



# CBC/Radio-Canada Accountability Plan

Further to the commitment set out in Budget 2016, CBC/Radio-Canada is pleased to share with you some of its plans for the Government's reinvestment in the public broadcaster.

CBC/Radio-Canada continues to transform the way it operates in order to ensure that public broadcasting, and the content Canadians enjoy, thrive in the digital age. It has been challenging, but that work is showing results. Canadians see it every day in the way they engage with us, and each other, on mobile devices, social networks, on television and radio.

When we began *Strategy 2020*, more than half of Canadians told us that CBC/Radio-Canada was very important to them personally. By 2020, we want three out of every four Canadians to feel that way. We also want to increase our digital reach to 18 million Canadians – one out of two – by 2020. We are well on the way, with three million new digital users in the past year across CBC/Radio-Canada platforms, and an average of almost 15 million digital users per month in 2015-2016.<sup>(1)</sup>

As we move ahead with the strategy, our goal is to make the public broadcaster more digital, more local and more ambitious in its Canadian programming, and in doing so increase our value to Canadians.



<sup>1</sup> Source: comScore, multiplatform measurement, monthly average unique visitors.

## Reinvesting in Public Broadcasting

In Budget 2016, the government proposed to invest an additional \$75M in CBC/Radio-Canada for 2016-2017, rising to \$150M in the following years. As stated in the Budget document, *"Reversing past cuts will enable the CBC/Radio-Canada to invest in its Strategy 2020: A space for us all priorities, leading to the creation of Canadian content which will be more digital, local and ambitious in scope".*<sup>(1)</sup>

This is an important vote of confidence by government and by Canadians in our programs, our people, and our vision for the future. It is also recognition that CBC/Radio-Canada faces some significant financial challenges. The funding will provide an element of flexibility as we assess the progress of our digital strategy and make necessary investments in the future.

In March, we announced details of how that funding would be used, specifically addressing how the \$75 million earmarked for 2016-2017 will be applied in support of *Strategy 2020*. This includes one third of the funding to maintain our momentum for key, strategic programming and initiatives already planned this year; approximately half of the funding for the creation of new content across all of our platforms as we continue our transformation toward digital; and the remainder to support existing services. Here is what that means:

### Maintaining our momentum: (\$27M in 2016-17 to \$34M in 2017-18 and ongoing) including:

- Continuing our commitment to showcasing Canada's Olympic and Paralympic athletes.
- Ensuring we can continue to hire new digital creators.
- Ensuring our financial stability in order to protect existing programs and services. For example, we were able to preserve funding for the one-hour indigenous radio program "Unreserved" with Rosanna Deerchild.

### Creation of new Canadian content:

#### (\$36M in 2016-17 to \$92M in 2017-18 and ongoing) including:

- More content for all of our platforms including innovative stories and content for digital users.
- The creation of additional Indigenous content, including content for the Indigenous digital portal.
- Support for official languages minority communities.
- Investment in high profile events that bring Canadians together like Canada's 150<sup>th</sup> anniversary. Programming includes;
  - *We are Canada*: A CBC/Radio-Canada TV/digital project profiling the next generation of Canadian change-makers.
  - *Becoming Canadian*: a digital-first project and the largest group narrative project ever attempted, celebrating the people who choose Canada as their new home.
  - *La Grande Traversée*: A 10 hour Radio-Canada series following 10 people recreating the 1745 voyage of colonists from La Rochelle France to Québec in a sailing replica.
- High-profile Canadian drama like the 6-part television drama *"Alias Grace"* based on the book by Margaret Atwood, and a new, one-hour Canadian youth soccer drama *"21 Thunder"*, airing Summer 2017.
- More diverse voices on our airwaves like this summer's new national radio show, *"Out in the Open"* with Piya Chattopadhyay.
- Launch of first phase of *Prochaine génération/Next generation*; a lab for creation of journalism content by young millennials, for millennials.
- Support for new ways to serve Canadians with new risk-taking projects like *Accélérateur d'idées*.
- Increased investment in Canadian feature film especially in English Canada.
- More regional perspectives with five additional one-hour episodes of the popular maritime television talk-show *Méchante Soirée* (for a total of 25 in 2016-17).

1 "Growing the Middle Class" Budget 2016, 22 March 2016 p.186.

- More original programming on radio including two new hours on Saturday evenings on ICI Première starting October 2016. It will feature live shows of *La route des 20*, a series profiling the spirit of young Canadians across the country.
- Enhancing our engagement with digital audiences with more digital content for Tou.tv including *Vérités et Conséquences*; *Monsieur Craquepoutte* (youth program), *L'ascenseur*; and 7 additional programs for Véro.tv.

## Enhancing our services by investing in key programs and services (\$12M in 2016-17 to \$24M in 2017-18 and ongoing) including:

- Creating a digital service in select local markets with no current CBC service, starting in London, Ontario.
- Reinvesting in select regions where previous cuts went too deep.
- Increasing regional reflection on Radio-Canada's national network.
- Creating scalable "pocket bureaus" to improve international coverage on all platforms including a new bureau in Istanbul.
- Reinvesting in CBC radio to create new programs and reduce the number of repeats.
- 15 hours of new weekday evening content on ICI Première (from end of August 2016 to end of June 2017), replacing reruns.
- Reinvesting in CBC recordings of Canadian music performances.
- Double our investment in the digitization of our archives. CBC/Radio-Canada has a rich archive of the stories and experiences of Canadians. We will digitize more of it so that Canadians can access it. One priority is our Indigenous language archives.
- Additional children's content for Radio-Canada on the web.

These are initiatives we have already begun. CBC/Radio-Canada's priority is to create more Canadian content for Canadians on all of its platforms. This requires us to be nimble, and to take advantage of important opportunities. CBC's presentation of this summer's Tragically Hip concert is a good example.

Because of the fluid nature of program production, and our programming independence, it is not possible to share specific program, quantity, or genre targets in advance. We will report on what we have been able to accomplish at the end of the year in our annual report and corporate plan. Here's how we do that;



## Accountable to Canadians

An important part of our 2020 strategy are the tools which measure and assess CBC/Radio-Canada's performance. We do this in two ways; by measuring the perceptions of Canadians, and by tracking our success against specific measurable targets.

The "Mandate and Vision perception survey" is conducted by an independent research firm, in both official languages, twice a year. The "Strategy 2020 performance indicators" measure specific 2020 targets, including time spent by Canadians using CBC/Radio-Canada services, and specific visits to our digital sites. These performance measurements are updated each year, included in our Annual and Quarterly reports and Corporate Plan, and are available on our website.<sup>(1)</sup>

We have also developed performance indicators specific to the additional reinvestment which we have provided to the Government. These will measure the incremental impact of new funding on two key priorities: expanding our digital presence and increasing services to local markets. We will report these results to Government and to Canadians at the end of the year in our Corporate Plan and Annual and Quarterly Reports. We will also report on the Canadian programming we have been able to create. All of these measurements are in addition to the specific performance targets set each year for our English and French services.



1 <http://www.cbc.radio-canada.ca/en/reporting-to-canadians/reports/measuring/>

## Measuring Our Performance

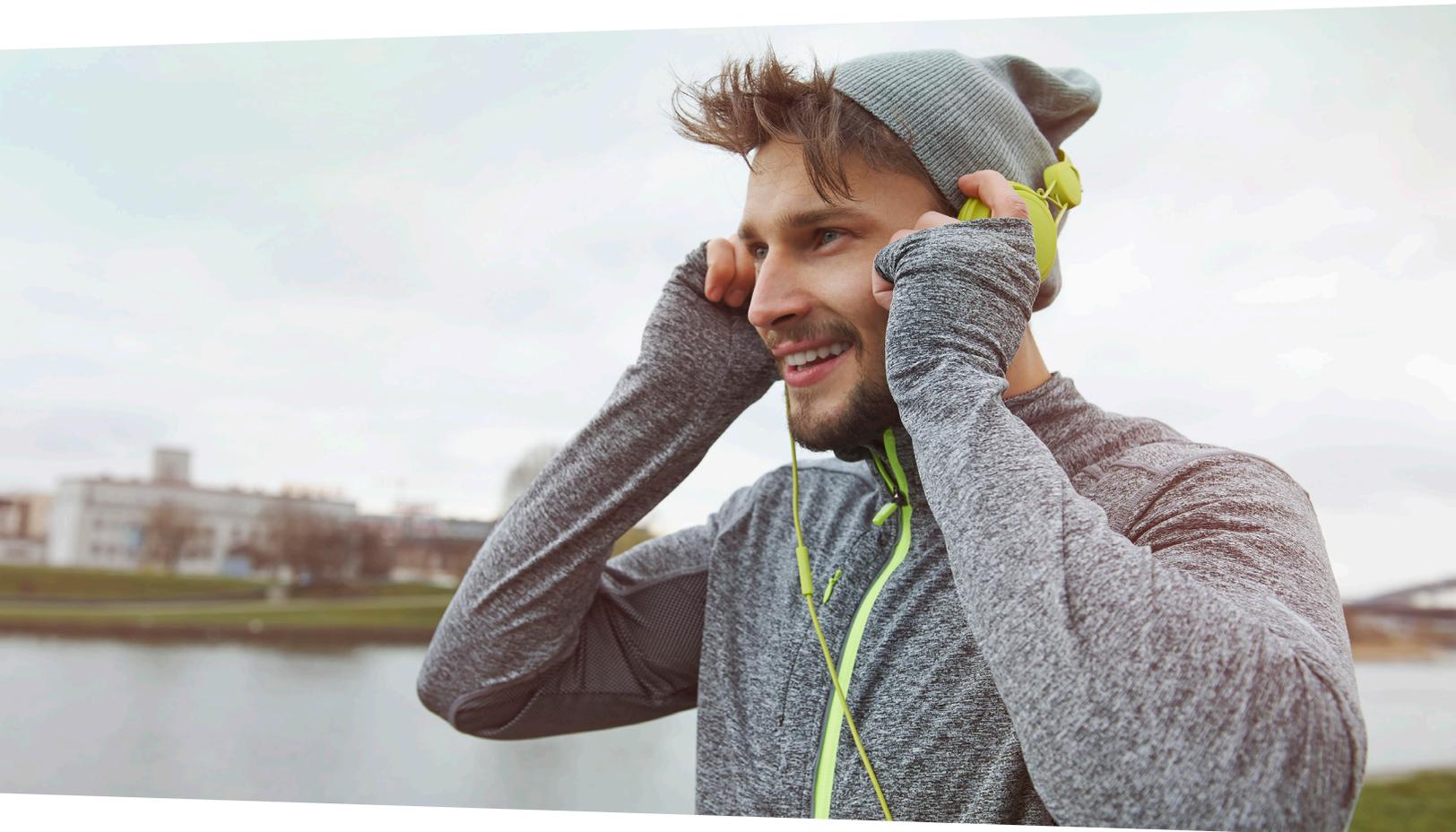
### *Strategy 2020*

The *Strategy 2020* performance report is used to ensure that we are meeting the corporate-wide strategic objectives of our current strategic plan. We established long-term 2020 targets and track our progress towards them with short-term annual targets starting with 2015-2016. A set of 10 key indicators were developed to measure the four elements of the new strategy: audience, infrastructure, people and financial sustainability.

For audience success, we selected five indicators:

- By 2020, we want three out of four Canadians to consider one or more of our services to be very personally important to them (indicator 1);
- With respect to the diversity and objectivity of our information programming (indicator 2), we set a goal to maintain Canadians' high perceptions even in the face of a fragmenting public opinion and the transformation of our news offering;
- In order to change Canadians' perceptions so significantly, we will need to launch new digital services and grow our digital reach and interactions with Canadians (indicators 3 and 4); and
- We will also need to maintain the level of time Canadians spend with our services, even as competition for Canadians' attention continues to increase (indicator 5).

To support our audience goals, we will need to transform our infrastructure, including reducing our real estate footprint by 50% (indicator 6). We will need our employees to be more engaged (indicator 7) and to better reflect the diverse society we serve (indicator 8). Lastly, we will need to meet our cost reduction (indicator 9) and investment fund targets (indicator 10) to be financially sustainable.



## Strategy 2020 performance metrics

INDICATOR	Fiscal Year 2014-2015	Fiscal Year 2015-2016	TARGET 2015-2016	TARGET 2016-2017	Expected Shape of Growth	2020 TARGET
1. Personal importance to Canadians (% very important) <sup>(1)</sup>	59%	<b>57%</b>	58%	58%		75%
2. Information programming has diverse opinions and is objective (% who strongly agree) <sup>(1)</sup>	57%	<b>56%</b>	57%	57%		57%
3. Digital reach of CBC/Radio-Canada <sup>(2)</sup>	12.4 million	<b>14.6 million</b>	12.7 million	16.5 million		18 million
4. Monthly digital interactions with CBC/Radio-Canada <sup>(3)</sup>	79.7 million	<b>103.8 million</b>	77 million	117.2 million		95 million
5. Overall time spent with CBC/Radio-Canada <sup>(4)</sup>	177 million hrs/wk	<b>171 million hrs/wk</b>	173 million hrs/wk	177 million hrs/wk		173 million hrs/wk
6. Reduce Real Estate Footprint <sup>(5)</sup>	4.0 million rsf	<b>3.9 million rsf</b>	3.9 million rsf	3.9 millions rsf		2.0 millions rsf
7. Employee Engagement (% proud to be associated) <sup>(6)</sup>	N/A	<b>69%</b>	N/A	74%		90%
8. Employee Diversity (% of new employees) <sup>(7)</sup>	16.1%	<b>18.5%</b>	23.2%	23.2%		23.2%
9. Achieve Cost Reduction Target	N/A	<b>62 million</b>	62 million	85.1 million		117 million
10. Achieve Investment Fund Target <sup>(8)</sup>	N/A	<b>5 million</b>	5 million	N/A		20 million

<sup>(1)</sup> Source: Mission Metrics Survey, TNS Canada. This is the per cent of Canadians who give us top marks (8, 9 or, 10 on a 10-point scale). The data are obtained from a high-quality telephone survey conducted among a representative sample of the Canadian population.

<sup>(2)</sup> Source: comScore, multiplatform measurement, monthly average unique visitors.

<sup>(3)</sup> Source: comScore, multiplatform measurement, monthly average visits.

<sup>(4)</sup> Source: Numeris, Time spent with our TV and Radio services; Adobe SiteCatalyst and comScore, Time spent with our Internet services.

<sup>(5)</sup> Our rentable square feet (RSF) results exclude: foreign offices (e.g., bureaus), transmission sites, parking lots and leases for the sole purpose of storage (i.e. no broadcasting activity).

<sup>(6)</sup> Source: Gallup Consulting, Dialogue 2015 Survey. This is the per cent of employees who are proud to be associated with CBC/Radio-Canada. This is measured as the per cent who respond 4 to 5 on a scale of 1 to 5 in a representative survey of employees. The last employee survey was conducted in 2012, so the 2015-2016 target could not be set last March.

<sup>(7)</sup> This metric is made up of three groups: Aboriginal Peoples, persons with disabilities and visible minorities. It is calculated as a per cent of new external hires for positions of 13 weeks or more.

<sup>(8)</sup> As of 2016-2017, the investment fund target indicator is no longer required due to the Government's reinvestment in CBC/Radio-Canada, and will not be included in the Strategy 2020 Performance Report.

N/A = Not applicable

## New Performance Indicators

Two additional performance indicators have been chosen to measure the incremental impact of the Government’s reinvestment on two key areas of interest – expanding our digital presence and increasing services to local markets.

INDICATOR	TARGET 2016-17	TARGET 2020-21
1. Additional monthly digital interactions with CBC/Radio-Canada	2.995 million	5.1 million
2. Local Service – Additional monthly interactions with CBC/Radio-Canada	750,000	3.8 million

## Canadian Content

Regulatory requirements for Canadian content on television are specified by the Canadian Radio-television and Telecommunications Commission (CRTC), which sets conditions of license for ICI Radio-Canada Télé and CBC Television. For the whole broadcast day, a minimum of 75% Canadian content is required. For prime time, a minimum of 80% Canadian content is required. Both measures are averages over the entire broadcast year from September 1 to August 31. As shown in the table below, in the previous two broadcast years, ICI Radio-Canada Télé and CBC Television exceeded the CRTC’s Canadian content conditions of license, both over the whole day and in prime time.

CANADIAN CONTENT		Yearly conditions of licence	Results September 1, 2014 to August 31, 2015	Results September 1, 2013 to August 31, 2014
<b>ICI Radio-Canada Télé</b>				
Broadcast day	(Mon-Sun, 6:00 a.m.-12:00 a.m.)	75%	82%	89%
Prime time	(Mon-Sun, 7:00 p.m.-11:00 p.m.)	80%	91%	90%
<b>CBC Television</b>				
Broadcast day	(Mon-Sun, 6:00 a.m.-12:00 a.m.)	75%	92%	94%
Prime time	(Mon-Sun, 7:00 p.m.-11:00 p.m.)	80%	87%	91%

## Media Lines

We use Media Lines reporting to measure performance against our operational targets, which mostly focus on audience reach and share through our various platforms, the size of our subscriber base for specialty television channels, and self-generated revenue across all our services. Here is our latest reporting.



## French Services HIGHLIGHTS

In 2015-2016, Radio-Canada pursued the transformation that began two years ago in order to remain a leader and a creative powerhouse in the Canadian French-language media industry. The public broadcaster continued to deliver compelling original content that reflects the lives and experiences of all French-speaking Canadians, with the overriding commitment to meet their changing media habits.

### Accelerating our Multiplatform/Multiscreen Strategy

Part of this fundamental transformation involved accelerating the implementation of Radio-Canada's multiplatform/multiscreen strategy, with original Canadian content continuing to be a priority. We launched a dozen new TV drama series and arts/variety shows this year, including *Esprit critique*, *Le Clan* and *Le nouveau show*. Furthermore, this visual content is now made more widely available on our many platforms (ICI Radio-Canada Télé, ICI ARTV, ICI EXPLORA, ICI Tou.tv), at the right time for our various target audiences. This year's experiment with non-standard broadcasting/distribution sequences produced positive results. For example, the exclusive pre-release of the full second season of *Série noire* on ICI Tou.tv EXTRA in November had a significant impact on subscriptions and generated nearly 300,000 views.<sup>(1)</sup>

**Radio-Canada is experimenting with non-standard broadcasting and distribution sequences for its properties – a strategy that produced positive results this year.**

Radio-Canada's multiplatform/multiscreen strategy also calls for a major digital shift, and we considerably expanded our original digital content offering in 2015-2016. Notable additions include five new original Quebec productions released in March 2016 on ICI Tou.tv (*À ne pas faire à la maison*, *Barman*, *La vie n'est pas un magazine*, *L'écrivain public* and *Switch & Bitch*); the new youth section introduced in June 2015; and the announcement of Véronique Cloutier's channel, Véro.tv, for EXTRA subscribers starting in 2017. There was big news in Radio as ICI Radio-Canada Première launched Première PLUS in February 2016, the first 100%-free French-language on-demand radio streaming service, whose offering includes a number of original series (e.g. *Brassard d'un soir*, *La route des 20 – Sur les traces d'une génération*, *Parce qu'on est en 2016*). ICI Musique, for its part, organized music events that leveraged digital platforms and audience interaction, such as *Le concert dont vous êtes le héros* and *Héros du piano*.

### Pursuing our News and Current Affairs Transformation

**At a time when Canadians have access to an increasing number of news choices, Radio-Canada intends to remain the source of record.**

To support its continuous news coverage, News and Current Affairs stepped up its production of digital formats targeting mobile platforms, and also released an updated Radio-Canada news app in late February 2016. There has been a strong response to the digital news offering. During the 2015 federal election, ICI Radio-Canada.ca received nearly 1.5 million visits – over twice the number recorded on election day 2011. Moreover, following the Paris attacks on November 13, 2015, a video uploaded by correspondent Jean-François Bélanger was viewed over 4.5 million times on the *Téléjournal* Facebook page.<sup>(1)</sup>

In the face of increasing choice in news, Radio-Canada intends to remain a reference, not only in terms of speed and accuracy, but also as the space for probing analysis that contributes to public debate and our country's democratic life. As an example, Radio-Canada continued in 2015–2016 to develop multiplatform signature news events around issues of global importance, as witnessed in the special reports on the Paris Climate Change Conference and sugar as an emerging public health issue. The reach and impact of Radio-Canada's News and Current Affairs coverage were also revealed once again through *Enquête's* hard-hitting investigative report into alleged abuses by Sûreté du Québec officers of Aboriginal women and the documentary *Omar Khadr: Out of the Shadows*, co-produced with CBC. And, in March 2016, Radio Canada International (RCI) released a mobile app for the *Eye on the Arctic* website to promote circumpolar discussions in Canada and abroad.

1 Source: Adobe SiteCatalyst.

## Growing Deeper Roots in Regions

Radio-Canada's teams accelerated the multiplatform strategy and digital shift in the regions in 2015-2016. For instance, we rolled out new regional websites across the country with geolocated French-language content adapted to all screen sizes and mobile devices. News coverage on the web and through social networks was also expanded, and audiences responded very favourably. The ICI Radio-Canada.ca Regions section saw its visits (websites and mobile + apps) jump 37% between February 2015 and February 2016. Facebook accounted for 36% of visits in February 2016, up 13 percentage points over February 2015.<sup>(1)</sup> Also noteworthy is the regional multiplatform project *Bienvenue chez les #NUMÉRICAINS*, which relates how digital technology is changing the lives of French-speaking Canadians. It features a website, a series of 10 one-hour audio episodes, 31 audio and video testimonials, as well as over 50 personal stories submitted by social media users.

**The teams' motto, "More Local, More Often, on More Screens," drove local digital initiatives this year.**

## Bringing French-speaking Canadians together

**Radio-Canada remained a relevant, unifying force for all French-speaking Canadians.**

In line with its mandate as Canada's national public broadcaster, Radio-Canada remained a relevant, unifying force for all French-speaking Canadians. It continued once again this year to achieve success with its new prime-time shows on ICI Radio-Canada Télé, drawing average audiences of 1.6 million for *Les pays d'en haut*, close to 1 million for *Ruptures* and 0.9 million for *Les dieux de la danse*<sup>(2)</sup> ICI Radio-Canada Télé's *Bye bye 2015* broke all previous audience records with an average of almost four million viewers on New Year's Eve – an 88% audience share<sup>(2)</sup> – demonstrating once again how television has the power to bring Canadians together during special occasions. Also, as part of the 2016 Semaine des correspondants from

January 4 to 8, foreign correspondents took Radio-Canada's various platforms by storm to look back at the year's top international stories, give their predictions for 2016 and answer questions from the audience.



Les pays d'en haut – ICI Radio-Canada Télé

1 Source: Adobe SiteCatalyst.

2 Source: Numeris, Portable People Meter (PPM), Francophones in Quebec aged 2 years and older.

## French Services 2015-2016 RESULTS

The majority of Radio-Canada's key performance indicators for radio, TV and digital met or exceeded the targets set for 2015-2016. As for financial indicators, self-generated revenue and ICI RDI's subscriber levels fell short of expectations.

		RESULTS 2014-2015	TARGET 2015-2016	RESULTS 2015-2016	TARGET 2016-2017
<b>Radio Networks</b>					
ICI Radio-Canada Première and ICI Musique	All-day audience share <sup>(1)</sup>	21.4%	<b>21.2%</b>	<b>21.8%</b>	21.8%
<b>Television</b>					
ICI Radio-Canada Télé	Prime-time share <sup>(2)</sup>	19.8%	<b>19.7%</b>	<b>19.9%</b>	19.5%
ICI RDI, ICI ARTV, ICI EXPLORA	All-day audience share <sup>(2)</sup>	4.8%	<b>4.7%</b>	<b>4.7%</b>	4.7%
<b>Regional</b>					
ICI Radio-Canada Première	Morning show audience share <sup>(1)</sup>	19.2%	<b>18.1%</b>	<b>19.9%</b>	18.9%
Téléjournal 18h	Average minute audience <sup>(2)</sup>	0.325 M	<b>0.310 M</b>	<b>0.319 M</b>	0.319 M
Regional digital content	Monthly average unique visitors <sup>(3)</sup>	0.722 M	<b>0.758 M</b>	<b>0.712 M</b>	N/A
<b>Digital</b>					
Radio-Canada's digital offering	Monthly average unique visitors <sup>(3)</sup>	1.9 M	<b>2.8 M</b>	<b>3.0 M</b>	3.4 M
<b>Specialty Television Channels</b>					
ICI RDI	Subscribers	10.8 M <sup>(4)</sup>	<b>11.1 M<sup>(4)</sup></b>	<b>10.7 M<sup>(4)</sup></b>	N/A <sup>(5)</sup>
ICI ARTV	Subscribers	1.8 M	<b>1.8 M</b>	<b>1.8 M</b>	N/A <sup>(5)</sup>
ICI EXPLORA	Subscribers	0.6 M	<b>0.8 M</b>	<b>0.8 M</b>	N/A <sup>(5)</sup>
<b>Revenue<sup>(6)</sup></b>					
Conventional, specialty, online		\$234 M	<b>\$227 M</b>	<b>\$216 M</b>	\$201 M

<sup>(1)</sup> Source: Numeris, fall 2015 survey (diary), Francophones aged 12 years and older. Morning show: Monday-Friday, 6:00-9:00 AM.

<sup>(2)</sup> Source: Numeris, Portable People Meter (PPM), Francophones in Quebec, aged 2 years and older. ICI Radio-Canada Télé: regular season; ICI RDI, ICI ARTV, ICI EXPLORA: April to March; Téléjournal 18h: regular season, Monday-Friday, 6:00-6:30 PM.

<sup>(3)</sup> Source: comScore Media Metrix, unique visitors aged 2 years and older, April to March. Prior to 2015-2016, the measure was desktop only. Starting in 2015-2016, the measure for Radio-Canada's digital offering is multiplatform, but desktop only for regional digital content. The comScore measurement basis for 2016-2017 regional digital content is being finalized and the target will be published once this is confirmed.

<sup>(4)</sup> In November 2014, one of our partners informed us of an error in the subscriber count for ICI RDI. The error had affected 2014-2015 annual results and was identified after we had set the annual target for 2015-2016. ICI RDI's annual subscriber target for 2016-2017 is established in light of the now-known actual values.

<sup>(5)</sup> Target not finalized because of on-going negotiations with Broadcast Distribution Undertaking partners.

<sup>(6)</sup> Includes advertising revenue, subscription revenue and other revenue (e.g. content distribution). Revenue for ARTV is reported at 100%, even in 2014-2015 although Radio-Canada owned only a 85% share prior to March 31, 2015. Since that date, Radio-Canada has been the sole owner of ARTV.

N/A = Not applicable

**Radio** – Includes the combined share of our two main radio networks - ICI Radio-Canada Première and ICI Musique - and the share for ICI Radio-Canada Première’s regional morning shows. The 21.8% fall 2015 combined share broke the prior year record of 21.7%

**ICI Radio-Canada Télé** – Highly competitive market, where our continued support of the conventional prime-time television schedule appears to be paying off. New successful shows (*Les pays d'en haut*, *Ruptures*, *Les dieux de la danse*), in addition to a strong multigenre line-up and high-profile returning programs (*Unité 9*, *Mémoires vives*, *Tout le monde en parle*). These audience successes are all the more critical since as we leverage our multiplatform/multiscreen strategy, we face the challenge of not sacrificing successes traditionally measured through TV audience share.

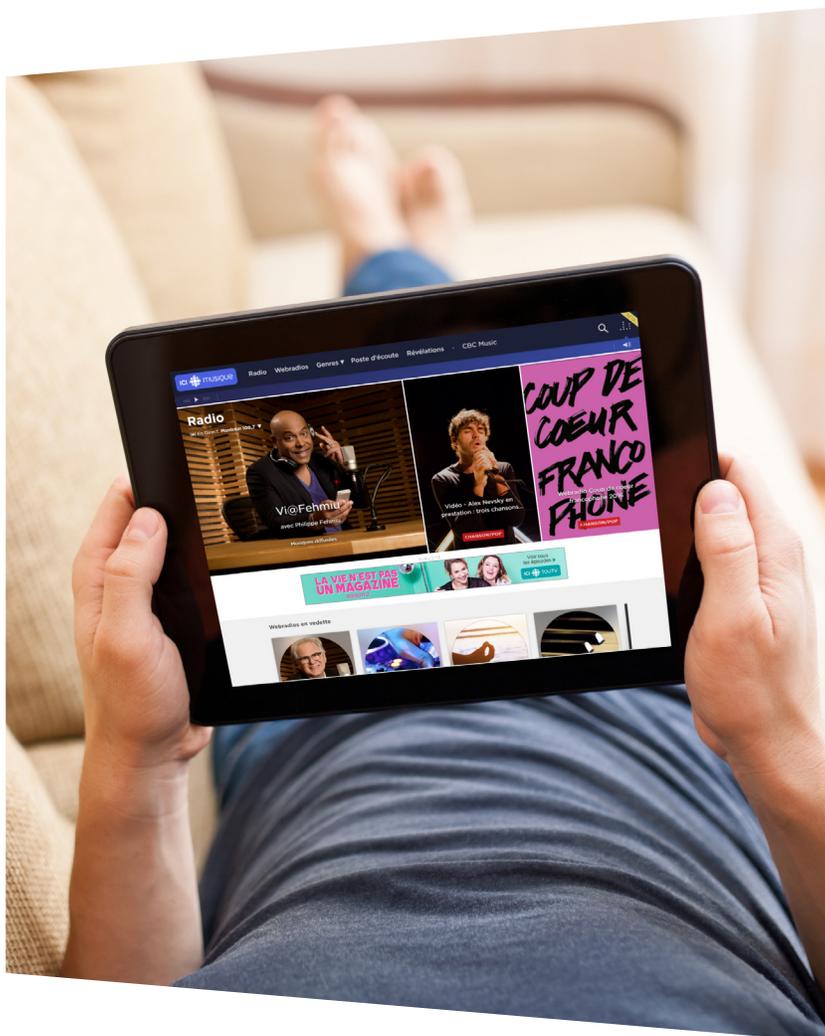
**ICI RDI, ICI ARTV, ICI EXPLORA** – ICI RDI recorded high ratings, boosted by its continuous coverage of major news events (e.g., federal election, Paris attacks). ICI EXPLORA’s audience share increased during free preview periods throughout the year.

**Téléjournal 18h** – After a slow start during fall 2015, the average minute audience (AMA) rose during the winter, a period that has seen higher viewer ratings historically.

**Digital** – Canadians turned in large numbers to our regional, national and international digital content to make sense of key events and major breaking news stories (e.g. federal election, Paris and Brussels attacks, deaths of René Angélil and Jean Lapierre).

**Subscribers to Specialty Television Channels** – Performance is subject to favourable factors (programming, promotional efforts) and structural challenges (consumption trends, regulatory environment).

**Revenue** – Impact of the persistent softening of TV advertising market (3% decrease year-over-year in the Francophone market)<sup>(1)</sup> especially for conventional television.



1 Source: ThinkTV.

## English Services HIGHLIGHTS

English Services' programming in 2015-2016 supported our overall goal of intensifying our relationship with Canadians through the delivery of relevant, high-quality, impactful and distinctly Canadian programming that informs, enlightens and entertains.

This goal has been pursued both at the national level (in creating nation-building experiences) and at the local level (creating community connections) by being creatively ambitious and building on diversity and inclusion.

### Unique and Distinctive Canadian Programming

On CBC Television, our new scripted programs *Schitt's Creek*, *This Life* and *The Romeo Section* received wide critical acclaim for their high quality and distinctive character. We also strengthened our commitment to the creative community with three new Arts programs (*Crash Gallery*, *Interrupt This Program*, and *Exhibitionists*), which exemplify the risk-taking and creative experimentation we strive for. Meanwhile, strong performers like *Rick Mercer Report*, *This Hour Has 22 Minutes*, *Murdoch Mysteries* and *Heartland* continued to entertain our audiences.

**Our distinctive and high-quality programming received wide critical acclaim.**

This year we began to shift our factual entertainment programming. We moved away from contest-style programs to those that reflect authentic Canadian experiences, such as *Hello Goodbye* and *Keeping Canada Alive*. We introduced *Firsthand*, a modern point-of-view (POV) documentary strand that levers our vibrant independent Canadian documentary community. CBC also celebrated the *Nature of Things* host David Suzuki's 80<sup>th</sup> birthday with a special episode.

Radio One enhanced its diversity through new programs, including *Unreserved*, *Podcast Playlist*, the *Doc Project* and *Because News*. The flagship arts and culture program "Q" was also re-launched during the year. Many of our shows hit the road for live remote broadcasts, including *Cross Country Checkup* in Iqaluit, *Writers & Company* at Toronto's Harbourfront Centre, *The Current live* from Paris, *The Current* in Newfoundland, *The 180* in three Alberta towns, *Unreserved* from Six Nations and the *Sunday Edition* in Dublin, Ireland. Music highlights included *The Quietest Concert Ever* in partnership with Parks Canada, the Polaris Music Prize partnership, the Searchlight contest and *Canada's Greatest Music Class*.

2015-2016 was a big year for News with key events such as the federal election and the attacks in Paris and Brussels. In addition to providing Canadians with coverage and understanding of these events, CBC News also provided innovative, original investigative journalism on special issues/presentations such as *Missing and Murdered Indigenous Women*, *Death and Denial in Cape Dorset*, *Face to Face with the Prime Minister*, and *Minority Report*.

Finally, among our Signature Events, CBC provided multiplatform coverage of the Toronto 2015 PanAm and ParapanAm Games, celebrating the competition and performance of the athletes on Canadian soil.

### Digital and Multiplatform

**The federal election resulted in the single biggest day ever for digital news with over 27 million page views from 6.7 million unique visitors.<sup>(1)</sup>**

Increasingly, Canadians want to consume their content on a diverse number of platforms beyond traditional broadcast media. A critical 2015-2016 priority for CBC was to continue to offer our audiences a complete "programming ecosystem," in which our content can be enhanced by distribution on multiple platforms.<sup>(1)</sup>

1 Source: comScore and Adobe SiteCatalyst.

In entertainment, we launched the CBC arts feed, which is a dedicated digital arts site that aggregates arts content curated from across the CBC. We created an original digital documentary strand for emerging filmmakers, with specific emphasis on Indigenous Canadians. Other original digital content in the year included the return of Next Gen Den (an extension of *Dragons' Den*) and Punchline digital series such as *Riftworld: Chronicles*, *The Nations* and *Newborn Moms*.

In audio, we introduced new original podcasts such as *Campus*, *Back Story*, *Podcast Playlist* and *Someone Knows Something*.

Our news site introduced a responsive website that adapts to different devices, allowing for a better overall user experience. All broadcast news content was also available in digital form, including coverage of the federal election.

## Local News

Further supporting our digital-first strategy, in October we launched enhanced digital and mobile local news services with content geared to each part of the day, including targeted push alerts. Canadians are now receiving more local information more often, at more times during the day. Communities are informed with more multiscreen digital content on the devices and social networks that Canadians use to stay connected.

**Canadians are now receiving more local information more often, at more times during the day.**

At the same time, we launched "Visual Radio," in which morning radio shows are broadcast live on television on weekday mornings. This provides more local news, information and perspectives from our local radio programs to our television viewers. We re-formatted our local supper time television newscasts to suit the individual circumstances of their communities. Finally, we added several local news updates on CBC Television at one-minute-before-the-hour, in the late afternoon and immediately before *The National*.



*Dragons' Den* - CBC

## English Services 2015-2016 RESULTS

By year-end, English Services met or exceeded most of its performance targets, while experiencing challenges on two specific television indicators.<sup>(1) (2)</sup>

		RESULTS 2014-2015	TARGET 2015-2016	RESULTS 2015-2016	TARGET 2016-2017
Radio Networks					
CBC Radio One and CBC Radio 2	All-day audience share <sup>(1)</sup>	18.1%	<b>17.5%</b>	<b>18.5%</b>	18.7%
Television					
CBC Television	Prime-time share <sup>(2)</sup>	6.0%	<b>6.2%</b>	<b>5.8%</b>	6.0%
CBC News Network	All-day audience share <sup>(2)</sup>	1.5%	<b>1.4%</b>	<b>1.7%</b>	1.5%
Regional					
CBC Radio One	Morning show audience share <sup>(1)</sup>	19.5%	<b>19.6%</b>	<b>20.4%</b>	20.4%
TV supper news	Average minute audience <sup>(2)</sup>	0.375 M	<b>0.360 M</b>	<b>0.345 M</b>	0.345 M
Regional digital content	Monthly average unique visitors <sup>(3)</sup>	4.0 M	<b>4.2 M</b>	<b>4.3 M</b>	N/A
Digital					
CBC's digital offering	Monthly average unique visitors <sup>(3)</sup>	10.6 M	<b>11.2 M</b>	<b>12.4 M</b>	14.1 M
Specialty Television Channels					
CBC News Network	Subscribers	11.2 M	<b>11.2 M</b>	<b>11.0 M</b>	N/A <sup>(4)</sup>
<i>documentary</i>	Subscribers	2.7 M	<b>2.7 M</b>	<b>2.5 M</b>	N/A <sup>(4)</sup>
Revenue <sup>(5)</sup>					
Conventional, specialty, online		\$321 M	<b>\$246 M</b>	<b>\$260 M</b>	\$211 M

<sup>(1)</sup> Source: Numeris, fall survey (diary), persons aged 12 years and older. Morning show: Monday-Friday, 6:00-9:00 AM.

<sup>(2)</sup> Source: Numeris, Portable People Meter (PPM), persons aged 2 years and older. CBC Television: regular season; CBC News Network: April to March; TV supper news: regular season, Monday-Friday, 6:00-6:30 PM.

<sup>(3)</sup> Source: comScore Media Metrix, unique visitors aged 2 years and older, April to March. Prior to 2015-2016, the measure was desktop only. Starting in 2015-2016, the measure for CBC's digital offering is multiplatform, but desktop only for regional digital content. The comScore measurement basis for 2016-2017 regional digital content is being finalized and the target will be published once this is confirmed.

<sup>(4)</sup> Target not finalized because of on-going negotiations with Broadcast Distribution Undertaking partners.

<sup>(5)</sup> Includes advertising revenue, subscription revenue and other revenue (e.g. content distribution). Revenue for *documentary* is reported at 100%, although CBC/Radio-Canada owns 82% of this channel. Excludes revenue from the arrangement with Rogers Communications Inc. for the continued airing of *Hockey Night in Canada* for Saturday night and playoff hockey. Toronto 2015 Pan Am Games revenue included reflects joint English and French Services revenue.

N/A = Not applicable

**Radio** – A fall record high for the combined share of our broadcast radio networks was achieved. CBC Radio One’s usage also increased at a time where the overall Anglophone market consumption declined. CBC Radio 2 achieved its second highest fall share since the programming changes introduced late in the last decade.

**CBC Television** – Results reflect the weaker performance of some of our shows, particularly new shows, and was more pronounced in the fall season. Moreover, many viewers were attracted away from conventional TV in the early part of the regular season to the playoff run of Major League Baseball’s Toronto Blue Jays.

**CBC News Network (CBCNN)** – The share increased with the favourable audience impact of unique, non-recurring events such as the extended federal election campaign (late summer to October 2015) and the Paris attacks (November 2015).

**Regional: CBC Radio One morning shows** – A higher audience share was achieved over the prior year while increasing overall usage, despite the overall decline in English-language radio consumption. **TV supper news** – Lower audiences were experienced in the fall when the new supper news show format was introduced, with audiences growing through the winter. **Regional digital content** – Favourable results were driven by coverage of events such as provincial elections (e.g. Alberta, Newfoundland & Labrador), a high profile murder trial in Hamilton and the earthquake in British Columbia.

**Digital** – Favourable results were driven by recent usability and presentation enhancements to the platform, as well as events of major international, national and local interest.

**Subscribers to Specialty Television Channels** – A decline in subscriber levels was experienced within the year. Subscriptions will be further challenged by the continuing cord-cutting trend and the effects of recent regulatory changes in the industry associated with the Let’s Talk TV initiative.

**Revenue** – Results exceeded target and compared favourably to the Anglophone market’s 4% decrease during the same period, partially driven by one-time events such as CBC’s coverage of and host broadcaster activities for the Toronto 2015 Pan Am and Parapan Am Games.

## Additional Reporting

We continue to report to Parliament and Canadians through our Corporate Plan and Annual Report; to the CRTC through regulatory filings and license renewals; to Canadians through proactive disclosure of expenses and salaries and Access to Information; over 17 reports and reviews<sup>(1)</sup> including examinations by the Auditor General of Canada.

This is how CBC/Radio-Canada demonstrates to Canadians that it is managing its resources effectively and delivering what it has promised. The Government of Canada’s additional funding will provide the public broadcaster with the means to better face current and future challenges and pursue its own transformation to a new media environment. This reinvestment in CBC/Radio-Canada is all about creating more content that Canadians want and ensuring it is easy to find, on platforms that are reliable, robust and intuitive.

We look forward to sharing our progress with Canadians in the years ahead.

<sup>1</sup> <http://www.cbc.radio-canada.ca/en/reporting-to-canadians/>