

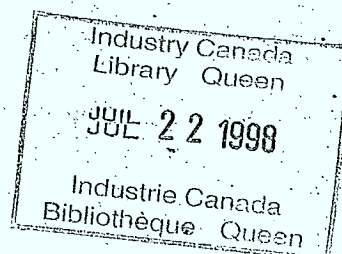
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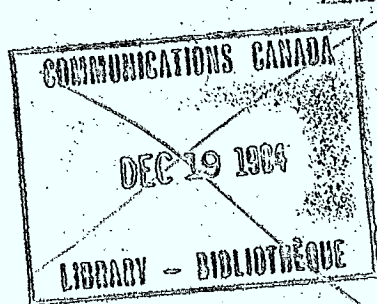
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RESEARCH PROJECT ON REGIONALISATION OF CBC-TV PROGRAMMING 8

FINAL REPORT



Telecommunications Research Group  
Simon Fraser University  
Burnaby, B.C. V5A 1S6

March 31, 1975



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FINAL REPORT

INTRODUCTION AND REVIEW OF INTERIM REPORT

The impetus for this research study was the criticism voiced by various people in the province about CBC television programming and was epitomised by a remark made by the Honorable Robert M. Strachan, B.C. Minister of Transport and Communications, in his speech at the first (and so far only) Federal-Provincial Conference on Communications, held in Ottawa in November 1973.

Mr. Strachan said:

"Much of the time, the CBC seems as relevant to our concerns and as representative of our interests as the BBC or the Australian Broadcasting Corporation might be expected to be."

This question was asked of us: "If the CBC is irrelevant, how so, and how can it be made relevant?" (in a letter from A.D. Cameron, dated May 9, 1974). A research study was then designed in which we proposed to examine and review existing information on B.C. residents' perceptions of CBC programming - information in the form of letters sent to the CRTC, letters to the press and audience research data such as Nielsen ratings reports and BBM statistics. Based on what could be deduced from this information, suggestions would be made for future research studies.

An indication of our preliminary observations, obtained from the collection of letters, was given in an interim report on December 15, 1974, in which we made some basic differentiation between the kinds of comments made by British Columbians in different parts of the province. One of the key concepts raised at this preliminary stage was that of choice - of channel and of programming. Residents with no choice of channel (or station) have different perceptions of the kinds of programming which CBC should show than do those residents with greater choice of channel. Clearly, the availability of choice between two channels, or between two program types, affects how viewers react to the programming provided.

So, as we see it, irrelevance of CBC programming can be defined in terms of the viewers' expectations of what CBC will provide in the way of program choice. The expectations differ according to whether CBC is the sole, dominant or one-of-a-crowd station available to the viewer; the expectations, therefore, are linked to the geographic location of the viewer - a city dweller; a small town resident or rural resident within reach of several (probably American) stations; a resident of a remoter area, mostly northern B.C. who can receive only one station, probably CBC. See Section I for further discussion of this point.

When we came to look at the Nielsen ratings data, we realized that it would not provide statistical bases on which to make conclusions about the relevance - or availability of choice - in CBC programming. Instead, ratings measure the preferences made by viewers between the choice actually provided, however limited that may be. Ratings do not provide any insight into the preferences of those who left their TV set off - except that they preferred not to watch what was offered. To take an extreme example, if all those who found

CBC programming irrelevant never turned on a TV set or only watched other stations, we would have no insight into which specific CBC programs are particularly irrelevant or relevant. Section II contains the analysis of Nielsen ratings data with reference to viewer preferences in programming.

To obtain a measure of viewer preferences in programming is useful to a limited extent but it does not measure what this project was intended to measure - i.e. the relevance or irrelevance of CBC programming. In essence, relevance is related to expectations or attitudes and so attitude survey research would be required as a data base, not audience survey research such as Nielsen statistics. This is not to say that the Nielsen figures are useless to this project; but it is to say that the figures have a limited value. Therefore, they have been used here as supportive data for particular observations we wish to make and we have relied more heavily on the citizen's letters as original data. This may seem to be the wrong way round from the normal practice because letters from a non-mathematical sample of the population would generally be characterized as subjective while audience research data would be described as objective data. In Section III of this report, we have more to say on the topic of audience research techniques and data sources for social science research.

In addition to the written comments and viewing preferences as indicators of the relevance of CBC programming to British Columbians, another area which requires examination is that of the internal policies of the CBC on programming and, in light of the comments we have read, the policies on regionalisation of production are of particular interest to us. Section IV investigates these



policies and makes suggestions on changes which would assist in remedying the unfavourable comments of British Columbians on the English language television service.

The report presented here follows the outline provided on page 3 of our original research proposal. It contains four sections:

#### SECTION I     BRITISH COLUMBIANS' COMMENTS ON CBC-TV PROGRAMMING

- a) American Programs on CBC
- b) Canadian Programs on CBC
- c) Area - Specific Problems

#### SECTION II    VANCOUVER VIEWER PREFERENCES IN CBC-TV PROGRAMMING

- a) Background Information on Metro Vancouver
- b) Vancouver Viewing Patterns and Preferences

#### SECTION III   SUMMARY OF RESEARCH METHODOLOGIES

- a) Review of Available Audience Research Data
- b) Observations on Future Research

#### SECTION IV    REVIEW OF PRESENT AND FUTURE CBC POLICIES

- a) Regionalisation Policies of the CBC-TV English Network
- b) The Balance of the CBC-TV Program Schedule
- c) Summary: Observations and Policy Recommendations

SECTION I    BRITISH COLUMBIANS' COMMENTS ON CBC-TV PROGRAMMING

The major source of information for the opinions of B.C. residents is the collection of interventions sent to the CRTC prior to the Public Hearing on CBC Licence Renewals, held in February, 1974. Of the 305 interventions received by the CRTC, 95 were from B.C. Thus, 31% of the interventions came from approximately 10% of the population. British Columbians are either more vocal or more discontented with the CBC. The population of B.C. is about one-tenth of Canada's and our share of the interventions is, therefore, over three times as high as one would expect.

It is interesting to see that B.C. provided the greatest number of interventions from any province, with Ontario second with 75 interventions. Quite a number of the Ontario interventions were from associations of nationwide membership whose headquarters are in that province so that the number of 'ordinary citizen' interventions from Ontario was actually around 60, compared to B.C.'s 95 and Quebec's 72. These three provinces together contributed almost 80% of all the interventions. The fourth province contributing sizeably was Manitoba with 29. It is worth noting that these four provinces contain the bulk of Canada's urban and metropolitan centres. Two provinces - Prince Edward Island and New Brunswick - contributed no interventions at all. Perhaps the writing of interventions is primarily an urban activity.

Returning our attention now to this province, one of the B.C. interventions was itself a rich source of information about B.C. opinion because it was based on the collection and summary of opinions from people who had written to a group called the "B.C. Committee on the CBC". The 350 letters received by this Committee were made available to us.

Thus, altogether, there were about 450 letters to be reviewed; some of these were submitted by impromptu groups but most were signed by individuals or married couples. In total, we estimate that about 550 people expressed some opinion about the CBC in these letters and interventions. Additionally, there were a few letters published in Vancouver papers during the past year which related to the CBC. Of course, not all the comments were about CBC Television and not all comments about television had to do with programming but they do represent a substantial expression of opinion in this province about the subject of this study. What this established is that the phenomenon we are studying exists. Discontent with the CBC was not a figment of Mr. Strachan's imagination or an idiosyncratic concern. Now, what do these interventions tell us about the nature of that discontent?

What follows is a summary of the comments made about CBC programming, with quotations used where a particular writer has expressed well a prevalent opinion representative of a number of writers. What we have done is to develop categories and extract representative comments from each. Content analysis could be carried out in a full-scale study to yield precise mathematically manipulable results. For our purposes in this preliminary study, the best use for such material seems to be for descriptive purposes: to capture as closely as possible the tone and general attitude of this self-selected sample of the B.C. population, with a few citizens of the Yukon and the North West Territories also participating.

Before proceeding to the description, however, a few words of explanation are necessary about the procedure used by the "B.C. Committee on the CBC" to obtain responses from B.C. residents about the CBC. The Committee sent a letter to every local newspaper in the province as well as to those in the

*is this  
Herschel  
Harden  
or  
Maryanne  
West*



border areas of the Yukon, North West Territories and Alberta. Readers were asked to write to the Committee in response to an expressed concern about the commercial influence on CBC and the need for a fully public broadcasting service in Canada. The Committee analyzed the letters received and summarised the opinions expressed under the headings of 'triggered' responses - on commercialism, Canadian content on CBC, extension of service - and 'untriggered' responses covering a variety of topics including licence fees, re-scheduling, PBS Seattle and regionalism. The 'trigger' phrase refers to the fact that some responses were thought to be prompted by the Committee's letter to the local press while other responses were considered to be the spontaneous comments of the writers.

In our own review of these letters, we have looked for any comments on the programming shown on CBC and these have included both 'triggered' and 'untriggered' responses - on the prevalence of American programming in prime time, the absence of the full range of American programs being imported by the CBC, Canadian content and the lack of regional and local content on the CBC network.

The other main source of B.C. opinions was in the interventions sent direct to the CRTC; we have no information on what prompted these interventions apart from concern about and interest in the services of the CBC. In general, the interventions could be described as 'untriggered' responses because no particular point of view was suggested to the intervenors for them to agree or disagree with.

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rule  
responding  
to a triggered  
response  
as a  
chain  
reaction  
of  
"untriggered"  
responses*

The review of B.C. residents' written comments on CBC programming is organized under the following categories, with sub-sections as shown:

a) American programs on CBC

- unnecessary because they are provided on U.S. stations or CTV
- should not be scheduled in prime-time
- the full range of American programs not imported by CBC
- other non-Canadian programs unrepresented compared to American programs

b) Canadian programs on CBC

- the need to increase and improve Canadian programs in quality and variety
- Canadian programs should be about and for all of Canada
- suggestions for improving Canadian programs
  - more programs about and for the many ethnic groups
  - greater input from regions other than Southern Ontario
  - development of local news and programs about places

outside urban Canada

c) Area-specific viewer problems

~~programming for the North~~

~~CBC service via affiliated stations~~

a) American programs on CBC

One of the commonest subjects of the letters was the matter of American programming on the Canadian public network. The writers made a distinction between what could reasonably be expected of the commercial network in Canada and of the public network. Most writers who commented on American programming were concerned that US programs dominate prime-time broadcasts on CBC. Some disliked American programs because of their violent content - and context - and it was suggested that, for many people, such programs were already available on other TV stations so they were an unnecessary duplication on CBC. Some writers did not object to having some American programming but did not want it to be scheduled in the best viewing hours, which should be reserved for Canadian programs, in their opinion.

"My wife and I heartily agree that the CBC should be a truly public broadcasting organization, as it is now, it is a poor imitation of the private Canadian and U.S. networks. In most of the populated centres in Canada, viewers can get all the cheap programs they need from the private networks. Why should we repeat them from public funds?" (I.C. and M. Shank, Ganges)

"If Canadians want to watch American TV, most have a free choice to do so; the Canadian network [CBC] should be made Canadian."  
(W.H. Wolferstan, Victoria)

"Why is such a large portion of TV time given to the showing of the U.S. president when we go for a month or more without hearing and seeing our own Prime Minister? Many residents of B.C. would find the streets of Washington, 'Frisco and Hollywood more familiar than those of their own cities because of the volume of U.S. films and news." (W.J. Fidler, Comox)

"But there is still too much time - early evening time on weekdays - taken up with American imports. The corporation justifies these as a come-on to later Canadian programming but what is the use of this when the Canadian programmes arrive after many viewers have gone to bed, students in particular." (R. Ford, Vancouver)

"I would like to have our Canadian 'Specials' given at eight o'clock and if we have to have 'Maude' let her wait until most of us have gone to sleep." (J. Backus, Surrey)

Another aspect of the objection to the American programs shown on CBC was that the full range of American programming was not imported by the Corporation - only the most popular, commercial programs. American programs shown on the PBS network were mentioned favourably as were programs from other countries. Many writers did not accept that virtually all foreign programs on CBC should be US popular commercial series; this seemed to restrict the range of non-Canadian programming unnecessarily.

~~"A good portion of the CBC's prime time programming is American. Unfortunately, it is seldom the best that the U.S. offers. The best is produced by NET and PBS in the U.S. We see little of their programs on CBC."~~ (R.G. Palmer, Courtenay)

"We think that CBC TV should express the Canadian Identity and that programmes expressing the American Identity should be no more frequently seen than those expressing identities of any other foreign country." (P. and J. Coy, North Vancouver).

"My only other comment is that the CBC might reduce its American content and increase its international content. The U.S. content is already well represented by the private networks." (J. Mitchell, Vancouver)



b) Canadian Programs on CBC

A number of letter writers attended to the reverse side of the coin; the desired nature of Canadian programming. Many people saw the need for CBC to raise the quality and variety of its own programs. The role of the CBC was seen as the promotion and diffusion of Canadian culture to all Canadians via radio and television. Many were convinced that there was ample Canadian talent to produce high quality programs but there was insufficient opportunity for this to be done at present in the CBC. However, some northern writers had doubts about CBC's ability to produce quality programming.

"The CBC could have so much to offer as a unifying force across this country cutting across provincial boundaries and concerns. It is capable of producing interesting, informative and entertaining programmes. It could be a wonderful educative tool. It should be using the talents of our musicians; writers, artists and actors." (A. Uydens, West Vancouver)

"We would also like to see more Canadian content. After all, if the CBC doesn't provide us with Canadian programs and Canadian viewpoints, why bother having the CBC." (Mr. and Mrs. A.F. Fisher, Gibsons)

"There is absolutely no need to dress up our regular programs and shows with American talent, we have Canadian talent that is every bit as good, if they are given the opportunity to appear. There should now be an all out effort made to encourage Canadian artists and performers to appear on our television and radio programmes." (O. and D. Lundgren, Penticton)

"I believe the CBC is an essential part of Canadian life. Its licence to be broadcast should definitely renewed but conditions should be placed on this licence to arrest any trends to its losing its 'Canadian-ness' and to encourage quality Canadian programming." (D. Gerace, Kelowna)

"If you want 'programs by and for Canadians reflecting our standards of behaviour and normality in order to foster and encourage our very survival as an independent country', you had best watch the show Delilah week in and week out before you pressure CBC to sponsor more such shows. If Delilah, Countrytime, the repetitious panelists, etc., are typical of what the present CBC executives would choose, our best interests would hardly be served by having more of the same." (E. Haffner, Faro, Y.T.)

The portrayal of the Canadian Identity was regarded as CBC's primary duty but people did not agree with the CBC's present interpretation of this identity. People were concerned that CBC should reflect Canadian standards of behaviour and Canadian cultural values. Programming should be provided which would give all Canadians, especially children, a chance to learn about all of Canada.

~~"This country is very large. There are vast communication gaps.~~

When we stayed with a nice French family in Montreal in '67, they were amazed to learn that people in B.C. did not speak French. We do not know enough about each other as Canadians and TV could be a tremendous help in this direction with modern programs about how people now live and work and think." (G. Blokker, Burns Lake)

"Canadian content does not necessarily mean barn music, political speeches or the excessive profanity issuing from Toronto. Whatever happened to Paul St. Pierre. filmed stories of the Caribou country,

the excellent travel films of George MacLean or the world acclaimed work of the National Film Board?" (W.J. Fidler, Comox)

"We have often been disappointed in CBC programmes and feel that our money is being misspent. There have been excellent presentations especially where we are able to see people and places in our country which can come only through television but some of the plays are weak in story and endings. Last week, Take 30 presented a two-part show with two doctors taking part - surely it was intended as a 'farce'?" (L. and J. Keenan, Vancouver)

Three main suggestions were made on how programs about Canada could be improved. Firstly, the ethnic groups which make up the mosaic of Canadian society should be able to express their identity as part of the Canadian identity. The multicultural character of Canada is not reflected in CBC programs, it was thought.

"We would like to see more ethnic programming - and not the way the Torontonians see the Hungarians, or what have you, but the way they are themselves." (C. Van Drimmelan, Pitt Meadows)

"Much could be done by the CBC to promote the unique Canadian way of life. Why can't the CBC be forced to cater to the tastes of the many ethnic minorities who make up the bulk of the population of this country? Do the countries we all came from do nothing to promote their culture and preserve their rich cultural heritage?"

(H. Harzog, Campbell River)

The second suggestion for the improvement of Canadian programming was to have the various regions contribute more equally to the production of programs.

Many writers were disturbed about the dominance of Toronto in the English

language television network. This concern of B.C. residents with increased production outside Toronto is certainly an expected one but should not be seen purely as a parochial concern - the wish to have more programs made about ourselves. It is more a concern that Toronto-based production staff are incapable of reflecting the interests and standpoints of all Canadians from coast to coast any more than Vancouver-based staff could do it. The diversity of the Canadian culture is not amenable to a homogenous description.

"There are some areas in which Canadian content shows are disappointing. For instance, TV shows emanating from Toronto at mid-day, some variety shows, even the Late News from Ottawa, tend to have the stamp of provincialism; some even become parochial (such as This is the Law). They have little bearing on the lives of people far away, like us." (S. Watson, Cowichan)

"For years, it has been evident that the English Network of the CBC is only interested in Toronto. Toronto is the production centre, Toronto is the filming local, the East is the subject of most shows and documentaries, etc. Frankly, I am bored with Toronto. It is as over-exposed on Canadian screens as Los Angeles and California is on American television. We in the West have been long neglected." (R.G. Palmer, Courtenay)

"We would like to see some happy, relaxing, beautiful Canadian shows. Not Eastern Canada either; Western Canada is just as beautiful as the east and there is just as much industry here. The land and areas up north of Manitoba, Saskatchewan, Alberta and B.C. would be interesting to see on TV." (Fair family, Hendrix Lake)



"We have not reached the ultimate in stimulating an 'imaginative sense of locality'. This is not to rule out a national headquarters entirely but a 'political sense of unity' can better be achieved by inter regional exchanges of locally put together material than by travelling factotums from 'Toronto' telling the Maritimes what British Columbia's problems and sense of identity are and vice versa. There is also the question of stimulating local talent from which to draw national talent." (R. Ford, Vancouver)

The third suggestion for the improvement of Canadian programming was concerned with the need for further decentralisation of program content so that people outside the major cities would not be subjected to the same kind of dominance from Vancouver as we in the cities object to from Toronto. The provision of local information for people in Prince George, for example, is not adequately catered to by producing material in Vancouver, 400 miles away.

"Why can't we have programmes that are developed in Canada and, in a signing off, declare the town or city it was actually produced in instead of just 'CBC 1973', etc. Why can't we have more programmes in more cities and towns than just Toronto and Montreal and occasionally Halifax, Winnipeg, Edmonton, Calgary and Vancouver. There is talent in every municipality in Canada, bar none." (A.L. Clarke, Fort St. John)

"CBUT tends to ignore the rest of the province of B.C. - just like the national network tends to ignore us. Centres now of considerable size and population, such as Kamloops, Prince George, Prince Rupert and Kelowna are seldom mentioned on our regional news - couldn't we have a weekly report from one of these regions on a rotating basis? Regional sports coverage seems to be better handled - perhaps they have more money in their budget." (S. Watson, Cowichan)



"In summary, our government supported communications system serves almost exclusively the lower mainland, Victoria and the Island, and ignores the fact that many thousands of citizens in the Interior must get no news or weather coverage. With no competition in much of the Interior, we must rely on a station which seems generally to have forgotten that we are here." (W.A. Forsyth, Nelson)

c) Area - Specific Problems

Two special problems for viewers in particular areas require some attention. Firstly, people in the far North of the province, and the Yukon and N.W.T., who receive service via satellite made complaints about the CBC which are peculiar to their situation. A great many of the complaints were about the duplication of programs being repeated during the same day - even sometimes the same hour. We understand that the CBC is well on the way to solving this difficulty, which was caused by lack of adequate transmission facilities on its satellite channels. However, the Northern viewers still have a complaint about receiving the network service from Toronto rather than Vancouver. If they received the Vancouver network service, they would get at least some western programming. It would not, of course, be local - or even regional - for them in content but at least it would be closer to their lives than the programs from Toronto.

The other special problem is for people who receive service via an affiliate of the CBC network. (This means anyone in B.C. who does not receive service from CBUT). The service provided by an affiliate is not the full network service and viewers expressed dissatisfaction about either missing some of the CBC programs they wanted to see or else about the quality of programs provided by the affiliate in their place. Actually, many people are not aware of which programs are provided by CBC and which by the affiliate and this unawareness tends to rebound on the CBC, which is blamed for poor programs over which they have no control. The need for the CBC to rely on its affiliates to provide coverage over large areas of the country was originally a stop-gap measure made necessary because the Corporation did not

have the funds to build a complete network of its own. The pressure on CBC funds is such that it is unlikely the Corporation will ever be able to supersede the use of affiliates to carry at least a minimal amount of the CBC network schedule. However, the full CBC program of Canadian production is not required for carriage by affiliates and this does mean that incomplete service is provided to many people outside the major cities.

Summary

Already, from a study of the letters, it becomes important to distinguish geographically among the groups in the province. Differences are discernible in the kinds of observations made by people in the different areas of the province. The differentiation is tied generally to the range of station choice which people have. People in rural areas or remote areas who receive only CBC service are generally critical of the range of programming on that one channel. People who had at least two stations to watch tended to expect that CBC would provide more and better programs of interest to Canadians. People with a large range of stations to choose from - mostly American because we have only two Canadian networks here - generally thought that CBC should provide programming which was a real alternative to American programs. All comments about CBC programming were concerned in some way with the range of programs shown and, since people's needs for choice are different in different areas, the specific criticisms and solutions tended to be different. However, these solutions are not inherently contradictory.

The basic solution proposed was that the quality of Canadian programming must be improved and that the subject matter and type of the programs must be broadened. The strengthening of CBC programming so that it would provide a

wide range of good quality programs suitable for the interests of all Canadians would be the basic goal. Once the choice of programs on CBC is wide enough, then the reliance on U.S. imports could be progressively reduced, even in areas which are not able to get American stations or the Canadian commercial network stations. Freeing the prime time hours for CBC programming would then allow the CBC to develop Canadian programs which would be entertaining or informative for the majority of Canadians.

## SECTION II     VANCOUVER VIEWER PREFERENCES IN CBC-TV PROGRAMMING

In an attempt to obtain a measure of the relative popularity of CBC Television programs to Vancouver audiences, it was decided to use primarily the data in the Nielsen Broadcast Index Television report for November, 1974, Vancouver market area, this being the most up-to-date information available.

In the interim report on this research study (submitted in December, 1974), we referred to a system of viewer classification as follows:

- |                                    |   |
|------------------------------------|---|
| 1. Cable (i.e. choice of channels) | i) Lower Mainland,<br>Victoria, Georgia<br>Straits area |
|                                    | ii) Small towns outside<br>the above                    |
| 2. Non-Cable                       | a) No channel choice                                    |
|                                    | i) Small towns  |
|                                    | ii) Rural areas   |
|                                    | b) Channel choice                                       |
|                                    | i) Lower Mainland,<br>Victoria, Georgia<br>Straits area |
|                                    | ii) Small towns outside<br>the above                    |
|                                    | iii) Rural areas  |

The top viewer choice category is for people in or near the Metro-politan Vancouver area who subscribe to a cable TV service. The lowest viewer category is for people living in rural areas who receive only one channel. The other categories provide a range of channel choice somewhere between these two extremes, the exact number of channels varying due to local circumstances, such as closeness to the U.S. border and closeness to major urban centres.



It is our intention to provide an analysis of viewers' program preferences in the top category - where maximum channel choice prevails and where, presumably, people are most able to view programs they prefer. Of course, it is evident that channel choice does not necessarily mean there is a choice of program type but at least the possibility of choice is at its highest.

a) Background Information on Metro Vancouver

A preliminary study of the data supplied by the Nielsen Broadcast Index Television Report for the "Vancouver Area" shows that the Report provides data on two different survey areas: the Metro Area and the Designated Market Area. The Metro Area encompasses metropolitan Vancouver plus communities as far north as Squamish, as far east as Chilliwack. The Designated Market Area (DMA) comprises population centres as far north as Powell River and Pemberton, east as far as Hope and all of Vancouver Island to the West. The Metro Area is included in the DMA. Since all people in the DMA cannot get the same choice of channels, this area seems inappropriate to the sort of base we wish to use. Therefore, we have decided to use the data provided for the Metro Area only. It is presumed that all people in this area have a choice of at least 3 and up to 8 channels and most people have a choice of all 8. These are:-

CBUT -- CBC owned and operated station in Vancouver (Channel 2)

CHAN -- CTV station in Vancouver (Channel 8)

CHEK -- CBC affiliate station in Victoria (Channel 6)

KCTS -- PBS affiliated station in Seattle (Channel 9)

KING -- NBC affiliated station in Seattle (Channel 5)

KIRO -- CBS affiliated station in Seattle (Channel 7)

KOMO -- ABC affiliated station in Seattle (Channel 4)

KVOS -- CBC affiliated station in Bellingham (Channel 12)

From the Nielsen data on Metro Area viewing, two sets of figures are available on each quarter-hour program viewing: % household rating and

% share. The first figure represents the percentage of all TV households which are tuned to a given station; the second represents the percentage of TV households tuned to a given station as a percentage of the area's TV households with a set turned on. E.G., in the November 1974 figures, Wednesday, 8:00 P.M.-8:15 P.M., 63% of all TV households have a TV set turned on. At that time, the program \*Nature of Things receives 12% household rating, 18% share.

Throughout the day, often from one quarter-hour to the next, the % of households with a TV set on goes up and down. Thus, it becomes misleading to compare the % household ratings of programs which are shown at different times of day - even different days of the week.

So, for example, in the following table, the program shown on CBUT in each listing gets the same 6% household rating, but the audience share is different because the total household rating changes.

		Household				Household	
		Rating	Share			Rating	Share
		%	%			%	%
Thursday 6:00 PM		41	100	Thursday 9:00 PM		61	100
CBUT SportsScene		6	13	CBUT Stompin' Tom		6	9
CHAN News Hour		18	43	CHAN Police Surgeon		5	8
CHEK News Hour		4	9	CHEK Police Woman		10	16
KING Newservice		2	3	KING Ironside		9	14
KIRO CBS News		1	3	KIRO CBS Thursday Movie		11	17
KOMO ABC Evening News		4	10	KOMO Streets of S.F.		10	15
KVOS Circle of Fear		6	14	KVOS Mary Tyler Moore		11	18

When the total % household rating varies so much, it is not sufficient to compare the two programs on CBUT on the basis of % household rating only; the audience share also is relevant information.

In the booklets for Vancouver, Nielsen lists separately, seven of the eight generally available TV stations (listed on Page 23) but does not treat the eighth - KCTS - in this manner. KCTS is presumably included under "Others" in the average daily and weekly summaries and is not actually listed at all in the quarter-hour program ratings.

The ratings for these stations are obviously extremely small, when measured against the main seven but the lack of data on KCTS for Vancouver area residents is unfortunate because a great deal of opinion is offered about the high popularity of this station. Without data on viewing for this station, it is impossible to prove or disprove the assumption. The four figures which are provided in the average viewing statistics give a slight hint of how "others" rate: for most of the day, Monday to Friday, others rate #% of households in the Metro Area -- # being a percentage too small for Nielsen to attach a numerical value to it. However, some ratings do appear, and we show figures for 1972 and 1974, for comparative purposes:

	November 1972	November 1974
Monday - Friday, 4 PM - 6 PM	3% Household rating	5%
Monday - Friday, 6 PM - 7 PM	2% Household rating	3%
Monday - Friday, 7 PM - 11 PM	# Household rating	2%
Monday - Sunday, 6 PM - 8 PM	1% Household rating	2% *

It is tempting to assume that KCTS is responsible for most of these ratings, especially in the 4 PM - 6 PM weekday time period when children's programming (beginning with Sesame Street) is shown on the PBS. It is interesting to note that % household ratings have risen generally for "Others"

\* In the 1974 figures, "Others" registers a 2% household rating throughout the day up to 10 PM on the Monday to Sunday averages; this was not the case in the 1972 figures which showed only '#' except for the 6 PM to 8 PM period.

in the two years from 1972 to 1974. However, no conclusion on the popularity of KCTS can be drawn from such fragments, especially since Nielsen does not provide data on KCTS in the quarter-hour program ratings.

With regard to the TV stations receivable in the Vancouver Metro Area, the averages for prime-time viewing (7 PM - 11 PM) through the whole week are:

	<u>November, 1972</u>	<u>November 1974</u>
	Household Rating Share	Household Rating Share
CBUT	19%	18%
CHAN	17%	18%
CHEK	6%	7%
KING	15%	14%
KIRO	10%	11%
KOMO	14%	13%
KVOS	17%	13%
Others	11%	3%

By this measure of popularity, CBUT, the CBC O&O station, is now sharing top spot in the Metro Area with CHAN (CTV), followed by KING, the NBC affiliate in Seattle, which has taken over third place from KVOS in Bellingham. The 1974 division between Canadian and American stations gives Canadian stations a 43% share of viewing households, with 57% for the U.S. stations. Data for different time spans, other than the 7 PM - 11 PM period used above,



give a similar division except for one notable difference - for 6:00 PM - 8:00 PM Monday to Sunday Average:

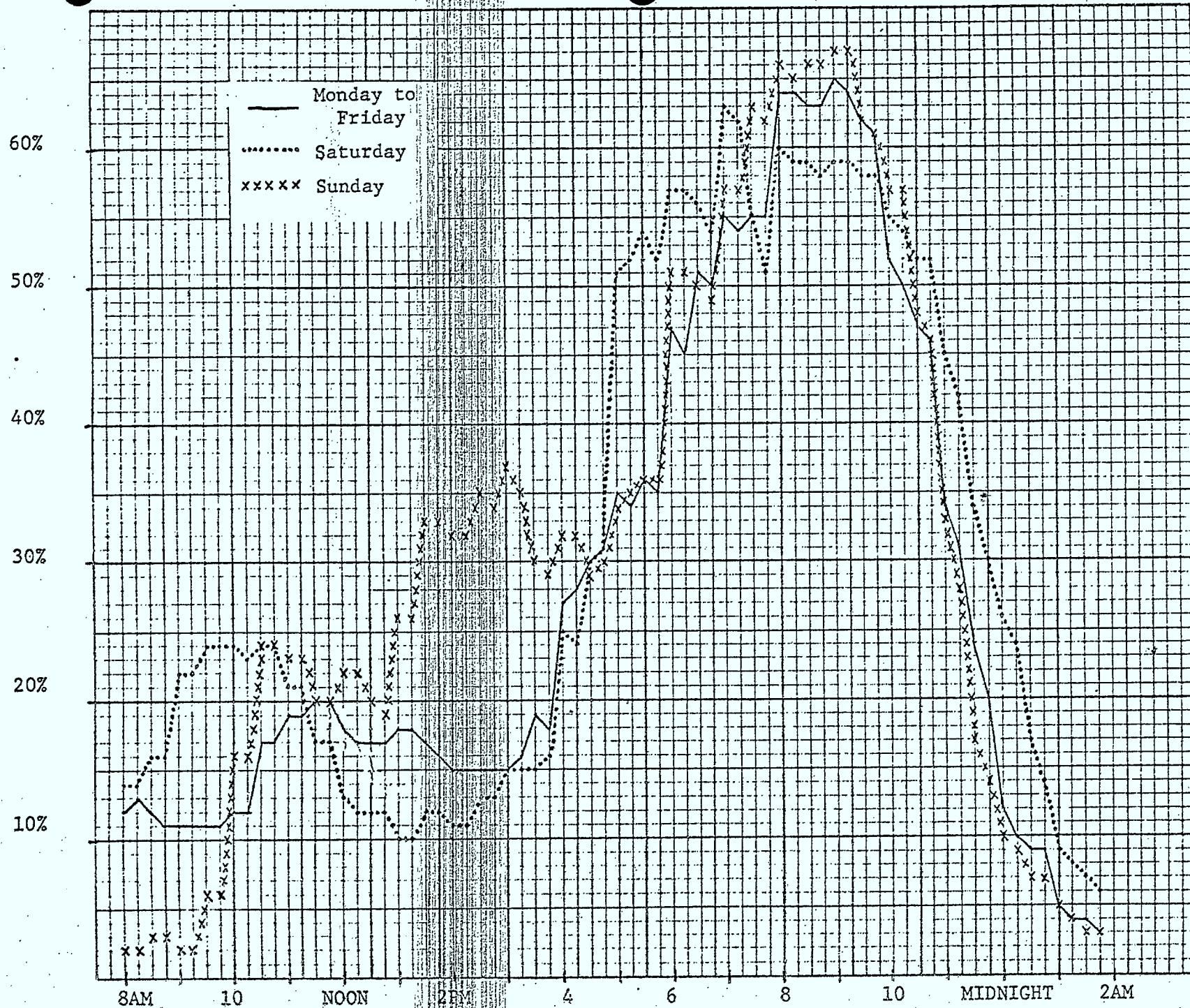
	<u>November 1972</u>	<u>November 1974</u>
	Household Rating Share	Household Rating Share
CBUT	33%	29%
CHAN	22%	20%
CHEK	8%	10%
KING	6%	7%
KIRO	6%	6%
KOMO	6%	8%
KVOS	16%	14%
Others	2%	3%

These figures give a breakdown of 59% household rating share for Canadian stations and 31% for American stations. The greater popularity of Canadian stations at this time of day is due to the fact that most viewers in Vancouver prefer to watch news programs on Canadian stations rather than American ones. The bulk of programming between 6 PM and 8 PM Mondays to Fridays is national or local news programming.

Prime time is considered to be the time when most people are watching television and this is clearly a pattern well established by now in people's lives. The following figure illustrates how the percentage of households tuned in varies through the day in a cyclical pattern (See Figure 1, following).

From this figure, it is clear that peak viewing time from Monday to Sunday is between 8 PM and 10 PM, with the peak being slightly earlier on Saturday nights. Of course, it depends on the percentage level used but it

FIGURE I % Household Ratings - All Statistics, Metro Vancouver Area November 1974



appears that prime-time (when more than 50% of TV households have tuned in) is between 7 PM and 11 PM on weekdays. (Saturday and Sunday prime-time starts earlier, with the impetus of sports programs, probably). This is interesting because both Canadian networks provide a national news program from 11 PM to 11:15 or 11:20 PM. The data shows that a large number of households have switched off at that time - the drop is from 50% to 32% household rating on weekdays, less drastic but nonetheless significant on Saturday and Sunday.

Another item which is interesting in the diagram is the variations between Saturday, Sunday and weekday viewing. We would expect, as is the case, that more households would be using television at weekends. Saturday mornings are popular with children for watching cartoons; sports programming is provided on Sunday mornings from 10 AM onwards. Between 5 PM and 7 PM, appreciably more households have the TV set turned on at weekends. A higher percentage of households watch television on Sunday night than any other night. Surprisingly, perhaps, Saturday night's percentage is lower than weeknights. All nights show a similar dropping off of viewing households after 10 PM, with Saturday keeping a higher percentage after midnight than on other nights.

b) Vancouver Viewing Patterns and Preferences

Turning now to an analysis of programming preferences, several questions are listed which will be used to test the popularity of CBC programming versus that on other stations. A distinction must be made at once between CBC-produced programs and programs shown on CBC stations but made by someone else. It is our assumption that we are primarily concerned with the former, although the analysis will be measuring the popularity of both kinds of programming.

We will try to answer the following questions:

1. Which programs are most popular in Metro Area Vancouver, in terms of highest household ratings?
2. Which programs obtain the highest audience share during prime-time hours?
3. Which of the most popular programs are shown on the CBC stations available in the Area: CBUT and CHEK?
4. Which CBC-produced programs are most popular in Metro Area Vancouver?
5. On the CBC Owned-and-Operated Station CBUT, which CBC-produced programs do best in terms of audience share?



1. Which programs are most popular in Metro Area Vancouver, in terms of highest household ratings?

Many of the same popular programs are broadcast by two or three of the stations available in the Vancouver Metro Area so that accurate measurement of popularity is difficult to achieve when one program is shown only once while another is shown two or three times in a week. Additionally, unless the program is shown on two stations at exactly the same time, we must assume that the audience could contain some people who watched the program twice. So, for example, all household ratings for "MASH" in a week of November 1974 cannot be added together because it was shown at three different times in the week.

In November 1974, the most popular programs in the Vancouver Metro Area, as measured in % household ratings, are listed in Table 1, following.

There are several items worth noting about this list. Firstly, whether one expected it or not, the majority of the programs were produced in the U.S. (16 out of 25 - 64%). Of the remaining 9, all were produced in Canada; none in any other country. Of these 9 Canadian productions, 3 were major sports programs, 2 were regular news programs and the remaining 4 were entertainment programs of varying kinds.

A second item to note is that all of the popular U.S. programs are also shown on American stations available in Vancouver although the better rating is generally obtained by the Canadian stations. It seems reasonable to conclude that, if those programs were to be removed from the Canadian stations - particularly the CBC stations - people would still be able to watch the programs. In most cases when an American program is shown in Canada and the



TABLE 1 Most Popular Programs in Vancouver Metro Area: Household Ratings 16 or over - November 1974 (Nielsen)

<u>Program Title</u>	<u>Station(s)</u>	<u>% Household Rating</u>	<u>Country of Production</u>	<u>Program Category*</u>	<u>Day &amp; Time Shown</u>
NHL HOCKEY	CBUT	37	CANADA	Sports	Sat 5:00 - 7:30 pm
All in the Family	CBUT, CHEK	35	US	Sitcom	Fri 8:00 - 8:30 pm
World of Disney	CBUT	33	US	Drama/nature	Sun 6:00 - 7:00 pm
Mash	CBUT, CHEK	30	US	Sitcom	Fri 8:30 - 9:00 pm
IRISH ROVERS	CBUT, CHEK	23	CANADA	Light entertainment	Sun 7:30 - 8:00 pm
Mary Tyler Moore	CBUT, CHEK	22	US	Sitcom	Mon 8:00 - 8:30 pm
Happy Days	CBUT, CHEK	20	US	Sitcom	Tue 8:00 - 8:30 pm
Kojak	CHAN	20	US	Police drama	Sun 8:00 - 9:00 pm
Streets of San Francisco	CHAN	20	US	Police drama	Thu 8:00 - 9:00 pm
Sunday Night Movie	KOMO	19	US	Movie	Sun 9:00 - 10:45 pm
NEWS HOUR	CHAN, CHEK	19	CANADA	News	M-F 6:00 - 7:00 pm
Police Story	CBUT, CHEK	19	US	Police drama	Tue 8:30 - 9:30 pm
BEACHCOMBERS	CBUT, CHEK	18	CANADA	Drama series	Sun 7:00 - 7:30 pm
Cannon	CBUT, CHEK	18	US	Police drama	Mon 9:00 - 10:00 pm
THIS IS THE LAW	CBUT, CHEK	18	CANADA	Panel Show	Mon 8:30 - 9:00 pm
CFL FOOTBALL	CHAN	17	CANADA	Sports	Sun 1:00 - 3:00 pm
That's My Mama	CHAN, KOMO	17	US	Sitcom	Wed 8:00 - 8:30 pm
Waltons	CBUT, CHEK	17	US	Drama series	Sun 8:00 - 9:00 pm
Academy Performance	CHAN	16	US	Movie	Sat 9:00 - 11:00 pm
Carol Burnett	CBUT, CHEK	16	US	Light entertainment	Thu 8:00 - 9:00 pm
CEILIDH	CBUT, CHEK	16	CANADA	Light entertainment	Sat 7:30 - 8:00 pm
HOURLASS	CBUT	16	CANADA	News	M-F 6:30 - 7:30 pm
Mash	KVOS	16	US	Sitcom	Wed 8:30 - 9:00 pm
SPORTSWEEK	CBUT	16	CANADA	Sports	Sun 3:30 - 4:00 pm
Wednesday Movie of the Week	KOMO	16	US	Movie	Wed 10:00 - 11:30 pm

Total Programs: 25

\*Program categories are those we have developed; an explanation is provided later in the text.

U.S., the Canadian station carries the program ahead of the time when the American station shows it. This practice ensures that the Canadian station gets a bigger share of the potential viewer households for the program.

(With reference to the pre-release of American programs on Canadian TV stations, this practice may not be permitted in the 1975-76 season if the American networks decide to be uncooperative. The recent decision of the Federal Court of Appeal regarding the section 28 application by Capital Cities Communications Inc., Taft Broadcasting Company and WBEN Inc., all of Buffalo, N.Y., against CRTC Decisions 74-100 and 74-101, is interesting in this regard. The court in effect recognized that the CRTC had the authority to permit CATV licensees - in this instance Rogers Cable TV Limited - to delete commercial messages from imported American signals. In order to continue to attract the Canadian audiences they rely on, the American stations all along the border may persuade the networks with which they are affiliated to prevent any Canadian stations from showing U.S. programs on a pre-release basis. If that happens, Canadian stations when they are showing American programs, will undoubtedly lose viewers to American stations carrying the same programs simultaneously. This will be particularly true if viewers realize there are fewer commercial minutes per hour on American stations than on Canadian ones).

There is only one instance here of a program being shown at identical times on a Canadian station and an American station - That's My Mama. The % household ratings in that case were: Channel 8 (CHAN) 7%; Channel 4 (KOMO) 10%. No conclusion on the unequal division of the audience can be

drawn on the basis of one example. Other factors are obviously involved; for example, preceding programs. The preceding program on CHAN was Banjo Parlor which had 3% household rating. The preceding program on KOMO got 8% household rating.

The third item to note about Table 1 is that, not surprisingly, almost all of the programs which get a high % household rating are shown in what is referred to as "prime-time" - usually 6 PM to 11 PM. The only exceptions here are two sports programs.

In light of the wide variations in the % household ratings during the viewing day, it is clearly insufficient to rely solely on figures of % TV households tuned to a particular program on specific station or stations to provide a measure of the popularity of all the programs shown. This limitation seems especially unsuitable in an examination of CBC programming because of the policy of the CBC in filling many of the hours of highest % household ratings - 8 PM-10 PM - with non-Canadian programming. (On CBUT in Vancouver, there are 8 hours of non-Canadian programs compared to 6 hours of Canadian programs in that 2-hour time period for the whole week). Because much of CBC's own programming is not broadcast at peak viewing hours, the measure of their popularity by using only % household rating may be placed too low.

Therefore, we will use some of the figures on % audience share for programs as another measure of popularity to assist in giving a better indication of the popularity of programs shown at times other than peak viewing hours. There has to be some limitation set on the use of audience share figures, however, because at times when the total audience is very

small - e.g., during the morning and early afternoon or after 11:30 P.M. - a program can often obtain 30% share of the audience yet have a household rating of only 5%. At the opposite end of the scale, a number of the programs receive such a small household rating that Nielsen assigns a # value for that time period. From this, no figure of % audience share can be calculated and, thus, some programs cannot be measured at all while others can.

To leave out those programs with immeasurable audience share and list only those which can manage to reach the minimal 2% household rating is too arbitrary - and would give an arbitrary collection of programs on which to base conclusions about the popularity of CBC programs. Therefore, where % audience share figures are used, we will limit the time periods concerned to 5 PM - 11:30 PM Sunday to Saturday, with the addition of 1 PM - 5 PM on weekends.

2. Which programs obtain the highest audience share during prime-time hours?

The Nielsen data on % audience share for programs is provided on the basis of quarter-hour interval figures on the share of the audience tuned to a particular station - and, therefore, to a particular program shown at that time and on that day. Unlike the data for % household rating, averages for a whole program are not given but only for each quarter-hour in which the program is shown. For a half-hour program, an average audience share can be created from the two quarter hour figures as follows:

5:30-5:45 PM	% audience share 28%	average % audience share for the half hour is <u>25%</u>
5:45-6:00 PM	% audience share 22%	

However, the averaging is only acceptable statistically when the total household ratings for those time periods remains constant. This averaging is relatively easy for programs of 30 minutes where total ratings generally are constant but the averaging is not reliable for programs of longer than that. Therefore, where possible, we will use the quarter hour data provided by Nielsen and use averages only where necessary and always with the clear understanding that they are to be used as a guide only and not as a mathematical measure.

Following are three samples of the % audience share data, showing the programs which obtained the largest share through the prime time viewing hours. Tables 2 to 4 show programs on Tuesday evening and Thursday evening and all of prime time viewing on Sunday.



TABLE 2    Most Popular Programs through Evening Viewing - November 1974 by Quarter-Hour Intervals,  
Audience Share, Station and Program Type

TUESDAY

<u>Time</u>	<u>Top % Audience Share</u>	<u>Station</u>	<u>Program Title</u>	<u>Country of Origin</u>	<u>Program Category</u>
5:00 pm	28	KVOS	Bewitched	US	Sitcom
	23	CHAN	Ironside	US	Police drama
5:30	25	CBUT	Partridge Family	US	Sitcom
	25	"	"	US	Sitcom
6:00	35	CHAN	News Hour	Canada	News
	35	"	"	Canada	News
6:30	40	CBUT	Hourglass I*	Canada	News
	42	"	"	Canada	News
7:00	29	"	Hourglass II*	Canada	Public Affairs
	27	"	"	Canada	Public Affairs
7:30	28	CHAN	CTV Tuesday Movie	US	Movie
	28	"	"	US	Movie
8:00	22	"	"	US	Movie
	21	"	"	US	Movie
8:30	22	CBUT	Police Story	US	Police drama
	21	"	"	US	Police drama
9:00	21	"	"	US	Police drama
	21	"	"	US	Police drama
9:30	20	"	Front Page Challenge	Canada	Panel Show
	19	"	"	Canada	Panel Show
10:00	26	CHAN	Harry O	US	Police Drama
	28	"	"	US	Police Drama
10:30	28	"	"	US	Police Drama
	29	"	"	US	Police Drama
11:00	36	CBUT	National News	Canada	News
	37	"	"	Canada	News

\* Hourglass is divided into two parts and deals with different content and so we have treated it as two separate sections whenever possible. It is clear from the % household ratings, and % audience share, that viewers do not watch both parts of the program equally.

TABLE 3      Most Popular Programs through Evening Viewing - November 1974 by Quarter-Hour Intervals,  
Audience Share, Station and Program Type

<u>THURSDAY</u>					
<u>Time</u>	<u>Top % Audience Share</u>	<u>Station</u>	<u>Program Title</u>	<u>Country of Origin</u>	<u>Program Category</u>
5:00 pm	24	KVOS	Bewitched	US	Sitcom
	21	CHAN	Ironside	US	Police drama
5:30	26	CBUT	Partridge Family	US	Sitcom
	27	"	"	US	Sitcom
6:00	43	CHAN	News Hour	Canada	News
	44	"	"	Canada	News
6:30	33	CBUT	Hourglass I	Canada	News
	32	"	"	Canada	News
7:00	25	KVOS	Magician	US	Drama series
	24	"	"	US	Drama series
7:30	27	"	"	US	Drama series
	27	"	"	US	Drama series
8:00	33	CHAN	Streets of San Francisco	US	Police drama
	33	"	"	US	Police drama
8:30	33	"	"	US	Police drama
	32	"	"	US	Police drama
9:00	18	KVOS	Mary Tyler Moore	US	Sitcom
	19	"	"	US	Sitcom
9:30	18	KIRO	CBS Thursday Movie	US	Movie
	18	"	"	US	Movie
10:00	23	"	"	US	Movie
	23	"	"	US	Movie
10:30	24	"	"	US	Movie
	21	"	"	US	Movie
11:00	32	CBUT	National News	Canada	News
	33	"	"	Canada	News

TABLE 4      Most Popular Programs through Afternoon and Evening Viewing - November 1974 by Quarter-Hour  
Intervals, Audience Share, Station and Program Type

SUNDAY

<u>Time</u>	<u>Top % Audience Share</u>	<u>Station</u>	<u>Program Title</u>	<u>Country of Origin</u>	<u>Program Category</u>
1:00 PM	57	CHAN	CFL Football	Canada	Sports
	61	"	"	Canada	Sports
1:30	51	"	"	Canada	Sports
	50	"	"	Canada	Sports
2:00	51	"	"	Canada	Sports
	51	"	"	Canada	Sports
2:30	49	"	"	Canada	Sports
	49	"	"	Canada	Sports
3:00	51	"	Various *	"	"
	50	"	"	"	"
3:30	38	CBUT	Sportsweek	Canada	Sports
	38	"	"	Canada	Sports
4:00	22	CHAN	Horst Koehler	Canada	Travelogue
	23	"	"	Canada	Travelogue
4:30	23	KOMO	Rookies	US	Police Drama
	21	"	"	US	Police Drama
5:00	31	KVOS	Sons & Daughters	US	Drama Series
	30	"	"	US	Drama Series
5:30	31	"	"	US	Drama Series
	29	"	"	US	Drama Series
6:00	46	CBUT	World of Disney	US	Drama/Nature
	47	"	"	US	Drama/Nature

Cont'd.....

\* A mixture of programming over the three week rating period; not specified.

TABLE 4 Continued

## SUNDAY

<u>Time</u>	<u>Top % Audience Share</u>	<u>Station</u>	<u>Program Title</u>	<u>Country of Origin</u>	<u>Program Category</u>
6:30 PM	50	CBUT	World of Disney	US	Drama/Nature
	50	"	"	US	Drama/Nature
7:00	30	"	Beachcombers	Canada	Drama Series
	29	"	"	Canada	Drama Series
7:30	32	"	Irish Rovers	Canada	Light Entertainment
	33	"	"	Canada	Light Entertainment
8:00	30	CHAN	Kojak	US	Police Drama
	30	"	"	US	Police Drama
8:30	29	"	"	US	Police Drama
	29	"	"	US	Police Drama
9:00	27	KOMO	Sunday Night Movie	US	Movie
	27	"	"	US	Movie
9:30	31	"	"	US	Movie
	31	"	"	US	Movie
10:00	33	"	"	US	Movie
	33	"	"	US	Movie
10:30	40	"	"	US	Movie
	40	"	"	US	Movie
11:00	28	CBUT	National News	Canada	News
	28	"	"	Canada	News

Three different day's viewing is provided here because, as we see, the patterns of viewing vary from day-to-day, depending on the programs available on the various channels. The first item of note in these tables is that American programs dominate prime-time viewing to a considerable extent. Whether it is an American or a Canadian station which is showing the programs really does not matter; the only content which might vary would be the commercials - though even they are often the same.

The second item is that CBC's practice of scheduling popular American programs to lead in the Canadian programs does not have the desired result of holding the audience through the rest of the evening. The audience preference switches back and forth between the various channels at will and no channel dominates the whole evening's viewing.

The third item is that the Canadian programming which does achieve the top audience share is almost entirely news, public affairs and sports. The only exceptions shown here are Front Page Challenge, Horst Koehler, Beachcombers and Irish Rovers. It is interesting that three of these four programs are produced in Vancouver. (In other evenings not tabulated here, This Is the Law equals top audience share for one quarter hour; Tommy Hunter and Ceilidh do the same on their particular days and that is the sum total of the Canadian programming with top audience share).

The fourth item is that the type of programs most popular are repeatedly the same ones. Movies, drama series and police dramas provide the bulk of this programming. The attraction of this kind of programming to the commercial networks is obvious because, once viewers are tuned to the be-



ginning of the program, they tend to stay with it till it is finished. Essentially, drama series, police drama and movies are all concerned with presenting a story which, once a viewer has seen the start of it, is hard to switch off. Movies, particularly, ensure that an audience remains tuned to a specific station for a long period of time - generally 1 1/2 hours to 2 1/2 hours. The fact that these series and movies also succeed in attracting large audience shares, further convinces the commercial networks to provide so much of these types of programs. The commercial logic of it is irresistible.

Of course, showing only the highest audience share for each time period does not provide a complete explanation of how the audience varies for any individual station but it does provide a partial explanation of how the trend of audience preference develops through an evening's viewing and helps also to show that Canadian programming makes relatively little impression on much of the audience.

~~To examine further to what extent the majority of the audience is tuned to programming of a few categories and not spread over the full~~  
 range of programming, we attempted to divide programming into categories which were so designed to cover all available programs, both from U.S. stations and Canadian stations. The following categories were determined, with brief explanations for those categories not self-explanatory and divided into two broad classifications, taken from the Broadcasting Act - 1) Information and Enlightenment; 2) Entertainment.

1) Information and Enlightenment

News

Public Affairs (includes current affairs, political discussions)

Special Interest Information (programming for special interest groups)

Documentary (includes documentary-style information programs)

Instruction ("how to" programs)

Interview (includes talk shows)

Schools (programming specifically intended for classroom use)

Travelogue

Nature

2) Entertainment

Light Entertainment (includes light music or folk music shows)

Game Show (panel shows or contests involving prizes of money or goods)

Panel Show (quiz or contest show using panel; no prizes)

Sitcom - Situation comedy shows

Music (other than light music)

Police Drama (action drama involving police or detectives)

Drama Series (drama other than police drama)

Movie

Sports

Children

Using these categories, we compiled a listing of the audience share

received by each available program category through an evening's viewing - Thursday, in the example used in Table 5, following. We have also indicated in each instance when more than one program of a program category is being shown at the same time.

Several points are of interest here. Firstly, only twelve of the possible nineteen categories are provided through the evening's viewing.

Even within the available categories, the programs are clustered within only a few categories; except for the news, the vast majority of the programs are on the entertainment side of the range. Also, as indicated by the numbers in brackets, the commonest types of programs tend to receive a larger share of the audience than would any one program of that or any other type. When arranged in this way, the audience share data shows very clearly that the range of choice, even for people who have 8 channels to choose from as we do in Vancouver, is very limited. At no time through the evening are there more than 5 program category choices and virtually, the same choices are continuously offered throughout the evening.

TABLE 5

Distribution of Audience Share by Program Category - November 1974, Metro Vancouver

THURSDAY

TIME	NEWS	PUBLIC AFFAIRS	INTERVIEW	NATURE	LIGHT ENT.	GAME SHOW	SITCOM	POLICE DRAMA	DRAMA SERIES	MOVIE	SPORTS	CHILDREN
5:00 PM	5 6						28(2) 24(2)	21 21	17 15	13 12		# 3
5:30	15(4) 15(4)						26 27	25 26	19 17			
6:00	68(5) 68(5)								14 14		13 14	
6:30	91(6) 88(6)		7 7									
7:00		22 22	9 8		25(2) 24(2)	19(2) 20(2)			25 24			
7:30				12 12	24 23	19(2) 18(2)	9 10		34(2) 34(2)			
8:00					24(2) 24(2)		13 12	42(2) 42(2)	18(2) 17(2)			
8:30					28(2) 28(2)		9 9	42(2) 42(2)	18(2) 18(2)			
9:00					9 8		18 19	53(4) 52(4)		17 18		
9:30		6 6					15 14	45(3) 46(3)		32(2) 32(2)		
10:00		9 10						36(3) 34(3)	15 16	40(2) 41(2)		
10:30		6 7						36(3) 36(3)	18 19	42(2) 39(2)		
11:00	74(6) 75(6)									23 23		

3. Which of the most popular programs are shown on the CBC stations available in the Area: CBUT and CHEK?

Turning now to the programming on CBC specifically, rather than the programs provided on all stations, we compiled a table to show the most popular programs provided by CBC to Vancouver audiences, by % household ratings. One factor in Vancouver is the rather unusual situation of both a CBC Owned-and-Operated station and a CBC affiliate being within range of Vancouver

viewers. This means that, when a program is shown on network service, we can

watch it either on CBUT, Vancouver, or CHEK, Victoria. If a program is not in the reserved network times, however, the Victoria station probably does not carry it (as many affiliates do in the province) and, if the program is a local production of CBUT, it will certainly not be carried on CHEK. As we have already seen, the availability of the same program category (or even the same program, we surmise) tends to increase the audience for that category. Therefore, we found it necessary to allow for the fact that some

~~CBC programs were carried on two available stations while others were carried on only one. We have covered this difficulty in the following table 6,~~

which lists in order of popularity the 25 most popular programs on CBC.

It also provides a breakdown of those programs between those which are American and thus available on US stations to Vancouver viewers, of those programs on both CBC stations and of those programs available only on CBUT.

Of the 25 top rated programs listed here, almost half - 12 - are American and one is British. Of the 12 Canadian programs, 9 are network programs and 4 are programs shown only on CBUT. Since, as we have already observed, the American programs are scheduled in prime-time while many Canadian programs are not, it is necessary again to look at audience share



TABLE 6

Most Popular Programs on CBC Stations, Vancouver Metro Area: November 1974

Based on % Household Ratings of 13 or above

<u>Program Title</u>	<u>% Household Rating</u>	<u>US Program (also on US station)</u>	<u>Program Produced for CBC Network</u>	<u>Program shown here only on CBUT</u>
NHL Hockey	37		x	
All in the Family	35	x		
World of Disney	33	x		
MASH	30	x		
Irish Rovers	23		x	
Mary Tyler Moore	22	x		
Happy Days	20	x		
Police Story	19	x		
Beachcombers	18		x	
Cannon	18	x		
This is the Law	18		x	
Waltons	17	x		
Carol Burnett	16	x		
Ceilidh	16		x	
Hourglass	16			x
Sportsweek	16			x
Maude	15	x		
Football	15	x		
Rhoda	15		x	
Front Page Challenge	14		x	
Klahanie	14			x
Market Place	14		x	
Tommy Hunter	14		x	
Man About the House	13			x
Nature of Things	13		x	
TOTAL PROGRAMS: 25		12	9	4

to obtain a measure of the preferences of viewers outside the peak prime-time hours. Before doing so, however, we will look at all CBC-produced programs, instead of just the few top-rated ones, to see what preferences viewers have indicated among the variety of CBC programs.

4. Which CBC-produced programs are most popular in Metro Area Vancouver?

In answer to this question, we used % household ratings for all CBC programs which received 2% or over. Since a fair number of CBC programs do not rate anything close to 15%, the typical figure for popular programs, it became necessary to list programs all the way down to the unreportable #%.

The following Table 7 lists the programs in order of highest to lowest % household ratings and indicates whether the programs are shown on two stations or one. Also, the time of day is given, together with our determination of the program category. With reference to the program categories, a reading of the list will show that informational programming predominates over entertainment programming.

One item of interest from the Table for our purposes is that of the top 11 programs, two are regional productions for the network and two more are local productions for CBUT. That is, more than one-third of the most popular CBC programs in Vancouver have some regional or local element. Considering that only two other programs in the list, aside from Schools broadcast, are local productions and there are no other regional productions, we consider that there is a measurable tendency for Vancouver viewers to prefer local or regional programs over other CBC programs.

Because there are relatively few programs to use for comparative purposes, no strong conclusions can be drawn but we do note that Irish Rovers is more popular in Vancouver than Tommy Hunter and Hourglass is more popular than National News.

To make a better comparison of the relative popularity of CBC programs, we separated out the ratings for CBUT from those of CHEK and produced a list of the 21 top-rated programs on CBC, American and Canadian. To obtain

TABLE 7 Most Popular CBC-Produced Programs in Vancouver Metro Area: November 1974

% Household Ratings of 2 or above, CBUT and CHEK

<u>Program Title</u>	<u>% Household Rating</u>	<u>Broadcasting Station</u>	<u>Time and Day</u>	<u>Program Category</u>
NHL Hockey	37	CBUT, CHEK	Sat 5:00 - 7:30 PM	Sports
Irish Rovers	23	CBUT, CHEK	Sun 7:30 - 8:00 PM	Light entertainment
Beachcombers	18	CBUT, CHEK	Sun 7:00 - 7:30 PM	Drama series
This is the Law	18	CBUT, CHEK	Mon 8:30 - 9:00 PM	Panel show
Ceilidh	16	CBUT, CHEK	Sat 7:30 - 8:00 PM	Light entertainment
Hourglass	16	CBUT	M-F 6:30 - 7:30 PM	News, Public Affairs
Sportsworld	16	CBUT	Sun 3:30 - 4:00 PM	Sports
Front Page Challenge	14	CBUT, CHEK	Tue 9:30 - 10:00 PM	Panel show
Klahanie	14	CBUT	Mon 6:00 - 6:30 PM	Nature
Market Place	14	CBUT, CHEK	Sun 10:00 - 10:30 PM	Special interest information
Tommy Hunter	14	CBUT, CHEK	Fri 9:00 - 10:00 PM	Light entertainment
Nature of Things	13	CBUT, CHEK	Wed 8:00 - 8:30 PM	Documentary
CBC National News (weekdays)	12	CBUT, CHEK	M-F 11:00 - 11:15 PM	News
Collaborators	12	CBUT, CHEK	Sun 9:00 - 10:00 PM	Drama series
Reach for the Top	12	CBUT	Mon 7:30 - 8:00 PM	Panel show
CBC National News (weekends)	11	CBUT, CHEK	S-S 11:00 - 11:15 PM	News
CBC National News & Viewpoint	9	CBUT	M-F 11:15 - 11:30 PM	News, Public affairs
Ombudsman	9	CBUT, CHEK	Sun 10:30 - 11:00 PM	Special interest information
Hymnsing	8	CBUT	Sun 5:30 - 6:00 PM	Music
Nation's Business & Night Final	8	CBUT	Sun 11:15 - 11:30 PM	Public affairs, news
Provincial Affairs & Night Final	8	CBUT	Sat 11:15 - 11:30 PM	Public affairs, news
Mr. Chips	6	CBUT	Fri 7:45 - 8:00 PM	Instruction
Mr. Dressup	6	CBUT, CHEK	M-F 10:30 - 11:00 AM	Children
Sportscene	6	CBUT	Thu 6:00 - 6:30 PM	Interview
Stompin' Tom's Canada	6	CBUT	Thu 9:00 - 9:30 PM	Light entertainment
Adrienne at Large	5	CBUT	Thu 10:00 - 10:30 PM	Public affairs
Howie Meeker	5	CBUT	Fri 7:30 - 7:45 PM	Instruction
Life After Youth	5	CBUT, CHEK	Mon 10:00 - 10:30 PM	Documentary
Music Machine	5	CBUT	Wed 7:30 - 8:00 PM	Light entertainment

cont....



Table 7 (cont.)

<u>Program Title</u>	<u>% Household Rating</u>	<u>Broadcasting Station</u>	<u>Time and Day</u>	<u>Program Category</u>
Country Canada	4	CBUT, CHEK	Sun 4:30 - 5:00 PM	Special interest information
House of Pride	4	CBUT	Thu 7:30 - 8:00 PM	Drama series
Musicamera	4	CBUT, CHEK	Wed 8:30 - 10:30 PM	Music
Night Final	4	CBUT	S-S 11:30 - 12:00 PM	News
Payday	4	CBUT	Sun 4:00 - 4:30 PM	Special interest information
Adrienne at Large	3	CBUT, CHEK	Mon 3:30 - 4:00 PM	Public affairs
Bob Switzer	3	CBUT	Wed 6:00 - 6:30 PM	Interview
CBC Saturday Sports	3	CBUT	Sat 1:00 - 3:00 PM	Sports
Honorable Members	3	CBUT	Thu 10:30 - 11:00 PM	Public affairs
Music to See	3	CBUT, CHEK	Sun 5:00 - 5:30 PM	Music
People of Our Time	3	CBUT, CHEK	Mon 10:30 - 11:00 PM	Documentary
B.C. Schools	2	CBUT	Thu 10:00 - 10:30 AM	Schools
Canadian Schools	2	CBUT	Tue & Fri 10:00 - 10:30 AM	Schools
Western Schools	2	CBUT	Wed 10:00 - 10:30 AM	Schools



a measure of whether Vancouver ratings for certain programs were parallel to ratings across Canada, we looked at CBC Audience Panel ratings data for the period comparable to the Nielsen November 1974 data. Using the CBC's weekly ratings on % Audience size for urban areas which receive both CBC O&O and CTV, we produced the following Table 8. While we recognize the figures are not directly comparable, we believe that the relative ordering of popular programs should be approximately the same, and in most cases this is so. There are some exceptions where ratings in Vancouver are noticeably higher than in the urban Canada average provided by the CBC: World of Disney, NHL Hockey, Irish Rovers and Beachcombers. The first two are not reliable comparisons because, in the first case, figures for the appropriate week were not available; in the second case, NHL Hockey is shown in prime-time in the East and shown in the early evening in Vancouver so the ratings would not be the same. That leaves the two regional productions for Vancouver, Beachcombers and Irish Rovers, which do undoubtedly get better ratings here than elsewhere in urban Canada. The difference is probably significant enough.

(Conversely, there are several programs which rate noticeably worse in Vancouver than the urban Canada average of the CBC ratings report. These are all American programs - although not all U.S. programs are less popular here.)

One program which has a good rating in Vancouver, and for which there is no comparison point is Klahanie, which rates 16%. This is all the more amazing because it is shown at 6 PM, competing with the CTV News Hour, a popular choice. Klahanie is not easily categorized but could be described as outdoors-oriented with mainly B.C. content. It operates on an extremely small budget from the regional production centre in Vancouver. There will be further comment on this program in Section III of the report.

TABLE 8 Comparison of Vancouver Ratings to Canadian Urban Average Ratings

	Nielsen Ratings, November 1974 % Household Ratings, Metro Vancouver CBUT only	CBC Audience Ratings, Nov. 8-14 % Viewing Audience Size, Urban Areas CBC O & O Stations
World of Disney	33	26 <sup>1</sup>
NHL Hockey	32	24 <sup>2</sup>
All in the Family	28	26
MASH	23	26
Irish Rovers	21	16
Mary Tyler Moore	20	19
Beachcombers	17	11
Sportsweek	16	} 15
Football	15	
Maude	15	14
Waltons	15	19
Rhoda	15	19
Cannon	14	18
This is the Law	14	12
Klahanie	14	not given (local program)
Happy Days	13	19
Police Story	13	14
Ceilidh	13	not given <sup>2</sup>
Marker Place	13	9
Front Page Challenge	12	10
Tommy Hunter	12	13
Carol Burnett	11	18

<sup>1</sup> Not given in Nov. 8 week; 26 given in Nov. '29 week<sup>2</sup> NHL Hockey and Ceilidh are shown at different times in Vancouver and in the East

5. On the CBC Owned-and-Operated Station CBUT, which CBC-produced programs do best in terms of audience share?

The final question we examine by use of the Nielsen data concerns the highest % audience share achieved by CBC produced programs in Vancouver. We have limited this listing to audience share on CBUT for the same reason as we limited it in the previous tables - because not all CBC programs are shown on the two CBC outlets we receive and so programs on only one of the stations appear lower on the list than they should.

The following Table 9 provides estimates for audience share ratings for CBC programs on CBUT. We say estimates because they are based on the quarter-hour ratings and, for programs of more than one quarter hour, they have to be composites of the available data. We have limited the programs selected to those in the prime-time as shown because % household ratings outside those hours can be extremely small and the audience shares are not very reliable or significant.

The following table shows the programs listed in order of highest % audience share and those programs which are regional or local productions are marked with asterisks. We note again that the regional or local programs are generally at the top end of the scale and we regard this result as not accidental but a reflection of the preference which Vancouver residents have for programs which have at least some local or regional content.

TABLE 9     Estimates of Audience Share Ratings for CBC Programs on CBUT, Metro Vancouver  
November 1974 Data; 6 PM - 12 midnight weekdays, from 5 PM Saturday and 1 PM Sunday

	<u>% Audience Share</u>		<u>% Audience Share</u>
NHL Hockey	58	Sportscene*	14
Sportsworld	38	Collaborators	14
Hourglass I*	36	Mr. Chips	11
Irish Rovers*	33	Life After Youth	10
Beachcombers*	30	Music Machine	10
National News	28	Adrienne at Large	10
Klahanie*	25	Stompin Tom's Canada	9
Ceilidh	25	Howie Meeker	9
Hourglass II*	24	Pay Day	9
Market Place	21	Country Canada	8
Front Page Challenge	20	House of Pride	7
This is the Law	19	Honorable Members	7
Reach for the Top*	18	Take Time	7
Nature of Things	18	Music to See	7
Tommy Hunter	18	People of Our Time	6
Ombudsman	18	Bob Switzer*	6
Night Final*	18	Musicamera	6
Hymnsing	16	First Person Singular	6

\* Programs of regional and local production

### SECTION III SUMMARY OF RESEARCH METHODOLOGIES

#### a) Review of Available Audience Research Data

The existing data sets on television viewing in Canada are, of course, the audience research statistics produced by A.C. Nielsen Company of Canada Limited and the Bureau of Broadcast Measurement. The CBC Toronto Research Department also engages in audience research work, most of which appears to be conducted by outside companies so as to maintain the neutrality of the questioner. Audience panels deemed to be representative of Canadian homes which have television sets are asked to keep a weekly viewing diary. On it, they record their reactions to CBC programs, indicating the enjoyment level for each program watched. "Duty viewing" is discouraged and a section of the panel is changed each week to keep audience reaction to programs as spontaneous as possible. Another type of audience survey study was commissioned by the CBC, and carried out by an outside survey research company in 1973; the study surveyed attitudes towards the CBC in more general terms, rather than soliciting specific program comments, and was called "What the Canadian Public Thinks of Television and of the TV Services Provided by CBC". As far as we could discover, copies of this study report are not yet available to people outside the CBC.\* In any case, the study does not, we understand, provide regional or provincial breakdown of the data and so it would be difficult to draw inferences about regional relevance from this report. Access to the raw data used for this CBC study would be necessary for it to be useful to us. Actually, all of the CBC audience research is authorised or controlled by the Toronto Research Department

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\* We tried to get a copy of this report through the B.C. regional offices of the CBC; our request was referred to Toronto.



so that the sorts of studies undertaken and the sorts of questions asked are geared to the Toronto perspective of the network and its programming. No research is undertaken in Vancouver for the B.C. region and CBC staff here have no knowledge of the viewing preferences or interests of the people in their region.

So, we return to the Nielsen and BBM data as the basic statistical material available. BBM data which we obtained did not provide a detailed breakdown of viewers for individual programs in B.C., although it did provide information on audience size for the various population centres in the province. The Nielsen data does provide statistics on viewing of individual programs and does this for the five market areas in which most of B.C. is covered (some parts of the province are not assigned to any market area).

The data produced by Nielsen is intended to measure a) the number of TV households which have a TV set turned on for any given quarter hour period throughout the broadcast day, from 8 AM on one day to 2 AM the following day; b) the number of TV households tuned to each station in the market area; c) the number of men and women in the various age groups who are viewing television in those TV households. On the basis of this data, calculations can be made of the percentage of the audience which is tuned to a particular station and, by matching the time of day with the program schedule, a measure can be achieved of the audience size and audience share for any program broadcast.

The sample survey method of obtaining data on large numbers of people by using a mailed questionnaire has certain unavoidable disadvantages. Firstly, no matter how carefully such a sample technique is applied, the mathematical randomness of the sample responses cannot be guaranteed - indeed, Nielsen carefully explains all the limitations implicit in their

method in each of its reports. In addition, in filling out a TV viewing diary such as used by Nielsen, there is always a temptation for respondents to provide answers which may not be strictly accurate but are how they would like them to be - or how they think Nielsen might like it to be. Truthfulness in answering questions is a perennial problem in social science research - and this applies as much to filling out written replies as it does to giving verbal replies. It might be argued that it may actually be easier for a respondent to provide incorrect information in writing than directly in person.

Another problem with a sample survey is that the purpose for which it is conducted has a strong influence on the way the survey is designed. Such a survey is never value-free in its purpose and, in the case of audience research surveys, the purpose is clearly that of the advertiser - to find out what size type of audience is available to the reach of commercial messages at any time, on any station, for any program. Advertising rates in TV, as for other mass media, depend on the audience size and accurate measurement of the audience is necessary for both the advertiser and the controller of the medium. Audience research is intended to provide a measure of the audience for all programs shown and, from this, to attempt to predict what the audiences would be for programs in the future. So, the surveys measure what people actually watched on TV and do not attempt to find out which programs they liked to watch, which programs they might like to watch if they were available or how much they enjoyed watching a particular program.

The CBC audience research data on an "enjoyment index" of each program is based on viewer responses to a standard scale question; the

index range is from 0 to 100, with virtually all responses in the 65-85 range. It is doubtful if these indices have any inherent validity as a measure of the enjoyability of a program because, by watching the program, the viewer will feel bound to give it at least a 50 score. Otherwise, if he doesn't enjoy it at all, he will switch off. The fact that almost all scores are in the 65-85 range suggests that the figures have limited usefulness as a means of comparing programs with each other or as a yardstick of enjoyment on any one program. Program enjoyment is not an easily quantifiable criterion, must vary qualitatively and quantitatively between program types and is, therefore, not amenable to simple statistical measurement.

If it could be obtained, information on the extent to which viewers enjoyed a certain program would be useful to the CBC as a public broadcasting body established for the purpose of producing and distributing programs of interest to all Canadians. However, such information would be of negligible value to commercial broadcasters or advertisers who want to have information on the numbers and purchase power of the audience for a TV program. The differences between the role of the CBC and of the commercial broadcasters mean that different kinds of audience research are required for programming policies to reflect adequately their primary purpose. It is not at all clear that the CBC does in fact acquire audience data which is relevant to its own special purpose in Canada.

Like program enjoyment, relevance is not a readily quantifiable criterion. It can obviously mean different things to different people, or to people in different environments and circumstances. It can never be a standard yardstick for measuring a program or a program schedule. The

best we can do with the available audience survey data is to assume that viewing a program indicates some perception of 'relevance'. We cannot, however, conclude the obverse. In those terms, the test cannot be done because audience research data provides no information on relevance.

However, the Nielsen data can provide some sort of measure of viewer preferences for certain programs or program categories over others.

This cannot be strictly called viewer choice of programs because that implies the possibility of differentiating between what is offered, and that a real choice is available. If, as often happens, in the prime-time hours, the choice in Vancouver is between two police dramas, one hospital drama, two movies and a situation comedy, what real choice is that if none of the four program categories offered is wanted? The viewer willy-nilly indicates a preference for one or another program but cannot be said to have made a program choice.

#### The Idea of Viewer Choice of Programming

Some clarification of the idea of program choice is necessary here.

Without intending to carry the possibility of real choice to an impractical extreme of offering everybody a choice of every program all the time, it is suggested that a minimal level of choice implies the availability of practical alternatives in viewing. If all available programs at 9 PM are dramas of one type or another, this is not a real choice for any person who wishes or might wish to watch any other category of program. In prime time, the choice is often limited to dramas, movies, situation comedies and variety shows on the major networks. Anyone interested in watching a nature program, a travel program or even a sports program is



out of luck. (Sports has its own monopoly time when nonsports lovers are equally out of luck.) Often, all the viewer really selects is the least objectionable program.

Of course, there is the initial choice between turning the TV set on and leaving it off but this is not a considered choice for regular viewers. The set will be on regardless, in a sense, of what is shown. The operational choice, then, is narrowed down to a choice between the available programs. As already mentioned, the range of choice is very narrow, even with the eight channels received in Vancouver (nine, if one counts the community channel).

The commercial nature and purpose of the North American television industry generally - CBC and PBS being the exceptions, with limitations placed on them by the weight of the pervading commercialism - requires that popular programs (those which viewers prefer over others available at the time) should be duplicated, triplicated and so on. The assumption seems to be that, if viewers prefer a new police drama over other types of programs in that time slot, then viewers will prefer two police dramas, three, four, five police dramas over other available programs. This proliferation of a preferred program type goes on until we reach the situation we have now, where 'law and order' series constitutes one-third of the entire weekly prime time schedule on the three commercial television networks in the U.S.

This extraordinary situation is justified by network officials by reference to popular preference for these programs. To quote an official of ABC, "If the public was not interested in viewing police shows, there wouldn't be so many". (Quoted in an Associated Press article in the Vancouver Province "TV Times" section, March 14, 1975.) Again, this seems



to reflect the assumption that, if preference is shown for one type of program over others, then offering more of the preferred type is giving the public what it wants.

The habit of providing duplicate programming is really a reflection of the 'safe bet' behaviour of the marketplace. Risk-taking is limited by introducing "new" programs (as continually required to fill the TV schedule when other program series die) that are as close as possible to existing successful programs.

b) Observations on Future Research

These observations are collected under headings on recommendations for possible future research studies.

1. Statistical analyses of available data

The CBC Audience Panel reports include comparative viewing figures for all communities in Canada having a CBC owned-and-operated station as well as a CTV station. If the raw data for these tables can be obtained from the CBC research division, it would be possible to make comparisons between selected areas and other major communities in Canada. The objective here would be to provide statistical evidence of the apparent relationship between regional origination of a program and higher viewer preference for that program within that region.

One appropriate statistical measure would be the chi square  $\chi^2$ . It would answer the question: given the number of people in the target community watching either a (CBC) or to (CTV), are they watching in the same proportion as the other communities in Canada. This method sidesteps nicely the variation in choice from 16 channels in Toronto, 9 in Vancouver to 2 in St. Johns, and deals only with the numbers of people in fact watching Canadian channels. More sophisticated or complex manners of carrying out the same sort of analysis could involve designation of expected values to compensate for the varying degrees in choice in the towns concerned. Each town could be measured against all the other towns on given programs. If a large scale, nation-wide analysis of regional programming were to be undertaken, this might be one component in such a study.

The greatest usefulness of results may well be in providing "proof"

to the data-minded of the role regionalization plays in influencing viewer choice. It is not a method which we highly recommend or consider necessary. It may only be pragmatic within the scope of a given study. Regionalisation of programming to increase regional consumption deals with only half of the issue.

## 2. Content analysis of programming

Equally, if not more, important is the question of regional input into national programming. Here we are into subtler but perhaps far more important issues than scheduling of programming, place of production and setting. We are dealing with attitudes and viewpoints which are conveyed to the rest of the nation in national information programming. As already pointed out, public affairs and informational programming constitute a large proportion of the production of CBC English television. In the months we have been studying this question, we have become sensitized to the number of times that an eastern viewpoint or attitude dominates the CBC TV presentation of news or public affairs.

Obvious examples where this has happened have been in the national news reporting of the Federal-Provincial controversies over resource policy. To the westerner, the stance of Premier Lougheed of Alberta is not so easily dismissable as it seems to be to Toronto news commentators. Marketplace's reporting on the bacterial count of hamburger in Toronto and Montreal alerts Vancouverites, but at the same time leaves them uncertain as to how the findings affect them, if at all. A discussion of day care centre problems in Toronto does not strike the Vancouver listener as relevant no matter how much the program host may insist that the discussion is of interest because the problem is a national one. We have kept some

beginning informal logs on this sort of content analysis.

We would highly recommend that any research pursuing the role of the CBC in its mandate to promote national unity and national identity scrutinize the content of national programs from this point of view. It is precisely this kind of data which will illustrate how national unity cannot be equated with a centralized source of programming for the whole country and that national identity is not fostered by letting the people of one region provide programming content for the entire nation. In fact what has happened, and this can be demonstrated on a world-wide basis, is that this procedure brings people up against awareness of how different they are from the people of the programming source, how their interests are not only not catered to, but not even noted. We will have more to say on this subject in the section on policy recommendations, section IV.

### 3. Field research in the regions

All the present audience research produced by the CBC is done from the Toronto office; none is produced in the regions for their own use.

Consequently, Toronto provides the questions and the framework that dictate the scope of the data gathered and conclusions reached.

We recommend that extensive field research on audience, attitudes to television, regional interests and so on, should be undertaken in each region of the CBC and that such research projects should be designed by regional staff and not carbon copies of a centralised Toronto model for regional studies. This field research should be more extensive than just measurements of audience and they could be made even more useful if an opportunity were to be provided by CBC for the regional director to vary

the programming shown on the television service. The regional staff should be able to change the timing of the programs, accept or reject the network feed programs, add other programming in vacant slots - the other programs could be made in the region, in other regions or from outside Canada (provided minimal Canadian content requirements were met). In this way, the field research could begin to measure the B.C. viewers' preferences in programming and to start to adapt the program schedule in line with those preferences.

#### 4. Financial analysis of CBC Revenues and Expenditures

As we have noted in Section IV, the definition of regionalization by CBC management usually means regional programming for regional consumption. They maintain that different areas of the country are not interested in the other areas. But one CBC spokesman has said, "Everyone knows that what we need are regional production centres so that eventually regional productions can find their way into national programming. But how are we going to pay for it? What with inflation and everything it's all costing too much."

We suggest as a hypothesis that the present centralization policies of the CBC are expensive, wasteful of resources and ultimately destructive of the public section of the national broadcasting system. We know, for example, that Vancouver for the last several years has been in a seller's market with regard to advertising. Five million dollars annually goes over the border to the American station KVOZ in Bellingham, Washington, whose audience and advertising target is almost exclusively the Greater Vancouver area. Recognizing this situation, the CRTC has called for



applications for a new commercial broadcasting station in Vancouver.

Now, what might have happened if the CBC English television service, British Columbia region, had had some degree of autonomy? What if Vancouver could have made its own programming decisions for at least part of prime-time which is not occupied by American programming and had been able to dispose of the advertising revenues thus generated? It is not impossible that those B.C. revenues could have been tapped for B.C. programming to build up the regional production expertise which, as our CBC spokesman says, "everyone knows we need".

What we recommend for further future research is perhaps an impossible one short of a Royal Commission: a thorough-going analysis of the internal financial arrangements of the Canadian Broadcasting Corporation. A full analysis is needed of the sources of CBC advertising revenues, of which programs they sponsor, the cost of centralised Toronto production including administrative overheads and the expensive disasters such as House of Pride. (This is an example of the futile attempt to produce "regional" programming from a centralised power base. Every producer in Vancouver that we talked to last year knew it was ill-conceived and predicted its failure.)

The difficulty of getting the financial data to make this kind of study is, of course, well known. Such an analysis, however, seems indicated. It would require a body with sufficient authority to demand the figures from the CBC, and economists with enough imagination to provide models for alternative distribution of the available revenues.

A similar sort of analysis was undertaken under the auspices of the 1965 Fowler Committee. We think this analysis should now be expanded upon

and alternative budgetary systems proposed for greater regionalisation of the CBC. One Fowler Committee comment is worth noting here:

"Our unqualified conclusion based on these studies is that there are ample opportunities for improved efficiency and savings in program production. The consultants reported to us that, within present facilities, it should be possible to save \$1.2 million a year in Montreal, and \$2.4 million a year in Toronto, by improvement in the production procedures, some of which would need the cooperation of the unions concerned. In Vancouver, they found a cost-conscious environment in which the regional management seeks every opportunity to reduce production costs so as to expand its local programming base." (page 297)

The studies undertaken for the Fowler Committee are now ten years old and another such project, with regional objectives, is overdue.

#### SECTION IV    REVIEW OF PRESENT AND FUTURE CBC POLICIES

This section is concerned with the policies and practices of the CBC English Television network which are of particular importance to those B.C. residents concerned with the changes needed in CBC programming to make it more acceptable to them. The first part of the section discusses the implications of the present policy on regionalisation of production; the second part is about the balance of programming on the network, and the third part provides some observations about future policies which could be implemented to improve the opinion of CBC now held by the more vocal residents of B.C.

a) Regionalisation Policies of the CBC TV English Network

Part of the CBC's mandate, under the Broadcasting Act, is to provide:

"a service in English and French, serving the special needs of geographic regions, and actively contributing to the flow and exchange of cultural and regional information and entertainment", section 3, subsection g(iii).

and

"a contribution to the development of national unity and provide for a continuing expression of Canadian identity", section 3, subsection g(iv).

Since both these requirements are in the Broadcasting Act, we should assume that they are not mutually contradictory although CBC seems to think they are, in its organizational structure and procedures for developing programs.

'Canadian identity' is not the composite of viewpoints and cultures from all of Canada and does not imply an anonymous melding of these differences into a homogenous "identikit" picture of Canada. Unity and diversity can co-exist and this is especially true for the expression of Canadian culture which, in its nature, is diffuse and decentralised. The technical limitations of providing a coast-to-coast broadcasting network have led the CBC to centralise not only the engineering decisions but also the programming decisions. The budgetary control exercised by Toronto over all program production in the English language TV network is extremely strong and, as a result, the development of regional production has not followed from the establishment of what are called regional production centres across the country.

Actually, the CBC does not categorize any of its programming as "regional productions". There are only two basic categories of production: network and local. Budgets are allocated to each regional production centre for local.

production to fill the time allowed for local programming - generally 6 PM to 7:30 PM weekdays. Most of the local production money is assigned to local news programming (Hourglass-type programs) and local sports programming. In Vancouver, there is also a nature program Klahanie and an interview program. Decisions on the content of these programs are left with the regional production staff but the degrees of freedom enjoyed are not great because the budgetary allotment does not permit elaborate or expensive variations from a standard format. Klahanie, for example, has to rely extensively on a format of the program host introducing a guest each week who will then comment on a film or stills which he has brought along. Very little out-of-studio programming is possible on the budget allotted. Even so, the program is popular with those who can watch CBUT.

In the network production side, the decisions on which series or individual programs will be produced and where, are all made in Toronto. A series such as the Irish Rovers is produced in a regional production centre but the regional content is relatively slight. The Irish Rovers are associated with Vancouver and are very popular here but the studio might just as well be in Winnipeg or Montreal, instead of Vancouver, for all the difference it would make in the content. The studio format of the program series has to be approved by Toronto and each program has to be acceptable for network broadcast.

The case of the Beachcombers is rather different because the content of the programs deals with an environment illustrative of the B.C. southern coast. Even here, however, the regional control over production is not strong and budgetary control remains in Toronto. Program series produced at regional production centres are made not because of regional priorities for those





series but to fit in with an overall network set of priorities which are established by the Toronto network staff.

The centralised decision-making of the network on programming is in opposition to the CBC's declared intentions over the last four years to strengthen regional participation. Building a new regional production centre in Vancouver looks well for the physical well-being of the region but if all the decisions on program content and program production are still made in Toronto, then we have made no progress at all in the regionalisation of CBC programming. The series Pacificanada presently being shown on CBC - too late for many people, at 10:30 pm - is the kind of programming which could be well produced by regional production staff; the films were made by the National Film Board.

The extent to which the regions play a negligible role in CBC network production was fully discussed at the CRTC Public Hearing in February 1974. The Committee on Television from Toronto expressed our concerns well:

"We recognize that at various times the CBC has taken tentative steps toward encouraging more participation from the non-Toronto regions of the country, but there seems to be a consensus (among CBC producers as well as viewers) that this has not had the desired effect. On the contrary, regional programming in prime time continues to be inconsequential. We have the sense that at CBC headquarters the non-Toronto regions are barely tolerated."

It is not too surprising that CBC staff in the regional centres often refer to the Corporation as the TBC - the Toronto Broadcasting Corporation. The assumption apparently made by the Toronto management that programming representing the Canadian identity can be achieved by centralising the control of the programming in one place is at best misguided and at worst patronising

to the cultural values of all Canadians outside the network centre. Cultural values of southern Ontario urban dwellers are not those of all English Canadians and one may not even be conscious of any difference unless one lives elsewhere. In a centralised structure such as the English TV network of the CBC, the bias is in favour of the centre and the non-centre areas tend to be viewed as deviations from the accepted norm. This is the wrong way to look at television programming for Canada. The structure should be set up to favour the regions, with national programming being built up from these decentralised points.

The regional exchange of programs, which is now a token attempt to provide exchange of information and entertainment between the regions, should be a vital and exciting part of the program schedule. The CBC documents which provide details of programming hours are written in a special language of their own so that it is extremely difficult to keep straight what the figures provided actually mean. 'Local production' and 'community programming' might be taken to mean the same thing but not so. Local production refers to the production of programs by a regional production for showing locally. 'Community programming' means all programming shown in local time-slots by a CBC owned-and-operated station - it encompasses a) local production, b) regional exchange programs (received from other regional production centres) and c) procured programs (programs from any country procured by the station for showing in local time slots such as after midnight or certain times during the morning and afternoon). The designations of 'local', 'regional' and 'community' programs have now become so confused that we understand the CBC will drop the categories altogether in future. In the 1973/74 year, Vancouver is reported as having planned to show 380 hours of regional exchange programs. This

works out at slightly more than one hour per day. Some other regional production centres planned to show none and the second greatest use of regional exchange was by Goose Bay, with 172 hours - less than 30 minutes per day.

Regional exchange has been neglected by the CBC because its priorities have been in developing a national centralised program schedule and regional interests seem to interfere with this. There need be no conflict between regional and national interests in programming provided the assumption is not made that national means centralised. The centralising tendencies of the technology must be made to conform to the decentralised needs for regional programming, not the other way around.

Obviously, all program production at a central point should not be stopped. The production of national news services is of necessity a centralised process - although, even there, the provision of news material from the regions must be a lot stronger than it is at present. The budgeting of regional news staff in the CBC is not adequate for the provision of more than occasional items to the Toronto news office. (The recent libel case heard in the Vancouver courts between Robert McCall, the Regional Director for CBC, and Lisa Hobbs of the Vancouver Sun furnished us with examples of the inadequate level of funds provided to regions for news coverage.) The coverage of Parliament is not an area to be dealt with at a regional level because this is also of interest and value to all Canadians. Again, though, care must be taken to ensure that attitudes of one centre are not emphasized at the expense of attitudes of other Canadians - the reporting of the federal-provincial dispute on resource taxation is a case in point, where Ontario's interests in the dispute have been overexposed and, to many viewers in the West, other provincial concerns inadequately explained or described.

Another kind of program which is generally produced best in major metropolitan centres is the cultural programming which necessitates the use of large orchestras or other musical ensembles, professional theatrical companies and so on. These productions would be difficult to achieve in smaller centres because the facilities and artistic resources would probably not be there. However, such cultural programs are a rarity on television and cannot be regarded as a staple item which would preclude any artistically creative programming being done outside the major cities. The production of plays and various musical entertainments should not be limited to one or two centres by the mistaken idea that all the good Canadian artists are living in Toronto or Montreal. One CBC official remarked to us:

"Now as I look at history it seems clear that creative achievement has always resulted from artists being together in a major centre. It doesn't seem to make sense then to develop production centres in St. John's and Halifax and Edmonton to force artists to move out of Toronto."

~~If the only reason for having regional production centres was to produce regional versions of Musicamera or the Wayne and Shuster Comedy specials,~~

there might be a case for limiting production to a few metropolitan centres (e.g., Montreal, Toronto and Vancouver). However, as already pointed out, cultural (high or low culture) programming is not a major part of the program schedule. The bulk of programming reflects Canadian culture in the social culture sense and, as we have argued here, the social culture of Canada is not centralised and cannot be represented satisfactorily by a centralised program production system.



b) The Balance of the CBC Program Schedule

The regular program schedule of the CBC English language television network is an indicator of how the Corporation fulfils its mandate to provide a national broadcasting service, under the Broadcasting Act. The CBC is supposed to provide:

"a balanced service of information, enlightenment, and entertainment for people of different ages, interests and tastes covering the whole range of programming in fair proportion", section 3, subsection g(i) of the Act.

Of course, the balance of the service will inevitably vary through time and the balance desired by any particular person will differ from that of other people so that no precise description of how the proportions of information, enlightenment and entertainment should be balanced can be given. Often, a letter-writer to newspapers, to his M.P. or to the CRTC tends to take the stance of the righteous taxpayer and demand that the CBC's programming should conform exactly to that taxpayer's wishes. A strong proprietary interest by Canadians in the CBC is no bad thing for the Corporation provided that it takes a more constructive turn than merely demanding a fair share of whatever the CBC is doing.

Members of Parliament are also not immune from the temptation of asking that the CBC provide better service in their home area, without giving much consideration to the question of how the Corporation can fulfil all requests and yet not have to ask for increased Parliamentary grants. Much of the criticism of the CBC both in Parliament and in the press deals with small details of CBC's performance, with little attention - and even less intelligent comment - given to the enormous responsibilities and duties of the Corporation,

laid on it by statute, by Cabinet order, by CRTC regulation or requirement and by public demand.

A great deal of the time, the standard of CBC performance is measured only by the extension of the broadcast network, the building of repeater stations and all the attendant 'hardware' of broadcasting. This is a very important requirement for the CBC to reach as many Canadians as possible and progress in this extension of service is fairly easy to measure in expenditures and audience coverage and so on. However, the programs to be broadcast are the other half of the service and progress and improvement in programming is hard to measure.

Increased expenditures on programming are harder to justify to those outside the CBC and the increased quality may be imperceptible to many - and disputed by others. Innovative programs on CBC tend to be treated as 'controversial' and the corporation has been hit over the head by MPs so often through the years that it has almost ceased attempting anything even slightly adventurous. The program This Hour has Seven Days was the last major controversy over CBC programming and, since then, very little innovation has been tried. It is easy to understand the CBC's timidity in programming when one reads the successive debates and committee reports which Parliament has conducted over the nearly infantile body of public broadcasting in Canada. The purpose for which the CBC was originally established is all too often forgotten or denied. The necessity for spending public money on broadcasting at all is raised all too often as a debatable question. In these sorts of discussions, the CBC seems unable to defend itself - perhaps because it is unsure itself?

On the other hand, in other discussions, CBC is well able to defend itself by reference to all sorts of reports and policies and studies being undertaken within the Corporation. However, requests by Parliamentary Committees or individual M.P.s for information on many broadcasting matters of legitimate

concern are not responded to properly. The internal security of the CBC often becomes more important than the adequate informing of Parliament and, while this secrecy may be in the short term interest of CBC employees, it is not in the long term interests of the Corporation for its standing with politicians or with its nominal owners, the Canadian public. Lack of information about what the CBC is doing and how it is spending its substantial annual grants tends to lead to lack of understanding of CBC problems and to lack of sympathy for its difficulties. It appears likely that some of the hostility which the CBC encounters in the House of Commons is caused by the CBC's own secretive behaviour.

The public broadcasting nature of the CBC, which was given to it at birth in the early 1930s, has gradually been diluted and adapted to the circumstances of overwhelming commercial broadcasting in North America as a whole. It is interesting (if somewhat saddening) to see how, over the past forty years, the original framework of the CBC, which was modeled so closely on the BBC, has changed so much that its own mother wouldn't recognize it. The difference is not only in the kind of programming schedule they each have, in the fact that CBC has advertising and BBC does not (though it could be argued that the presence of advertising causes different programming policies). The different programming policies are reflections of how differently the senior management in each corporation view their job. While the BBC does not ignore the size of its viewing audience, it does not feel called upon to justify why every person in the country is not watching all the time. The BBC's annual revenues do not depend directly on the goodwill of the majority party in the House of Commons. In general, the Parliament, and the public at large, believe that public broadcasting is in the public interest and not something for which there is a perfectly adequate commercial substitute. The CBC, on the other hand,

seems to be continually on the defensive for using public money for providing something which commercial television provides "free".

What is frequently forgotten in the comparing of commercial and public broadcasting in Canada is that, without the CBC, there would be virtually no Canadian programming. Commercial broadcasters in Canada have usually been quite content to import American programs, which cost little, rather than make their own. The minimal "Canadian content" requirements imposed by the CRTC caused the commercial broadcasters considerable anguish and, even now, they tend to fulfil the letter of the requirements, rather than the spirit. The CBC takes full responsibility to provide programming by and for Canadians and does so as far as its budget permits. The CBC has no trouble in exceeding its minimum "Canadian content" programming requirements - even though it is required to have a higher percentage of Canadian programming than are commercial broadcasters.

However, and this is a big "however", the actual content and mix of programs in the CBC broadcast schedule as the manifestation of CBC programming policy is under question here. Whether it is due to having to seek advertising revenue as a proportion of its annual income or whether it is because the Corporation must exist in a sea of commercial broadcasting, the fact is that CBC senior management has adopted some of the assumptions of commercial broadcasters about programming. For instance, the view that a good audience rating for a program means the program is good; the way in which popular American shows are scheduled in peak prime-time to compete with similar shows on American stations at the same time; the use of popular (again American) programs to 'lead in' to Canadian programs (which viewers apparently have to be lured to watch).



The CBC, in its presentation to the CRTC Public Hearing in February 1974, did admit that television programming on its English language network could be improved and Laurent Picard, in his remarks to the Commission and in the 1973-74 Annual Report of the CBC, has stated that priority is to be given to improvement of programming quality. No one, it seems, disputes the need for program improvement.

There is certainly some question about the way in which program improvements can be implemented within the CBC. It is interesting to see that the two heads of programming for English TV - for information programming and entertainment programming - are sixth in the hierarchy of CBC management, and still only fourth in the hierarchy of Toronto headquarters management. This does not augur well for the programming chiefs' abilities to make radical changes in programming or to get increased budgetary allocations if the top levels of management do not agree with the reallocations.

Mr. Picard has indicated that he is reluctant to remove American programs from the schedule because he believes that the CBC would lose most of its audience as a result and "There's no way Parliament will fund a minority network". The implication here seems to be that the CBC does not expect to be able to get large audiences for its Canadian programming and, if the ratings for present CBC programs are anything to go by, they may have a point there. Obviously, removing American programs and substituting CBC programs similar to existing ones is not the ultimate answer in improving Canadian programming. The answer lies in increasing the range of programming produced by the CBC so that all sorts and varieties of programs are available to viewers through any week, month or season of viewing. The degree of choice of programs is at least as important as the quality of the productions.



Looking at the 1974-75 schedule of programs on CBC, it is clear that the choice on that network is limited. In prime-time, when most of the time is reserved for network programs transmitted from Toronto to the rest of the country, there are two general types of programs: a) American imports of popular shows from commercial networks; b) CBC network productions, almost all produced in Toronto as network headquarters.

With regard to the American imports, for most people in Canada now, these programs, or almost identical programs, are already available either from the CTV network or from American stations available off air near the U.S. border or on cable television services. For Canadians not so well-placed to receive American television, the American programs provided by CBC are very limited in range and they are all scheduled at times when most people are able to watch, thus pushing Canadian programs into less convenient times. A comment often made by rural viewers is that programs shown after 10 pm are too late for them; this makes the pre-emption of the 8 pm to 10 pm period by non-Canadian programs particularly unfair to those viewers who usually do not have a choice of stations to watch. Of the American programs shown on the CBC network service between 7:30 pm and 11 pm, all of it can be described as entertainment programming: 1 hour of family drama; 2 1/2 hours of situation comedy shows; 2 hours of police drama; 1 hour of variety shows. An additional hour of situation comedy shows is provided as available to affiliates and is carried on CBC's own stations.

With regard to CBC-produced programs in prime time, the full network service consists of: 2 1/2 hours of sports (shown prior to prime-time in Vancouver because of the wide difference in time zones between here and Toronto); 1 1/2 hours of light entertainment music shows; 1 hour of drama; 6 hours of information programs; 1 hour of serious music. Available network programs

provide an additional 1 hour of light entertainment music; 1 hour of information; 1/2 hour of drama and 1/4 hour of sports. In summary, aside from Hockey Night in Canada, the vast majority of CBC programming is either information programming or light entertainment music shows. This cannot be described as balanced programming. Indeed, without the introduction of the American entertainment programs (and one hour of available entertainment programs from Great Britain), the CBC program schedule would be hopelessly unbalanced. The lack of entertainment programs produced by CBC is a serious one and, until it is remedied, it is hard to argue for the removal of non-Canadian programs. Without them, the CBC service would be unbearably sombre.

This is not to say that the informational programs produced by the CBC are, individually, poor programs. The documentary style of program has long been a strong suit of the CBC - but it is disastrous to rely almost entirely on this specialised kind of program as the mainstay of production. Even those viewers who enjoy informational programs cannot reasonably be expected to choose quite so many of them: Market Place, Ombudsman, Naked Mind, Life After Youth, People of Our Time, Old Timers, Man Alive, News Magazine, The Nature of Things, Third Testament, First Person Singular, Adrienne at Large, Some Honorable Members, Pay Day, Country Canada - these have all been shown for part or all of the 1974-75 season. Of course, these programs could be grouped in categories which would reduce the overall total of information and give the appearance of greater variety of programming but it would not change the basic character of the programs as intended to inform, rather than entertain.

Even the CBC's own grouping of program content shows that there is imbalance in CBC program schedules and in CBC's own programming between information and entertainment. The CBC Annual Report of 1973-74 provides the following interesting comparison between the CBC English Television network

and the French Television network regarding program content.

An analysis of a typical week on each TV network is given as follows:

	<u>English Network</u>	<u>French Network</u>
News and Information	51.1%	27.8%
Light Entertainment	32.8	56.6
Arts, Letters & Sciences	7.9	5.5
Sports and Outdoors	8.2	10.1
	<u>100.0%</u>	<u>100.0%</u>

If the non-Canadian programs are excluded, we can derive these percentages  
for Canadian programming only:

	<u>English Network</u>	<u>French Network</u>
News and Information	60.4%	41.1%
Light Entertainment	17.3	37.5
Arts, Letters & Sciences	10.9	4.7
Sports and Outdoors	11.4	16.7
	<u>100.0%</u>	<u>100.0%</u>

Can we really believe that the interests of French speaking Canadians are so different from those of English speaking Canadians that such different program content mixes are appropriate for each? For the English language television network, the balance between information and entertainment is definitely out of line.

c) Summary: Observations and Policy Recommendations

The question of 'relevance' of the CBC to the B.C. viewer includes at least three components. The first component may be valid nationwide, particularly in rural areas where channel choice is restricted. This component is lack of variety in CBC programming. Most broadcast hours are filled either with American entertainment productions or with CBC serious information shows.

A second component in 'relevance' from the B.C. viewers' point of view seems also to be place of production and degree to which the program reflects local culture and setting. The disproportionately high ratings for Beachcombers and Irish Rovers indicate these are factors in viewer choice. Most convincing are the high ratings of Klahanie, a non-prime-time, low-budget production that focuses on the B.C. outdoors - a significant part of life to a British Columbian and a strong factor in determining his desire to live here. Indications are that better quality programs of this kind scheduled in prime-time would be successful in the ratings game. (At least one of the current commercial applicants for a TV licence has seen this potential and prime-time outdoor programming geared to hikers, skiers, fishermen and hunters is planned.)

But 'relevance' in programming goes beyond regional production for regional consumption. It comprises as well a third component: regional input into national programming. The attitudes and preoccupations of Toronto - broadcasters inevitably colour 'national' news reports and public affairs programming. - Differences in viewpoint and perceptions are thus highlighted; one section has access to the 'national' system; the other does not. The dynamics are basic: conflict, not unity, is fostered. Resentment and factionalism are fostered, not Canadian identity.



It is recognized, however, that the most definitive research will not compel change. The problem of relevance-irrelevance of the CBC to regional viewers can only be resolved by drastic internal reorganization of the foci of power within the CBC. It is hard to conceive of the Toronto mandarins voluntarily stepping down from their supreme position for the good of the country. They are no doubt convinced that all they do is for the good of the country. Another perhaps of those glaring differences of viewpoint, between East and West.

In any case, since we are charged with making recommendations, however futile, to a government body no doubt riddled with the same eastern and therefore imperceptible attitudes, and recognizing the integral relationship between power and pocketbook, we plunge ahead.

#### Policy Recommendations

1. The primary recommendation is for a massive reallocation of the revenues of the CBC to give autonomy to the regions and to provide programming resources proportionate to their population. Only a Royal Commission could achieve this end and exert the authority necessary for the financial analysis recommended in Section III. A clue to present imbalance can be got from a look at the talent payment table in the CBC Annual Report 1973-74, although this combines payments for both radio and television. The combined figure for Ontario is more than ten times the amount made available to B.C. writers, performers and actors. Changes in this direction will help ultimately to correct the restricted choice in current programming schedules and lead to greater reflection of regional diversity in the national broadcasting system.



2. A second recommendation is that the production format of national programming be changed to allow for production dialogue and for input from the regions so that biased eastern viewpoints do not dominate public affairs commentary and analysis. This is a critical factor if the mandate for Canadian unity and Canadian identity is to be taken seriously. To this end, a content analysis of national programming might be undertaken by any authority concerned to demonstrate the existence of the phenomenon we are describing.

3. A third recommendation related to financial autonomy but deserving a comment on its own: regional authorities should have decision making authority. Final decisions about regional program production, purchase of scripts should rest with local production staffs. They should have complete artistic control over a specified proportion of their activities. Because of the expense of television and the problem of limited financial resources, it would be wise to look at the model of the BBC. Varying regional centres are chosen to specialize in specific types of programming. Bristol, for example, specializes in drama; Birmingham in educational television; Manchester in northern news reporting, in order to develop a cadre of experienced and talented people in one location. This type of policy may have to be part and parcel of increased regional autonomy if resources are not to be spread too thin.

In conclusion, we wish to reiterate that what we are dealing with within the CBC is the nebulous area of attitudes, viewpoints, and limited human perceptions. In this respect the CBC mirrors a larger problem on the level of federal and provincial tensions, the chronic problem we have had of coming

to grips with regional diversity and the centralizing federal government. As the regions and the provinces have grown in population, sophistication and talent, the tensions have predictably become more noticeable. This will be true for the nation as a whole and the CBC in particular over the next decade. Decentralization of resources and authority will take place. Indications are that it will come too late and that the waste in financial and talent resources of the country will be great. It is clear now that, for example, we are to have another commercial station in Vancouver, thus the seller's market that existed in the situation of dammed-up advertising revenues looking for a place to go will no longer pertain, at least not again perhaps for another five to ten years. These revenues will now go to another private commercial station, almost predictably organized along the lines of all other private commercial television stations in North America. A regional CBC centre with more autonomy might well have harnessed these revenues to Canadian purposes, but could not do so because directives from Toronto and Ottawa, from those responsible for the promotion of Canadian unity and national identity, determined that revenues should be acquired by sacrificing prime time and the national consciousness to American programming.