



IATSE Submission to the Standing Committee on Canadian Heritage

Re: Strengthening Canadian content creation, discovery and export in a digital world

Introduction

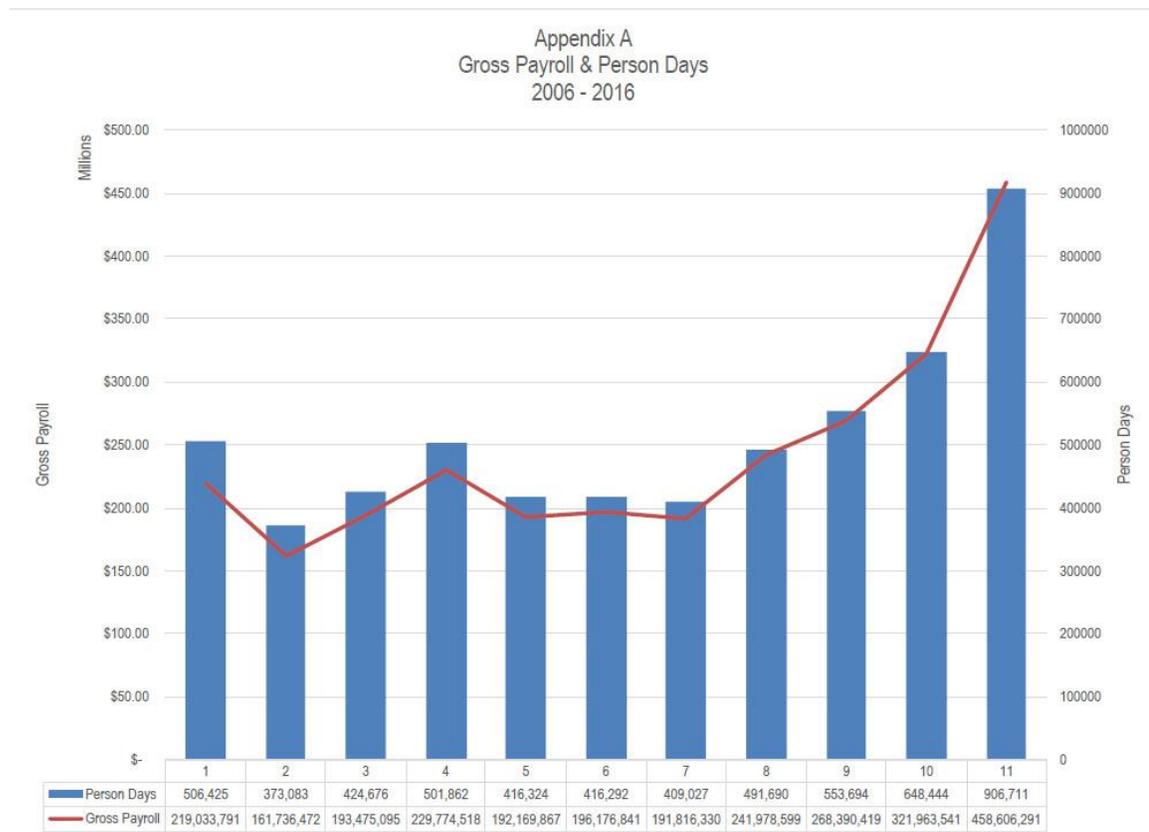
IATSE is the largest trade union representing workers in Canada's entertainment industry, and has been advocating for years to protect existing jobs and create new jobs in Canada's creative industries. IATSE members are an integral part of this industry; we are not actors, writers or producers but the skilled artists and technicians behind the scenes who work on big-budget foreign service feature films like *Arrival* in Montreal and *Deadpool* in Vancouver, or television series like *Star Trek: Discovery* in Toronto, as well as Canadian television series such as *Heartland* in Calgary. We are also the crew who are working backstage on *Once* in Halifax, loading in a Kanye West show in Edmonton, touring the country with the Royal Winnipeg Ballet, or setting up tradeshow in convention centres and providing AV in hotels and other venues all across the country.

Due to Canada's experienced crews, our beautiful and varied locations, a low Canadian dollar, and the plethora of platforms needing content, IATSE is in the fortunate position of experiencing an increased volume of work. With the current high levels of production, IATSE locals across the country are welcoming an unprecedented number of entertainment workers into membership. Quite frankly, the industry is in good shape. Foreign service production is very strong, as is Canadian television. The one area that lags behind is domestic feature films. While we are busy right now, we are always cognizant of the fact that ours is an industry that experiences major fluctuations. With these ups and downs, it is imperative that the federal government be supportive of the industry, where possible, to ensure that we continue to provide good, middle class jobs, which are the cornerstone of a strong economy. We would suggest, however, that the government exercise caution in whatever assistance it may provide, as the industry is also a delicate one, and a change in one area can have unintended consequences in another.

Executive Summary

The entertainment industry offers few traditional workplace environments and as a consequence, entertainment industry workers face unique challenges. Typically, they are freelance workers, moving from one short-term project to the next. These workers therefore need legislative solutions to support this unique situation. Increased stability in entertainment work is also necessary so that young workers are able to choose the industry as a viable career option. Support for arts and culture is critical, not only because of its ability to enrich our day-to-day lives, but because the industry is a huge economic driver. According to the Canadian Media Production Association, Canada's film & television industry generated 148,500 full-time equivalent jobs (FTEs) in 2014/15

and generated nearly \$9 billion in GDP for the Canadian economy.¹ Our Vancouver film technicians' local, IATSE Local 891, has compiled its own statistics on gross member payroll and person days worked over the last decade².



In 2006, the total payroll for IATSE Local 891 members was over \$219 million and, without having reached the end of 2016, they are already over \$458 million. Similarly, in 2005, IATSE 891 members worked a total 506,425 days and so far in 2016, have worked 906,711 days. While these figures deal only with film production for one union local in one city, the story is across most of the country is not unlike Vancouver's.

Heritage Minister Melanie Joly has also cited statistics during speeches earlier in 2016 that are not specific to film and television, but encompass the entirety of arts and culture's impact on the economy. According to Mme. Joly, the arts and culture sector provide three percent of Canada's Gross Domestic Product (GDP), which is equal to \$5.6 billion in economic activity. Further, arts and culture is responsible for 630,000 jobs, which is 3.5% of all jobs in Canada, and is larger than hospitality and food service, or than agriculture, forestry and fishing combined.³

The impact that the entertainment industry has on the Canadian economy is clear. A successful entertainment industry means a richer cultural mosaic, more good Canadian jobs and a stronger

¹ *Profile 2015: Economic Report on the Screen-based Industries in Canada*. Produced by the Canadian Media Production Association (CMPA) and the Association québécoise de la production médiatique (AQPM), in conjunction with the Department of Canadian Heritage. 2016.

² See Appendix A: Gross Payroll and Person Days, 2006-2016.

³ *Keynote Speech by Heritage Minister Melanie Joly*. Banff World Media Festival. 2016.

economy. The IATSE would like to thank the federal government for the support it has continued to provide to the arts and culture industry and its workers, through different avenues such as changes to Employment Insurance and its continued support of tax credits. This has gone a long way toward providing stabilization in our industry. We would also like to offer some options by which this government could continue to support and maintain the entertainment industry as a solid provider of Canadian jobs, and some commentary on policies that affect our members.

Foreign vs. Domestic Production

As the country's largest representative of professional film and television artists and technicians, the IATSE is in a unique position. We service both foreign and domestic production and believe that it is a mistake to try to completely separate the two. While it is important that Canada retains a strong domestic industry, what sometimes gets lost in the discussion is the role that foreign production plays in the development and support of our domestic film industry.

Through the money that has come in to Canada with decades of foreign service production, the Canadian domestic industry has reaped huge rewards. Our film crews are amongst the most highly skilled in the world, and have acquired an impressive depth of experience, working on some of the biggest Hollywood blockbusters made. Sound stages have been constructed across the country to accommodate all of the film and television production that is occurring, and more are being built. Equipment houses and other industry suppliers have flourished and provided thousands of Canadian jobs, and this positive, spin-off effect can be seen at local hotels and restaurants as well as lumber yards, grocery stores and even in car rentals.

Foreign investment has caused these things to happen, and domestic production has benefitted. Foreign service crews are the same highly skilled artists and technicians now working in Canadian production, and shooting in sound stages that didn't exist a few short years ago. Much of the infrastructure built for, and by, foreign investment has enabled domestic producers to access equipment and talent that simply wouldn't have come into being without the volume of foreign production. This has polished the professionalism and 'look' of Canadian productions immeasurably, and is integral to the ongoing success of the domestic industry. Without sufficient volume, this infrastructure isn't sustainable; it goes away. Rather than two wholly separate industries, the IATSE views the relationship between foreign and domestic production as a symbiotic one and asks that the government keep in mind, when making decisions, that the health of one is dependent upon the health of the other.

Infrastructure and Training

As noted above, strong foreign service production has been a large contributor to the development of Canadian artists and technicians and has acted as an impetus for the construction of infrastructure, but there is more to be done. In order to support a growing industry, Canada must ensure that there are enough sound stages in which to film, and a well-trained workforce. Support for infrastructure can be accomplished through any number of means, such as partnering with private industry or provinces/municipalities to finance the construction of new studios or offering tax breaks to companies that invest in these projects. Canada does not have enough purpose-built studios, so once a big budget feature film or large television series, such as *Star Trek: Discovery*,

sets up, it will often take over all the sound stages at a given studio, squeezing out all other production. Even in moderately busy years, the studios are booked quickly and productions are regularly shooting in converted warehouses with poor insulation and acoustics. The IATSE believes that making it easier for foreign producers to invest in infrastructure would further serve to increase the building of infrastructure. When these producers are also the owners of studio space, there is a greater incentive for them to bring productions to Canada in order to ensure their studios are fully booked.

In terms of training, the IATSE, like many unions, has been a leader in providing training to our members. Our locals offer courses such as Advanced Computer Lighting Console Programming & Operating, ETCP Certification, and IRATA Rope Access Training. Our International offers a range of programs that includes online training so that we are able to reach every member, no matter where they reside. We use employer contributions to the IATSE Training Trust to fund international and national trainings that we will bring to any local union across North America, as well as to contribute to local unions that would like to offer their own training sessions. Unlike many other unions, however, the IATSE does not have apprenticeship programs. We are therefore unable to avail ourselves of many of the programs available for apprenticeship training. Our industry would benefit from a partnership with all levels of government, whereby the government is able to offer assistance through direct funding or through other means, such as providing instructors, providing training space in regions where our local unions do not have it, or by collaborating on the development of training materials.

Branding Canada through the Creation of a Joint Government-Industry Council

Canada is in an enviable position. Over the last few years, our cultural exports have exploded. The world is beginning to see the culture that Canada is producing across the entire arts and culture landscape, so now is the perfect juncture to seize this moment and craft our message. For years, Canada's cultural policy has been focused on telling Canadian stories to Canadians. A couple of decades ago, when Canada's film and television industry was a fledging one, this made sense. We now live in a global, digital content market. It is no longer about turning culture inward, it is about turning it outward.

It is time for Canada to cultivate a creative identity that can be sold globally. We need to be seen less as the polite, quiet uncle and more as the young, hip upstart who is pushing the envelope and has things to say. In order to do that, Canada needs a brand. In terms of a model, one need look no further than the success in the '90s of *Cool Britannia*, the movement named with a nod to the British patriotic song, *Rule, Britannia!* Now is the opportunity for us to move from *Oh, Canada, to Go, Canada!*

Many of our domestic television shows have a distinctly Canadian flavour, such as *Republic of Doyle*, *Trailer Park Boys*, or *Corner Gas*, but it is not their "Canadian-ness" that makes them good, it is their quality. *Republic of Doyle* was imported by twelve different countries around the world, *Trailer Park Boys* by fifteen and *Corner Gas* by twenty-six. Canada is able to produce quality programming that is clearly Canadian, and when we do, audiences around the world are interested in watching.

In order to brand and promote ourselves, there must be a coming together of government and industry. The IATSE believes that a joint council, consisting of government and industry stakeholders be formed and tasked with this project. Members of the council would be drawn from leaders of the screen-based industries in both language markets. The chairs of the council should be the Minister of Heritage and the Minister of Innovation, Science and Economic Development, as well as one French and one English leader from the screen-based industry member group. Working groups could be formed by appointment of the council on an issue-by-issue basis.

To help facilitate this council and the marketing of Canada that is necessary, the IATSE is thrilled that the federal government has pledged to reinvent the Trade Routes and Promart programs, cut in 2008, now described in the 2016 Federal Budget as Showcasing Canada's Cultural Industries to the World.⁴ This two-year, \$35 million commitment will go a long way toward promoting Canada's talented producers, artists, and technicians, and the a joint government-industry council will be well-positioned to advise on the most effective areas to direct funding.

In terms of our culture and our government, Canada is being lauded globally as a progressive and positive country. We've got the attention of the world right now. Let's use it.

Tax Credits

Arts and culture is clearly a major employer of Canadians. The federal government has recognized the importance of supporting the film and television industry through tax programs and incentives such as the Canadian Film or Video Production Tax Credit and the Foreign Service Film or Video Tax Credit, and there are similar incentives at the provincial level. We are thankful for the implementation of these programs and thrilled at their success. These credits have promoted and developed the Canadian film & television industry and made it much more globally competitive. Proof of their success can be observed by how readily the programs have been adopted by countries around the world as well as numerous American states. We would ask only that the government maintain these tax credits to continue support the entertainment industry and all of the Canadian jobs it creates.

"Clean Hands" Provision for Film Funding and access to tax credits

While the IATSE is very appreciative of the support that federal and provincial governments have provided through tax credits, we have one important suggestion with regard to funding recipients. The overwhelming majority of producers who operate in the industry are reputable and honourable, and live up to their obligations. Like any industry, there are exceptions. The use of single purpose companies combined with high mobility has resulted in suppliers and workers being in a vulnerable position when a production defaults on its financial obligations. Sometimes an employer who has skipped town on their debts simply sets up shop in another province, starts up another one-off production company, and continues to access provincial and federal funding and tax credits.

The IATSE appeared in 2014 before the Standing Committee on Canadian Heritage regarding its Feature Film Review. We brought to the Committee's attention changes made to the Alberta Grant

⁴ Federal Budget 2016: Growing the Middle Class, Chapter 5, pg. 186. Retrieved Nov 14, 2016.

Program to address the issue of defaulting producers. These new guidelines brought immediate stability and additional value to thousands of Albertans working in the screen-based industries. Prior to these changes Alberta was, economically speaking, one of the riskiest film, TV and digital media jurisdictions in which to work. With the advent of these new guidelines, it has become one of the safest jurisdictions to work in, which is a welcome turnaround. The Government of Nova Scotia has since adopted similar policies.

Here are some highlights of the Policy:

- Should the producer have any outstanding debts in any other jurisdiction, the Department reserves the right to deny eligibility
- enhanced proof of financing and proof of insurance, prior to principal photography
- a prohibition against the assignment and direction of grant funds anywhere other than recognized banks - reducing the risk of Alberta Media Fund grant monies being sold, traded and used as loan collateral to out-of-province third parties.
- Alberta Government (Culture Minister) can now require a completion bond from producers who cannot verify they have 100% of their financing in place.
- Retention of auditable statements for a period of 7 years after a production is completed. This audit requirement will make producers more accountable over time, leaving the onus of responsibility on them to actually own and account for projects in the longer term.

It is reasonable to expect that anyone who receives funding from the government has “clean hands” and that there are no monies still owed from previous productions to Canadian workers, hotels, equipment suppliers, etc. Canadians should not be left unpaid while their government provides more funding to those that have defaulted. The IATSE recommended to the previous committee that this policy be implemented in every jurisdiction that provides incentives, provincially and federally, as a safeguard from offenders who have defaulted in other jurisdictions.

In June of 2014, the IATSE was pleased to discover that our suggestion was adopted as one of the recommendations that arose from the Feature Film Review⁵. Their recommendation was as follows:

Recommendation 4

The Committee recommends that the Department of Canadian Heritage work with the Canadian Audio-Visual Certification Office, the Canada Revenue Agency and Telefilm Canada to develop mechanisms to help ensure that recipients of federal government funding for feature films are in good standing and have no outstanding legal disputes in any other jurisdiction within Canada.

Due to the dissolution of the previous government, this recommendation was not implemented. We would therefore ask this committee to reconsider our recommendation and ensure that it apply to all types of production that receive government funding, as the issue of defaulting employers is not limited to the production of feature films.

⁵ Review of the Feature Film Industry in Canada: Report of the Standing Committee on Canadian Heritage, June 2014, 41st Parliament, 2nd Session.

Funding for “Micro-Budget” Films

The IATSE would also like to raise a cautionary note concerning the Telefilm Micro-Budget Program. This program, launched in 2012, supports eight to ten dramatic or documentary feature length projects per year through a non-repayable financial contribution of up to \$127,500 (including the increase of \$7,500 as of April 2016) per project. The budget of the project cannot exceed \$250,000.⁶

The *From Script to Screen* feature film policy⁷ lists four objectives to guide the design and implementation of policies and programs that will create winning conditions. One of these is:

- To foster the quality and diversity of Canadian films by restricting support programs and by encouraging an increase in average production budgets.

Encouraging an increase in average production budgets makes sense. Enhanced marketing budgets are equally as important. The *From Script to Screen* report identified the following recommendations:

- Average production budgets of Canadian feature films rise to \$5 million
- Average marketing budgets increase to \$500,000⁸

We are therefore concerned by Telefilm’s Micro-Budget Production Program. In Atlantic Canada, Canadian feature film budgets have decreased significantly and now run from approximately \$600,000 to \$1.5 million, at the high end. Our Nova Scotia film local cannot remember a time they had a budget over \$5 million on a Canadian feature film.

Unfortunately, these tiny projects get made on the backs of suppliers and crew. The crew end up working for very little money in the hopes of a film credit, and suppliers are asked to provide equipment for no money. We have actually had to negotiate *up* to minimum wage. This flies in the face of Telefilm’s mandate to build a film industry. By driving budgets down, Telefilm is not supporting the creation of a new industry, they are creating film hobbyists at the expense of good jobs and most importantly, safety. Crews are under supported and undermanned.

We appreciate the intent of the program, but it is destabilizing the industry it is setting out to support. We do not think this fund has to be increased, simply re-distributed. We believe that keeping the same size pie is fine, Telefilm simply needs to ensure decent budgets are maintained by cutting that pie into fewer pieces.

⁶ Telefilm Canada: Micro-Budget Production Program. Funding of Micro-Budget Projects from Emerging FilmMakers: Guidelines Applicable as of February 2016.

⁷ *From Script to Screen: New Policy Directions for Canadian Feature Film*, Report from Canadian Heritage, Catalogue No.: CH 44-11/2000, ISBN: 0-662-65221-5 2000, 2000.

⁸ *Ibid.*

Copyright

The IATSE intends to present more fulsome submissions on copyright during the review scheduled for 2017, but in general, our position is simply that we support strong copyright legislation. We are pleased that “notice and notice” was implemented in 2015 and we would support a strengthening of copyright legislation such as the extension of “notice and notice” to “notice and takedown” for repeat offenders. The bottom line is that, in whatever form it takes, copyright legislation must ensure that funds continue to flow to job creators. Because no creator can perform all functions necessary to shoot a feature film or television series, this naturally translates to jobs for Canadians. If profits for creators disappear or are significantly diminished through digital theft, there is simply less money with which to create more product, and fewer producers willing to do it. Whether the product is a Canadian TV series or an American film, the result will be fewer jobs for Canadian film workers.

Over-the-Top Services

The IATSE’s position on this issue may differ from many other industry stakeholders. We certainly believe that any broadcaster benefitting from access to Canadian consumers should be contributing financially for that access. Many stakeholders feel that contribution should take the form of what is often called the “Netflix tax” but the IATSE believes we need to expand our view on what form that contribution can take.

Netflix and other streaming services now create content rather than just stream it, spending hundreds of millions of dollars annually producing shows in Canada, and creating thousands of Canadian jobs. In British Columbia, Netflix has become one of the top film and television employers in 2016. While the IATSE is not opposed to some other form of monetary contribution, we believe it is important to recognize that job creation is a major benefit to the Canadian economy. We would also ask the government to consider whether this contribution is any less valuable than that of a Canadian broadcaster that contributes financially, but which then buys foreign product to broadcast, employing no Canadians. The federal labour tax credit is accessed by virtually all film and television productions. It would provide reliable data for a financial contribution model balancing the economic contribution of Canadian job creation against broadcast fees.

It may also be beneficial to consider the direction in which other jurisdictions are going. The EU is in the process of revising how it will handle OTT services for their European audiences. The European Commission has proposed a mandatory quota of 20% for European content, and has extended the scope to online platforms: *“Member States shall ensure that providers of on-demand audiovisual media services under their jurisdiction secure at least a 20% share of European works in their catalogue and ensure prominence of these works.”*⁹ The Culture Committee of the European Parliament has proposed to raise this threshold to 30%, which is expected to be ratified in February of 2017. In order to consider a quota model such as this, based on domestic content, the definition of what is Canadian content must be addressed.

⁹ EU Commission proposal for a revised EU Audiovisual Media Services Directive. Retrieved November 10, 2016.

Determining Canadian Content

The determination of what constitutes Canadian Content is, and has always been, a complex and contentious issue. With few exceptions, to qualify for the Canadian Film and Video Production Tax Credit, a production must have 6 of a possible 10 points under the Canadian Audio-Visual Certification Office (CAVCO) system. The IATSE strongly believes that a 10-point scale is too small to adequately consider all of the factors in determining what is Canadian.

In a 2015 study¹⁰ commissioned by the Canadian Media Producers Association with the assistance of Telefilm Canada, the Canada Media Fund, and the Ontario Media Development Corporation, Canada was compared with ten other countries: Australia, Belgium, France, Germany, Italy, the Netherlands, New Zealand, Norway, Spain, and the United Kingdom (UK). The study examined both national funding programs and the fiscal incentives that support domestic, independently produced feature films and television production. Like Canada, all ten comparator countries provide direct support to film production through national funding programs and six also provide national funding for television production.

It becomes apparent very quickly is that it is much more difficult to qualify for national funding in Canada than it is in any of the comparator countries. Seven of the ten countries also used a point system on which to base eligibility. The big difference is in the number of possible points and what those points are based on. In the other countries using a point system, the number of possible points range from 31 (for UK television productions) to 200 (for Dutch films). Additionally, when awarding points, all other countries base decisions on three determinants: cultural content, nationality of personnel, and location of the production. Canada uses only one of these determinants; nationality of personnel. Canadian points are awarded for the following positions:

- Director (2 pts.)
- Screenwriter (2 pts.)
- First and Second Lead Performers (performer or voice) (1 pt. each)
- Production Designer (1 pt.)
- Director of Photography (1 pt.)
- Music Composer (1 pt.)
- Picture Editor (1 pt.)

Using only 10 points for personnel is extremely restrictive, as is awarding no points for cultural content or for the location of the production. Under the current system, if a production had an American Director, Screenwriter and Director of Photography, it would be ineligible for funding, *even if* there were 400 Canadians employed on the production, the actors were Canadian, the story was Canadian, and it was shot in Canada. This does not make sense, if the goal is to support the production of Canadian stories. Certainly points should be awarded for the positions listed above, but the IATSE believes there should be consideration beyond these positions for the creative artists and technicians we represent, who play key roles in the look and execution of a high-quality

¹⁰ An International Comparative Study: How National Content is Defined in Canada and Selected Countries for the Purpose of Providing Access to Public Support. Produced by the Canadian Media Producers Association with the assistance of Telefilm Canada, the Canada Media Fund and the Ontario Media Development Corporation, 2015.

production. Canada has crews recognized world-wide for their award-winning skills, but they don't count in the current definition of Canadian content.

The CBC

The Broadcasting Act¹¹ states that “the Canadian Broadcasting Corporation, as the national public broadcaster, should provide radio and television services incorporating a wide range of programming that informs, enlightens and entertains;

...the programming provided by the Corporation should:

- be predominantly and distinctively Canadian,
- reflect Canada and its regions to national and regional audiences, while serving the special needs of those regions,
- actively contribute to the flow and exchange of cultural expression,
- be in English and in French, reflecting the different needs and circumstances of each official language community, including the particular needs and circumstances of English and French linguistic minorities,
- strive to be of equivalent quality in English and French,
- contribute to shared national consciousness and identity,
- be made available throughout Canada by the most appropriate and efficient means and as resources become available for the purpose, and
- reflect the multicultural and multiracial nature of Canada.

A large mandate, to be sure, but the theme that runs throughout it, is that it is *Canadian*. The British Broadcasting Corporation has always had a strong viewership all across the world. Audiences watch BBC shows because they know they will get a quality program with a British undertones, humour, or locations. Documentary-type programming aside, that's what the CBC needs to aim for when creating our sit-coms and dramas. More consistently good stories where Canada isn't the focus, but rather just seamlessly woven in so that the result is simply a great Canadian show.

The CBC is intrinsic to the fabric of Canada, so it is imperative that audiences not only tune in, but that they don't turn off. In today's digital world, fewer and fewer people are watching traditional television, or at least, watching television traditionally. The OTT broadcasters and PVRs are ensuring that viewers can choose not to watch commercials, resulting in falling ad revenues. So what is the answer for the CBC? Again, the IATSE would suggest that the government look to the BBC and consider the model of a licence fee.

In the United Kingdom, any household watching or recording live television transmissions as they are being broadcast (terrestrial, satellite, cable, or internet) is required to hold a television licence. Businesses, hospitals, schools and a range of other organisations are also required to hold television licences to watch and record live TV broadcasts. The TV licence fee is a tax collected by the BBC and primarily used to fund the radio, television and online services of the BBC itself. The

¹¹ Broadcasting Act, S.C., 1991.

annual licence fee is £145.50 (approx. \$245.00 CDN) for colour and £49.00 (approx. \$83.00 CDN) for black and white¹², which is considerably less than many households are paying for basic cable.

Income from the licence is primarily used to fund the television, radio and online services of the BBC. The total income from licence fees was £3,742.8 million in 2015/16, of which £621.7 million or 16.6% was provided by the Government through concessions for those over the age of 75. Therefore, the licence fee made up the majority (77.5%) of the BBC's total income of £4,827 million in 2014/2015.¹³ This model clearly takes much of the funding burden from the government but also has the benefit of creating content that, without commercials, is far more adaptable to be viewed on any platform by the end user.

Local Broadcast News

If you are from a smaller community, you have a special understanding of the value of local broadcast news. Local news is what anchors a community. On the local newscast, we see our neighbours and community reflected back at us. A severe winter storm or a car accident that shut down a portion of the Trans-Canada Highway between Sault Ste. Marie and Echo Bay would not be reported in a Toronto feed that was broadcast to the area, but it is important information for the people living there. As is a series a break-ins in a given neighbourhood, or determining if the rain will hold off for a fundraiser to benefit a local charitable organization. These are the things that make a community and local broadcast news is critical to getting that sort of information out. According to a 2015 Nanos survey¹⁴, nine in ten (92%) of those surveyed either agree (78%) or somewhat agree (14%) that local television news is valuable to them. Those figures say a lot. The IATSE would ask that the federal government review the importance of local news to community residents, particularly for Canadians outside of the larger centres, and consider reinstating some of the CBC funding for local broadcast news.

Conclusion

The IATSE would like to express our thanks to this government for the many examples of its commitment to the arts sector, such as increased funding to the CBC, Canada Council for the Arts, and Telefilm, as well as its continued support of the tax credit programs. We are also thrilled with the changes made to the Employment Insurance program, which are beneficial to those working in precarious employment. We would be pleased to participate in any consultations or opportunities for further input or discussion, and hope that the committee will take our submissions into consideration when making any determinations with regard to the arts and culture sector.

¹² BBC website: Inside the BBC – The licence fee. TV Licencing. Retrieved November 14, 2016.

¹³ "[BBC Full Financial Statements 2015/16](#)" (PDF). BBC. Retrieved November 14, 2016.

¹⁴ What Canadians Think About Local Broadcasting, the CBC and the Federal Election, Nanos FCB Survey Summary for ACTRA, Friends of Canadian Broadcasting and Unifor, Nanos submission 2015-706, 2015.