</i>					
10:00 AM		<i>Mr. Dress-up</i>			<i>Sesame Park</i>		
10:30	Riverdale	<i>Noddy</i>			<i>Theodore Tugboat</i>		
11:00 AM							
11:30							
12:00 PM	Moving On	This Hour Has 22 Minutes					CBC Sports Saturday
12:30	Man Alive	The Red Green Show					
1:00 PM	OTRA*						
1:30	Country Canada	North of 60					
2:00 PM	Sunday Encore	Road to Avonlea					
2:30							
3:00 PM	Best of					Canadian Gardener	
	Current Affairs	Coronation Street					
3:30		Riverdale					
4:00 PM	The Nature of Things	CBC4 Kids					
4:30							
5:00 PM	The Wonderful	Pelswick	The Simpsons				
5:30	World of Disney	Street Cents	JonoVision				

Basic block program schedule

*On the Road Again



cbc television

CBC ENGLISH TELEVISION SCHEDULE 2000/2001

CCG ~~Joint Sports~~ Program Suppliers

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00 PM	The Wonderful World of Disney	News: 30 minutes local / 30 minutes national					Saturday Report
6:30							Labatt Saturday Night
7:00 PM	Wind at My Back	Royal Canadian Air Farce	Life & Times	On The Road Again	Pelswick	This Hour Has 22 Minutes	Hockey Night In Canada
7:30		It's A Living		Country Canada	Our Hero	Just For Laughs	
8:00 PM	Canada: A People's History /Specials	This Hour Has 22 Minutes	Marketplace	the fifth estate	CBC Thursday / Specials	Royal Canadian Air Farce	
8:30		Made in Canada	Venture			The Red Green Show	
9:00 PM		PR	The Nature of Things/Witness	Da Vinci's Inquest		These Arms of Mine	
9:30		Drop The Beat					
10:00 PM	Sunday Report	The National / The Magazine					
10:30	Under-Currents						
11:00 PM	Sunday Report Late						
11:30	Canadian Reflections	The National					
12:00 AM	Late Night Sports	The Best of French Canada	The Best of Britain	International Movie Night	Cinema Canada	CBC Friday Night Movie	
12:30							

Basic block program schedule



CBC ENGLISH TELEVISION SCHEDULE 2001/2002

CCG ~~Joint Sports~~ Program Suppliers

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY					
6:00 AM		CBC Morning										
6:30		CBC Morning										
7:00 AM		CBC4 Kids	<i>Horrible Histories</i>	<i>Inuk</i>	<i>Franklin</i>	<i>Hippo Tub Co.</i>	CBC Kids & Youth					
7:30			<i>Magic School Bus</i>	<i>Arthur</i>	<i>Incredible Stories Studio</i>	<i>Action Agents</i>						
8:00:AM	CBC4 Kids	Get Set For Life						CBC Kids & Youth				
8:30												
9:00 AM	Coronation Street								<i>Slim Pig</i>	<i>Clifford: The Big Red Dog</i>		Sports
9:30									<i>Rolie, Polie, Olie</i>	<i>Dragon Tales</i>		
10:00 AM		<i>Scoop & Doozer</i>										
10:30		<i>Little Bear</i>										
11:00 AM	Mansbridge One on One	<i>Theodore Tugboat</i>										
11:30 AM	OTRA*											
12:00 PM	Country Canada	This Hour Has 22 Minutes										
12:30	Land & Sea	The Red Green Show										
1:00 PM	Sunday Encore	Road to Avonlea					Sports					
1:30		Canadian Gardener										
2:00 PM	Best of Current Affairs	Neighbours										
2:30												
3:00 PM	The Nature of Things Repeat	Coronation Street				Youth Programming						
3:30		Emmerdale										
4:00 PM	Road to Avonlea	Magic School Bus						Sports				
4:30		<i>Action Agents</i>	<i>Daring & Grace</i>	<i>StoryStudio</i>	<i>Horrible Histories</i>	<i>Action Agents</i>						
5:00 PM	Wonderful World of Disney	The Simpsons										
5:30		<i>Street Cents</i>	<i>JonoVision</i>	<i>Pelswick</i>	<i>Edgemont</i>	<i>Edgemont</i>						

Basic block program schedule

*On the Road Again



CBC ENGLISH TELEVISION SCHEDULE 2001/2002

CCG ~~Joint Sports~~ Program Suppliers

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00 PM	Wonderful World of Disney	News: 30 minutes local / 30 minutes national					Pre Game
6:30							
7:00 PM	Canada: A People's History	Royal Canadian Air Farce	Life & Times	Royal Canadian Air Farce	Country Canada	Edgemont	Hockey Night In Canada
7:30		It's A Living		Marketplace	On The Road Again	Our Hero	
8:00 PM		High Impact Specials / Drama	The Nature of Things	Witness	Opening Night	This Hour Has 22 Minutes	
8:30		Da Vinci's Inquest				CBC News: Disclosure	
9:00 PM			RCAF*				
9:30	The Red Green Show						
10:00 PM	Sunday Report	The National					
10:30	Venture						
11:00 PM	Canadian Reflections	National Update					
11:30	Canada: A People's History Repeat	Late night programming					
12:00 AM							
12:30							

Basic block program schedule

*Royal Canadian Air Farce



CBC ENGLISH TELEVISION SCHEDULE 2002/2003

CCG ~~Joint Sports~~ Program Suppliers

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00 AM		CBC Morning					
6:30	CBC						
7:00 AM	Children						
7:30							
8:00:AM							
8:30	Coronation Street	Get Set For Life		<i>Clifford: The Big Red Dog</i> <i>Magic School Bus</i> <i>Dragon Tales</i>		<i>Rolie, Polie, Olie</i> <i>Arthur</i> <i>Mr. Dress-up</i> <i>Me Too</i> <i>Sesame Park</i>	Get Set For Life
9:00 AM							
9:30					<i>The Save-ums</i>	<i>Franklin</i>	
10:00 AM					<i>Tiny Planets</i>	<i>Zoboomafoo</i>	
10:30	CBC News: Sunday				<i>Cyberchase</i>		
11:00 AM					<i>Little Bear</i>		
11:30							
12:00 PM	Country Canada	This Hour Has 22 Minutes					
12:30	Land & Sea / Moving On	The Red Green Show					
1:00 PM	Sunday Encore	Movie (Classic)	Canadian Drama				
1:30							
2:00 PM	Best of Current Affairs		Antiques Roadshow				
2:30							
3:00 PM	The Nature of Things Repeat	Coronation Street				Canadian Movies	CBC Sport Saturday
3:30		Emmerdale					
4:00 PM	Road to Avonlea	CBC InformatriX <i>Horrible Histories</i>	<i>Ace Lightning</i> <i>Spynet</i>	<i>Myth Quest</i> <i>Radio Active</i>	<i>CBC Newsreel</i> <i>Reboot</i>	<i>Worst Witch</i> <i>Crash Zone</i>	
4:30							
5:00 PM	Neverending Story	The Simpsons					
5:30		CBC Youth					

Basic block program schedule



CBC ENGLISH TELEVISION SCHEDULE 2002/2003

CCG ~~Joint Sports~~ Program Suppliers

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00 PM	The Wonderful World of Disney	CBC News: Canada Now					Saturday Report
6:30							Labatt
7:00 PM		Royal Canadian Air Farce	Life & Times	On The Road Again	Opening Night	Mr. Bean Animated	Saturday Night
7:30	It's A Living	This Hour has 22 Minutes		New Comedy			
8:00 PM	Tom Stone	High Impact Specials	This Hour has 22 Minutes	High Impact		Just for Laughs / Sean Cullen	Hockey Night In Canada
8:30			Marketplace		Made in Canada		
9:00 PM	Da Vinci's Inquest	CBC News: Disclosure		the fifth estate	The Nature of Things / Witness	*RCAF	
9:30					The Red Green Show		
10:00 PM	Sunday Report	The National					
10:30	Venture						
11:00 PM	Canadian Reflections	National Update					
11:30	Sports Late Night	Zed					
12:00 AM							
12:30		Movie					

Basic block program schedule

*Royal Canadian Air Farce



CBC ENGLISH TELEVISION SCHEDULE 2003/2004

CCG ~~Joint Sports~~ Program Suppliers

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00 AM							
6:30	Get Set For Life	CBC Morning					
7:00 AM							
7:30							
8:00:AM	Coronation Street	Get Set For Life	Clifford: The Big Red Dog			Rolie, Polie, Olie	Get Set For Life
8:30			Magic School Bus			Arthur	
9:00 AM			Dragon Tales		The Save-ums	Mr. Dress-up	
9:30			Tiny Planets	Me Too			
10:00 AM			Cyberchase	Poko			
10:30			Little Bear	Tractor Tom			
11:00 AM	CBC News: Sunday			Zoboomafo	Franklin		
11:30							
12:00 PM	Country Canada	CBC News					
12:30	Land & Sea / Moving On	The Red Green Show					
1:00 PM	Sunday	This Hours has 22 Minutes					CBC Sport Saturday
1:30	Encore	Made in Canada					
2:00 PM	Best of Current Affairs	Classic Matinee	Antiques Roadshow			Canadian Feature Films	
2:30			Coronation Street				
3:00 PM	Neverending Story	Emmerdale					
3:30		The X					
4:00 PM	On the Road Again						
4:30	It's A Living	Taina	The Blobheads	Ace Lightning	Radio Free Nutley	POV Sports	
5:00 PM	The Nature of Things	The Simpsons					
5:30		Street Cents	Kenny vs Spenny	Chilly Beach	Edgemont		

Basic block program schedule



CBC ENGLISH TELEVISION SCHEDULE 2003/2004

CCG ~~Joint Sports~~ Program Suppliers

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00 PM	The Wonderful World of Disney	CBC News: Canada Now					Saturday Report
6:30							Saturday Night
7:00 PM							
7:30		This Hour Has 22 Minutes	Life & Times	The Nature of Things	Opening Night	It's A Living	
8:00 PM	Cirque de Soleil Variety Series	Royal Canadian Air Farce	72 Hours			On the Road Again	
8:30		Specials	Marketplace	Just for Laughs		Royal Canadian Air Farce	Hockey Night in Canada
9:00 PM	Da Vinci's Inquest					This Hour Has 22 Minutes	
9:30			CBC News: Disclosure	the fifth estate	Passionate Eye / Witness	An American In Canada	
10:00 PM	Sunday Report	The National					The Red Green Show
10:30	Venture						
11:00 PM	Canadian Reflections	National 2nd Edition					
11:30	Sports Late Night	Zed					
12:00 AM		Best of French Canada	Best of Britain	International Movie Night	Cinema Canada	Friday Night at the Movies	Saturday Night at the Movies

Basic block program schedule



**Selection of International awards presented between
2000 and 2003 honouring programs broadcast on
CBC English Television Network
(Excluding awards for news and current affairs programming)**

2000 Awards

1st Beijing International Science Film Festival

Nuclear Dynamite (The Nature of Things)

(Face to Face Media/NFB/CBC)

The Golden Dragon Award for Best Environmental Film

Columbus International Film & Video Festival

Tower of Pisa (On The Road Again)

Silver Chris (Best of Division)

Homeless Choir (On The Road Again)

Chris Award

The Hidden Killer: Portrait of an Epidemic (The Nature of Things)

Chris Award

Lost (The Nature of Things)

(NFB/CBC)

Chris Award

Nuclear Dynamite (The Nature of Things)

(Face to Face Media/NFB/CBC)

Chris Award

Daytime Emmy Awards

The Planet of Junior Brown

Nomination – Best Directing in a Children’s Special (Clement Virgo)

Gabriel Awards

The Journey – Bringing Our People Home (Maamuitau)

(CBC North)

Gabriel Award, Informational Programming

International Emmy Awards

Street Cents

Nomination

International Health & Medical Media Awards

The Hidden Killer - Portrait of an Epidemic (The Nature of Things)

Freddie Award, Infectious Diseases Category



**Selection of International awards presented between
2000 and 2003 honouring programs broadcast on
CBC English Television Network
(Excluding awards for news and current affairs programming)**

International Sportfilm Festival (Palermo)

Our Games

(CBC Sports/CBC North)
Italian National Olympic Academy Prize

The New York Festivals

Blood On the Coal

(CBC Halifax)
Gold WorldMedal – TV Documentary, History & Society

Dead Aviators

(Accent Ent./Temple Street Prod. for CBC, in assoc. with Showtime & Hallmark Ent.)
Gold WorldMedal – Children's Programs

Prix Jeunesses

Rolie Polie Olie

Finalist, Up to 6, fiction

San Francisco International Film Festival

As Time Goes By (The Magazine)

Certificate of Merit, TV Current Events Category

2001 Awards

Banff Television Festival

The Four Seasons

(Rhombus Media Inc./Veronica Tennant Productions Ltd. production in association with
CBC Television)
Best Independent Canadian Production in English & \$20,000 prize from Telefilm Canada

Columbus International Film & Video Festival

Canada: A People's History - Season One (Print package)

Benjamin Franklin Award in the Media of Print category

Canada: A People's History

Chris Award

A Question of Loyalties (Canada: A People's History)

Chris Award

Inviting Death (Man Alive)

Chris Award Chris Award



**Selection of International awards presented between
2000 and 2003 honouring programs broadcast on
CBC English Television Network
(Excluding awards for news and current affairs programming)**

Me, My Brain & I (The Nature of Things)

Chris Award

Surgeons of the Future (The Nature of Things)

Chris Award

International Emmy Awards

Street Cents (Episode. 4)

International Emmy Award - Children & Young People category

Don Giovanni Unmasked

(Rhombus Media Inc. in association with Bravo Canada/Canadian Broadcasting Corporation/
Thirteen/WNET (PBS)/NHK/Channel 4 Television)

Nomination in Performing Arts category

Ravel's Brain

(Rhombus Media Inc./Ideale Audience in association with CBC)

Nomination in Arts Documentary category

The New York Festivals

Don Giovanni Unmasked

(Rhombus Media/CBC)

Grand Award, entertainment program

Caring on the Inside (Broadcast One)

(CBC Vancouver)

Gold WorldMedal – inserts: human interest

Sydney Olympics: Diver (PROMO)

Gold WorldMedal – Sports Program Promotion

Nombre d'Or

Don Giovanni Unmasked

(Rhombus Media/Bravo/Thirteen-WNET/ NHK/CBC/Channel 4)

Silver Rembrant, Music Category

Prix Leonardo

Dead Heat (The Nature of Things)

Silver Certificate of Merit

Reefer Madness 2 (The Nature of Things)

Bronze certificate of Merit



**Selection of International awards presented between
2000 and 2003 honouring programs broadcast on
CBC English Television Network
(Excluding awards for news and current affairs programming)**

WorldFest Houston

The Life & Times of Alex Colville (Life & Times)

Gold Award

2002 Awards

Banff Television Festival

Othello

(LWT/WGBH Boston in association with CBC)

Global Television Grand Prize

Sony International Critics Prize

Rockie – Made for TV Movies

Columbus International Film & Video Festival

Ernie Coombs: Tales From The Tickle Trunk

(Life & Times)

Silver Chris – Best of Division, Education & Information

Ravel's Brain (Opening Night)

Chris Award – Best of Category, The Arts

Society's Child

(Sienna Films and Buffalo Gal Pictures/CBC)

Chris Award – Entertainment

Morphine On Trial (The Nature of Things)

Chris Award – Physical Health

Dance Screen 2002

Dracula - Pages from a Virgin's Diary (Opening Night)

Winner – Best Screen choreography over 15 minutes

39th Golden Prague

Dracula: Pages from a Virgin's Diary (Opening Night)

Grand Prix Golden Prague (top prize)

Subways (Opening Night)

Dagmar and Vaclav Havel Foundation Prize for principal dancer (Petr Opavsky)

Special Mention



**Selection of International awards presented between
2000 and 2003 honouring programs broadcast on
CBC English Television Network
(Excluding awards for news and current affairs programming)**

Gracie Allen Awards (Presented by the *American Women in Radio & Television*)

Amanda's Choice (The Nature of Things)

Gracie Allen Award – public affairs category

International Emmy Awards

Dracula - Pages from a Virgin's Diary (Opening Night)

International Emmy award, Arts Programming

International Health & Medical Media Awards (Freddie Awards)

Race Against Time (The Nature of Things)

THE MICHAEL E. DEBAKEY, M.D., AWARD (best educational program of the year)
Freddie Award in prevention category

42nd Monte-Carlo Television Festival

Trudeau

(Big Motion Pictures/CBC)
Golden Nympe for Best Actor (Colm Feore)

The New York Festivals

Oiled Birds (Country Canada)

Gold WorldMedal - Environment & Ecology
Nominee for United Nations Award

Crossing Bridges

(Rhombus Media production in association
with CBC Television and Bravo! Canada)
Gold WorldMedal – Cultural Issues

Prix Jeunesse

Inuk

Finalist (up to six – fiction)

Sitges International Film Festival of Catalonia (Spain)

Dracula: Pages from a Virgin's Diary

Best Film



**Selection of International awards presented between
2000 and 2003 honouring programs broadcast on
CBC English Television Network
(Excluding awards for news and current affairs programming)**

Vienna TV Award

The Overcoat (Opening Night)

Nomination, Fiction category

Don Giovanni Unmasked (Opening Night)

Nomination, Fiction category

Wildscreen

The Price of Salmon (The Nature of Things)

(BBC/Canadian Broadcasting Corporation)

Finalist

2003 Awards

Banff Television Festival

Le Mozart Noir (Opening Night)

Rockie Award – Performance Program

Columbus International Film & Video Festival

The Flight of the Whooping Crane (The Nature of Things)

Silver Chris Award (Best of Division)

Recovering Krystal (The Nature of Things)

Chris Award (Best of Category)

The Life and Times of Barbara Frum (Life & Times)

Chris Award

Ekotopfilm (Bratislava)

Avalanche (Country Canada)

Cenu Ministerstva dopravy, post a telekomunikacii SR

Operation Wolf (Country Canada)

Cenu Asociacie zamestnavatelskych zväzov a združení

The International Ski Federation of the Year Award

Brian Williams - FIS Journalist Award for 2003

The Japan Prize

Show 9 (Street Cents)

Minister of Foreign Affairs Prize for Youth Education
Best Youth Education Program (and a cash prize)



**Selection of International awards presented between
2000 and 2003 honouring programs broadcast on
CBC English Television Network
(Excluding awards for news and current affairs programming)**

The New York Festivals

Race Against Time (The Nature of Things)

Gold UNESCO Award
Bronze World Medal - National/International Affairs

It's A Living

Gold World Medal - sports and recreation category

Prix Leonardo

Biomimicry – Learning From Nature, Part Two (The Nature of Things)

Gold Certificate of Merit

Race Against Time (The Nature of Things)

Gold Certificate of Merit

Morphine on Trial (The Nature of Things)

Bronze Certificate of Merit



Video Log CBC 2002-2003 English Television 50TH Anniversary Season Launch

Monday (Movies & Mini-Series)

- The Many Trials of One Jane Doe
- Chasing Cain II – Three to the Heart
- The Last Chapter: The War Continues
- Another Country: A North of 60 Mystery
- Jinnah on Crime: White Night, Black Widow
- Scar Tissue
- Poisoned Water
- The New Beachcombers
- Hemmingway and Callaghan: Fighting Words
- The Newsroom

World's Best

- Crime and Punishment
- Sunday
- Sunshine
- The Cider House Rules
- An Ideal Husband
- Pollyanna
- The Hurricane
- The Forsyte Saga
- Atanarjuat: The Fast Runner
- Zhivago
- The Hound of the Baskervilles

Specials

- The Sacred Balance
- Stars on Ice
- Cirque du Soleil: Alegria
- Dave Broadfoot's First Farewell Tour
- Dave Foley: The True Meaning of Christmas
- This Hour Has 22 Minutes New Year's Eve Special
- The National Aboriginal Achievement Awards
- Governor General's Performing Arts Awards
- Gemini Awards
- Canadian Country Music Awards
- East Coast Music Awards
- Genie Awards
- Great Canadian Music Dream

News

- The National
- CBC News: Canada Now
- CBC News: Sunday
- Country Canada
- CBC News: Saturday/Sunday Report
- Venture

Tuesday

- This Hour Has 22 Minutes
- Life & Times
- Marketplace
- CBC News: Disclosure

Wednesday (High Impact Specials & Documentaries)

- Asteroid!
- Go Ask Alice: Women, Men and the Secrets of Aging
- Queen and Country
- the fifth estate

Thursday (Best In Arts & Documentaries)

- Opening Night
- The Nature of Things
- Witness

Friday (Comedy)

- Made in Canada
- Mr. Bean
- The Red Green Show
- Royal Canadian Air Farce
- Just for Laughs
- The Halifax Comedy Fest
- CBC Winnipeg Comedy Festival
- Jonathan Cross's Canada
- What the Canuck?
- The Seán Cullen Show
- Rideau Hall
- An American in Canada

Children & Youth

Get Set for Life (Pre-schoolers)

- Clifford: The Big Red Dog
- Dragon Tales
- Rolie Polie Olie
- The Magic School Bus
- Arthur
- Mr. Dressup
- Me Too!
- The Save-Ums!



Video Log CBC 2002-2003 English Television 50TH Anniversary Season Launch

CBC Infomatrix (8–12 year olds)

- Ace Lightning
- Spy Net
- Mythquest
- Radio Active
- CBC News.Real
- Reboot
- The Worst Witch
- Crash Zone
- Horrible Histories

(Teens)

- Edgemont
- Smart Ask!
- Pelswick
- Street Cents

Saturday (CBC Sports)

- 2002 Olympic Games: Salt Lake City
- Stanley Cup Playoffs
- CBC's Hockey Night in Canada (50th Anniversary)
- CFL on CBC (50th Anniversary)
- 2002 FIFA World Cup
- The 2002 Commonwealth Games
- Hockey Day in Canada
- CBC Sports Saturday
- Women Warriors
- National Track & Field Championships
- Tennis Masters Canada
- 2003 Canada Games
- Rogers Blue Jays Baseball
- NHL All Star Weekend
- World Athletic Series
- Golden League Athletic Series
- The GMC Calgary Stampede
- Spruce Meadows Show Jumping
- Rogers AT&T Cup
- NHL Awards
- Curling

Sunday

- Wonderful World of Disney
- The Tigger Movie
- Bicentennial Man
- Doug's 1st Movie
- Disney's: The Kid
- Whispers: An Elephant Tale
- The Music Man

Drama

- Tom Stone
- Da Vinci's Inquest

50th Anniversary Line Up

- Tuning In: 50 years on the CBC
- Inside Information
- Landed: Six New Lives in Canada
- Dominion of the Air

Duration: 22 minutes



**Selection of International awards presented between
2000 and 2003 honouring programs broadcast on
CBC French Television Network**

2000 Awards

New York Festivals

Zone Libre: Tragédie en Mer / Mayday

Silver Medal (Best News Documentary/Special)
United States – January 2000

10th International Weather Festival

Montréal Ce Soir, Téléjournal/Le Point

Scientists' Awards
Europe – April 2000

Bayeux-Calvados Awards (for war correspondents)

Téléjournal/Le Point: Les Mutilés – Sierra Leone

Second Prize – Television Trophy
France – October 2000

Nitra International Agricultural Film Festival

La Semaine Verte: Vétérinaire Hi-Tech

Award from the Director of the Research Institute of Animal Production
Agrofilm Prize
Slovakia – October 2000

2001 Awards

New York Festivals

Zone Libre: Le Suicide Assisté

Silver Medal (Best News Documentary)
United States – January 2001

Nitra International Agricultural Film Festival

La Semaine Verte: Les Canneberges Biologiques

National Jury Prize
Prague – October 2001

49th Columbus International Film & Video Festival

La Semaine Verte: The Bison And The Plague (Les Bisons Et La Peste)

Honourable Mention
Ohio, United States – October 2001



**Selection of International awards presented between
2000 and 2003 honouring programs broadcast on
CBC French Television Network**

2002 Awards

**Tech-Film 2002, as part of the International Festival of Films on Science,
Technology and Art**

Découverte: l'autopsie d'une Catastrophe

Rector's Award, Czech Technical University, Prague
Czech Republic – November 2002

2003 Awards

New York Festivals

Le Point: Les Enfants et le Terrorisme

Silver Medal / Special Category: 9/11 Documentaries
United States – January 2003

Festival international de la météo à Zagreb

Les Accords de Kyoto

Grand Prize – Weather Reporting
(under World Meteorological Organization stewardship)
Croatia – April 2003

Nitra International Agricultural Film Festival

La Semaine Verte: Dangers de la Salmoniculture

Award from the Director of the Research Institute of Animal Production
Agrofilm Prize
Prague – October 2003

Roberval Awards

Découverte: Arctique Canadien – Terre de Feu

Roberval Award / Category: Television
France – November 2003



CBC FRENCH TELEVISION SCHEDULE 2000/2001

CBCtelevision

CCG Joint Sports Program Suppliers

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	TIME
6:30 AM	Petit ours/Le monde irrésistible de Richard Scarry/Johnson et ses amis/ Les contes du chat perché					La dimension jeunesse		
7:00 AM	La princesse astronaute	Tohu-Bohu	Amadine malabul/ Alerte sur Jupiter	Art Attack	Bouledogue Bazar		Benjamin	7:00 AM
7:15					Teddy & Annie	Arthur	7:15	
7:30	Matin Express					Fennec	Jim Bouton	7:30
8:00 AM						Mona le vampire	Souris des villes, souris des champs	8:00 AM
8:30	Les 3 mousquetaires					La cour de récré	Titi & Grosminet Menent l'enquete	8:30
9:00 AM						Hercule	Timon & Pumbaa	9:00 AM
9:30	C'est simple comme bonjour!					Papyrus	Doug	9:30
10:00 AM						Croyez-le ou non !	Le jour du seigneur	10:00 AM
10:30	Les détecteurs de mensonges					Histeria !		10:30
11:00 AM						Animaniacs	Point de presse	11:00 AM
11:30	Le Midi					Les nouvelles aventures des Robinson suisse/ Lassie	Médias	11:30
12:00 PM								
12:30	Liza					Cinéma	La semaine verte	12:30
1:00 PM								
1:30	Lois et Clark : Les nouvelles aventures de superman						Second regard	1:30
2:00 PM	Entrée des artistes					Des mots et des maux	Entrée des artistes	2:00 PM
2:30							Culture-choc	Médias
3:00 PM	Iris le gentil professeur					L'accent francophone	Terre compries/Les matinées du dimanche	3:00 PM
3:10 AM	Petite étoile							
3:30	La boîte à lunch					Trajectoires		3:30
3:45	Rouli-roulotte / Les Frimousses					Expresso	Jamais sans mon livre	4:00 PM
4:00 PM	Animaniacs / Couacs en vrac / Timon & Pumbaa					Secrets of the Ocean		
4:30	Olympiquado / Super mécanix	Au M@X / Micro soap	Les Débrouillards	Les twist	Sciences point com	Realm / Chiens au travail		

Basic block program schedule



CBC FRENCH TELEVISION SCHEDULE 2000/2001

CBCtelevision

CCG Joint Sports Program Suppliers

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	TIME
5:00 PM	Watatatow				Histoires oubliées/ Pelswick	Séries/La grande aventure du ski / l'aventure olympique	MC	5:00 PM
5:30	Les détecteurs de mensonges							5:30
6:00 PM	Montréal ce soir					Le téléjournal		6:00 PM
6:30						Claude Charron		6:30
7:00 PM	Virginie				Infoman	La soirée du hockey Molson Export à Radio-Canada	Découverte	7:00 PM
7:30	La petite vie / Un gars, une fille	La facture	Caserne 24	Un gars, une fille / La vie la vie	Catherine		Le monde de Charlotte	7:30
8:00 PM	4 et demi...	Bouscotte	Christiane Charette en direct	Sous le signe du lion / Sous le signe du lion 11	La fureur		Les beaux dimanches	8:00 PM
8:30								8:30
9:00 PM	Tag / Fred-dy	Enjeux	Haute surveillance / Mon meilleur ennemi	L'ecuyer	Zone libre			9:00 PM
9:30							9:30	
10:00 PM	Le téléjournal / Le point					Le téléjournal		10:00 PM
10:30						On fait ça seulement le samedi soir !	Les nouvelles du sport	10:30
							Les idées lumière	10:50
11:00 PM	Les nouvelles du sport					Les nouvelles du sport		11:20 PM
11:18	Jamais sans mom livre	Découverte	Vues d'ici	Cinéma		Comédie comédies	Ciné-club	11:48
12:18 AM	Le politique Fédérale							
12:25	Le politique provinciale							

Basic block program schedule

CBC FRENCH TELEVISION SCHEDULE 2001/2002

CCG
Joint Sports
Program Suppliers

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	TIME						
6:30 AM	La dimension jeunesse/Bric-a-brac													
	Arthur / Rolie, Polie, Olie / Benjamin					Bouledogue Bazar								
7:00 AM	La princesse astronaute	Tohu-Bohu			Amadine malabul	Benjamin	Rollie, Polie, Olie	7:00 AM						
						Jumelles	Arthur	7:30						
7:30	Matin Express					Ralph la racaille	Émissions spéciales jeunesse	8:00 AM						
8:00 AM											Wounchpouch	Jim Bouton	8:30	
8:30											Les weekenders	Mona le vampire	9:00 AM	
9:00 AM	Les 3 mousquetaires					La cour de récré	Titi & grosminet menent l'enquete	9:30						
9:30														
10:00 AM	C'est simple comme bonjour!					Papyrus	Le jour du seigneur	10:00 AM						
10:30											Histeria !	10:30		
11:00 AM											Au M@X	Maison-neuve à l'écoute	11:00 AM	
11:30	L'heure du midi					Fais-moi peur !	Entrées	5						
12:00 PM												des artistes	sur 5	11:30
12:30	Les beaux parleurs					Le Midi		12:00 PM						
1:00 PM	Liza					Ciné-famille	La		12:30					
1:30												semaine verte		1:00 PM
2:00 PM	Lois et Clark : Les nouvelles aventures de superman / Mon ange						Second regard		1:30					
2:30												Jamais sans mon livre		2:00 PM
														2:30
3:00 PM	Les Chatouilles					Des mots et des maux	Un dimanche au cinéma							
	La boîte à lunch					L'accent francophone			3:00 PM					
3:15	Les Frimousses					Brio			3:30					
3:30	Tweenies					Expresso			4:00 PM					
4:00 PM	Tic et tac les rangers du risque / Looping				Art Attack	Culture-choc			4:30					
4:30	Zack / Ayoye !				Sciences point com									

Basic block program schedule

CBC FRENCH TELEVISION SCHEDULE 2001/2002

CCG	Joint Sports	Program Suppliers
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TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	TIME		
5:00 PM	Watatatow				Caserne 24	L'aventure olympique		5:00 PM		
5:30	Les beaux parleurs						4 et demi	5:30		
6:00 PM	Montréal ce soir					Le téléjournal		6:00 PM		
6:30						Claude Charron			6:30	
7:00 PM	Virginie				Infoman	La soirée du hockey Molson Export à Radio-Canada	Découverte	7:00 PM		
7:30	La vie la vie	La facture	Le monde de Charlotte	Un gars, une fille	Catherine		Les beaux dimanches	7:30		
8:00 PM	Mon meilleur ennemi	Rivière-des-Jérémie	Christiane Charette en direct / Les super mamies	Fred-dy	La fureur			8:00 PM		
8:30										8:30
9:00 PM	L'or / Warriors	Enjeux	Omerta/La famille/ Le dernier chapitre	L'ecuyer	Zone libre		Parlez-moi des hommes, parlez-moi des femmes	9:00 PM		
9:30	l'impossible mission/ Chartrand et Simonne/ Music Hall								9:30	
10:00 PM	Le téléjournal / Le point					Le téléjournal		10:00 PM		
10:30						Les nouvelles du sport		10:30		
11:00 PM	Les nouvelles du sport					À la maison blanche	Ciné-club	10:55		
11:25	L'aventure olympique	Découvert	Vues d'ici	Cinéma cinéma				Cinéma cinéma	11:55 AM	
12:25 AM	Le politique Fédérale									
12:32	Le politique provinciale									

Basic block program schedule



CBC FRENCH TELEVISION SCHEDULE 2002-2003

CCG Joint Sports Program Suppliers

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	TIME
6:30 AM		Rue des petits matins : Les Hoobs			Sagwa			
7:00 AM	La princesse astronaute	Amadine Malabul	Les Twist / Zack	Tic et Tac les rangers de risque	Benjamin	Sofa	Rollie, Polie, Olie / Petit ours	7:00 AM
7:30					Sagwa	Arthur		7:30
8:00 AM		Matin Express			Mona le vampire	Titi & grosminet menent l'enquete		8:00 AM
8:30					Wounchpouch	Hercule		8:30
9:00 AM					La Légende de Tarzan	La cour de récré		9:00 AM
9:30					Sofa	Histeria !		9:30
10:00 AM					Les Weekenders			9:50
10:30		Tous les matins			Wheel Squad / Les enfants du feu	Le jour du seigneur		10:00 AM
11:00 AM		Ricardo			Titeuf			10:30
11:30		L'heure du midi			Iznogoud	Mon ange		11:00 AM
12:30 PM		Wizz			Les nouvelles aventures des Robinson suisse			11:30
1:00 PM						L'heure du midi		12:00 PM
		Souvenirs d'ailleurs			Ciné-famille	La semaine verte		12:30
						Second regard		1:00 PM
		Les chatouilles				Christaine		1:30
3:00 PM		Rouli-roulotte / Petite étoile			Des mots et des maux	Charette en direct		2:00 PM
3:15		Les Frimousses / Moi			L'accent			2:30
3:30	Sagwa Tweenie	Tweenies				La grande aventure de la télévision		3:00 PM
4:00 PM		Art Attack / Looping			Culture-choc			3:30
4:30		Ayoye ! / Shelby Woo enquête			Adrénaline	Les belles histoires des pays d'en haut		4:00 PM
					Sciences point com			4:30

Basic block program schedule



CBC FRENCH TELEVISION SCHEDULE 2002-2003

CCG Joint Sports Program Suppliers

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	TIME
5:00 PM	Watatatow				Caserne 24	Adrénaline	5 sur 5	5:00 PM
5:30	Wizz							5:30
6:00 PM	Montréal ce soir					Le téléjournal		6:00 PM
6:30						Justice		6:30
7:00 PM	Virginie				École de danse / L'épicerie	Vues d'ici présentation spéciale /	Découverte	7:00 PM
7:30	Un gars, une fille	La facture	Le monde de Charlotte	Catherine	Infoman			7:30
8:00 PM	Mon meilleur ennemi / L'auberge du chien noir	Les super mamies	Le plateau	Fred-dy / Ce soir on joue	La fureur	La soirée du hockey /	Les beaux dimanches	8:00 PM
8:30			Rumeurs			Les grands films		8:30
9:00 PM	Bunker, le cirque / Mon meilleur ennemi / Samuel et la mer	Enjeux	Le tunnel / Tag / Trudeau / Le dernier chapitre 11 / Music hall 11 / Quadra	Chasse à l'homme / Le coeur découvert	Zone libre			9:00 PM
9:30								9:30
10:00 PM	Le téléjournal / Le point					Le téléjournal		10:00 PM
10:30						Les nouvelles du sport	Parlez-moi des hommes parlez-moi des femmes	10:30
11:00 PM	Les nouvelles du sport					Cinéma cinéma	Les nouvelles du sport	11:00 PM
11:25	Christian Charette en direct	Découverte		Cinéma cinéma			Ciné-club	11:25
12:25 AM	Le politique Fédérale	Brio	Vues d'ici					
1:00 AM	Le politique provinciale							

Basic block program schedule



CBC FRENCH TELEVISION SCHEDULE 2003/2004

cbc television

CCG Joint Sports Program Suppliers

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	TIME					
6:00 AM	Tweenies					Benjamin		6:00 AM					
6:30	Les chatouilles 64, rue du zoo					Petit ours	Les chatouilles Rollie, Polie, Olie	6:30					
6:45	Moi / Les Frimousses					Max & Rudy	Le monde d'Henri	7:00 AM					
7:00 AM	Matin Express					Sagwa	Arthur / Sagwa	7:30					
7:30											Dominique raconte...		7:45
8:00 AM											Rémi	Le légende de Tarzan	8:00 AM
8:30											Corneil & Bernie	Papyrus	8:30
9:00 AM	Cinéma					Kim Possible	Ayoye !	9:00 AM					
9:30											Les mystères de Moville	9:30	
10:00 AM											Ayoye !	Le jour du seigneur	10:00 AM
10:30											Galidor / Fais-moi peur !	Mon ange	11:00 AM
11:00 AM	Ricardo					Amandine Malabul		11:30					
11:30	L'heure du midi					L'heure du midi		12:00 PM					
12:00 PM						Justice	La semaine verte	12:30					
12:30						Caméra témoin		Second regard	1:00 PM				
1:00 PM	La facture et L'épicerie	Justice et Second regard	Découverte	Zone libre	Enjeux	L'accent	Mémoires d'enfance	2:00 PM					
1:30						Sous le signe du lion / Le cœur découvert					Ça vaut le détour !	2:30	
2:00 PM	Ricardo					Des mots et des maux	Christiane Charette en direct	3:00 PM					
2:30	Fred-dy							Rivière-des-Jérémie	3:30				
3:00 PM	Ricardo					Art Attack	Les belles histoires des pays d'en haut	4:00 PM					
3:30	Tetes à kat							Adrénaline	4:30				
4:00 PM	Watatatow					Le plateau		4:30					

Basic block program schedule



CBC FRENCH TELEVISION SCHEDULE 2003/2004

CCG Joint Sports Program Suppliers

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	TIME					
5:00 PM	Aujourd'hui					Adrenaline	5 sur 5	5:00 PM					
5:30													5:30
6:00 PM											Le téléjournal		6:00 PM
6:30	L'union fait la force					La petite vie	Découverte	6:30					
7:00 PM	Virginie				Informan			7:00 PM					
7:30	Rumeurs	La facture	Le monde de Charlotte	L'épicerie	Palmares	Les grands films / La soirée du hockey	Les beaux dimanches	7:30					
8:00 PM	L'auberge du chien noir	Les super mamies/ Samuel et la mer/ Le bleu du ciel	Les grands films Le dernier chapitre: la vengeance/ Solstrom	Marché Jean-Talon/ Un gars, une fille	La fureur				8:00 PM				
8:30				Catherine/Les Bougon C'est aussi ça la vie					8:30				
9:00 PM	Les aventures tumultueuses de Jack Carter/Humoristes à table/Grande ourse/Folles de jeunesse, phobies de vieillesse	Enjeux	Qui l'eût cru !	Cap Random/La double vie de Diane Sullivan/...ce soir on joue	Zone libre			9:00 PM					
9:30								9:30					
10:00 PM	Le téléjournal / Le point					Le téléjournal		10:00 PM					
10:30						Cinéma sous tension	Conversation	10:30					
11:00 PM	Cinéma Cinéma	Crimes et tourments	Vues d'ici	Les grands documentaires de Découverte	Christiane Charette en direct		Le territoire de l'autre/Le garage	11:00 PM					
11:30				Brio					11:30				
12:00 AM				Bibliotheca	Culture-choc		Ciné-club	12:00 AM					
12:30													
1:00 AM		Le politique Fédérale						1:00 AM					
1:05	Le politique provinciale												

Basic block program schedule

**Royalties Paid For Distant Signals
1998 through 2003**

Change in Minimum Fee Royalties

Accounting Period	Number of Systems with Zero Distant Stations	Minimum Fees from Systems with Zero Distant Stations Only
1990-1	17	\$220,384
1990-2	12	\$99,466
1991-1	13	\$130,956
1991-2	12	\$106,446
1992-1	14	\$103,779
1992-2	17	\$182,636
1993-1	15	\$123,847
1993-2	18	\$199,525
1994-1	10	\$56,240
1994-2	14	\$135,709
1995-1	12	\$126,145
1995-2	12	\$101,683
1996-1	15	\$124,968
1996-2	27	\$236,759
1997-1	38	\$278,660
1997-2	40	\$329,240
1998-1	459	\$9,971,366
1998-2	437	\$9,528,758
1999-1	379	\$9,124,622
1999-2	372	\$9,998,652
2000-1	379	\$10,176,320
2000-2	309	\$10,733,593
2001-1	324	\$11,171,729
2001-2	306	\$11,209,944
2002-1	305	\$11,844,739
2002-2	305	\$11,695,499
2003-1	298	\$11,558,159
2003-2	270	\$11,024,484

**Royalties Paid For Distant Signals
1998 through 2003**

**Total Distant Royalties
(Basic, 3.75% and Syndex)**

By Accounting Period			Relative Change From 1998-1999 Average	
Accounting Period	Canadian Signals	Total All Other Signal Types	Canadian Signals	Total All Other Signal Types
1998-1	\$1,160,429	\$36,922,246		
1998-2	\$1,122,303	\$37,943,928		
1999-1	\$1,289,424	\$39,297,637		
1999-2	\$1,385,943	\$39,483,040		
<i>1998-1999 Accounting Period Average</i>	<i>\$1,239,525</i>	<i>\$38,411,713</i>		
2000-1	\$1,516,426	\$41,675,901	22%	8%
2000-2	\$1,478,853	\$41,549,030	19%	8%
2001-1	\$1,520,197	\$42,404,630	23%	10%
2001-2	\$1,862,506	\$43,043,719	50%	12%
2002-1	\$2,233,415	\$44,778,784	80%	17%
2002-2	\$2,134,143	\$46,626,564	72%	21%
2003-1	\$2,079,158	\$46,728,937	68%	22%
2003-2	\$2,454,412	\$46,464,972	98%	21%

By Year			Relative Change From 1998-1999 Average	
Year	Canadian Signals	Total All Other Signal Types	Canadian Signals	Total All Other Signal Types
1998	\$2,282,732	\$74,866,174		
1999	\$2,675,367	\$78,780,677		
<i>1998-1999 Annual Average</i>	<i>\$2,479,050</i>	<i>\$76,823,426</i>		
2000	\$2,995,279	\$83,224,931	21%	8%
2001	\$3,382,703	\$85,448,349	36%	11%
2002	\$4,367,558	\$91,405,348	76%	19%
2003	\$4,533,570	\$93,193,909	83%	21%

**Royalties Paid For Distant Signals
1998 through 2003**

Base Royalties

By Accounting Period			Relative Change From 1998-1999 Average	
Accounting Period	Canadian Signals	Total All Other Signal Types	Canadian Signals	Total All Other Signal Types
1998-1	\$1,137,931	\$32,003,322		
1998-2	\$1,092,786	\$33,153,775		
1999-1	\$1,259,893	\$34,390,096		
1999-2	\$1,325,435	\$33,992,214		
<i>1998-1999 Accounting Period Average</i>	<i>\$1,204,011</i>	<i>\$33,384,852</i>		
2000-1	\$1,418,457	\$35,281,387	18%	6%
2000-2	\$1,429,401	\$35,953,190	19%	8%
2001-1	\$1,466,254	\$36,097,290	22%	8%
2001-2	\$1,592,100	\$36,118,254	32%	8%
2002-1	\$2,034,544	\$37,884,561	69%	13%
2002-2	\$1,783,054	\$37,695,175	48%	13%
2003-1	\$1,829,288	\$38,514,913	52%	15%
2003-2	\$2,005,715	\$38,626,062	67%	16%

By Year			Relative Change From 1998-1999 Average	
Year	Canadian Signals	Total All Other Signal Types	Canadian Signals	Total All Other Signal Types
1998	\$2,230,717	\$65,157,097		
1999	\$2,585,328	\$68,382,310		
<i>1998-1999 Annual Average</i>	<i>\$2,408,023</i>	<i>\$66,769,704</i>		
2000	\$2,847,858	\$71,234,577	18%	7%
2001	\$3,058,354	\$72,215,544	27%	8%
2002	\$3,817,598	\$75,579,736	59%	13%
2003	\$3,835,003	\$77,140,975	59%	16%

Royalties Paid For Distant Signals 1998 through 2003

3.75% Royalties

By Accounting Period			Relative Change From 1998-1999 Average	
Accounting Period	Canadian Signals	Total All Other Signal Types	Canadian Signals	Total All Other Signal Types
1998-1	\$9,532	\$4,887,522		
1998-2	\$15,007	\$4,759,736		
1999-1	\$29,531	\$4,876,613		
1999-2	\$36,024	\$5,466,676		
<i>1998-1999 Accounting Period Average</i>	<i>\$22,524</i>	<i>\$4,997,637</i>		
2000-1	\$37,883	\$6,363,125	68%	27%
2000-2	\$32,194	\$5,585,287	43%	12%
2001-1	\$37,465	\$6,278,017	66%	26%
2001-2	\$242,314	\$6,914,562	976%	38%
2002-1	\$198,871	\$6,877,899	783%	38%
2002-2	\$351,089	\$8,911,289	1459%	78%
2003-1	\$249,870	\$8,195,265	1009%	64%
2003-2	\$448,697	\$7,820,259	1892%	56%

By Year			Relative Change From 1998-1999 Average	
Year	Canadian Signals	Total All Other Signal Types	Canadian Signals	Total All Other Signal Types
1998	\$24,539	\$9,647,258		
1999	\$65,555	\$10,343,289		
<i>1998-1999 Annual Average</i>	<i>\$45,047</i>	<i>\$9,995,274</i>		
2000	\$70,077	\$11,948,412	56%	20%
2001	\$279,779	\$13,192,579	521%	32%
2002	\$549,960	\$15,789,188	1121%	58%
2003	\$698,567	\$16,015,524	1451%	60%

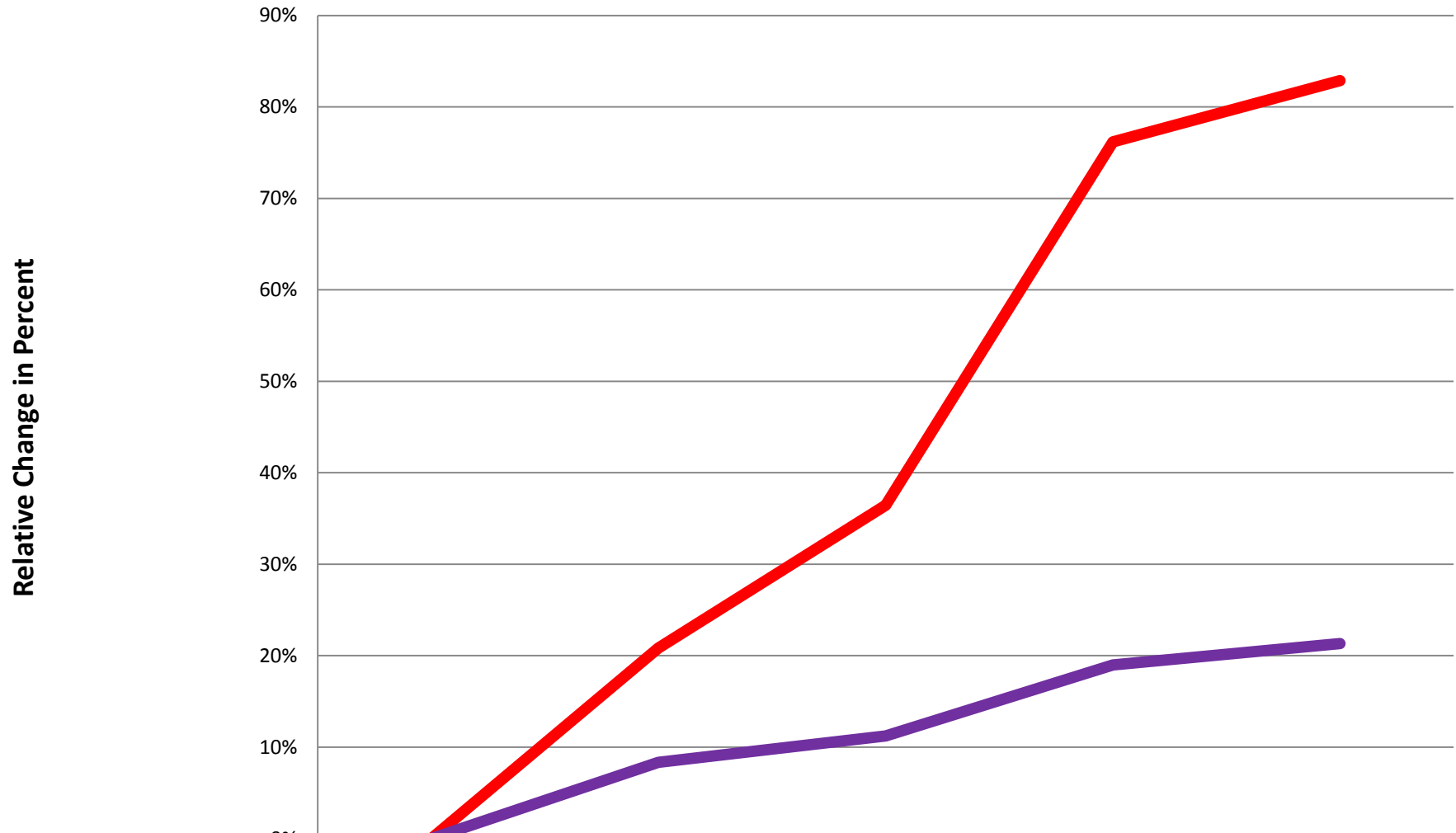
**Royalties Paid For Distant Signals
1998 through 2003**

Syndex Royalties

By Accounting Period			Relative Change From 1998-1999 Average	
Accounting Period	Canadian Signals	Total All Other Signal Types	Canadian Signals	Total All Other Signal Types
1998-1	\$12,966	\$31,402		
1998-2	\$14,510	\$30,417		
1999-1	\$0	\$30,928		
1999-2	\$24,484	\$24,150		
<i>1998-1999 Accounting Period Average</i>	<i>\$12,990</i>	<i>\$29,224</i>		
2000-1	\$60,086	\$31,389	363%	7%
2000-2	\$17,258	\$10,553	33%	-64%
2001-1	\$16,478	\$29,323	27%	0%
2001-2	\$28,092	\$10,903	116%	-63%
2002-1	\$0	\$16,324	-100%	-44%
2002-2	\$0	\$20,100	-100%	-31%
2003-1	\$0	\$18,759	-100%	-36%
2003-2	\$0	\$18,651	-100%	-36%

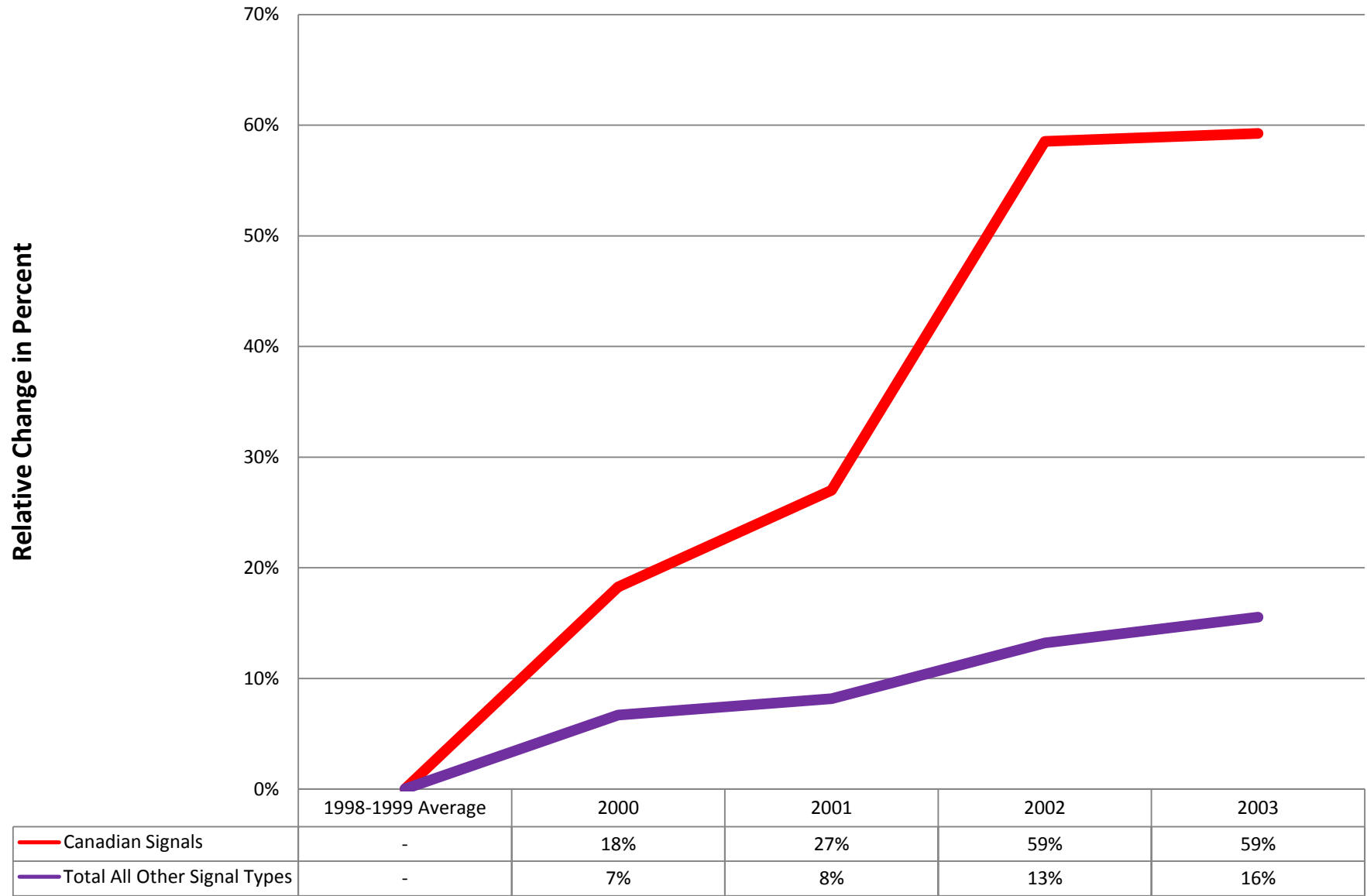
By Year			Relative Change From 1998-1999 Average	
Year	Canadian Signals	Total All Other Signal Types	Canadian Signals	Total All Other Signal Types
1998	\$27,476	\$61,819		
1999	\$24,484	\$55,078		
<i>1998-1999 Annual Average</i>	<i>\$25,980</i>	<i>\$58,449</i>		
2000	\$77,344	\$41,942	198%	-28%
2001	\$44,570	\$40,226	72%	-31%
2002	\$0	\$36,424	-100%	-38%
2003	\$0	\$37,410	-100%	-36%

Relative Change in Total Distant Royalties For Distant Carriage Since 1998-1999

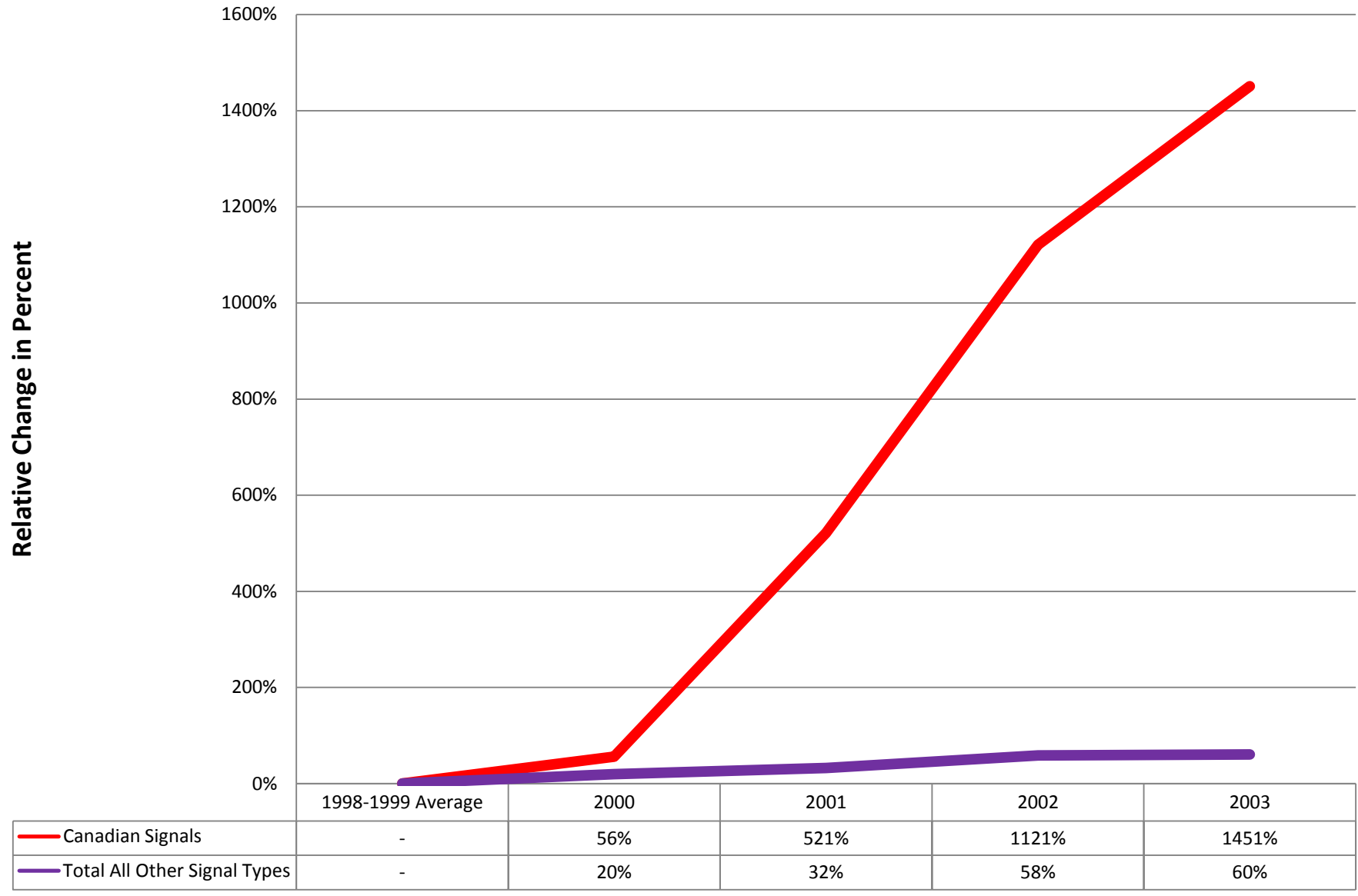


	1998-1999 Average	2000	2001	2002	2003
Canadian Signals	-	21%	36%	76%	83%
Total All Other Signal Types	-	8%	11%	19%	21%

Relative Change in Base Royalties For Distant Carriage Since 1998-1999



Relative Change in 3.75% Royalties For Distant Carriage Since 1998-1999



Summary of Royalties Generated by Canadian Distant Signals 1998 through 2003

Base Royalties

Year	Canadian Signals	All Signals (Including Canadian)	Canadian Signal Royalties as a Percentage of All Signal Royalties
1998	\$2,230,717	\$67,387,814	3.31027%
1999	\$2,585,328	\$70,967,638	3.64297%
2000	\$2,847,858	\$74,082,435	3.84417%
2001	\$3,058,354	\$75,273,898	4.06297%
2002	\$3,817,598	\$79,397,334	4.80822%
2003	\$3,835,003	\$80,975,978	4.73598%

3.75% Royalties

Year	Canadian Signals	All Signals (Including Canadian)	Canadian Signal Royalties as a Percentage of All Signal Royalties
1998	\$24,539	\$9,671,797	0.25372%
1999	\$65,555	\$10,408,844	0.62980%
2000	\$70,077	\$12,018,489	0.58308%
2001	\$279,779	\$13,472,358	2.07669%
2002	\$549,960	\$16,339,148	3.36590%
2003	\$698,567	\$16,714,091	4.17951%

**Total Distant Royalties Paid by Form 3 Systems for Canadian Signals
2000 through 2003 Combined, by Signal**

Signal	Affiliation	Total Distant Royalties over 4 years	Relative Share of Canadian Royalties	Cumulative Share of Canadian Royalties
CBUT	CBC	\$ 5,191,837	33.83%	33.83%
CKSH	CBC	\$ 2,622,492	17.09%	50.92%
CBET	CBC	\$ 1,903,943	12.41%	63.32%
CBMT	CBC	\$ 1,262,746	8.23%	71.55%
CFTO	CTV	\$ 860,916	5.61%	77.16%
CBLT	CBC	\$ 648,478	4.23%	81.39%
CBFT	CBC	\$ 573,465	3.74%	85.12%
CKWS	CBC	\$ 531,542	3.46%	88.59%
CHCH	CANWEST GLOBAL	\$ 401,121	2.61%	91.20%
CHLT	TVA	\$ 290,916	1.90%	93.10%
CIVT	CTV	\$ 280,134	1.83%	94.92%
CFCF	CTV	\$ 227,923	1.49%	96.41%
CBWT	CBC	\$ 227,900	1.48%	97.89%
CIII	CANWEST GLOBAL	\$ 120,280	0.78%	98.68%
CISA	CANWEST GLOBAL	\$ 96,883	0.63%	99.31%
CJOH	CTV	\$ 72,968	0.48%	99.78%
CKY	CTV	\$ 7,608	0.05%	99.83%
CICC	CTV	\$ 5,264	0.03%	99.87%
CBAFT	CBC	\$ 4,402	0.03%	99.89%
CBAT	CBC	\$ 4,402	0.03%	99.92%
CIMT	TVA	\$ 4,402	0.03%	99.95%
CKRT	CBC	\$ 4,402	0.03%	99.98%
CKND	CANWEST GLOBAL	\$ 1,962	0.01%	99.99%
CKX	CBC	\$ 1,025	0.01%	100.00%

**Subscriber Instances
1998 through 2003**

By Accounting Period			Relative Change From 1998-1999 Average	
Accounting Period	Canadian Signals	Total All Other Signal Types	Canadian Signals	Total All Other Signal Types
1998-1	2,327,993	64,059,396		
1998-2	2,444,712	65,383,286		
1999-1	2,439,682	66,538,738		
1999-2	2,517,869	65,546,945		
<hr/>				
<i>1998-1999 Accounting Period Average</i>	<i>2,432,564</i>	<i>65,382,091</i>		
2000-1	2,669,097	67,651,296	10%	3%
2000-2	2,585,301	66,144,447	6%	1%
2001-1	2,653,758	66,258,761	9%	1%
2001-2	2,913,025	67,658,907	20%	3%
2002-1	2,940,482	70,284,785	21%	7%
2002-2	2,803,228	67,886,093	15%	4%
2003-1	2,921,592	65,080,421	20%	0%
2003-2	3,262,903	67,828,088	34%	4%

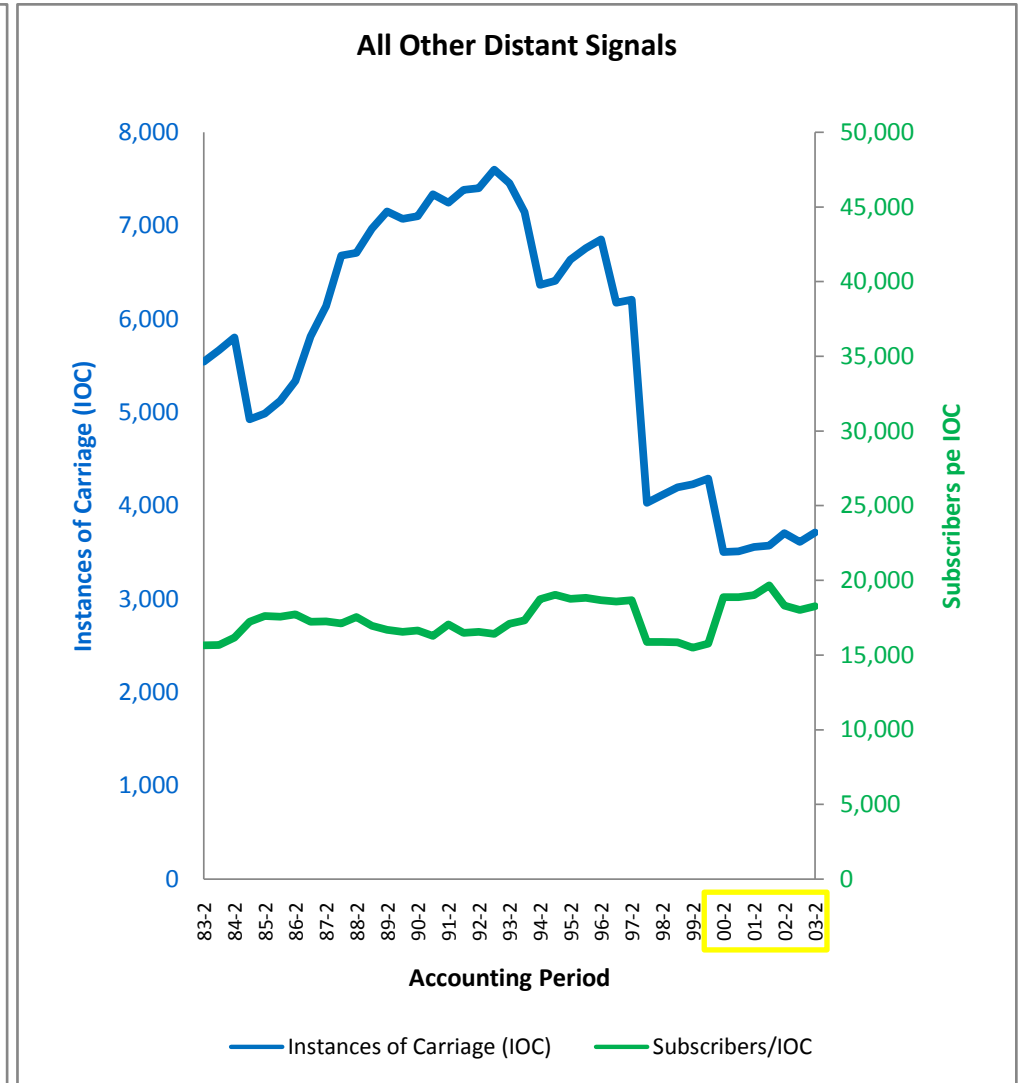
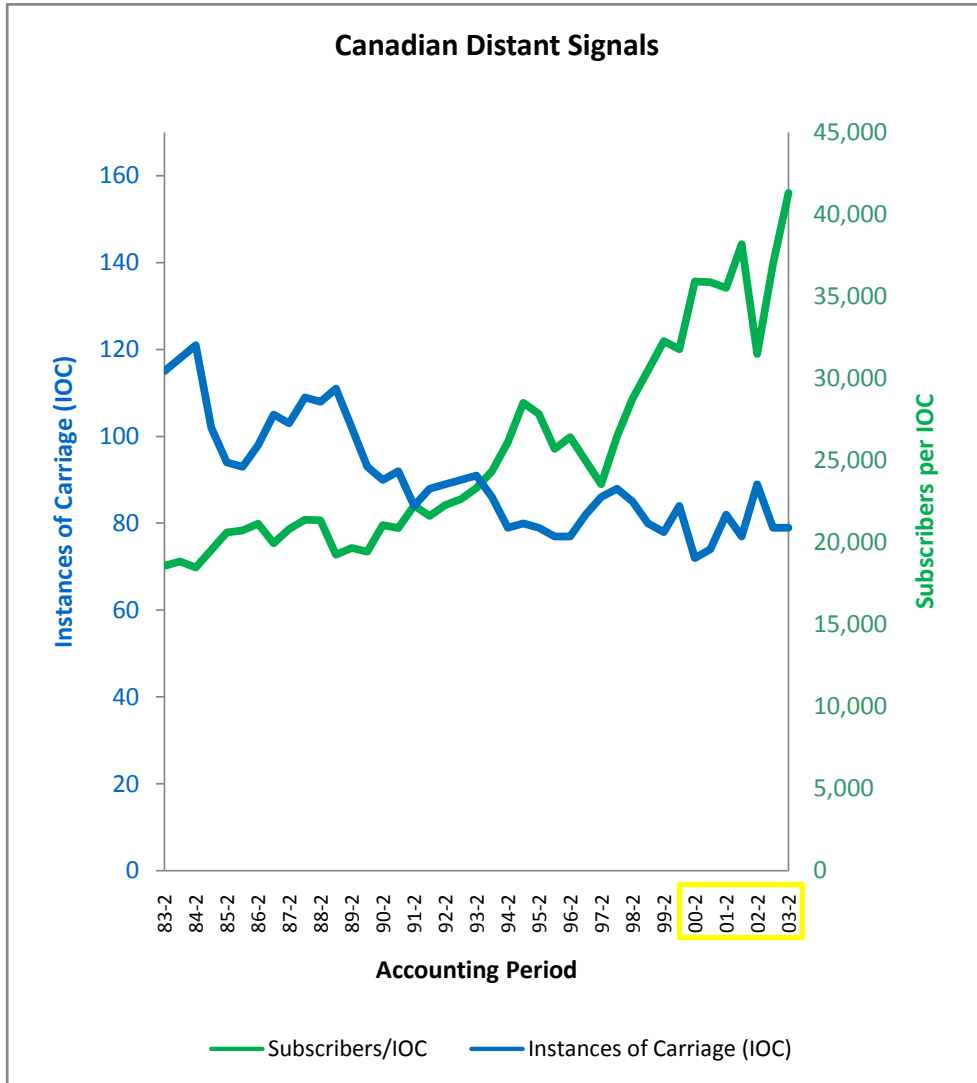
By Year			Relative Change From 1998-1999 Average	
Year	Canadian Signals	Total All Other Signal Types	Canadian Signals	Total All Other Signal Types
1998	4,772,705	129,442,682		
1999	4,957,551	132,085,683		
<hr/>				
<i>1998-1999 Annual Average</i>	<i>4,865,128</i>	<i>130,764,183</i>		
2000	5,254,398	133,795,743	8%	2%
2001	5,566,783	133,917,668	14%	2%
2002	5,743,710	138,170,878	18%	6%
2003	6,184,495	132,908,509	27%	2%

**Instances of Carriage
1998 through 2003**

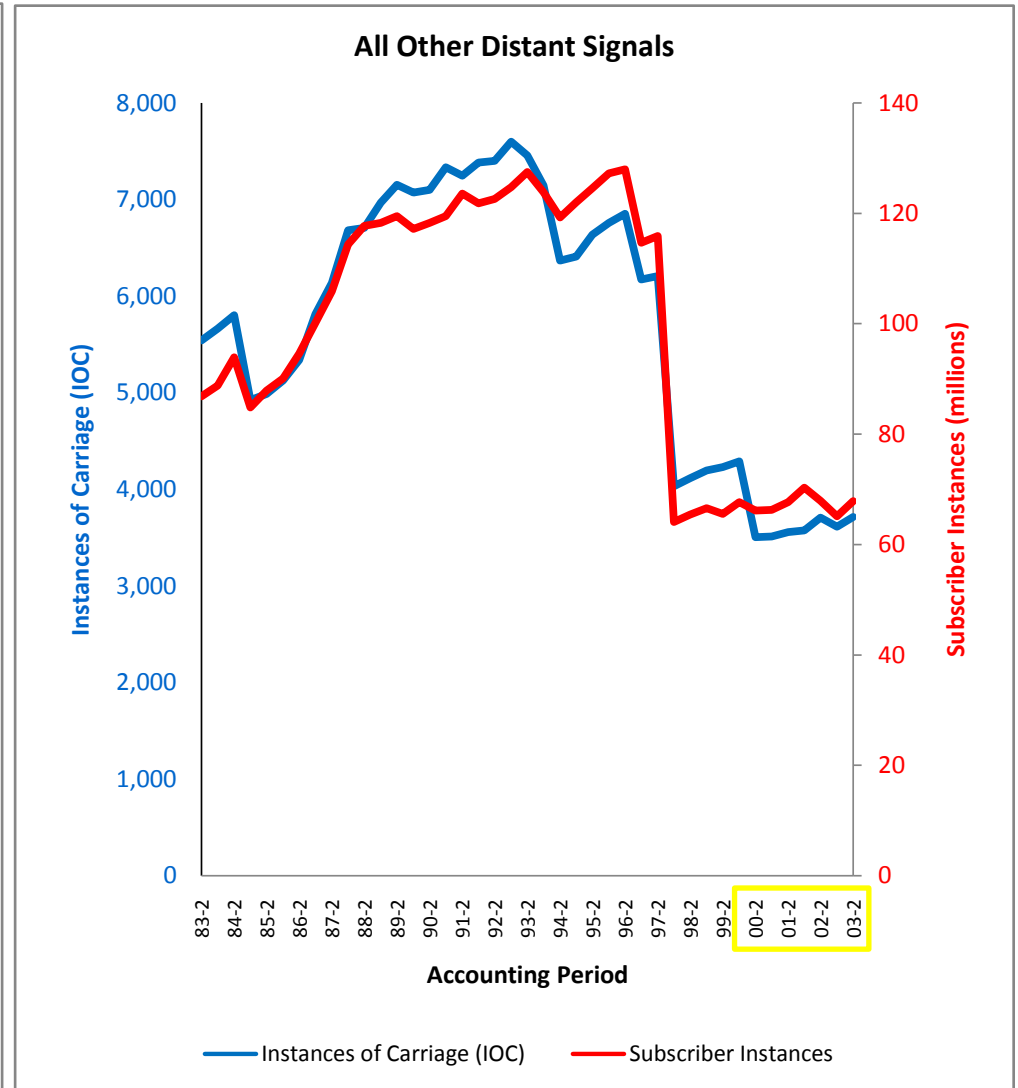
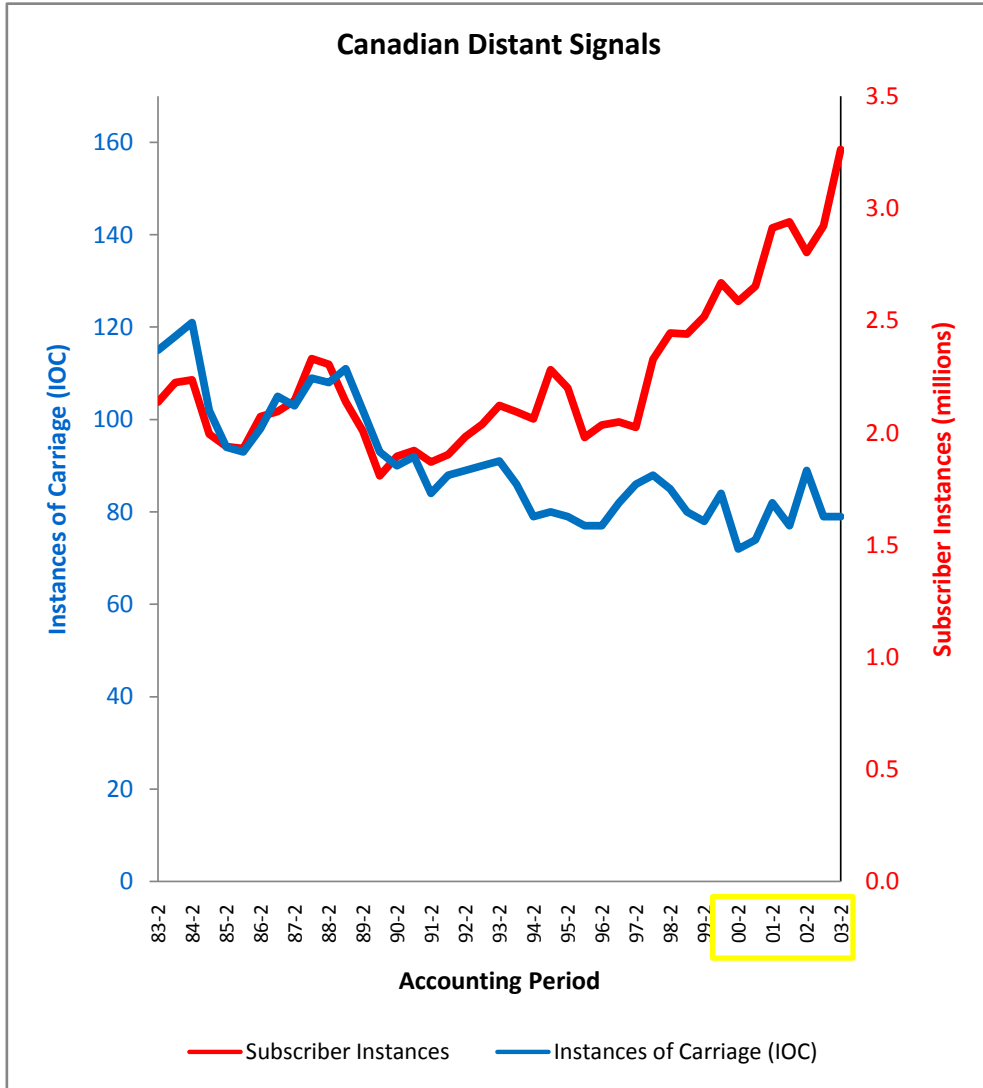
By Accounting Period			Relative Change From 1998-1999 Average	
Accounting Period	Canadian Signals	Total All Other Signal Types	Canadian Signals	Total All Other Signal
1998-1	88	4,032		
1998-2	85	4,114		
1999-1	80	4,196		
1999-2	78	4,229		
<hr/>				
<i>1998-1999 Accounting Period Average</i>	<i>83</i>	<i>4,143</i>		
2000-1	84	4,291	2%	4%
2000-2	72	3,505	-13%	-15%
2001-1	74	3,511	-11%	-15%
2001-2	82	3,559	-1%	-14%
2002-1	77	3,575	-7%	-14%
2002-2	89	3,708	8%	-10%
2003-1	79	3,614	-5%	-13%
2003-2	79	3,713	-5%	-10%

By Year			Relative Change From 1998-1999 Average	
Year	Canadian Signals	Total All Other Signal Types	Canadian Signals	Total All Other Signal Types
1998	173	8,146		
1999	158	8,425		
<hr/>				
<i>1998-1999 Annual Average</i>	<i>166</i>	<i>8,286</i>		
2000	156	7,796	-6%	-6%
2001	156	7,070	-6%	-15%
2002	166	7,283	0%	-12%
2003	158	7,327	-5%	-12%

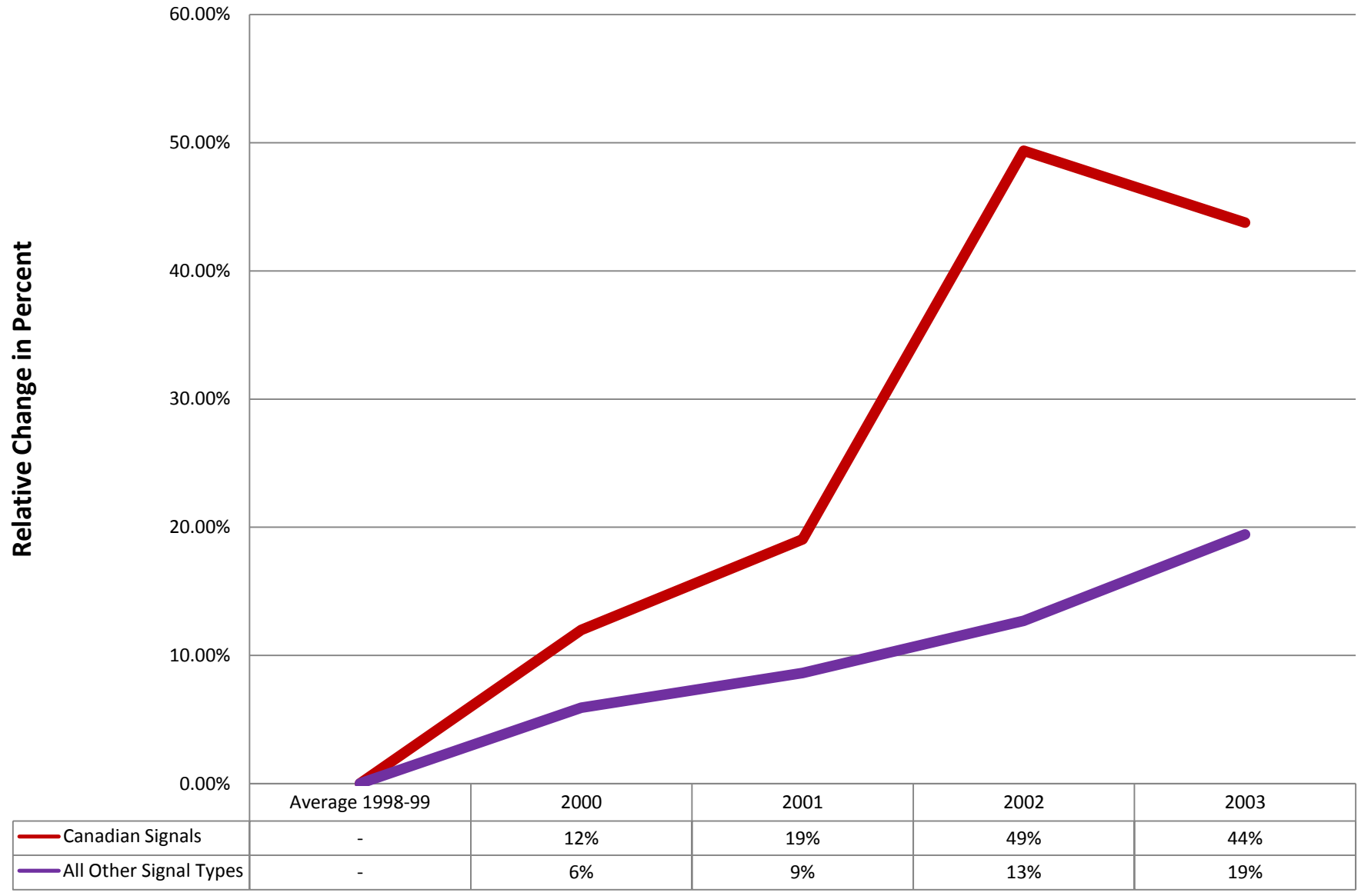
Instances of Carriage Compared to Subscriber Instances per Instance of Carriage 1983 through 2003



Instances of Carriage Compared to Subscriber Instances 1983 through 2003



Relative Change in Total Fund Royalties Paid Per Subscriber Since 1998-1999



**Relative Change in Total Royalties Paid Per Subscribers
Since 1998-1999**

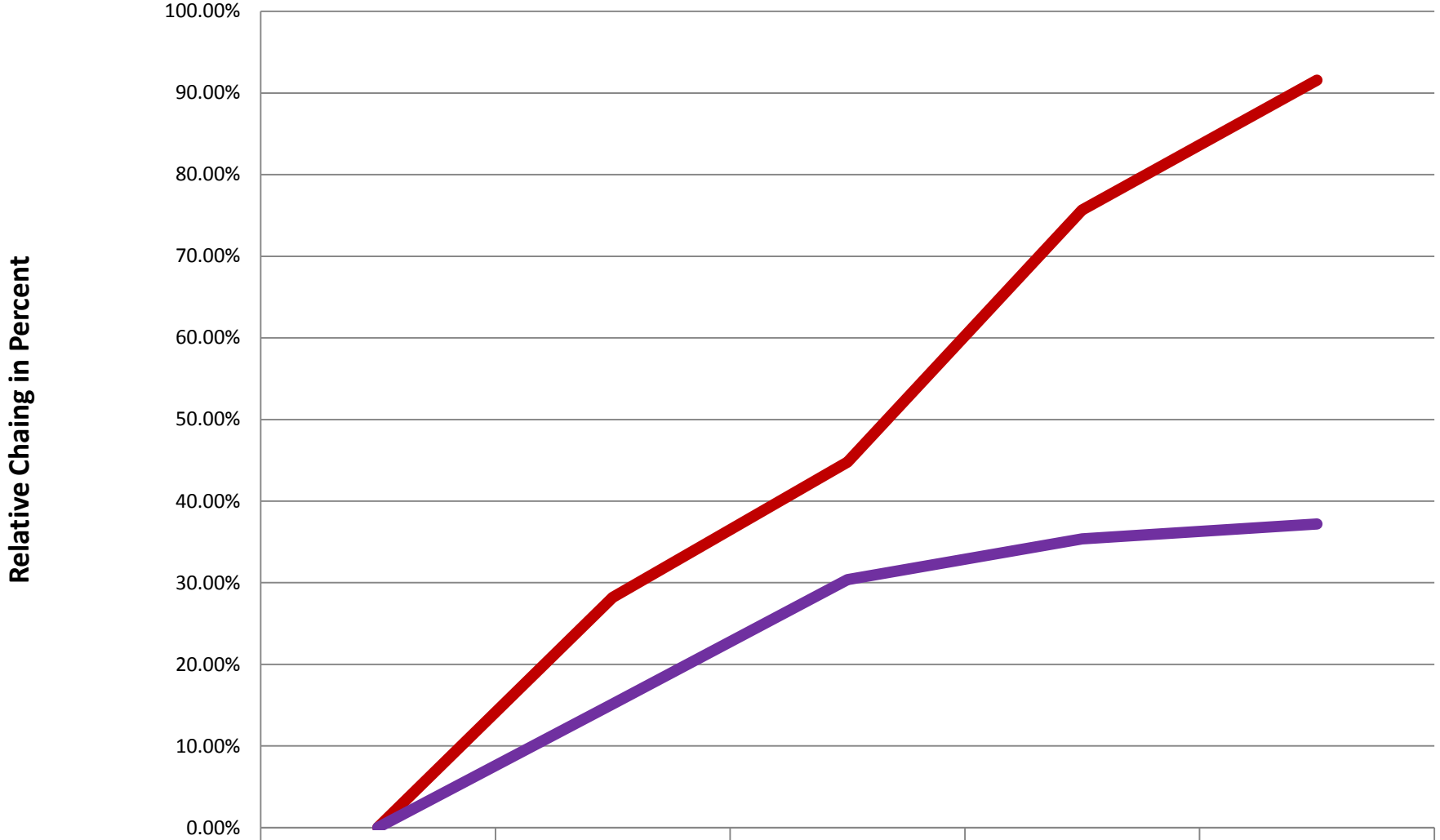
Canadian Signals				
Year	Total Distant Royalties	Subscriber Instances	Total Distant Royalties per Subscriber Instance	Relative Change From 1998-1999 Average

<i>1998-1999 Annual Average</i>	\$2,479,050	4,865,128	\$0.5096	-
2000	\$2,995,279	5,254,398	\$0.5701	12%
2001	\$3,382,703	5,566,783	\$0.6077	19%
2002	\$4,367,558	5,743,710	\$0.7604	49%
2003	\$4,533,570	6,184,495	\$0.7331	44%

Total All Other Signal Types				
Year	Total Royalties	Subscriber Instances	Total Royalties per Subscriber Instance	Relative Change From 1998-1999 Average

<i>1998-1999 Annual Average</i>	\$76,823,426	130,764,183	\$0.5875	-
2000	\$83,224,931	133,795,743	\$0.6220	6%
2001	\$85,448,349	133,917,668	\$0.6381	9%
2002	\$91,405,348	138,170,878	\$0.6615	13%
2003	\$93,193,909	132,908,509	\$0.7012	19%

Relative Change in Total Distant Royalties Paid per Instance of Carriage Since 1998-1999



— Canadian Signals
— All Other Signal Types

**Relative Change in Total Royalties Paid Per Instance of Carriage
Since 1998-1999**

Canadian Signals				
Year	Total Distant Royalties	Instances of Carriage	Total Distant Royalties per Instance of Carriage	Relative Change From 1998-1999 Average

<i>1998-1999 Annual</i>	\$2,479,050	166	\$14,979	-
2000	\$2,995,279	156	\$19,201	28%
2001	\$3,382,703	156	\$21,684	45%
2002	\$4,367,558	166	\$26,311	76%
2003	\$4,533,570	158	\$28,693	92%

Total All Other Signal Types				
Year	Total Distant Royalties	Instances of Carriage	Total Distant Royalties per Instance of Carriage	Relative Change From 1998-1999 Average

<i>1998-1999 Annual</i>	\$76,823,426	8,286	\$9,272	-
2000	\$83,224,931	7,796	\$10,675	15%
2001	\$85,448,349	7,070	\$12,086	30%
2002	\$91,405,348	7,283	\$12,551	35%
2003	\$93,193,909	7,327	\$12,719	37%



2000 CANADIAN CLAIMANTS GROUP MEMBERS

1. ACPAV/Corporation de développement et de productions ACPAV Incorporated
2. Air Farce Productions Incorporated
3. Alberta Filmworks Incorporated/Alberta Filmworks Movie One Incorporated/Alberta Filmworks Movie Two Incorporated/ Pindrop Productions Incorporated
4. Alcina Pictures Limited
5. Alliance Atlantis Communications Incorporated
6. Amérimage-Spectra Incorporated/Amérimage Québec Incorporated/Amérimage Communications Incorporated/ Sogestalt 2001 Incorporated/Les Productions Sogestalt Incorporated/Productions Bleu Blanc Rouge Incorporated/ Equipe Spectra Incorporated
7. Breakthrough Films & Television Incorporated
8. Cambium Film & Video Productions Limited
9. Canadian Broadcasting Corporation (CBC)
10. Canamedia Productions Limited
11. Carol Reynolds Productions Incorporated
12. CHUM Limited
13. Cinar Corporation
14. CinéGroupe Animation Incorporated
15. CinéGroupe Distribution Incorporated
16. Cinémaginaire Incorporated/Instant Amoureux Incorporated/Montréal Vu Par Incorporated/Le Confessional Incorporated/Le Pain Incorporated/Production Le Siège Incorporated/Production Le Jour Incorporated/Laura Cadieux Incorporated
17. Ciné Qua Non Films
18. Cirque du Soleil Images Incorporated
19. Cirrus Productions Incorporated/Prouctions Deux Frères, la suite Incorporated
20. CKWS Television
21. CKY5-TV
22. Cochran Entertainment Incorporated
23. Cogeco Radio-Television Incorporated (CKSH-TV)
24. Communications Claude Heroux Plus
25. Craig Broadcast Systems Incorporated (CKX-TV)
26. Craig Thompson Productions Incorporated/Cottage Country Television Incorporated
27. Credo Entertainment Corporation
28. Crescent Entertainment Limited
29. Crossroads Christian Communications Incorporated
30. CTV Television Incorporated (CFTO/CICC/CIEW/CIVT/CJOH)
31. ECP (Entreprises de Création Panacom Incorporated)
32. Ego Film Arts
33. Ellis Entertainment Corporation
34. Emergence Réseaux Incorporated
35. Epitome Distribution Incorporated/P.W.T. Distribution Incorporated
36. Filmline International Incorporated
37. Filmoption International Incorporated
38. Fireworks Media Incorporated
39. Galafilm Incorporated
40. Global Television/Canwest Television Network
41. ImX Communications Incorporated/Imagex Limited/IMXNew Waterford Incorporated/ImX Divine Ryans Incorporated/ Glace Bay Pictures Incorporated/ImX Lovdth Incorporated/ImX Writers Block Incorporated/Ordinary Time Productions Limited/ImX Angel Flick Incorporated
42. Insight Production Company Limited
43. Kensington Communications Incorporated/Exhibit A Productions Incorporated
44. Kevin Spencer Incorporated



2000 CANADIAN CLAIMANTS GROUP MEMBERS

45. Kinémage International Incorporated (representing Émergence International Incorporated/Productions La Fête Incorporated/Productions du Cerf Cimadis Communications Cirrus Incorporated/Cité-Amérique Cinéma Télévision/Productions Jean-Louis Frund Incorporated/GPA Films/Productions Télé-Action Incorporated/Max Films/Punch! International Incorporated/Productions du Regard Incorporated/Productions Vic Pelletier Incorporated/ Voice Art Productions Incorporated)
46. King Motion Pictures Corporation
47. Knight Enterprises (The Great Canadian Food Show)
48. Lions Gate Films
49. Match-TV Incorporated
50. Melenny Productions
51. Mentors Productions Incorporated
52. MicroTainment Plus International Incorporated
53. Muse Entertainment Enterprises Incorporated
54. Nelvana Limited
55. Norflicks Productions Limited
56. Ontario Educational Communications Authority
57. Paradigm Pictures Corporation
58. Peace Arch Entertainment Group Incorporated
59. Primedia Productions Limited
60. Productions Avanti Ciné Vidéo Incorporated/9067-2775 Québec Incorporated/9067-2825 Québec Incorporated/ 9067-2841 Québec Incorporated/9067-2858 Québec Incorporated/9067-2866 Québec Incorporated
61. Productions Grand Nord Québec, Incorporated
62. Productions Point de mire
63. Productions Vidéofilms Ltée./Vidéofilms (Chartrand et Simonne) Incorporated/Les Productons le Pollock Incorporated
64. Productions Zone 3
65. Protocol Entertainment Incorporated
66. Radical Sheep (Amigo) Incorporated
67. Raincoast Storylines Limited
68. Regina Motion Picture Video & Sound/d/b/a Minds Eye Pictures
69. Rhombus Media Incorporated
70. RSL Entertainment Corp. / 1296676 Ontario Incorporated
71. Run With Us Productions (80922 Canada Limited)
72. S Entertainment Incorporated/S Entertainment (1997) Incorporated/S Entertainment Holdings Incorporated/SC Entertainment Holdings Incorporated/SC Entertainment International Incorporated/Cinemavault Releasing Incorporated / HMD Distribution Incorporated/HMD Films Incorporated
73. S & S Productions Incorporated
74. Salter Street Films International Limited
75. Shaftesbury Films Incorporated/Camilla Films Incorporated/Shaftesbury Swann Films Incorporated/Prairie Doves Incorporated/External Affairs Limited/Two Two Incorporated/Shaftesbury Mysteries Incorporated/Shaftesbury Mysteries II Incorporated/Shaftesbury Mysteries III Incorporated/Shaftesbury Kids I Incorporated



2000 CANADIAN CLAIMANTS GROUP MEMBERS

76. Sienna Films / April One Productions / Stand Off
77. Société de télédiffusion du Québec
78. Sound Venture Productions Ottawa Limited / 1350907 Ontario Limited
79. Sovicom Incorporated / Sovimed Incorporated
80. Sphère Média Incorporated
81. Summerhill Entertainment Incorporated
82. Sullivan Entertainment International
83. Thunder Bay Electronics Limited (CKPR / CHFD-TV)
84. TVA Group Incorporated
85. TVA International Distribution Incorporated
86. Undersea Treasures Incorporated/NG Adventures Incorporated/Medical Mystery Incorporated/Escape Pictures Incorporated/20th Century Pictures Incorporated/Alton Pictures Inc./Icon Films Inc./Shipwreck Films Incorporated/Cinenova Productions Incorporated
87. Vendôme Télévision Incorporated
88. Vivaclis Incorporated
89. Westwind Pictures Limited



2001 CANADIAN CLAIMANTS GROUP MEMBERS

1. 1508251 Ontario Incorporated
2. Air Farce Productions Incorporated
3. Alcina Pictures Limited
4. Alliance Atlantis Motion Picture Distribution Incorporated
5. Breakthrough Films & Television Incorporated/1162100 Ontario Incorporated/1216935 Ontario Incorporated/1280903 Ontario Incorporated/1330135 Ontario Incorporated/The Friendly Kitchen Company Incorporated/Queen Light Productions Incorporated/Shadow Lake Productions Incorporated/Dragon Tales Productions Incorporated/Dragon Tales Productions(1994) Incorporated/Dragon Tales Productions (1995) Incorporated/Dragon Tales Productions (1997)Incorporated
6. Cambium Film & Video Productions Limited/Catalyst Ent./CCI Entertainment Limited
7. Canadian Broadcasting Corporation (CBC)
8. Canadian Feature Film Productions (The Feature Film Project)
9. Canwest Global Broadcasting Incorporated CIII/ CIHF/ CJNT/ CICT/CHCH/CITV/CKRD/CKND /CISA/CHBC/CHEK/CHAN/CKMI/CFSK/CFRE
10. Carol Reynolds Productions Incorporated
11. Chris Knight Enterprises (The Great Canadian Food Show/Cook Like A Chef Incorporated)
12. CHUM Limited
13. Cinar Corporation
14. CinéGroupe Animation Incorporated
15. CinéGroupe Distribution Incorporated
16. Cinémaginaire Incorporated
17. Cinemavault Releasing Incorporated/ Cinemavault Com. Incorporated/ S Entertainment (1997) Incorporated/S Entertainment Incorporated/SC Entertainment Holdings Incorporated /SC Entertainment International Incorporated/SCE Incorporated
18. Cirque du Soleil Images Incorporated/Les Films Lampo di Vita Incorporated/ Créations Musca Incorporated/Productions Conte Incorporated
19. CKWS Television
20. Cochran Entertainment Incorporated/Pony Productions (Cycle I) Incorporated/Pony Productions (Cycle I) Incorporated
21. Cogeco Radio-Television Incorporated (CKSH-TV)
22. Craig Broadcast Systems Incorporated (CKX-TV)
23. Crossroads Christian Communications Incorporated
24. CTV Television Incorporated (CFTO/CICC/CIEW/CIVT/CJOH/ CFCF/CKY)
25. Ego Film Arts
26. Ellis Entertainment Corporation
27. Epitome Distribution Incorporated/P.W.T. Distribution Incorporated
28. Filmline International (1999) Incorporated
29. Filmoption International Incorporated
30. Films Zingaro Incorporated (formerly Productions Sogestalt Incorporated)/ Amérimage-Spectra Incorporated/Sogestalt 2001 Incorporated/Productions Bleu Blanc Rouge Incorporated/Amérimage Québec Incorporated/Amérimage Communications Incorporated/Les Equipe Spectra Incorporated
31. Fireworks Media Incorporated
32. Galafilm Incorporated
33. ImX Communications Incorporated
34. Insight Production Company Limited
35. Kensington Communications Incorporated
36. Kinéimage International Incorporated
37. King Motion Pictures Corporation
38. Lions Gate Films
39. Match-TV Incorporated



2001 CANADIAN CLAIMANTS GROUP MEMBERS

40. MicroTainment Plus International Incorporated/Microtainment Plus Productions Incorporated/Super Dave Production Limited/Shiral Productions Limited/Chestnut Park Entertainment Incorporated/1291873 Ontario Limited/One Atlantic Entertainment Incorporated/Docutainment Plus Entertainment Incorporated/Pursuit Entertainment Incorporated/1464738 Ontario Incorporated (c.o.bus.as "Em1 Entertainment")/Atlantic 2 Productions Incorporated/ Atlantic 3 Productions Incorporated/ Atlantic 4 Productions Incorporated/Atlantic 5 Productions Incorporated/Atlantic 6 Productions Incorporated/Atlantic 7 Productions Incorporated/Atlantic 8 Productions Incorporated/Atlantic 9 Productions Incorporated/Studio 8967 Incorporated
41. Muse Entertainment Enterprises Incorporated
42. Nelvana Limited
43. Norflicks Productions Limited
44. Ontario Educational Communications Authority
45. Paradigm Pictures Corporation
46. Peace Arch Entertainment Group Incorporated
47. Productions Avanti Ciné Vidéo Incorporated/9067-2775 Québec Incorporated/9067-2825 Québec Incorporated/9067-2841 Québec Incorporated/9067-2858 Québec Incorporated/9067-2866 Québec Incorporated
48. Productions Grand Nord Québec, Incorporated
49. Productions Point de mire
50. Productions Vendome II Incorporated
51. Productions Zone 3
52. Protocol Entertainment Incorporated
53. Radical Sheep (Amigo) Incorporated
54. Raincoast Storylines Limited
55. Rhombus International
56. S & S Productions Incorporated
57. Shaftesbury Films Incorporated
58. Soapbox Box Productions Incorporated
59. Société de télédiffusion du Québec
60. Sound Venture Productions Ottawa Limited/1350907 Ontario Limited
61. Sovicom Incorporated/Sovimed Incorporated/Les Productions Sovimage Incorporated
62. Summerhill Entertainment Incorporated/Flower Power Production Incorporated
63. Sullivan Entertainment International
64. Thunder Bay Electronics Limited (CKPR/CHFD-TV)
65. TVA Group Incorporated
66. Urban Peasant Productions Limited
67. Verseau International Incorporated
68. Vivaclis Incorporated
69. Westwind Pictures Limited



2002 CANADIAN CLAIMANTS GROUP MEMBERS

1. 1380099 Ontario Incorporated (c.o.b. as Heroic Film Company)
2. ACPAV (Association coopérative de productions audio-visuelles) /Corporation ACPAV Incorporated (Corporation de développement et de production ACPAV Incorporated)
3. Air Farce Productions Incorporated
4. Alliance Atlantis Motion Picture Distribution Incorporated
5. Blomeley Communications Incorporated
6. Breakthrough Films and Television Incorporated
7. Canadian Broadcasting Corporation (CBC)
8. Canadian Feature Film Productions (The Feature Film Project)
9. Canwest Global Broadcasting Incorporated(CIII/CIHF/CJNT/CICT/CHCH/CITV/CKRD/CKND/CISA /CHBC/CHEK/CHAN/CKMI/CFSK/CFRE)
10. Carol Reynolds Productions Incorporated
11. CCI Entertainment Limited/Cambium Film & Video Productions Limited/Catalyst Entertainment Incorporated/CCI Releasing Incorporated/Cambium Releasing Incorporated/Catalyst Distribution Incorporated
12. Chris Knight Enterprises/The Great Canadian Food Show Inc./Cook Like A Chef Incorporated
13. CHUM Limited
14. Cinar Corporation
15. CinéGroupe Corporation
16. Cinémaginaire Incorporated
17. CineNova Productions Incorporated/Lost at Sea Pictures Incorporated/Ocean Ranger Productions Incorporated
18. Cirque du Soleil Images Incorporated/Les Films Lampo di Vita Incorporated/ Créations Musca Incorporated/Productions Conte Incorporated/Productions Conte III Incorporated
19. CKWS Television
20. (CKX-TV) Craig Media Incorporated
21. CKY-5
22. Communications Claude Heroux Plus Incorporated
23. Cooper Rock Pictures Incorporated
24. Crossroads Christian Communications Incorporated
25. CTV Television Incorporated (CFTO/CICC/CIVT/CJOH/CFCF/CKY)
26. Decode Entertainment Incorporated/Hoobs Productions Incorporated/Decode/Hoobs Productions 2 Incorporated/Decode/Save-Ums Productions Incorporated/Watership Incorporated (formerly Watership Productions Incorporated)/Decode/ Watership 2 Incorporated/Decode/Zack Productions Inc./Decode/ Zack Productions 2 Incorporated
27. Dracula Productions Incorporated
28. Earth Films Investments Incorporated/Trial By Fire Films Incorporated
29. ECP (Entreprises de Création Panacom Incorporated)
30. Ego Film Arts
31. Ellis Entertainment Corporation
32. Epitome Distribution Incorporated/P.W.T. Distribution Incorporated
33. Filmline International (1999) Incorporated c/o Darras David
34. Films Zingaro Incorporated (formerly Productions Sogestalt Incorporated)/ Amérimage-Spectra Incorporated/Sogestalt Télévision Inc.(formerly Sogestalt 2001 Incorporated)
35. Fireworks Media Incorporated
36. Forum 5/Cineflix
37. Galafilm Productions (I) Incorporated/Galafilm Productions (III) Incorporated /Galafilm Productions (IV) Incorporated/Galafilm Productions (VI) Incorporated/Galafilm Productions (VII) Incorporated (Co-Producers Back Alley (Exposed) Incorporated/Galafilm Productions (VIII) Incorporated (Co-Producers Création Musca Incorporated)/Galafilm Productions (WW4) Incorporated/Galafilm Productions (2000) Incorporated



2002 CANADIAN CLAIMANTS GROUP MEMBERS

38. Goodman Rosen Incorporated as court appointed receiver for Cochran Entertainment Incorporated in receivership/Pony Productions (Cycle I) Incorporated in receivership/Pony Productions (Cycle II) Incorporated in receivership
39. Ideacom International
40. IMX Communications Incorporated/Imagex Limited/Glace Bay Pictures Incorporated/IMX Angelflik Incorporated/IMX Divine Ryans Incorporated/IMX Lovdth Incorporated/IMX New Waterford Incorporated/IMX Writer's Block Inc./Overdrive Motion Pictures Incorporated
41. Infinity Films Entertainment Group Limited/Zachor Productions Limited/ Nutshell Productions Limited /Guinea Pig Productions Limited/Duty Productions Limited/KKBL No.293 Ventures Limited/Precipice Prods. Limited/Bog Prods. (1999) Limited/Bog Productions Incorporated
42. Insight Production Company Limited
43. Kinéimage International Incorporated
44. Lions Gate Films Corporation/Lions Gate Television Corporation
45. Melenny Productions Incorporated
46. MicroTainment /Docutainment Plus Productions Incorporated
47. Muse Entertainment Enterprises Incorporated
48. National Film Board of Canada
49. Nelvana Limited
50. Norflicks Productions Limited
51. Omni Film Productions Limited/Water Street Pictures Limited
52. Ontario Educational Communications Authority
53. Portfolio Entertainment Incorporated
54. Productions Avanti Ciné Vidéo Incorporated/9067-2775 Québec Incorporated/9067-2825 Québec Incorporated/9067-2841 Québec Incorporated/9067-2858 Québec Incorporated/9067-2866 Québec Incorporated
55. Productions Pixcom Incorporated
56. Productions Point du Mire
57. Productions Thalie Incorporated
58. Productions Videofilms Ltée./TV Films Associes International (TVFA) Incorporated/Les Producteurs TV-Films Associes Incorporated/Les Productions Le Pollock Incorporated/Videofilms (Chartrand et Simone) Incorporated
59. Productions Zone 3 Incorporated
60. Protocol Entertainment Incorporated
61. Radical Sheep Productions Incorporated
62. Raincoast Storylines Limited
63. Rhombus International Incorporated
64. S & S Productions Incorporated
65. Shaftesbury Films Incorporated/Camilla Films Incorporated/Shaftesbury Swann Films Incorporated/Prairie Doves Incorporated/External Affairs Limited/Shaftesbury Mysteries Incorporated/Shaftesbury Mysteries II Incorporated/Shaftesbury Mysteries III Incorporated/Shaftesbury Mysteries IV Incorporated/Shaftesbury Kids I Incorporated/Shaftesbury Kids II Inc./Shaftesbury CanLit I Incorporated/Shaftesbury CanLit II Incorporated
66. Soapbox Productions Incorporated/Molly's Reach Productions
67. Sound Venture Productions Ottawa Limited
68. Sovicom Incorporated/Sovimed Incorporated
69. Studio B Entertainment Incorporated
70. Sullivan Entertainment
71. Summerhill Entertainment Incorporated/Summerhill Sports Incorporated
72. Thunder Bay Electronics Limited (CKPR/CHFD-TV)
73. TQS Incorporated
74. Trick Rider Productions Incorporated
75. TVA Group Incorporated
76. Vivaclit Incorporated/Vivavision Incorporated
77. WestWind Pictures Limited



2003 CANADIAN CLAIMANTS GROUP MEMBERS

1. ACPAV et Corporation de développement et de production ACPAV Incorporated
2. Air Farce Productions Incorporated
3. Anaid Productions Incorporated
4. Breakthrough Entertainment Incorporated
5. Canadian Broadcasting Corporation (CBC)
6. Canadian Feature Film Productions (o/a The Feature Film Project)
7. Canwest Global Broadcasting Incorporated(CIII/CIHF/CJNT/CICT/CHCH /CITV/CKRD/CKND/CISA /CHBC/CHEK/CHAN/CKMI/CFSK/CFRE)
8. Carol Reynolds Productions Incorporated
9. CCI Entertainment Limited/Cambium Film & Video Productions Limited/Catalyst Entertainment Incorporated/CCI Releasing Incorporated/Cambium Releasing Incorporated/Catalyst Distribution Incorporated
10. Cineflix Incorporated/Forum 5 Incorporated
11. CinéGroupe Corporation/CinéGroupe Animation/CinéGroupe Distribution
12. Cinémaginaire Incorporated/Montréal Vu Par Incorporated/Confessionnal Incorporated/Film Nuces Incorporated/Productions 15 Moments Incorporated/Laura Cadieux Incorporated
13. Cirque du Soleil Images Incorporated/Les Films Lampo di Vita Incorporated/Créations Musca Incorporated/Productions Conte Incorporated/Productions Conte II Incorporated/Productions Conte III Incorporated
14. CKWS Television
15. Communications Claude Heroux Plus Incorporated
16. Cookie Jar Entertainment Incorporated
17. Cooper Rock Pictures Incorporated
18. Crescent Entertainment Limited/Marine Life Productions Limited/Warrior Productions Limited/Nightman Productions Incorporated/Crow Productions Incorporated/Monkey House Productions Limited
19. Crossroads Christian Communications Incorporated
20. CTV Television Incorporated (CFTO/CJOH/CICC(CIEW)/CFCF/CIVT/CKY(CKYB))
21. Decode Entertainment Incorporated/Decode/Blobheads Productions Incorporated/Decode/Save-Ums Productions Incorporated/Hoobs Productions Incorporated/Angela Productions Incorporated
22. Ego Film Arts
23. Ellis Entertainment Corporation
24. Epitome Distribution Incorporated/P.W.T. Distribution Incorporated
25. Filmline International (1999) Incorporated c/o Darras David
26. Filmoption International
27. Films Transit International Incorporated
28. Films Zingaro Incorporated (formerly Productions Sogestalt Incorporated)/ Amérimage-Spectra Incorporated/Sogestalt Télévision Incorporated/Sogestalt TV Québec/Productions Bleu Blanc Rouge Incorporated
29. Fireworks Media Incorporated
30. Force Four Entertainment Incorporated/Force Four Productions Limited
31. Galafilm Incorporated/Galafilm Productions (I) Incorporated/Galafilm Productions (III) Incorporated/Galafilm Productions (VI) Incorporated/Galafilm Productions (VIII) Incorporated/Galafilm Productions (X) Incorporated
32. IMX Communications Incorporated/Imagex Limited
33. Insight Production Company Limited
34. Juste pour Rire/Just for Laughs
35. Kinémage International Incorporated
36. Knight Enterprises/Great Canadian Food Show Incorporated
37. Lions Gate Films Corporation



2003 CANADIAN CLAIMANTS GROUP MEMBERS

38. Media Headquarters Film & Television Incorporated
39. Minds Eye Holdings Incorporated
40. Motion Picture Distribution LP
41. Muse Entertainment Enterprises Incorporated
42. National Film Board of Canada
43. Nelvana Limited
44. Norflicks Productions Limited
45. Novem (formerly Guy Cloutier Communications)
46. Octant Vision Incorporated
47. Omni Film Productions Limited/Water Street Pictures Limited
48. Ontario Educational Communications Authority
49. Paradigm Pictures Corporation
50. Portfolio Entertainment Incorporated
51. Productions Avanti Ciné Vidéo Inc./9067-2775 Québec Inc., Filiale de Productions Avanti Ciné Vidéo Inc./9067-2825 Québec Inc., Filiale de Productions Avanti Ciné Vidéo Inc./9067-2841 Québec Incorporated, Filiale de Productions Avanti Ciné Vidéo Incorporated,/9067-2858 Québec Incorporated, Filiale de Productions Avanti Ciné Vidéo Incorporated/9067-2866 Québec Incorporated, Filiale de Productions Avanti Ciné Vidéo Incorporated
52. Productions Cartier Incorporated
53. Productions Grand Nord
54. Productions Pixcom Incorporated
55. Productions Point du Mire Incorporated
56. Productions Roch Brunette Incorporated
57. Productions Vidéofilms Ltée/Les Productions Le Pollock Incorporated/Vidéofilms (Chartrand et Simonne) Incorporated/Vidéofilms (Jean Duceppe) Incorporated
58. Productions Zone 3 Incorporated
59. Protocol Entertainment Incorporated
60. Radical Sheep (Amigo) Incorporated
61. Raincoast Storylines Limited
62. Rhombus International Incorporated
63. S & S Productions Incorporated
64. Serendipity Point Films Incorporated
65. Shaftesbury Films Incorporated/Camilla Films Incorporated/Shaftesbury Swann Films Incorporated/Prairie Doves Incorporated/External Affairs Limited/Shaftesbury Mysteries Incorporated/Shaftesbury Mysteries II Incorporated/Shaftesbury Mysteries III Incorporated/Shaftesbury Mysteries IV Incorporated/Shaftesbury Kids I Incorporated/Shaftesbury Kids II Incorporated/Shaftesbury Kids III Incorporated/Shaftesbury CanLit I Incorporated/Shaftesbury CanLit II Incorporated/Shaftesbury Stories I Incorporated/ Two Two Incorporated
66. Soapbox Productions Incorporated/Molly's Reach Productions
67. Sound Venture Productions Limited
68. Sovicom Incorporated/Productions Sovimage Incorporated
69. Sphere Média Incorporated/Productions Charlotte Incorporated
70. Studio B Entertainment Incorporated
71. Sullivan Entertainment
72. Summerhill Entertainment Incorporated/Summerhill Sports Incorporated/Summerhill Productions Incorporated
73. Thunder Bay Electronics Limited (CKPR/CHFD-TV)
74. TQS Incorporated
75. TVA Group Incorporated
76. Vivaclis Incorporated/Vivavidoc Incorporated
77. WestWind Pictures Limited



CANADIAN CLAIMANT PROFILES 2000 – 2003

ACPAV

Founded in 1971, ACPAV has launched over 40 feature films and more than 50 television documentaries and series. The team is made up of three producers with more than 20 years of experience.



Air Farce Productions

Independent television production company producing *Royal Canadian Air Farce*, one of Canada's leading current affairs comedy series. Air Farce has existed on radio, television, books, audio recordings and on stage since 1973.



Alberta Filmworks Incorporated

Headquartered in Calgary, Alberta Formworks is an independent Canadian film and television production company. In its nineteen-year history, the company has produced over one hundred and sixty hours of high quality, prime time dramatic programming. Alberta Filmworks' movies and series have been broadcast and distributed throughout the world, and have garnered over one hundred Canadian and international nominations and awards. Alberta Filmworks has produced and co-produced dramatic programming for Lifetime, USA Network, Court TV, BBC, Showtime, CBC, CTV and Global Television among others.



Alcina Pictures

Alcina Pictures is a Toronto-based film and television production company committed to developing and producing domestic and internationally marketable commercial and arthouse pictures. Part of the Canadian independent community, Alcina prides itself on working with today's new talent and voices of both Canadian and International cinema. Alcina has developed co-production relationships with companies in Germany, France, Mexico, Ireland and the U.S.



Alliance Films Incorporated/Alliance VivaFilm Incorporated

Alliance Films (previously known as Alliance Atlantis Motion Picture Distribution Incorporated) is a leading distributor of motion pictures in Canada, with motion picture distribution operations in the United Kingdom and Spain. The company distributes filmed entertainment to theatres, on DVD, online and to television broadcasters. Alliance Films holds the Canadian distribution rights to the productions of leading independent studios.



Amérimage-Spectra Incorporated

Producers of the *Festival International de Jazz de Montréal* Television Programming. Over the past decade the company has carved out an enviable place for itself in international markets, and today is regarded as one of the most important Canadian television and film producers in performing arts. Amérimage Spectra is internationally recognized for its know-how and expertise in large-scale television productions.



Anaïd Productions

Anaïd produces award-winning, dynamic, and internationally recognized real-life and dramatic television series.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Blomeley Communications Incorporated

Blomeley Communications Incorporated was founded in 1988. For over two decades, Blomeley Communications has produced a complete range of world-class television programs including the critically acclaimed *Kardio Knockout*, which was rated by Fox Sports International as the second most watched fitness program in the world in 2001.

Breakthrough Films & Television

Breakthrough Films & Television is a major producer of popular drama, factual and lifestyle programming, as well as children's live-action and animated series. The catalogue includes animated series *Atomic Betty*, *Captain Flamingo* and *Miss BG*, drama series, *Paradise Falls*, as well as factual programs, *Design Match*, *War of the Wheels* and *Plastic Makes Perfect*. Early success stories include the popular children's series, *The Adventures of Dudley the Dragon*.



Canadian Broadcasting Corporation

The CBC is Canada's largest cultural institution. Owned by all Canadians, it is the only cultural institution and the only broadcaster offering services to all Canadians in English and in French across Canada. The CBC has a heritage as the nation's greatest supplier of Canadian cultural content. Its artists, artisans and its presence from coast to coast set standards for excellence across the entire broadcasting system. It is a crown corporation governed by the 1991 Broadcasting Act and subject to regulations of the Canadian Radio-television and Telecommunications Commission (CRTC).



Canadian Film Centre

CFC Feature Film Project is a comprehensive development and production-focused mentorship program for emerging Canadian feature film makers, providing 100% of the financing and mentorship needed for the successful development, production and marketing of dramatic feature films.



Canamedia Productions Limited

It is one of the longest established distribution and production companies in Canada. Canamedia was the first Canadian company to pre-sell a movie of the week to a US network (CBS) in prime time and has co-produced with many of the Canadian, US and UK networks. Apart from its high quality lifestyle catalogue, Canamedia specializes in documentaries, entertainment, adventure/outdoor shows, sports, dramas, children's programming and more.



CanWest Global Broadcasting Incorporated/Canwest Mediaworks Incorporated

CanWest's holdings include conventional television networks Global Television and E! The broadcast brands are complemented by 26 specialty networks. CanWest operates one of Canada's largest newspaper chains; the publications are complemented by several online properties under the canada.com network. In July 2000 the new Global Television Network was established, which comprises stations across Canada. In 2004 the CanWest MediaWorks brand was launched to integrate and unify all the diverse brands of the company.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Carol Reynolds Productions Incorporated

Independent producer of movies of the week and variety specials featuring artists such as *Céline Dion* and *Sarah McLachlin*.

CCI Entertainment Limited

Formed in 2002 through the merger of Cambium Entertainment Corporation and Catalyst Entertainment Incorporated, CCI Entertainment is founded on over 30 years of experience in television production and international distribution. During this time, the Toronto-based company has set new standards for excellence, service and integrity in the Canadian entertainment arena. CCI Entertainment's mission is to create great television that entertains, engages minds and hearts; and fuels the imagination.



CHUM Limited

A media company based out of Toronto, Ontario, CHUM operated several independent television and radio stations, as well as specialty networks. It also supplied syndicated programming to Canadian network broadcasters.



Cineflix & Forum 5

Cineflix, a subsidiary company of Forum 5, is an international group of companies producing, acquiring and distributing innovative non-fiction television programming in the factual entertainment, factual and documentary genres for television networks worldwide. Since 2000, Cineflix has grown from a small independent Montréal based producer to one of the world's leading international production and distribution companies with offices in Montréal, Toronto, London and Dublin.



CinéGroupe Corporation/9151-4190 Québec Incorporated

CinéGroupe specializes in forging alliances to finance and produce programming that captures audiences. One of the Company's hallmarks is its ability to work with different partners and clients across North America and around the world. CinéGroupe boasts over 1,000 hours of award winning, world animation & live-action programming.



Ciné Qua Non Média

Ciné Qua Non is a Montreal based company that produces documentaries, performing arts specials and feature films.

Cinémaginaire Incorporated

Cinémaginaire Incorporated is a Montreal company, which produces feature films and documentaries. It was created in 1988 – the realization of a dream for founder Denise Robert and associate Daniel Louis. Known for its talent for innovation, the company has made more than 20 feature films that have garnered international acclaim and numerous awards. These include an Academy Award in 2004 for *The Barbarian Invasions*.



CANADIAN CLAIMANT PROFILES 2000 – 2003

Cinemavault Releasing

Cinemavault Releasing is a motion picture sales company specializing in diverse and distinctive independent feature films. Based in Toronto, Canada, it has built a library of over 300 titles as well as relationships with producers, directors, studios and distributors around the world. Its goal is to seek out eclectic films with style and substance that have a worldwide appeal.



Cinenova Productions Incorporated

Cinenova is a Stratford, Ontario based producer of documentaries for television.

Cirque du Soleil Incorporated

Cirque du Soleil Images, the production arm of Cirque du Soleil®, is dedicated to the creation of original and innovative content for TV, DVD and film. For each new venture, the division strives to deliver products that reflect the image, creativity and spirit of the Cirque du Soleil brand and its live shows. Holdings: Cirque du Soleil Images Incorporated, Les Films Lampo Di Vita Incorporated, Créations Musca Incorporated, Productions Conte Incorporated, Productions Conte II Incorporated, Productions Conte III Incorporated and Productions Conte IV Incorporated.



Cirrus Productions/Productions Deux Freres (now known as Cirrus Communications)

Since 1996, Cirrus has served local, national and international networks and distributors through the production of documentary and fiction series and feature films. Its goal has been to develop and produce cinematic and televised works distinguished by their originality, their power to attract and their capacity to touch the audience. Productions include the audacious and refreshing series *La vie la vie*, *2 frères* – a devastating drama series, *Ciao Bella*, *Nos Étés*, *Naked Josh*, *Road to Hell*, feature films *C.R.A.Z.Y.* and *Nitro*, and television movie *Sticks and Stones*.

CKWS-TV

CKWS is a private affiliate of the Canadian Broadcasting Corporation television network located in Kingston, Ontario, providing coverage in Eastern Ontario. CKWS is owned by Corus Entertainment.



CKY-TV (Moffat Communications Limited)

CKY-TV provides broadcast and specialty television, cable and Internet services through subsidiaries in Canada and the United States.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Cookie Jar Entertainment

Cookie Jar (formerly Cinar) is one of the fastest growing most dynamic kids companies in the world today. In just three short years, Cookie Jar has become a leader in entertainment, creating successful, innovative, and immensely popular entertainment and educational content for kids around the world. Cookie Jar brands are valued for their entertainment, educational excellence and engaging content. Well-respected Cookie Jar products and shows like “*The Doodlebops*,” “*Hurray For Huckle!* (Busytown Mysteries),” “*Will & Dewitt*,” “*Caillou*,” “*Gerald McBoing Boing*” and “*Arthur*” allow kids to have fun and learn at the same time.



Cooper Rock Pictures Incorporated

Cooper Rock Pictures Incorporated produces engaging and thought provoking programming for broadcasters worldwide. It specializes in creating stories that reflect a wide range of emotions and circumstance. The company successfully portrays the human-interest side of topics as diverse as sports, health and history.

Craig Thompson Productions

Producers of the television series *Cottage Country*. Craig Thompson is an accomplished writer, television producer and broadcaster with a love for the outdoors. In the series he and co-host Robin Moir visit weekend getaway sites on oceans, lakes, rivers, and mountainsides across Canada.

Credo Entertainment Corporation

Credo, one of western Canada's largest independent producers of entertainment programming, earned a reputation for excellence by producing award-winning animation, television commercials, sponsored films and drama programs.



Crescent Entertainment

Crescent Entertainment is an award winning, film and television production company based in Vancouver, Canada. Since 1990, company partners Jayme Pfahl, Harold Tichenor, and Gordon Mark have been involved in over forty productions, specializing in the development and production of original feature films, television and documentaries.



Crossroads Christian Communications

Crossroads Christian Communications Incorporated produces a wide variety of Christian ministry programs and carries other programs that also promote positive values and moral decency. It makes creative use of television and other media, together with other activities, which respond to the mission conscience and needs of the constituency.



CTV Television Incorporated

CTV, Canada's largest private broadcaster offers a wide range of quality news, sports, information, and entertainment programming. CTVglobemedia Incorporated is Canada's premier multi-media company, which owns CTV Incorporated and The Globe and Mail. CTV Incorporated also owns radio stations across the country, and leading national specialty channels.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Decode Entertainment Decode Enterprises (DHX Media Companies)

Decode Entertainment is a subsidiary of DHX Media Limited, a leading international producer of television programming and interactive content with an emphasis on children, family and youth markets. Decode Enterprises, is the distribution subsidiary of DHX Media Limited. It handles programme sales for third party producers and for DHX subsidiaries DECODE Entertainment, Halifax Film and Studio B.



Dracula Productions

This company hosted talented producer Vonnie Von Helmolt and director Guy Maddin to produce *Dracula: Pages From A Virgin's Diary*, based on Mark Godden's *Dracula* adapted and choreographed for Canada's Royal Winnipeg Ballet. The film was originally produced for the CBC's performing arts series *Opening Night* and was later released theatrically.

Earth Films Investments/Trial by Fire Films Inc.

Deepa Mehta is one of Canada's best-known female film producers. Earth Film Investments/Trial by Film Films Inc. produced *Earth*, the second in Mehta's trilogy of the elements – *Fire, Earth and Water*.

Ego Film Arts

Ego Film Arts is the production company of international filmmaker and award-winning director Atom Egoyan, director of celebrated films such as *The Sweet Hereafter*, *Exotica*, *Felicia's Journey* and *Sarabande*.

Ellis Entertainment Corporation

Ellis Entertainment is a leading international television producer and distributor, with over 40 years history of supplying the global marketplace with quality entertainment and factual programming. Ellis Releasing is the distribution division and Ellis Vision is its production subsidiary.



Entreprises de Creation Panacom Inc.

Groupe ECP is a television production company with solid experience and expertise in documentaries, drama, children's programs, magazines and variety shows. Its programs are supported by associated websites developed and produced by an in-house multimedia team.

Epitome Pictures Incorporated

For the past 25 years, Epitome Pictures and related companies have produced high-quality dramatic programming that is distinctly Canadian. Epitome's catalogue includes Canada's first prime-time soap opera, *Riverdale*, as well as the youth drama *Instant Star* and the critically acclaimed *Degrassi: The Next Generation*. Epitome has been awarded multiple distinctions for its contributions to the television industry, including two International Emmy Awards, 16 Gemini Awards, and two Prix Jeunesses.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Filmline International

Founded in 1984 and solely owned by Nicolas Clermont since the early 1990's, Filmline International soon became one of the leaders in production and co-production in Canada, producing an impressive slate of features, movies of the week, mini and TV-series. In September 1996, Filmline International became a wholly owned subsidiary of Behaviour Communications Incorporated, a Montreal-based multi-media public company.

Filmoption International

In business for now 30 years, Filmoption International is specialized in television distribution. An importer and exporter of programs its catalogue features titles ranging from feature films, drama series, children's fare as well as all genres of documentaries, series and one-offs.



Films Transit International

Founded in 1982 by Jan Rofekamp, Films Transit is one of the world's leading international distributors of quality documentaries in two specific genres: Arts & Culture and Society & Politics.



Fireworks Entertainment

Fireworks Entertainment was founded by Jay Firestone in 1996, to produce, distribute and finance television shows and feature films. It produced a diversified range of programming, with the dominant category of production being dramatic series. Some of the company's productions include: *Nikita*, *Robocop*, *Mutant X*, and *Relic Hunter*.



Force Four Entertainment Incorporated/ Force Four Productions Limited

For over twenty years, Force Four Entertainment has been creating high quality, award-winning television in all genres, from documentary and factual entertainment to scripted dramas and comedy. It has produced more than three hundred hours of television, earning accolades on the national and international stage. These awards include the prestigious Peabody Award for "Significant and Meritorious Achievement in Broadcasting."

GAÉA Films Incorporated

GAÉA, (formerly Communications Claude Heroux Plus Incorporated) is an independent production and distribution company initially known for films and television series, including *Lance et Compte*. It has diversified its production slate, producing documentaries, dramas, magazine and variety programs for domestic television services and clients around the world.



CANADIAN CLAIMANT PROFILES 2000 – 2003

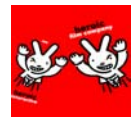
Galafilm Incorporated

For over 15 years, Galafilm has been at the forefront of independent film and television production. Its catalogue boasts over 200 hours of award winning and commercially successful entertainment content that aim to educate and entertain worldwide audiences. Its diverse slate includes documentaries, youth programs, television dramas and feature films. It has been a hit with the kids since its first foray into children's programming; the award winning *Tale of Teeka*. Galafilm also produced four seasons of the Canada/UK co-production and international hit *The Worst Witch*. Current youth programs include the highly popular *15/Love*, co-produced with France's Marathon International and *Fungus the Bogeyman*, produced with production partner Indie Kids based in the UK.



Heroic Film Company/1380099 Ontario Incorporated

Proud producers of 'really, really good' award-winning tween and teen TV. Their programs are funny, never-earnest, visually-innovative, with solid story-telling that means something and with a high level of production value. Productions include: *Our Hero*, *Dead Rock Stars*, and *Thirteen*.



Ideacom International Incorporated

For more than 30 years now, Ideacom (known as 9085-7525 Québec Incorporated) has created and produced over 300 innovative television programs – documentaries, magazine and variety. These programs, seen around the world, have been awarded numerous prizes.

IMX Communications Incorporated

In 1973, Christopher Zimmer went to Halifax on a whim, and ended up staying for good. His career in television, advertising and film production had taken him to New York and LA, but he felt an instant affinity for Canada's East Coast and its lifestyle. As a result, in 1985, imX communications emerged on the Nova Scotia film scene. From the beginning Zimmer's main goal was feature film production. He has produced several award winning films. IMX also made a successful foray into animation, completing production on *For Better or For Worse*, a 16-part series based on the award-winning comic strip by Lynn Johnston.



Infinity Films Entertainment Group Limited

Infinity Films covers the spectrum from features and documentaries to television comedy, drama and variety, but whatever form a production may take, they are first and foremost storytellers. Infinity is a writers' company, always beginning with a singular dedication to compelling scripts then following through with the vision of outstanding directors, cinematographers, designers, and editors to produce the high-quality entertainment for which they have become renowned.



Insight Production Company Limited

Insight headed by John Brunton & Barbara Bowlby has become an industry leader in the creative development, financing and production of highly rated television programs in every genre. Since 1979, Insight has created thousands of hours of groundbreaking television that continues to be broadcast over major networks worldwide. Insight Productions is recognized for developing a Canadian "star system" through television programs and specials that showcase and celebrate Canadian talent. Mike Myers is an example of new talent discovered by Insight in *It's Only Rock n' Roll*. Insight produces *Canadian Idol*, Canada's homegrown version of the hugely successful international format.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Just For Laughs/Juste pour rire

At Just For Laughs, they take humour seriously. The Just For Laughs Festival has become a world-renowned entertainment landmark, recognized for the quality of its content and the professionalism of its staff. Just For Laughs also produces award-winning TV shows, which have been broadcast in 140 countries and carried by 95 airlines worldwide, an unprecedented success, reaching millions of viewers across the globe. The gags series has become the number 1 comedy show in the world.



Kensington Communications Incorporated

Kensington is a producer and distributor of television, film and new media content.



Kevin Spencer Incorporated (known as Ocnus Productions)

Working in both live action and animation, this Ottawa, Ontario based production company has produced 180 ½ hours of nationally broadcast series television. Beginning with 13 animated shorts, the series *Kevin Spencer* went on to achieve hit and cult status, hailed as both the worst show on television and brilliant social satire.



King Motion Picture Corporation

King Motion Picture Corporation is the creator and producer of the series *This Living World* and founder of This Living World Nature Trust. Its mission, by way of the television series, is to create, develop and distribute quality programs that meet the needs and expectations of its patrons, sponsors, broadcasters and viewers. King's ultimate goal is to foster and promote a respect for public awareness, appreciation and understanding of the natural world and of all living things that share its wonder.

Knight Enterprises

Knight Enterprises is a full service, independent production company. It is a proven performer, delivering internationally successful, high quality and incredibly entertaining lifestyle programming. The company is best known for its incredibly entertaining and mouth watering food television series including - "*The Great Canadian Food Show*", "*Table d'Hote*", "*Cook Like a Chef*" and "*Licence to Grill*", "*Junk Brothers*" as well as the latest project "*This Food That Wine*". Knight Worldwide Media Company is its wholly owned distribution arm.



Lions Gate Studios

Lionsgate is a leading independent producer and distributor of motion pictures, television programming, home entertainment, family entertainment, video-on-demand and digitally delivered content. Its prestigious and prolific library of nearly 12,000 motion picture titles and television episodes is a stable source of recurring revenue and is a foundation for the growth of the Company's core businesses. The Lionsgate brand name is synonymous with original, daring, and quality entertainment in markets around the globe.



Match TV Incorporated

Productions Match TV specializes in the development of television series– from comedies to dramas. It co-produces with independent producers for network broadcasters.



CANADIAN CLAIMANT PROFILES 2000 – 2003

Media Headquarters Film & Television Incorporated

Media Headquarters produces an exciting range of high-quality television programming and films. From entertaining reality shows and vibrant dramatic programming, Media Headquarters continues to develop a global reputation for creativity, quality and popularity.



Melenny Productions Incorporated

Melenny Productions is a Montreal, Quebec based production company, created in 1993. It produced the very popular "Les Boys" films about a house league hockey team. The company also distributes the works of other producers.

MicroTainment Plus Production Incorporated/DocuTainment Plus Production

DocuTainment, headquartered in Toronto Canada, is a full-service television and film production company focusing exclusively on factual entertainment. Its founder Garry Blye has produced over 2,000 hours of programming seen in over 80 countries. DocuTainment produces award-winning series and specials in all genres. A&E, TLC, CBC, BBC, Discovery, Discovery Health, Life Network, Canal+ and a host of other major broadcasters world-wide carry DocuTainment programming thanks to the company's widely experienced in-house team of researchers, writers, editors and producers.

Minds Eye Holdings Incorporated

Established in 1986, Minds Eye (formerly Mentors Productions/Regina Motion Pictures) has created film and television product from its home base in Saskatchewan, Canada that has been internationally recognized for its superior quality. This independent production company is a full service motion picture entity; including departments of development, production and post-production, and its distribution arm Minds Eye International Incorporated.



Muse Entertainment Enterprises

Muse is a leading independent feature film and television producer known for well-crafted, high-quality productions. Muse's most recent productions include the comedy feature *The Deal* starring William H. Macy and Meg Ryan, and the television series *Durham County*. Since its founding in 1998, Muse has produced, co-produced and provided production services on more than 100 theatrical features, TV movies, mini-series and series. Among its many award-winning productions are the mini-series *Human Trafficking* and *Answered by Fire*, the TV series *This is Wonderland* and *Tales from the Neverending Story* and the TV films *The Wind in the Willows* and *The Many Trials of One Jane Doe*. The company's head office and its Quebec production centre are based in Montreal. Muse also maintains development and production operations in Toronto, Vancouver and Los Angeles.



Nelvana Limited

Nelvana, a Corus Entertainment company, is one of the world's leading international producers and distributors of children's animation and related consumer products. For over 30 years, it has produced over 100 major television series, specials and movies, which are available in over 150 countries around the world. The company's growing library includes over 2,300 half hour episodes. Along with creating great shows, Nelvana works with its partners to develop merchandise, publishing, music, interactive and home video products that add to children's lives.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Norflicks Productions Limited

Norflicks has been a successful independent Canadian television production company since its incorporation in 1985. Led by its president and founder, Richard Nielsen, Norflicks earned a reputation for creating high quality, entertaining television. Norflicks met success with feature films, comedy series, as well as war documentaries. The company also made its mark in the world of religious programming and became widely known for making programs that bring Canadian history to life.



Novem Communications Incorporated

Under the direction of Véronique Cloutier, Novem combines four centres of activity: television production, shows, films and publishing. Its versatility and dynamism make this independent company an important contributor actor within the Quebec cultural industry.



Omni Film Productions Limited/Water Street Pictures

For 29 years Vancouver based Omni has produced quality programming with integrity and a passion for storytelling. It is one of Canada's longest established television and film production companies. Omni develops, finances and produces dramatic, factual and lifestyle series, documentaries and children's programming for the domestic and international market. Together with sister companies Water Street Pictures and Water Street Releasing, Omni Film Productions Limited is a complete film and television production and distribution entity with a steadily growing catalogue of exceptional programming.



Paradigm Pictures Corporation

The film, video and multi-media production company Paradigm Pictures Corporation was founded in 1997. The principals are award-winning producers/directors/writers, Marrin Canell and Ted Remerowski. The Canadian Broadcasting Corporation's premier documentary strand Witness has commissioned a number of documentaries including *Security Threat*, a portrait of a post-September 11th society; *Diet Wars*, a look inside the multi-million dollar diet industry; *Dying to Win*, an expose of drugs in sport, which was nominated for a Monte Carlo Television Award; *Lost and Found*, a quirky look at Lost and Found departments around the world; *Quints & Quads: A New Baby Boom*, a look into the growing number of multiple births; *No Place to Hide: Big Brother* and *No Place to Hide: Little Brothers*, a prescient and controversial two part series on privacy.



Peace Arch Entertainment Group Incorporated

Peace Arch Entertainment produces and acquires feature films, television and home entertainment content for distribution to worldwide markets. Peace Arch owns one of the largest libraries of top quality independent feature films in the world, featuring more than 2,000 classic and contemporary titles. Peach Arch Television produces and acquires, series, mini-series, movies of the week, lifestyle programming, and documentaries.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Portfolio Entertainment Incorporated

Founded in 1991, Toronto-based Portfolio Entertainment is one of Canada's leading independent producers and distributors of bold, award-winning television programs for kids, tweens, teens and adults including the animated comedy *Carl2* that follows the day-to-day antics of a teenage slacker and his too perfect DNA double, and *RoboRoach*, a series that elevates a lowly cockroach to super hero status. Portfolio Entertainment's distribution division has gained access to some of the world's most established broadcasters as well as emerging new players offering an ambitious catalogue that consists of more than 1,300 episodes of programming.

Primedia Productions Limited

This company was formed in 1981 by film veterans Pat Ferns and Richard Nielsen. It produced dramas, arts programs, operas as well as natural history series. In 1994, Primedia was purchased by P.S. Production Services.

Productions Avanti Ciné Vidéo Incorporated

Creates and develops concepts and produces variety specials and series for broadcasters and specialty services. Avanti Ciné Vidéo obtains the rights to international productions to adapt them for the Quebec market. It has also had great success licensing concept rights to its own popular production *Un gars, une fille*. This was the first Quebecois television program to be adapted for broadcast in the United States. The company also develops films and has established partnerships with the animation company, Sardine Productions and "edutainment" creator, Kutoka Interactive.



Productions Grand Nord Québec Incorporated

Grand Nord develops, produces and markets high-quality television programming and entertainment projects of international scope and appeal, working throughout Canada. Because they are made in both English and French, Grand Nord productions and co-productions can play on networks nationwide and have enhanced potential on the international market.

Productions Pixcom/Pixcom International

Pixcom Productions has been active in the television production market since 1987. It is a private communications holding company based in Montreal. Pixcom produces shows and series that cover a range of genres: documentaries, public affairs, cultural magazines, variety shows, practical/how to magazines, drama series, game shows, television adaptations of theatre, and children's shows. It also offers a wide range of services in interactive production, corporate communications, national and international distribution, television engineering and technical services.



Productions Point de mire Incorporated

Montreal based producer of dramas, factual programming, quiz shows, magazines, documentaries and variety specials, PDM was founded in 1992. Its productions have aired on both public and private broadcasters.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Productions Roch Brunette Incorporated (known as PRB Media)

PRB Media is a creative communications company formed in 1990 with a mission to create innovative communications products that capture and change audiences. PRB Media creates compelling and thoughtful television and new media productions that connect with audiences to inspire, entertain and teach.



Productions Thalie Incorporated

Productions Thalie was founded in 1998. It quickly became a key player in the film and television industry in Quebec City. It draws on the talents of more than 200 artisans in the region as well as relationships with international co-producers to create dramas and documentaries.

Productions Vendome II Incorporated

Vendôme Télévision is a TV production company founded in 1995 by André Dubois. Best known for comedy series, it has also made successful sitcoms and a satirical mini-series. Recent productions include documentaries for public broadcasters and specialty services. Without abandoning comedy, the company is planning further diversification in drama and documentary series.



Productions Vidéofilms Limited

Production house created in 1972 by Robert Ménard, a producer and director with more than 15 feature films and eight television series.

Productions Zone3 Incorporated

Zone3 is a solidly established Quebec company whose creative ideas and skills are focused in three main areas of production: television, live entertainment and recordings. The Zone3 team is a remarkable synergy of talent and experience; in all, about 500 permanent employees and freelancers work on the company's impressive list of projects.

Protocol Entertainment Incorporated

Protocol Entertainment, Incorporated originally founded in 1993 is one of Canada's most celebrated producers of popular and critically-acclaimed children's entertainment television programming. The company is recognized worldwide for producing high quality, audience and award-winning series for kids and families based on best-selling book properties. The producer of the smash hits *Goosebumps*TM, *Animorphs*TM, *Dear America*TM and *The Saddle Club*TM television series, Protocol Entertainment, Incorporated is based in Toronto.



Radical Sheep Production Incorporated

With over 300 episodes of award-winning television and successful licensing programs, Radical Sheep has grown to be one of the most highly acclaimed children's television producers in North America. The creation of enduring characters and stories lies at the heart of Radical's success. Perhaps Radical's greatest achievement is *The Big Comfy Couch*, an award winning series for pre-schoolers. Among its credits, Radical Sheep has also executive produced four seasons of the hilarious and quirky adult comedy series *Puppets Who Kill*.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Raincoast Storylines Limited

Raincoast Storylines Limited of Halfmoon Bay on British Columbia's Sunshine Coast was launched in January 1994 by Bette Thompson. The company produces (and co-produces) documentaries. Production credits include: *The 13th Mission* and *Asteroid: The Doomsday Rock*, *The Life & Times of Preston Manning*, *The Parkinson's Enigma*, *Captured Rain*, *Nellie McClung: The Sculpting of Angels*, *Stopping Traffik: The War Against the War on Drugs*, *The Gene Squad*, *Frontier to First Class: Max Ward of Wardair*, and *Mystics, Mechanics & Mindbombs*.

Rhombus Media Incorporated

Rhombus Media was formed in 1979 by Barbara Willis Sweete, Niv Fichman and Larry Weinstein. The trio have since produced, co-produced and directed close to two hundred films and television specials including: *The Red Violin*, *Beethoven's Hair*, *Elizabeth Rex*, *Thirty-two Short Films about Glenn Gould* and "Yo Yo Ma" Inspired by Bach.



Run With Us Productions

Run With Us, is a Toronto-based production and distribution company, formed in 1990. Catalyst has set new standards for excellence, service and integrity in the Canadian entertainment arena. Catalyst is respected for its ability to form strong alliances with Canadian and international co-production partners and is committed to creating and selling quality entertainment around the world.

S&S Productions Incorporated

In its third decade, S&S Productions Incorporated develops, produces and distributes well recognized, high-quality programming for Canadian and international audiences. The company produced 15 seasons of the internationally acclaimed comedy series *The Red Green Show*, and other comedy programs. S&S is also an experienced producer of factual entertainment with programs like *Balance Television for Living Well*, *Anything I Can Do*, *The Gardener's Journal*, and *Street Eats*. It has recently expanded into animation with *Sons of Butcher*. Additionally it has produced animation series and feature films.



Serendipity Point Films

Serendipity Point Films is a boutique motion picture production company. The company was formed in 1998 by Robert Lantos, immediately following his sale of Alliance Communications Corporation, of which he was Chairman, CEO and controlling shareholder. Serendipity has since produced the following motion pictures: *Eastern Promises*, *Fugitive Pieces*, *Where the Truth Lies*, *Being Julia*, *The Statement*, *Ararat*, and *Men With Brooms*.



Shaftesbury Films Incorporated

Founded in 1987, Shaftesbury Films has established a reputation as one of Canada's leading producers of high quality film and television programming. In 2001, The Shaftesbury Sales Company was formed and has built a strong reputation in international markets. In 2008, Shaftesbury established a Digital Media division, Smokebomb Entertainment for the development of original multiplatform digital content.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Sienna Films

Sienna Films is an award-winning independent film and television production company based in Toronto, Canada. The company was started by Julia Sereny, in a room of her house, in 1992. While Ms. Sereny and her business partner Jennifer Kawaja both have backgrounds in documentary filmmaking they have very successfully branched into the world of feature film. Ms. Sereny's *New Waterford Girl* was shown at The Sundance Festival in Utah, as well as the recent indie hit *How She Move*.

Soapbox Productions

Soapbox Productions was formed in January 1990 from a partnership of Pat Ferns and Nick Orchard. Both brought to Soapbox an extensive background in drama and TV series production. Nick acquired sole ownership of the company in 1993. The company has expanded significantly in the last few years and diversified its output, branching from drama to comedy, documentary, music, children's and reality series., and recent productions include "O.Com; *Cybersex Addiction*" for the CBC's Passionate Eye, two "New Beachcombers" MOWs for the CBC, "Shakin' All Over", a 3-part history of Canadian rock for CBC, two seasons of "Head's Up!" a children's series for TVO, a 3-hour history of the comedy group Second City for CBC and "On Screen", six documentaries for CHUM/Bravo.



Société de télédiffusion du Québec

Société de télédiffusion du Québec is a public television station owned by the government of Québec and created by law of the Québec parliament. Its mission is to be an educative and cultural television station that is accessible to the entire population of the province.



Sound Venture Productions

Originally formed in 1980, Sound Venture Productions started as one of the first radio commercial and audio production companies in Ottawa. With a reputation for innovation and creativity, Sound Venture was honoured with prestigious awards from around the world, proving that high quality production was possible in the Ottawa region.



Sovicom Incorporated/ Sovimed Incorporated (now known as Sovimage)

Established in 1992 Sovimage Productions strives to identify trends and current issues in order to develop concepts for drama and documentary series that meet the objectives of television broadcasters.

Sphère Média Incorporated

Headquartered in the Montreal area. Sphère Média Plus is a major player on the television landscape, with over 350 viewing hours produced, broadcast during prime time. Seeking ever-higher standards of excellence, and motivated by the desire to surpass its previous achievements in the production field, Sphère Média Plus specializes in the creation of dramatic TV series.



Studio B Productions Incorporated

In 1988, Chris Bartleman and Blair Peters formed Studio B, starting with animated shorts, Sesame Streets shorts, layout and storyboard work. In 2000, they launched the original series "What About" in Canada and Germany. In 2001, Studio B was voted one of KidScreen's "Kids Entertainment Elite". Named one of the 10 most innovative and creative studios in the world by Television Business International Magazine.





CANADIAN CLAIMANT PROFILES 2000 – 2003

Sullivan Entertainment Group Incorporated

Sullivan and its subsidiaries develop, produce and distribute high-quality series, mini-series and movies for television and international release. A large degree of Sullivan's library is family-oriented, but it also owns and controls a wide array of films in numerous genres. The company is one of the leading producers of exportable Canadian television programming, with more than 20 years of successful operations. Sullivan's library consists of 600 half-hour equivalents of programming. The company has the distinction of having created the highest-rated Canadian-content programming in the country's history.



Summerhill Entertainment Incorporated

Summerhill is a Toronto based full service production company, which has been producing high-quality programming such as documentaries, series, feature films, specials and more, for global and domestic markets for over 25 years.



The National Film Board of Canada

Canada's public film producer and distributor, The National Film Board of Canada (NFB) provides the country and world with a unique perspective. For over 65 years, it has been breaking ground in socially engaged documentary, auteur animation, alternative drama and more. Along the way, it has crafted over 12,000 productions and received more than 5000 awards, including 12 Oscars®. The NFB has played a key role in virtually every major advancement in documentary filmmaking and led the way in auteur animation. It was there at the start of the cinéma vérité revolution, at the birth of giant-screen IMAX format as well as computer animation. Now it is working to redefine filmmaking in the cross-platform universe – while continuing to give its creators the resources and support to fully develop their visions.



The Ontario Educational Communications Authority

TVO, founded in 1970 as Ontario's educational television broadcaster, has grown to receive international acclaim. It is appreciated worldwide as a producer-distributor of superb programming for both general broadcast and in-school use. Valued the world over, TVO programs have won more than 800 international awards for programming excellence.



Thunder Bay Electronics Limited

Thunder Bay Electronics operates CKPR-TV, a CBC affiliate TV station and CHFD-TV, a CTV affiliate, in Thunder Bay, Ontario. CKPR-TV was launched in 1954 and CHFD in 1972. The company is 100% locally owned and operated.



TQS

"The black sheep of television" is a Canadian French-language privately-owned television network. It launched in 1986, with network-owned stations and affiliates existing throughout Quebec, it can also be received in some other parts of Canada by satellite or cable. The network is currently owned and operated by Remstar Corporation.

Trick Rider Productions Limited

Producer of the documentary *Pretty Ladies, Fast Horses* which followed five Canadian cowgirls over the course of one year.



CANADIAN CLAIMANT PROFILES 2000 – 2003

TVA Group Incorporated

TVA, founded in 1960 under the name Corporation Télé-Métropole incorporated, is an integrated communications company with operations in broadcasting, the production of audiovisual content, magazine publishing, editing and the merchandising of various products. TVA is the largest private-sector producer and broadcaster of French-language entertainment, news and public affairs programming in North America.



Urban Peasant Productions

The late James Barber was the Urban Peasant – critic, cook, author and effusive host of *The Urban Peasant* cooking show, which championed rustic dishes made with ingredients at hand.

Verseau International Incorporated

Founded in 1973 by Aimée Danis and Guy Fournier Verseau quickly established itself as a producer for television but also made its mark with feature films and dramatic series. The production team is amongst the best in the domain of film and television, guaranteeing productions of the highest quality.

Vivavision Incorporated

Vivavision Incorporated (formerly Vivaclac Incorporated) is a Canadian company that produces quality television and film programming primarily for children and families. A highly accomplished force within the Quebec market since 1989, Vivavision is growing, becoming among the leading national producers within their specialized markets, and expanding into new world-markets through co-productions with international partners.



WestWind Pictures Limited

Westwind Pictures is an independent television production company with programs airing in over 80 countries around the world. The company is currently involved in scripted television series, documentaries, lifestyle programming and feature films. Its diverse product line reflects a commitment to produce imaginative, entertaining, and insightful programming. WestWind Pictures' flagship show, *Little Mosque on the Prairie*, features the antics of a small Muslim community in the fictional prairie town of Mercy. The series takes an unabashedly comedic look at the congregation of a rural mosque and their attempt to live in harmony with each other, and with the often skeptical, even downright suspicious residents of their little town.





**CANADIAN CLAIMANT GROUP MEMBERS SELECTION OF PROPERTIES
LICENSED TO U.S. TV SERVICES WITHIN THE YEARS 2000-2003**

CLAIMANT NAME	PRODUCTION	CLIENT NAME	RIGHTS
Alcina Pictures	Beso Nocturno (Night Kiss)	Sundance Channel	Cable TV
Anaid Productions Inc.	Mentors - Seasons 1, 2, 3	Discovery	Cable TV
Breakthrough Entertainment	Kenny vs. Spenny	GSN (Game Show Network)	Cable TV
Cookie Jar (Cinar)	Address Unknown	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Adventures of Paddington	HBO (Home Box Office)	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Alan & Naomi	Columbia Tristar Home Video	TV - Free, TV - Pay, Video
Cookie Jar (Cinar)	Alan & Naomi	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Animal Crackers	International Family Entertainment Inc.	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Animal Crackers	Bela Broadcasting LLC	TV - Free
Cookie Jar (Cinar)	Best Bad Thing (The)	Crown Media United States, LLC	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Bonjour Timothy	Encore Media Corp	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Breaking Free	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Bunch of Munsch (A)	Univision Network	TV - Free, TV - Pay
Cookie Jar (Cinar)	Busy World of Richard Scarry	MTV Networks	TV - Basic, TV - Free
Cookie Jar (Cinar)	City Mouse and the Country Mouse (The)	HBO (Home Box Office)	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Coyote Summer	Encore Media Corp	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Coyote Summer	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Emily of New Moon	Encore Media Corp	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Ghosts of Dickens' Past	Crown Media United States, LLC	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Just Like Dad	Disney Channel	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Just Like Dad	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Kayla	Encore Media Corp	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Kayla	Crown Media United States, LLC	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Legend of White Fang (The)	LAIN Internacional	TV - Free
Cookie Jar (Cinar)	Little Lulu Show (The)	HBO (Home Box Office)	TV - Basic, TV - Pay



**CANADIAN CLAIMANT GROUP MEMBERS SELECTION OF PROPERTIES
LICENSED TO U.S. TV SERVICES WITHIN THE YEARS 2000-2003**

CLAIMANT NAME	PRODUCTION	CLIENT NAME	RIGHTS
Cookie Jar (Cinar)	Little Lulu Show (The)	HBO (Home Box Office)	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Marilyn Bell Story	Showtime Networks	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Marilyn Bell Story	Disney Channel	TV - Basic
Cookie Jar (Cinar)	Million Dollar Babies	Lifetime Entertainment Services	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Paper Brigade (The)	Disney Channel	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Paper Brigade (The)	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Revenge of the Land	CBS Entertainment Productions	TV - Free
Cookie Jar (Cinar)	Ripley's Believe it or Not!	International Family Entertainment Inc.	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Robinson Sucroe	Univision Network	TV - Free, TV - Pay
Cookie Jar (Cinar)	Sally Marshall is not an Alien	Showtime Networks	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Sleep Room (The)	Lifetime Entertainment Services	TV - Pay
Cookie Jar (Cinar)	Undercover Kid	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Undercover Kid	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Wimzie's House	Maryland Public Television	TV - Free
Cookie Jar (Cinar)	Wimzie's House	PBS	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Wind Runner	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Wish Upon a Star	Disney Channel	TV - Basic, TV - Free, TV - Pay
Cookie Jar (Cinar)	Wish Upon a Star	Odyssey, A Hallmark and Henson Network	TV - Basic, TV - Free, TV - Pay
CinéGroupe Corp. / 9151-4190 Québec Inc.	Bad Dog	Fox Family Channel	Cable TV
CinéGroupe Corp. / 9151-4190 Québec Inc.	Big Wolf On Campus - season 3	Fox Family Channel	Cable TV
CinéGroupe Corp. / 9151-4190 Québec Inc.	Galidor; Defeners of the other dimension	Fox Kids US / ABC Disney US	Cable TV
CinéGroupe Corp. / 9151-4190 Québec Inc.	Kids from room 402	Fox Family Channel	Cable TV
CinéGroupe Corp. / 9151-4190 Québec Inc.	Lion of Oz	Disney Channel	Cable & Satellite
CinéGroupe Corp. / 9151-4190 Québec Inc.	Mega Babies	Fox Family Channel	Cable TV
CinéGroupe Corp. / 9151-4190 Québec Inc.	Sagwa; The Chinese Siamese Cat	PBS	Free TV (public)
CinéGroupe Corp. / 9151-4190 Québec Inc.	Tripping The Rift - season 1	Sci-fi	Cable & Satellite
CinéGroupe Corp. / 9151-4190 Québec Inc.	Virtual Mom	Disney Channel	TV - Basic, TV - Free, TV - Pay
CinéGroupe Corp. / 9151-4190 Québec Inc.	What's with Andy - season 1 and /or 2	ABC Family	Cable TV
CinéGroupe Corp. / 9151-4190 Québec Inc.	What's with Andy - season 1 and /or 2	Toon Disney	Cable TV
Cirque du Soleil Inc.	Alegria	Bravo	Cable & Satellite
Cirque du Soleil Inc.	Cirque Réinventé	Bravo	Cable & Satellite
Cirque du Soleil Inc.	Dralion	TVN	Pay per View
Cirque du Soleil Inc.	Dralion	Bravo	Cable & Satellite
Cirque du Soleil Inc.	Fire Within (13 episodes)	Bravo	Cable & Satellite



**CANADIAN CLAIMANT GROUP MEMBERS SELECTION OF PROPERTIES
LICENSED TO U.S. TV SERVICES WITHIN THE YEARS 2000-2003**

CLAIMANT NAME	PRODUCTION	CLIENT NAME	RIGHTS
Cirque du Soleil Inc.	In the Heart of Dralion	Bravo	Cable & Satellite
Cirque du Soleil Inc.	The Making of an Angel	Bravo	Cable & Satellite
Cirque du Soleil Inc.	Nouvelle Experience	Bravo	Cable & Satellite
Cirque du Soleil Inc.	Run Before You Fly	Bravo	Cable & Satellite
Cirque du Soleil Inc.	Saltimbanco	Bravo	Cable & Satellite
Cirque du Soleil Inc.	Varekai	Bravo	Cable & Satellite
CTV Globlemedia Inc.	Corner Gas	WGN	Free TV
Decode Entertainment	Undergrads	Comedy Central	Cable TV
Decode Entertainment	The Zack Files	Disney Channel	Cable TV
Decode Entertainment	The Zack Files	ABC Family	Cable TV
Decode Entertainment	Girl Stuff Boy Stuff	The N (Noggin)	Cable TV
Decode Entertainment	Radio Free Roscoe	The N (Noggin)	Cable TV
Decode Entertainment	The Save-Ums	Discovery Kids	Cable TV
Decode Entertainment	Kratt Brothers' Be the Creature	National Geographic Channel	Cable TV
Ellis Entertainment Corp.	Profiles Of Nature Specials (Ix)	Discovery Channel	Standard & Non-Standard TV rights
Ellis Entertainment Corp.	Profiles Of Nature Specials (X)	Discovery Channel	Standard & Non-Standard TV rights
Ellis Entertainment Corp.	Profiles Of Nature Specials (Xi)	Discovery Channel	Standard & Non-Standard TV rights
Ellis Entertainment Corp.	The Baby Human (Sr.1)	Discovery Health US	Standard & Non-Standard TV rights
Ellis Entertainment Corp.	Beastly Countdown	Animal Planet	Standard & Non-Standard TV rights
Ellis Entertainment Corp.	Mother Nature II	Animal Planet/TLC	Standard & Non-Standard TV rights
Ellis Entertainment Corp.	Wild Sites	Travel U.S	Cable TV
Kensington Communications Inc.	Separate Lives	Discovery Communications	Non-Standard TV
Kensington Communications Inc.	Exhibit A: Secrets of Forensic Science (S.I-V)	Discovery Communications	Non-Standard TV
Kensington Communications Inc.	The Sacred Balance (Eps. 1 - 4)	PBS	Free TV (public)
Lions Gate	Hope Island	Pax and Showcase	Cable TV
Lions Gate	Higher Ground	Fox Family Channel	Cable TV
Minds Eye Entertainment Ltd.	Celebrity Gravesites	The Travel Channel	Cable TV, non-theatrical, home video
Minds Eye Entertainment Ltd.	Celebrity Secrets	The Travel Channel	Cable TV, non-theatrical, home video
Minds Eye Entertainment Ltd.	MythQuest	PBS	Cable TV, home video
Minds Eye Entertainment Ltd.	Incredible Story Studio	Discovery Kids	Cable TV
Minds Eye Entertainment Ltd.	Just Cause	Paxson Entertainment	All media



CANADIAN CLAIMANT GROUP MEMBERS SELECTION OF PROPERTIES LICENSED TO U.S. TV SERVICES WITHIN THE YEARS 2000-2003

CLAIMANT NAME	PRODUCTION	CLIENT NAME	RIGHTS
Muse Entertainment	Tales from the Never Ending Story	Hallmark and Movie Central	Cable TV
National. Film Board of Canada	Me And The Mosque	ABC News	Broadcast conventional
National. Film Board of Canada	Company Of Strangers, The	First Run Features-Four Way Features	All rights, all markets
National. Film Board of Canada	Four Productions	Free Speech TV/Public Comm. Inc.	Broadcast cable & satellite
National. Film Board of Canada	Diggers Of The Deeps	ITVS	Broadcast conventional
National. Film Board of Canada	John And Michael	ITVS	Broadcast conventional
National. Film Board of Canada	Three Productions	KCTS TV	Broadcast conventional
National. Film Board of Canada	Ryan	KQED Channel 9	Broadcast conventional
National. Film Board of Canada	Strange Invaders	KQED Channel 9	Broadcast conventional
National. Film Board of Canada	Being Caribou	Link Media, Inc.	Broadcast satellite
National. Film Board of Canada	Seven Productions	Montgomery College	Broadcast conventional
National. Film Board of Canada	How Wings Are Attached To The...	Southwest Alternate Media Project	Broadcast conventional
National. Film Board of Canada	Strings-Cordes	Southwest Alternate Media Project	Broadcast conventional
National. Film Board of Canada	No More Tears Sister	The American Documentary	Broadcast conventional
National. Film Board of Canada	Five Productions	WMVS Milwaukee Public & Educational TV	Broadcast conventional
National. Film Board of Canada	Company Of Strangers, The	First Run Features-Four Way Features	All rights, all markets
National. Film Board of Canada	Four Productions	KCTS TV	Broadcast conventional
National. Film Board of Canada	Ten Productions	Link Media, Inc.	Broadcast conventional
National. Film Board of Canada	Twenty-three Productions	MHZ Networks	Broadcast conventional & PayTV
National. Film Board of Canada	Five Productions	Southwest Alternate Media Project	Broadcast conventional
National. Film Board of Canada	Four Productions	V-ME Media Inc..	Broadcast conventional+ cable
National. Film Board of Canada	Five Productions	WMVS Milwaukee Public & Educational TV	Broadcast conventional
National. Film Board of Canada	Eight Productions	WTTW/Chicago	Broadcast conventional+ cable
Nelvana Ltd.	Four Productions	Nickelodeon	Cable TV
Omni Film Productions Ltd.	Edgemont	ABC Family Channel	Cable TV
Portfolio Entertainment	Stolen Miracle	Lifetime	Cable TV
S&S Productions Inc.	The Red Green Show	PBS	Free TV (public)
S&S Productions Inc.	History Bites	VTV	Cable & Satellite
Shaftesbury Films Inc.	A Killing Spring	Lifetime	Cable TV
Shaftesbury Films Inc.	In The Dark	TMN	Cable TV
Shaftesbury Films Inc.	Mrs. Ashboro's Cat	Animal Planet	Cable TV
Shaftesbury Films Inc.	Verdict In Blood	Lifetime	Cable TV
Shaftesbury Films Inc.	Screech Owls	Discovery Kids and Discovery	Cable TV



Canadian Claimant Members 2000-2004 International Awards

Alliance Atlantis Communications Incorporated

Hitler: The Rise Of Evil

2003

Emmy Awards

Outstanding Art Direction for a Miniseries, Movie or a Special
Outstanding Sound Editing for a Miniseries, Movie or a Special

2004

American Society of Cinematographers

Outstanding Achievement in Cinematography in Movies of the
Week/Mini-Series/Pilot for Network or Basic Broadcast TV

Cinémaginaire Incorporated

The Barbarian Invasions

2004

Academy Awards

Best Foreign Language Film

2003

Cannes Film Festival

Best Actress (Marie-Josée Croze)

2004

Cannes Film Festival

Best Screenplay (Denys Arcand)

CinéGroupe Corporation / 9151-4190 Québec Incorporated

Sagwa, The Chinese Simese Cat

2001

Emmy Award

Daytime Emmy Award for Individual Achievement in Animation
for Outstanding Background Artist

2001

Chicago Int'l Film Festival

Silver Award for Outstanding Children's Series

2002

Houston Film Festival

Silver Award for Children's Animated Series

Tripping The Rift

2004

Pulcinella Award, Cartoons
on The Bay Festival (Italia)

Best TV Series for Teenagers and Adults of the Year
Best Program of the Year

Jim Button

2000

TV-Spielfilm Magazine

Award for Best Animation Series



Canadian Claimant Members 2000-2004 International Awards

Cirque du Soleil Incorporated

Cirque du Soleil Presents Dralion 2001

Emmy Awards

Outstanding Variety, Music or Comedy Special
Outstanding Directing for a Variety or Music Program
Outstanding Costumes for a Variety or Music Program

Cirque du Soleil: Alegría 2002

Emmy Awards

Nominated for "Outstanding Variety, Music or Comedy Special"

Cirque du Soleil: Fire Within 2003

Emmy Awards

Outstanding Non-Fiction Program (Alternative)

Cookie Jar Entertainment

Arthur 2001

Daytime Emmy

Outstanding Children's Animated Program

2003

Daytime Emmy

Outstanding Children's Animated Program

2003

British Academy of Film &
Television

Best International Children's Program

Decode Entertainment

Angela Anaconda 2000

Annecy (France)

Le Grand Prix for best TV Animation Programme

The Blobheads 2004

The Alliance for Children &
Television

Winner of Award of Excellence, All Genres Category, Ages 3-5

Girl Stuff Boy Stuff 2004

The New York Festivals

Gold Medal Winner, Youth Program

The Hoobs 2002

The Alliance for Children &
Television

Winner of Award of Excellence, All Genres Category, Ages 3-5

2001

British Academy of Film and
Television Arts

Winner, Best Pre-School Programme



Canadian Claimant Members 2000-2004 International Awards

Radio Free Roscoe

2004

The New York Festivals

Silver Medal Winner, Teen Programs

2004

The Parents' Choice Foundation

Recommended, Ages 9-17

The Save-ums!

2003

The Parents' Choice Foundation

Recommended, Ages 2-6

What About Mimi?

2001

Pulcinella Cartoons on the Bay
(Italy)

Best TV Series for Children

The Zack Files

2002

29th Daytime Emmy

Winner, Outstanding Achievement In Sound Mixing

2004

The Alliance for Children &
Television

Award of Excellence, All Genres Category, Ages 9-12

Dracula Productions Incorporated

Dracula: Pages from a Virgin's Diary

2002

International Emmy Award

Arts Programming

2002

Sitges International Film Festival
(Spain)

Best Film, Fantastic competition

2002

Prague Int'l Television Festival

Grand Prix

Ellis Entertainment Corporation

Profiles of Nature Specials (IX) - Frogs: Leaping Wizards

2000

U.S. Int'l. Film & Video Festival

Certificate for Creative Excellence: Nature & Wildlife

2000

Columbus Int'l. Film & Video Festival

Honourable Mention

2001

Japan Wildlife Film Festival

Finalist

Profiles of Nature Specials (IX) - Polar Bears: Life on the Field of Bones

2000

Columbus Int'l. Film & Video Festival

Bronze Plaque

2001

TVFestival, The Chicago Int'l.
Television Competition

Silver Hugo, Documentary: Science/Nature



Canadian Claimant Members 2000-2004 International Awards

Profiles of Nature Specials (X) - Wasps: The Sting's the Thing

2001

TVFestival, The Chicago Int'l.
Television Competition

Silver Hugo, Documentary: Science/Nature

Profiles of Nature Specials (IX) - Defensive Ends: The Porcupine & the Skunk

2001

TVFestival, The Chicago Int'l.
Television Competition

Gold Plaque, Documentary: Science/Nature

Profiles of Nature Specials (X) - Black Bears: Trouble Bruin

2001

Columbus Int'l. Film & Video Festival

Bronze Plaque

2002

Worldfest Houston Intl Film Festival

Gold Remi Award

Echoes of the North

2001

Columbus Int'l. Film & Video Festival

Bronze Plaque

2002

TVFest, The Chicago Int'l.
Television Competition

Silver Plaque, Documentary: Science & Nature

2002

Worldfest Houston Int'l. Film Festival

Gold Special Jury Remi Award

Profiles of Nature Specials (X) - A Mountain Goat's Story

2002

Columbus Int'l. Film & Video Festival

Bronze Plaque

2003

Worldfest Houston Int'l. Film Festival

Silver Award - Category: Nature & Wildlife

Profiles of Nature Specials (X) - The Grizzly Connection

2002

Worldfest Houston Int'l. Film Festival

Platinum Remi Award

Profiles of Nature Specials (XI) - Warriors of Yukon

2004

Worldfest-Houston Int'l Film Festival

Bronze Award: Nature and Wildlife

The Baby Human ep.101 To Walk

2003

TVFest, The Chicago Int'l
Television Competition

Gold Plaque - Category: Science/Nature

2004

Worldfest-Houston Int'l Film Festival

Bronze Award: Science and Research

The Baby Human ep.102 To Think

2003

US Int'l. Film & Video Festival

Gold Camera - Category: Sciences, Research, Exploration



Canadian Claimant Members 2000-2004 International Awards

Fireworks Distribution/Global Television

Gene Roddenberry's Andromeda I-V

2003

Chicago International Film Festival

Silver Plaque
Special Achievement in Direction
For episode "A Heart for Falsehood Framed"

2004

Chicago International Film Festival

Gold Plaque
Best Dramatic Series
For episode "Double or Nothingness"

Best Dramatic Series
For episode "Machinery of The Mind"

Special Achievement in Direction
For episode "Double or Nothingness"

2001

Worldfest Houston

Gold Award
For episode "The Banks of The Lethe"

2002

Worldfest Houston

Gold Award TV Series-Dramatic
For episode "A Heart For Falsehood Framed"

2004

Worldfest Houston

Platinum Award
For episode "Double or Nothingness"
For episode "Machinery of The Mind"

Kensington Communications Incorporated

The Sacred Balance

2003

Paris Festival Int'l

Prix science & societe

2004

Houston Worldfest

Platinum Award, Ecology/Environment/Conservation

Knight Enterprises Incorporated

The Great Canadian Food Show

2000

James Beard Awards

Best Television Food Journalism

2001

James Beard Awards

Best Television Food Journalism

Cook Like A Chef

2002

James Beard Awards

Best Television Cooking Show or Special

2004

Gourmand World Cookbook Awards

Best English Cookbook Tied to a Television Program



Canadian Claimant Members 2000-2004 International Awards

Match TV

Cauchemar d'amour

2003

Monte Carlo Television Festival

Best Actress (Comedy) Marina Orsini

Minds Eye Entertainment Limited

Mentors

2000

Columbus Int'l Film & Video Festival

Bronze Plaque for Best Children's Program

Nelvana

Bob and Margaret I-III

2001

World Animation Celebration

Best Primetime Television Series
For episode "Going Dutch"

Norflicks Productions Limited

Bonhoeffer: Agent of Grace

2000

Monte Carlo Television Festival

Golden Nymphe Award for Best Television Movie

Rhombus Media

The Red Violin

2001

Academy Awards

Best Original Score with Amerimage Spectra

Ravel's Brain

2001

International Emmy Awards

Nominee: Arts Documentary

Don Giovanni Unmasked

2001

International Emmy Awards

Nominee: Performing Arts

Shaftesbury Incorporated

Torso

2002

Venice Int'l Television Festival

Special Guest Canada

**SELECTED PROMOTIONAL MATERIAL
IS BOUND SEPARATELY AS
CDN-1-E**



Selected Promotional Material

List of Productions by Producers

ALLIANCE

- Da Vinci's Inquest
- Nothing Too Good For A Cowboy
- North of Sixty

AVANTI

- Love Bugs
- Un gars, une fille

CBC

- Canada A People's History (season 1)
- Canada A People's History (season 2)
- Nature Of Things: Morphine On Trial
- Nature Of Things: Alzheimer's-Amanda's Choice
- Nature Of Things: Up Close & Personal
- Rhapsody In Black
- Veronica Tennant: Renaissance Woman
- Yousuf Karsh: A Moment In Time

CINÉGROUPE

- Galidor: Defenders Of The Outer Dimension
- Princess Sissi
- Sagwa The Chinese Siamese Cat

COOKIE JAR

- Best Bad Thing, The
- Busy World Of Richard Scary, The
- Country Mouse & The City Mouse, The
- Emily Of New Moon
- Heart: The Marilyn Bell Story
- Little Lulu Show, The
- Madeline
- Sleep Room, The
- Zoboomafoo

CTV

- Canadian Idol

DECODE

- Angela Anaconda
- Hoobs, The
- Save Ums! , The

DRACULA

- Dracula: Pages From A Virgin's Diary

INSIGHT

- Ready Or Not

MINDS EYE

- Incredible Story Studio

MUSE

- Hounds Of The Baskervilles, The
- Many Trials Of One Jane Doe, The
- Twice In A Lifetime

NELVANA

- Babar
- Franklin
- Little Bear
- Rolie Polie Olie

RHOMBUS

- Don Giovanni Unmasked
- Long Day's Journey Into Night
- Ravel's Brain

S&S

- An American In Canada
- Red Green Show

SERENDIPITY

- Joshua Then And Now

SPHERE

- Annie et ses hommes
- Le monde de Charlotte
- Rumeurs

SULLIVAN

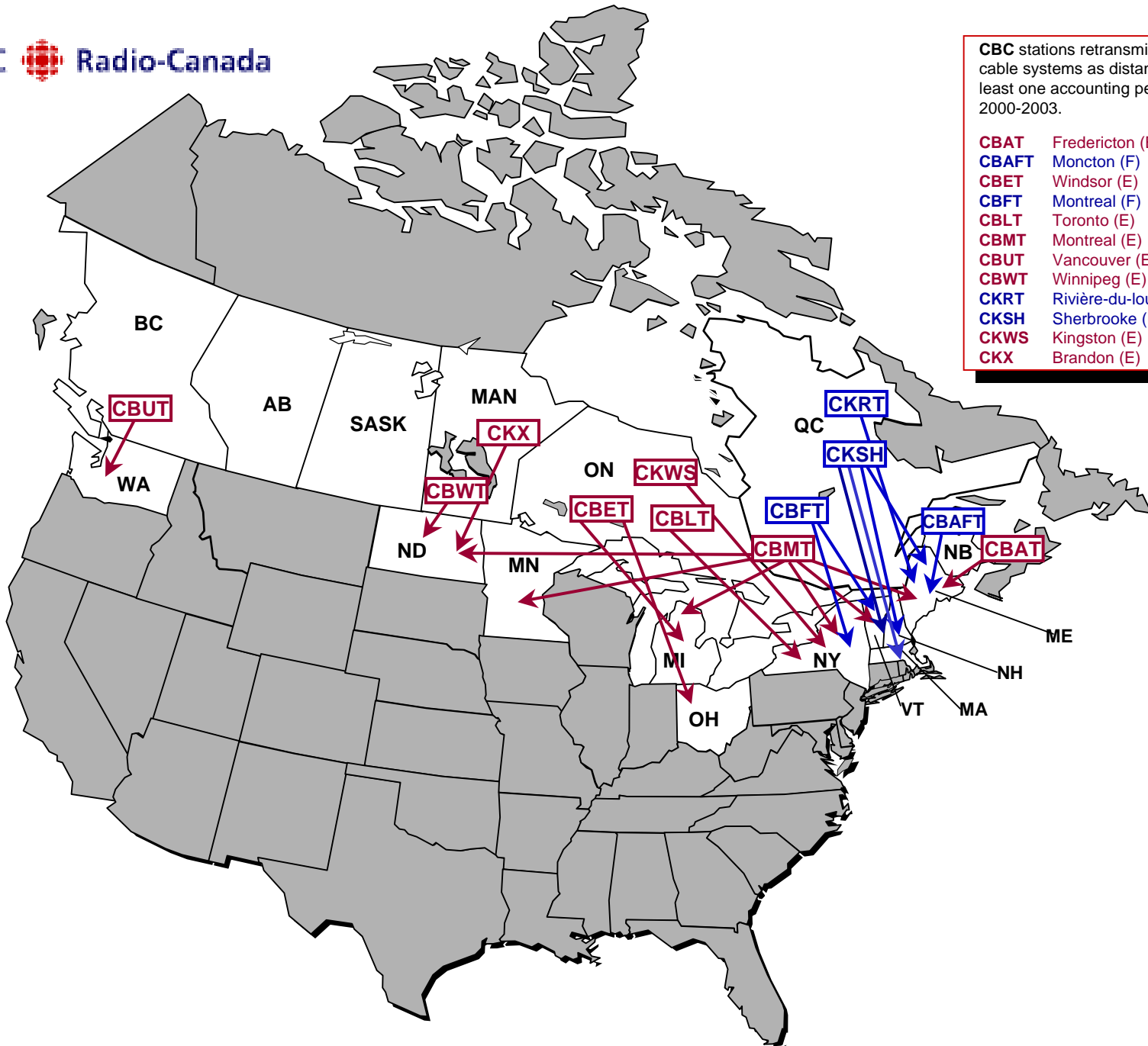
- Road To Avonlea
- Wind At My Back

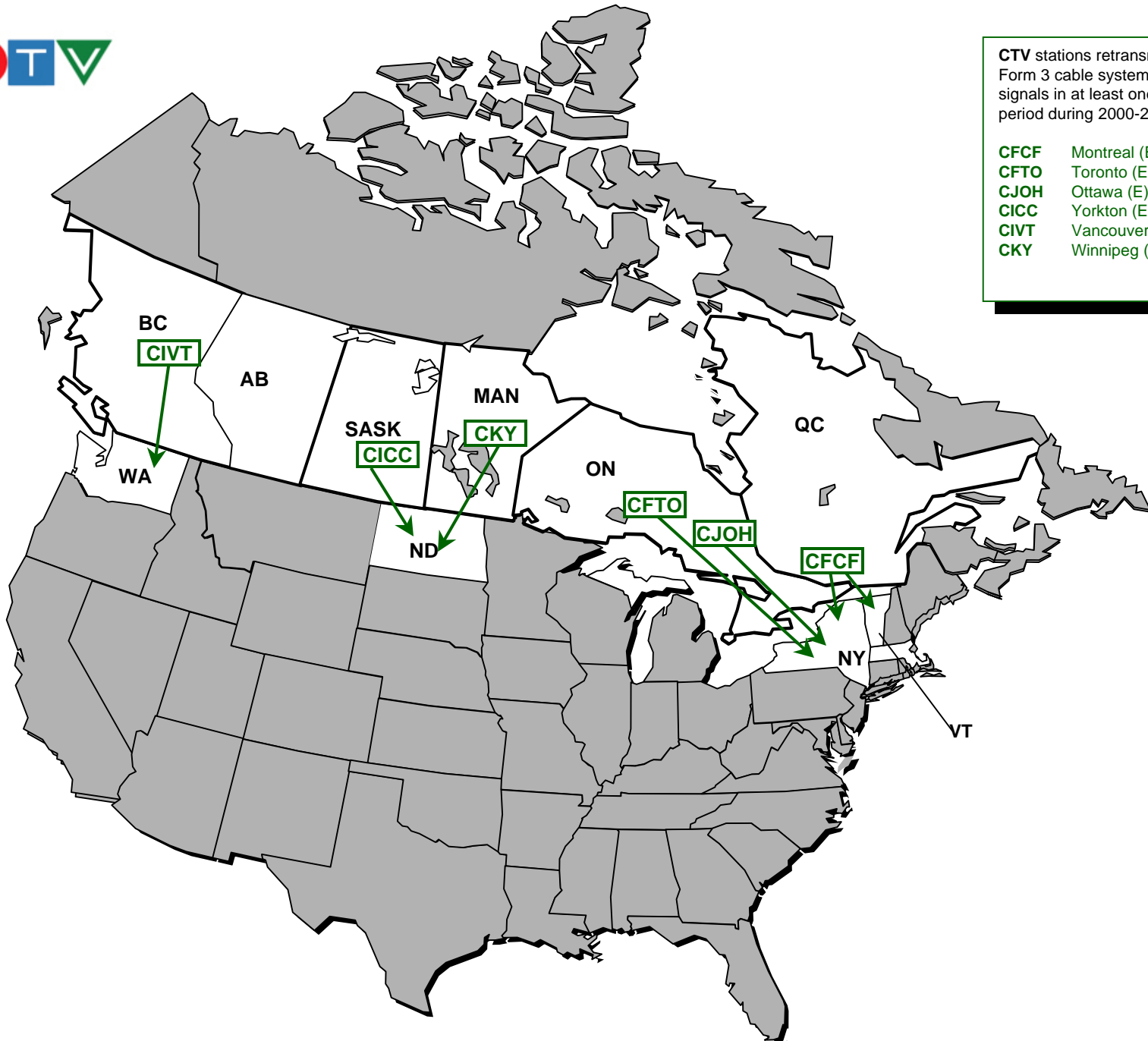
TVA

- Star Académie

CBC stations retransmitted by Form 3 cable systems as distant signals in at least one accounting period during 2000-2003.

CBAT	Fredericton (E)
CBAFT	Moncton (F)
CBET	Windsor (E)
CBFT	Montreal (F)
CBLT	Toronto (E)
CBMT	Montreal (E)
CBUT	Vancouver (E)
CBWT	Winnipeg (E)
CKRT	Rivière-du-loup (F)
CKSH	Sherbrooke (F)
CKWS	Kingston (E)
CKX	Brandon (E)





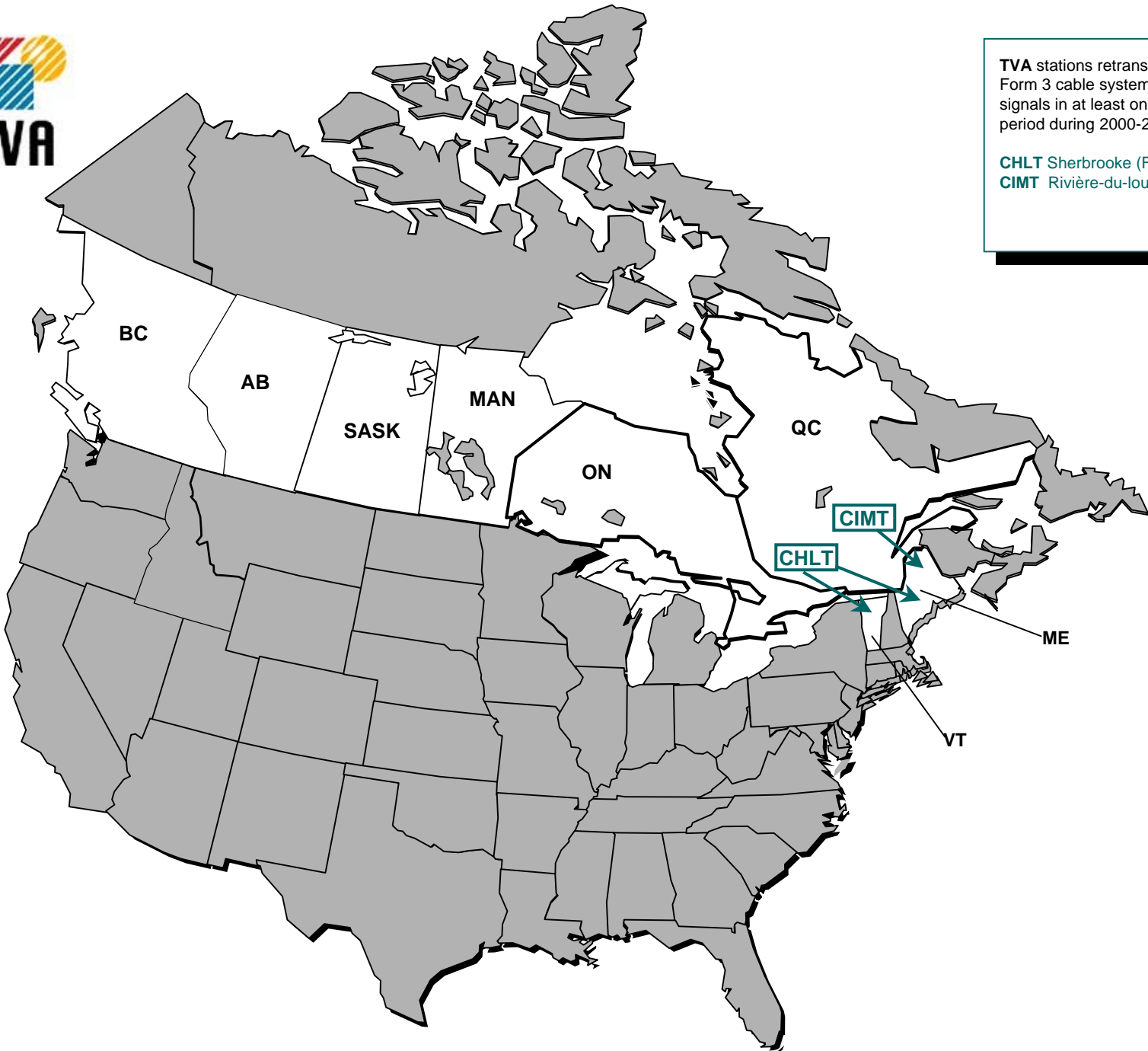
CTV stations retransmitted by Form 3 cable systems as distant signals in at least one accounting period during 2000-2003.

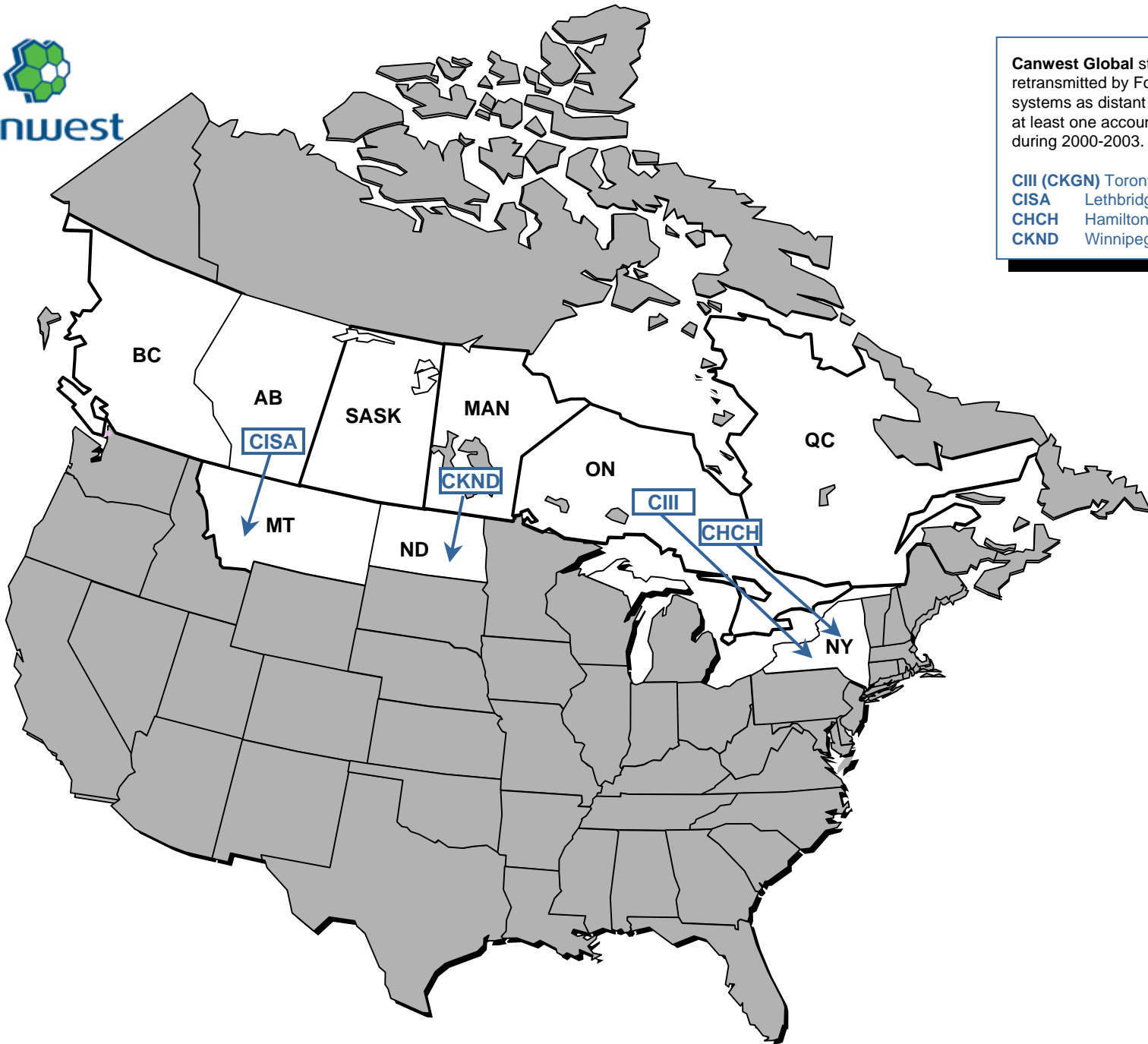
CFCF	Montreal (E)
CFTO	Toronto (E)
CJOH	Ottawa (E)
CICC	Yorkton (E)
CIVT	Vancouver (E)
CKY	Winnipeg (E)



TVA stations retransmitted by Form 3 cable systems as distant signals in at least one accounting period during 2000-2003.

CHLT Sherbrooke (F)
CIMT Rivière-du-loup (F)





Canwest Global stations retransmitted by Form 3 cable systems as distant signals in at least one accounting period during 2000-2003.

- CIII (CKGN)** Toronto (E)
- CISA** Lethbridge (E)
- CHCH** Hamilton (E)
- CKND** Winnipeg (E)

U.S. Census Bureau
American FactFinder



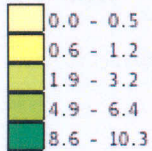
TM-PCT029. Percent of Persons of French Canadian Ancestry: 2000
Universe: Total population
Data Set: Census 2000 Summary File 3 (SF 3) - Sample Data
United States by State

NOTE: Data based on a sample except in P3, P4, H3, and H4. For information on confidentiality protection, sampling error, nonsampling error, definitions, and count corrections see <http://factfinder.census.gov/home/en/datanotes/expsf3.htm>.

Legend

Data Classes

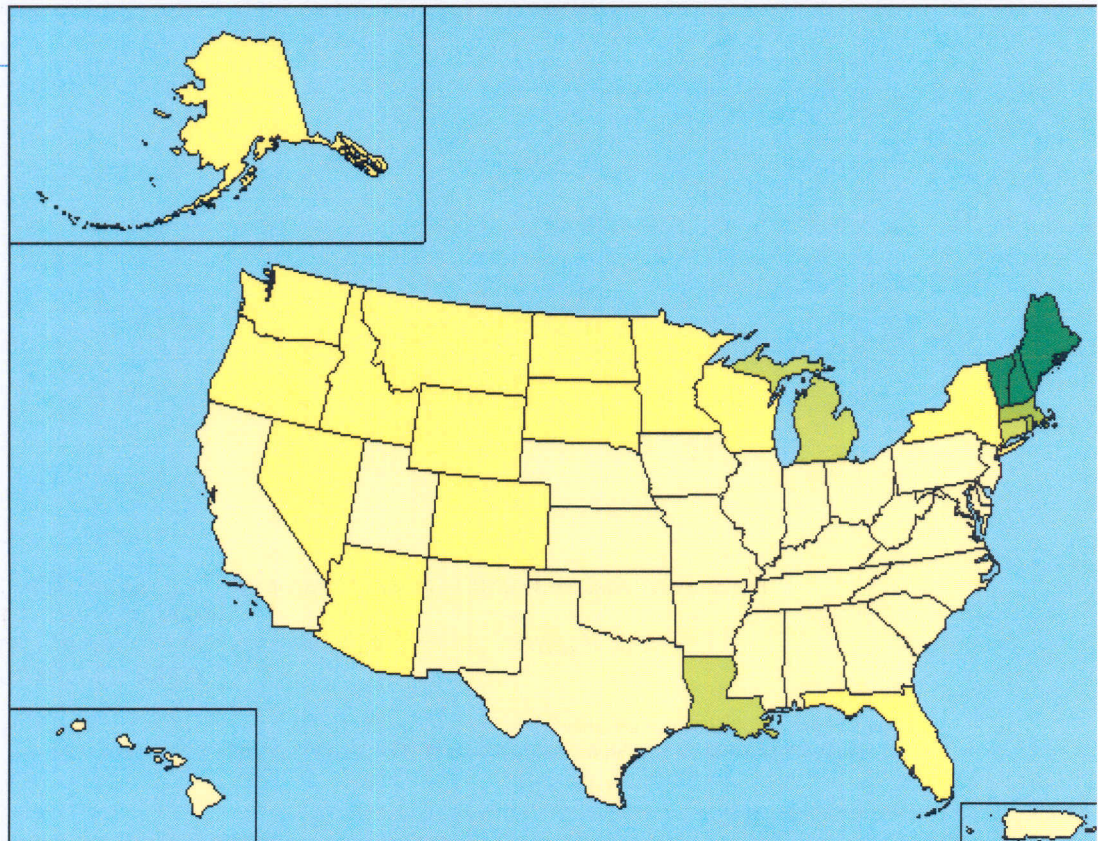
Percent



Features

- Major Road
- Street
- Stream/Waterbody

Items in gray text are not visible at this zoom level



Source: U.S. Census Bureau, Census 2000 Summary File 3, Matrices P1, and PCT18.

U.S. Census Bureau

American FactFinder



TM-PCT028. Percent of Persons of French (except Basque) Ancestry: 2000
Universe: **Total population**
Data Set: **Census 2000 Summary File 3 (SF 3) - Sample Data**
United States by State

NOTE: Data based on a sample except in P3, P4, H3, and H4. For information on confidentiality protection, sampling error, nonsampling error, definitions, and count corrections see <http://factfinder.census.gov/home/en/datanotes/expsf3.htm>.

Legend

Data Classes

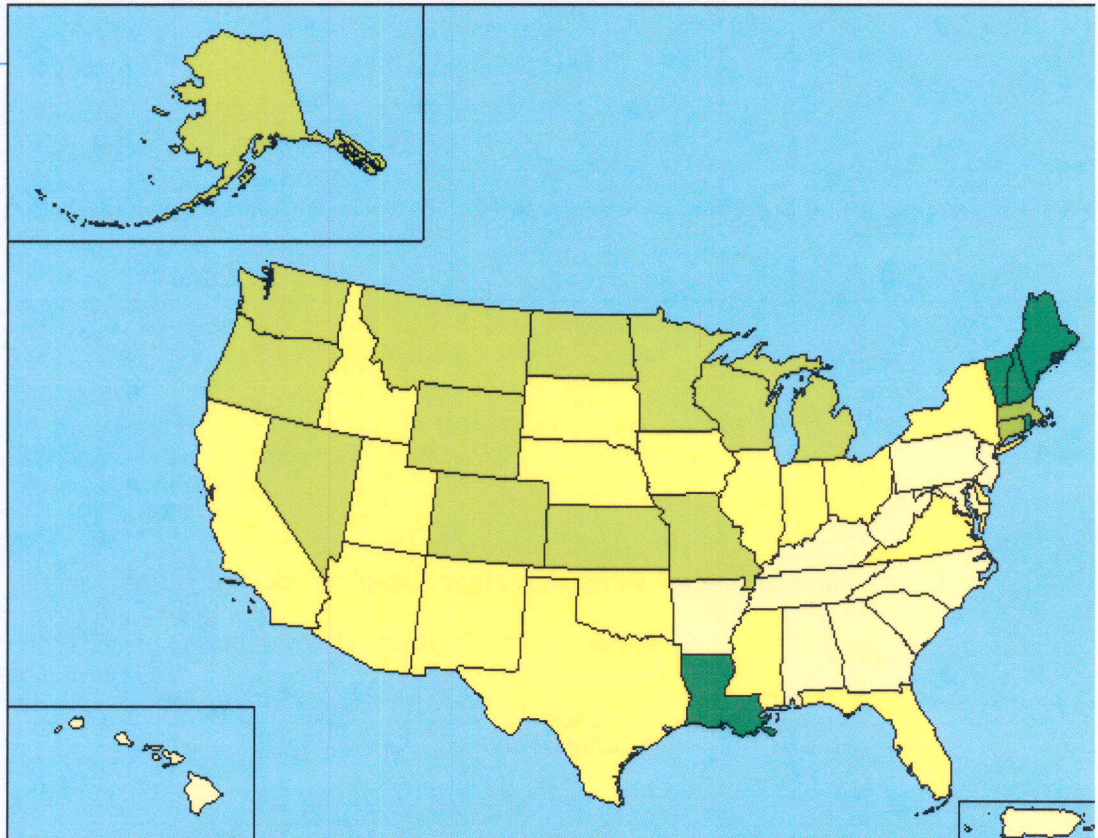
Percent

0.1 - 1.9
2.0 - 3.0
3.1 - 4.9
6.3 - 8.0
10.9 - 14.6

Features

- Major Road
- Street
- Stream/Waterbody

Items in graytext are not visible at this zoom level



Source: U.S. Census Bureau, Census 2000 Summary File 3, Matrices P1, and PCT18.



CANADIAN BROADCASTING CORPORATION 2000-2003

ENGLISH TELEVISION

*CBC stations by province**

	CALLSIGN	CHANNEL
Newfoundland		
Corner Brook	CBYT	5
St. John's	CBNT	8
Prince Edward Island		
Charlottetown	CBCT	13
Nova Scotia		
Halifax	CBHT	3
Sydney	CBIT	5
New Brunswick		
Fredericton	CBAT-TV	4
Quebec		
Montreal	CBMT	6
Ontario		
Ottawa	CBOT	4
Toronto	CBLT	5
Windsor	CBET	9
Private Affiliated Stations		
Kingston	CKWS-TV	11
North Bay	CHNB-TV	4
Peterborough	CHEX-TV	12
Sault Ste. Marie	CJIC-TV	5
Sudbury	CKNC-TV	9
Thunder Bay	CKPR-TV	2
Timmins	CFCL-TV	6
Manitoba		
Winnipeg	CBWT	6
Private Affiliated Stations		
Brandon	CKX-TV	5
Saskatchewan		
Regina	CBKT	9
Saskatoon	CBKST	11
Private Affiliated Stations		
Prince Albert	CKBI-TV	5
Swift Current	CJFB-TV	5
Yorkton	CKOS-TV	5
Alberta		
Calgary	CBRT	9
Edmonton	CBXT	5
Private Affiliated Stations		
Lloydminster	CKSA-TV	2
Medicine Hat	CHAT-TV	6
Red Deer	CKRD-TV	6
British Columbia		
Vancouver	CBUT	2
Private Affiliated Stations		
Dawson Creek	CJDC-TV	5
Kamloops	CFJC-TV	4
Kelowna	CHBC-TV	2
Prince George	CKPG-TV	2
Terrace	CFTK-TV	3

*All stations are owned and operated by CBC unless they have been identified as *Private Affiliated Stations*.



**CANADIAN BROADCASTING CORPORATION
2000-2003**

FRENCH TELEVISION

*CBC stations by province**

	CALLSIGN	CHANNEL
New Brunswick		
Moncton	CBAFT	11
Quebec		
Montreal	CBFT	2
Quebec	CBVT	11
<i>Private Affiliated Stations</i>		
Jonquière	CKTV	12
Rivière-du-Loup	CKRT-TV	7
Rouyn	CKRN-TV	4
Sherbrooke	CKSH-TV	9
Trois-Rivières	CKTM-TV	13
Ontario		
Ottawa	CBOFT	9
Manitoba		
Winnipeg	CBWFT	3
Saskatchewan		
Regina	CBKFT	13
Alberta		
Edmonton	CBXFT	11
British Columbia		
Vancouver	CBUFT	26

*All stations are owned and operated by CBC unless they have been identified as *Private Affiliated Stations*.



CBCtelevision

CBC ENGLISH TELEVISION SCHEDULE 2000/2001

CCG ~~Joint Sports~~ Program Suppliers

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00 AM		CBC Morning					
6:30		CBC Morning					
7:00 AM		Arthur		CBC4 Kids		Magic School Bus	
7:30		Rolie, Polie, Olie		CBC4 Kids		Horrible Histories	
8:00:AM	CBC4 Kids						
8:30	Coronation Street	Franklin	Get Set For Life		Clifford: The Big Red Dog		CBC4 Kids
9:00 AM		Scoop & Doozer	Get Set For Life		Clifford: The Big Red Dog		
9:30		Little Bear	Get Set For Life		Clifford: The Big Red Dog		
10:00 AM		Mr. Dress-up	Sesame Park		Clifford: The Big Red Dog		
10:30	Riverdale	Noddy	Theodore Tugboat				
11:00 AM							
11:30							
12:00 PM	Moving On	This Hour Has 22 Minutes					CBC Sports Saturday
12:30	Man Alive	The Red Green Show					
1:00 PM	OTRA*						
1:30	Country Canada	North of 60					
2:00 PM	Sunday Encore	Road to Avonlea					
2:30		Road to Avonlea					
3:00 PM	Best of					Canadian Gardener	
	Current Affairs	Coronation Street					
3:30		Riverdale					
4:00 PM	The Nature of Things		CBC4 Kids				
4:30			CBC4 Kids				
5:00 PM	The Wonderful	Pelswick	The Simpsons				
5:30	World of Disney	Street Cents	JonoVision				

Basic block program schedule

*On the Road Again



cbc television

CBC ENGLISH TELEVISION SCHEDULE 2000/2001

CCG ~~Joint Sports~~ Program Suppliers

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00 PM	The Wonderful World of Disney	News: 30 minutes local / 30 minutes national					Saturday Report
6:30							Labatt Saturday Night
7:00 PM	Wind at My Back	Royal Canadian Air Farce	Life & Times	On The Road Again	Pelswick	This Hour Has 22 Minutes	Hockey Night In Canada
7:30		It's A Living		Country Canada	Our Hero	Just For Laughs	
8:00 PM	Canada: A People's History /Specials	This Hour Has 22 Minutes	Marketplace	the fifth estate	CBC Thursday / Specials	Royal Canadian Air Farce	
8:30		Made in Canada	Venture			The Red Green Show	
9:00 PM		PR	The Nature of Things/Witness	Da Vinci's Inquest		These Arms of Mine	
9:30		Drop The Beat					
10:00 PM	Sunday Report	The National / The Magazine					
10:30	Under-Currents						
11:00 PM	Sunday Report Late						
11:30	Canadian Reflections	The National					
12:00 AM	Late Night Sports	The Best of French Canada	The Best of Britain	International Movie Night	Cinema Canada	CBC Friday Night Movie	
12:30							

Basic block program schedule



CBC ENGLISH TELEVISION SCHEDULE 2001/2002

CCG ~~Joint Sports~~ Program Suppliers

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00 AM		CBC Morning					
6:30		CBC Morning					
7:00 AM		CBC4 Kids	<i>Horrible Histories</i>	<i>Inuk</i>	<i>Franklin</i>	<i>Hippo Tub Co.</i>	CBC Kids & Youth
7:30			<i>Magic School Bus</i>	<i>Arthur</i>	<i>Incredible Stories Studio</i>	<i>Action Agents</i>	
8:00:AM	CBC4 Kids						
8:30							
9:00 AM	Coronation Street	Get Set For Life	<i>Slim Pig</i>		<i>Clifford: The Big Red Dog</i>		
9:30			<i>Rolie, Polie, Olie</i>		<i>Dragon Tales</i>		
10:00 AM			<i>Scoop & Doozer</i>				
10:30			<i>Little Bear</i>				
11:00 AM	Mansbridge One on One		<i>Theodore Tugboat</i>				
11:30 AM	OTRA*						
12:00 PM	Country Canada	This Hour Has 22 Minutes					Sports
12:30	Land & Sea	The Red Green Show					
1:00 PM	Sunday Encore	Road to Avonlea					
1:30	Best of	Canadian Gardener					
2:00 PM	Current Affairs	Neighbours					
3:00 PM	The Nature of Things	Coronation Street				Youth Programming	
3:30	Repeat	Emmerdale					
4:00 PM	Road to Avonlea	Magic School Bus					
4:30		Action Agents	Daring & Grace	StoryStudio	Horrible Histories	Action Agents	
5:00 PM	Wonderful World of Disney	The Simpsons					
5:30		Street Cents	JonoVision	Pelswick	Edgemont	Edgemont	

Basic block program schedule

*On the Road Again



CBC ENGLISH TELEVISION SCHEDULE 2001/2002

CCG ~~Joint Sports~~ Program Suppliers

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00 PM	Wonderful World of Disney	News: 30 minutes local / 30 minutes national					
6:30							Pre Game
7:00 PM	Canada: A People's History	Royal Canadian Air Farce	Life & Times	Royal Canadian Air Farce	Country Canada	Edgemont	Hockey Night In Canada
7:30		It's A Living		Marketplace	On The Road Again	Our Hero	
8:00 PM		High Impact Specials / Drama	The Nature of Things	Witness	Opening Night	This Hour Has 22 Minutes	
8:30							
9:00 PM		Da Vinci's Inquest		the fifth estate		RCAF*	
9:30		CBC News: Disclosure		The Red Green Show			
10:00 PM	Sunday Report	The National					
10:30	Venture						
11:00 PM	Canadian Reflections	National Update					
11:30	Canada: A People's History Repeat	Late night programming					
12:00 AM							
12:30							

Basic block program schedule

*Royal Canadian Air Farce



CBC ENGLISH TELEVISION SCHEDULE 2002/2003

CCG ~~Joint Sports~~ Program Suppliers

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00 AM		CBC Morning					
6:30	CBC Children						
7:00 AM							
7:30							
8:00:AM							
8:30	Coronation Street	Get Set For Life		<i>Clifford: The Big Red Dog</i> <i>Magic School Bus</i> <i>Dragon Tales</i>		<i>Rolie, Polie, Olie</i> <i>Arthur</i> <i>Mr. Dress-up</i> <i>Me Too</i> <i>Sesame Park</i>	Get Set For Life
9:00 AM							
9:30							
10:00 AM							
10:30	CBC News: Sunday						
11:00 AM							
11:30							
12:00 PM	Country Canada	This Hour Has 22 Minutes					
12:30	Land & Sea / Moving On	The Red Green Show					
1:00 PM	Sunday Encore	Movie (Classic)	Canadian Drama				
1:30							
2:00 PM	Best of Current Affairs		Antiques Roadshow				
2:30							
3:00 PM	The Nature of Things Repeat	Coronation Street				Canadian Movies	CBC Sport Saturday
3:30		Emmerdale					
4:00 PM	Road to Avonlea	CBC InformatriX <i>Horrible Histories</i>	<i>Ace Lightning</i> <i>Spynet</i>	<i>Myth Quest</i> <i>Radio Active</i>	<i>CBC Newsreel</i> <i>Reboot</i>	<i>Worst Witch</i> <i>Crash Zone</i>	
4:30							
5:00 PM	Neverending Story	The Simpsons					
5:30		CBC Youth					

Basic block program schedule



CBC ENGLISH TELEVISION SCHEDULE 2002/2003

CCG ~~Joint Sports~~ Program Suppliers

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00 PM	The Wonderful World of Disney	CBC News: Canada Now					Saturday Report
6:30							Labatt
7:00 PM		Royal Canadian Air Farce	Life & Times	On The Road Again	Opening Night	Mr. Bean Animated	Saturday Night
7:30	It's A Living	This Hour has 22 Minutes		New Comedy			
8:00 PM	Tom Stone	High Impact Specials	This Hour has 22 Minutes	High Impact		Just for Laughs / Sean Cullen	Hockey Night In Canada
8:30			Marketplace		Made in Canada		
9:00 PM	Da Vinci's Inquest	CBC News: Disclosure		the fifth estate	The Nature of Things / Witness	*RCAF	
9:30					The Red Green Show		
10:00 PM	Sunday Report	The National					
10:30	Venture						
11:00 PM	Canadian Reflections	National Update					
11:30	Sports Late Night	Zed					
12:00 AM							
12:30		Movie					

Basic block program schedule

*Royal Canadian Air Farce



CBC ENGLISH TELEVISION SCHEDULE 2003/2004

CCG ~~Joint Sports~~ Program Suppliers

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00 AM							
6:30	Get Set For Life	CBC Morning					
7:00 AM							
7:30							
8:00 AM	Coronation Street	Get Set For Life	Clifford: The Big Red Dog			Rolie, Polie, Olie	Get Set For Life
8:30			Magic School Bus			Arthur	
9:00 AM			Dragon Tales		The Save-ums	Mr. Dress-up	
9:30			Tiny Planets	Me Too			
10:00 AM			Cyberchase	Poko			
10:30			Little Bear	Tractor Tom			
11:00 AM	CBC News: Sunday			Zoboofafo	Franklin		
11:30							
12:00 PM	Country Canada	CBC News					
12:30	Land & Sea / Moving On	The Red Green Show					
1:00 PM	Sunday	This Hours has 22 Minutes					CBC Sport Saturday
1:30	Encore	Made in Canada					
2:00 PM	Best of Current Affairs	Classic Matinee	Antiques Roadshow			Canadian Feature Films	
2:30			Coronation Street				
3:00 PM	Neverending Story	Emmerdale					
3:30		The X					
4:00 PM	On the Road Again						
4:30	It's A Living	Taina	The Blobheads	Ace Lightning	Radio Free Nutley	POV Sports	
5:00 PM	The Nature of Things	The Simpsons					
5:30		Street Cents	Kenny vs Spenny	Chilly Beach	Edgemont		

Basic block program schedule



CBC ENGLISH TELEVISION SCHEDULE 2003/2004

cbc television

CCG ~~Joint Sports~~ Program Suppliers

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00 PM	The Wonderful World of Disney	CBC News: Canada Now					Saturday Report
6:30							Saturday Night
7:00 PM							
7:30		This Hour Has 22 Minutes	Life & Times	The Nature of Things	Opening Night	It's A Living	
8:00 PM		Royal Canadian Air Farce				On the Road Again	
8:30			72 Hours			Royal Canadian Air Farce	
9:00 PM	Cirque de Soleil Variety Series	Specials	Marketplace	Just for Laughs		This Hour Has 22 Minutes	Hockey Night in Canada
9:30	Da Vinci's Inquest					An American In Canada	
10:00 PM	Sunday Report					The Red Green Show	
10:30	Venture	The National					
11:00 PM	Canadian Reflections	National 2nd Edition					
11:30	Sports Late Night	Zed					
12:00 AM		Best of French Canada	Best of Britain	International Movie Night	Cinema Canada	Friday Night at the Movies	Saturday Night at the Movies

Basic block program schedule



**Selection of International awards presented between
2000 and 2003 honouring programs broadcast on
CBC English Television Network
(Excluding awards for news and current affairs programming)**

2000 Awards

1st Beijing International Science Film Festival

Nuclear Dynamite (The Nature of Things)

(Face to Face Media/NFB/CBC)

The Golden Dragon Award for Best Environmental Film

Columbus International Film & Video Festival

Tower of Pisa (On The Road Again)

Silver Chris (Best of Division)

Homeless Choir (On The Road Again)

Chris Award

The Hidden Killer: Portrait of an Epidemic (The Nature of Things)

Chris Award

Lost (The Nature of Things)

(NFB/CBC)

Chris Award

Nuclear Dynamite (The Nature of Things)

(Face to Face Media/NFB/CBC)

Chris Award

Daytime Emmy Awards

The Planet of Junior Brown

Nomination – Best Directing in a Children’s Special (Clement Virgo)

Gabriel Awards

The Journey – Bringing Our People Home (Maamuitaau)

(CBC North)

Gabriel Award, Informational Programming

International Emmy Awards

Street Cents

Nomination

International Health & Medical Media Awards

The Hidden Killer - Portrait of an Epidemic (The Nature of Things)

Freddie Award, Infectious Diseases Category



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International Sportfilm Festival (Palermo)

Our Games

(CBC Sports/CBC North)
Italian National Olympic Academy Prize

The New York Festivals

Blood On the Coal

(CBC Halifax)
Gold WorldMedal – TV Documentary, History & Society

Dead Aviators

(Accent Ent./Temple Street Prod. for CBC, in assoc. with Showtime & Hallmark Ent.)
Gold WorldMedal – Children's Programs

Prix Jeunesses

Rolie Polie Olie

Finalist, Up to 6, fiction

San Francisco International Film Festival

As Time Goes By (The Magazine)

Certificate of Merit, TV Current Events Category

2001 Awards

Banff Television Festival

The Four Seasons

(Rhombus Media Inc./Veronica Tennant Productions Ltd. production in association with
CBC Television)
Best Independent Canadian Production in English & \$20,000 prize from Telefilm Canada

Columbus International Film & Video Festival

Canada: A People's History - Season One (Print package)

Benjamin Franklin Award in the Media of Print category

Canada: A People's History

Chris Award

A Question of Loyalties (Canada: A People's History)

Chris Award

Inviting Death (Man Alive)

Chris Award Chris Award



**Selection of International awards presented between
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Me, My Brain & I (The Nature of Things)

Chris Award

Surgeons of the Future (The Nature of Things)

Chris Award

International Emmy Awards

Street Cents (Episode. 4)

International Emmy Award - Children & Young People category

Don Giovanni Unmasked

(Rhombus Media Inc. in association with Bravo Canada/Canadian Broadcasting Corporation/
Thirteen/WNET (PBS)/NHK/Channel 4 Television)

Nomination in Performing Arts category

Ravel's Brain

(Rhombus Media Inc./Ideale Audience in association with CBC)

Nomination in Arts Documentary category

The New York Festivals

Don Giovanni Unmasked

(Rhombus Media/CBC)

Grand Award, entertainment program

Caring on the Inside (Broadcast One)

(CBC Vancouver)

Gold WorldMedal – inserts: human interest

Sydney Olympics: Diver (PROMO)

Gold WorldMedal – Sports Program Promotion

Nombre d'Or

Don Giovanni Unmasked

(Rhombus Media/Bravo/Thirteen-WNET/ NHK/CBC/Channel 4)

Silver Rembrant, Music Category

Prix Leonardo

Dead Heat (The Nature of Things)

Silver Certificate of Merit

Reefer Madness 2 (The Nature of Things)

Bronze certificate of Merit



**Selection of International awards presented between
2000 and 2003 honouring programs broadcast on
CBC English Television Network
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WorldFest Houston

The Life & Times of Alex Colville (Life & Times)

Gold Award

2002 Awards

Banff Television Festival

Othello

(LWT/WGBH Boston in association with CBC)

Global Television Grand Prize

Sony International Critics Prize

Rockie – Made for TV Movies

Columbus International Film & Video Festival

Ernie Coombs: Tales From The Tickle Trunk

(Life & Times)

Silver Chris – Best of Division, Education & Information

Ravel's Brain (Opening Night)

Chris Award – Best of Category, The Arts

Society's Child

(Sienna Films and Buffalo Gal Pictures/CBC)

Chris Award – Entertainment

Morphine On Trial (The Nature of Things)

Chris Award – Physical Health

Dance Screen 2002

Dracula - Pages from a Virgin's Diary (Opening Night)

Winner – Best Screen choreography over 15 minutes

39th Golden Prague

Dracula: Pages from a Virgin's Diary (Opening Night)

Grand Prix Golden Prague (top prize)

Subways (Opening Night)

Dagmar and Vaclav Havel Foundation Prize for principal dancer (Petr Opavsky)

Special Mention



**Selection of International awards presented between
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CBC English Television Network
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Gracie Allen Awards (Presented by the *American Women in Radio & Television*)

Amanda's Choice (The Nature of Things)

Gracie Allen Award – public affairs category

International Emmy Awards

Dracula - Pages from a Virgin's Diary (Opening Night)

International Emmy award, Arts Programming

International Health & Medical Media Awards (Freddie Awards)

Race Against Time (The Nature of Things)

THE MICHAEL E. DEBAKEY, M.D., AWARD (best educational program of the year)
Freddie Award in prevention category

42nd Monte-Carlo Television Festival

Trudeau

(Big Motion Pictures/CBC)
Golden Nympe for Best Actor (Colm Feore)

The New York Festivals

Oiled Birds (Country Canada)

Gold WorldMedal - Environment & Ecology
Nominee for United Nations Award

Crossing Bridges

(Rhombus Media production in association
with CBC Television and Bravo! Canada)
Gold WorldMedal – Cultural Issues

Prix Jeunesse

Inuk

Finalist (up to six – fiction)

Sitges International Film Festival of Catalonia (Spain)

Dracula: Pages from a Virgin's Diary

Best Film



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Vienna TV Award

The Overcoat (Opening Night)

Nomination, Fiction category

Don Giovanni Unmasked (Opening Night)

Nomination, Fiction category

Wildscreen

The Price of Salmon (The Nature of Things)

(BBC/Canadian Broadcasting Corporation)

Finalist

2003 Awards

Banff Television Festival

Le Mozart Noir (Opening Night)

Rockie Award – Performance Program

Columbus International Film & Video Festival

The Flight of the Whooping Crane (The Nature of Things)

Silver Chris Award (Best of Division)

Recovering Krystal (The Nature of Things)

Chris Award (Best of Category)

The Life and Times of Barbara Frum (Life & Times)

Chris Award

Ekotopfilm (Bratislava)

Avalanche (Country Canada)

Cenu Ministerstva dopravy, post a telekomunikacii SR

Operation Wolf (Country Canada)

Cenu Asociacie zamestnavatelskych zväzov a zdruzeneni

The International Ski Federation of the Year Award

Brian Williams - FIS Journalist Award for 2003

The Japan Prize

Show 9 (Street Cents)

Minister of Foreign Affairs Prize for Youth Education
Best Youth Education Program (and a cash prize)



**Selection of International awards presented between
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The New York Festivals

Race Against Time (The Nature of Things)

Gold UNESCO Award
Bronze World Medal - National/International Affairs

It's A Living

Gold World Medal - sports and recreation category

Prix Leonardo

Biomimicry – Learning From Nature, Part Two (The Nature of Things)

Gold Certificate of Merit

Race Against Time (The Nature of Things)

Gold Certificate of Merit

Morphine on Trial (The Nature of Things)

Bronze Certificate of Merit



Video Log CBC 2002-2003 English Television 50TH Anniversary Season Launch

Monday (Movies & Mini-Series)

- The Many Trials of One Jane Doe
- Chasing Cain II – Three to the Heart
- The Last Chapter: The War Continues
- Another Country: A North of 60 Mystery
- Jinnah on Crime: White Night, Black Widow
- Scar Tissue
- Poisoned Water
- The New Beachcombers
- Hemmingway and Callaghan: Fighting Words
- The Newsroom

World's Best

- Crime and Punishment
- Sunday
- Sunshine
- The Cider House Rules
- An Ideal Husband
- Pollyanna
- The Hurricane
- The Forsyte Saga
- Atanarjuat: The Fast Runner
- Zhivago
- The Hound of the Baskervilles

Specials

- The Sacred Balance
- Stars on Ice
- Cirque du Soleil: Alegria
- Dave Broadfoot's First Farewell Tour
- Dave Foley: The True Meaning of Christmas
- This Hour Has 22 Minutes New Year's Eve Special
- The National Aboriginal Achievement Awards
- Governor General's Performing Arts Awards
- Gemini Awards
- Canadian Country Music Awards
- East Coast Music Awards
- Genie Awards
- Great Canadian Music Dream

News

- The National
- CBC News: Canada Now
- CBC News: Sunday
- Country Canada
- CBC News: Saturday/Sunday Report
- Venture

Tuesday

- This Hour Has 22 Minutes
- Life & Times
- Marketplace
- CBC News: Disclosure

Wednesday (High Impact Specials & Documentaries)

- Asteroid!
- Go Ask Alice: Women, Men and the Secrets of Aging
- Queen and Country
- the fifth estate

Thursday (Best In Arts & Documentaries)

- Opening Night
- The Nature of Things
- Witness

Friday (Comedy)

- Made in Canada
- Mr. Bean
- The Red Green Show
- Royal Canadian Air Farce
- Just for Laughs
- The Halifax Comedy Fest
- CBC Winnipeg Comedy Festival
- Jonathan Cross's Canada
- What the Canuck?
- The Seán Cullen Show
- Rideau Hall
- An American in Canada

Children & Youth

Get Set for Life (Pre-schoolers)

- Clifford: The Big Red Dog
- Dragon Tales
- Rolie Polie Olie
- The Magic School Bus
- Arthur
- Mr. Dressup
- Me Too!
- The Save-Ums!



Video Log CBC 2002-2003 English Television 50TH Anniversary Season Launch

CBC Infomatrix (8–12 year olds)

- Ace Lightning
- Spy Net
- Mythquest
- Radio Active
- CBC News.Real
- Reboot
- The Worst Witch
- Crash Zone
- Horrible Histories

(Teens)

- Edgemont
- Smart Ask!
- Pelswick
- Street Cents

Saturday (CBC Sports)

- 2002 Olympic Games: Salt Lake City
- Stanley Cup Playoffs
- CBC's Hockey Night in Canada (50th Anniversary)
- CFL on CBC (50th Anniversary)
- 2002 FIFA World Cup
- The 2002 Commonwealth Games
- Hockey Day in Canada
- CBC Sports Saturday
- Women Warriors
- National Track & Field Championships
- Tennis Masters Canada
- 2003 Canada Games
- Rogers Blue Jays Baseball
- NHL All Star Weekend
- World Athletic Series
- Golden League Athletic Series
- The GMC Calgary Stampede
- Spruce Meadows Show Jumping
- Rogers AT&T Cup
- NHL Awards
- Curling

Sunday

- Wonderful World of Disney
- The Tigger Movie
- Bicentennial Man
- Doug's 1st Movie
- Disney's: The Kid
- Whispers: An Elephant Tale
- The Music Man

Drama

- Tom Stone
- Da Vinci's Inquest

50th Anniversary Line Up

- Tuning In: 50 years on the CBC
- Inside Information
- Landed: Six New Lives in Canada
- Dominion of the Air

Duration: 22 minutes



**Selection of International awards presented between
2000 and 2003 honouring programs broadcast on
CBC French Television Network**

2000 Awards

New York Festivals

Zone Libre: Tragédie en Mer / Mayday

Silver Medal (Best News Documentary/Special)
United States – January 2000

10th International Weather Festival

Montréal Ce Soir, Téléjournal/Le Point

Scientists' Awards
Europe – April 2000

Bayeux-Calvados Awards (for war correspondents)

Téléjournal/Le Point: Les Mutilés – Sierra Leone

Second Prize – Television Trophy
France – October 2000

Nitra International Agricultural Film Festival

La Semaine Verte: Vétérinaire Hi-Tech

Award from the Director of the Research Institute of Animal Production
Agrofilm Prize
Slovakia – October 2000

2001 Awards

New York Festivals

Zone Libre: Le Suicide Assisté

Silver Medal (Best News Documentary)
United States – January 2001

Nitra International Agricultural Film Festival

La Semaine Verte: Les Canneberges Biologiques

National Jury Prize
Prague – October 2001

49th Columbus International Film & Video Festival

La Semaine Verte: The Bison And The Plague (Les Bisons Et La Peste)

Honourable Mention
Ohio, United States – October 2001



**Selection of International awards presented between
2000 and 2003 honouring programs broadcast on
CBC French Television Network**

2002 Awards

**Tech-Film 2002, as part of the International Festival of Films on Science,
Technology and Art**

Découverte: l'autopsie d'une Catastrophe

Rector's Award, Czech Technical University, Prague
Czech Republic – November 2002

2003 Awards

New York Festivals

Le Point: Les Enfants et le Terrorisme

Silver Medal / Special Category: 9/11 Documentaries
United States – January 2003

Festival international de la météo à Zagreb

Les Accords de Kyoto

Grand Prize – Weather Reporting
(under World Meteorological Organization stewardship)
Croatia – April 2003

Nitra International Agricultural Film Festival

La Semaine Verte: Dangers de la Salmoniculture

Award from the Director of the Research Institute of Animal Production
Agrofilm Prize
Prague – October 2003

Roberval Awards

Découverte: Arctique Canadien – Terre de Feu

Roberval Award / Category: Television
France – November 2003

Appendix 1

GARY T. FORD

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EDUCATION

Ph.D., Marketing, STATE UNIVERSITY OF NEW YORK AT BUFFALO,
Buffalo, NY, 1973.

M.B.A., Marketing, STATE UNIVERSITY OF NEW YORK AT BUFFALO,
Buffalo, NY, 1968.

B.B.A., Accounting, CLARKSON COLLEGE, Potsdam, NY, 1966.

ACADEMIC/PROFESSIONAL EXPERIENCE

AMERICAN UNIVERSITY, Kogod School of Business, Washington, D.C.,
Emeritus Professor of Marketing, 2008.

Professor of Marketing, 1985-2007.

Chairman of Marketing, 1989-94, 1999-2001, 2004, 2006-2007.

CATHOLIC UNIVERSITY OF LEUVEN, Department of Applied Economics,
Leuven, Belgium, 1991-1992

Visiting Professor of Marketing

UNIVERSITY OF MARYLAND, College of Business and Management
Chairman, Faculty of Marketing, 1980-1985

Associate Professor of Marketing, 1978-1985

Assistant Professor of Marketing, 1973-1978

FEDERAL TRADE COMMISSION, Bureau of Economics, 1979-1980

Visiting Marketing Professor, Division of Consumer Protection

PUBLICATIONS

Refereed Journal Publications

- 1) "Effects of Donor Recruitment Methods on Population Responses," with E.L. Wallace, *Transfusion*, pp. 159-164 (March-April 1975).
- 2) "A Study of Prices and Market Shares in the Computer Mainframe Industry," with B.T. Ratchford, *Journal of Business*, pp. 194-218 (April 1976).
- 3) "Some Relationships of States' Characteristics to the Passage of Consumer Legislation," *Journal of Consumer Affairs*, pp. 177-182 (Summer 1977).
- 4) "Perceptions of Uncertainty Within A Buying Task Group," with R.E. Spekman, *Industrial Marketing Management*, pp. 395-403 (December 1977).
- 5) "Adoption of Consumerism Policy by the States: Some Empirical Perspectives," *Journal of Marketing Research*, pp. 125-134 (February 1978).
- 6) "A Study of Prices and Market Shares in the Computer Mainframe Industry: Reply," with B.T. Ratchford, *Journal of Business*, pp. 125-135 (January 1979).
- 7) "Evaluation of Consumer Education Programs," with P.N. Bloom, *Journal of Consumer Research*, pp. 270-279 (December 1979).
- 8) "Marketing and Marketing Research for Information Scientists," with P. Wasserman, *Journal of Library Administration*, pp. 27-31 (Fall 1982).
- 9) "Viewer Miscomprehension of Televised Communications: A Comment," with R. Yalch, *Journal of Marketing*, pp. 27-31 (Fall 1982). Reprinted in *Mass Communication Review Yearbook Vol. 4*, E. Wartella, D.C. Whitney and S. Windall (eds.), Beverly Hills: Sage Publications, pp. 145-150 (1983).
- 10) "Unit Pricing Ten Years Later: A Replication," with D.A. Aaker, *Journal of Marketing*, pp. 118-122 (Winter 1983).
- 11) "Recent Developments in FTC Policy on Deception," with J.E. Calfee, *Journal of Marketing*, 82-103 (July 1986).
- 12) "Inferential Beliefs in Consumer Evaluations: An Assessment of Alternative Processing Strategies," with R.A. Smith, *Journal of Consumer Research*, pp. 363-371 (December 1987).
- 13) "Consumer Skepticism of Advertising Claims: Testing Hypotheses from Economics of Information," with D.B. Smith and J.L. Swasy, *Journal of Consumer Research*, pp. 433-441 (March 1990).
- 14) "Normative Values for the Beck Anxiety Inventory, Fear Questionnaire, Penn State Worry Questionnaire and Social Phobia an Anxiety Inventory," with M. Gillis, D. Haaga and A.F. Ford, *Psychological Assessment*, vol. 7, no. 4, pp. 450-455 (1995).

- 15) "Can Consumers Interpret Nutrition Information in the Presence of a Health Claim? A Laboratory Investigation," with M. Hastak, A. Mitra and D.J. Ringold, *Journal of Public Policy and Marketing*, vol. 15, no. 1, pp. 16-27 (1996).
- 16) "Informing Buyers of Risks: An Analysis of the Marketing and Regulation of All-Terrain Vehicles," with M.B. Mazis, *Journal of Consumer Affairs*, pp. 90-123 (Summer 1996).
- 17) "Can the Educationally Disadvantaged Interpret the FDA-Mandated Nutrition Facts Panel in the Presence of an Implied Health Claim," with M. Hastak, A. Mitra and D. J. Ringold, *Journal of Public Policy and Marketing*, vol. 18, no. 1, pp. 106-117 (Summer 1999).
- 18) "Consumer Search for Information in the Digital Age: An Empirical Study of Pre-Purchase Search for Automobiles," with L. Klein, *Journal of Interactive Marketing*, vol. 17, no. 3, pp. 1-22 (Summer 2003).
- 19) "Application of Research on Consumer Complaint Rates to the Estimation of the Financial Impact of Prospective Product Defects," (with D. Scheffman and D. Weiskopf), *Journal of Consumer Satisfaction, Dissatisfaction and Complaining Behavior*, pp. 130-141 (Fall 2004)
- 20) "The Impact of the *Daubert* Decision on Survey Research Used in Litigation," *Journal of Public Policy and Marketing*, pp. 234-252, Fall 2005. (The members of the Editorial Review Board voted this article to receive the "Kinnear Award," as the best article published in *JPPM* from 2003-05.)

Refereed and Special Session, Proceedings Publications

- 1) "A Multivariate Investigation of Market Structure," refereed, *Combined Proceedings of the American Marketing Association*, pp. 177-182 (1974).
- 2) "The Status of Consumer Behavior: Some Empirical Perspectives," with P.G. Kuehl and R.F. Dyer, refereed, *Advances in Consumer Research*, vol. 2, pp. 51-61 (1975).
- 3) "Classifying and Measuring Deceptive Advertising: An Experimental Approach," with P.G. Kuehl and O. Reksten, refereed, *Combined Proceedings of the American Marketing Association*, pp. 493-497 (1975).
- 4) "Public Policy, The Sherman Act and the IBM Antitrust Case," with B.T. Ratchford, refereed, *Combined Proceedings of the American Marketing Association*, pp. 593-596 (1975).
- 5) "A Functional Analysis of Macro and Micro Marketing Systems," with W. Nickels, referred, *Proceedings of the Southern Marketing Association*, pp. 76-79 (1975).
- 6) "Measuring the Impact of Consumer Survival Kit: Some Preliminary Results," with P.N. Bloom and J.W. Harvey, refereed, *Advances in Consumer Research*, vol. 3, pp. 388-391 (1976).

- 7) "Consumer Research and Public Policy Formation: The Case of Truth in Contributions," with P.G. Kuehl and P.N. Bloom, refereed, *Combined Proceedings of the American Marketing Association*, pp. 445-450 (1976).
- 8) "An Assessment of the Consumer Protection Act of 1975," refereed, *Combined Proceedings of the American Marketing Association*, pp. 209-212 (1976).
- 9) "A Multivariate Analysis of State Consumerism Policy," refereed, *Proceedings of the Annual Meeting of the American Institute for Decision Sciences*, pp. 211-213 (1976).
- 10) "The Promotion of Medical and Legal Services," with P.G. Kuehl, refereed, *Proceedings of the American Marketing Association*, pp. 39-44 (1977).
- 11) "Consumer Protection Agencies: Their Budgets and Activities," refereed, *Proceedings of the American Marketing Association*, pp. 93-96 (1978).
- 12) "Box-Jenkins Analysis of a Retail Sales Intervention," with F.B. Alt, refereed abstract, *Northeast Aids Proceedings*, pp. 28-32 (1979).
- 13) "The Industrial Marketing Implications of Organizational Hierarchy Within Purchasing Departments," with R.E. Spekman, refereed, *Proceedings of the American Marketing Association*, pp. 178-181 (1981).
- 14) "Consumer Research Issues at the Federal Trade Commission," with J. Calfee and T. Maronick, refereed, *Advances in Consumer Research*, vol. 19, pp. 263-267 (1983).
- 15) "Consumer Psychology Research Needs at the Federal Trade Commission," with J. Calfee, refereed, *Proceedings of the Division of Consumer Psychology*, American Psychological Association, pp. 118-122 (1984).
- 16) "Market Forces, Information and Reduced Flammability Cigarettes," with J. Calfee, Special Session, *Advances in Consumer Research*, vol. 14, pp. 274-278 (1987).
- 17) "An Empirical Test of the Search, Experience and Credence Attributes Framework," with D.B. Smith and J. Swasy, special session, *Advances in Consumer Research*, vol. 15, pp. 239-243 (1988).
- 18) "Economics, Information and Consumer Behavior," with J. Calfee, special session, *Advances in Consumer Research*, vol. 15, pp. 234-238 (1988).
- 19) "Cigarettes in the Popular Press, 1930-1960: Preliminary Research," with D.J. Ringold and M. Rogers, special session, *Advances in Consumer Research*, vol. 17, pp. 467-473 (1990).
- 20) "Regulation of Advertising in the European Economic Community: An Overview," special session, *European Advances in Consumer Research*, vol. 1, pp. 559-564 (1993).
- 21) "Consumer Search for Information in the Digital Age: an Empirical Study of Pre-Purchase Search for Automobiles" (with Lisa Klein) *Advances in Consumer Research*. (2001).

Articles in Books

- 1) "Problems in Education and Training in Marketing and Marketing Research in Information Science," with P. Wasserman, *Education and Training: Theory and Provision*, Federation International De Documentation: The Hague, pp. 105-112 (1979) (a different version of the *Journal of Library Administration* article).
- 2) "Label Warnings in OTC Drug Advertising: Some Experimental Results," with P.G. Kuehl, *Current Issues and Research in Advertising*, J.H. Leigh and C.R. Martin (eds.), Univ. of Michigan Press: Ann Arbor, pp. 115-130 (1979).
- 3) "Using Marketing Techniques to Increase Immunization Levels: A Field Experiment," with R.E. Spekman, *Exploring and Developing Government Marketing*, S. Permut and M. Mokwa (eds.), New York, Praeger Press, pp. 304-317 (1981).
- 4) "The FTC's Product Defects Program and Consumer Perceptions of Product Quality," with J. Calfee, *Perceived Quality*, J. Jacoby and J. Olson (eds.), Lexington, Massachusetts, Lexington Books, pp. 175-191 (1985).
- 5) "The Economics of Information: Research Issues," with D.B. Smith and J.L. Swasy, *Marketing and Advertising Regulation: The Federal Trade Commission in the 1990s*, P. Murphy and W. Wilkie (eds.), pp. 300-312 (1990).

Books Edited

- 1) *Marketing and the Library*, New York, Haworth Press (1984).
- 2) *AMA Educators Proceedings*, co-edited with R.L. Lusch, G.L. Frazier, R.D. Howell, C.A. Ingene, M. Reilly and R.W. Stampf, Chicago, American Marketing Association, 403 pages (1985).
- 3) *AMA Educators Proceedings*, co-edited with S.P. Douglas, M.R. Solomon, V. Mahajan, M.I. Alpert, W.M. Pride, G.L. Frazier, J.C. Anderson and P. Doyle, Chicago, American Marketing Association, 287 pages (1987).

Research Reports

- 1) "A Study of Parks, Recreation and Open Space in Prince George's and Montgomery Counties, Maryland," with R.W. Janes and P.G. Kuehl, for Maryland National Capital Park and Planning Commission, 253 pages (1975).
- 2) "A Feasibility Study to Identify Methods to Increase the Levels of Immunization of Children Receiving Services from BCHS Funded Clinics," with R.E. Spekman, prepared for Bureau of Community Health Services, D.H.E.W., 97 pages (1979).
- 3) "The Effects of Reduced Flammability Cigarettes on Smoker Behavior," with J.P. Brown and J.E. Calfee, prepared for the National Bureau of Standards, 65 pages (October 1986).

- 4) "Final Report on Undercover Investigation of ATV Dealers," prepared for Consumer Product Safety Commission, 53 pages (1989).
- 5) Preliminary Report "ABA Digital Evidence Project Survey on Electronic Discovery Trends and Proposed Amendments to the Federal Rules of Civil Procedure," prepared for ABA Section of Science & Technology, 64 pages (2005).

PRESENTATIONS

"The Role of Dispute Mediation in Consumer Protection," presented at Meetings of the Practicing Justice Institute, Marymount College, New York City (1978).

"The Use of Consumer Research in the Bureau of Economics, FTC," presented at Association for Consumer Research Conference, San Francisco (1979).

"The FTC's 1983 Deception Policy Statement," presented at Southern Marketing Association (November 1984).

Proposed, organized and chaired special session on "FTC Policy Toward Deception," at Association for Consumer Research Conference, Washington, D.C. (1984).

As faculty member at AMA Doctoral Students Consortium at Notre Dame, presented "Economics of Information, Advertising and Public Policy (1986) (same session was repeated at 1987 Consortium at NYU).

Proposed, organized and chaired special session on "Cigarettes and Regulation: Unintended Consequences?" at Association for Consumer Research Conference, Toronto (1986).

"An Economics of Information Approach to the Regulation of Advertising," with J. Calfee, Winter Educators Conference of the American Marketing Association (1988).

"Signals in Advertising: Preliminary Results," with D.B. Smith and J.L. Swasy, special session, Winter Educators Conference of the American Marketing Association (1991).

"Content Analysis of Advertising for All-Terrain Vehicles, 1980-1987," presented to the marketing faculty at INSEAD, Fontainebleu, France and to marketing faculty at Catholic University at Leuven (1992).

"Can Consumers Interpret Nutrition Information in the Presence of a Health Claim? A Laboratory Investigation," with M. Hastak, A. Mitra and D.J. Ringold, presented at the Annual Meeting of the Association for Consumer Research (1993).

“Interpretation of Health Claims and Nutrition Information by Disadvantaged Consumers,” with A. Mitra, M. Hastak and D.J. Ringold, presented at the Annual Meeting of the Association for Consumer Research (1994).

“The Effects of Health Claims on Consumer Interpretation of FDA-mandated Nutrition Disclosures: a Mall Intercept Study,” with M. Hastak, A. Mitra and D.J. Ringold, presented at the Annual Marketing Association Public Policy Conference (1997).

“Regulation of Advertising on the Internet,” with J. Calfee, presented at the Annual American Marketing Association Public Policy Conference (1997).

“Consumer Search on the Internet,” with Lisa Klein, presented at the Annual American Marketing Association Public Policy Conference (1999).

“Consumer Search on the Internet: Predictions from the Economics of Information,” with Lisa Klein, presented at the Annual Meeting of the Association for Consumer Research (1999).

“Philosophy of Science and the Supreme Court: The Impact of the *Daubert* Decision on Survey Research Used in Litigation,” presented at Kenan-Flager School of Business, UNC at Chapel Hill (Fall 2002) and Marketing Faculty Consortium at Georgetown University (April 2003)

“Philosophy of Science and the Supreme Court: The Impact of the *Daubert* Decision on Survey Research Used in Litigation,” presented at the Annual American Marketing Association Public Policy Conference (2003).

PROFESSIONAL ACTIVITIES/MEMBERSHIPS

Manuscript reviewer for the American Marketing Association Educators’ Conferences, 1976-present; Southern Marketing Association Conferences, 1977-1978; *Journal of Marketing*, 1979-1981, 1999-2001; *Journal of Business Research*, 1980; Association for Consumer Research Conferences, 1980, 1982, 1983, 1985-1990, 1999-2000 and *Journal of Consumer Research*, 1987-1992, 1995, 1997-2001, *Journal of Marketing Research*, 1997-2000, *Journal of Consumer Psychology*, 1999.

Reviewer for AMA Dissertation Competition, 1983, 1987, 1995. Proposal reviewer for the National Science Foundation, the Ford Foundation and the Department of Energy.

Discussant at AMA Consumerism Workshop, 1976; Southern Marketing Association Conference, 1977; American Marketing Association Educators’ Conference, 1978-1980; Association for Consumer Research Conference, 1978-

1980; AMA Professional Services Marketing Conference, 1981 and Public Policy Conference, 1993, 1994, 1995, 1997.

Member of Program Committee, Association for Consumer Research meeting, 1980, 1984, 2000.

Co-Chairman of AMA Doctoral Students Consortium, 1981.

Faculty participant at AMA Doctoral Students Consortium, 1980, 1986 and 1987.

Elected to Board of Directors, Association for Consumer Research, 1982-1985.

Editorial Review Board, *Journal of Marketing*, 1982-1997.

Editorial Review Board, *Journal of Public Policy and Marketing*, 1983-present.

Special Editor, Marketing and Information Science Issue, *Journal of Library Administration*, 1983-1984.

Public Policy Track Chairman, Educators' Conference of the American Marketing Association, 1985, 1987, 2001.

Book Review Editor *Journal of Public Policy and Marketing*, 2001 to 2004.

Appointed as representative from American Marketing Association to "Census Advisory Committee of Professional Associations" for 2010 United States Census.

GRANTS, CONTRACTS AND AWARDS RECEIVED

Received competitively-bid contract from the Maryland National Park and Planning Commission for *A Survey of Parks, Recreation and Open Space in Prince George's and Montgomery Counties, Maryland*, with R.W. Janes and P.G. Kuehl, \$33,878 (Spring and Summer 1975).

Received contract from National Institute of Health to develop curriculum for a two-day Cancer Communications Marketing Seminar, \$8,000 (Summer 1978).

Received contract for "A Feasibility Study to Identify Methods to Increase the Levels of Immunization of Children and Adolescents Receiving Services from BCHS Funded Clinics," with Robert Spekman, from Bureau of Community Health Services, DHEW, \$9,972 (Fall 1998).

Received contract for "The Effects of Reduced Flammability Cigarettes on Smoker Behavior," with John P. Brown, from Consumer Product Safety Commission and National Bureau of Standards, \$19,925.

Course Release, Senate Research Committee, American University (Spring 1987 and Spring 1988).

Summer Research Grants, Kogod College of Business Administration, American University (1986 and 1987).

Received award for “The Effects of New Food Labels on Disadvantaged Consumers,” with M. Hastak, A. Mitra and D. Ringold, from Marketing Science Institute, \$26,000 (1993) (proposal was one of six funded out of 45 entries in MSI “Using Research to Help Society Competition”).

Listed as one of “The Best Researchers in Marketing,” *Marketing Educator*, p. 5 (Summer 1997).

Received the “Kinnear Award” for the best article published in the *Journal of Public Policy and Marketing* between 2003 and 2005 (February 2007).

Selected as “Outstanding Scholar,” Kogod School of Business, 2006.

CONSULTING WORK

American Automobile Association
Organization of American States
Insituto De Investigaciones Electricas, Mexico
Dames and Moore, Inc.
Public Broadcasting System
Bureau of Economics, Federal Trade Commission

EXPERT AND EXPERT WITNESS ASSIGNMENTS SINCE 2005

Polo Ralph Lauren v. United States Polo Association
Paul Weiss (2005)
Expert Report, Rebuttal Report, deposition, testimony
Schick Manufacturing, Inc. v. The Gillette Company (P&G)
Ropes & Gray (2005)
Weil, Gotshal & Manges (2006)
Expert Report, Rebuttal Report, deposition, testimony
Omni Pacific, Inc. v. OmniBrands, Inc.
DLA Piper (2005)
Expert Report
USA v. QVC, Inc.
Baker & Hostetler (2005)
Expert Report, deposition
9 Squared, Inc. v. Moviso, LLC and InfoSpace, Inc.
Holland & Hart (2006)
Expert Report, deposition

- Medi-Flex, Inc. v. Nice-Pak Products, Inc and Professional Disposables, Inc.
Lerner, David, Littenberg, Krumholz & Mentlik (2006)
Declaration, deposition
- Align Techology, Inc. v. Orthoclear, Inc. and Orthoclear Holdings, Inc.
Paul, Hastings, Janofsky and Walker LLP (2006)
Expert report, deposition
- Shuttlesworth et al. v. Carleton Sheets and American Marketing Systems, Inc.
Sachnoff & Weaver (2006)
Expert Report
- American Century Proprietary Holdings, Inc. v. American Century Casualty
Company and American Century Claims Service, Inc.
Leydig, Voit and Mayer (2006)
Expert Report, deposition
- Phar-Mor, Inc. v. McKesson Corporation t/d/b/a and McKesson Drug Company
Shepard, Mullin, Richter & Hampton (2006)
Expert Report, deposition
- Leggett & Platt, Incorporated and L&P Property Management Company v. Vutek,
Inc.
Howrey LLP (2006)
Expert Report, deposition
- Bass Pro Trademarks, L.L.C. v. Sportsman's Warehouse
Husch & Eppenberger, L.L.C. (2006)
Expert Report, deposition
- Louis Vuitton Malletier S.A. v. Haute Diggety Dog, LLC et al.
Arent Fox, PLLC (2006)
Expert Report
- Ohio Savings Bank d/b/a Amtrust Bank v. Amtrust Mortgage Corporation
Benesch, Friedlander, Coplan & Aronoff LLP (2007)
Expert Report, deposition, testimony at Daubert hearing
- Ecce Panis, Inc. v. Maple Leaf Foods USA Inc. (2007)
Lerner, David, Littenberg, Krumholz & Mentlik
Declaration, testimony at evidentiary hearing
- Eric Bischoff v. Boar's Head Provisions Co., Inc, et. al (2007)
Weil, Gotshal & Manges
Surrebuttal report, deposition
- Rexall Sundown Inc. v. Perrigo Company (2008)
Kelley Drye Collier Shannon
Expert report, deposition
- Pernod Ricard LLC v. Bacardi USA Inc. (2008)
Kelley Drye Collier Shannon
Rebuttal report, deposition
- The Evercare Company v. 3M Company
Paul Weiss (2008)
Rebuttal report, deposition

Lannett Company Inc. v. KV Pharmaceutical Company
Kenyon & Kenyon (2008)
Expert Report

Quixtar, Inc. v. Signature Management Team, LLC d/b/a Team
Brinks, Hofer, Gilson and Lione (2008)
Expert report, deposition

THESIS COMMITTEES

Chairman of dissertation committees for George Coan, Dennis Pitta, Debra Ringold and Darlene Smith.

Member of dissertation committee for Bill Grazer, Michael McGinnis, Dennis McDonald, Frank Franzak, Ronald Hill and Dennis McDonnell.

COMMITTEE SERVICE AT AMERICAN UNIVERSITY

Kogod Rank and Tenure Committee (1987-1988, 1995-1998, 2004-2005)

Faculty Senate Research Committee (1985-1989)

Marketing Department Faculty Recruiting Committee (1985-2007)

Ad hoc Research committee, KSB (1986-1989)

Committee on Faculty Relations (1988-1989)

Dean's Executive Committee (1989-1994, 1999-2001, 2004, 2006-2007)

Executive Committee of the AU Chairs (1993-1994)

AU Presidential Search Committee (1993-1994)

President's Committee on Strategic Planning (1995-1997)

AU Provost's Committee on Academic Programs (1995-1997)

Director of MBA Field Studies (1995-1997)

Chair of Executive Education Committee (1998)

Women's Varsity Soccer Coach Search Committee (2000)

Faculty Advisor Men's Soccer (2002 to 2007)

Associate Dean Search Committee, KSB, (2003)

UNDERGRADUATE COURSES TAUGHT

"Principles of Marketing"

"Marketing Research Methods"

"Fundamentals of Marketing and Business for Communications"

GRADUATE COURSES TAUGHT

"Marketing Research Methods"

"Doctoral Seminar in Marketing and Public Policy"

"Research Methodology for Doctoral Students"

"Consumer Behavior"

"Marketing Management"

January 1, 2009

DEBRA J. RINGOLD

2616 NW Lupine Place
Corvallis, Oregon 97330-3537
541-752-1058 (phone)
541-752-1160 (fax)

PROFESSIONAL OBJECTIVE

To make a significant contribution to marketing thought and practice through teaching, research, and service

Primary Teaching Interests: marketing research, marketing and public policy, marketing management, marketing communications, strategic marketing for nonprofit organizations

Primary Research Interests: economics of information, regulation of commercial speech

Primary Service Interests: education, professional, and social service organizations

ACADEMIC BACKGROUND

Doctor of Philosophy: University of Maryland-College Park, 1986
Major Area: Marketing
Minor Areas: Statistics,
Applied Developmental Psychology (CAPS)

Dissertation: Consumer Response to Reductions in Freedom

Selected Coursework: Seminar in Consumer Behavior
Seminar in Marketing and Public Policy
Seminar in Industrial Marketing
Seminar in Causal Modeling
Multivariate Statistics I and II
Advanced Regression Analysis
Nonparametric Statistics
Marketing Research Methods
Business Research Methodology

Master of Business Administration: Southern Illinois University, 1979
Major: Marketing
Minor: Management

Bachelor of Arts: Texas Tech University, 1977
Major: Zoology
Minor: Chemistry

PROFESSIONAL EXPERIENCE

Academic Employment:

May 2008 to present
JELD-WEN Professor of Free Enterprise
Atkinson Graduate School of Management
Willamette University
900 State Street
Salem, Oregon 97301

January 2008 to present
Dean
Atkinson Graduate School of Management
Willamette University
900 State Street
Salem, Oregon 97301

January 2007 to December 2007
Interim Dean
Atkinson Graduate School of Management
Willamette University
900 State Street
Salem, Oregon 97301

August 2002 to May 2005
Associate Dean
Atkinson Graduate School of Management
Willamette University
900 State Street
Salem, Oregon 97301

September 1997 to present
Professor of Marketing
Atkinson Graduate School of Management
Willamette University
900 State Street
Salem, Oregon 97301

September 1994 to August 1997
Associate Professor of Marketing
Atkinson Graduate School of Management
Willamette University
900 State Street
Salem, Oregon 97301

April 1992 to August 1994
Associate Professor of Marketing
Robert G. Merrick School of Business (RGMSB)
University of Baltimore
1420 North Charles Street
Baltimore, Maryland 21201

September 1988 to March 1992
Assistant Professor of Marketing
Robert G. Merrick School of Business
University of Baltimore
1420 North Charles Street
Baltimore, Maryland 21201

September 1986 to August 1988
Assistant Professor of Marketing
Kogod College of Business Administration (KCBA)
The American University
Washington, D.C. 20016

September 1985 to August 1986
Instructor, Marketing Research Methods
Instructor, Principles of Marketing
Kogod College of Business Administration
The American University
Washington, D.C. 20016

August 1983 to May 1985
Instructor, Marketing Research Methods
[Course Coordinator, Fall 1984]
College of Business and Management
University of Maryland
College Park, Maryland 20742

August 1984 to January 1985
Research Assistant to
Samuel Kotz, Professor of Statistics
College of Business and Management
University of Maryland
College Park, Maryland 20742

June 1982 to May 1983
Instructor, Marketing Principles and Organization
University College
University of Maryland
College Park, Maryland 20742

August 1982 to May 1983
Teaching Assistant, Marketing Principles and Organization
College of Business and Management
University of Maryland
College Park, Maryland 20742

Public Sector Employment:

June 1983 to January 1984
Evaluation Research Assistant
Office of Impact Evaluation
Federal Trade Commission
Washington, D.C. 20580

July 1979 to August 1982
Assistant to Director/Assistant Director
The Maryland Student Union
University of Maryland
College Park, Maryland 20742

July 1977 to June 1979
Program Advisor
The University Center
Southern Illinois University
Edwardsville, Illinois 62025

Recent Clients:

Consultant
Anheuser-Busch Companies, Inc.
One Busch Place
St. Louis, Missouri 63118

Consultant
Division of Market Studies
Food and Drug Administration
College Park, Maryland 20740

Consultant
Canadian Broadcasting Corporation
P.O. Box 8478
Ottawa, Ontario
CANADA K1G 3J5

Consultant
Hewlett-Packard Company
1070 NE Circle Boulevard
Corvallis, Oregon 97330

Consultant
State Farm Insurance Companies
Pacific Northwest Region
1000 Wilmington Drive
DuPont, Washington 98327

Consultant
Bureau of Economics, Division of Consumer Protection
Federal Trade Commission
Sixth and Pennsylvania, NW
Washington, D.C. 20580

RESEARCH

Peer Reviewed Publications:

Ringold, D.J. (2008), "Le Mieux Est L'ennemi Du Bien," Journal of Public Policy and Marketing, 27 (2), 197-201.

Ringold, D.J. (2008) "Responsibility and Brand Advertising in the Alcohol Beverage Market: The Modeling of Normative Drinking Behavior," Journal of Advertising, 37 (1), 127-141.

Ringold, D.J. and B. Weitz (2007), "The American Marketing Association Definition of Marketing: Moving from Lagging to Leading Indicator," Journal of Public Policy and Marketing, 26 (2), 251-260.

Ringold, D.J. (2006), "The Morality of Markets, Marketing, and the Corporate Purpose," in Does Marketing Need Reform?, Jagdish N. Sheth and Rajendra S. Sisodia, eds., Armonk, NY: M.E. Sharpe, 64-68.

Ringold, D.J. (2005), "Vulnerability in the Marketplace: Concepts, Caveats, and Possible Solutions," Journal of Macromarketing, 25 (2), 202-214.

Ringold, D.J. (2002), "Boomerang Effects In Response to Public Health Interventions: Some Unintended Consequences in the Alcoholic Beverage Market," Journal of Consumer Policy, 25 (1), 27-63.

Pappalardo, J.K. and D.J. Ringold (2000), "Regulating Commercial Speech in a Dynamic Environment: Forty Years of Margarine and Oil Advertising Before the NLEA," Journal of Public Policy and Marketing, 19 (1), 74-92.

Mitra, A., M. Hastak, G.T. Ford, and D.J. Ringold (1999), "Can the Educationally Disadvantaged Interpret the FDA-Mandated Nutrition Facts Panel in the Presence of an Implied Health Claim?" Journal of Public Policy and Marketing, 18 (1), 106-117.

Ringold, D.J. (1998), "A Comment on the Pontifical Council for Social Communications' *Ethics in Advertising*," Journal of Public Policy and Marketing, 17 (2), 332-335.

Ford, G.T., M. Hastak, A. Mitra, and D.J. Ringold (1996) "Can Consumers Interpret Nutrition Information in the Presence of a Health Claim? A Laboratory Investigation," Journal of Public Policy and Marketing, 15 (1), 16-27.

Ringold, D.J. (1995), "Social Criticisms of Target Marketing: Process or Product?" American Behavioral Scientist, 38 (4), 578-592. *Reprinted* in Ronald Paul Hill, editor, Marketing and Consumer Behavior Research in the Public Interest, Thousand Oaks, California: Sage Publications, Inc. (1996).

Calfee, J.E. and D.J. Ringold (1994), "The Seventy Percent Majority: Enduring Consumer Beliefs About Advertising," Journal of Public Policy and Marketing, 13 (2), 228-238. *Reprinted* in Allison P. Zabriskie, editor, Advertising Law Anthology, 18 (1), Arlington, Virginia: International Library Law Book Publishers (1995).

Mazis, M.B., D.J. Ringold, E.S. Perry, and D.W. Denman (1992), "Perceived Age and Attractiveness of Models in Cigarette Advertising," Journal of Marketing, 56 (January), 22-37.

Calfee, J.E. and D.J. Ringold (1992), "The Cigarette Advertising Controversy: Assumptions About Consumers, Regulation, and Scientific Debate," Advances in Consumer Research, 19, Provo, UT: Association for Consumer Research, 557-562.

Ringold, D.J. (1991), "Consumer Response to Product Withdrawal: Psychological Reactance and Subsequent Product Choice," in Advances in Marketing and Public Policy, 2, Greenwich: JAI Press, Inc., 41-78.

King, K.W., L.N. Reid, Y.S. Moon, and D.J. Ringold (1991), "Changes in the Visual Imagery of Cigarette Ads, 1954-1986," Journal of Public Policy and Marketing, 10 (1), 63-80.

Ringold, D.J. and J.E. Calfee (1990), "What Can We Learn From the Informational Content of Cigarette Advertising? A Reply and Further Analysis", Journal of Public Policy and Marketing, 9, 30-41.

Ford, G.T., D.J. Ringold, and M. Rogers (1990), "Tobacco in the Popular Press 1925-1960: Preliminary Research" in Advances in Consumer Research, 17, Provo, UT: Association for Consumer Research, 467-473.

Calfee, J.E. and D.J. Ringold (1990), "What Would Happen if Cigarette Advertising and Promotion Were Banned?" in Advances in Consumer Research, 17, Provo, UT: Association for Consumer Research, 474-479.

Ringold, D.J. and J.E. Calfee (1989), "The Informational Content of Cigarette Advertising: 1926-1986," Journal of Public Policy and Marketing, 8, 1-23.

Miller, R.D. and D.J. Ringold (1989), "The Economic Theory of Information and Public Policy: ReRegulation of the Air Transportation Market," in Proceedings 1989 AMA Summer Educators' Conference, Chicago: American Marketing Association, 89-93.

Ringold, D.J. (1989), "Product Withdrawal and Psychological Reactance: A Laboratory Experiment," in Proceedings of the Division of Consumer Psychology, American Psychological Association, 1988 Annual Convention, David W. Schumann, ed., Washington, D.C.: American Psychological Association, 102-107.

Ringold, D.J. (1988), "Consumer Response to Product Withdrawal: The Reformulation of Coca-Cola," Psychology and Marketing, 5 (3), 189-210. *Reprinted* in Ronald Jay Cohen, editor, 65 Exercises in Psychological Testing and Assessment, a companion to the textbook Psychological Testing and Assessment, Second Edition, New York: Mayfield Publishing (1992).

Calfee, J.E. and D.J. Ringold (1988), "Consumer Skepticism and Advertising Regulation: What Do the Polls Show?" in Advances in Consumer Research, 15, Provo, UT: Association for Consumer Research, 244-248.

Ringold, D.J. (1987), "A Selective History of Cigarette Advertising: Preliminary Perspectives," in American Council of Consumer Interests Annual Conference Proceedings, Vicki Hampton, ed., Columbia, Mo: ACCI, 20-27.

Ringold, D.J. (1987), "A Preliminary Investigation of the Information Content of Cigarette Advertising: A Longitudinal Analysis," in Advances in Consumer Research, 14, Provo, UT: Association for Consumer Research, 269-273.

Ringold, D.J. and P.N. Bloom (1985), "Adopter Incentives in Social Marketing: The Case of Recycling," in Services Marketing in a Changing Environment, T.M. Bloch, et al., eds., Chicago: American Marketing Association, 77-80.

Contract Research—Peer Reviewed and Published:

Ringold, D.J., J.P. Santell, and P.J. Schneider (2000), "ASHP National Survey of Pharmacy Practice in Acute Care Settings: Dispensing and Administration—1999," American Journal of Health-System Pharmacy, 57 (19), 1759-1775.

Ringold, D.J., J.P. Santell, P.J. Schneider, and S. Arenberg (1999), "ASHP National Survey of Pharmacy Practice in Acute Care Settings: Prescribing and Transcribing—1998," American Journal of Health-System Pharmacy, 56 (2), 142-157.

Contract Research—Published:

Ringold, D.J., T.M.P. Olson, and L. Leete (2003), "Managing Medicaid Take-Up, CHIP and Medicaid Outreach: Strategies, Efforts, and Evaluation," Federalism Research Group, Nelson A. Rockefeller Institute of Government. This research was supported by the Robert Wood Johnson Foundation.

Work In Progress:

Maltz, Elliot N., Debra J. Ringold, and Fred Thompson (2007), "Maximizing Societal Return on Investment: An Efficiency View of Corporate Social Responsibility," to be submitted to *Journal of Consumer Policy*, summer 2009.

Ringold, Debra J. (2008), "Enduring Consumer Beliefs about Advertising and the Press: Implications for Earning Media," data collection complete, to be written and submitted to *Journal of Advertising*, summer 2009.

Ringold, Debra J., Alan S. Levy, John Kozup, Brenda Derby, and Janis K. Pappalardo (2008), "The Impact of FDA vs. FTC Regulations on Consumer Beliefs, Skepticism, and Judgments about Food," data collection completed January 2008, to be submitted to *American Journal of Public Health*, fall 2009.

Selected Presentations:

Marketing and Public Policy Conference, "Corporate Societal Marketing: A Different View," Summer 2004 (peer reviewed), published abstract.

AMA Summer Educators Conference, "JPPM and the Reemergence of Public Policy: Substantive and Publication Insights From the Editor and Award Winning Authors," Summer 2003 (invited).

Marketing and Public Policy Conference, "Political and Civic Participation: Hypotheses Developed During a Campaign for the State Legislature," Summer 2001 (invited).

Marketing and Public Policy Conference, "Campaign Finance Reform: Views of a Participant Observer," Summer 2000 (invited).

Marketing and Public Policy Conference, "Exploring the Effects of Political Action and the Desire to Reform Campaign Finance," Summer 1999 (invited), published abstract.

Marketing and Public Policy Conference, "The Effects of Health Claims on Consumer Interpretation of FDA-Mandated Nutrition Disclosures: A Mall-Intercept Study," Spring 1997 (peer reviewed).

Marketing and Public Policy Conference, "Examining Alternative Explanations for Health Claim Changes Associated with Regulation: The Consumer Interest Hypothesis," Spring 1996 (peer reviewed).

American Marketing Association Marketing and Society Mini-Conference, "Can the Educationally Disadvantaged Interpret Nutrition Information in the Presence of a Health Claim?" Fall 1995 (invited).

Marketing and Public Policy Conference, "...The Search for Objective, Intersubjectively Verifiable Knowledge..." Spring 1995 (peer reviewed).

Association for Consumer Research Conference, "Can Educationally Disadvantaged Consumers Interpret Nutrition Information in the Presence of a Health Claim? Preliminary Results," Fall 1994 (peer reviewed).

Federal Trade Commission, Bureau of Economics, "The Effects of Health Claims on Consumer Judgements About the Healthfulness of Food: A Laboratory Experiment," Summer 1993 (invited).

Federal Trade Commission, Bureau of Economics, "Enduring Consumer Beliefs About, and Responses to Advertising," Summer 1992 (invited).

Federal Trade Commission, Bureau of Economics, "The Information Content of Margarine and Oil Advertising: 1950-1989," Summer 1992 (invited).

The Federal Trade Commission, "Perceived Age and Attractiveness of Models in Cigarette Advertising," Spring 1991 (invited).

SELECTED HONORS

Faculty Mentor, Marketing and Society Doctoral Consortium, Villanova University, 2008

JELD-WEN Professor of Free Enterprise, May 2008 to present

Administrator of the Year, Willamette University, 2005

Thomas C. Kinnear/*Journal of Public Policy and Marketing* Award for the article (with Janis K. Pappalardo) "Regulating Commercial Speech in a Dynamic Environment: Forty Years of Margarine and Oil Advertising Before the NLEA." The article was chosen by a vote of the members of the Editorial Board for its significant contribution to the discipline, 2004

Faculty Mentor, Marketing and Society Doctoral Consortium, University of Utah, 2004

Corvallis Area Chamber of Commerce, Volunteer of the Year Award, 2002

United Methodist Award for Exemplary Teaching and Community Service, Willamette University, 2002

Kenneth H. Cooley Memorial Award for Outstanding Volunteer Service and Dedicated Community Leadership, United Way of Benton County, 2002

Faculty Mentor, Marketing and Society Doctoral Consortium, Federal Trade Commission, 2000

Resident Faculty, Marketing and Society Doctoral Consortium, Notre Dame University, 1999

Jerry E. Hudson Distinguished Teaching Award, Willamette University, 1997

Session Chair and Presenter, 1995 Doctoral Symposium on Marketing and Public Policy, Georgia State University

Finalist, Thomas C. Kinnear/*Journal of Public Policy and Marketing* Award for the article (with John E. Calfee) "The Informational Content of Cigarette Advertising: 1926-1986." The article was chosen by a vote of the members of the Editorial Board for its significant contribution to the discipline, 1993

Dean James Chair for Distinguished Teaching, Robert G. Merrick School of Business, University of Baltimore, 1991

Finalist, Dean James Chair for Distinguished Teaching, Merrick School of Business, University of Baltimore, 1990, 1992-93

Black and Decker Research Award Nominee, Robert G. Merrick School of Business, University of Baltimore, 1990-93

Fellow, Center for Marketing Policy Research, The American University, Washington, D.C. 1988 to present

Kogod College of Business Administration Nominee for University Teaching Award, The American University, 1987

Nash Outstanding Doctoral Student Award, College of Business and Management, University of Maryland, 1985

American Marketing Association Doctoral Consortium Fellow, College of Business and Management, University of Maryland, 1984

"Top Teachers" Award, College of Business and Management, University of Maryland, 1983, 1984

Beta Gamma Sigma; Alpha Kappa Psi (Faculty)

Mortar Board

SELECTED UNIVERSITY SERVICE

Chair, AGSM Personnel Committee, 2006

Willamette University Institutional Review Board, 1994-99

AGSM Dean's Search Committee Member, 1998

Chair, AGSM Curriculum Committee, 1997-98

AGSM Faculty Representative to the Board of Trustees 1995-97

Willamette University Board of Trustees Academic Affairs Committee, 1994-95

Advisor, AGSM chapter of the American Marketing Association, 1994-2004

Chair, RGMSB Promotion and Tenure Committee, 1993-94

Member, RGMSB Promotion and Tenure Committee, 1992-93

Chair, RGMSB Teaching Committee, 1991-92

University of Baltimore Academic Policy Committee, 1990-92

Chair, RGMSB Master of Business Administration Committee, 1990-91

Advisor, RGMSB chapter of the American Marketing Association, 1988-94

Advisor, KCBA chapter of the American Marketing Association, 1985-87

SELECTED COMMUNITY SERVICE

U.S. Census Advisory Committee, 2007-10

Board of Directors, United Way of Benton County, 2000-06; Board Chair, 2005-06

Board of Directors, OSU Federal Credit Union, Corvallis, Oregon, 2001-05

Board of Trustees, Linn-Benton Community College Foundation, 2001-04

Board of Directors, Corvallis Caring Place Nonprofit Assisted Living Facility, Corvallis, Oregon, 1999-2002

Board of Directors, Family Building Blocks Relief Nursery, Salem, Oregon, 1997-2000

Site Council Representative, Wilson Elementary School, Corvallis, Oregon, 1997-99

President, Parent Teacher Association, Wilson Elementary School, Corvallis, Oregon, 1996-97, 1998-99

Budget Committee, Corvallis School District 509J Board of Directors, Corvallis, Oregon, 1995-2001

Member, Board of Directors, The Aidan Montessori School, Washington, D.C., 1989-90, 1992-93

President, Board of Directors, The Aidan Montessori School, Washington, D.C., 1990-91

SELECTED PROFESSIONAL SERVICE

Board of Directors, American Marketing Association, 2000-03, 2004-08; Finance Committee of the Board, 2002-08, Secretary-Treasurer, 2004-05, Chair-elect 2005-06, Chairperson of the Board, 2006-07

Board of Trustees, American Marketing Association Foundation, 2003-06

Vice President of Teaching and Information Dissemination of the American Marketing Association Academic Council, Elect 1997-98, Served 1998-99

Chair, Board of Directors, Marketing and Society Special Interest Group, American Marketing Association, 1996-97

Member, Board of Directors, Marketing and Society Special Interest Group, American Marketing Association, 1994-2000

Associate Editor, Journal of Public Policy and Marketing, 2006 to present

Editorial Board Member, Journal of Public Policy and Marketing, 1991 to present

Editorial Board Member, Journal of Advertising, 1997-2004

Ad Hoc Reviewer, Journal of Marketing, Psychology and Marketing, Journal of Consumer Affairs, Journal of Consumer Policy, Journal of the Academy of Marketing Science, 1991 to present

Track Chair, AMA Summer Educators Conference, 1999, 2004

Co-Chair/Chair, AMA Marketing and Society Special Interest Group Mini-Conferences, 1995, 1997, 1998

Program Committee and Reviewer, Marketing and Public Policy Conferences, 1991-93, 1995-2002, 2004-08

Chair, Marketing and Public Policy Conference, Guest Editor, Journal of Public Policy and Marketing, 1994

Reviewer/Discussant/Session Chair: Academy of Marketing Science Conferences, American Marketing Association Services Marketing Conferences, American Marketing Association Summer Educators' Conferences, American Marketing Association Winter Educators' Conferences, Association of Consumer Research Conferences, and American Psychological Association Conferences, 1986 to present

Local Arrangements Chair, American Psychological Association, Division 23, National Conference, Washington, D.C., 1986

PROFESSIONAL AFFILIATIONS

American Academy of Advertising

American Marketing Association

Association for Consumer Research

Appendix 2

Screening Survey to Verify Decision Makers and Signal Carriage

Approved 09/10/03

"Hello, I am (interviewer name) calling from Westat, a research firm located in Rockville, Maryland.

1. "Is this _____(name of cable system)?"

Yes	1
No [Call information for correct number.]	2

_____ [Record area code and number.]

2. "Could you tell me the name and title of the person in your company who is responsible for deciding which television stations your cable system offers?"

First person named:

Name: _____ Title: _____

"May we reach him/her at this same number?"

Yes	1
No ["May I have the number where he/she can be reached?"]	2

_____ [Record area code and number.]

3. "Is there anyone else responsible for deciding which television stations are carried by your cable system?"

Second person named:

Name: _____ Title: _____

"May we reach him/her at this same number?"

Yes	1
No ["May I have the number where he/she can be reached?"]	2

_____ [Record area code and number.]

4. "Your cable system carries a number of distant television stations, i.e., broadcast stations that do not originate in your local television market. Who in your organization has a list of the call letters of the distant television stations your cable system carries?"

Name: _____ Title: _____

"May we reach him/her at this same number?"

Yes ["Will you please transfer me?"] 1
No ["May I have the number where he/she can be reached?"] 2

_____ [Record area code and number.]

[Transfer or redial the person named in Q4.]

"Hello, Mr./Ms. _____, I am [interviewer name] calling from Westat, a research firm located in Rockville, Maryland. We are conducting telephone interviews to determine which distant television stations are carried by different cable systems. Our questions will take only a few minutes.

Refusal ["Is there someone else in your organization who can give us a list of the call letters of the distant television stations carried by your cable system?" Record below.] 1

"First, let me check some background information."

5. "Are you familiar with, or can you consult a list of, the call letters (i.e., call signs) of the distant television stations carried by your cable system?" By distant I mean broadcast stations that do not originate in your local television market.

Yes 1 (Q7)
No ["Who in your organization has a list of the call letters of the distant television stations your cable system carries?"] 2

Name: _____ Title: _____

"May we reach him/her at this same number?"

Yes ["Will you please transfer me?"] 1
No ["May I have the number where he/she can be reached?"] 2

_____ [Record area code and number.]

[Transfer or redial the person named in Q5.]

"Hello, Mr./Ms. _____, I am [interviewer name] calling from Westat, a research firm located in Rockville, Maryland. We are conducting telephone interviews to determine which distant television stations are carried by different cable systems. Our questions will take only a few minutes.

Refusal ["Is there someone else in your organization who can give us a list of the call letters of the distant television stations your cable system carries?" Record below.] 1

"First, let me check some background information."

6. "Are you familiar with, or can you consult a list of, the call letters (i.e., call signs) of the distant television stations carried by your cable system?" By distant I mean broadcast stations that do not originate in your local television market.

Yes 1 (Q7)
No ["Who in your organization has a list of the call letters of the distant television stations carried by your cable system?"] 2

Name: _____ Title: _____

"May we reach him/her at this same number?"

Yes ["Will you please transfer me?"] 1
No ["May I have the number where he/she can be reached?"] 2

_____ [Record area code and number.]

[Transfer or redial the person named in Q6 and repeat above inquiry until someone familiar with the call letters of the distant signals carried by the cable system has been located.]

7. "As I understand it you are the [job title] at your cable system. [If necessary, revise title previously noted above.]

8. "How many years have you been with this cable system?" _____

9. "How many years have you worked in the cable industry?" _____

10. "So that we do not miss any information during our interview, would you please consult a list of the call letters of the distant television stations carried by your cable system?"

Yes 1
No, has them memorized 2

11. "According to public records, your cable system carries a number of distant television stations, i.e., broadcast stations that do not originate in your local television market. As I name each distant television station, could you tell me whether your cable system currently carries it?" [Distant signals to be reviewed are those found in columns "A," "B," and "C" for each system in the population list provided.]

- | | | | |
|----------|-----|---|---------------|
| a. _____ | Yes | 1 | _____ |
| | No | 2 | mm/yy dropped |
| b. _____ | Yes | 1 | _____ |
| | No | 2 | mm/yy dropped |
| c. _____ | Yes | 1 | _____ |
| | No | 2 | mm/yy dropped |
| d. _____ | Yes | 1 | _____ |
| | No | 2 | mm/yy dropped |
| e. _____ | Yes | 1 | _____ |
| | No | 2 | mm/yy dropped |
| f. _____ | Yes | 1 | _____ |
| | No | 2 | mm/yy dropped |
| g. _____ | Yes | 1 | _____ |
| | No | 2 | mm/yy dropped |

12. "Does your cable system currently offer WTBS?"

- | | |
|-----|---|
| No | 1 |
| Yes | 2 |

13. "Does your cable system carry any distant television stations that I have not mentioned?"

- | | |
|------------------------|---------|
| No | 1 (Q14) |
| Yes ["What are they?"] | 2 |

_____ mm/yy added

_____ mm/yy added

_____ mm/yy added

_____ mm/yy added

14. Finally, please let me verify the fax number and address of your cable company?

Name: _____

Fax: _____

Street: _____

City: _____

State: _____ Zip: _____

Appendix 3

Date

Mr./Ms. _____
Cable System Manager
Cablevision Services, Inc.
121 Mill Street
Anywhere, Maine 04210

Dear Mr./Ms. _____:

Westat, a research firm located in Rockville, Maryland is conducting a telephone interview study of the factors important to cable systems in their decisions to carry television signals. This letter is to alert you that your cable system has been selected for inclusion in our study.

We realize that your time is valuable and that you are probably called frequently to participate in surveys. Because of this, we have designed a short survey, (*it takes less than ten minutes*), and we are offering each study respondent a \$50.00 honorarium.

One of our researchers will be calling in the next few days. At that time, you will be asked if it is convenient to conduct the interview or whether we should call back at another time. We will be happy to conduct the interview at your convenience, day or night.

Since we have selected a small sample, each response is important to the success of our study. We look forward to speaking with you about this important project.

Cordially,

Appendix 4

Appendix 4

Disposition of Cable Systems
Carrying Canadian Programming

	2000	2001	2002	2003
Population of eligible cable system respondents, (ECSR)	65	65	65	63
Completed interviews, (CI)	52	39	38	40
Survey response rate, (CI/ECSR)	80%	60%	58%	63%

Appendix 5

Questionnaire 2000 A

Distant Signal Questionnaire

Approved 09/16/00

"Hello, I am (interviewer name) calling long distance from Westat, a research firm located in Rockville, Maryland. I would like to speak to _____; s/he is expecting my call."

[If respondent not available, set up appointment to callback, record on call record form.]

When respondent comes on, say:

"Hello Mr./Ms. _____, I am (interviewer name) calling from Westat, a research firm located in Rockville, Maryland. We recently "faxed" you a letter saying that we would be calling about a survey on cable television channel decisions. We said in the letter, that the interview will take less than ten minutes and we will pay you \$50.00 for your time. The results will be combined for statistical purposes, but your individual responses will remain anonymous."

"May we proceed with the interview?"

Yes

No --> "When is a convenient time to call back?"

(Record date and time for callback on call record form.)

No, refusal--> "Could you please tell me why you have decided not to participate?"

(Record verbatim.)

"Any other reason?" (Record verbatim.)

"First, let me go over some background information."

1a. "As I understand it you are the person primarily responsible for deciding which television stations your cable system carries. Is that correct?"

Yes

1 (1b)

No --> "Could you tell me the name and title of the person at your cable system who is responsible for deciding which television stations the system offers?"

[Record name:_____ title:_____]

"May we reach him/her at this same number?"

Yes

1

No--> "May I have the number where he/she can be reached?"

2

_____ [Record area code and number.]

(Thank respondent and terminate interview.)

1b. "Were you responsible for deciding which television stations this cable system carried during 2000?"

Yes	1 (1c)
No--> Ask:	2

"Is the person who was responsible for deciding which television stations to carry in 2000 still working at this cable system?"

No (Thank respondent and terminate interview.)	2
Yes	1

[Record name: _____ title: _____]

"May we reach him/her at this same number?"

Yes	1
No--> "May I have the number where he/she can be reached?"	2
_____ [Record area code and number.]	
(Thank respondent and terminate interview.)	

1c. "In addition to selecting television stations, are you, or someone you supervise, responsible for making the budget decisions or recommendations associated with station carriage?"

Yes	1
No--> "How are these budget decisions made?" (Record verbatim.)	2

2a. "According to public records, your cable system currently carries a number of distant television stations, i.e., broadcast stations that do not originate in your local television market."

For the Signal A List:

[Determine if each distant Signal A was carried in 2000.]

	Y	N	D/K
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3

[Record at Q2b the first Signal A carried during 2000 and go to Signal B List.

If no Signal A has been carried during 2000, ask "Any distant superstation carried in 2000?"

Yes ___ ___ ___ (RECORD AT Q2b.) 1
 No --> (DO NOT ASK ABOUT SIGNAL A ON REST OF SURVEY.) 2

Then for the Signal B List:

[Determine if each distant Signal B was carried during 2000.]

	Y	N	D/K
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3

[Record at Q2b the first Signal B carried during 2000 and go to Signal C List.

If no Signal B has been carried during 2000, ask "Any distant Canadian station carried in 2000?"
 Yes ___ ___ ___ (RECORD AT Q2b.) 1
 No --> (DO NOT ASK ABOUT SIGNAL B ON REST OF SURVEY.) 2

Then for the Signal C list:

[Determine if each distant Signal C was carried during 2000.]

	Y	N	D/K
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3

[Record at Q2b the first Signal C carried during 2000 and continue.

If no Signal C has been carried during 2000, ask "Any distant independent station carried in 2000?"
 Yes ___ ___ ___ (RECORD AT Q2b.) 1
 No --> (DO NOT ASK ABOUT SIGNAL C ON REST OF SURVEY.) 2

2b. "Okay, from what you have said your system has carried the following distant television stations during 2000."

Call letters:	Yes	No
SIGNAL A: ___ ___ ___	1	2
SIGNAL B: ___ ___ ___	1	2
SIGNAL C: ___ ___ ___	1	2

(THANK RESPONDENT AND TERMINATE INTERVIEW IF NO SIGNAL B RECORDED AT Q2B.)

"The purpose of the next question is to get your perception of the relative value of the programming available on [SIGNAL A] __ __ __ __."

3. "Assume the total value of all the programming now carried on [SIGNAL A] __ __ __ __ equals 100 percent. First, I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value.

The sum must total to 100 percent. This means that if you felt that the seven programming categories were of equal value, you would assign each a little under 15 percentage points."

(Read program types in order starting with the "checked" programming type. Read "Other" last.)

"What percentage, if any, of the total value of programming carried on [A] __ __ __ __ would you say is accounted for by the . . ." (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [A] __ __ __ __ would you say is accounted for by the . . ." (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
()	<u>Live professional and college team sports shown on</u> (SIG. A).	__ __
()	<u>Station produced programs shown exclusively on</u> (SIG. A). This includes local news, public affairs, children's programs and talk shows hosted by the station's own personalities.	__ __
()	<u>Syndicated shows, series, and specials other than children's or religious programs shown on</u> (SIG. A).	__ __
()	<u>Movies shown on</u> (SIG. A).	__ __
()	<u>Syndicated children's programming shown on</u> (SIG. A).	__ __
()	<u>Devotional and religious programming shown on</u> (SIG. A).	__ __
	<u>Other Programming shown on</u> (SIG. A). (Ask respondent to specify type of programming. Probe with "anything else?")	__ __

_____.

(THIS MUST TOTAL TO 100% !)

TOTAL 100%

"The next question asks similar information for the programming available on [SIGNAL B] __ __ __ ."

4. "Again, assume the total value of all the programming now carried on [SIGNAL B]__ __ __ __ equals 100 percent. I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value. The sum must total to 100 percent.

(Read program types in order starting with the "checked" programming type. Read "Other" last.)

"What percentage, if any, of the total value of programming carried on [B] __ __ __ __ would you say is accounted for by the . . ." (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [B] __ __ __ __ would you say is accounted for by the . . ." (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
-----------------	----------------------	-------------

()	<u>Live professional and college team sports, excluding Canadian Football League games, shown on</u> (SIG. B).	__ __
----	--	-------

()	<u>Canadian produced news, public affairs, religious, and documentary programs shown on</u> (SIG. B). This includes both Canadian network and station produced programs.	__ __
----	--	-------

()	<u>U.S. syndicated series, movies, and specials shown on</u> (SIG. B).	__ __
----	--	-------

()	<u>Sports programming such as the Olympics, Canadian Football League games, skating, skiing, tennis, and auto racing shown on</u> (SIG. B).	__ __
----	---	-------

()	<u>Canadian produced series, movies, arts and variety shows, and specials shown on</u> (SIG. B). This does not include children's programming.	__ __
----	--	-------

()	<u>Canadian produced children's programming shown on</u> (SIG. B).	__ __
----	--	-------

	<u>Other Programming shown on</u> (SIG. B). (Ask respondent to specify type of programming. Probe with "anything else?")	__ __
--	--	-------

(THIS MUST TOTAL TO 100% !)

TOTAL 100%

"The next question asks similar information for the programming available on [SIGNAL C] __ __ __."

5. "Once again, assume the total value of all the programming now carried on [SIGNAL C] __ __ __ equals 100 percent. I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value. The sum must total to 100 percent.

(Read program types in order starting with the "checked" programming type. Read "other" last.)

"What percentage, if any, of the total value of programming carried on [C] __ __ __ would you say is accounted for by the . . ." (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [C] __ __ __ would you say is accounted for by the . . ." (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
-----------------	----------------------	-------------

()	<u>Live professional and college team sports shown on</u> (SIG. C).	__ __
----	---	-------

()	<u>Station produced programs shown exclusively on</u> (SIG. C). This includes local news, public affairs, children's programs and talk shows hosted by the station's own personalities.	__ __
----	--	-------

()	<u>Syndicated shows, series, and specials other than children's or religious programs shown on</u> (SIG. C).	__ __
----	--	-------

()	<u>Movies shown on</u> (SIG. C).	__ __
----	----------------------------------	-------

()	<u>Syndicated children's programming shown on</u> (SIG. C).	__ __
----	---	-------

()	<u>Devotional and religious programming shown on</u> (SIG. C).	__ __
----	--	-------

	<u>Other Programming shown on</u> (SIG. C). (Ask respondent to specify type of programming. Probe with "anything else?")	__ __
--	--	-------

(THIS MUST TOTAL TO 100% !)

TOTAL 100%

6. "My final questions are for demographic purposes only. Please tell me..."

a. "How many years have you been in your present job?" _____

b. "How many years have you worked for this cable system?" _____

c. "For how many years have you been responsible for deciding which distant television stations this system carries?" _____

d. "How many years have you worked in the cable television industry?" _____

e. "How old are you?" _____

f. Gender of respondent. (OBSERVATION ONLY.)	Male	1
	Female	2

7. "Finally, let me verify that the name and address we have for you is correct, so that we can send you your honorarium." (Check this with the information on the first page of the call record sheet.)

"Thank you for your help with our survey."

Questionnaire 2000 B

Distant Signal Questionnaire

Approved 09/16/00

"Hello, I am (interviewer name) calling long distance from Westat, a research firm located in Rockville, Maryland. I would like to speak to _____; s/he is expecting my call."

[If respondent not available, set up appointment to callback, record on call record form.]

When respondent comes on, say:

"Hello Mr./Ms. _____, I am (interviewer name) calling from Westat, a research firm located in Rockville, Maryland. We recently "faxed" you a letter saying that we would be calling about a survey on cable television channel decisions. We said in the letter, that the interview will take less than ten minutes and we will pay you \$50.00 for your time. The results will be combined for statistical purposes, but your individual responses will remain anonymous."

"May we proceed with the interview?"

Yes

No --> "When is a convenient time to call back?"

(Record date and time for callback on call record form.)

No, refusal--> "Could you please tell me why you have decided not to participate?"

(Record verbatim.)

"Any other reason?" (Record verbatim.)

"First, let me go over some background information."

1a. "As I understand it you are the person primarily responsible for deciding which television stations your cable system carries. Is that correct?"

Yes

1 (1b)

No --> "Could you tell me the name and title of the person at your cable system who is responsible for deciding which television stations the system offers?"

[Record name:_____ title:_____]

"May we reach him/her at this same number?"

Yes

1

No--> "May I have the number where he/she can be reached?"

2

_____ [Record area code and number.]

(Thank respondent and terminate interview.)

1b. "Were you responsible for deciding which television stations this cable system carried during 2000?"

Yes	1 (1c)
No--> Ask:	2

"Is the person who was responsible for deciding which television stations to carry in 2000 still working at this cable system?"

No (Thank respondent and terminate interview.)	2
Yes	1

[Record name: _____ title: _____]

"May we reach him/her at this same number?"

Yes	1
No--> "May I have the number where he/she can be reached?"	2
_____ [Record area code and number.]	
(Thank respondent and terminate interview.)	

1c. "In addition to selecting television stations, are you, or someone you supervise, responsible for making the budget decisions or recommendations associated with station carriage?"

Yes	1
No--> "How are these budget decisions made?" (Record verbatim.)	2

2a. "According to public records, your cable system currently carries a number of television stations and cable networks."

For the Signal A List:

[Determine if each distant Signal A was carried in 2000.]

	Y	N	D/K
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3

"Currently, your cable system also carries distant television stations, i.e., broadcast stations that do not originate in your local television market."

"During 2000, has any distant superstation been carried by your cable system?"

Yes ___ ___ ___ (RECORD AT Q2b.) 1
No --> (RECORD WTBS AT Q2b.) 2

Then for the Signal B List:

[Determine if each distant Signal B was carried during 2000.]

	Y	N	D/K
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3

[Record at Q2b the first Signal B carried during 2000 and go to Signal C List.

If no Signal B has been carried during 2000, ask "Any distant Canadian station carried in 2000?"

Yes ___ ___ ___ (RECORD AT Q2b.) 1
No --> (DO NOT ASK ABOUT SIGNAL B ON REST OF SURVEY.) 2

Then for the Signal C list:

[Determine if each distant Signal C was carried during 2000.]

	Y	N	D/K
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3

[Record at Q2b the first Signal C carried during 2000 and continue.

If no Signal C has been carried during 2000, ask "Any distant independent station carried in 2000?"

Yes ___ ___ ___ (RECORD AT Q2b.) 1
No --> (DO NOT ASK ABOUT SIGNAL C ON REST OF SURVEY.) 2

2b. "Okay, from what you have said, during 2000, your system carried:"

Call letters:	Yes	No
SIGNAL A: ___ ___ ___	1	2
SIGNAL B: ___ ___ ___	1	2
SIGNAL C: ___ ___ ___	1	2

(THANK RESPONDENT AND TERMINATE INTERVIEW IF NO SIGNAL B RECORDED AT Q2B.)

"The purpose of the next question is to get your perception of the relative value of the programming available on [SIGNAL A] __ __ __ __."

3. "Assume the total value of all the programming now carried on [SIGNAL A] __ __ __ __ equals 100 percent. First, I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value.

The sum must total to 100 percent. This means that if you felt that the seven programming categories were of equal value, you would assign each a little under 15 percentage points."

(Read program types in order starting with the "checked" programming type. Read "Other" last.)

"What percentage, if any, of the total value of programming carried on [A] __ __ __ __ would you say is accounted for by the . . ." (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [A] __ __ __ __ would you say is accounted for by the . . ." (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
()	<u>Live professional and college team sports shown on</u> (SIG. A).	__ __
()	<u>Station produced programs shown exclusively on</u> (SIG. A). This includes local news, public affairs, children's programs and talk shows hosted by the station's own personalities.	__ __
()	<u>Syndicated shows, series, and specials other than children's or religious programs shown on</u> (SIG. A).	__ __
()	<u>Movies shown on</u> (SIG. A).	__ __
()	<u>Syndicated children's programming shown on</u> (SIG. A).	__ __
()	<u>Devotional and religious programming shown on</u> (SIG. A).	__ __
	<u>Other Programming shown on</u> (SIG. A). (Ask respondent to specify type of programming. Probe with "anything else?")	__ __

_____.

(THIS MUST TOTAL TO 100% !) TOTAL 100%

"The next question asks similar information for the programming available on [SIGNAL B] __ __ __ __."

4. "Again, assume the total value of all the programming now carried on [SIGNAL B]__ __ __ __ equals 100 percent. I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value. The sum must total to 100 percent.

(Read program types in order starting with the "checked" programming type. Read "Other" last.)

"What percentage, if any, of the total value of programming carried on [B] __ __ __ __ would you say is accounted for by the . . ." (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [B] __ __ __ __ would you say is accounted for by the . . ." (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
()	<u>Live professional and college team sports, excluding Canadian Football League games, shown on</u> (SIG. B).	__ __
()	<u>Canadian produced news, public affairs, religious, and documentary programs shown on</u> (SIG. B). This includes both Canadian network and station produced programs.	__ __
()	<u>U.S. syndicated series, movies, and specials shown on</u> (SIG. B).	__ __
()	<u>Sports programming such as the Olympics, Canadian Football League games, skating, skiing, tennis, and auto racing shown on</u> (SIG. B).	__ __
()	<u>Canadian produced series, movies, arts and variety shows, and specials shown on</u> (SIG. B). This does not include children's programming.	__ __
()	<u>Canadian produced children's programming shown on</u> (SIG. B).	__ __
	<u>Other Programming shown on</u> (SIG. B). (Ask respondent to specify type of programming. Probe with "anything else?")	__ __
<hr/>		
<hr/>		

(THIS MUST TOTAL TO 100% !)

TOTAL 100%

"The next question asks similar information for the programming available on [SIGNAL C] ___ ___ ___."

5. "Once again, assume the total value of all the programming now carried on [SIGNAL C] ___ ___ ___ equals 100 percent. I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value. The sum must total to 100 percent.

(Read program types in order starting with the "checked" programming type. Read "other" last.)

"What percentage, if any, of the total value of programming carried on [C] ___ ___ ___ would you say is accounted for by the . . ." (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [C] ___ ___ ___ would you say is accounted for by the . . ." (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
()	<u>Live professional and college team sports shown on</u> (SIG. C). ___ ___	
()	<u>Station produced programs shown exclusively on</u> (SIG. C). This includes local news, public affairs, children's programs and talk shows hosted by the station's own personalities.	___ ___
()	<u>Syndicated shows, series, and specials other than children's or religious programs shown on</u> (SIG. C).	___ ___
()	<u>Movies shown on</u> (SIG. C).	___ ___
()	<u>Syndicated children's programming shown on</u> (SIG. C).	___ ___
()	<u>Devotional and religious programming shown on</u> (SIG. C).	___ ___
	<u>Other Programming shown on</u> (SIG. C). (Ask respondent to specify type of programming. Probe with "anything else?")	___ ___

	(THIS MUST TOTAL TO 100% !)	TOTAL 100%

6. "My final questions are for demographic purposes only. Please tell me..."

a. "How many years have you been in your present job?" _____

b. "How many years have you worked for this cable system?" _____

c. "For how many years have you been responsible for deciding which distant television stations this system carries?" _____

d. "How many years have you worked in the cable television industry?" _____

e. "How old are you?" _____

f. Gender of respondent. (OBSERVATION ONLY.)	Male	1
	Female	2

7. "Finally, let me verify that the name and address we have for you is correct, so that we can send you your honorarium." (Check this with the information on the first page of the call record sheet.)

"Thank you for your help with our survey."

Questionnaire 2000 C

Distant Signal Questionnaire

Approved 09/16/00

"Hello, I am (interviewer name) calling long distance from Westat, a research firm located in Rockville, Maryland. I would like to speak to _____; s/he is expecting my call."

[If respondent not available, set up appointment to callback, record on call record form.]

When respondent comes on, say:

"Hello Mr./Ms. _____, I am (interviewer name) calling from Westat, a research firm located in Rockville, Maryland. We recently "faxed" you a letter saying that we would be calling about a survey on cable television channel decisions. We said in the letter, that the interview will take less than ten minutes and we will pay you \$50.00 for your time. The results will be combined for statistical purposes, but your individual responses will remain anonymous."

"May we proceed with the interview?"

Yes

No --> "When is a convenient time to call back?"

(Record date and time for callback on call record form.)

No, refusal--> "Could you please tell me why you have decided not to participate?"

(Record verbatim.)

"Any other reason?" (Record verbatim.)

"First, let me go over some background information."

1a. "As I understand it you are the person primarily responsible for deciding which television stations your cable system carries. Is that correct?"

Yes

1 (1b)

No --> "Could you tell me the name and title of the person at your cable system who is responsible for deciding which television stations the system offers?"

[Record name: _____ title: _____]

"May we reach him/her at this same number?"

Yes

1

No--> "May I have the number where he/she can be reached?"

2

_____ [Record area code and number.]

(Thank respondent and terminate interview.)

1b. "Were you responsible for deciding which television stations this cable system carried during 2000?"

Yes	1 (1c)
No--> Ask:	2

"Is the person who was responsible for deciding which television stations to carry in 2000 still working at this cable system?"

No (Thank respondent and terminate interview.)	2
Yes	1

[Record name: _____ title: _____]

"May we reach him/her at this same number?"

Yes	1
No--> "May I have the number where he/she can be reached?"	2
_____ [Record area code and number.]	
(Thank respondent and terminate interview.)	

1c. "In addition to selecting television stations, are you, or someone you supervise, responsible for making the budget decisions or recommendations associated with station carriage?"

Yes	1
No--> "How are these budget decisions made?" (Record verbatim.)	2

2a. "According to public records, your cable system currently carries a number of distant television stations, i.e., broadcast stations that do not originate in your local television market."

For the Signal A List:

[Determine if each distant Signal A was carried in 2000.]

	Y	N	D/K
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3

[Record at Q2b the first Signal A carried during 2000 and go to Signal B List.

If no Signal A has been carried during 2000, ask "Any distant superstation carried in 2000?"

Yes ___ ___ ___ (RECORD AT Q2b.)	1
No --> (DO NOT ASK ABOUT SIGNAL A ON REST OF SURVEY.)	2

Then for the Signal B List:

[Determine if each distant Signal B was carried during 2000.]

	Y	N	D/K
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3

[Record at Q2b the first Signal B carried during 2000 and go to Signal C List.

If no Signal B has been carried during 2000, ask "Any distant French language station carried in 2000?"

Yes ___ ___ ___ (RECORD AT Q2b.) 1

No --> (DO NOT ASK ABOUT SIGNAL B ON REST OF SURVEY.) 2

Then for the Signal C list:

[Determine if each distant Signal C was carried during 2000.]

	Y	N	D/K
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3

[Record at Q2b the first Signal C carried during 2000 and continue.

If no Signal C has been carried during 2000, ask "Any distant independent station carried in 2000?"

Yes ___ ___ ___ (RECORD AT Q2b.) 1

No --> (DO NOT ASK ABOUT SIGNAL C ON REST OF SURVEY.) 2

2b. "Okay, from what you have said your system has carried the following distant television stations during 2000."

Call letters:	Yes	No
SIGNAL A: ___ ___ ___	1	2
SIGNAL B: ___ ___ ___	1	2
SIGNAL C: ___ ___ ___	1	2

(THANK RESPONDENT AND TERMINATE INTERVIEW IF NO SIGNAL B RECORDED AT Q2B.)

"The purpose of the next question is to get your perception of the relative value of the programming available on [SIGNAL A] __ __ __ __."

3. "Assume the total value of all the programming now carried on [SIGNAL A] __ __ __ __ equals 100 percent. First, I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value.

The sum must total to 100 percent. This means that if you felt that the seven programming categories were of equal value, you would assign each a little under 15 percentage points."

(Read program types in order starting with the "checked" programming type. Read "Other" last.)

"What percentage, if any, of the total value of programming carried on [A] __ __ __ __ would you say is accounted for by the . . ." (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [A] __ __ __ __ would you say is accounted for by the . . ." (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
()	<u>Live professional and college team sports shown on</u> (SIG. A).	__ __
()	<u>Station produced programs shown exclusively on</u> (SIG. A). This includes local news, public affairs, children's programs and talk shows hosted by the station's own personalities.	__ __
()	<u>Syndicated shows, series, and specials other than children's or religious programs shown on</u> (SIG. A).	__ __
()	<u>Movies shown on</u> (SIG. A).	__ __
()	<u>Syndicated children's programming shown on</u> (SIG. A).	__ __
()	<u>Devotional and religious programming shown on</u> (SIG. A).	__ __
	<u>Other Programming shown on</u> (SIG. A). (Ask respondent to specify type of programming. Probe with "anything else?")	__ __
<hr/>		
<hr/>		

(THIS MUST TOTAL TO 100% !)

TOTAL 100%

"The next question asks similar information for the programming available on [SIGNAL B] __ __ __ __."

4. "Again, assume the total value of all the programming now carried on [SIGNAL B]__ __ __ __ equals 100 percent. I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value. The sum must total to 100 percent.

(Read program types in order starting with the "checked" programming type. Read "Other" last.)

"What percentage, if any, of the total value of programming carried on [B] __ __ __ __ would you say is accounted for by the . . ." (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [B] __ __ __ __ would you say is accounted for by the . . ." (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
()	<u>Live professional and college team sports in French, excluding Canadian Football League games, shown on</u> (SIG. B).	__ __
()	<u>Canadian produced news, public affairs, religious, and documentary programs shown on</u> (SIG. B). This includes both Canadian network and station produced programs.	__ __
()	<u>U.S. syndicated series, movies, and specials dubbed in French and shown on</u> (SIG. B).	__ __
()	<u>Sports programming such as the Olympics, Canadian Football League games, skating, skiing, tennis, and auto racing shown on</u> (SIG. B).	__ __
()	<u>Canadian produced series, movies, arts and variety shows, and specials shown on</u> (SIG. B). This does not include children's programming.	__ __
()	<u>Canadian produced children's programming shown on</u> (SIG. B).	__ __
	<u>Other Programming shown on</u> (SIG. B). (Ask respondent to specify type of programming. Probe with "anything else?")	__ __

_____.

(THIS MUST TOTAL TO 100% !)

TOTAL 100%

"The next question asks similar information for the programming available on [SIGNAL C] __ __ __ __."

5. "Once again, assume the total value of all the programming now carried on [SIGNAL C] __ __ __ __ equals 100 percent. I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value. The sum must total to 100 percent.

(Read program types in order starting with the "checked" programming type. Read "other" last.)

"What percentage, if any, of the total value of programming carried on [C] __ __ __ __ would you say is accounted for by the . . ." (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [C] __ __ __ __ would you say is accounted for by the . . ." (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
()	<u>Live professional and college team sports shown on</u> (SIG. C).	__ __
()	<u>Station produced programs shown exclusively on</u> (SIG. C). This includes local news, public affairs, children's programs and talk shows hosted by the station's own personalities.	__ __
()	<u>Syndicated shows, series, and specials other than children's or religious programs shown on</u> (SIG. C).	__ __
()	<u>Movies shown on</u> (SIG. C).	__ __
()	<u>Syndicated children's programming shown on</u> (SIG. C).	__ __
()	<u>Devotional and religious programming shown on</u> (SIG. C).	__ __
	<u>Other Programming shown on</u> (SIG. C). (Ask respondent to specify type of programming. Probe with "anything else?")	__ __

(THIS MUST TOTAL TO 100% !)

TOTAL 100%

6. "My final questions are for demographic purposes only. Please tell me..."

a. "How many years have you been in your present job?" _____

b. "How many years have you worked for this cable system?" _____

c. "For how many years have you been responsible for deciding
which distant television stations this system carries?" _____

d. "How many years have you worked in the cable television
industry?" _____

e. "How old are you?" _____

f. Gender of respondent. (OBSERVATION ONLY.)	Male	1
	Female	2

7. "Finally, let me verify that the name and address we have for you is correct, so that we can send you your honorarium." (Check this with the information on the first page of the call record sheet.)

"Thank you for your help with our survey."

Questionnaire 2000 D

Distant Signal Questionnaire

Approved 09/16/00

"Hello, I am (interviewer name) calling long distance from Westat, a research firm located in Rockville, Maryland. I would like to speak to _____; s/he is expecting my call."

[If respondent not available, set up appointment to callback, record on call record form.]

When respondent comes on, say:

"Hello Mr./Ms. _____, I am (interviewer name) calling from Westat, a research firm located in Rockville, Maryland. We recently "faxed" you a letter saying that we would be calling about a survey on cable television channel decisions. We said in the letter, that the interview will take less than ten minutes and we will pay you \$50.00 for your time. The results will be combined for statistical purposes, but your individual responses will remain anonymous."

"May we proceed with the interview?"

Yes

No --> "When is a convenient time to call back?"

(Record date and time for callback on call record form.)

No, refusal--> "Could you please tell me why you have decided not to participate?"

(Record verbatim.)

"Any other reason?" (Record verbatim.)

"First, let me go over some background information."

1a. "As I understand it you are the person primarily responsible for deciding which television stations your cable system carries. Is that correct?"

Yes

1 (1b)

No --> "Could you tell me the name and title of the person at your cable system who is responsible for deciding which television stations the system offers?"

[Record name: _____ title: _____]

"May we reach him/her at this same number?"

Yes

1

No--> "May I have the number where he/she can be reached?"

2

_____ [Record area code and number.]

(Thank respondent and terminate interview.)

1b. "Were you responsible for deciding which television stations this cable system carried during 2000?"

Yes	1 (1c)
No--> Ask:	2

"Is the person who was responsible for deciding which television stations to carry in 2000 still working at this cable system?"

No (Thank respondent and terminate interview.)	2
Yes	1

[Record name: _____ title: _____]

"May we reach him/her at this same number?"

Yes	1
No--> "May I have the number where he/she can be reached?"	2
_____ [Record area code and number.]	
(Thank respondent and terminate interview.)	

1c. "In addition to selecting television stations, are you, or someone you supervise, responsible for making the budget decisions or recommendations associated with station carriage?"

Yes	1
No--> "How are these budget decisions made?" (Record verbatim.)	2

2a. "According to public records, your cable system currently carries a number of television stations and cable networks."

For the Signal A List:

[Determine if each distant Signal A was carried in 2000.]

	Y	N	D/K
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3

"Currently, your cable system also carries distant television stations, i.e., broadcast stations that do not originate in your local television market."

"During 2000, has any distant superstation been carried by your cable system?"

Yes ___ ___ ___ (RECORD AT Q2b.) 1
No --> (RECORD WTBS AT Q2b.) 2

Then for the Signal B List:

[Determine if each distant Signal B was carried during 2000.]

	Y	N	D/K
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3

[Record at Q2b the first Signal B carried during 2000 and go to Signal C List.

If no Signal B has been carried during 2000, ask "Any distant French language station carried in 2000?"

Yes ___ ___ ___ (RECORD AT Q2b.) 1
No --> (DO NOT ASK ABOUT SIGNAL B ON REST OF SURVEY.) 2

Then for the Signal C list:

[Determine if each distant Signal C was carried during 2000.]

	Y	N	D/K
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2000, has ___ ___ ___ been carried by your cable system?"	1	2	3

[Record at Q2b the first Signal C carried during 2000 and continue.

If no Signal C has been carried during 2000, ask "Any distant independent station carried in 2000?"

Yes ___ ___ ___ (RECORD AT Q2b.) 1
No --> (DO NOT ASK ABOUT SIGNAL C ON REST OF SURVEY.) 2

2b. "Okay, from what you have said, in 2000, your system carried:"

Call letters:	Yes	No
SIGNAL A: ___ ___ ___	1	2
SIGNAL B: ___ ___ ___	1	2
SIGNAL C: ___ ___ ___	1	2

(THANK RESPONDENT AND TERMINATE INTERVIEW IF NO SIGNAL B RECORDED AT Q2B.)

"The purpose of the next question is to get your perception of the relative value of the programming available on [SIGNAL A] __ __ __ __."

3. "Assume the total value of all the programming now carried on [SIGNAL A] __ __ __ __ equals 100 percent. First, I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value.

The sum must total to 100 percent. This means that if you felt that the seven programming categories were of equal value, you would assign each a little under 15 percentage points."

(Read program types in order starting with the "checked" programming type. Read "Other" last.)

"What percentage, if any, of the total value of programming carried on [A] __ __ __ __ would you say is accounted for by the . . ." (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [A] __ __ __ __ would you say is accounted for by the . . ." (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
()	<u>Live professional and college team sports shown on</u> (SIG. A).	__ __
()	<u>Station produced programs shown exclusively on</u> (SIG. A). This includes local news, public affairs, children's programs and talk shows hosted by the station's own personalities.	__ __
()	<u>Syndicated shows, series, and specials other than children's or religious programs shown on</u> (SIG. A).	__ __
()	<u>Movies shown on</u> (SIG. A).	__ __
()	<u>Syndicated children's programming shown on</u> (SIG. A).	__ __
()	<u>Devotional and religious programming shown on</u> (SIG. A).	__ __
	<u>Other Programming shown on</u> (SIG. A). (Ask respondent to specify type of programming. Probe with "anything else?")	__ __

_____.

(THIS MUST TOTAL TO 100% !)

TOTAL 100%

"The next question asks similar information for the programming available on [SIGNAL B] __ __ __ __."

4. "Again, assume the total value of all the programming now carried on [SIGNAL B]__ __ __ __ equals 100 percent. I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value. The sum must total to 100 percent.

(Read program types in order starting with the "checked" programming type. Read "Other" last.)

"What percentage, if any, of the total value of programming carried on [B] __ __ __ __ would you say is accounted for by the . . ." (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [B] __ __ __ __ would you say is accounted for by the . . ." (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
()	<u>Live professional and college team sports in French, excluding Canadian Football League games, shown on</u> (SIG. B).	__ __
()	<u>Canadian produced news, public affairs, religious, and documentary programs shown on</u> (SIG. B). This includes both Canadian network and station produced programs.	__ __
()	<u>U.S. syndicated series, movies, and specials dubbed in French and shown on</u> (SIG. B).	__ __
()	<u>Sports programming such as the Olympics, Canadian Football League games, skating, skiing, tennis, and auto racing shown on</u> (SIG. B).	__ __
()	<u>Canadian produced series, movies, arts and variety shows, and specials shown on</u> (SIG. B). This does not include children's programming.	__ __
()	<u>Canadian produced children's programming shown on</u> (SIG. B).	__ __
	<u>Other Programming shown on</u> (SIG. B). (Ask respondent to specify type of programming. Probe with "anything else?")	__ __
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(THIS MUST TOTAL TO 100% !)

TOTAL 100%

"The next question asks similar information for the programming available on [SIGNAL C] __ __ __ __."

5. "Once again, assume the total value of all the programming now carried on [SIGNAL C] __ __ __ __ equals 100 percent. I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value. The sum must total to 100 percent.

(Read program types in order starting with the "checked" programming type. Read "other" last.)

"What percentage, if any, of the total value of programming carried on [C] __ __ __ __ would you say is accounted for by the . . ." (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [C] __ __ __ __ would you say is accounted for by the . . ." (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
()	<u>Live professional and college team sports shown on</u> (SIG. C).	__ __
()	<u>Station produced programs shown exclusively on</u> (SIG. C). This includes local news, public affairs, children's programs and talk shows hosted by the station's own personalities.	__ __
()	<u>Syndicated shows, series, and specials other than children's or religious programs shown on</u> (SIG. C).	__ __
()	<u>Movies shown on</u> (SIG. C).	__ __
()	<u>Syndicated children's programming shown on</u> (SIG. C).	__ __
()	<u>Devotional and religious programming shown on</u> (SIG. C).	__ __
	<u>Other Programming shown on</u> (SIG. C). (Ask respondent to specify type of programming. Probe with "anything else?")	__ __

(THIS MUST TOTAL TO 100% !)

TOTAL 100%

6. "My final questions are for demographic purposes only. Please tell me..."

a. "How many years have you been in your present job?" _____

b. "How many years have you worked for this cable system?" _____

c. "For how many years have you been responsible for deciding which distant television stations this system carries?" _____

d. "How many years have you worked in the cable television industry?" _____

e. "How old are you?" _____

f. Gender of respondent. (OBSERVATION ONLY.)	Male	1
	Female	2

7. "Finally, let me verify that the name and address we have for you is correct, so that we can send you your honorarium." (Check this with the information on the first page of the call record sheet.)

"Thank you for your help with our survey."

Questionnaire 2003 C

Questionnaire 2003 A

Form A
Distant Signal Questionnaire
Approved 09/10/03

"Hello, I am (interviewer name) calling from Westat, a research firm located in Rockville, Maryland. I would like to speak to _____; s/he is expecting my call."

[If respondent not available, set up appointment to callback, record on call record form.]

When respondent comes on, say:

"Hello Mr./Ms. _____, I am (interviewer name) calling from Westat, a research firm located in Rockville, Maryland. We recently "faxed" you a letter saying that we would be calling about a survey on cable television channel decisions. We said in the letter, that the interview will take less than ten minutes and we will pay you \$50.00 for your time. The results will be combined for statistical purposes, but your individual responses will remain anonymous."

"May we proceed with the interview?"

Yes

No --> "When is a convenient time to call back?"

(Record date and time for callback on call record form.)

No, refusal--> "Could you please tell me why you have decided not to participate?"

(Record verbatim.)

"Any other reason?" (Record verbatim.)

"First, let me go over some background information."

1a. "As I understand it you are the person primarily responsible for deciding which television stations your cable system carries. Is that correct?"

Yes

1 (1b)

No --> "Could you tell me the name and title of the person at your cable system who is responsible for deciding which television stations the system offers?"

[Record name:_____ title:_____]

"May we reach him/her at this same number?"

Yes

1

No--> "May I have the number where he/she can be reached?"

2

_____ [Record area code and number.]

(Thank respondent and terminate interview.)

1b. "Were you responsible for deciding which television stations this cable system carried during 2003?"

Yes	1 (1c)
No--> Ask:	2

"Is the person who was responsible for deciding which television stations to carry in 2003 still working at this cable system?"

No (Thank respondent and terminate interview.)	2
Yes	1

[Record name: _____ title: _____]

"May we reach him/her at this same number?"

Yes	1
No--> "May I have the number where he/she can be reached?"	2
_____ [Record area code and number.]	
(Thank respondent and terminate interview.)	

1c. "In addition to selecting television stations, are you, or someone you supervise, responsible for making the budget decisions or recommendations associated with station carriage?"

Yes	1
No--> "How are these budget decisions made?" (Record verbatim.)	2

2a. "According to public records, your cable system currently carries a number of distant television stations and/or cable networks." [If asked, "Distant television stations are broadcast stations that do not originate in your local television market."]

For the Signal A List:

[Determine if each distant Signal A was carried in 2003.]

	Y	N	D/K
"During 2003, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2003, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2003, has ___ ___ ___ been carried by your cable system?"	1	2	3

[Record at Q2b the first Signal A carried during 2003 and go to Signal B List.

If no Signal A has been carried during 2003, ask "Any distant superstation carried in 2003?"

Yes ___ ___ ___ (RECORD AT Q2b.)	1
No --> (DO NOT ASK ABOUT SIGNAL A ON REST OF SURVEY.)	2

Then for the Signal B List:

[Determine if each distant Signal B was carried during 2003.]

	Y	N	D/K
"During 2003, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2003, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2003, has ___ ___ ___ been carried by your cable system?"	1	2	3

[Record at Q2b the first Signal B carried during 2003 and go to Signal C List.

If no Signal B has been carried during 2003, ask "Any distant Canadian station carried in 2003?"

Yes ___ ___ ___ (RECORD AT Q2b.) 1

No --> (DO NOT ASK ABOUT SIGNAL B ON REST OF SURVEY.) 2

Then for the Signal C list:

[Determine if each distant Signal C was carried during 2003.]

	Y	N	D/K
"During 2003, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2003, has ___ ___ ___ been carried by your cable system?"	1	2	3
"During 2003, has ___ ___ ___ been carried by your cable system?"	1	2	3

[Record at Q2b the first Signal C carried during 2003 and continue.

If no Signal C has been carried during 2003, ask "Any distant independent station carried in 2003?"

Yes ___ ___ ___ (RECORD AT Q2b.) 1

No --> (DO NOT ASK ABOUT SIGNAL C ON REST OF SURVEY.) 2

2b. "Okay, from what you have said your system has carried the following distant television stations during 2003."

Call letters:	Yes	No
SIGNAL A: ___ ___ ___	1	2
SIGNAL B: ___ ___ ___	1	2
SIGNAL C: ___ ___ ___	1	2

(THANK RESPONDENT AND TERMINATE INTERVIEW IF NO SIGNAL B RECORDED AT Q2B.)

"The purpose of the next question is to get your perception of the relative value of the programming available on [SIGNAL A] __ __ __."

3. "Assume the total value of all the programming now carried on [SIGNAL A] __ __ __ equals 100 percent. First, I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value.

The sum must total to 100 percent. This means that if you felt that the seven programming categories were of equal value, you would assign each a little under 15 percentage points."

(Read program types in order starting with the "checked" programming type. Read "Other" last.)

"What percentage, if any, of the total value of programming carried on [A] __ __ __ would you say is accounted for by the" (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [A] __ __ __ would you say is accounted for by the" (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
()	<u>Live professional and college team sports shown on</u> (SIG. A).	__ __
()	<u>Station produced programs shown exclusively on</u> (SIG. A). This includes local news, public affairs, children's programs and talk shows hosted by the station's own personalities.	__ __
()	<u>Syndicated shows, series, and specials other than children's or religious programs shown on</u> (SIG. A).	__ __
()	<u>Movies shown on</u> (SIG. A).	__ __
()	<u>Syndicated children's programming shown on</u> (SIG. A).	__ __
()	<u>Devotional and religious programming shown on</u> (SIG. A).	__ __
	<u>Other Programming shown on</u> (SIG. A). (Ask respondent to specify type of programming. Probe with "anything else?")	__ __
<hr/>		
<hr/>		

(THIS MUST TOTAL TO 100% !)

TOTAL 100%

"The next question asks similar information for the programming available on [SIGNAL B] __ __ __ __."

4. "Again, assume the total value of all the programming now carried on [SIGNAL B]__ __ __ __ equals 100 percent. I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value. The sum must total to 100 percent.

(Read program types in order starting with the "checked" programming type. Read "Other" last.)

"What percentage, if any, of the total value of programming carried on [B] __ __ __ __ would you say is accounted for by the . . ." (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [B] __ __ __ __ would you say is accounted for by the . . ." (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
()	<u>Live professional and college team sports, excluding Canadian Football League games, shown on</u> (SIG. B).	__ __
()	<u>Canadian produced news, public affairs, religious, and documentary programs shown on</u> (SIG. B). This includes both Canadian network and station produced programs.	__ __
()	<u>U.S. syndicated series, movies, and specials shown on</u> (SIG. B).	__ __
()	<u>Sports programming such as the Olympics, Canadian Football League games, skating, skiing, tennis, and auto racing shown on</u> (SIG. B).	__ __
()	<u>Canadian produced series, movies, arts and variety shows, and specials shown on</u> (SIG. B). This does not include children's programming.	__ __
()	<u>Canadian produced children's programming shown on</u> (SIG. B).	__ __
	<u>Other Programming shown on</u> (SIG. B). (Ask respondent to specify type of programming. Probe with "anything else?")	__ __
<hr/>		
<hr/>		

(THIS MUST TOTAL TO 100% !)

TOTAL 100%

"The next question asks similar information for the programming available on [SIGNAL C] ___ ___ ___."

5. "Once again, assume the total value of all the programming now carried on [SIGNAL C] ___ ___ ___ equals 100 percent. I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value. The sum must total to 100 percent.

(Read program types in order starting with the "checked" programming type. Read "other" last.)

"What percentage, if any, of the total value of programming carried on [C] ___ ___ ___ would you say is accounted for by the . . ." (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [C] ___ ___ ___ would you say is accounted for by the . . ." (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
()	<u>Live professional and college team sports shown on</u> (SIG. C).	___ ___
()	<u>Station produced programs shown exclusively on</u> (SIG. C). This includes local news, public affairs, children's programs and talk shows hosted by the station's own personalities.	___ ___
()	<u>Syndicated shows, series, and specials other than children's or religious programs shown on</u> (SIG. C).	___ ___
()	<u>Movies shown on</u> (SIG. C).	___ ___
()	<u>Syndicated children's programming shown on</u> (SIG. C).	___ ___
()	<u>Devotional and religious programming shown on</u> (SIG. C).	___ ___
	<u>Other Programming shown on</u> (SIG. C). (Ask respondent to specify type of programming. Probe with "anything else?")	___ ___

(THIS MUST TOTAL TO 100% !)

TOTAL 100%

6. "My final questions are for demographic purposes only. Please tell me..."

a. "How many years have you been in your present job?" _____

b. "How many years have you worked for this cable system?" _____

c. "For how many years have you been responsible for deciding which distant television stations this system carries?" _____

d. "How many years have you worked in the cable television industry?" _____

e. "How old are you?" _____

f. Gender of respondent. (OBSERVATION ONLY.)	Male	1
	Female	2

7. "Finally, let me verify that the name and address we have for you is correct, so that we can send you your honorarium." (Check this with the information on the first page of the call record sheet.)

"Thank you for your help with our survey."

Questionnaire 2003 C

Form C
Distant Signal Questionnaire
Approved 09/10/03

"Hello, I am (interviewer name) calling from Westat, a research firm located in Rockville, Maryland. I would like to speak to _____; s/he is expecting my call."

[If respondent not available, set up appointment to callback, record on call record form.]

When respondent comes on, say:

"Hello Mr./Ms. _____, I am (interviewer name) calling from Westat, a research firm located in Rockville, Maryland. We recently "faxed" you a letter saying that we would be calling about a survey on cable television channel decisions. We said in the letter, that the interview will take less than ten minutes and we will pay you \$50.00 for your time. The results will be combined for statistical purposes, but your individual responses will remain anonymous."

"May we proceed with the interview?"

Yes

No --> "When is a convenient time to call back?"

(Record date and time for callback on call record form.)

No, refusal--> "Could you please tell me why you have decided not to participate?"

(Record verbatim.)

"Any other reason?" (Record verbatim.)

"First, let me go over some background information."

1a. "As I understand it you are the person primarily responsible for deciding which television stations your cable system carries. Is that correct?"

Yes

1 (1b)

No --> "Could you tell me the name and title of the person at your cable system who is responsible for deciding which television stations the system offers?"

[Record name: _____ title: _____]

"May we reach him/her at this same number?"

Yes

1

No--> "May I have the number where he/she can be reached?"

2

_____ [Record area code and number.]

(Thank respondent and terminate interview.)

1b. "Were you responsible for deciding which television stations this cable system carried during 2003?"

Yes	1 (1c)
No--> Ask:	2

"Is the person who was responsible for deciding which television stations to carry in 2003 still working at this cable system?"

No (Thank respondent and terminate interview.)	2
Yes	1

[Record name: _____ title: _____]

"May we reach him/her at this same number?"

Yes	1
No--> "May I have the number where he/she can be reached?"	2
_____ [Record area code and number.]	
(Thank respondent and terminate interview.)	

1c. "In addition to selecting television stations, are you, or someone you supervise, responsible for making the budget decisions or recommendations associated with station carriage?"

Yes	1
No--> "How are these budget decisions made?" (Record verbatim.)	2

2a. "According to public records, your cable system currently carries a number of distant television stations and/or cable networks." [If asked, "Distant television stations are broadcast stations that do not originate in your local television market."]

For the Signal A List:

[Determine if each distant Signal A was carried in 2003.]

	Y	N	D/K
"During 2003, has _____ been carried by your cable system?"	1	2	3
"During 2003, has _____ been carried by your cable system?"	1	2	3
"During 2003, has _____ been carried by your cable system?"	1	2	3

[Record at Q2b the first Signal A carried during 2003 and go to Signal B List.

If no Signal A has been carried during 2003, ask "Any distant superstation carried in 2003?"

Yes _____ (RECORD AT Q2b.)	1
No --> (DO NOT ASK ABOUT SIGNAL A ON REST OF SURVEY.)	2

Then for the Signal B List:

[Determine if each distant Signal B was carried during 2003.]

	Y	N	D/K
"During 2003, has _____ been carried by your cable system?"	1	2	3
"During 2003, has _____ been carried by your cable system?"	1	2	3
"During 2003, has _____ been carried by your cable system?"	1	2	3

[Record at Q2b the first Signal B carried during 2003 and go to Signal C List.

If no Signal B has been carried during 2003, ask "Any distant French language station carried in 2003?"

Yes _____ (RECORD AT Q2b.)	1
No --> (DO NOT ASK ABOUT SIGNAL B ON REST OF SURVEY.)	2

Then for the Signal C list:

[Determine if each distant Signal C was carried during 2003.]

	Y	N	D/K
"During 2003, has _____ been carried by your cable system?"	1	2	3
"During 2003, has _____ been carried by your cable system?"	1	2	3
"During 2003, has _____ been carried by your cable system?"	1	2	3

[Record at Q2b the first Signal C carried during 2003 and continue.

If no Signal C has been carried during 2003, ask "Any distant independent station carried in 2003?"

Yes _____ (RECORD AT Q2b.)	1
No --> (DO NOT ASK ABOUT SIGNAL C ON REST OF SURVEY.)	2

2b. "Okay, from what you have said your system has carried the following distant television stations during 2003."

Call letters:	Yes	No
SIGNAL A: _____	1	2
SIGNAL B: _____	1	2
SIGNAL C: _____	1	2

(THANK RESPONDENT AND TERMINATE INTERVIEW IF NO SIGNAL B RECORDED AT Q2B.)

"The purpose of the next question is to get your perception of the relative value of the programming available on [SIGNAL A] ___ ___ ___."

3. "Assume the total value of all the programming now carried on [SIGNAL A] ___ ___ ___ equals 100 percent. First, I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value.

The sum must total to 100 percent. This means that if you felt that the seven programming categories were of equal value, you would assign each a little under 15 percentage points."

(Read program types in order starting with the "checked" programming type. Read "Other" last.)

"What percentage, if any, of the total value of programming carried on [A] ___ ___ ___ would you say is accounted for by the" (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [A] ___ ___ ___ would you say is accounted for by the" (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
()	<u>Live professional and college team sports shown on</u> (SIG. A).	___ ___
()	<u>Station produced programs shown exclusively on</u> (SIG. A). This includes local news, public affairs, children's programs and talk shows hosted by the station's own personalities.	___ ___
()	<u>Syndicated shows, series, and specials other than children's or religious programs shown on</u> (SIG. A).	___ ___
()	<u>Movies shown on</u> (SIG. A).	___ ___
()	<u>Syndicated children's programming shown on</u> (SIG. A).	___ ___
()	<u>Devotional and religious programming shown on</u> (SIG. A).	___ ___
	<u>Other Programming shown on</u> (SIG. A). (Ask respondent to specify type of programming. Probe with "anything else?")	___ ___

(THIS MUST TOTAL TO 100%!)

TOTAL 100%

"The next question asks similar information for the programming available on [SIGNAL B] _____."

4. "Again, assume the total value of all the programming now carried on [SIGNAL B]_____ equals 100 percent. I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value. The sum must total to 100 percent.

(Read program types in order starting with the "checked" programming type. Read "Other" last.)

"What percentage, if any, of the total value of programming carried on [B] _____ would you say is accounted for by the . . ." (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [B] _____ would you say is accounted for by the . . ." (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
()	<u>Live professional and college team sports in French, excluding Canadian Football League games, shown on _____ (SIG. B).</u>	_____
()	<u>Canadian produced news, public affairs, religious, and documentary programs shown on _____ (SIG. B). This includes both Canadian network and station produced programs.</u>	_____
()	<u>U.S. syndicated series, movies, and specials dubbed in French and shown on _____ (SIG. B).</u>	_____
()	<u>Sports programming such as the Olympics, Canadian Football League games, skating, skiing, tennis, and auto racing shown on _____ (SIG. B).</u>	_____
()	<u>Canadian produced series, movies, arts and variety shows, and specials shown on _____ (SIG. B). This does not include children's programming.</u>	_____
()	<u>Canadian produced children's programming shown on _____ (SIG. B).</u>	_____
	<u>Other Programming shown on _____ (SIG. B). (Ask respondent to specify type of programming. Probe with "anything else?")</u>	_____

(THIS MUST TOTAL TO 100%!) _____

TOTAL 100%

"The next question asks similar information for the programming available on [SIGNAL C] _____."

5. "Once again, assume the total value of all the programming now carried on [SIGNAL C] _____ equals 100 percent. I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value. The sum must total to 100 percent.

(Read program types in order starting with the "checked" programming type. Read "other" last.)

"What percentage, if any, of the total value of programming carried on [C] _____ would you say is accounted for by the . . ." (Start with "checked" program type.)

"And what percentage, if any, of the total value of programming carried on [C] _____ would you say is accounted for by the . . ." (Read next program type.)

GO THROUGH REST OF LIST THIS WAY.

Start Point:	Type of programming:	Percentage:
()	<u>Live professional and college team sports shown on _____ (SIG. C).</u>	___
()	<u>Station produced programs shown exclusively on _____ (SIG. C). This includes local news, public affairs, children's programs and talk shows hosted by the station's own personalities.</u>	___
()	<u>Syndicated shows, series, and specials other than children's or religious programs shown on _____ (SIG. C).</u>	___
()	<u>Movies shown on _____ (SIG. C).</u>	___
()	<u>Syndicated children's programming shown on _____ (SIG. C).</u>	___
()	<u>Devotional and religious programming shown on _____ (SIG. C).</u>	___
	<u>Other Programming shown on _____ (SIG. C). (Ask respondent to specify type of programming. Probe with "anything else?")</u>	___

(THIS MUST TOTAL TO 100%!)

TOTAL 100%

Appendix 6

Table 5

The Average Value of Programming Shown on English-Language Canadian Signals

	2000		2001		2002		2003	
	Mean	Std Deviation	Mean	Std Deviation	Mean	Std Deviation	Mean	Std Deviation
Live professional and college team sports, excluding Canadian Football League games.	29.00	20.04	28.50	18.83	31.59	13.46	30.38	17.20
Canadian-produced news, public affairs, religious, and documentary programs. This includes both Canadian network- and station-produced programs.	16.55	10.62	19.57	11.69	17.31	11.76	18.38	16.43
U.S. syndicated series, movies and specials.	12.34	10.37	7.93	10.06	9.48	8.05	7.27	8.74
Canadian-produced sports programming such as the Olympics, Canadian League games, skating, skiing, tennis and auto racing.	20.74	14.51	25.50	11.86	22.31	10.95	20.58	9.93
Canadian produced series, movies, arts and variety shows, and specials. This does not include children's programming.	13.08	8.66	11.14	7.90	11.76	8.86	11.65	8.07
Canadian-produced children's programming.	7.66	5.05	5.75	4.81	7.55	6.71	7.12	5.86
Other programming.	0.63	2.50	1.61	3.35	0	0	4.62	16.55
Total	100		100		100		100	
Total value of Canadian-produced programming.	58.03		61.96		58.93		57.73	
Respondents	38		28		29		26	

Table 6

The Average Value of Programming
Shown on French-Language Canadian Signals

	2000		2001		2002		2003	
	Mean	Std Deviation	Mean	Std Deviation	Mean	Std Deviation	Mean	Std Deviation
Live professional and college team sports, excluding Canadian Football League games.	17.21	8.62	19.55	12.93	27.33	13.78	22.57	10.95
Canadian-produced news, public affairs, religious, and documentary programs. This includes both Canadian network- and station-produced programs.	16.57	13.06	20.45	11.28	16.78	3.23	19.21	6.94
U.S. syndicated series, movies and specials.	20.07	9.43	10.45	5.68	12.11	4.76	15.29	5.92
Canadian-produced sports programming such as the Olympics, Canadian League games, skating, skiing, tennis and auto racing.	19.29	6.23	21.36	15.18	20.89	6.99	16.71	7.89
Canadian produced series, movies, arts and variety shows, and specials. This does not include children's programming.	14.00	6.18	16.82	14.88	10.00	7.37	15.29	8.32
Canadian-produced children's programming.	12.50	6.32	10.09	5.68	10.11	7.47	10.93	6.57
Other programming.	0.36	1.34	1.27	2.01	2.78	4.41	0	0
Total	100		99.99		100		100	
Total value of Canadian-produced programming.	62.36		68.72		57.78		62.14	
Respondents	14		11		9		14	

Table 7

The Average Value of Programming Shown on Canadian Signals When WTBS Was Not Signal A or C

	2000		2001		2002		2003	
	Mean	Std Deviation	Mean	Std Deviation	Mean	Std Deviation	Mean	Std Deviation
Live professional and college team sports, excluding Canadian Football League games.	23.73	14.93	25.40	16.58	32.95	12.77	25.37	14.50
Canadian-produced news, public affairs, religious, and documentary programs. This includes both Canadian network- and station-produced programs.	18.23	10.46	21.60	11.88	17.95	12.49	22.74	17.70
U.S. syndicated series, movies and specials.	11.45	9.33	7.28	7.27	9.95	8.90	8.79	7.89
Canadian-produced sports programming such as the Olympics, Canadian League games, skating, skiing, tennis and auto racing.	22.77	11.90	25.00	12.83	22.43	10.99	19.32	10.93
Canadian produced series, movies, arts and variety shows, and specials. This does not include children's programming.	14.32	7.67	12.08	7.94	10.29	9.51	11.11	8.46
Canadian-produced children's programming.	9.27	5.46	6.96	4.56	6.43	6.73	6.37	5.58
Other programming.	0.23	1.07	1.68	3.44	0	0	6.32	19.21
Total	100		100		100		100.02	
Total value of Canadian-produced programming.	64.59		65.64		57.10		59.54	
Respondents	22		25		21		19	

Table 8

The Average Value of Programming
Shown on Canadian Signals When WTBS Was Signal A or C

	2000		2001		2002		2003	
	Mean	Std Deviation	Mean	Std Deviation	Mean	Std Deviation	Mean	Std Deviation
Live professional and college team sports, excluding Canadian Football League games.	27.37	20.68	27.00	20.11	27.65	14.12	29.71	16.64
Canadian-produced news, public affairs, religious, and documentary programs. This includes both Canadian network- and station-produced programs.	15.33	11.73	16.64	10.23	16.24	7.12	15.00	7.55
U.S. syndicated series, movies and specials.	16.60	11.11	11.07	11.47	10.29	5.35	11.24	9.40
Canadian-produced sports programming such as the Olympics, Canadian League games, skating, skiing, tennis and auto racing.	18.57	13.29	23.14	13.18	21.41	9.13	19.14	7.94
Canadian produced series, movies, arts and variety shows, and specials. This does not include children's programming.	12.60	8.32	13.93	14.17	12.65	7.03	14.57	7.87
Canadian-produced children's programming.	8.73	6.08	7.00	6.78	10.29	6.65	10.33	6.46
Other programming.	0.80	2.80	1.21	2.12	1.92	3.84	0	0
Total	100		99.99		100.45		99.99	
Total value of Canadian-produced programming.	55.23		60.71		60.59		59.04	
Respondents	30		14		17		21	

The Value of Canadian Programming to Cable Systems
In the United States: 2000-2003

to be submitted to

The Copyright Royalty Board

by

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and

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The Value of Canadian Programming to Cable Systems In the United States: 2000-2003

by

Gary T. Ford and Debra J. Ringold¹

I. INTRODUCTION

This report discusses the objectives, methodology, and results of five surveys of United States cable system operators who retransmitted Canadian television stations as distant signals between 2000 and 2003. These studies were commissioned by the Canadian Claimants group and were conducted annually each of these years.

This report includes the following four sections:

- II. Executive Summary
- III. Methodology
- IV. Results
- V. Conclusion

¹ Resumes for Dr. Ford and Dr. Ringold are provided in Appendix 1.

II. EXECUTIVE SUMMARY

OBJECTIVES:

1. The primary objective of this research was to estimate the value of Canadian programming on Canadian distant signals retransmitted by Form 3 cable system operators in the United States.
2. A second, and less important, objective was to determine the relative importance of other types of programming on three different types of distant signals: superstations or WTBS; Canadian stations; and United States independent stations.

METHODOLOGY:

3. In each of the years 2000 to 2003, a survey was conducted of the eligible population of Form 3 cable systems retransmitting either a distant English-language or distant French-language Canadian signal. The response rates were 80%, 60%, 58%, and 63%, respectively. These relatively high response rates make nonresponse bias unlikely.
4. The surveys were conducted with the persons responsible for deciding which distant signals their cable systems retransmit. On average, respondents were in this position at his/her cable system approximately eight years and thus, were experienced in making these decisions (Table 4). Participants were also queried as to their program budget responsibilities. Ninety-five percent of the respondents identified themselves as the individual responsible for making program budget decisions or recommendations.
5. The surveys asked about the value of seven different types of programming carried on a Canadian signal randomly chosen from those Canadian signals retransmitted by the cable system: (1) live professional and college team sports, excluding Canadian

Football League games; (2) Canadian-produced news, public affairs, religious, and documentary programs; (3) U.S. syndicated series, movies, and specials; (4) sports programming such as the Olympics, Canadian Football League games, skating, skiing, tennis, and auto racing; (5) Canadian-produced series, movies, arts and variety shows, and specials; (6) Canadian-produced children's programming; and (7) other programming. This approach allowed a signal-specific determination of the relative value of Canadian-produced programming compared to programming produced by other claimants.

6. Similar categories of programming shown on a randomly chosen superstation or WTBS and a randomly chosen U.S. independent station carried by the respondents' systems were also evaluated to reduce the chances that respondents would guess the survey purpose or sponsor.

7. While the categories used to describe superstation or WTBS, Canadian, and independent programming are reasonably analogous, differences due to the Canadian network programming offered by Canadian signals do exist. In addition, questionnaire forms reflect the language in which Canadian programming is retransmitted by a particular signal. To accommodate the change in status of WTBS, in 2000 through 2002, one of two questionnaire forms was used for each of the English-language and French-language Canadian signals. These forms differ in terms of how superstation or WTBS carriage was verified. One form anticipates carriage of one or more distant superstations and/or independent stations. The other form anticipates the carriage of WTBS. In 2003, we returned to two forms, i.e., English-language and French-language, after it became apparent that the extra WTBS verification step was unnecessary.

RESULTS:

8. For the years 2000 to 2003, respondents estimated that Canadian-produced programming accounted for approximately 59%, 64%, 59%, and 59%, respectively, of the value of all programming shown on Canadian signals (Table 1).

9. For these same years, live professional and college team sports shown on the Canadian signals were valued at approximately 26%, 26%, 31%, and 28%, respectively (Table 1).

10. U.S. syndicated series and movies shown on the Canadian signals were valued, during these years, at approximately 14%, 9%, 10%, and 10%, respectively (Table 1).

Summary of Results for Canadian Signals

Programming Category	2000	2001	2002	2003
Canadian-produced programming	59%	64%	59%	59%
Live professional and college team sports	26%	26%	31%	28%
U.S. syndicated series and movies	14%	9%	10%	10%
Other programming	1%	2%	1%	3%

11. For superstations, live professional and college sports were valued at approximately 30%, 29%, 29%, and 25%, for the years 2000 through 2003 (Table 2). For independent stations, live professional and college sports were valued at approximately 29% in 2000, 30% in 2001, 23% in 2002, and 30% in 2003 (Table 3).

12. Movies and syndicated series were valued at approximately 40%, 43%, 39%, and 43% on superstations in 2000 through 2003 (Table 2). Movies and syndicated series were valued at approximately 31%, 31%, 38%, and 31% on independent stations during the same period (Table 3). Both superstation and independent station evaluations are substantially higher than the 14%, 9%, 10%, and 10% values reported for U.S. movies and syndicated series on Canadian signals (Table 1).

CONCLUSION:

13. In our opinion, these results indicate that cable system operators who retransmit Canadian signals do so primarily for their unique Canadian programming, but also value the live professional and college team sports carried on these signals. U.S. syndicated shows and movies on Canadian signals appear to have less value to cable system operators.

During this period, Canadian programming constituted about 60% of the total programming value provided by imported Canadian signals.

III. METHODOLOGY

From a methodological perspective, the survey objectives of estimating the value of Canadian programming required attention to three important factors. First, during the period under study, Canadian signals were retransmitted by up to 65 eligible cable systems. Because the annual populations of cables systems are relatively small, it was important to develop a methodology that would maximize the number of completed interviews. Relatively high response rates make significant bias in the results due to nonresponse unlikely. Therefore, maximizing the survey response rates was important.

Second, any survey runs the risk of producing biased results if respondents detect the purpose of the survey or guess the survey sponsor. For this reason, it was important to design the survey questionnaire and use interviewing techniques that masked the purpose of the survey and its sponsor.

Third, Canadian signals carry Canadian programming as well as programming copyrighted by other claimants participating in the cable copyright royalty distribution proceedings. Thus, it was necessary to develop an approach that would allow us to estimate the value of Canadian programming relative to other programming carried on the signal. The methodological decisions made regarding each of these issues are discussed below.

Procedures used to increase survey response rates. An audit and screening study of Form 3 cable systems known to have retransmitted Canadian programming during 2000, 2001, 2002, and 2003 identified 65, 65, 65, and 63 eligible cable systems, respectively. If cable systems were found to retransmit both an English- and French-language Canadian signal, the system was interviewed with the French-language version of the questionnaire, due to the smaller number of French-language signals. Because these populations were small, it was necessary to attempt to interview respondents from each of these cable systems.

No respondent was interviewed more than twice in one year about retransmitting Canadian signals. This decision was made to reduce both the chance of guessing the purpose of the survey and to minimize redundancy in responses. Thus, to be eligible for the 2000, 2001, 2002, and 2003 studies, Form 3 systems had to have carried Canadian signals in the study year and the respondent could not participate in more than two interviews. To increase response rates the following procedures were used:

1. Each of the cable systems was contacted by telephone to verify the name of the person (or persons) responsible for “deciding which television stations your cable system offers” for their cable system. A copy of the screening form that was used for these telephone contacts is attached as Appendix 2.
2. The person responsible for deciding which distant signals to retransmit for cable systems importing a Canadian signal was then faxed an appropriate survey notification letter. During the years 2000 to 2002, this letter informed him/her that an interviewer would be calling in the next week regarding a “...study of the factors important to cable systems in their decisions to *carry distant television signals*” if the system carried a distant superstation and/or an independent station as well as a Canadian signal or a “...study of the factors important to cable systems in their decisions to *carry television signals*” if the system carried WTBS as well as a Canadian signal. During the year 2003, only one letter was used and it indicated that the study was concerned with “...factors important to cable systems in their decisions

to *carry television signals.*” It also mentioned that the interview would take “less than ten minutes” and that they would be paid a \$50.00 honorarium. Those responsible for responding for two cable systems were promised a \$100.00 honorarium. A copy of this notification letter is provided in Appendix 3.

3. The survey research contractors² were instructed to continue attempts to contact potential respondents until the interview was completed or the respondent definitely refused. Virtually all of the completed interviews were accomplished during the first or second direct communication with the respondent. Other call attempts were associated with efforts to identify, reach, and/or schedule the qualified respondent. To ensure standardization in the interviews, Westat and BAIGlobal assigned the same interviewer to complete all interviews in all years. Both Westat and BAIGlobal personnel were experienced in surveying professional and managerial participants.

Because of the efforts made to identify a specific person to interview, the survey notification letter, the honorarium, and the efforts made to conveniently schedule interviews, overall response rates were relatively high. Response rates were 80%, 60%, 58%, and 63% for 2000 to 2003, respectively. These response rates make nonresponse bias less likely. Details concerning the response rates are provided in Appendix 4.

Methodology used to disguise purpose of surveys. It is well known that survey answers may contain bias if the respondent can guess the purpose of the survey or its sponsor. To prevent that type of bias, four safeguards were built into the research design:

² Westat served as the research contractor in 2000, 2002, and 2003. In 2000, it was the fifth largest marketing research organization in the United States. Westat is known for its expertise in executing survey research projects for agencies of the federal government and a variety of large commercial clients (Honomichl 2003, 2006). In 2001, BAIGlobal, a subsidiary of Market Facts, Inc. served as the research contractor. Market Facts was the ninth largest marketing research organization in the United States that year and provides worldwide custom marketing research services to major multinational corporations (Honomichl 2003, 2006).

1. At no time was the survey sponsor identified or the purpose of the study conveyed to potential respondents or to the interviewers at Westat or BAIGlobal. The survey notification letter was sent from Westat and BAIGlobal on its stationery. Since the surveys were "double-blind," the chances that the interviewer would inadvertently cue a respondent to the survey purpose or sponsor was minimal.

2. To reduce the likelihood that the respondent would guess the purpose of the survey and to reduce redundancy in responses, it was decided to limit the number of interviews conducted with any one respondent to two in a given year.

3. An attempt was made to ask each respondent about the value of programming on up to three types of retransmitted distant signals actually carried by the respondent's systems, i.e., a superstation such as WPIX or the cable network WTBS, a Canadian programming station, and an independent station. In the vast majority of cases, respondents evaluated programming on two or three different signals. In 2000 and 2003, every respondent evaluated programming on at least two different signals, while in only five cases in 2001 and one case in 2002 did a respondent evaluate a Canadian signal alone. Even in these few cases, respondents were asked about superstation and independent station carriage in the signal verification section of the questionnaire. Thus, it is unlikely that respondents knew whether the survey was intended to concentrate on any one type of signal or on multiple and different types of signals.

4. The surveys asked about six different types of programming carried on each signal (plus an "other" category). For the United States superstations and independent stations, the programming categories were: (1) live professional and college team sports; (2) news, public affairs, children's programs, and talk shows produced by and shown on the station; (3) syndicated shows, series, and specials other than children's or religious programs; (4) movies; (5) syndicated children's programming; (6) devotional and religious programming; and (7) other programming.

For the Canadian signals, programming categories were: (1) live professional and college team sports, excluding Canadian Football League games; (2) Canadian network- and station-produced news, public affairs, religious, and documentary programs; (3) U.S. syndicated series, movies, and specials; (4) Canadian-produced sports programming such as the Olympics, Canadian Football League games, skating, skiing, tennis, and auto racing; (5) Canadian-produced series, movies, arts and variety shows, and specials not including children's programming; (6) Canadian-produced children's programming; and (7) other programming.

Thus, each respondent was asked about six specific and different types of programming carried on, for most respondents, each of two or three different types of signals. This decreases the chances that respondents would ascertain that the surveys were concerned with the value of Canadian-produced programming.

In sum, four approaches were used to guard against respondents guessing the purpose of the surveys. First, the surveys were "double-blind." That is, neither the interviewers nor the respondents knew the purpose or sponsor of the survey. Second, no respondent was interviewed more than twice in one year about retransmitting Canadian signals reducing both the chance of guessing the purpose of the survey and redundancy in responses. Third, the vast majority of respondents were asked to evaluate the value of different types of programming on at least two retransmitted distant signals. This decreases the likelihood that respondents would guess that the focus was on the Canadian signal. Finally, the respondents were asked about the value of a variety of specific types of programming on each signal. The fact that the six specific programming categories were similar (although not identical) across signals further decreases the likelihood that respondents would detect the interest in Canadian-produced programming.

Neither we, nor the supervisors, observed any inquiry associated with Canadian programming, Canadian stations, or the Canadian Claimants as interviews were monitored in 2000, 2001, 2002, or 2003. Moreover, the interviewers reported no inquiries associated with Canadian programming, Canadian stations, or the Canadian Claimants. Over the years,

participants did occasionally inquire or speculate as to the sponsor or purpose of these surveys. When participants did comment or inquire, typically they volunteered "the government" or a competing cable company as the likely sponsor. Several respondents also volunteered comments indicating that other survey research organizations had recently contacted their cable systems. With increasing frequency, potential respondents refusing to participate cite "corporate" policies developed to address numerous requests for management participation in similar studies.

Approach used to distinguish unique value of Canadian programming. The entire questionnaire was developed to provide an unbiased estimate of the unique value of Canadian-produced programming:

1. The way in which the value of programming on a signal was assessed was through the use of a 100-point constant sum scale. The respondent was asked to "assume the total value of all the programming now carried on ___ __ ___³ equals 100 percent. I'll read a list of seven different program categories. I'll give you a chance to think about each one and jot them down if you wish. Then, I will read the list again and get your estimates of each category's value. The sum must total to 100 percent." Examples of the survey questionnaires⁴ are provided in Appendix 5.

After reading the list of programming categories, the interviewer asked, "What percentage, if any, of the total value of programming carried on ___ __ ___ would you say is accounted for by?"

³ When this question was read during the interview, these dashes were replaced by the signal's call letters.

⁴ Questionnaire forms reflect the language in which Canadian programming on a particular signal was retransmitted. In 2000, 2001, and 2002 for each of the English and French signal versions one of two questionnaire forms was used. These forms differ in terms of how superstation carriage was verified. One form anticipates carriage of one or more distant superstations and/or independent stations. The other form anticipates the carriage of WTBS. In 2003, we returned to two forms, i.e., English-language and French-language, after it became apparent that the extra WTBS verification step was unnecessary.

It should be noted that the purpose of the 100-point constant sum scale was clear to respondents and easy for them to use. The relative value of programming carried on each of the specific signals evaluated was clearly communicated by the points they assigned to each category. Thus, this scale is likely to provide an accurate measure of their perceptions of the value of different types of programming on each of the specific signals evaluated.

2. To eliminate effects on responses due to the order in which questions were asked, the order in which the various types of programming content was evaluated was varied systematically.

Thus, several steps were taken to increase confidence that the perceptions of the value of Canadian programming were being measured accurately. The value of categories of programming was assessed by having respondents allocate 100 points across programming categories. The purpose of the 100-point scale was clear to respondents and easy for them to use, and thus, responses are likely to accurately reflect their perceptions of the value of different types of programming. To eliminate order bias, the starting point for asking the series of questions on programming value was varied across respondents.

Summary of methodological decisions. In developing a research methodology to assess the value of Canadian-produced programming, we attempted to design a survey instrument that was free from biased or leading questions, to develop an approach which would provide the maximum number of respondents while minimizing the biases which can occur when respondents and interviewers know the purpose of the research, and to develop questions that were relevant given the issues under investigation and simultaneously, understandable to respondents. The results follow.

IV. RESULTS

This Results section is divided into three categories: (1) a discussion of the value of Canadian programming; (2) presentation of findings regarding programming on

superstations and independent stations; and (3) summary information about the work experience respondents have had making programming decisions for cable systems.

The value of Canadian programming.⁵ Table 1 summarizes the respondents' perceptions of the value of the different types of programming shown on Canadian signals for the years 2000, 2001, 2002, and 2003.

There are three important findings in Table 1:

1. For the years 2000 through 2003, Canadian programming was valued at approximately 59%, 64%, 59%, and 59%, respectively, of the total value of the programming shown on Canadian signals.

For 2000, the sum of the approximate values assigned to categories of Canadian programming (i.e., news, public affairs, religious, and documentary programs [17%], Canadian-produced sports programming [20%], Canadian-produced series, movies, arts and variety shows, and specials [13%], and Canadian-produced children's programming [9%]) is 59%.

For 2001, the sum of the approximate values assigned to categories of Canadian programming (i.e., news, public affairs, religious, and documentary programs [20%], Canadian-produced sports programming [24%], Canadian-produced series, movies, arts and variety shows, and specials [13%], and Canadian-produced children's programming [7%]) is 64%.

⁵ In addition to the findings discussed in detail here, Table 5 reports the average value of programming shown on English-language Canadian signals. Table 6 reports the average value of programming shown on French-language Canadian signals. Table 7 reports the average value of programming shown on Canadian signals when Signal A was a superstation and/or Signal C was an independent station or when a Canadian signal was evaluated alone. Table 8 reports the average value of programming shown on Canadian signals when WTBS served as signal A or C. All tables are for years 2000 through 2003 and can be found in Appendix 6.

For 2002, the sum of the approximate values assigned to categories of Canadian programming (i.e., news, public affairs, religious, and documentary programs [17%], Canadian-produced sports programming [22%], Canadian-produced series, movies, arts and variety shows, and specials [11%], and Canadian-produced children's programming [8%]) is 59%.

For 2003, the sum of the approximate values assigned to categories of Canadian programming (i.e., news, public affairs, religious, and documentary programs [19%], Canadian-produced sports programming [19%], Canadian-produced series, movies, arts and variety shows, and specials [13%], and Canadian-produced children's programming [8%]) is 59%.

2. For the years 2000 through 2003, live professional and college team sports, excluding Canadian Football League games, shown on Canadian signals were valued at approximately 26%, 26%, 31%, and 28%, respectively.

3. For the years 2000 through 2003, U.S. syndicated series, movies, and specials contributed approximately 14%, 9%, 10%, and 10%, respectively, to the value of the programming shown on Canadian signal.

The results reported in Table 1 have several implications. The first and most obvious is that most cable operators appear to be well aware of the variety of programming available on the Canadian signal and able to assign value to the different components of the signal. Second, the value of the Canadian-produced programming (on average, approximately 60%) is substantially more than the value of live professional and college team sports, excluding Canadian Football League games (on average, approximately 27%). Third, the value of Canadian-produced programming (on average, approximately 60%) is substantially more than the value of U.S. syndicated series, movies, and specials (on average, approximately 11%).

The value of programming on super- and independent stations. The survey results for the values assigned to different types of programming shown on superstations and independent stations are summarized in Tables 2 and 3, respectively. The important findings from these tables are as follows:

1. For superstations, live professional and college team sports were valued at approximately 30%, 29%, 29%, and 25%, respectively, during the years 2000 through 2003. For independent stations, live professional and college team sports were valued at approximately 29%, 30%, 23%, and 30% during the same years.

Thus, live professional and college team sports were valued, on average, at approximately 28% for superstations, approximately 28% for independent stations, and approximately 27% on Canadian signals.

2. Local news, public affairs, children's programs, and talk shows produced by, and shown exclusively on, the station were valued at approximately 14%, 13%, 16%, and 12% on the superstations and approximately 21%, 25%, 22%, and 20% on the independent stations, respectively, during the years 2000 through 2003. Using a slightly different category, the comparable Canadian signal values were approximately 17%, 20%, 17%, and 19% during the same years.

Thus, local news, public affairs, children's programs, and talk shows produced by, and shown exclusively on, the station were valued, on average, at approximately 14% on the superstations and approximately 22% on the independent stations. Using a slightly different category, the comparable Canadian signal value was, on average, approximately 18%.

3. Syndicated shows, series, and specials other than children's or religious programs on the superstations were valued at approximately 17%, 19%, 17%, and 19% respectively, for the years 2000 through 2003. For the same years, movies on superstations were valued at approximately 24%, 24%, 23%, and 24%.

On the independent stations syndicated shows, series, and specials other than children's or religious programs were valued at approximately 15%, 15%, 21%, and 18%, and movies were valued at approximately 16%, 16%, 16%, and 12%.

Thus, the total value, on average, for movies and syndicated series was approximately 41% on the superstations and approximately 33% on the independent stations. For the Canadian signals, U.S. movies and syndicated series were combined into one category. On average, this category was valued at approximately 11%. Thus, there are substantial differences in the value of movies and syndicated series relative to other superstation, independent, and Canadian signal programming. Cable operators perceive U.S. syndicated series and movies shown on Canadian television as providing much less value than the same type of programming shown on U.S. stations.

4. Devotional and religious programming was valued at about 3%, 4%, 5% and 4% on the superstations and at about 4%, 4%, 8%, and 5% on the independent stations, respectively, during the years 2000 through 2003. There is no comparable category for Canadian signals.

These results suggest that the value of Canadian signal resides primarily in Canadian-produced programming for two reasons. First, the total value of Canadian-produced programming (on average, about 60%) exceeds the value of professional and college team sports (on average, about 27%) on Canadian signals. Second, U.S. movies and syndicated series are valued, on average, at approximately 11% on Canadian signals as compared to 41% on the superstations and 33% on the independent stations. This 11% value of U.S. movies and syndicated series is substantially lower than the 60% total value of Canadian-produced programming on Canadian signals and demonstrates that U.S. programming is not a substantial factor in cable system operators' decisions to import a Canadian signal.

Work experience of respondents. Table 4 summarizes what we learned about the work experience of the respondents to the 2000, 2001, 2002, and 2003 surveys. The important point from Table 4 is that the respondents are quite experienced. That is, the average respondent had worked in the cable television industry for about 18 years and had been responsible for deciding which distant signals to retransmit for about eight years. Therefore, these respondents should provide an accurate estimate of the value of Canadian produced programming.

V. CONCLUSIONS

In our opinion, these results indicate that cable system operators retransmit the Canadian signals primarily for their unique Canadian programming rather than for live professional and college team sports or U.S. syndicated series and movies already available on U.S. television.

The value of Canadian programming greatly exceeds that of live professional and college team sports and U.S. syndicated series and movies. During this period, Canadian programming constituted about 60% of the total programming value provided by imported Canadian signals.

Table 1

The Average Value of Programming
Shown on Canadian Signals

	2000		2001		2002		2003	
	Mean	Std Deviation	Mean	Std Deviation	Mean	Std Deviation	Mean	Std Deviation
Live professional and college team sports, excluding Canadian Football League games.	25.83	18.39	25.97	17.68	30.58	13.47	27.65	15.62
Canadian-produced news, public affairs, religious, and documentary programs. This includes both Canadian network- and station-produced programs.	16.56	11.20	19.82	11.43	17.18	10.35	18.68	13.76
U.S. syndicated series, movies and specials.	14.42	10.61	8.64	9.04	10.11	7.43	10.08	8.70
Canadian-produced sports programming such as the Olympics, Canadian League games, skating, skiing, tennis and auto racing.	20.35	12.77	24.33	12.81	21.97	10.08	19.23	9.35
Canadian produced series, movies, arts and variety shows, and specials. This does not include children's programming.	13.33	8.02	12.74	10.45	11.34	8.46	12.93	8.24
Canadian-produced children's programming.	8.96	5.78	6.97	5.37	8.16	6.88	8.45	6.31
Other programming.	0.56	2.24	1.51	3.01	0.81	2.61	3.00	13.44
Total	100.01		99.98		100.15		100.02	
Total value of Canadian-produced programming.	59.20		63.86		58.65		59.29	
Respondents	52		39		38		40	

Table 2

The Average Value of Programming Shown on Superstations

	2000		2001		2002		2003	
	Mean	Std Deviation	Mean	Std Deviation	Mean	Std Deviation	Mean	Std Deviation
Live professional and college team sports.	30.44	16.92	29.07	14.12	28.89	12.95	25.03	14.48
Station-produced programs shown exclusively on the superstation. This includes local news, public affairs, children's programs, and talk shows hosted by the station's own personalities.	13.52	11.21	13.21	9.88	15.83	14.01	11.96	8.26
Syndicated shows, series, and specials other than children's or religious programs.	16.65	10.89	18.97	16.71	16.83	10.40	18.80	11.85
Movies.	23.60	12.72	23.59	16.34	22.56	10.24	23.75	10.22
Syndicated children's programming.	11.46	7.05	8.31	7.41	10.19	7.09	12.03	8.08
Devotional and religious programming.	3.27	4.56	3.55	3.69	4.72	5.25	4.30	4.74
Other programming.	1.06	3.48	3.31	4.23	1.25	2.93	4.13	18.22
Total	100		100.01		100.27		100	
Respondents	52		29		36		40	

Table 3

The Average Value of Programming Shown on Independent Stations

	2000		2001		2002		2003	
	Mean	Std Deviation	Mean	Std Deviation	Mean	Std Deviation	Mean	Std Deviation
Live professional and college team sports.	28.71	23.97	29.50	18.49	22.53	14.91	29.78	22.55
Station-produced programs shown exclusively on the independent station. This includes local news, public affairs, children's programs, and talk shows hosted by the station's own personalities.	21.41	16.95	24.75	12.92	21.74	21.45	20.22	12.00
Syndicated shows, series, and specials other than children's or religious programs.	15.47	9.51	14.75	15.60	21.32	18.92	18.33	10.84
Movies.	15.88	8.69	15.75	14.26	16.21	8.57	12.44	7.90
Syndicated children's programming.	10.88	6.41	8.65	8.47	10.16	7.21	7.78	6.55
Devotional and religious programming.	3.53	4.49	4.25	4.67	8.05	11.94	4.78	4.92
Other programming.	4.12	10.19	2.35	4.69	0	0	6.67	23.76
Total	100		100		100.01		100	
Respondents	17		20		19		18	

Table 4

Cable Television Experience of
Survey Respondents

	2000		2001		2002		2003	
	Mean	Std Deviation	Mean	Std Deviation	Mean	Std Deviation	Mean	Std Deviation
Years responsible for deciding which distant television stations present system carries.	7.63	6.78	7.77	6.10	8.61	7.96	6.75	5.99
Years in present job.	7.85	8.13	8.74	7.40	7.68	7.42	7.48	6.07
Years worked for present cable system.	10.40	8.67	12.56	8.84	11.74	9.81	9.45	8.14
Years worked in cable television industry.	17.38	8.28	17.31	9.03	18.47	8.85	17.35	8.11
Age of respondent.	44.71	9.29	42.45	8.41	45.42	8.95	43.58	9.27
Respondents	52		39		38		40	

The Longitudinal Value of Canadian Programming to Cable Systems
In the United States 1996 to 2003

to be submitted to

The Copyright Royalty Board

by

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Introduction:

1. This report presents and discusses the results of eight (8) surveys of United States Form 3 cable system operators who retransmitted Canadian television stations as distant signals during the years 1996 to 2003. These studies, and the present one, were commissioned by the Canadian Claimants Group.

2. The objective of this research is to examine the stability and/or robustness of the value of Canadian programming on Canadian distant signals retransmitted by U.S. Form 3 cable system operators over time.

3. This report includes the following four sections:
- Summary of Annual Survey Methodology
 - Summary of Longitudinal Methodology
 - Results
 - Conclusions

Summary of Annual Survey Methodology:

4. In the years 1996 to 2003, surveys of the eligible population of Form 3 cable systems retransmitting either a distant English-language or distant French-language Canadian signal were conducted. Detailed discussions of these efforts are available in two reports by Gary T. Ford and Debra J. Ringold, submitted to the Copyright Arbitration Royalty Panel (in 2002) and to the Copyright Royalty Board (in 2009).

5. The surveys were conducted with the persons responsible for deciding which distant signals their cable systems retransmit. Respondents were experienced in making these decisions. The vast majority identified themselves as the individual responsible for making program budget decisions or recommendations.

6. Using a 100-point constant sum scale, the surveys asked about the value of seven different types of programming carried on a Canadian signal randomly chosen from those Canadian signals retransmitted by the cable system: (1) live professional and college team sports, excluding Canadian Football League games; (2) Canadian produced news, public affairs, religious, and documentary programs; (3) U.S. syndicated series, movies, and specials; (4)

sports programming such as the Olympics, Canadian Football League games, skating, skiing, tennis, and auto racing; (5) Canadian-produced series, movies, arts and variety shows, and specials; (6) Canadian-produced children's programming; and (7) other programming. This approach allowed a signal-specific determination of the relative value of Canadian-produced programming compared to programming produced by other claimants on the same signal.

7. Similar categories of programming shown on a randomly chosen superstation or WTBS and a randomly chosen U.S. independent station carried by the respondents' systems were also evaluated to reduce the chances that respondents would guess the survey purpose or sponsor.

8. While the categories used to describe superstation or WTBS, Canadian, and independent signal programming are reasonably analogous, differences in category descriptions reflect different types of programming on different types of signals. In addition, questionnaire forms reflect the language, French or English, in which Canadian programming is retransmitted by a particular signal.

Summary of Longitudinal Methodology¹:

9. A longitudinal study involves analyzing data collected using the same methodology to ask the same population of respondents the same question(s) over time. It is useful in evaluating the stability and/or robustness of an estimate.

10. Stability is evidence of the reliability of a measure and is determined by surveying the same population of respondents using the same methodology over time. Stability is achieved when measure(s) reveal consistent response(s) over time.

11. Robustness is further evidence of the reliability of a measure and is determined by surveying the same population of respondents using the same methodology over time under differing conditions. Thus, robustness of an estimate refers to stability over time despite changes

¹ This discussion of longitudinal surveys and reliability of measures is drawn from Ferber, Robert and P.J. Verdoorn (1962), *Research Methods in Economics and Business*, New York: The Macmillan Company; Churchill, Gilbert A. Jr. (1992), *Basic Marketing Research*, Second Edition, Forth Worth: The Dryden Press; Malhotra, Naresh K. (2004), *Marketing Research: An Applied Orientation*, Fourth Edition, Upper Saddle River, NJ: Pearson, Prentice Hall.

in conditions such as economic/political circumstances, industry structure, survey research contractors, individual respondents, and survey response rates. Robustness is achieved when measure(s) reveal consistent response(s) over time despite change.

12. Longitudinal studies also permit the evaluation of error in an estimate. The differences between the (in this case, annual) observed values of a measure and the long-run average of the observed values in repetitions of the measurement are informative. The smaller the difference between each (annual) estimate and the long-run average of the estimate, the less error associated with the estimate.

13. During the years 1996 to 2003, persons responsible for deciding which distant signals their cable systems retransmit at Form 3 cable systems retransmitting a distant Canadian signal were surveyed. The same study methodology was used in each of the eight (8) studies.

Results:

14. During the years 1996 to 2003, response rates varied from 58% to 82% and two different survey research contractors were used. With such high response rates to each individual survey, and collectively across all surveys, nonresponse bias is unlikely.

15. During the years 1996 to 2003, economic and political circumstances varied and a number of Form 3 cable systems retransmitting a distant Canadian signal came under new ownership, were the object of mergers, and/or changed status with respect to these hearings. During this period, a number of Form 3 systems retransmitting a distant Canadian signal changed individuals responsible for selecting distant signals for retransmission, and participated some years but refused in other years.

16. During the years 1996 to 2003, cable system operators who transmitted Canadian signals reported that Canadian programming constituted from 58% to 64% of the total programming value provided by imported Canadian signals. A weighted average of these results reveals that, for this period, Canadian programming constituted about 60% of the total programming value provided by imported Canadian signals. Inspection of Figure 1, attached, reveals that the relative value of Canadian programming on distant Canadian signals to cable systems during the period 1996 to 2003 is remarkably stable, robust, and error free.

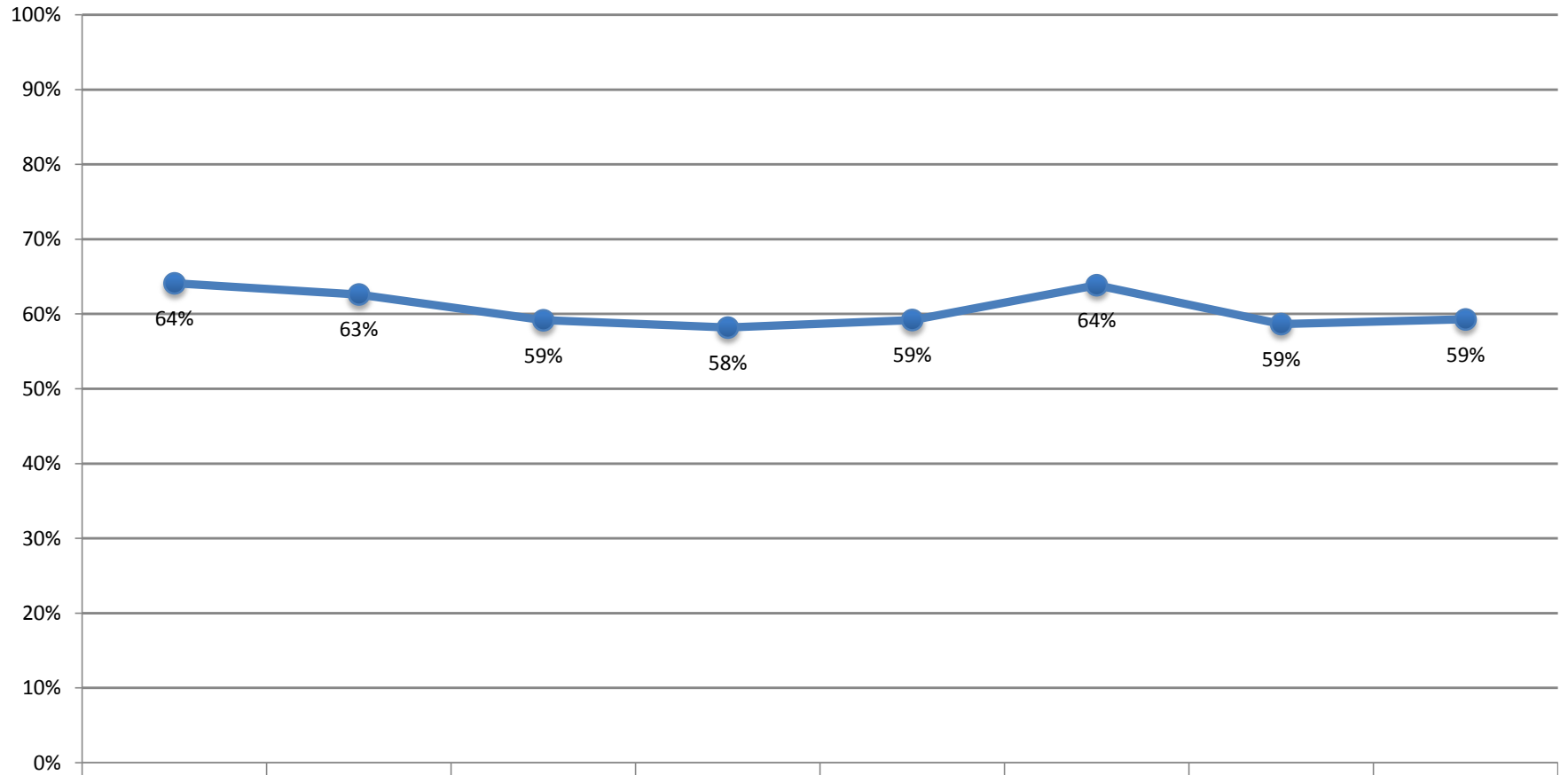
Conclusions:

17. In my opinion, these results are both stable and robust and therefore, can be relied upon to accurately estimate the actual value of Canadian programming on distant Canadian signals imported by cable systems in the U.S.

18. These surveys strongly support the conclusion that cable system operators who retransmit Canadian signals do so primarily for their unique Canadian programming.

19. Over an eight (8) year period, Canadian programming constituted, on average, about 60% of the total programming value provided by imported Canadian signals.

The Longitudinal Value of Canadian Programming on Cable Systems in the United States 1996 to 2003



	1996	1997	1998	1999	2000	2001	2002	2003
Canadian Value	64%	63%	59%	58%	59%	64%	59%	59%
Response Rates	75%	72%	82%	82%	80%	60%	58%	63%
n	47	49	54	50	52	39	38	40

Figure 1

TESTIMONY OF STEPHEN STOHN

(Epitome Pictures Incorporated)

INTRODUCTION

My name is Stephen Stohn. I live in Toronto, Ontario and am the President of Epitome Pictures Inc., where I am active in all aspects of the financing and production of the audiovisual works created by Epitome.

I have worked in the entertainment industry for over 40 years commencing with part-time appearances as a performing artist, continuing with active work as a songwriter (including two songs that reached the Canadian Top-10, *Maybe Your Heart* and *Once In A Long Time*), and a primary career as an entertainment and copyright lawyer since being called to the Ontario Bar in 1979.

As a founding partner in the entertainment law firm Stohn Hay Cafazzo Dembroski Richmond LLP, I provide strategic legal advice to performers, advertising agencies, merchandisers, recording artists, songwriters, multimedia/internet creators, broadcasters and film and television producers. I am one of six entertainment lawyers named in the 2009 Lexpert American Lawyer Guide to the Leading 500 Lawyers in Canada.

I have been Executive Producer for all episodes of the television series *Degrassi: The Next Generation*, *Liberty Street*, and *Instant Star* and their related webisodes, mobisodes, and web sites. For over fifteen years I have been Executive Producer of the telecast of Canada's music awards show, *The Juno Awards*, and was Executive Producer of the lifestyle television series *Savoir Faire* and *Room Service*. I was also Executive Producer of *Riverdale*, English Canada's first prime-time soap opera, as well as two feature films, *Me?* and *The Clown Murders*. I was legal counsel for all episodes of the television series *Degrassi Junior High* and *Degrassi High*, and the movie-of-the-week *School's Out*.

I have appeared on a number of occasions as an expert witness before the Copyright Board of Canada. I am currently Chair of The Canadian Academy of Recording Arts & Sciences, and serve as a Director of each of the Ontario Media Development Corporation, ISAN Canada, the Canadian Retransmission Collective, and Producers Audiovisual Collective of Canada, and am Co-Chair of the Copyright and International Policy Committee of the Canadian Film and Television Production Association.

EPITOME'S PRODUCTIONS (LIST AND AWARDS)

Since 1980, Epitome Pictures Inc. and related companies have been producing award-winning television and educational programs, including *The Kids of Degrassi Street* (26 episodes), *Degrassi Junior High* (26 episodes), and *Degrassi High* (39 episodes). These series were all broadcast on CBC for many years commencing in 1980, and established a strong presence there in a combination of original and repeat broadcasts. *Degrassi Junior High* and *Degrassi High* were fixtures for many years on PBS in the United States. Most notably among much international recognition, these series won two international Emmy Awards, nine Gemini Awards, and two Prix Jeunesse.

Degrassi continued in the movie-of-the-week *School's Out!* and in a series of six documentaries entitled *Degrassi Talks*.

In the mid-1990's, Epitome produced *Liberty Street* (26 episodes) and also bought a 100,000 sq. ft. warehouse, converting it into a state of the art digital single-purpose

studio, where Epitome produced English-Canada's first prime-time soap opera, *Riverdale* (96 episodes). Both series were broadcast on CBC.

Four seasons of Epitome's acclaimed music drama series *Instant Star* were also produced in our studio.

The studio is presently home to the youth-oriented series *Degrassi: The Next Generation*, whose eighth season is now airing on CTV in Canada and The N in the United States. (The N is a cable service for teens.) The series has received a number of awards including 11 Gemini Awards, seven Directors Guild of Canada Awards, two Teen Choice Awards and the U.S. Television Critics Award.

A complete list of the awards won by these series is included in **Exhibit CDN-3-A**.

During the period 2000 – 2003, *Degrassi Junior High*, *Degrassi High*, *School's Out*, *Riverdale*, and *Degrassi: The Next Generation* were all broadcast on Canadian free over-the-air signals. In particular, both *Degrassi Junior High* and *Degrassi High* were broadcast on CBC in the year 2000. CBC aired *Riverdale* during 2000 and 2001. And of course *Degrassi: The Next Generation* began its successful run on CTV in 2001.

PROGRAM DESCRIPTIONS

Riverdale is English-Canada's first prime-time soap-opera, and follows the ups-and-downs of three generations of Canadian families, friends and enemies thrust awkwardly together in a Toronto downtown community.

Degrassi Junior High follows a lively group of ethnically and culturally diverse inner-city junior high students as they grapple with both serious and not-so-serious adolescent issues.

Degrassi High trails these students as they enter High School. They can no longer call themselves children, but aren't yet ready to take on fully the responsibilities of being adult.

These two *Degrassi* series were the first popular series we are aware of to deal with teen problems from the teen perspective. Our aim was to produce a series that was not only accessible and entertaining and high quality, but was completely distinctive from other programming—so these series deal with many edgy issues and themes, always from the perspective of the teenager involved, and always following the theme that we each have the power to make choices, but every choice has consequences.

School's Out depicts the summer of 1992 as the students graduate from high school and start facing the real world.

Degrassi: The Next Generation picks up the thread of life at Degrassi nearly a decade later. When we began developing *Degrassi: The Next Generation*, we realized that the world facing teenagers in the twenty-first century was radically different in many ways from that inhabited by our characters in *Degrassi Junior High* and *Degrassi High*, largely because of the impact of technology. But interestingly, we found the same issues being faced by the teens of today. This series has addressed some very sensitive topics, such as date rape and abortion. With these subjects we are very careful to have our scripts reviewed by experts. **Exhibit CDN-3-B** is some promotional material depicting *Degrassi: The Next Generation*.

ACCLAIM FOR *DEGRASSI: THE NEXT GENERATION*

I mentioned earlier that *Degrassi: The Next Generation* was licensed to The N for transmission during the period 2000 – 2003. In fact it was referred to as The N's signature series. It was their highest rated show, well received by American viewers and reviewers. A sample of quotes follow:

- *"Degrassi Is tha Best Teen TV N da WRLD!"*
New York Times Magazine (March 20, 2005)
- *"High school soap 'Degrassi' rings true to teens"*
Star-Telegram (Fort Worth/Dallas, TX) (October 1, 2004)
- *"Cult-like allegiance"*
Washington Post (September 26, 2004)
- *"Watch (please!) and you'll see everything that makes Degrassi TV's gutsiest teen drama."*
Entertainment Weekly (December 3, 2004)
- *"Degrassi's frank, melodrama-free writing and well-chosen cast – who shockingly, actually look and act like kids – save it from earnest afterschool specialdom."*
Time Magazine (USA) (June 26, 2005)
- *"What separates the show from other teen programming is its outright determination to deal with shocking topics with no sugarcoating."*
abcnews.com (October 18, 2005)

These reviews and articles are echoed by enormous feedback from fans on our www.degrassi.tv website (which has over 800,000 registered users) and on the website operated by The N, www.the-n.com. Fans overwhelmingly indicate not only how entertaining *Degrassi* is to them, but also how realistic and different it is from other series on television—and in many heart-warming instances how it has changed their lives.

A short promotional video describing *Degrassi: The Next Generation* and prepared by The N is included in **Exhibit CDN-3-C**.

INTERNATIONAL SUCCESS

The various *Degrassi* series have also been distributed widely outside the United States and Canada. *Degrassi Junior High* and *Degrassi High* have been broadcast in 50 countries around the world, and *Degrassi: The Next Generation* has been broadcast in 147 countries around the world. A complete list of countries that have licensed our productions for broadcast is included in **Exhibit CDN-3-D**.

CONCLUSION

Epitome is not a large company. We are a small private business without access to the publicly-traded capital markets. Part of the reason we have been able to continue our productions for so many years is that we derive revenue for the use of our copyrighted works from every source that we can. We are what might be called a "mom-and-pop" production company that has been fortunate enough to resonate with audiences over the past thirty years in Canada, the United States, and around the world, not by producing "blockbuster" mass entertainment—but rather by concentrating on producing distinctive and original high-quality programming with a heart and a message of hope.



Epitome Pictures and Related Companies: Awards

Degrassi: The Next Generation

Best Children's and Youth Program
Gemini Awards (2008)

Outstanding Achievement in a Television Series – Family
Director's Guild Awards 2008

Silver Statuette Honour
Telly Awards 2008

Best Performance in a Children's or Youth Program (Shenae Grimes)
Gemini Awards (2007)

Choice Summer Series
Teen Choice Awards 2007

Best Original Music Score for a Dramatic Series (Jim McGrath)
Gemini Awards (2006)

Children's Live Action Episode or Special for TV, "Time Stands Still"
The Edge Awards (Entertainment Depiction of Gun Education) 2006

Best Writing in a Youth Program or Series
Canadian Screenwriting Awards 2005

CBC Television Special: Top Canadian Show for the Last 20 Years
Degrassi (2005)

Outstanding Achievement in Children's Programming
The Television Critics Award (TCA) 2005

Best Children's Series
Shaw Rocket Prize 2005

Choice Summer Series
Teen Choice Awards 2005

Outstanding Achievement in a Television Series – Family
Director's Guild Awards 2005

Degrassi: The Next Generation cont...

Best Performance in a TV Comedy Series Leading Young Actress (Christina Schmidt)

Young Artist Awards (2005)

Outstanding Achievement in a Television Series – Family

Director's Guild Awards 2004

Best Direction in a Children's or Youth Program or Series (Phil Earnshaw)

Gemini Awards (2004)

Best Children's and Youth Program

Gemini Awards (2004)

Best Writing in a Youth Program or Series

Canadian Screenwriting Awards 2004

Best Youth Episodic

Shine Awards (2004)

Best Family TV Series

Young Artist Awards (2004)

Best Children's and Youth Program

Gemini Awards (2003)

Outstanding Achievement in Direction - Television Series

Director's Guild Awards 2003

Outstanding Achievement in Picture Editing – Short Form

Director's Guild Awards 2003

Best Performance in a TV Comedy Series Leading Young Actor (Jake Epstein)

Young Artist Awards (2003)

Outstanding Achievement in a Television Series – Family

Director's Guild Awards 2003

Best Performance in a Children's or Youth Program or Series (Jake Epstein)

Gemini Awards (2003)

Best Direction in a Children's or Youth Program or Series (Bruce McDonald)

Gemini Awards (2003)

Best Interactive

Gemini Awards (2003)

Most Popular Website

Gemini Awards (2003)

Degrassi: The Next Generation cont...

Best Children's Program

The Hugo Awards, Silver Plaque (2003)

Best Children's Programming

Silver Screen Award, U.S. International Film and Video Festival (2003)

Best Children's Program

The Hugo Awards, Silver Plaque (2003)

Best Family Television Series

Young Artists Awards 2003

Best Series or Program- All Genres/Teen Category

Awards of Excellence, Alliance for Children and Television

Outstanding Achievement in a Television Series – Family

Director's Guild Awards 2002

Most Innovative Website Competition

Gemini Awards (2002)

Entertainment Website

International New Media Awards, 2002

Best Technical Achievement

International New Media Awards, 2002

Riverdale

Best Performance by an Actress in a Featured Supporting Role in a Dramatic Series
(Marion Gilsenan)

Gemini Awards (1999)

Degrassi High

“Bad Blood”

International Emmy (1991)

Teen Dilemmas Portrayed With Honesty & Humour

Parent’s Choice Award (1991)

Chris Statuette, “Bad Blood”

Columbus International Film and Video Festival (1991)

Chris Statuette, “Crossed Wires”

Columbus International Film and Video Festival (1991)

Chris Statuette, “Nobody’s Perfect”

Columbus International Film and Video Festival (1990)

Chris Statuette, “A New Start”

Columbus International Film and Video Festival (1990)

Best Youth Episodic

Shine Awards (1990)

Degrassi Junior High

Best Dramatic Series
Gemini Awards (1989)

Most Entertaining Canadian Show
TV Guide Reader's Choice Award (1989)

Best Performance by an Actress in a Leading Role (Stacie Mistysyn)
Gemini Awards (1989)

Chris Statuette, "Bottled Up"
Columbus International Film and Video Festival (1989)

Outstanding Achievement in Children's Programming
The Television Critics Award (TCA) 1988

Best Dramatic Series
Gemini Awards (1988)

Best Direction in a Dramatic or Comedy Series (Kit Hood)
Gemini Awards (1988)

Best Performance by an Actor in a Leading Role (Pat Mastroianni)
Gemini Awards (1988)

Multiculturalism Award
Gemini Awards (1988)

Chris Statuette, "The Best Laid Plans"
Columbus International Film and Video Festival (1988)

Chris Statuette, "A Helping Hand"
Columbus International Film and Video Festival (1988)

Best Children's Program
Annual Gemini Awards (1987)

Best Direction in a Dramatic or Comedy Series (Kit Hood)
Gemini Awards (1987)

Best Continuing Series
The Rockie, International Award presented annually at the Banff Television Festival (1987)

"It's Late"
International Emmy 1987

Degrassi Junior High cont...

Teen Dilemmas Portrayed With Honesty & Humour
Parent's Choice Award (1988)

Teen Dilemmas Portrayed With Honesty & Humour
Parent's Choice Award (1989)

Kids of Degrassi Street

"Griff Gets A Hand"
International Emmy 1986

Best Children's Program, "Griff Gets A Hand"
Gemini Awards (1986)

Chris Statuette, "Don't Call Me Stupid"
Columbus International Film and Video Festival (1983)

Instant Star

Outstanding Work Created for The Web, "I Just Wanted Your Love" Webisode,
The Telly Awards, 2008

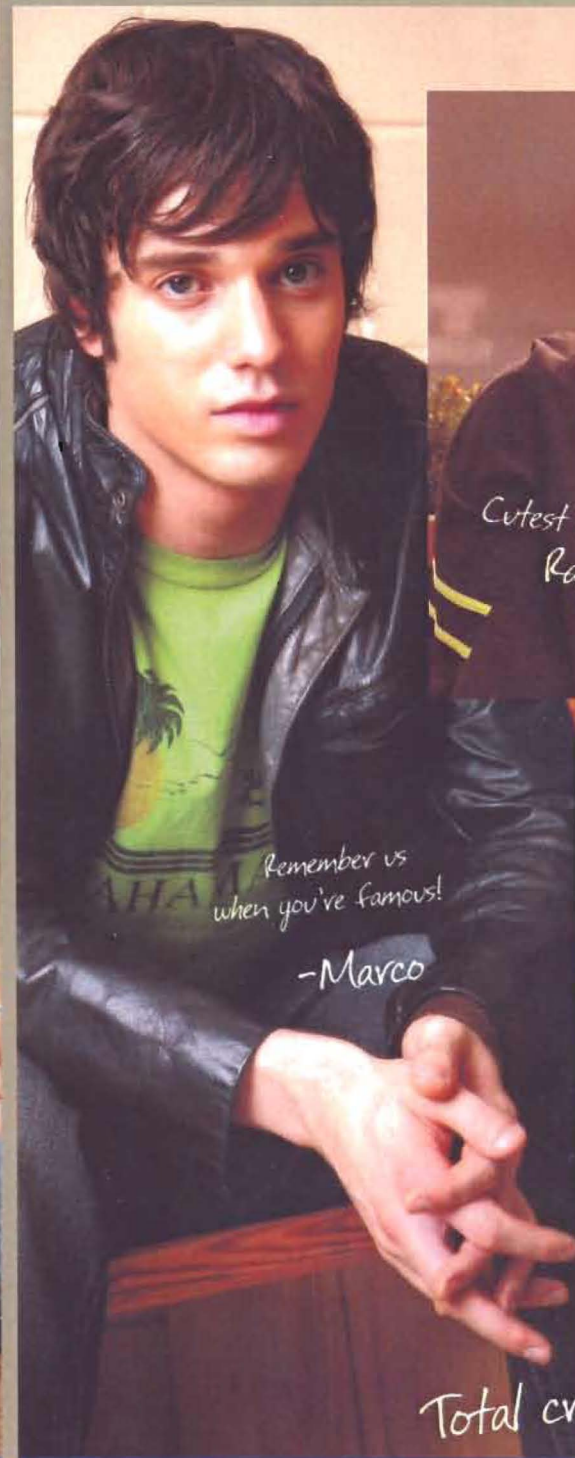
Best Direction in a Children's or Youth Program (Graeme Campbell)
Gemini Awards 2005

Best Series or Program - All Genres/Teen Category
Award of Excellence, Alliance for Children and Television 2005

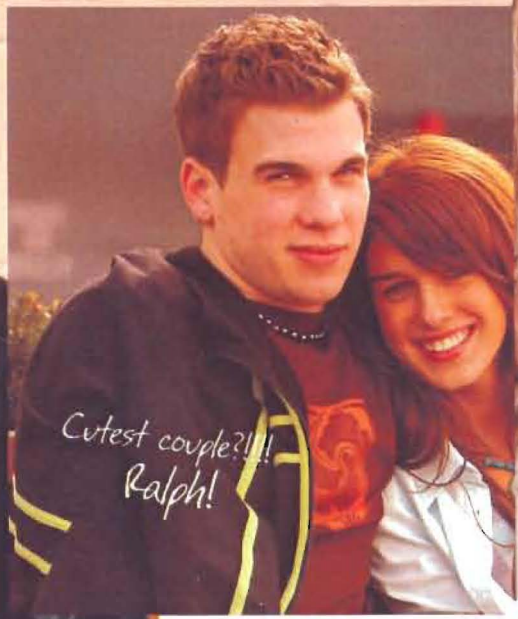
CHECK ON
THE ALUMNA PAGE
ON THE
BACK



The future's
whatever you
want it to be,
girlfriend!



Remember us
when you're famous!
-Marco



Cutest couple?!!
Ralph!

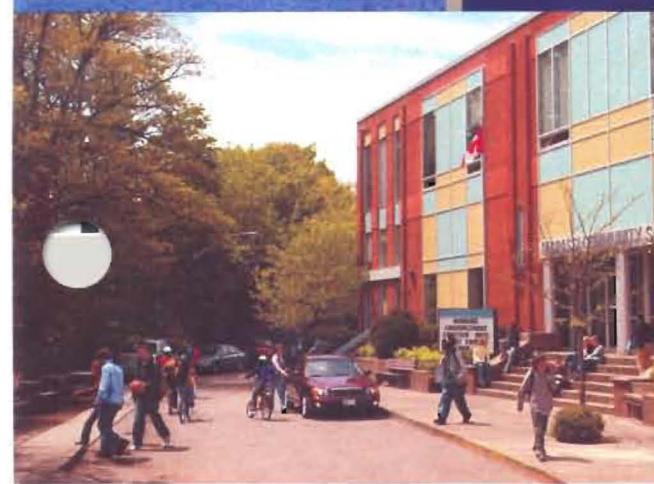


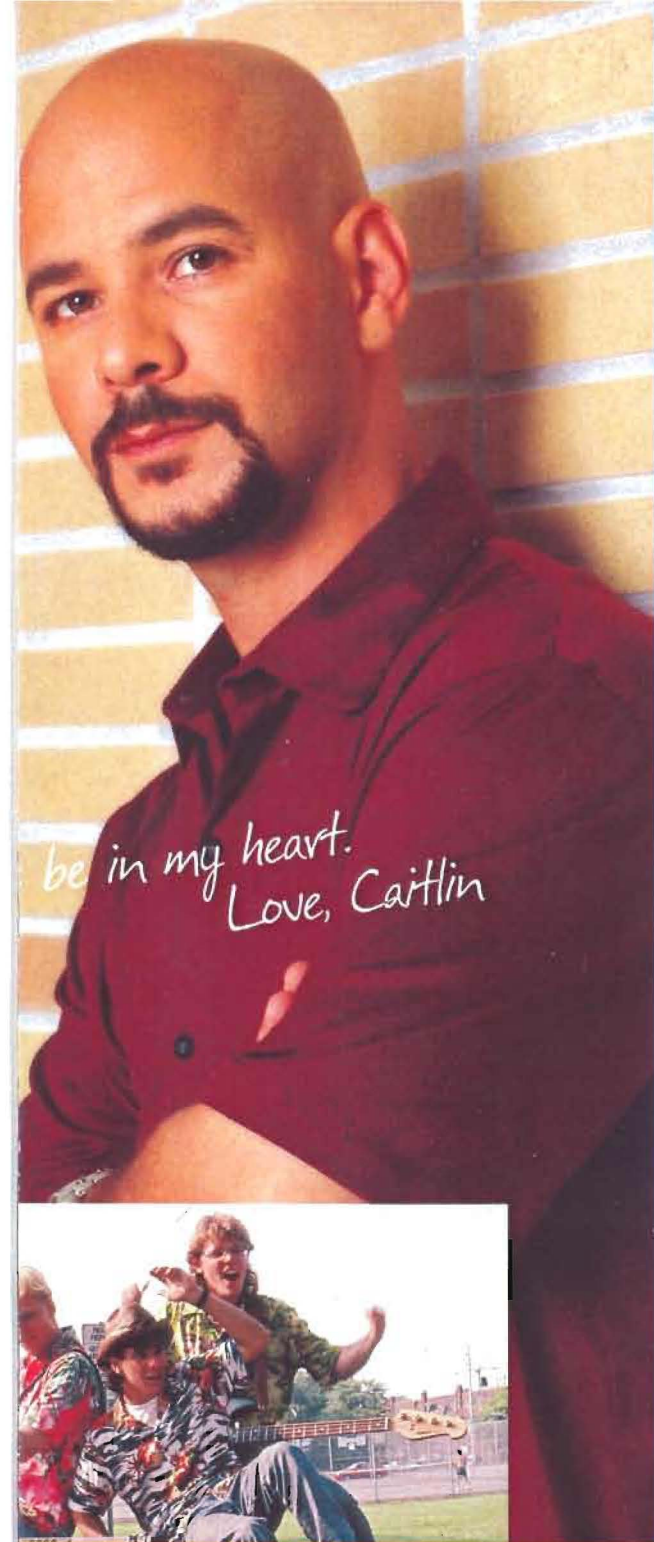
↑
Total crush of the year!



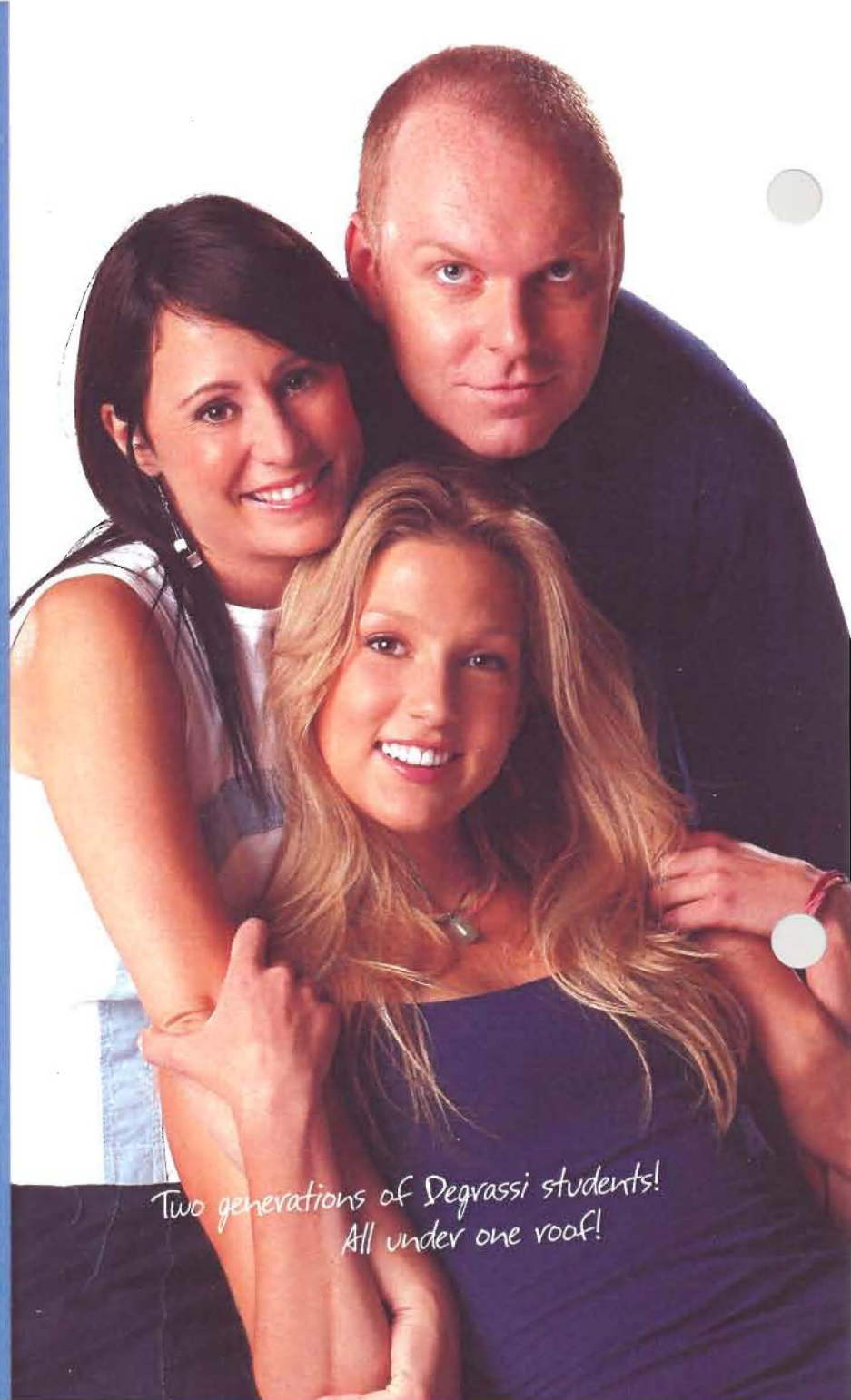
ACADEMIC ACHIEVEMENTS

- 2005 - Teen Choice Award, *Choice Summer Series*
- 2005 - Television Critics Association Award, *Outstanding Achievement in Children's Programming*
- 2004 - Gemini Award, *Best Children's or Youth Fiction Program or Series*

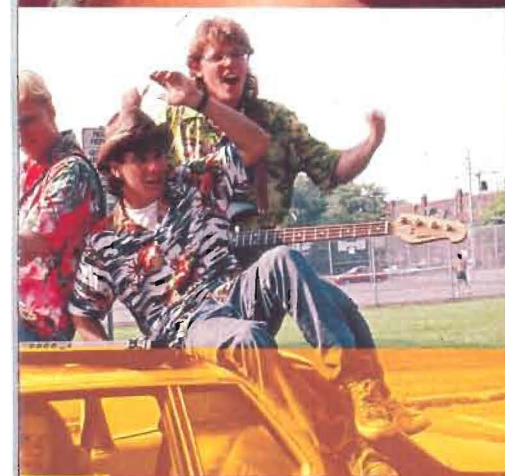




*be in my heart.
Love, Caitlin*



*Two generations of Degrassi students!
All under one roof!*



Degrassi Alumni





HONOUR ROLL

"Tha Best Teen TV N da WRLD!" – *New York Times Magazine*

"Cult drama 'Degrassi: The Next Generation' is more than just a show, it's real-life teenage angst" – *Chicago Sun Times*

"After 25 years, Degrassi, in all its incarnations, has become for teens what Sesame Street is for pre-schoolers: simply indispensable television" – *TV Guide*



Thanks
for looking
out for me.
Lw ya'
E.m.

Through thick or
thin girlfriend,
I'm there.

Lw, M.

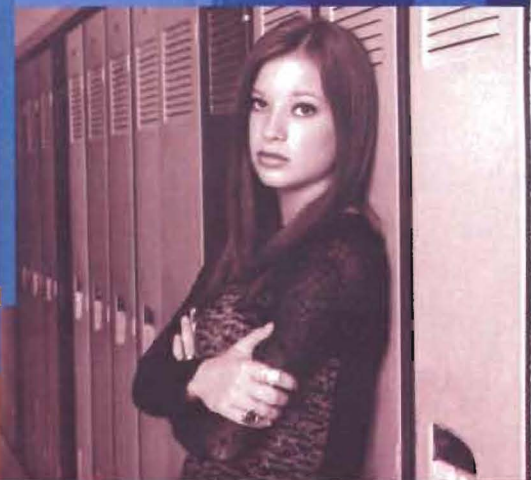
You need to
seriously
start chillin'
man.

-Tobes

Keep the beat, El.
-Craig

season
'05

Degrassi
THE NEXT GENERATION



DEGRASSI VIDEO HIGHLIGHTS DVD

CDN-3-C



List of Degrassi: The Next Generation
Licensed Countries (Outside of Canada)

1	Albania	41	French Polynesia
2	Algeria	42	Gabon
3	Andorra	43	Gambia
4	Angola	44	Germany
5	Armenia	45	Ghana
6	Australia	46	Greece
7	Austria	47	Guatemala
8	Azerbaijan	48	Guinea
9	Bahrain	49	Hong Kong
10	Bangladesh	50	Hungary
11	Belarus	51	Iceland
12	Belgium	52	India
13	Benin	53	Indonesia
14	Bosnia and Herzegovina	54	Iran
15	Botswana	55	Iraq
16	Brazil	56	Ireland
17	Brunei Darussalam	57	Israel
18	Bulgaria	58	Italy
19	Burkina Faso (Upper Volta)	59	Ivory Coast (Cote d'Ivoire)
20	Burundi	60	Japan
21	Cameroon	61	Jordan
22	Central African Republic	62	Kazakhstan
23	Chad	63	Kenya
24	Christmas Islands	64	Korea, North (Democratic People's Republic of)
25	Colombia	65	Korea, South (Republic of)
26	Comoros	66	Kuwait
27	Congo, Democratic Republic of (Z)	67	Kyrgyzstan (Kirghizia)
28	Congo, Republic of	68	Latvia
29	Croatia	69	Lebanon
30	Cyprus	70	Liberia
31	Czech Republic	71	Libya
32	Denmark	72	Liechtenstein
33	Djibouti (Afars & Issas)	73	Lithuania
34	Egypt	74	Luxembourg
35	Equatorial Guinea	75	Macau
36	Eritrea	76	Macedonia
37	Estonia	77	Madagascar
38	Ethiopia	78	Malawi
39	Finland	79	Malaysia
40	France	80	Mali



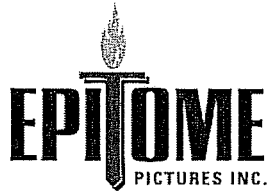
List of Degrassi: The Next Generation
Licensed Countries (Outside of Canada)

81 Malta	115 Slovakia (Slovak Republic)
82 Mauritania	116 Slovenia
83 Mayotte	117 Somalia
84 Moldova, Republic of	118 South Africa, Republic of
85 Monaco	119 Spain
86 Mongolia	120 Sri Lanka (Ceylon)
87 Morocco	121 Sudan
88 Mozambique	122 Swaziland
89 Namibia	123 Sweden
90 Nepal	124 Switzerland
91 Netherlands	125 Syria
92 New Caledonia	126 Taiwan, Province of China
93 New Zealand	127 Tajikistan
94 Niger	128 Tanzania, United Republic of
95 Nigeria	129 Thailand
96 Norfolk Islands	130 Togo
97 Norway	131 Tunisia
98 Oman	132 Turkey
99 Pakistan	133 Turkmenistan
100 Papua New Guinea	134 U.K.
101 Philippines	135 Uganda
102 Poland	136 Ukraine
103 Portugal	137 United Arab Emirates
104 Puerto Rico	138 United States
105 Qatar	139 United States (Puerto Rico)
106 Reunion	140 Uzbekistan
107 Romania	141 Vatican City State
108 Russian Federation	142 Venezuela
109 San Marino	143 Virgin Islands (U.S.)
110 Saudi Arabia	144 Wallis and Futuna Islands
111 Senegal	145 Yemen
112 Serbia and Montenegro	146 Zambia
113 Sierra Leone	147 Zimbabwe
114 Singapore	



List of School's Out
Licensed Countries (Outside of Canada)

- 1 Albania
- 2 Australia
- 3 Austria
- 4 Bulgaria
- 5 Commonwealth of Independent States
- 6 Cyprus
- 7 Czech Republic
- 8 Denmark
- 9 Germany
- 10 Greece
- 11 Hungary
- 12 Iceland
- 13 Israel
- 14 Latin America
- 15 Namibia
- 16 New Zealand
- 17 Poland
- 18 Portugal
- 19 Puerto Rico
- 20 Republic of South Africa
- 21 Romania
- 22 Spain
- 23 Sweden
- 24 Switzerland (German-speaking)
- 25 Yugoslavia



**Comprehensive List of Degrassi High
Licensed Countries (Outside of Canada)**

- 1 Albania
- 2 Australia
- 3 Austria
- 4 Belgium
- 5 Bulgaria
- 6 China
- 7 Commonwealth of Independent States
- 8 Cyprus
- 9 Czech Republic
- 10 Denmark (English-speaking)
- 11 Finland (English-speaking)
- 12 Germany (East + West)
- 13 Greece
- 14 Hungary
- 15 Iceland
- 16 Ireland
- 17 Israel
- 18 Japan (English-speaking)
- 19 Latin America
- 20 Luxembourg
- 21 Malaysia
- 22 Namibia
- 23 Netherlands
- 24 New Zealand
- 25 Norway (English-speaking)
- 26 Philippines
- 27 Poland
- 28 Portugal
- 29 Puerto Rico
- 30 Republic of South Africa
- 31 Romania
- 32 Spain
- 33 Sweden (English-speaking)
- 34 Switzerland (French-speaking)
- 35 Switzerland (German-speaking)
- 36 Turkey
- 37 UK
- 38 Yugoslavia



**List of Degrassi Junior High
Licensed Countries (Outside of Canada)**

- 1 Albania
- 2 Australia
- 3 Austria
- 4 Belgium
- 5 Bulgaria
- 6 China
- 7 Commonwealth of Independent States
- 8 Cyprus
- 9 Czech Republic
- 10 Denmark (English-speaking)
- 11 Finland (English-speaking)
- 12 Germany (East + West)
- 13 Greece
- 14 Hungary
- 15 Iceland
- 16 Ireland
- 17 Israel
- 18 Japan (English-speaking)
- 19 Latin America
- 20 Luxembourg
- 21 Malaysia
- 22 Namibia
- 23 Netherlands
- 24 New Zealand
- 25 Norway (English-speaking)
- 26 Philippines
- 27 Poland
- 28 Portugal
- 29 Puerto Rico
- 30 Republic of South Africa
- 31 Romania
- 32 Spain
- 33 Sweden (English-speaking)
- 34 Switzerland (French-speaking)
- 35 Switzerland (German-speaking)
- 36 Turkey
- 37 UK
- 38 Yugoslavia



List of Kids of Degrassi Street
Licensed Countries (Outside of Canada)

- 1 Albania
- 2 Algeria
- 3 Australia
- 4 Belgium
- 5 Bulgaria
- 6 Cyprus
- 7 Commonwealth of Independent States
- 8 Czech Republic
- 9 Denmark (English-speaking)
- 10 Finland
- 11 France
- 12 Germany (East + West)
- 13 Gibraltar
- 14 Greece
- 15 Hong Kong
- 16 Hungary
- 17 Ireland
- 18 Israel
- 19 Luxembourg
- 20 Malaysia
- 21 Malta
- 22 Middle East
- 23 Namibia
- 24 Netherlands
- 25 Norway
- 26 Poland
- 27 Romania
- 28 Seychelles
- 29 Swaziland
- 30 Sweden
- 31 Switzerland (French-speaking)
- 32 Thailand
- 33 Turkey
- 34 UK
- 35 Yugoslavia
- 36 Zambia
- 37 Zimbabwe



List of Riverdale
Licensed Countries (Outside of Canada)

- 1 China
- 2 New Zealand
- 3 Poland
- 4 South Africa
- 5 Thailand
- 6 Vietnam

CERTIFICATE OF SERVICE

I hereby certify that on this 2nd day of February, 2009, a copy of the following (1) Direct Case of Canadian Claimant Volume 1; (2) Bound copy of selected promotional materials - Exhibit CDN-1-E; (3) Designation of Testimony from prior Proceedings (1 of 2); and (4) Designation of Testimony from prior Proceedings (2 of 2) was hand delivered to the individuals listed below:

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L. Kendall Satterfield