

THE FEASIBILITY OF BROADCASTING  
MATERIAL PRODUCED BY CITIZENS' GROUPS  
ON THE CBC TV NETWORK WITH ITS CURRENT  
STRUCTURE AND POLICY

by

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## ABSTRACT

The thesis examines the feasibility of broadcasting television material produced by citizens groups over the CBC television network with its current structure and policy. The thesis concentrated on Vancouver and the local CBC news and current affairs programme Hourglass, and the citizens media resource group Metro Media. The structure; financial, technical, and programme resources; policy; and operations of Hourglass and Metro Media are analyzed and compared in an attempt to find complementary features or areas of common concern. Problem areas are also outlined and discussed. To familiarize readers with previous activity in broadcasting and citizens communications, brief histories of each have been presented. The conclusion is reached that it is feasible to broadcast citizen produced material over the CBC with its current structure and policy through a variety of methods. The conclusion is also drawn that in a number of situations it is desirable from the position of both the CBC and citizens groups to establish a co-operative relationship. A number of recommendations are presented that could assist in the co-operative process. Among these were: the need for both citizens groups and the CBC to move towards technological compatibility that would satisfy both individual and co-operative functions; the establishment of a financial system between the CBC and freelance producers that

allows the CBC a range of programme options and provides a means of supporting the developing local talent; and the designation by the CBC of pilot projects that could experiment with and evaluate various formats of CBC -- citizen group co-operation and the role of citizens programming within the CBC.

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## Introduction

The purpose of this thesis is to determine the feasibility of broadcasting citizens communications television programming within the current structure and operating policy of the Canadian Broadcasting Corporation. This involves discussing whether citizens communications programming broadcast on CBC television is desirable from either the citizens groups or the Corporation's objectives. It is hoped that the conclusions of the study will identify areas in which citizens communications objectives and the objectives of the CBC provide a basis for cooperation. The study also hopes to suggest areas within each of the structures that would allow for a productive relationship, and perhaps suggest methods for closer inter-actions in the future.

It is felt that such a study is now necessary because of the surge of activity in communications that has developed among citizens groups in the voluntary sector over the past five years. An indication of the growth of this activity can be obtained from the number of grant requests and grants made to citizens communications activities by the federal government. In the fiscal year 1971-72, something in the order of ten million dollars in direct federal funding was distributed to citizens groups for communications activities. This information is contained in one of the reports prepared for the Study Group on Citizens Communications, and the report goes on to say that further assistance is provided through indirect sources such as lending equipment and providing training. (The Study Group on Citizens Communications was jointly sponsored



by the National Film Board, the Department of Communications, and the Department of the Secretary of State. The body of their work consisted of five general reports from the major members of the study group team and included policy recommendations, along with numerous reports prepared by contract consultants covering specific aspects of citizens communications or activities of specific geographical regions.) Of the ten million dollars in direct federal support for citizens communications, none of it was from CBC television. The report could not quantify indirect support, but further investigation into CBC television activities done by the Citizenship Branch of the Department of the Secretary of State, prepared as follow-up studies for policy preparation in the area of citizens communications indicated that this type of support was minimal when it occurred, and that it only occurred in northern and remote areas with unusual problems and circumstances.

The ten million dollar figure includes a wide range of communications activities, many of which have no relationship to television. However, where a breakdown was possible, as it was for the Opportunities for Youth and Local Initiatives Programmes, and granting and research activities of the National Film Board, the Departments of the Secretary of State, Communications, and Health and Welfare, and the Canada Council, nearly four million dollars was spent supporting citizens communications that had direct relationships to television. Distribution channels were found to be either private, that is only for the groups who produced the programmes, independent,

through such means as video exchange networks and closed circuit systems such as the Trinity Square Apartment complex in Toronto, or public, through community cable television stations. According to the project descriptions given by the federal departments and agencies involved, cable casting activity accounts for about one half of the television related projects, with some regional variations. (In Saskatchewan, P.E.I. and the North this statement does not apply as cable television has not yet been developed in these regions.) A number of the Study Group Reports also documented the fact that many citizens groups are making programmes for cable television through the use of the cable television through the use of the cable company facilities without any form of outside assistance. The widespread activity on cable television and the regional exchange through the video exchange networks provide a strong case for the statement that citizens groups in the voluntary sector in Canada have a proven concern in reaching large audiences and in reaching a larger or more diverse population than that of a single community or region.

The CBC received its mandate as a broadcasting service under the Broadcasting Act, passed through the Canadian Parliament in 1967-68. Part I, Paragraph 3, Section "f", states that:

"There should be provided, through a corporation established by parliament for the purpose, a national broadcasting service that is predominantly Canadian in content and character."

Section "g" of the same Part continues with the following four sub-sections which state that the national broadcasting service

should:

- "i) be 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;
- "ii) be extended to all parts of Canada, as public funds become available;
- "iii) be in English and French, serving the special needs of geographical regions, and actively contributing to the flow and exchange of cultural and regional information and entertainment; and
- "iv) contribute to the development of national unity and provide for a continuing expression of Canadian identity." (emphasis added)

The mandate of the CBC, especially point (i) of sub-section "g" above, instructs the national service (in a later section of the Broadcasting Act the Canadian Broadcasting Corporation is named the national service), to provide the full range of programmes serving special needs where appropriate, and to provide a continuous exchange of information and means of communication for promoting the Canadian identity. This mandate clearly provides a legitimate basis for citizens groups in the voluntary sector to broadcast programmes on the CBC network. All of the research and the data available to this study indicated that other than in the special cases mentioned earlier in northern and remote areas, citizens groups have not participated in providing CBC programming. The situation therefore exists in which the federal government spends approximately four million dollars annually on citizens groups television activities while a publicly funded television

broadcasting facility, the CBC, exists with an annual budget of approximately two hundred million dollars. Further, the CBC operates under the mandate outlined above and yet will not accommodate any programme production by citizens groups in the voluntary sector, or distribute independently produced programmes by citizens groups. Instead citizens groups use other, separate means of production and distribution. This situation is seen as being worthy of study.

The reports of the Study Group on Citizens Communications, an analysis of the television related projects funded by the federal government, and the Challenge for Change Newsletters corroborate the fact that citizens communications projects related to television have been growing steadily over the past five years, and are now occurring on a national scale, although they are not necessarily related or inter-connected with each other. The CBC is a national institution and operates under a national policy with the provision for representative regional programming. It is therefore not feasible to dismiss the lack of citizens groups programmes on CBC to the lack of availability of citizens produced programmes, or lack of interest in any given region.

In attempting to determine the feasibility of citizens groups television programmes within the current structure and operating policy of the CBC it is hoped that by limiting the research to one major Canadian community, enough information will be obtained to provide a sound basis for more general conclusions.

Vancouver is one of five CBC production centres, and was originally established to serve Greater Vancouver, the Fraser Valley, and Southern Vancouver Island. Television coverage has recently been extended to the B.C. Interior and the Kootenay areas. The only programme produced in Vancouver that is strictly for regional distribution is Hourglass, a Monday to Friday hour long programme of news and current affairs, broadcast between 6:30 and 7:30 pm each day. This programme will represent the CBC in this study as it is the only local programme for the region. News and current affairs programming is one of the highest CBC priorities and it is also of concern to the community.

Vancouver has a number of citizens groups actively involved in communications activities, and any one of them or a group of them could have been chosen for analysis in this thesis. An organization that was established as a multi-media resource centre, Metro Media, was chosen. The reasons for this choice were that: it is one of the oldest and largest contemporary citizens communications groups in Vancouver; it grew as a spin-off from Intermedia, a multi-arts interactive and experimental organization that had been established in 1965; its main focus has been on television related activities and community - media interaction; and the author was more familiar with this organization than any of the others and had access to its files and records.

Metro Media produces programmes with its own facilities and with those of local cable companies. They distribute their

programmes through cable television, the Video Inn international video exchange library network based in Vancouver, and privately on closed circuit systems and individual screenings. They also serve as a resource for a number of citizens groups in Vancouver who wish to be trained in the use of video equipment, borrow video production facilities, or gain access to cable company production facilities and cable television distribution.

It should be kept in mind throughout this thesis that the choices of Hourglass and Metro Media were arbitrary. They were used for convenience to analyze the factors involved in citizens group access to the CBC. The conclusions drawn are intended to be relevant to potential relationships between any local CBC news and current affairs programme and any citizens group that is interested in access to this type of broadcasting.

The research undertaken for this thesis was in two separate time periods. The Hourglass research done in 1970-71. The Metro Media research was done in 1972-73. This may have affected the conclusions that were drawn to some extent, as it was not possible to conduct experiments that would attempt to obtain access to the citizens group to the CBC. The conclusions have therefore been based on analysis of the factors involved in citizens group communications and the CBC.

The method chosen to examine the feasibility of citizens programming on the CBC with CBC co-operation will consist of three main sections. The first section will consist of a

discussion of the general background and development of the CBC and of citizens communications in Canada. The second section will be an analysis of the structure, financing, resources, policy, and operations of Hourglass and Metro Media. The third section will be a comparative discussion of Hourglass and Metro Media. These sections will be followed by a final discussion that will attempt to formulate conclusions as to the feasibility of citizens programming on CBC television, and whether general recommendations could be made that might lead to productive, co-operative relationships between the CBC and citizens groups who wish to broadcast television programmes.

CHAPTER ONEREVIEW OF SOURCE MATERIAL

The formal study of mass media communications other than print is relatively recent, especially the study of television. Television has only existed as a public medium in Canada since 1952, and there is very little formal Canadian research material available. Citizens communications activities related to television present the same difficulties to an even greater extent as they very seldom have even the internal evaluation or research capacity that exists in broadcast television, particularly in the CBC. In gathering the data for this study almost all of the specific material was obtained from original sources, often through personal interviews. There is a considerable body of literature on American mass media and citizens communications but it was decided that most of it would not be appropriate for this thesis for the following reasons:

- 1) American television is basically a private enterprise system, and even the Public Broadcasting System is not a parallel structure to the CBC. The objectives of the major American systems are based on financial gain while the objectives of the CBC are based on public service.
- 2) The regulatory system of Canadian broadcasting, specifically over the CBC, is such that it would be impossible to generalize from American to Canadian experiences on the question of access or community production distribution.



- 3) American cable television - citizen group experiences are more similar to Canadian cable television - citizen group experiences but the American cable companies do not have the allocation of a community channel as part of their licence requirements. This feature is not strictly enforceable in Canada but it has been an important factor in this development, along with federal support to voluntarism and Challenge for Change which have lead to major differences in the Canadian development. The American experiences started earlier but Canadian development has progressed at a faster rate. The Challenge for Change newsletters, Radical Software (an American publication), and the Canadian contribution to the United Nations exhibition in Paris in 1973 have all documented the current Canadian sophistication in this area.
- 4) The most widespread activities of citizens television have been through cable television, but the focus of this thesis is access to current Canadian broadcasting, specifically over the CBC, which requires basically Canadian source material for accurate analysis.

Much of the literature used in this thesis consisted of documentation and policy papers that are not available to the public or in many cases to the academic community. Since the author of this thesis is an employee of the federal government working in the citizens communications area permission was granted to discuss the contents of several restricted documents needed for the study. The CBC also consented to permitting

the author access to its programme policy on the condition that it be interpreted rather than quoted. A substantial amount of the data of this thesis was obtained, by necessity, directly from the people involved in Hourglass, Metro Media, other broadcasting activities, or other activities or projects within the citizens communications field.

The material used in this paper breaks down into five main categories. The first category is general communications literature. Much of the material available in communications literature is tied too closely to specific situations or communications systems that were too far removed from the purpose of this paper to be other than peripherally relevant. A general theoretical framework of communications surrounding it would be necessary for it to be applicable. Within this category, literature which provides insight into the technical production processes of television, specifically the Video Production Handbook used by Sony of Canada in their workshops, provided an understanding of the complexity of the production methods of broadcasting systems such as the CBC and the basis for understanding the reasons behind the growth of the attitudes of professionalism among the CBC staff. Eisenstein's book, though dated, gives classic examples of the skill and experience required for traditional film production. The counter arguments for citizen film production are found in Kodak's Movies with a Purpose, a detailed manual for super 8 film production by non-professionals that can lead to sophisticated finished products. Citizen video production guides for

high quality material include a large body of mimeographed information from Challenge for Change, Technical Bulletin Number 10 of the NFB. and newsletters such as Metro Media, Video Syncracy, and Videograph distribute on an irregular basis.

The Sociology of Mass Media Communications provided assistance in establishing the nature and direction of the research as all of the articles included discussed the methods as well as the results of their studies. One article, "The Communicator in Mass Communication Research" discusses the reactions of television producers to mass media research, and concluded that short term academic surveys that had been done were not taken seriously by producers and usually were considered a nuisance. This attitude did not lead to the production of accurate research reports. This information was kept under consideration in formulating the approach and method of interaction with the Hourglass staff, and to some extent with the Metro Media staff.

Articles by Tom Burns and Philip Elliott in Media Sociology outlined research methods that could be applied to gathering the information concerning the productions of Hourglass. The research done for these articles involved long term association with BBC production units and both passive observation and lengthy interviews. These were adopted for the Hourglass research. These studies also identified the attitude of "professionalism" and the general existence of a lack of knowledge or interest concerning the programme audience and the effects these attitudes had on programming are

discussed. These attitudes were also found to exist within Hourglass and produced similar results. Articles by Melvin DeFleur and Anthony Tudor in this collection provided theoretical concepts that led to the delineation of the aspects of Hourglass and Metro Media analyzed in this thesis. The attempts made to develop general theories of communications resulted in the discussion of a number of basic elements in the communications process. The elements used in the analysis of Hourglass and Metro Media are based on these discussions plus that of Edgar Morin in New Trends in the Study of Mass Media Communications. The latter author covers approaches to mass communications studies with an emphasis on conflict between the elements in the system.

Books by Fred Friendly and William Small give detailed accounts of American television news operations. They provided a background for understanding the processes involved in news production which could be applied to Hourglass, even though the corporate structures, policies, and operating methods are quite different.

The second category of research material is that which applies to the development of Canadian broadcasting in general, but particularly the CBC, and some of the related developments such as the Film Board and mass media research. Mass Media in Canada edited by John Irving contains a collection of articles that provide a general outline of Canadian mass media development. "Television" by Eugene Hallman is the most relevant

article to this paper in the collection, and discusses some of the reasons for the rapid spread of television in Canada. The history of the development of broadcasting, with particular emphasis on CBC television was obtained from the reports and legislation of the federal government. These documents were supplemented by Interest Groups and the Canadian Broadcasting System, an unpublished Master of Arts dissertation by Robert Nichols which described and analyzed the events and processes which led to the current broadcasting system in Canada, specifically the Broadcasting Act of 1968 which provides the current broadcasting legislation for Canada. The Broadcasting Act of 1968 and the 1970 programme revisions are important documents for this thesis as they provide the general framework for all broadcast television activities, including the CBC.

The development of the National Film Board of Canada is important in regard to this thesis because of the influence it holds on citizens communications. Grierson on Documentary edited by Forsyth Hardy outlines the founding of the Film Board under John Grierson. It discusses Mr. Griersons philosophy of film and its social role, (basically that film should be used for social action) which is inherent in the development and current operation of the Film Board, specifically in its Challenge for Change programme. History of the National Film Board an unpublished manuscript by Marjorie McKay gives the actual founding policy of the Film Board and describes its development up until 1964. This historical material provided

an understanding of the nature of the organization that produced the Challenge for Change/Societe Nouvelle Programme which played a significant role in the development of contemporary citizens communications activities.

The Uncertain Mirror the volume of the Report of the Special Senate Committee on Mass Media that is concerned with television contained the analysis of the state of Canadian television and the designation of problem areas, specifically in the news and current affairs programming, that provided the impetus to investigate the feasibility of citizens communications programming on the CBC. The monthly newsletter of the Canadian Broadcasting League has been the best continuing source of current developments in Canadian broadcasting, covering a wide range of activities including broadcast radio and television, educational programming, research, government policy, and cable television. It is not all related to this thesis, but it provides an awareness of the current developments in Canada which must be considered when drawing conclusions or making recommendations following this type of study.

Publications by the Bureau of Broadcast Measurement and the Television Bureau of Canada provided the statistical information concerning television coverage, viewing patterns, and other quantifiable information of this type.

The material that relates directly to Hourglass was obtained from two main sources. The policy of the CBC concerning basic broadcasting objectives, news, current affairs, political and controversial programming was provided by the

CBC for study. The CBC also provided access to regular observation of the Hourglass staff for just over a year. Programme formulation and production were both observed, and further research material came from detailed interviews of each production staff member, plus interviews with those members of the CBC management in Vancouver that had direct influence on Hourglass. Copies of the questionnaires used in the interviews are in the Appendix. During this research time, total access was permitted to all of the production operations including attending programming meetings, film and video editing sessions, studio production both on the floor of the studio and in the control room, remote production in the mobile unit, accompanying news cameramen covering items outside of the studio and studying the various programme research files.

The fourth major block of material concerns citizens communications and Metro Media. In the literature available to the public, the Challenge for Change Newsletters (called Access starting in the Fall 1972 edition), and Cinema as Catalyst (a report written by Sandra Gwyn containing the results from a 1972 conference on film and video tape and social change), provide the most comprehensive information on the development of contemporary citizens communications. The majority of the documentation concerning citizens communications used for this study was obtained from restricted or unpublished federal government reports and policy papers. Three federal departments, the Department of Communications, the Department of the

Secretary of State, and the National Film Board, are the prime sources of this material. These three departments jointly sponsored a Citizens Communications Study Group in 1972. A final report of this group is to be published in the near future. The report will be a synthesis of the individual reports of each of the members of the Study Group plus a number of reports submitted to the Study Group that were prepared by other consultants. The study group reports when taken individually provide a very comprehensive and complete study of contemporary citizens communications. Simon Riley's report on federal support for citizens communications activities, Bill Nemtin's paper on citizens communications in urban areas, and Gene Lawrence's discussion of and recommendations on federal - CBC - citizen communications relationships, provided much of the basic information for the discussion and argumentation concerning citizens communications in this paper.

For the past two years the author has been working on federal policy in the area of citizens communications. In preparing these policies a large body of data has been collected in addition to the Study Group reports. This data includes details of federal funding of citizens communications projects, the number of requests received by the various funding programmes for this type of activity, evaluations of citizens communications projects that have received federal support, plus input from eighteen regional offices of the Citizenship Branch of the Department of the Secretary of State on the amount, nature, and requirements of citizens communications in



their regions.

As with the CBC data, much of the data on citizens communications was obtained through direct interviews or discussions with the people involved, specifically Dorothy Henaut and Chris Pinney of Challenge for Change, Bill Nemtin and Gloria Kieler of Metro Media and John Gilbert of the Department of Communications. The information on Metro Media was obtained largely in this way but was supplemented by a considerable body of unpublished papers such as the meeting minutes, funding briefs, and reports to the various levels of government.

The last main category of material concerns the general aspects of Canadian broadcasting and citizens communications relationships. The data in this category has been collected through attending conferences, federal inter-departmental meetings concerning the relationship between the CBC, citizens communications and federal policy, and through ongoing discussions with a few individuals who are concerned over developments and potential developments in this area. The conference that were specifically valuable were: Matrix, a video exchange conference held in Vancouver in January 1973 that brought together for the first time nearly every citizen group in Canada whose prime interest is communications through video; the Canadian Broadcasting League conference in March 1973, which included citizens communications as one of the four major discussion topics; and a conference held by the Canada Council

at New Richmond, Quebec in September 1973 to discuss federal support for film and video production. The inter-departmental committee meetings that were held surrounding the development of federal policy on citizens communications provided insight into the attitudes of the CBC and the CRTC at the senior policy level in regard to citizens communications access to broadcasting and the federal role in such activities. Valuable discussions on the role of the CBC, citizens communications activities, and citizens television have continued over the research period with Chris Paton who was the producer of Hourglass in 1971 during the research on that programme, and is now a producer for the CBC in Toronto; Leslie Millin, of the Department of the Secretary of State in Ottawa; and Les Galagher of Tel-Ed Video Services in Halifax.

The nature of the source material for this paper has presented some problems in identifying references. Footnotes have not been used, as much of the source material is difficult to document, and much of it is from restricted documents. Instead, the sources have been mentioned as part of the text. Where possible direct quotations have been used and are indicated by quotation marks. Where confidential sources have been used the source is given but the material is an interpretation of the content and is not presented in quotations. As much care as possible has been taken to preserve the integrity of material being interpreted.

CHAPTER TWOTHE DEVELOPMENT OF BROADCASTING IN CANADA

Communication has been recognized as an important factor in the development of Canada through all our national history. Efficient communication systems of all kinds had to be built on a national basis to counter the geographical features, linguistic differences, population distribution, and proximity to the United States that are barriers to becoming an independent and strongly united nation. These are still problems within Canadian society, and our communications systems are still involved in developing processes to aid Canadian unity and identity. The potential assistance to these goals through the development of broadcasting, first with radio and then with television was quickly perceived by the federal government.

The first licensed radio station in Canada went on the air in 1919. It was a privately owned station, but it was Canadian. Licenses were issued from the Department of Marine and Fisheries. Even after a large number of Canadian radio stations were licensed, many Canadians were served only by American stations and many of the Canadian stations were affiliated with American networks or carried their programmes.

During the 1920's there was a surge in Canadian nationalism which saw the formation of many national organizations such as the Canadian Chambers of Commerce, the Canadian Institute of International Affairs, the Canadian Authors' Association, the United Church of Canada and the Association of Canadian Clubs. Robert Nichols notes this development in his paper and makes

the statement that:

"The desire for national expression which led to the formation of such groups could not be reconciled with the fact that a large proportion of the available radio programmes originated in the United States, and that an instrument with such potential for national unity and the expression of a Canadian sense of identity was to a great extent under foreign control."

The point is made that it was in response to the growing pressure of Canadian nationalism that Prime Minister King appointed a royal commission to investigate broadcasting on December 6, 1928 under the chairmanship of Sir John Aird. The task given the Aird Commission was "to examine into the broadcasting situation in the Dominion of Canada and to make recommendations to the government as to the future administration, management, control, and financing thereof."

The main recommendations of their report, presented in 1929, included expropriation and closure of all but a few local stations; the creation of a national public service company with high power stations to cover the country, the administration of the company by a twelve member board, including one member from each province and provincial control of programmes within each province; and financing of the national company through license fees, indirect advertising, and federal subsidy.

The Broadcasting Act of 1932 embodied most of these recommendations and established the Canadian Radio Broadcasting Commission. Nichols points out that the administrative structure was changed from that recommended and the new Commission was not given nearly enough financial support to carry out its mandate. The private broadcasters were also

organizing by this point and were naturally totally against this system. These factors led to the 1936 Parliamentary Committee and a new broadcasting act. However, the Canadian Radio Broadcasting Commission did provide the first public broadcasting service in Canada.

The new Broadcasting Act of June 23, 1936 established the Canadian Broadcasting Corporation, (CBC). The CBC was to be national and provide a comprehensive national service, own and operate stations, and originate programmes. The CBC was to control all aspects of Canadian broadcasting as privately owned stations were only allowed to remain at the discretion and under the control of the CBC.

The 1936 Act remained the basis of Canadian Broadcasting until 1958. During that time there were amendments but parliamentary committees continued to reaffirm the basic principles. It was during this time that the dual broadcasting system was fully developed. Nichols discusses this at length in his paper and the conclusion can be drawn that the basic factor in this development was the failure of the CBC to exert any real control over private broadcasting. This resulted in the parallel growth of public and private broadcasting services, even though this went against the intent of the legislation.

The development of television in the early 1950's required legislation to control and regulate its development in Canada. The federal government, in recognizing the reality of the development of radio made a statement in 1949 that television should be a mixture of public and private stations, but still

under the control of the CBC. CBC television went on the air in Toronto and Montreal in 1952. It was also authorized to build stations in Ottawa, Halifax, Winnipeg, and Vancouver. However, private broadcasters were also given considerable encouragement to develop television, and through their professional organization, the Canadian Association of Broadcasters, they put ever increasing pressure on the federal government to remove them from CBC control and place them under independent regulation.

This pressure led to the establishment of the 1956 Fowler Commission which was to examine and make recommendations on:

"CBC television policy; the measures necessary to provide an adequate proportion of Canadian programmes for both public and private television broadcasting; CBC financial requirements in both radio and television and how to provide them; the licensing and control of private television and sound broadcasting stations in the public interest;" and related matters.

The report was presented in 1957, and a new Broadcasting Act was finalized on September 6, 1958. In Nichols' analysis, the change of government from Liberal to Conservative which occurred between the Fowler Report presentation and the new Act was the main reason for the fact that the new Act "went against many of the principles Fowler had held, and changed the basic structure of Canadian broadcasting."

The new Act established the Board of Broadcast Governors (BBG) to regulate both the CBC and private broadcasting. It officially recognized the dual broadcasting system and opened the way for the establishment of private networks rather than just the local private stations of the past. However it also

changed the governing structure of the CBC and made this structure responsible to Parliament, which meant that in many areas the CBC was not responsible to the BBG. The lack of clarity and double system of regulation soon became unworkable as the CBC refused, quite successfully, to co-operate with the BBG. The BBG strongly favoured private broadcasting and saw itself as the protector of the private system. In 1963 the Liberals returned to power and in 1964 a new advisory committee on Broadcasting was formed, chaired again by Robert Fowler and instructed:

"To study in the light of present and possible future conditions, the purpose and provisions of the Broadcasting Act and related statutes and to recommend what amendments, if any, should be made to the legislation; including an appraisal of the studies being made by the Canadian Broadcasting Corporation of its structural organization; and including an inquiry into the financing of the CBC, into CBC consolidation projects, into the relationship between the government and the CBC insofar as the administration and the financing of the corporation are concerned, into the international service of the CBC, and into the various means of providing alternative television services, excluding antenna television systems; and to report their findings to the Secretary of State with their recommendations."

The Fowler committee presented its report in 1965 and made a number of recommendations, including calling for a government produced the White Paper in 1966 and included many of the Fowler recommendations, which were then incorporated into a new Broadcasting Act in 1967-68. The 1967-68 Act with amendments concerning programming in 1970 is the current Act regulating broadcasting in Canada, and was in force throughout the research for this study.

Act outlined the structure and objectives of the Commission; the most important to this thesis are:

"Objectives of the Commission

Paragraph 15

1. In furtherance of its objects, the Commission on the recommendation of the Executive Committee, may:.....
  - b) make regulations applicable to all persons holding broadcasting licenses, or to all persons holding broadcasting licenses of one or more classes;
    - i) respecting standards of programmes and the allocation of broadcasting time for the purpose of giving effect of paragraph 3(d), (type of programme, balance, opinion balance, and Canadian content);.....
    - iii) respecting the proportion of time that may be devoted to the broadcasting of programmes, advertisements, or announcements, of a partisan political character and the assignment of such time on an equitable basis to the political parties and candidates;....
    - v) respecting the broadcasting times to be reserved for network programming by any broadcasting station operated as part of a network;....
    - ix) respecting such other matters as it deems necessary for the furtherance of its objects."

The regulations listed above are the broad framework for Canadian broadcasting and the Canadian Broadcasting Corporation. They state that every citizen has a right to television service but the interpretation of service is left open. However, Part I, Paragraph 3, Section g, sub-sections (iii) and (iv), the discussion on the duties of the CBC to actively contribute to the exchange of regional information and to "provide for a continuing expression of Canadian Identity", would seem to indicate that the Corporation has a responsibility to provide



regional programming. As this programming can best be provided in the regions they are serving, it is only the interpretation of the work "service" that determines the nature of local CBC production. But as the CBC is instructed to cover the whole range of programming, contemporary citizens communications programming could easily be considered as one of the elements in their schedule.

It is in many ways easier to build an argument in favour of public access to the CBC from these laws and regulations than it is to deny a responsibility for access. The section of the Act (Part I, Paragraph 3, section d), that states that programming should "...provide reasonable balanced opportunity for the expression of differing views on matters of public concern....using predominantly Canadian creative and other resources," provides a solid base for an argument in favour of a local CBC programme that is available for the broadcasting of programmes made by the people in that region.

The importance of the development of the Broadcasting Act and the regulations concerning the Act can be understood in a broader perspective when they are paralleled to the development of television in Canada. Television has grown faster than any other medium of communications in North America. The growth rate is startling in view of the usual long term process involved in the technological refinement, population acceptance, applicable usage and dispersement of a new communications system. The television Bureau of Canada released figures in 1972 that show television sets in 97% of Canadian households, and that

the average weekly viewing time by Canadians is 24 hours and 7 minutes.

Melvin DeFleur in an Article titled Mass Communications and Social Change and Eugene Hallman in an article titled Television have discussed some of the reasons for this growth. The first major factor outlined is that the level of our technology permitted television sets to be mass manufactured within the price range of the ordinary citizen almost from the earliest stages of development. Television was basically a mass medium from its inception. This was a departure from the pattern of the communications media which preceded television. Other mass media, such as print, began as costly processes available to only a few and spread slowly over the years to the majority of a population. (Obviously, literacy as regards print requires mass schooling if print is to be a mass medium; whereas "literacy" in television is acquired quite differently, since the medium seems, in a sense, to be self-schooling.) Secondly, cultural practices concerning broadcasting, such as the role of the federal government and the relationships with the various news services had already been institutionalized through the development of radio. Radio also provided the model for network programming which easily fit the electronic technology of television, and readily suggested a financial base through the use of paid advertising.

The cinema and film industry provided a public that was accustomed to motion pictures with sound, and there was a huge

pool of entertainers and proven entertainment formats from stage, films, and radio.

In a society with a rapidly growing urban population, television was seen by many as a much needed aid in the problem of what to do with children in the city. Television was soon found to be a natural baby-sitter. Finally, the decades of television's introduction were relatively calm in North America. There were no political or economic upheavals that could have prevented its rapid acquisition. The Second World War and the Korean War produced an electronic technology which helped the penetration of television.

The factors outlined above and the factors of the potential of television in aiding Canadian unity and identity outlined earlier provide the perspective with which the importance placed on television broadcasting can be understood. As discussed earlier, the federal government played the major role in introducing television broadcasting. The CBC established the first Canadian television stations in Toronto and Montreal in 1952. Since then it has developed other major centres in Halifax, Ottawa, Winnipeg and Vancouver, local stations or affiliate stations in most other large communities, and service to remote and Northern areas through repeater transmitters. Plans are under discussion to implement a special and distinct Northern Service via satellite in the near future.

The development of television has been paralleled, especially in urban areas, by the development on the part of

Canadian people of an awareness of the importance of communications in their daily lives. Many of the factors involved in the struggle for unity and identity on a national level are also relevant at the community level. The growth in the number of requests for federal assistance on local and regional communications projects has shown a steady progression over the last five years. The programmes of the Citizenship Branch of the Secretary of State have documented this growth and it has become significant enough to warrant the preparation of a federal policy to provide support specifically to citizens groups communications activities. Some Canadians have begun to realize that in order to participate in the decisions that affect their lives, and to make these decisions on a sound basis in a rapidly changing society, they must have access to information and a forum for discussion. The rapid growth of urban areas has made both of these important factors more and more difficult for people to attain.

The CBC, which was established specifically to provide a solution to some of these problems has not yet really succeeded in solving any of them. Part of the reason for this is strictly financial, in that the desire to provide television service to the whole of Canada in a relatively short time resulted in heavy investments of the CBC budget on equipment and transmission facilities. It has meant that most of the programming carried by the network is produced in the original Centres at Toronto and Montreal, with limited production taking place in the four

other major centres and no network production occurring in the small local stations. (Some affiliate stations originate their own programming from their own budgets.) The only exception is the station at Inuvik which produces programming that is only distributed in the North. However, the capacity to transmit local programming now exists in nearly every area of Canada.

The failure of the CBC to provide the type of service that would provide solutions to many of Canada's traditional problems, problems which were intensified with urbanization, has led to the need to seek alternative methods of communication. These alternative methods have existed in Canada in various forms for many years. The 1935-45 National Film Board distribution system in which distribution officers travelled circuit routes showing films and holding discussion groups with the audience is an early example of this on a national basis. From approximately 1967 onwards this type of activity has come to be known under the general heading of citizens communications. The main purpose of citizens communications is to provide a channel that will enable people to obtain the information they require and to have a forum in which to discuss the information and the issues which affect them. These needs are traditional, they are in many cases the same needs the government was attempting to meet during the development of radio broadcasting and later CBC television. The recent surge in citizens communications, discussed in the next chapter, is a strong indication that these needs are not being met by broadcasting, including the CBC

service, even though that is what it was established to do.

CHAPTER 3THE DEVELOPMENT OF CITIZENS' COMMUNICATIONS IN CANADA

Citizens communications activities can and do cover a very broad range of activities, which generically would include letters, talking to friends, and making speeches. In this sense it is an all inclusive category, whose analysis and discussion is much too broad for the purpose of this paper. The Study Group on Citizens Communications, sponsored by the federal government during the summer of 1972, arrived at the following definition in their as yet unpublished report:

"Our definition therefore is somewhat arbitrary, and it really has more to do with style and intent than with specific forms. By "citizens communications" we mean people, sometimes as individuals, but more often as groups, using electronic and electro-magnetic communications systems to connect directly with other people, or with institutions and governments. Directly is the operative word. In the kind of process we are concerned with, the traditional "gatekeepers" of communications flow... established media, like newspapers, magazines, radio and television networks; established media practitioners like journalists, editors, producers and technicians --- have been by-passed. Instead, the man and woman in the street are making direct use of communications technology for themselves."

This definition is probably the most accurate description of the phenomenon. It indicates and recognizes the importance of the two dominant aspects of citizens communications: that of direct control over production, and direct control over distribution by individual citizens and citizens groups. (It does not, however, recognize the rise of citizen-controlled newspapers, which were specifically excluded from the Study Group's mandate. Such newspapers are often associated with the underground press; but the analysis of this wayward and fascinating aspect of citizens' communications is outside the scope of this study.)

Citizens communications activity as defined by the above description was not invented overnight by the children of the post-television era. Like broadcasting in Canada these activities have also evolved from our early national history as attempts to solve problems of unity, identity, isolation, multicultural heritages, bilingualism and regionalism. In relation to mass media, citizens communications have tended to follow behind the professionals in their use of technology and distribution systems but have generally developed aspects of the mass media for their own activities.

The earliest forms of this activity were often co-operative. During the early development of radio, the programmes were broadcast live, so that even when substantial network programming was carried there was still a considerable amount



of time available at the local station for local input. The lack of packaged programming and the very low production budgets often resulted in programmes that drew on the participation of the audience over a wide range of subjects for the content of these shows. An example of this type of radio programme was Farm Forum which was a discussion in the studio by various professionals or "experts" on some aspect of agriculture followed by a dialogue with any members of the audience who wished to phone in. This format is still in use today on the Hot Line programmings of various local stations and also in the national CBC radio programme Cross-Country Check-Up. Although the formats here are similar it is just this type of comparison between programmes such as Farm Forum and Cross-Country Check-Up that points out the importance of the first sentence of the above definition, "our definition....really has more to do with style and intent than with specific forms." The introduction in the modern programmes of the personality moderator, who generally chooses the subject matter, uses the discussion to project his own personality, and in many cases asserts strong direction and censorship over the nature of any phone-in discussion, <sup>2</sup> has in most cases changed the style and intent of the format. This type of programme currently bears a much stronger resemblance to packaged programming than to a citizens' communications activity.

This is not to imply that these programmes do not have value, but it does point out that one of the early manifestations of citizens communications has retained the form, and still includes citizens participation, yet does not perform the same function. The draft final report of the Study Group on Citizens Communications and a number of the individual reports discuss the role of radio and citizens communications quite extensively. Radio was generally considered the mass medium which most consistently supported citizens communications in terms of access, direct citizens communications activity, according to the above definition, and participation. However, it was concluded that this support did not begin to fill the needs that were being expressed, specifically as the role of radio in contemporary Canadian urban society has altered substantially since the development of television. They realize that radio may be returning to a role of which it is a channel for citizens communications with the recent development of local co-operative FM radio stations, but this is yet to become a reality.

The basic needs of citizens communications--providing information, and a forum for open discussion--were met quite successfully by the National Film Board (NFB) from shortly after it was formed in May 1939 until approximately 1950. Marjorie McKay has given a detailed account of this process in her 1964 unpublished History of the National Film Board.

The film board was created out of the Canadian Government Motion Picture Bureau by John Grierson who had developed the British government film service. Forsyth Hardy, the editor of Grierson's book, On Documentary, points out that:

"It is important to remember that Grierson's interest was aroused first in the cinema, not as an art form, but as a medium of reaching public opinion."

The fact that the beginning of the NFB co-incided with the beginning of World War II and another surge of Canadian nationalism brought on by the War, resulted in the situation in which reaching public opinion was greatly desired by both the government and the public.

John Grierson was hired in October 1939 to put the operating plan and policy he designed for the NFB into practice. Much of the recruiting for new staff to be trained in film production was Canadian (800 Canadians were hired, many had never been out of their own province before and for many it was their first contact with the other official language). However, the main area in which the NFB contributed to the development of a service to citizens communications activities was through its distribution system. According to McKay:

"films were reaching hundreds of thousands of Canadians through theatres every month. But much of Canada was sparsely settled --- over half the population still lived in rural areas, in little towns and villages, on farms and and in fishing outports. Few of these had theatres and some did not even have radio service. Where news of the war and of necessary wartime governmental programmes could reach the people in a densely settled area like Southern England or lower New York State through the theatres, such news could only percolate slowly to much of Canada."

The proposal of Donald Buchanan was accepted to solve this problem. His proposal established a huge system of travelling projectionists to cover areas of the country out of reach of the commercial theatre. Each projectionist received a projector, screen, a few spare parts, and every month an hour-long programme of films. The routes had approximately twenty points to be covered in the monthly circuit. In areas where no electricity was available, generators were also provided.

The screenings were originally intended for the adults but it soon became the practice to hold a screening in the school for the children in the afternoon and another at night for the adults. The response to this programme was enormous. McKay's comments indicate the success of the programme and the nature of it:

"To the adults this film showing was as big an event as it was to the kids. Everyone stayed and talked about the film and the weather, the crops and the roads, until almost midnight.

"In almost every audience in the first years, there was someone who had never seen a motion picture.

"The films, too, were a surprise...Few had any idea they would be seeing films about people like themselves, with problems like theirs.

"In Saskatchewan they were surprised that people in the East knew anything about soil drifting. In Ontario the farmers looked at new methods of farm management as applied in other parts of the country. In Prince Edward Island they sat entranced during a film about their own island. All across the country they cheered when a hometown face came on the screen and all across the country they felt themselves part not only of their own community but of their province and of their country."

The practice of making French versions of English films and

English versions of French films was also established by Grierson so that millions of Canadians in every walk of life could be reached quickly and effectively through films. Unfortunately this practice all but died out during the 1950's and 60's. It is currently being revived, particularly with the Challenge for Change/Société Nouvelle production. By 1943 the rural circuits had been augmented by special urban circuits for trade unions and factories.

It has been generally agreed that the needs of the wartime society of Canada from 1939 to 1945 enabled the NFB to establish itself rapidly on a substantial and effective scale. The end of the war resulted in large cuts in the film for wartime information purposes. These were the funds that had brought about the growth and development of the NFB. Their re-allocation in peace time to non-film activities meant a gearing down and reorganization of the Board. By 1950 the circuit system of distribution had almost disappeared, with a return to dependence on theatre circulation and the growth in direct educational distribution through the school system. However, much of the philosophy remained and would re-appear, in the late 1960's and the resulting NFB Challenge for Change /Société Nouvelle Programme.

The interests of Canadians in communication activities is related very closely to periods of strong feelings of nationalism. Nichols made this connection in the establishment of public broadcasting which became the CBC. The NFB was closely tied to the strong nationalism brought about by the Second World War. Nationalism is also an important factor in the

development of contemporary citizens communications. The approach of the Canadian Centennial climaxed by Expo '67, and the major surge of nationalism which accompanied these events coincides almost exactly with a revitalization and further stage of development in citizens communications activities. The re-emergence of nationalism includes another examination of the existing media by Canadians. As discussed earlier a new Broadcasting Act and a new Broadcasting Authority, the CRTC, was established. Broadcast television was now fifteen years old and many people were beginning to be disillusioned with the network system of programming with negligible local input, the still large percentage of foreign, mainly American, produced programmes, and the failure of television to present information and the opportunity to have this information discussed from various viewpoints. These omissions were becoming increasingly serious in a progressively more urban and technologically determined society. As in other times of strong nationalist feeling many new voluntary groups were formed. However, these groups had some significant advantages over those that had developed during other similar periods. These enabled the further steps to be taken to arrive at the level of the citizen communication activities defined at the beginning of this chapter.

The voluntary groups that were forming during the 1960's were drawn from a much broader base of Canadian society. The factors involved in this, as described by Leslie Millin in a paper on citizens communications given to a conference of the Institute for Graphic Communications in Boston are mainly;

(1) the generally higher level of education; (2) a rise in the general level of affluence; (3) an increased level of political sophistication; (4) cheap, simple communications technology that removed any further need for reliance on highly trained professionals to produce and distribute their information or provide mass media discussion opportunities; and (5) disillusionment with the willingness of orthodox mass media to meet citizens needs.

These groups, like their predecessors, (a few of which had continued or were reviving, such as the Canadian Broadcasting League and joined forces philosophically at least with the new groups) also began to put pressure on the government to support activities which would meet the re-defined needs of citizens communications. The first step by the government in recognizing these needs was the establishment, in 1967, of the NFB Challenge for Change Programme. This programme was designed by Colin Low who persuaded Hugo McPherson, then the head of the NFB, to let him set up a small group within the English production unit that would actively and imaginatively use film "to improve communications between individuals and groups in all segments of society concerned with and affected by poverty." This was based on the premise that the people with the greatest need for information and discussion outlets of alternatives were those in the lower income levels, and that this segment of the population suffered the most by the failure of the

established mass media to serve these needs. (A French group, within the French production unit was established in late 1968 and was called Société Nouvelle).

The first project undertaken by this new programme was a joint project with the Extension Department of Memorial University, the Fogo Island Project. "Fogo Island, with ten communities and 4,500 residents, was selected because the islanders had already started to organize to resist a provincial government relocation programme, because the Extension Service fieldworker on the island was a native of Fogo and could act as a bridge between the film-makers and local residents and because the problems on Fogo were typical of other Newfoundland outport communities." These reasons and a detailed analysis of the Fogo Island Project and the continued use of media by citizens groups to communicate and effect change in Nfld. are thoroughly presented by Michel Guité in Film, Videotape, and Community Development in Newfoundland. The project has also been well documented by both the NFB and Memorial University.

Instead of going into detail about the project, it is more important in this discussion to look at the major aspect of communication processes that were developed in the Fogo Project and became the basis for contemporary citizens communications.

The Fogo Island project was initially to be a standard



NFB social documentary. However, the producer (Colin Low) instigated two quite revolutionary practices. First, all of the footage was returned to Fogo Island after it had been processed, and the people who were the subject of the film controlled the content. Anything in the footage that they did not want in the final film was edited out and the out-takes were not available to the public. The other difference was that the people also had control over the distribution of the films. Some are available to the general public, others have only been screened to the communities on Fogo Island and will not be screened for anyone else.

These two practices resulted in a startling process of self-discovery in terms of the community and the social problem that the film set out to discuss. The films provided a forum for discussion that avoided confrontation and enabled the people of Fogo Island to work towards consensus. When consensus was reached, a film on their decisions was produced that enabled them to speak directly to their elected representatives. This second film enabled them to by-pass many of the major problems ordinary citizens face when meeting governments, such as intimidation through often substantial educational differences, sophistication of the urban bureaucrat as opposed to the isolated fisherman, and the lack of ability by many ordinary citizens to get their point across when faced by these factors, in an environment which seems beyond control and which may even seem hostile.

On film the argument could be edited logically and checked by the citizens to ensure it communicated their message in the manner that they desired to the people they wanted to receive it.

The other major development in the formation of the citizens communications movement that grew out of the Fogo Island project was the introduction in the field of the portable video recorder. The Fogo project was begun using double system 16mm film as the production medium. The practice of production control by the film subjects was very cumbersome and very expensive, due to the technology involved in this medium. In searching for alternatives, the Film Board came across a new product, aimed primarily at a somewhat elite home market, which suited their needs perfectly. The half-inch video recorder had the features of synchronized sound, relatively low cost, instant playback and instant erase that greatly simplify the essential element of control by the subject. A further benefit and the final major building block in the base for citizens communications, was that the portable video recorder could be operated by almost anyone in the community. A highly trained technician was not required, and the full production process from beginning to end could be handled by the people who were the subject of the production.

(Some experimental work was being done with portable

video-tape by groups in other areas of Canada, and they were in touch with the Challenge for Change Programme).

The establishment of full citizens production control through the use of half-inch video tape led to a reassessment of other home consumption products in terms of communications potential. Regular 8 mm film and then Super 8 film, the audio cassette, and 35mm slides sometimes accompanied by a cassette have all been developed as tools for citizens communications since the Fogo Island project.

The Fogo Island project provided the basic principles for the development of contemporary citizens communications:

- 1) technology that was within the means and capabilities of almost any community.
- 2) the principle of production control by the community, group, or individual, that is the subject of the recording.
- 3) distribution control by the community, group, or individual, of the production, in both the sense of limiting distribution or being able to distribute it directly to those they wish to view the production.

The success of the Fogo Island Project aroused the interest of the many citizen groups across the country and caught the attention of other federal departments. The other departments interested were those that worked with

citizens as either groups or individuals who were generally within the lower income levels of society, or who had special problems within Canadian society such as language, isolation, racial heritage; the departments that dealt directly with Canada's traditional problems as outlined earlier. These departments, (Indian Affairs and Northern Development, Manpower and Immigration, National Health and Welfare, the Department of the Secretary of State, the Department of Labour and the Department of Agriculture developed a joint five year policy for Cabinet that merged Challenge for Change and Société Nouvelle, greatly expanded the budget and expanded the scope of the projects. This policy was accepted and the revised programme took effect in the 1970-71 fiscal year. Policy is established by an inter-departmental committee which also administers the budget. The programme is funded through a formula where by each department represented on the inter-departmental committee contributes \$100,000 annually, the total of which is matched by the NFB. Challenge for Change/Société Nouvelle then became the major outlet for transferring the principles of contemporary citizens communications across the country through their experimental projects, screenings of the publicly available productions resulting from these projects, training sessions and workshops and the separate Challenge for Change and Société Nouvelle newsletters.

The crucial point in the development of citizens communications was then to be faced. The Challenge for Change/Société Nouvelle programme's mandate was to initiate and carry out experimental projects. Projects that were undertaken by Challenge for Change had to develop their own structure, community support base, and financial foundation, if they wanted to continue their activities on an on-going basis. Other projects of a similar nature, not actually initiated by Challenge for Change, but that often began through contact with people or projects in that programme, faced these problems right from the beginning.

The federal government, along with a number of private agencies and provincial governments had become impressed by the success of the early Challenge for Change/Société Nouvelle projects and the mounting public pressure to begin to support various citizens communications projects. Opportunities for Youth which began operation in the Summer of 1971 funded communications projects; so did the Non-Medical Use of Drugs programme of National Health and Welfare; the Citizenship Branch of the Secretary of State Department gave grants to media projects under a number of their programmes and developed long-term commitments with a number of citizens communications groups, especially native communications groups; the Local Initiatives Programme of Manpower and Immigration has funded media projects since its inception. The departments involved

with Challenge for Change have also tended to be the departments that have developed a broader support base for citizens communications activity.

The provinces of Alberta, British Columbia, Manitoba, Ontario, Nova Scotia, Quebec and Saskatchewan have all supported citizens media projects of various types, under a variety of programmes and departments. Parallel Institute, the Donner Foundation, many Universities and the United and Anglican Churches have also had an interest in this area and have provided either direct financial support or access to resources. Not all of these projects were potential sources of broadcast television material, but the reports of the various federal departments indicated that over half of the projects produced material that used either a film or video-tape format and was intended for wide distribution.

A further contributing factor which pertained mainly to the urban areas was cable television. (Canada is the most wired country in the world per capita.) Cities like London, Ontario, and Vancouver, B.C., have for practical purposes reached the saturation point). The specific impetus to citizens communications in this area was the support the Canadian Radio-Television Commission gave to the idea of a community channel for local origination programmes. In a public announcement on May 13, 1969, the statement was made that "local programming on CATV...

can assist in the development of a community identity through locally produced programmes". This was followed on April 10, 1970, by a further public announcement that encouraged CATV operators to "enrich community life by fostering communications among individuals and community groups."

Many groups took these statements as a directive that citizens communications was about to be given complete access to, and control of, cable television studios and distribution. Although this may be the intent of the statements, there is no official way of following them up. The fight between citizens groups and cable television over the principles of access to equipment, control over production, editing, and time slots, is still going on at full scale. It began as pressure on the cable companies through meetings and demonstrations, and has now reached the stage of formal interventions at CRTC licence hearings and briefs to various levels of government.

In 1970 and 1971 citizens groups interested in communications activities were forming across the country. Most of them began through some relationship to Challenge for Change, others developed in response to the possibilities of cable television. The rate of growth far outstripped the base of support at that time. Many of the projects faltered from bad management, such as Radio Kenamadawin, others such as Town Talk in Thunder Bay suffered from over-exposure and political in-fighting. More often projects and citizens

communications groups disbanded due to lack of funds and an inability to work within and gain support from the communities they were supposed to be trying to serve. It became more and more clear that groups who were more interested in technology and communications for communications sake--often referred to as "media freaks"--were not successful in the field of citizens communications.

The rapid development of contemporary citizens communications, the ad hoc methods of funding, the many experiments in this area supported by federal funds under a variety of programmes, and the lack of coordination and availability of information on what factors enabled citizens groups involved in communications to survive, led to a federal demand for a major study and evaluation of citizens communications on a national level. In 1972 the Department of the Secretary of State (Citizenship Branch), the Department of Communications (Social and Economic Research Branch) and the National Film Board (Challenge for Change/Société Nouvelle) jointly sponsored the Study Group on Citizens communications as a basis for laying the groundwork for a federal policy in this area.

The reports of the Study Group, which coincided with separate studies done specifically on native communications activities, have shown that the major development and activity in this area had resulted in the existence in



various parts of the country of a number of citizens communications groups which had followed the original Challenge for Change principles, had built up very strong community support, and were providing communication services to a great many other citizens groups in their areas. They had learned how to manage their operations economically and had found a number of funding sources. (These organizations tended to draw major financial support from federal programmes but they realized the dangers of single source funding and tried to ensure provincial, municipal and community funding as well).

The groups that have reached this stage of development, where they have community and financial support, and are following the basic characteristics that were developed on the Fogo project, tend to see their role as serving four main functions which are to enable individuals and groups to communicate:

- a) upward to decision makers in order to participate in the decisions that affect their lives;
- b) to the general public in order to make known their particular point of view for discussion, or to display aspects of their cultural heritage or creativity;
- c) to similar groups within the area or in other regions of Canada for information exchange and mutual enrichment;

- d) among members of their own group to disseminate information and provide a forum for discussion.

Implicit in performing these functions is the capacity for two-way communications, so that information, entertainment, or opinions are both produced and sent out, and received and played back. Direct interaction at all levels through modern technology working for citizens is the aim of the citizens communications organization.

In performing these functions and trying to fulfill these aims, citizens communications organizations have tended to follow three major patterns. One of the reports of the Study Group on Citizens Communications has distinguished among them by calling one of them a "Comprehensive Communications Facility", the second a "Specialized Media System Facility" and the third a "Specialized Activity Facility".

The type of organization described as a comprehensive communications facility tends to be situated in an urban setting and--with the major exception of the Alberta Native Communications Society--tends to serve only an urban clientele. Most of the organizations try to gain access to most of the local media for community purposes. These purposes are often tied closely to the organization itself and the groups who use their facilities. However, the

main service these groups provide are alternative media resources. Portable video equipment, portable cassette tape recorders, slide projectors, super eight film equipment, gestetners, silk screening equipment and the extremely useful photo-copier or Xerox machine are the stock in trade. The facilities are generally available to any organization for the price of a membership, and the membership fee for groups or individuals is usually under \$5.00 per year.

Most of these organizations were found to have priorities for those who had the least access to other resources written into their constitutions. For example, Teled in Halifax has a point system for booking equipment. Under it, a low income group which belongs to Teled and has put in a request a week in advance would have priority over any other request. These organizations tend to place substantial emphasis on community development uses of media. They are very active in training and counselling, which they have realized are necessary because the equipment they possess is often limited, repairs are costly, and there is seldom much of a back-up facility while repairs are being made.

Specialized media system facilities are organizations which have specialized in one medium and are committed to setting up a complete system within that medium, using the principles of citizens communications. Radio is the

system that is most often chosen. The first FM radio license for a cooperative broadcasting station was issued in August, 1973, to Wired World, in Kitchener, Ontario. The same goal is being pursued by other organizations in Canada. In St. Jerome, Quebec, work is well underway towards the attempt to have the first community owned television broadcasting system. In Northern and remote areas, single side band radio is the system that is most often employed, as it allows for the special condition of distance and geography faced by people who live in these areas. This has many of the characteristics of an alternative telephone system, but it usually exists in areas where telephone service is not available and is designed for group reception, as often as not. The various groups in urban areas across the country which have formed around cable television, and whose sole interest is in this field, such as Downtown Community Television in Toronto, are also within this category. In this case, however, they are trying with various degrees of success to gain access to privately owned cable facilities, rather than setting up an independent system.

All of these organizations place a fairly heavy emphasis on production skills. They are generally very willing to train other groups so that the system they hope to create will have an abundance of production sources, but there have been problems in this area. The problems have often been with the interface between the group whose main

interest is in the alternative communications system and the people who would want to use it as a communications means, but are not primarily concerned with the nature of the system. There is often a problem in this area where well-meaning, highly educated, and in many cases politicized people, have set up the alternative system for disadvantaged and voiceless groups. They often become impatient with the slow development process which must take place in order to make any meaningful use of the system. This is not an insurmountable problem as Wired World has managed very effectively to develop their community along with their alternative system. However, it is a serious consideration that would have to be built into the operational plan from the beginning.

Specialized activity facilities fall into two general categories; those which are set up to serve a very particular constituency such as the Parallel Institute in Montreal which works with the very low income residents of the Point St. Charles area, in an effort to effect social change; and those who concentrate on a very specific aspect of citizens communications, such as the Video Inn in Vancouver and their video tape exchange directory and video exchange library. Videographe in Montreal is also put in this category, but Videographe in many ways is unique in regard to any other citizens communications organization. It was started as a sub-section of Société Nouvelle, the French

language section of Challenge for Change, and then split off in 1971 as an independent organization funded by a variety of other sources. Its two main thrusts have been technological research in the half inch video format, and distribution systems within Montreal, and the Province of Quebec. It houses the recognized technical experts in the field of half inch video and represented Canada in France at the UNESCO conference on the Arts in 1973. In many ways, it is the single major information resource group in the video and community development through media field for the other citizens communications organizations now that Challenge for Change is moving into other areas.

The groups in this general category do not usually involve as broad a community base as the other two categories. However, they tend to be the areas in which experimental work is carried out at the small scale level, both in terms of the kinds of projects tackled and the means developed to handle these projects.

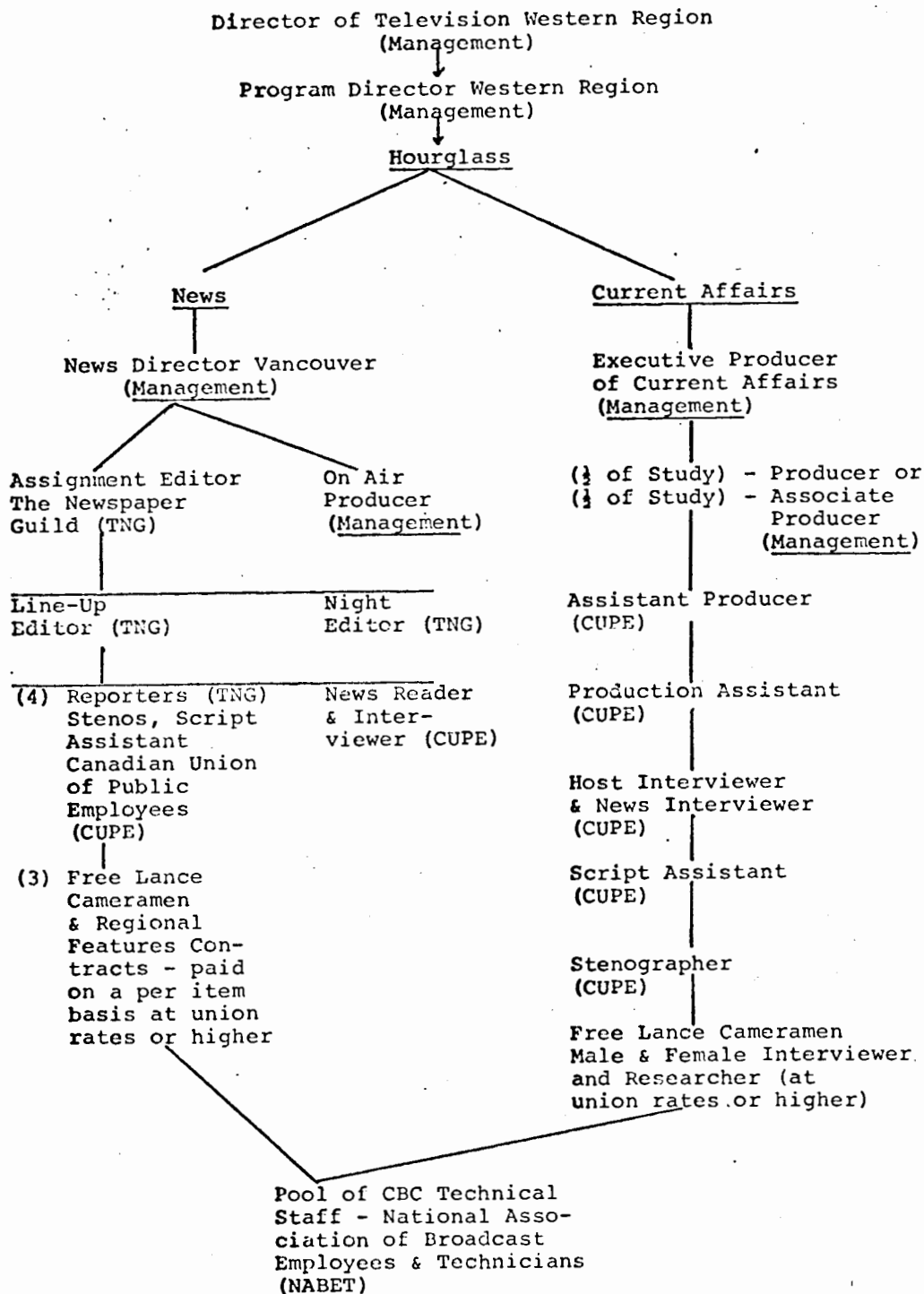
The intent of this discussion has been to give a broad description of citizens communications, its historical development, and the structures that have evolved around it. The role of the federal government can be seen to be substantial. What becomes jarring is the lack of references to the Canadian Broadcasting Corporation. Considering the mandate of the CBC and the reasons discussed earlier for its establishment this lack of involvement becomes significant,

and it is especially true of the television service. The historical reasons for the development of both the CBC and contemporary citizens communications are based on the same needs that are traditional Canadian problems. In many ways it was the needs felt by citizens groups for communications that engendered the CBC.

When commenting on the current attempts of citizens groups to use television for the communications purposes, and the necessity of turning to cable television as the only relatively mass distribution channel available, Gene Lawrence of the Study Group commented that,

"Canadian citizens use of cable television when they own a public broadcasting network is like the use of tin cans and wires by a major corporation when they already have a complete and functioning telephone system."

To discover the feasibility of citizens communications activities plugging in to the system they already own, research was carried out in on centre, with one CBC programme and one citizens communications group. The structure, financing and resources, operations and policy of the CBC programme and the citizens group were analyzed and then compared to discover if, at the local level, co-operation was possible.

Schematic Representation of Hourglass



CHAPTER FOURDETAILED ANALYSIS OF HOURGLASSA. The Structure of Hourglass

The CBC, even at the local level is a very complex organization. One of the reasons citizens groups have avoided the CBC is that they haven't known where to start in approaching it. Hourglass, the programme being analyzed for this study, fits within (and contains within itself) a fairly rigid and complex hierarchy of relationships. The first aspects to be discussed, therefore, are the structure of the programme, and the structural elements of the CBC which directly affect the programme. This should indicate the level at which contact and co-operation between citizens groups and a programme such as Hourglass could begin to develop. The affiliation of each position within the structure to management, union, or self-employed agent (freelancer) is indicated, as they are official and important factors within the structure. A schematic outline appears on the facing page.

The Director of Television for the Western Region has very little to do with the day-to-day operations of any television programme originating in Vancouver, but is mainly concerned with administration and does have a strong voice in matters of personnel as he has the final decision on local hiring, and is also the local negotiator of union contracts. In terms of programming, his function is to interpret CBC policy on presentation, or on the content of any item over which the executive producer feels there is a problem that he alone cannot handle.

The main influence of the Director of Television on Hourglass is financial. The budget for the programme is negotiated or worked out between him, the executive producer and the Programme Director and he transmits it to the CBC head office. Once a programme has been approved and its budget established, any increases either for staff, or other resources -- film stock, special equipment, free-lancers -- must be channeled through him. If citizens communications programmes were to be broadcast through an existing local CBC programme, the support of the Director of Television would be essential. The executive producer is the only member of Hourglass who has a regular working relationship with the Director.

The Programme Director of the Western Region has perhaps the most direct effect on local television.

Basically, he decides what type of programme will be produced and what format will be used. He is in charge of local programmes and the local budgets, and local programme contributions to national television.

He is in closer contact to the production staff for two main reasons: all programme ideas must be discussed with him, and all freelance writers or programme ideas must go through him to a producer.

The present Director employs certain objectives in setting local programming to reflect the community interests, and to programme from the bottom up. He also believes that "ideas for the total programme should be thoroughly worked out before it gets on the air. Sometimes it takes over a year before an idea becomes a show". In terms of citizens communications these statements are not very promising. Programming from the bottom up was outlined as accepting ideas from the community which the CBC would develop into programmes. He did not feel the CBC should broadcast local material not produced by the Corporation.

Basic decisions concerning broadcasting of citizens produced material have to date been made by the Programme Director. This position relies heavily on the interpretation of the individual who holds it. Unfortunately for citizens broadcasting activities, the Programme Director during this research did not think the CBC was the place for this type

of programming. This opinion strongly affects Hourglass programming, as it has put citizen produced programmes into what could be called special programming. If the producer of an existing programme such as Hourglass wants to do something special, such as a series of twenty-minute mini documentaries on a particular subject, it is often discussed first with the executive producer, and then by both of them or just the executive producer with the Programme Director. If any extra funds are needed, they must also be cleared by the Programme Director.

The two positions just discussed are the most powerful influences on what is seen on locally produced CBC television in the Vancouver area.

Hourglass is divided into two halves which are operated as separate but equal components of the programme. These two components are the news, which includes direct news broadcasting, sports and weather; and current affairs which is designed to present in-depth analysis of current events, and to allow a forum for the major viewpoints and arguments on questions affecting the viewing audience. There is agreement in principle that where possible there should be some coordination between the items dealt with by these two areas, but little actually takes place. Each segment works independently, and there is sparse formal or informal contact between them.

The sports and weather segments are operated out of the newsroom but have separate budgets. They have not been dealt with in this study as they do not fall within the general policy and structure of Hourglass and they fluctuate according to the time left over from news and current affairs.

The news director and the current affairs executive producer share the top positions on Hourglass. Each is totally responsible for the personnel and the content of his segment of the programme. The opinion of the news director or the executive producer is very highly considered by his superiors in matters of production, personnel and method. His day-to-day relationship with production and his total responsibility for it makes this so.

The producers of the two segments are both management. However, there is a significant difference in the role that each of these takes. The current affairs producer makes the content decisions on a programme-by-programme basis, and generally directs the operations of the production staff, but is confined to the on air direction of the news portion of the programme. The comparable role in the news section to that of the current affairs producer is the assignment editor, who is not considered to be part of management and is under a union contract. This difference has a marked effect on the nature of the positions.

The assignment editor has a definite 9:00 - 5:00 job that strictly follows the union contract agreement, leading to a rigidity that renders precarious any news coverage of events occurring at other hours. A night editor exists, but he does not have the same authority as the assignment editor. The current affairs producer, whose contract is negotiated individually according to CBC Guidelines for Management, has a much more flexible position. Long hours or working through a weekend can be undertaken with a minimum of administrative problems if circumstances dictate.

These two positions (current affairs producer and assignment editor) are responsible for the daily programme content. If a citizens group were to produce programme material for Hourglass these are the levels with which programme production co-operation would be necessary. The Hourglass decisions on item length, slot in the programme, and day of broadcast are all made by these two positions.

The production staff of the current affairs section are all members of the Canadian Union of Public Employees. Each has a specific role in the production of any particular programme, but on a day-to-day basis, they play a fairly equal role as to idea or content input. Suggestions for programmes are given equal consideration from any staff member or freelancer. Also, as any given programme can include numerous items or guests, it is impossible for any one person

to be in direct control of everything. This enables the assistant producer, the production assistant, and sometimes even the interviewer and a freelance cameraman to do segments on their own. These are always viewed or checked with the producer before they go on the air, but it is an unusual advantage not likely to occur on a different type of programme, even a current affairs programme. The experience the production staff receives on this programme results in an upward mobility within the CBC that is somewhat more rapid than normal. This benefits the programme by way of fresh inputs and viewpoints from the new staff coming in.

The news staff in Vancouver is not large, and has two main sections: the administrative production people, including the assignment editor, the line-up editor, script assistants, and the night editor, and the production staff people, which include the reporters and the news reader. The administrative personnel stay within the studio and organize the show for broadcasting. The reporters are given assignments by the assignment editor, and they prepare the story either by going out with a cameraman, bringing the specific people into the studio, or researching and writing an item, depending on the nature of the assignment. The reporters are not normally in a position to collect news items on their own. Union contracts prevent them from handling any equipment (such as a camera, or VTR machine) and only the

assignment editor can authorize the use of a cameraman.

All the news cameramen are freelancers because a staff cameraman must have a separate soundman and this would mean a team of three men rather than two men, which often are awkward enough in a tense situation. The cameramen often bring in items on their own or are assigned to provide film coverage of an event. However, if a reporter knows of something and a cameraman is available, or if something happens when he is already out with a cameraman, he can cover it at his own discretion.

In most cases this system provides adequate coverage, but if something extraordinary appears quickly, especially if it happens at night or on the weekend, the facilities and the structure make coverage almost impossible. This leads to an emphasis on "scheduled" news -- press conferences for example -- rather than on "breaking" news.

The current affairs section uses freelance cameramen for the same reason, but it has one on a full contract so that he is in the studio and available daily and on short notice. The news freelance cameramen are hired for specific items in advance, and so must be contacted outside of the studio when an unexpected event occurs, imposing a time-lag that often makes coverage impossible. On most days, however, there



is at least one news cameraman in the newsroom for a part of the day.

In the CBC newsroom the assignment, line-up, and night editor, and the reporters are all members of the Newspaper Guild, and their script assistants are trying to obtain the same affiliation. This union guild is basically an organization composed of workers in newspapers. Thus, the orientation of the structure is definitely towards the printed medium. This in some measure explains the awkwardness of procedure within the CBC news department and also the limited mobility, in terms of television, that presently exists. As it is the mandate of the CBC to provide proper news coverage it is unfortunate that when the news departments were organizing they had not set up a union or guild on their own, one which would have allowed for a functional operation that is more consistent with the nature of television. CBC Management could also have considered these factors during negotiation.

The relationship between the unions and the CBC needs an impartial evaluation. Staff cameramen are not working to capacity and long term contract personnel are being used more and more frequently, mainly because of the unwieldy structure originating with the union contracts. The long term contracts are a means of by-passing less than satisfactory staff and union restrictions. Unfortunately, these contracts tie up the budget and prevent the use of a variety

of freelance talent which would provide valuable input and refreshing viewpoints to the programming.

A re-evaluation of the CBC union structure could enhance citizens participation in programming, but a different approach to the use of their contract resources could be accomplished readily within the present structure. If contracts were given to citizens communications groups to produce programme material, on either an item basis or regular basis, the input would be accomplished within the existing structure. This would require the CBC to set up a rate card designating payments for freelance productions as well as the existing system for paying freelance personnel. It is an interesting commentary on the relationship of the CBC to the general community that a rate card does not exist for items produced independently.

This description indicates that there are two main channels through which the products of citizens communications groups could be broadcast by the CBC. The Programme Director could enable substantial input from citizens communications. He has the power to designate a programme or section of a programme as a citizens access vehicle. The executive producer and programme producer would have to be employed on a regular basis by the CBC, but this could be done with contracts if suitable personnel were not available. A model

available, as the British Broadcasting Corporation has been experimenting with a programme of this sort for some time. The Programme Director could also influence the producer of an established programme to include direct participation by citizens groups or items produced by citizens communications facilities.

The other means through which citizens communications could receive access to CBC distribution at the programme level is through the producer or executive producer. In the case of Hourglass contract funds are available for the programme and they could be used to purchase items produced by citizens groups. However, there are two major barriers to this occurring. The financial system and the technical facilities of the CBC in the Western Region make it extremely difficult for citizens communications group to have a direct input into local programming, even if the Programme Director and executive producer were in favour of it.

B. The Financial System, Technical Facilities, and Programme Resources of Hourglass

1. FINANCIAL SYSTEM

The CBC is still operating on an annual grant from the Canadian Parliament. The Senate Report on Mass Media stated that:

"When the government produced the White Paper on broadcasting in 1966, it indicated that the CBC would be financed by five year grants, an arrangement similar to that enjoyed by the BBC. This system has never been introduced, and the CBC still derives an operating grant from Parliament each year. Not only does this prevent the CBC from doing any effective long range planning, it throws the public broadcasting organization even more firmly into the arms of the advertiser."

The constraints that this financial arrangement places on the CBC as a whole are also felt by individual production units. Long range planning, special long term projects, and expansion to meet future needs that are fairly predictable, are all difficult. This is even more true in the Regions that in the main centres of Toronto or Montreal. The regional management people feel this has happened because of the distance from the decision making centres, the overall lower percentage of production done in the regions, and in some cases the feeling that production done in the Regions does not possess the quality, priority or value, to merit expansion or reallocation of funds. These beliefs may or

may not be justified, but the financial system of the CBC and the position of the Regions within it have been generally agreed to be in need of extensive re-organization.

Hourglass therefore operates on a yearly budget that is more or less fixed. The CBC is just beginning to expand slightly after a budget freeze of several years standing, and programmes such as Hourglass hope to make some gains. Budget information was provided by the executive producer and news director of Hourglass. Other production unit members contributed to the analysis of the financial situation.

The current affairs executive producer referred to the financial system as a "a system of roubles and dollars"; this seems to be an accurate description. "Roubles" are the personnel, equipment, technicians and services that any CBC production unit is allocated. The personnel included in this category are: executive producers, news directors, producers, assistant producers, production assistants, script assistants, reporters, news announcers, programme costs, news editors and secretarial staff.

The equipment and technical staff are all connected with the use of the CBC studios. The studio must be booked ahead of time, but the costs of running the studio are considered corporation costs and are not charged against

individual production units. The financial benefits of using the studio are, therefore, integrated into forming the major segment of any production unit. This is why many news stories are accompanied by still photographs rather than live or filmed coverage. The still photo library is a "rouble" and doesn't involve non-studio costs.

The "dollars" are that part of the budget that provide for flexibility for the production unit. The current affairs and news sections of Hourglass have separate "dollar" budgets.

This is the budget for the programme that must be carefully administered. Out of this money come contract personnel such as researchers, interviewers, the contract cameraman for current affairs, any freelance work that is necessary, such as the news cameramen, film shorts produced by "outsiders" (almost always professionals from other cities) and news items from local contract reporters in places like Victoria and Prince George. Overtime costs and travel costs also come from this budget, as does the use of the mobile unit.

The "dollar" item that is most resented by both the news and current affairs segments of Hourglass is the cost of film and film processing. Having a limit placed on the amount of film available, and having to make sure it is distributed over the year in a manner it is hoped will

enable them to cover major "hard news" and develop longer stories or items of a special or more general nature, is very difficult. The argument is convincingly made that it is not possible to give adequate coverage of news and current events without proper access to those stories. This access is not as available as it should be due to the restrictions on film and the emphasis on studio production.

The use of film is made even more complicated through what is known as the "shelf". The "shelf" is the stock of items filmed for programming but not yet broadcast. If there are film items on the "shelf" at the end of the fiscal year, that footage is charged against the allotment for the coming year. The producer faces a difficult situation when he must decide whether to run a film that was produced on a topical issue and then pre-empted by coverage of a more important event. Sometimes, these film items are run simply to clear the "shelf" so that next year's stock will not be penalized. It does not make for good television.

The financial structure within which Hourglass must operate does pose problems, but they are not insurmountable. Production units never think they have enough money to do all the things they want to do. There are ways around this to provide good news and current affairs programming that have not been done by Hourglass. Involvement of the local community through the citizens communications groups would provide a good beginning.

It would probably enable a news or current affairs producer a great deal more flexibility in terms of programme content and the use of his "dollar" budget. A more flexible approach towards the technology of television could also add a beneficial dimension in both cost and available programme material.

## 2. Technical Facilities

Hourglass uses the communications medium of television. This means that it transmits an electronically encoded signal that is carried through the public air and then picked up by a receiver capable of decoding the signal, in this instance, a television set. The process described has very little flexibility, as the Department of Communications sets the standards of transmission and reception equipment, and the strength and the air channels of the signals.

However, flexibility within the medium is not totally limited. Before the signal can be transmitted, it must be encoded to pass through the broadcasting system. It is in the encoding that the production unit makes choices concerning hardware. Encoding material for broadcasting can take many forms. The material can be transmitted directly from a studio video camera without any form of recording taking place; it can be transmitted directly through the video camera and be recorded simultaneously; or it can be pre-recorded for broadcast transmission at a future time.



Pre-recording can be done on one of many video tape formats or on Super 8, 16mm. or 35mm. film.

The Hourglass production unit cannot use the full range of options available. It transmits both live and pre-recorded programme material during its time slot of 6:30 to 7:30 p.m., but most of this is shot using two inch colour video tape if pre-recording is necessary. The cost of the mobile unit or freelance film cameramen prohibits regular use within the current financial and union systems. The studio and mobile video tape equipment in Vancouver uses two-inch colour video tape and all productions done on tape are recorded on this equipment. The CBC in Vancouver has no other mobile video equipment and no portable equipment at all, and cannot broadcast from video tape of any other format.

The News Department and the Current Affairs Department use freelance cameramen on a commission or contract basis. Freelancers use single-system 16mm magnetic sound cameras. The CBC has staff cameramen using double-system optical sound equipment, but it does not permit the speed in processing and editing necessary for this type of programming. CBC in Vancouver does not use Super 8 Film equipment and does not at present broadcast it, although it is technically possible with current facilities, and other North American networks regularly employ it.

Following the switch to colour facilities, the producers have been reluctant to accept programme material in black and white. This was a further deterrent to installing a broadcast capacity for video tape in other formats, as these until recently only recorded in monochrome. Colour cameras are now readily available for one inch equipment and have just been introduced for half inch video recording. This could permit a great deal of flexibility for the production unit, enabling the retention of colour production and gaining mobility without the cumbersome and expensive mobile unit. This could possibly be a route around the sweetheart contract relationships and union featherbedding and provide the technological opening for citizen produced programming. Unfortunately, production unit members do not concern themselves much with hardware, as they usually feel it to be within the realm of the technical employees. The upper management usually defends the current system on the grounds of technical quality and financial considerations. This would indicate difficulty in altering current patterns surrounding the use of hardware, even though other possibilities already exist.

Those at the announcer, interviewer, and host level, and those who are fairly new in television, do not usually have enough information to be aware of the alternatives and are too busy filling their own role within the structure. An element does exist at the middle production

level that is aware of the restrictions the hardware limitations impose. They are actively seeking routes to open up this area and feel programming possibilities would be improved immensely by adding more possible programme sources. If this were to take place, citizens communications groups could much more readily produce items directly for Hourglass or other CBC local programmes. The arguments concerning quality are no longer entirely valid with modern technological advances.

### 3. Programme Resources

The programme resources used by Hourglass fall into two separate categories: those used by the news staff, and those used by the current affairs staff. As there is surprisingly little overlap between them, they will be dealt with independently.

The news department uses the services of Canadian Press and United Press International. The services are paid for by the month, regardless of what is used. Attempts are made to re-write all wire services items, usually to condense them, to make them appropriate to the local area, and to omit irrelevant material. The newspapers -- local, regional and major national publications -- are used as the major sources of research information. Many items that are read by the news reader with perhaps a single photo are written directly from newspaper items. A third source is the printouts of all the items used that day by CBC, CBS, NBC, and ABC network news

departments. These news clips can be picked up directly if they are significant or an item can be rewritten by a Vancouver reporter. The news room has the police radio band broadcast into the assignment editor's office, which keeps news staff informed of on-going police activity within the city.

The final major source of information is the public, through telephone calls to the news department. In many cases these calls deal with things like the dates of the Rotary Club convention, a political press conference, or staged events such as official openings of buildings, circuses, film or fine arts festivals, expositions, etc. Occasionally there are calls from citizens about injustice, but these more often turn to radio hot-line shows, as CBC news very seldom will cover this type of item. Over the years the news staff have made a few contacts with "usually reliable sources" in key positions, but they tend to wait to be called by them, rather than seek a story out.

According to the CBC News Style Book, which the Vancouver News Director quoted directly as being the exact policy of the Vancouver Newsroom:

"Primary news policy is in the nature of a public trust: to present all the significant news of the day's happenings in Canada and abroad, factually without bias or distortion, without tendentious comment, and in a clear and unambiguous style."

In line with this policy the interpretation for Hourglass news precludes any attempts by reporters to go out and gather news without it first coming from one of the above sources. Unfortunately, this has led to many events that are newsworthy being missed -- such as the Trudeau wedding. This interpretation also totally bars any attempt at advocacy reporting, such as is done by the local news competitor. However, the major complaint about CBC news, which this policy cannot help but engender, is that it tends towards news coverage and events that enforce the image of the status quo. CBC local news is termed "the Establishment News Service" by such groups as university students, citizens organizations such as the Strathcona Property Owner's and Tenants' Association, and many ethnic organizations. It is definitely labelled as such by the underground press.

The current affairs section tries to emphasize local or regional items. Items of international, national, or provincial importance are discussed in terms of the local effects and implications. The daily papers are read carefully for leads for programme ideas, but are never used directly as they wouldn't fit the programme format. The closest direct use of a newspaper or magazine article would be during an interview in which a guest would be questioned by the interviewer in regard to a quotation or a statement made in the press. Other networks are used occasionally for film items, but the existence of the film usually is discovered

during research on an item already intended for the programme.

Unlike the news staff, the current affairs staff initiates its own stories. It produces its segment of the programme through interviews, small group discussions, citizens forums and short narrated film documentaries. With this format and a longer time slot, it cannot possibly wait for information to come to it. The staff of Hourglass has a large contingent of personal contacts throughout the community, and will draw on them freely when researching an item, or when trying to arrange interviews or guest appearances on the programme. The hiring of a journalist of long standing in the Community as the main interviewer on the programme was very beneficial in this respect. He is a well known figure in the area and also has an enormous range of personal contacts built up over many years as a newspaper reporter and columnist.

Information as to personal contacts is not totally the preserve of each individual staff member. The current affairs staff does undertake to keep an up-to-date filing system, but this is not as effective as it should be, as many people don't turn in their information and often the files are neglected or not consulted. Phone calls from the general public provide leads, but are not too important for this segment of the programme as the staff is usually in touch with the major happenings and doesn't wait to be called. Current affairs production often require a fair

amount of research, studio time, or filming time, and then editing time, and this keeps the pressure on the staff to be well informed and to keep up contacts even though deadline limitations are not quite the same as the news segment.

(See Appendix for a line-up of current affairs items in progress and suggestions for three weeks in December, 1971. There is a deviation here from more general programming, as it covers the Christmas season, but it does illustrate the kinds of resources the current affairs staff uses).

The criticism of basic information resources made of the news section can also be levelled against the current affairs section. In this case it is not the method of gathering information that is criticized, but the places and people they turn to for leads. This results from the programme priorities as stated by the Executive Producer:

"Specific ideas for a show come from almost any member of the staff. Prime considerations are politics and/or economics. Big business or big labour. The programme is almost non-culture and does not involve participation through the fine arts, etc., because such programmes are too expensive to produce and are diversional rather than news."

The current affairs staff have taken this almost literally, and most of their contacts and resource people are within the established major institutions. If they aren't "politics or big business or big labour" they are in the upper echelons of education, health and welfare or community organizations. The same groups left out of the news resource pool are

excluded by the current affairs staff. Current affairs does compensate slightly through the Citizens Forum held more or less weekly, in which the general public can come to the studio and question an invited guest -- usually a politician, or a labour or business leader. The guests may or may not be involved with the problems of the citizens groups generally left out of CBC programming, and the production staff usually chooses the invited guest in line with the programme priorities. Citizens Forum is usually produced in the early afternoon, which greatly restricts general public participation.

Hourglass as a complete programme thus has two segments both tending to ignore the same rather large percentage of community, and focusing most of their attention on the same groups of people and the same type of events, even though they have different approaches to information resources.

The people that are ignored as programme sources by Hourglass are, in many cases, the people that citizens communications projects are most concerned with. If Hourglass turned to citizens communications groups as a resource they would be able to draw programme items from a much wider pool of events and information. A discussion of the programme policy of the CBC as it affects Hourglass should indicate how these resources could be funneled into CBC programmes, or the reasons why they have been ignored.



### C. Programme Policy

The Director of Television, Western Region, made the policy available for this paper, but requested that it be paraphrased rather than quoted directly, (see Appendix ). He also outlined the role of the policy in the same letter reprinted in the Appendix:

"These statements have been prepared by our Policy people as guidelines for our supervisory staff, including of course our producers both in Television and Radio. They are, therefore, issued to you on a confidential basis."

In analyzing the policy, an attempt is made to determine whether the official policy actively discourages citizens communications participation; in effect does it prohibit access by non-CBC personnel or contract employees to broadcast through the CBC?

Hourglass is divided into the two sections of news and current affairs. The items that each section covers overlap in many cases -- politics, labour disputes, major events, and so forth -- and the sections of CBC policy that were seen apply to both. CBC Policy is confidential and does not circulate below the producer level, which is management. It was, therefore, necessary for the News Department of the CBC to produce an interpretation of this policy for the news writers, reporters, and announcers, the CBC News Style Book. The note in front of the booklet states that:

"This book is a practical style guide and not a policy document -- nothing in this book is to be considered as contradicting established CBC programming policies."

In what follows, the News Style Book is quoted where relevant. Where there is discussion of policy not covered by this, interpretation is based directly on CBC policy statements.

The News Style Book used for this study is the 1971 edition. The policy was dated 1965 or 1967. Policy is regarded as being under constant study and is revised as the television and radio broadcasting needs and conditions change sufficiently to warrant redrafting. Policy dated later than 1967 was not found in any of the statements provided, but assurance was given that this policy was current for programmes during the research for this paper. CBC policy is produced so that clear interpretation can be made of programme situations to enable them to fit within the framework of the CBC programme objectives and procedures. All CBC programmes must adhere to these basic principles.

The programme policy is the framework which exercises either directly or through delegation the authority over programmes within the CBC by CBC Management, which must be available to the staff for policy advice. The need for creative innovation and change is recognized by programme policy, and though the Corporation admits there is a risk involved, it does not feel CBC fulfills its social responsibility unless creative programme activity is undertaken. For Canadians to have a better grasp of the world they live in and a better enjoyment of life, the

CBC policy has as its basic programme objectives: information, education and entertainment.

In order to attract and keep its audience, each programme should provide, depending on the nature of the programme, a degree of relaxation, humour, stimulation, escape, inspiration or excitement. There should be some entertainment factor in each programme presentation.

A country of Canada's size and diversity cannot be adequately served by a centralized broadcasting system. To serve the special needs of people in Canada's various areas, a regional policy is necessary and was developed by the CBC. The regional policy provides for specialized programming to cover activities such as news, education, and local basic industries. It also provides the chance to maintain intellectual and cultural traditions of interest and importance to the region, and to develop local artistic talent so that it can contribute to programmes of national interest on a professional level. Both regional and national programmes must regard their audiences as a composite of individual citizen's tastes, and capacities to serve all Canadians should be the basis of CBC service. Through this principle an attempt is made to provide each Canadian with some programmes that are suitable somewhere in the programme schedule, rather than providing one segment of the population with constant satisfaction.

The CBC is a public broadcasting system. This brings extra obligations to the Corporation that private systems do not encounter. The communications needs of Canadians with each other, and between regions, are increasing and the CBC has a special responsibility to provide for these needs. It also feels that the presentation of serious minority views, and new (perhaps controversial) ideas in the artistic and intellectual fields should have a place in its programming to maintain the spirit and the understanding that a healthy democracy requires.

The general CBC programme objectives just outlined do not conflict with the aims of citizens communications groups of programme ideas. The recognition of the need for creative programming, regional programming, individual interest programming, and the special responsibility the CBC has taken upon itself, to help Canadians to communicate with each other and between regions, with a place for serious minority views and news artistic and intellectual ideas -- all these would suggest there is a substantial meeting ground for citizens communications programmes and CBC programmes to interact in providing programme material for CBC broadcast. However, the policy that has just been outlined is very broad, and contains the general objectives of the CBC. Not every programme can include aspects of every objective, and attempts to do so would probably result in not attaining any of the objectives.

Other factors also intervene between the general programme objectives and actual programme production and content. The personnel structure and the financial structure have been discussed. Even with Regional production and programming, the final decision as to the type of programme that is to be done locally, and its budget, lies with head office, and this is also a significant intervention between the policy objectives and programming. The CBC also considers that special policy statements are required for the various kinds of programmes that they produce. This ensures that the general policy objectives will be interpreted to the producers in relationship to the programme they are producing. These programme policy statements are the actual working framework of the daily operation of the CBC.

The CBC divides news and public affairs into two different policy areas. News and public affairs are often developing programmes from the same block of information and activity, and are bound by the policy statements regarding these field. However, each is governed by policy that sets out the specific objectives and procedures for each particular area. To avoid confusion, the policy outline specifically for news will be presented, then that for public affairs, followed by policy that applies to both programme areas.

The policy of CBC News is built around four main principles: integrity, impartiality, accuracy, and style. The discussion of integrity outlines the basic thrust of CBC News:

"The policy which guides operations of CBC News is based on the primary conception that the service is in the nature of a public trust: to present by radio and television all the significant news of the day's happenings in Canada and abroad, factually, without bias or distortion, without tendentious comment, and a clear and unambiguous style.

"It is the responsibility of CBC News Management to see that this policy is followed without deviation. Operationally, it devolves on the individual editors and reporters who prepare CBC News programmes. It is realized that if channels were opened to exert pressure on editors to include or exclude certain news, modify it in any way, or give it special emphasis, then the integrity of the news service would be lost immediately.

"With that in mind, we must at all times appraise and present all news strictly on the basis of its news value."

The impartiality discussion states that:

"all news must be treated impartially. Our listeners and viewers look to CBC News for a straight-forward, balanced presentation of the news."

Policy outlining balance and impartiality applies to both news and current affairs. Conditions governing these areas have been dealt with quite extensively by the Corporation. They will be outlined later.

The interpretation of Accuracy for operational purposes and procedures for News Programmes illustrates the balance

of responsibility the CBC tries to maintain between staff and supervisors and CBC Programme objectives.

"CBC News has a reputation for accuracy. Its news stories must be faithful to the available facts; therefore, editors and reporters must cultivate an alertly critical attitude in satisfying themselves as to the factual accuracy of every story they write or cover. When we are wrong, we should say so promptly and correct the error."

The fourth main principle is that of Style, which concerns the image presented by CBC News. In explaining style it begins:

"Here our standards are high. The staff should maintain them. News copy and reports must be conversational, interesting, clear and easy to listen to. To maintain "our own style" it is necessary to have certain style rules: (do's and don'ts') (and these are set out in Section 1.) The list of subjects covered in the Section on Style include: Writing, Expressions to Avoid, Forms of Address, Film Writing, Graphics, Balance Reporting -- Radio-Television, Elections, and News Sources. An example of items covered is: from Good Taste -- "Suicides. No suicide stories-unless about prominent figures, or in exceptional circumstances: and these must be carefully handled."

CBC News has one other major function not covered by any other Department: making network and/or local programme decisions during emergencies.

The CBC policy statements for news programmes tend to exclude direct input of finished programme material by citizens communications groups. Editorial control, style, news judgment, responsibility for accuracy, balance, impartiality are all to be controlled by the CBC. As there

are strict legal issues in this area the CBC is ensuring adherence to Canadian laws within the broadcast line-up of the CBC. The News Style Book and the policy surrounding news programmes reflect this. Programme regulations in this area are rigid as the news is considered the standard bearer of the CBC, and permit a limited scope for citizens communications input.

The policy for public affairs is based on six basic premises followed by fourteen programme objectives. The six basic principles were agreed upon by the Board of Broadcast Governors (now succeeded by the Canadian Radio-Television Commission) and the CBC Board of Directors. They will be quoted directly but the analysis of them and the objectives that arose from them will be interpretations. The first six points relate very closely to the sections of the Broadcasting Act presented earlier. However, the six points are regarded as pertaining specially to public affairs broadcasting.

The first is:

"The air belongs to the people, who are entitled to hear the principal points of view on all questions of importance."

This is further amplified in the second:

"The air must not fall under the control of any individuals or groups influential by reason of their wealth or special position."



The third and fourth principles outline the basic attitude of the Corporation towards the concept of freedom of speech.

"The right to answer is inherent in the doctrine of free speech," and "Freedom of speech and the full interchange of opinion are among the principal safeguards of free institutions."

The next two principles are proposed additions which are also considered to be fundamental to CBC public affairs.

They are:

"The broadcaster, in allotting opportunity for ventilation of controversial views, should not be guided either by simple calculation of the numbers who hold such views, or by fear of giving offence to particular groups of listeners. Minorities must have the chance by persuasion of turning themselves in majorities"; and "Listeners and viewers should understand that while the CBC must be impartial in admitting controversy to the microphone or before the camera, this does not mean that every talk or every programme must be impartial."

After the six principles, a short statement is presented as to what the CBC has determined public affairs programme policy should be concerned with. Public affairs programmes have the responsibility to keep their viewers informed of the nature and the circumstances of contemporary life; especially in the fields of politics, economics, and social thought. Major trends in public opinion and expert or informed information should each be represented or presented according to the situation, but the programme should make every effort to avoid public manipulation. Public affairs

broadcasters should reflect our own society and the world in a fair manner.

In order to implement this statement, the current affairs policy lists fourteen main programme objectives. These outline a broad base from which to derive programme material, basically giving a public affairs producer the freedom to choose any subject that interests him that can be developed along the lines of public affairs. The first objective is concerned with the quality of programming. The CBC feels it should strive for the best national, regional and local public affairs programmes. In attempting this, it must appreciate both generalized and specialized interests in its content selection. The scope from which to choose is broad and includes politics, economics, social and cultural life, education, the arts, sciences, and all other important activities in Canada and in the world. There is a special emphasis placed on giving a broad perspective to Canadian and world events so that their effects and potential effects may be understood by Canadians. Broadly based informed opinions of the events should be continually broadcast for insight and clarification.

Major Canadian points of view should be recognized and presented, including public opinion on important events such as those falling within the areas outlined above.

Public affairs programmes should try to encourage discussions within the Canadian Community. Leading Canadian and world figures should be included in public affairs programmes on a fairly regular basis. The discussion of events, the presentation of various and contradictory opinions and analysis, should stimulate a continuous evaluation of Canadian life styles, philosophies, governments, and institutions. The strengths and weaknesses of Canadian life, if responsibly researched, are very valid contributions to programming. The areas of personal, family and social life can be presented cooperatively with educational resources to cover practical instruction in these areas; and the appreciation, understanding and enjoyment of the lively arts is an area that public affairs programmes are free to explore. Canadians should have the opportunity to examine the diversity of our society through programmes on the different regions and cultures within Canada. Finally, the broadcast media should be developed and constantly improved, through the public affairs programmes using new methods and techniques.

The programme objectives are set out for the complete range of CBC public affairs programming. As with the general policy, it would be almost impossible for any single programme to successfully fulfil all of the objectives with any degree of consistency. The current affairs section of Hourglass

has put emphasis on some of the objectives and only occasionally presents aspects of others. The limits of budget, time, and resource people -- which are basically Corporation imposed limitations -- all work to prevent these objectives from being attained, especially in a Region.

The CBC also has policy statements of a more general nature that apply to both news and public affairs. In the policy documents presented, statements on legal matters, violence, good taste, sponsorship, CBC journalists, politics, elections, and balance have direct bearing on news and public affairs. The CBC, like any mass communication medium in Canada, is subject to laws that are designed to protect Canadians and, therefore, the CBC must regulate its operations accordingly. Obviously, the CBC must stay within the law, and the main areas in which legal problems can occur within programming have been outlined as policy. These include problems concerning libel, contempt of court, invasion of privacy, copyright, and other similar situations.

It is realized that the presence of news reporters and/or cameramen often affects an event. CBC journalists are urged to take every precaution to prevent violence or provocation due to their presence.

Good taste is regarded as a basic factor in all CBC programming. Public affairs programming considers general good taste essential in all its items, with special attention

to controversial and emotionally charged subjects. News states:

"In all writing, film coverage and audio actuality, good taste should apply - particularly with reference to physical and mental handicaps or deformities, race, colour or creed."

The role of the CBC journalist in News Analysis and Background is best described by the CBC Brief to the Special Senate Committee on Mass Media, February, 1970, reproduced in the News Style Book.

"It is sometimes essential that in reporting an event, a situation or a policy statement, the journalist provide some background on the circumstances which led to the event, the situation or the statement, and perhaps some of the implications of it. Without this flesh on the bones of what happened, the viewer/listener is only getting part of the story and, thus, is inadequately served. With so much happening in the world, the individual increasingly depends upon the journalist to provide him with implications, background and analysis. To eliminate this is to sterilize journalism and, in effect, by eliminating essential ramifications, to misrepresent the story being reported.

"But this need to interpret and analyze is subject to an important limitation. No CBC journalist should in his reporting express an opinion for or against a person, a movement or a policy. For a reporter to express such an opinion in his reportage is to destroy, in time, his credibility as an impartial and informed observer. However well intentioned, the reporter who champions a cause critically damages his value to the public and to the Corporation.

"He can report, he can background, he can explain and he can analyze, but he must not express his opinion."

Political broadcasting, election coverage, and balance are closely related in terms of CBC policy. Specific references to political broadcasts other than during election or on points of balance occur twice. The first point is:

"On occasion free time political broadcasts are newsworthy in themselves, and it is permissible for both T.V. and radio news to record and use newsworthy clips on our news programmes."

The second is:

"when the views of a person in public life are "on the record", interviews should be handled in a manner that enables broadcasting without editing if possible."

CBC stations are not available for any paid political or controversial broadcasts, therefore, all election material and information is presented by the news and public affairs departments. Policy is laid down for election coverage from the nominations through to election day.

The news and public affairs programme Hourglass was observed during the Vancouver Municipal election of December 1970, and some comments will be presented as to the operation of this policy. Both news and public affairs department producers were careful to see that their staff followed the basic policy statements. Although a tally sheet was not presented, it was ascertained from discussions

with the producer and the staff that a fairly close check was kept on the coverage of the candidates. However, television images and fair coverage are affected greatly by the format of the presentation, and as the CBC does not accept paid political broadcasts, it becomes the Corporation's responsibility to ensure a satisfactory presentation of the candidates, as well as fair time coverage. The current policy on political broadcasting does not include statements covering this area.

In keeping with the programme objectives of CBC news and public affairs, the principle of Balance takes on a special significance. When presenting controversial news through the use of personal statements or interviews, the CBC feels that the other side of the issue should be presented in the same form rather than through a statement read by the newsreader. If possible, both opinions should be presented in the same programme, but if a personal statement by one party cannot be arranged for one or two days, it is better to wait for it.

The final sub-section of Balance in the News Style Book deals exclusively with the values of news and public affairs, and is worth quoting fully.

"While every legitimate effort should be made to make visual the news (and public affairs) for TV audiences, CBC policy of regarding news (and public affairs) as information and not entertainment must be recognized in both television and radio. Strict news value-significance, importance, public interest must be placed first in the handling of film or other graphic material.

"Increasingly, many people depend almost exclusively on television for news (and public affairs) and each broadcast must be prepared with an eye to proper balance. Feature film, sports, fires, and other obvious reflections of life have a proper place in TV news (and public affairs) but must not dominate it. Only in the most exceptional circumstances (such as outbreak of war) should a whole newscast be devoted to a single subject. Every effort should be made to ensure that each newscast is a well rounded presentation."

The basic objectives of CBC programming and the basic intent of CBC policy should enable producers to present high quality and stimulating public affairs and news broadcasts. Unfortunately, in developing and further detailing the basic goals a conservatism enters the policy statements to a degree that sometimes make it impossible to fulfil some of the objectives.

Local newscasts on Hourglass tend to open with the most important local story, followed by the most important national story or stories; come back to a regional item; fill in with other local news; and finish up with a human interest or humorous short feature. Any management-labour or political disputes will be back-to-back interviews with the opposing factions. In order to comply with all of the policy details, the newscasts have almost turned into formula presentations with all the ingredients well stirred for



the finished product. This occurs easily in a Regional Office such as Vancouver when the senior editor and the News Supervisor follow policy to the letter, with no attempt at Regional interpretation.

The public affairs section has fared a little better in terms of following policy and having it fit its programme.

Public affairs has much more leeway in method of presentation, a less rigid time arrangement, uses its permanent programme personality extensively, and has a full-time contract camera man, and can therefore be more flexible. It also can use the studio for almost every programme, and has a full-time research assistant. It also tends to interpret balance in a more general fashion. Public affairs is not as concerned with having every controversial matter equally represented during the same programme as it is concerned with presenting in depth expert, informed, and public opinion on important issues.

The Corporation takes its policy seriously, especially in news and public affairs. Any programme that regularly oversteps policy will not be tolerated, regardless of popularity or the ability to draw commercial sponsorship. (This Hour Has Seven Days was an example). While the programme objectives and policy intent are basically sound, the sub-sections, operating policy, and editorial restrictions at present force many programmes into contradictory

positions. These areas should be analyzed by the CBC and updated to better serve the realities of modern programming and the limitations (often CBC imposed) of production units.

The current affairs policy of the CBC as outlined above, would not pose serious problems to any citizens communications group, or other citizens groups. If they were aware of the policy, it might in fact be an incentive to such groups to prepare material or participate in programmes in a very substantial way.

The legal problems of libel, slander, political coverage, and sponsorship are concerns that common sense and cooperation with the CBC could easily overcome. Input from citizens groups would be of benefit to the CBC in meeting the six premises on which it bases current affairs policy, particularly in connection with the two points on freedom of speech. The fourteen sub-policy objectives also indicate that a wide ranging citizen participation in current affairs programming is welcomed. The emphasis on discussion, appreciation of diversity of opinion and life-style, and the development of Canadian life styles and improved communications through broadcasting, all indicate a substantial role for community groups and citizens communications groups with the current affairs area of the CBC. The initial discussion concerning citizens groups and citizens communications groups made it clear that with local CBC television

this role is not being filled.

There are a number of areas in which input from citizens groups or the broadcasting of material produced by citizens groups would help Hourglass conform to programme policy. A producer who wished to begin cooperative relationships with citizens groups would have no trouble justifying the use of citizens groups productions, or involving citizens groups directly in studio production.

The following discussion of the operation of Hourglass, which has been written in terms of the Hourglass staff's view of the policy and their role in the community, should provide an insight to the current situation and the possibility of change.

#### D. Hourglass Operations

Policy was discussed with the staff and management of Hourglass, and it was discovered that only those at the management level had actually read it. Policy documents are given a confidential classification, and are not circulated below this level. The news staff had all seen the News Style Book, which is carefully labelled as not a policy statement and policy was therefore not discussed directly with them.

The management members all stated that they were in total agreement with the policy and that they feel it provides a solid framework for production freedom.

One could question whether the production units in fact have this freedom, or whether the people at the management level have lived with the policy for so long that it appears the natural background for production. If the policy guidelines are dealt with automatically the "situation of freedom" may be apparent rather than real.

People in the management category other than the programme producer, are not directly involved in programming, and the Director of Television never has been. Their satisfaction with, and acceptance of, the current interpretation of the policy could prove to be very unfortunate. If the interpretation of the policy is not compatible with the practical factors of production, it could be difficult for the production staff to have complaints, or suggestions, reach the policy makers in Ottawa. But, the situation regarding this group and CBC policy may not really be as severe as it sounds. Their complete agreement with policy in the interviews and discussions in connection with this paper could easily be taken as a record of their loyalty to the CBC rather than their personal opinions on policy. Although, at this stage in the Corporation hierarchy, there is probably a general feeling of agreement.

Hourglass production staff generally tend to go along with what they think are the basic policy and objectives of the

Corporation. Some of the policy statements are bent occasionally but they are never really broken. It is becoming very difficult to present both sides of an issue on the same programme, and the production units have almost entirely gone over to a working guide of presenting the other side as soon as they can reasonably do so. News and public affairs people resent the ban on editorials and on occasion a film feature will be slipped in that presents their point of view. Interviewers can often justify a comment or personal opinion on an issue and even a judgement during the course of an interview or group discussion. The equal time rule is bent by the method of presentation, which is not breaking policy simply because method of presentation is not included in the policy. (As administrators rather than programme people usually write the policy, it is not unusual that this factor is overlooked.)

The end result of the policy - programme relationship is workable, not through its inherent nature but because it is so poorly co-ordinated. Since the production staff are not allowed to read all the fine points, they can basically ignore them. If anything is proposed or produced that seriously violates policy, the producer is there to modify it or keep it off the air. The basic policy is old and well tested, the objectives are broad and fairly sensible so that programmes are almost always in line with them. The logs

that go in to headquarters don't really give enough information to expose anything below a fairly major violation.

To have a policy that works with programming, it would seem essential that a new system for policy considerations be developed. Policy is intended to aid producers in their work, not block them. Therefore, programme people should have a much larger input into policy formation than they do now. At present their input into policy is very slight. Once a more realistic operating policy is established, there should be a system for using it effectively. One of the basic features should be its accessibility for all production staff, not just management. It should also be flexible enough to cope with the rapid growth and rapid changes that are an integral part of communications. The current system of a review every two years does not meet the needs of today's programme producers.

The other main influence on Hourglass operations is the role of the programme in the community as interpreted by the management and production staff. In the synthesis of the role of Hourglass, as seen by the production staff, the outstanding task was to inform the audience of the day's events, and inform them of the major viewpoints and factors involved, so that they could better choose and make decisions about the events which affected their lives. The current affairs

section also sees its role as including the presentation of alternatives and of the various life-styles that exist in a pluralistic society. The production staff through their interviews and general daily operational attitudes, indicate they are fairly satisfied that they are filling this role adequately. The complaints that they are "the Establishment News" would seem to indicate otherwise.

The fact is that the policy of the programme and the resources used by the programme staff would tend to indicate that these complaints are justified. The coverage of the programme in terms of politics, economics, and other major top level issues is excellent. In political issues, labour management disputes, university and educational policies, the treatment is generally equal and unbiased, and in this respect the programme fulfills its role very well. However, in reflecting the major viewpoints of the community, it falls far short of fulfilling its role when it only includes opinions from this upper level. In a labour-management dispute, large numbers of people are often thoroughly annoyed with the tactics and arguments of both sides involved. Their viewpoints almost never appear on Hourglass as there is not at present any method to regularly tap the opinions or information of those not formally organized.

The criteria most often used to identify the relative merits of television operations are audience reaction sta-

tistics. Although the CBC Network engages in a substantial amount of audience research, very little of it ever reaches a local programme such as Hourglass.

The only awareness that the production staff has of its audience is that it is large. As long as the audience is large, the programme will remain in the schedule, the format will be more or less secure. The general attitude to the audience is one of detachment bordering on indifference. An item from an internal memo illustrates this attitude.

"9. Ratings and other more or less meaningful figures: some people expressed an interest in knowing what our audience measures look like. Bruce will check out."

This memo was issued November 30, 1971, well into the production schedule, with most of the upcoming programmes already blocked out. This lack of knowledge about the audience, and the audience reaction to Hourglass, leads to a situation that is unnecessary (because basic audience research could overcome it); and results in programme production criteria that do not necessarily fulfill the objectives of the programme or the role that the production staff members feel they should have.

The production staff, and to some degree the management personnel, judge the programme quality and effectiveness in relation to past programmes in news and current affairs, done by CBC, both in Vancouver and other centres, or to the



news and current affairs programmes produced by independent stations. The praise of a colleague within broadcasting is the standard that most of the production staff set for their programmes. This set of criteria may or may not reflect what is good programming to the general audience. Often the technical excellence that is so highly regarded within the industry has little or no effect on a viewer who is mainly interested in content, especially in news coverage.

Looking inwards for evaluation has the effect of preventing, to a very great extent, the attainment of the objectives that most of the people interviewed stated Hourglass was to fulfill. These were:

"to best reflect what Canadian life is all about",  
and;"both sides of an issue and/or alternatives  
should be offered so that people can choose."

With the narrow frame of reference for evaluation, and very little contact with the broader social system, it is almost impossible for the staff to accomplish this. As the general public has little access to the programming decisions made in regard to content and format, these objectives are not being met this way either.

Generally, other than in Nielsen ratings, (which give projections of audience size and are really a service used to set the advertising rates) the audience factor is a minor consideration for Hourglass. Most communications

systems recognize that audience feedback and the audience factor are important aspects of the process. Community television ventures through cable systems build themselves around this concept. Hourglass has been able to get along with professionalism and an awareness of the areas dealt with in programming. These skills have led to high audiences that were not dissatisfied with the output. However, now that there are channels through which the public can have a more direct involvement in programming, and the level of awareness in television communications increases, the chances of satisfaction are diminishing. Indeed, without a measure of dissatisfaction with mass media, citizens communications would never have become a national movement.

CHAPTER FIVEANALYSIS OF METRO MEDIAA. The Structure of Metro Media

Metro Media Association of Greater Vancouver is a non-profit society incorporated under the "Societies Act" of British Columbia in April 1971. It is a voluntary organization with membership drawn from groups and individuals within the Greater Vancouver area. It is one of a number of citizens communications groups in Vancouver and most closely fits the multi-media resource centre model outlined in chapter three. Metro Media is not seen as the only group or channel through which access to the CBC should exist. It has been chosen as a vehicle through which this thesis can discuss the factors for co-operation and the problem areas that are involved in potential production relationships with the CBC.

Metro Media cannot be discussed in terms of a static or stable pattern. Research done by the Department of the Secretary of State by the Study Group on Citizens Communications, the Task Force on New and Emerging Groups, and the research into the federal policy on support to Voluntary Organizations all concluded that voluntary organizations are in a constant state of evolution. Groups that have formed around issues or special projects are the least stable in terms of an ongoing existence, but this is often by design. Other groups that are aiming for a long term existence are still faced with a process of evolution. In some cases the

results are considerable stability and permanence, such as with the Canadian Council of Christians and Jews, the Canadian Council on Children and Youth or the Indian and Metis Friendship Centres, all of which have functioned for at least ten years; but the process is usually difficult and takes time and dedication. The other major relevant factor to survival is that the organization must effectively meet a community need. The current and relatively recent input of immense federal funds into voluntary organizations of widely varying natures across the country has brought attention to the problems of establishing an ongoing voluntary organization. Mainly they are: the ability to keep a consistent and active membership, especially during times when the individual member is not directly involved with the current specific project of the group; the organizational details of convenient meeting times for all members and adequate information methods for reaching the membership with notices, details of missed meetings and reports on activities; and what is in many ways the most crucial factor for any group that wishes to become an ongoing organization - a steady but diversified base of financial resources so that the group is not dependent on one financial source for its existence and yet does not have to spend an undue amount of time and energy re-stating its purposes to suit varying criteria and varying deadlines for financial assistance.

Metro Media is entering its third official year as a society and its fourth year as an organization. It developed as a sub-organization of another voluntary group in Vancouver, Intermedia, and is still affiliated with it through interlocking members on the Board of Directors, though this is by election and not in the official structure. However, Metro Media is still in the process of becoming established and can best be described as still being an emerging group. The following discussion of the structure of Metro Media will, therefore, be different from the discussion of the structure of Hourglass. This discussion will describe the process through which the group has evolved to its current organizational structure. For the purpose of comparing Metro Media and Hourglass this treatment of the structure of Metro Media will provide greater insight into the problems and possibilities of co-operation. All of the information in this chapter is from unpublished sources. The material is from briefs and funding proposals, minutes of meetings, and extensive interviews with the people involved in Intermedia and Metro Media.

The discussion of the development of Metro Media must begin with a brief description of Intermedia, its progenitor. Intermedia was a loosely structured organization of prominent Vancouver artists and educators formed to assist, "creative people to originate new concerns and criteria in education and communications that utilize the technology we have evolved in the continuous and urgent need to explore new perspectives

of our human universe and our ecology." Intermedia mainly emphasized the role of the artist with this process. Intermedia continues its discussion of its views:

"Artists are traditionally regarded as people who bring the whole of things within our grasp in terms of some specific medium or art form, but appropriately, in a world of such staggering complexity and fierce rate of change they have moved quickly and deftly to the use of new electronic technologies as their most effective means of expression. In order to perpetuate their success, access to the most modern and high quality equipment must be made available."

Intermedia began slowly in 1965, became incorporated as a non-profit society in 1967, and received assistance from the Koerner Foundation, the Vancouver School of Art, Simon Fraser University and the Canada Council. This organization still continues, and "new forms of multi-media communication and examples of experiments incorporating technology and art continue to emerge."

In 1969 Intermedia had become a reasonably well established and very active organization, working with various media and various artists and other groups. It had considerable interest in film and video, and the only accessible resources in these media in this area. The success of the Challenge for Change Fogo Island project was becoming well known, and local citizens groups were beginning to respond to the factors outlined earlier in Chapter three. That is, new ways were being sought to transmit and receive information and provide forums for discussion; there was a growing dissatisfaction with traditional media, there was more leisure time, a higher level of affluence, many new voluntary

organizations were forming at every level of society; and there was a growing awareness of the potential of new technology for inter and intra group, local, regional and national communications. These groups began to approach Intermedia in considerable numbers for assistance in the use of art, media, or technology, particularly access to video equipment. Most of the projects of these groups had a strong emphasis on the use of art or media as a tool to help effect a larger purpose, often social change. These demands far exceeded the capacity and main purposes of Intermedia. During this same year, 1969, the NFB posted a Challenge for Change worker to Vancouver. This field worker had been on Colin Low's original Challenge for Change team and had already explored community media ideas quite extensively. The rapid development of cable television, especially in Vancouver, was the final factor that led to a November 1969 meeting which was the first step in the development of Metro Media.

The November 1969 meeting was held to discuss what the local media people should do about cable television, and a proposed Intermedia grant application to the Donner Foundation to assist in the establishment of video facilities to help citizens groups in communications and social change. Simon Fraser University, U.B.C. Extension Department and School of Architecture, the United Church, the British Columbia School of Technology, a local Vancouver School, the C.B.C., Intermedia, and the Film Board were represented

at the meeting. Out of this meeting came a series of further meetings that included a broader range of community groups such as Inner City Services, the Children's Aid Society, and the Canadian Mental Health Association which met to consider the proposal of the Challenge for Change fieldworker. His proposal was that a community media centre be established as an affiliate or sub-programme of Intermedia. A proposal was sent in to the Donner Foundation in March, 1970, requesting \$150,000 to purchase equipment and operate a facility that would create a new relationship between artists and the community through video facilities. The purpose of the proposal was to establish a media centre that would, "create a new community resource that will help people and their institutions meet the challenge of modern society." The complete proposal is in the Appendix, but the section on the structure which they hoped to build, at this point still within Intermedia is outlined below:

"The centre should have a flexible structure expanding and contracting to meet demands. The central staff should be small but it should be able to mobilize people and resources at short notice. A stock of equipment would probably be necessary, ranging from simple slide cameras, tape recorders, 8mm cameras, portable video recorders, slide-dissolve systems, and perhaps one portable video tape system, compatible with television broadcast quality. The emphasis should be on flexibility and portability. There is a need for a centre where certain resources are housed but methods for mobilization should be explored. Perhaps Media Vans capable of setting up projects and for courses where they are needed would be appropriate. The Centre should also employ the space and resources of organizations in the community."



This description illustrates that the initial design of a community media centre structure is based on factors pertaining to the needs of the community rather than the needs of a communications medium. The main emphasis is on flexibility. Large complex structures tend to become rigid or cumbersome, therefore, the emphasis is placed on a smaller nucleus that can tap on resources larger than itself rather than a large self-sufficient operation.

The Donner Foundation responded in August 1970 with a proposed grant of \$21,500. The funds were not released until January 1971. During this time Intermedia was functioning as usual, and informal meetings and discussions about the proposed media centre were continuing.

During the summer of 1970, Challenge for Change funded a joint project with Inner City Services and Jan Clemson of the Film Board. NFB video equipment was located at Inner City which did workshops all summer with low income groups. This developed a significant number of these groups with video literacy and created an even larger demand for ongoing communications resources.

The receipt of the Donner Grant by Intermedia in January was partially used to purchase video equipment, and workshops were immediately set up for a broad range of citizens groups who were requesting video training and facilities. A further significant factor in the development of Metro Media also occurred in the Spring of 1971. The NFB provided \$5,000

to the Consumer Association of Canada to do a pilot project jointly with Werner Aellen of Intermedia and Bill Nemtin of the Board. The project was to produce four one hour programmes on consumer interests to demonstrate the use of video tape and cablevision with the community. The equipment purchased through the Donner grant was essential, but the programme preparation also resulted in identifying people and facilities which could provide assistance and resources in future activities. All the parties concerned with the project (Intermedia, NFB, the Consumer Association, and the cable company - Channel 10) considered the project a success. This project also illustrated that the structure outlined in the grant proposal, when followed as it was here, had the potential for a successful operating structure.

The Consumer Association programmes were produced in March, April, and May of 1971. In March and April the final push towards the establishment of Metro Media was underway. The media centre facility was in many ways outside the scope and interest of Intermedia, especially in regard to the direction that was emerging with the use of video as a tool for social change. Intermedia was interested in retaining an affiliation and access to the resources but did not want responsibility for administering the media centre, which was beginning to seem to require substantial input. Inner City Services had a strong desire to continue working with video in their projects with low income groups and their Challenge

for Change project was ended. The other groups that had met around the earlier Donner proposal were still interested in the concept of the media centre; and the labour organizations, specifically the Canadian Union of Public Employees and the Vancouver and District Labour Council were showing an active interest. Meetings held during March and April led to the decision to form the Metro Media Association of Greater Vancouver and at the end of April it was incorporated as a non-profit society under the Societies Act of British Columbia. (The By-Laws are in the Appendix.)

The initial structure of Metro Media as set out in the constitution has two main elements, the Board of Directors and the staff. These could be augmented by committees. The Board was to be elected annually and was responsible to the membership, while staff and committees were appointed and reported to the Board. This structure is still the legal structure of Metro Media. However, the elements involved have undergone several alterations and the current working structure is considerably different from the initial pattern, as is the current organization.

Metro Media applied for incorporation through an interim Board of Directors of six members. They held office until the first annual general meeting in June, 1971. Nominations were then opened for the first official board under the new constitution, but were not voted on until a second general meeting at the end of June. Between these meetings committees formed at the first meeting met to study proposed

constitution amendments which had the potential of altering the function of the Board. The basic problem concerned the need to include specific priorities for low income groups. Compromise solutions were achieved, and the first Board was elected, half "Action" slate (low income community development representatives) and half general slate (media and communications representatives and what could be classified as the more middle class social service organizations). Co-chairmen were elected from the Board members to represent equally both viewpoints.

The Board of Directors met at least monthly during their term of office of 1971/72. During that time they developed the administration and operating procedures for the organization. They also set up the main committees that would be in charge of the basic functions of the organization; finance, research and development, and programme committees. (Initially the research and development committee handled all programme requests as well as their other projects. This soon proved cumbersome and programme committees were set up.) In November of 1971 a second general meeting was held that included a business meeting, problem sessions in small groups, small workshops in various media, plus a panel presentation. Financial policy was established, accountants were chosen, and methods for handling funds were agreed upon. An application was filed for a Local Initiatives Programme grant which would enable the hiring of permanent staff. The role of the

Board was outlined at the time as including hiring and firing of staff, appointment of committees, rates of remuneration and costs of Metro Media services where applicable, selection of projects to be undertaken by the organization plus any other business that needed a decision that would affect the organization.

A Local Initiatives Grant (LIP) was received in January 1972 and it was extended twice through until November 1972. In December 1972 it was renewed and ran until the end of May 1973. This enabled Metro Media to employ permanent staff, starting with the hiring of an Executive Director in January, 1972. The establishment of a permanent staff, including executive director, secretary, media resource people, and community resource people led to an alteration in structure. An extraordinary meeting was called in February 1972, which changed the constitution to allow the executive director to hire and fire staff. The number of Board Members was increased to facilitate participation on committees, and the number of Board Members needed for a quorum at Board meetings was reduced. It was not part of the constitution, but agreement was also reached at this meeting that the programming would be determined by the resource group and the executive director, while the Board would confine itself to policy. (Projects turned down were to have appeal rights to the Board, but this was never really practiced to the detriment of the organization's community relationships.) These changes were decided upon because the Board, being voluntary, was having difficulty

in scheduling meetings sufficiently regularly to facilitate the business of Metro Media and also have a quorum. Business and project decisions were being seriously delayed. These changes shifted a considerable portion of the direction and responsibility for Metro Media away from the Board and onto the staff. When the new Board was elected in the summer of 1972, this revised relationship continued. The new relationship combined with a new Board proved to be unfortunate. As the new Board no longer had any direct role they soon lost interest in active participation, which changed the relationship between Metro Media and the community. Many of the member groups felt that the staff were no longer responding effectively to community needs and that there was no effective method of staff control.

The structure of the staff of Metro Media developed along three main channels during 1971-72. The executive director co-ordinated resources, people, and policy interpretation. The hold-over association with artists from Intermedia continued, and an involvement developed with two other media organizations, the Grape underground newspaper and Neighbourhood Radio. Metro Media gave each of these latter organizations a LIP salary from its grant. The second and major activity of Metro Media was the community development - social service neighbourhood experiments. Metro Media decentralized its services during 1972 and placed resource workers and equipment in four community centres in addition to the facility at Inner City Services which had remained on a permanent loan

from the NFB through an agreement among NFB, Inner City and Metro Media after the Challenge for Change project was completed. The third focus was political. It involved experimental work in getting the "right" things said through media.

The work done by Metro Media at this time, other than the Grape and Neighbourhood Radio affiliations, primarily concentrated on video. The staff and the Board constantly discussed distribution, with the focus almost entirely on cable television. Contact with Metro Media from either the community, the established media, or private industry for either business or project purposes could be initiated at either the Board or the staff level. The executive director served as liaison between these two elements, as did committees which were formed from time to time.

One other aspect of structure should be included in this discussion. In June of 1972, Metro Media established a commercial venture to supplement its income. Pacific Visions was formed as a company that was a separate department of Metro Media. It was directly accountable to the Board but had its own co-ordinator and was to generate a profit. As its financial statement was included in the general Metro Media statement, its profits were available to support or expand the other Metro Media activities. The only procedure necessary for this was setting up the books to indicate the nature of the relationship. The activities of Pacific Visions were integrated with Metro Media through its co-ordinator who was

a distinct member of the Metro Media staff. By July, Pacific Visions was contributing funds to Metro Media.

The structure that has been outlined continued until May 1973, when Metro Media lost the LIP funding and was turned down by Opportunities for Youth. The Board had become increasingly inactive during 1972, and has almost ceased to function since May 1973. The organization has continued to hold together through a small staff supported by unemployment insurance. They have been operating Metro Media on a co-operative basis, maintaining programme commitments as much as possible, and covering operating costs through small contracts, donations, and resource support within the community. One activity developed new strength in 1973, which was the development and presentation of CRTC interventions and communications policy papers. These required almost no capital and were of particular interest to the executive director who was receiving external personal financial support. The briefs have the full support of the organization and required a co-operative effort during their preparation.

The structure of Metro Media is likely on the verge of yet another major shift. It has recently received new funding, and is awaiting the possibility of five year funding from the federal government. It is also continuing to attempt to work out an agreement with the local cable company, Channel 10, that should provide it with revenue for cable programmes. The Board members are renewing their interest in the organization, and the group is preparing for a new series of organiza-



tional meetings.

The structure of Metro Media has not yet stabilized. However, throughout its various stages it has tried to be both flexible and responsive to the community as far as its resources would permit. The development of Pacific Visions provided a capacity for commercial activity to support the process oriented community development and video experimental activities. All of these activities could and often did generate material of broadcast quality. It would seem to indicate that at least through Pacific Vision, if not the other aspects of Metro Media, that a source of co-operation exists with the CBC. The problems of co-operation between Metro Media and the CBC do not appear to be inherent in the formal structure of Metro Media. The Metro Media structure was quite stable for approximately two years, and even with the changes brought on by the shortage of funding, there has been continuity with the organization through the staff that are maintaining the operation and production capacity. The flexibility offered the organization by its structure would enable it to produce material for the CBC within either its past or current operational patterns.

The analysis of Metro Media's structure has mainly been concerned with its formal structure, which appears to give the organization a more solid and smooth history than it has actually had. The original Board was split between two elements -- low income representatives and media-middle class social service representatives. The latter group were from established organizations, educated, and generally well recognized within

the community. The presence of this element had a significant effect on the success of Metro Media in attaining the financial support it received in 1970-72. The representatives of the low income groups became much more involved in programme production projects than the other groups who only drew on Metro Media resources from time to time. This resulted in the hiring of staff that increasingly favoured low income groups projects, and as this was passed as a policy priority there was a basis for argument. When the Board turned the control of project selection over to the staff the organization became less and less responsive to any but low income group proposals. Exceptions were a number of projects with ethnic groups, a few long standing projects with some of their original member groups, and projects that could provide some source of income. These elements combined to effectively eliminate the Board which has not been active since 1972. Elections for a new Board should have been held in 1973 but were not.

These factors have also combined against Metro Media financial support, as the original broadly based Board had successfully developed fund raising skills not generally available among low income groups. Metro Media, though legally retaining the same structure has almost emerged as a specialized activity facility rather than the comprehensive communications facility of its original design.

In relationship to Hourglass this is a problem, because without a broad base membership and strong representative

Board the group is not likely to be able to approach the CBC from a position of strength. These factors provide the programme resources and audience potential that are of interest to the CBC. They also provide the financial base that enables stable programming. Metro Media is about to re-organize, as the current structure cannot survive without financial support. They recently received a substantial provincial government grant, but it is not a sustaining grant and it was obtained with the assistance of some of the original supporters and fund raisers. If Metro Media re-builds around the original structure and returns control to a strong community Board they will have a better chance of survival, and would have a stronger position from which to approach the CBC. This may involve a compromise with the low income groups, but these decisions must soon be made.

B. The Financial System, Technical Facilities, and Programme Resources of Metro Media

1. Financial System

The CBC has financial problems in the sense that it is dependent on annual rather than five year funding which would allow for long range planning. Metro Media is in the financial state of most voluntary organizations in that often it cannot even predict its financial situation from month to month. The following history of Metro Media financial resources indicates the precarious nature of its budget, which is one of the main reasons for the lack of stability in the structure.

In August 1970 the Donner Foundation announced a \$21,500 grant to Intermedia and the cheque was finally released in

January 1971. These funds were used to purchase video equipment for a media centre within Intermedia. As described earlier this centre became Metro Media, which in turn became a separate organization in April, 1971. In March of 1971 a \$5,000 grant was received jointly by the media centre and the Consumers Association of Canada from the NFB to do a pilot project for cable television.

In July 1971 Metro Media, as an independent organization, became a Challenge for Change project for six months. It received the permanent loan of \$25,000 worth of equipment. The equipment received was basically what was being used by Inner City Services. It also received \$25,000 from the NFB for salaries which went to resource workers on a project basis. In November the financial situation was beginning to look serious as there did not appear to be any further funding available after December. However in January 1972 it was awarded a LIP grant, which was to run until May. This grant was extended twice, first from June until August, and then from September to November. The total amount was \$90,000. In December of 1972 it was awarded another LIP grant, but the funds were delayed in arriving. It was then notified that the grant was under review, but that it would be covered up until the date of decision in any case. In March it finally received \$37,500 to cover January and February, and in April it received the balance which financed it until May 31, 1973.

In the first quarter of 1973 Metro Media received a grant of \$5,000 from the Department of the Secretary of State

towards a programme project (Hellenic Mirror with the Greek Community) and \$4,500 from the Department of Communications to investigate the use of neighbourhood studios as a direct live feed-in channel to cable companies.

At the end of May 1973 its relatively stable sources of income expired. Metro Media had a substantial investment in equipment, had moved to a house with a fairly low rent and had the space that the organization required. It had also built up a substantial programme capacity for cable television productions in which it was producing approximately four hours per week of cable casting. It had a large membership which had been paying membership fees for two years.

From July 1972 until May 1973 there were two other sources of income which had been generated by Metro Media. Funds were received by Pacific Visions for various commercial ventures, which supported Metro Media activities. Metro Media also received payments for a series of current affairs segments produced for CHAN daily news programme. These sources of revenue were not extensive, but they were the beginning of attempts to generate its own revenue.

The initial efforts of generating its own revenue have been continued and funds generated in this way have covered the rent and utilities for the past eight months. The staff that remained with Metro Media are all on unemployment insurance. The lack of funds forced a substantial cut in Metro Media activities, which were then further curtailed by equipment breakdowns. The equipment was well worn which means

that breakdowns are frequent and the repair time is seldom less than three weeks.

Recently the financial situation of Metro Media has improved. In February 1974 a grant of approximately \$40,000 was announced by the B.C. Provincial Government, and a staff member was awarded \$3,300 from the Canada Council for a project. The Department of the Secretary of State is preparing policy in the area of citizens communications following the 1972 Study Group, and Metro Media hopes it will be eligible for long range funding if this policy is approved.

The financial resources of Metro Media have not been ideal but it has managed to maintain a continuous operation for three years. At the time of this writing it appears to have survived the difficult May 1973-February 1974 period and is involved in a process of re-organization.

The work that has been done with low income groups has required substantial effort and commitment and has achieved a considerable success. This has resulted in the inability to respond to other groups. These groups, which had wider access to resources generally, did not have the same degree of need, but in not working with them Metro Media lost their support and possible financial assistance. Metro Media will have to decide on some way of balancing the commitment to low income groups and the relationship to the wider community which will assist the financial situation if the re-organization is to enable long term survival.

The financial structure of Metro Media has been basic throughout. Funds have only been spent in three areas; equipment, equipment maintenance, and software; staff salaries (almost always the set LIP rate) and some staff or Board travel; and operational and administrative costs which include rent, utilities, postage, office supplies, etc. All major expenditure or financial commitments required Board approval, but the executive director could spend up to \$100 on his own with accountability to the Board. Projects undertaken by Metro Media have not been broken into separate budget items. Grants received for specific projects such as Hellenic Mirror were received by the general fund, with the provision that the project would be assigned the necessary resource people during the project and would have a priority on the necessary equipment, although this was not broken down in the records. This method facilitated bookkeeping, and made for flexibility of operation and an ability to accommodate a greater number of projects through the pooling of funds.

The financial situation of Metro Media currently places it at a disadvantage in regard to broadcast television, especially with the CBC. The funds available for equipment have determined what kind of equipment the group could use. Broadcast television, even if it would accept material produced outside its own facilities, demands a high level of production quality. Metro Media cannot afford to divert the time and resources to this type of production without sub-

stantial financial benefits.

In many cases it cannot really afford to produce cable programmes without receiving some form of revenue, which Metro Media has strongly argued should come from the cable company in the form of a percentage of subscription fees to be applied towards community programming. As discussed earlier, CBC will not pay for this type of material even if it would agree to use it, and does not even have a rate card. CHAN has used Metro Media material on its news programme and paid \$50 each for a series of items. It also permitted editorial control to rest with Metro Media for these items. This arrangement was made through a verbal agreement with a particular producer and was discontinued when he was no longer with the news programme. This experience was an important achievement for citizens communications as it set a precedent for broadcasting citizens programme material with high interest content which was produced in monochrome on half inch video tape and then broadcast over a system set up for two inch colour video.

## 2. Technical Facilities

Limited financial resources meant limited technical facilities. Metro Media has technical resources in the field of print, posters, slide-sound, sound, and video production. Of concern to this paper are their video resources. Most of the video equipment owned by Metro Media is in the half inch format and only has monochrome capacity. The one inch format equipment they own is used mainly for editing and the final preparation of programme tapes which are used mainly



for cablecasting programmes not prepared in the cable studio. A heavy emphasis is placed on mobility, and the half inch equipment includes a mobile two camera switched system as well as a number of video rovers. Metro Media is contemplating investing in a Super 8 film system with its new funding. This would give colour capacity and broadcast standards at a reasonable cost and would retain the emphasis on technical simplicity and portability. There is a loss of lip sync with this format, but this may not be serious if the programme is carefully scripted and produced.

In addition to its own facilities, Metro Media has constantly been involved in attempting to obtain access to facilities that exist within Vancouver. This equipment, when available, is for its own use and for the use of other groups for small projects not requiring Metro Media staff, or that Metro Media cannot help because its facilities are fully booked. Material for the cable programmes tend to be produced live, but many are pre-taped and some editing time has been made available. Equipment from the universities, community colleges, schools, and various government departments has also been used.

The technical facilities of Metro Media are currently at a low because of the financial situation. Most of the equipment is at least two years old, has been heavily used, and needs to be replaced. Diversification of media resources would probably be beneficial, as has been recognized by the

group, but it also requires considerable expense. The loss of an active Board has also reduced the number of outside resources available to it, as often Board members were the liaison.

The CBC emphasis on technical quality would make it seem unlikely that it would accept material produced in the monochrome half inch video format, even though CHAN has done so. A shift by Metro Media into Super 8 for programmes requiring broadcast quality could ease this situation. Access to some of the more sophisticated video systems beginning to appear in the area would also help solve the problem.

### 3. Programme Resources

Metro Media originally had a broad and substantial base from which to draw programme ideas and implement these ideas into programme productions. The membership of Metro Media encompassed a large and diverse number of groups and individuals all of whom had an interest in producing communications material. Much of this material appeared on cable television. Certain groups within the community had priority, specifically low income groups or groups with no other possibilities of access to communications. At first these priorities did not prevent programmes drawing on local, provincial, or federal "establishment" figures for programmes, especially if the open microphone format was agreeable. As mentioned, this is no longer the case. The potential for this resource base still exists, but the current Metro Media situation prevents its

development.

The portability of the equipment gives Metro Media a definite programme resource advantage. It can quickly and easily transport its equipment to any event in the city that asks for coverage. The ability of such a quick response is a valuable one in many programme situations as breaking news events will rarely wait for the media. The flexibility of the staff, in that any member can book and operate equipment, is also an advantage in this regard.

It is impossible to discuss programme resources available or used by Metro Media in the same context as Hourglass.

Hourglass is a single programme concerned with the field of news and current affairs within the larger, more diverse programming of the CBC. Metro Media is a media resource centre with a broad range of members and interests.

Quantitatively Metro Media has the potential for a broader range of programme resources because it should be involved with a broader range of people. In the area of news and current affairs Metro Media may not have as many "usually reliable sources" which are usually connected to big politics or big economics, but its sources at the "grass roots" level of politics, economics, and community have far greater strength than those of Hourglass. This was true during 1971-72, and can be regained through a re-development of broad community relationships with Metro Media.

### C. Programme Policy

The programme policy of Metro Media is defined by the constitution of the society under the section that outlines the reasons for the existence of the society and the objectives of the society.

"The existence of the Society is dependent upon its continuance as a broadly based community organization committed to social change. To this end the energies and resources of the Society must be shared amongst the total community on the basis of need.

"The object of the Society is:

- "a) To promote comprehensive community participation and equality of access to the media.
- "b) To provide a dynamic means for social and cultural animation of the community and to encourage and enable an ongoing process of community awareness and involvement in initiating, designing and producing programmes and publications.
- "c) To generate strong alignments with a variety of funding agencies for the purpose of promoting and enabling the realization of the objectives of the association.
- "d) To promote and establish dynamic alignments with individuals and organizations with similar objectives elsewhere.
- "e) To inform and educate individuals and organizations in the community of ways and means to participate in and obtain access to media resources."

The above policy is interpreted by Metro Media as involving various aspects of citizens communications. These include activities such as the efforts of various citizens organizations to participate in the issues and decisions that affect their community, the delivery of information concerning vital social services, and the provision of a wide variety of self-

expression activities that are essential in the strengthening of the fabric of the community. Metro Media indicates in a number of position papers that the basis and purpose of most of the programme activity is the accomplishment of specific communications goals, servicing the production needs of a specific group, or the creation of a particular kind of communications event.

The Board of Directors is responsible for setting the general policy of Metro Media, and until January 1972 they also controlled the operations. The subsequent devolvement of operations and policy to the staff, at first through the general director, and currently on a co-operative basis has been described earlier.

The following is the policy used by Metro Media for selecting projects for programmes:

"Requests for the use of Metro Media facilities (equipment, resource personnel, etc.) will be dealt with in the following order of priority. Top priority will be given to:

- "1) Groups organizing themselves to change and control the conditions that affect their lives. Preference will be given to groups having little or no monetary resources and little or no access to equipment elsewhere.
- "2) Institutions, Service Agencies and Community Help organizations. Groups owning or having access to equipment (eg. through UBC or SFU) will be expected to provide same with Metro Media providing only the resource worker. Groups expecting to do considerable media work, and having adequate financial resources will be encouraged to purchase their own VTR and other equipment. Groups lacking such resources will have access to Metro Media equipment.

"3) Individuals with ideas for community animation will be dealt with on their merits. (Metro Media emphasis)

"Given these priorities the following criteria will apply to all:

- "a) The apparent potential of a group to assist other groups;
- "b) Their apparent potential to locate in themselves and in other groups, the implicit common denominators which could link them in common concerns;
- "c) The value to the community of the proposed project;
- "d) The group's apparent degree of commitment to the proposed project, (time, personnel, money, etc.)"

The policy of Metro Media, although it determines the nature of the programmes produced, is not a programme policy in the same sense as that of Hourglass. It is based on the communications needs of the community which may or may not involve mass media distribution. Where these needs do involve mass media, the organization most frequently turns to cable television because of ease of access and the immediate satisfaction and effectiveness this supplies the project group. The success of Metro Media in community animation, production workshops, and the process by which groups develop an awareness of media uses for their own purposes has made them even more aware of the problems in mass media distribution. The June 1973 newsletter of Metro Media, Print-Out has a long article on programming which explains the development of the attitude of Metro Media in terms of television distribution over cable, and their operating policy in regard to it. The following excerpts from the article illustrate the main points:

"Who watches Cable TV? Community TV is not yet a reality. Only a small number of people watch the station unless a programme is well publicized. There are thus three areas Metro Media concentrated on in relation to programming:

1. Development of programming on Cable TV.
2. Awareness throughout communities that there is programming on cable.
3. Access to media with a large audience (broadcast television).

Community groups continually ask the question - why spend all that energy in developing a cable programme when very few people will watch it? A very hard question to answer. Cable TV must be seen as only a tool in the workshop."

This section is followed by a description of a large scale Metro Media cable project that integrated a variety of media and video processes and was very successful. However, the discussion continues with:

"We can see through this process that videotape and cable can be an integral part of the decision-making process, however, the majority of Metro Media projects are not on this large a scale. With only two broadcast TV stations (CBC and CHAN) locally, access is almost non-existent... There is no question of the importance to pressure broadcast TV and radio to respond to community needs, however, the proper strategy in this area has not been resolved... It is very easy to replace or duplicate traditional broadcasting. The importance of the community animation process is its ability to change people's perceptions of media and its uses, as well as the metamorphosis of broadcasting to sensitive and human television."

Metro Media, through its policy, can be said to clearly recognize the importance of broadcast television. Its policy objective of equal access to media strengthens this importance. Its priority criteria would appear to give productions made by Metro Media a welcome balancing factor to the policy and

operations of the CBC. Metro Media's policy has much broader objectives than the programme policy of Hourglass, but there does not appear to be conflict between the two policies in their goals or objectives.

The main problem area with the policy of Metro Media is that all of its aspects have not been exercised. Strong alignments have not been generated with the community in the manner set out in the constitution nor have the required funding alignments been generated. In the project selection policy there has been such a strong emphasis on the first priority in the past two years that almost no other projects have been undertaken. This indicates that the list of priorities has surpassed the criteria in choosing projects, as the criteria indicate a broader scope for selecting projects. In not following its policy Metro Media has limited its effectiveness. The current interpretation of policy does not conflict with CBC, however, it does not offer nearly the potential for co-operation as the complete adherence to the written policy could provide.

#### D. Metro Media Operations

The original staff of Metro Media were all aware of the policy and objectives of the organization. They worked closely with the Board of Directors in defining them and establishing the original structure. The staff developed the operational methods for putting the policy into effect, which were then approved by the Board. A five step procedure was developed for handling project requests, that included contact, probe,



proposal, task, and evaluation stages and was the functional method of operation until the summer of 1972.

Contact could be initiated by anybody, and could be done through a Board member, resource worker, or general member, whatever channel was available. The request always ended up with the Research and Development Committee (after January 1972, the programme committee was formed to handle these requests). If the request looked good and was approved by the committee it went to the probe stage. The probe sessions were usually handled by a resource worker who worked with the group to help them clarify what they wanted to do, why, what they were prepared to put into the project and what they expected from Metro Media. Groups who used Metro Media facilities were expected to become members of the organization. Once the project was clarified and the details were worked out a proposal went back to the committee through the resource worker or the executive director with their recommendations. Upon approval, staff and resources were assigned to the project. If a project was rejected or if a member of Metro Media disagreed with one that was accepted, an appeal could be made to the Board of Directors. The fourth step was the actual task or work on the project. The main role of the resource worker was training in the use and understanding of the potential of media tools. Weekly progress reports were submitted during this stage. The final step was a three part evaluation, by the group, the resource worker, and the Committee. A full report was then prepared and submitted to the Board.

To carry out the operational method outlined above, Metro Media developed a team of resource people with skills in media production and community animation. The nucleus of the team was the staff but a network of other resource people who would assist on projects when necessary was developed. The joint skills of media production and community animation enabled Metro Media workers to provide the groups they assisted with training as well as production services. During the summer of 1972 the staff took over both policy and operation functions and Board activity declined. Control all but completely rested with the staff and the procedure outlined was not followed as well as it had been under a strong Board.

However, both then and now Metro Media has followed the principles of contemporary citizens communications. The principles of placing the editorial control in the hands of any group who uses their facilities for production has been continuously upheld. The emphasis on training the groups to operate the equipment themselves and to look at the potential of various media as tools for social development has been a basic function of the group. The third major factor, control over distribution, is attempted in two ways. The first is through editorial control and distribution control by the group, which only allows for the distribution of material that the group has approved. The second is through the opening of as many distribution channels as possible to citizens productions. In the area of mass media they have gained access to cable television, CHAN television, CBC radio, various other

local radio stations, and the underground press.

Metro Media based its organization on strong ties with the community. In order that these ties remain constant it must make its resources readily available to all segments of the community. It has a central location in a large house and until May 1973 it had resource people and equipment at various neighbourhood and community centres. Attempts were made to keep connections with the many organizations who used Metro Media facilities, although these are not as strong as they had been. A library of productions has been established for inter-group use. As described earlier, priority is given to citizen participation groups who do not have other resources but there is also an interest in projects that will help the traditional agencies introduce new operational methods. The latter groups can often help with costs and usually continue a project with Metro Media after the evaluation stage.

In operating Metro Media the organization has worked actively in three other areas besides community social development work and community programming. The first of these areas is experimentation. This work is mainly undertaken by the staff to enhance their own learning and to try and create possibilities in the media that would not normally exist. Some of this experimentation turns into programme material for cable television, usually the work done jointly with artists from Intermedia. The old relationship with Intermedia has continued in the area of experimentation with video and cable

casting and has produced a number of creative and innovative experimental programmes with local artists. Metro Media has also undertaken some experimental technical work and has done some of this in conjunction with Sony. This work follows the policy objective of attempting to generate alignments with organizations who could potentially become sources of funds, in this case equipment.

The second diverse area of activity which the staff and Board of Metro Media considered to be very important is the input of the organization into communications policy. It feels that it has an important role to play in presenting the interests of the community to the various agencies, federal and provincial government departments, and institutions involved in communications policy, administration, or regulation. Metro Media has presented interventions at two CRTC licence hearings, they have presented the CRTC with a programme policy paper, the Province of British Columbia with a communications policy paper, Premier Cablevision with an operations and policy submission, and through the participation of the first executive director as one of the five members of the Study Group on Citizens Communications it achieved considerable impact on the final Study Group report and on the attitudes of the three sponsoring federal departments. It attempted to develop this interest at the community level through a series of workshops to promote awareness and debate on the issues involved in community communications policy.

The third main auxiliary area of activity falls under the general heading of perception. This activity mainly involved the provision of workshops not connected with projects, for various groups in the community to help them develop an awareness of how media shape perception. It also provided equipment familiarization and production workshops to groups with their own equipment or with Metro Media equipment but where a Metro Media project or programme was not expected to emerge.

This method of operating the organization, with the main focus on involvement in community animation and production, and three other areas was successful as long as there was an adequate financial base and a strong Board of Directors. The ties with the community and other communications organizations were responsible and productive. The salaries for one worker from Neighbourhood Radio and one worker from the Grape gave them access to co-operative sources of distribution which were alternatives to video. The neighbourhood resource workers greatly enlarged the scope of the organization and were an important factor in reaching the groups who most often have the greatest need for information and communications and the least resources. The shift in control from the Board to the staff began the first break in the previously solid community relationship. New staff and an even stronger emphasis on low income groups furthered this breakdown.

The past eight months have seen much of the continuing work and activity reduced due to lack of funds. The cut came

at a particularly unfortunate time, as many citizens groups had been exposed to workshops, training and cable television and were becoming enthusiastic about the use of media in their projects and the staff had a core of experienced workers. This situation was rendered more frustrating by the knowledge of the work of the Study Group on Citizens Communications and discussions concerning a federal policy in this area. There was also an awareness of the interest the new provincial government places in this area. A core group have continued to operate the organization, but on a level that can best be described as a holding action. The fact that they are still operating and are still receiving more requests than they can handle would seem to indicate the need for this type of facility in Vancouver.

Metro Media has received a grant from the province and there is a possibility that federal funding may still be forthcoming. The plans and processes are already underway to resume operations at the previous level, with a strong awareness of the needs for re-organization, diversification, and funding stabilization. If they are to be successful they must institute features such as those in their original structure and operating procedures that provided the programme resources and community support that is required for meaningful contemporary citizens communications.

The operation of Metro Media, like its policy is intended to have a broader scope and be more diverse than that of Hourglass . The role Metro Media outlines for itself is that

of facilitator, rather than the reflector role outlined by Hourglass. Metro Media begins with the theoretical premise of no access to communications production, distribution, or media training and proceeds from there to try and develop these resources and skills equally among the various groups in the community, with a priority given to those most disadvantaged. Hourglass begins from a theoretical premise of total access to communications production, distribution, and media training and proceeds to limit its capacity through its policy and method of operations. Hourglass emphasis is on big politics and big economics which gives priorities to the people at the other end of the scale of Canadian society from those with Metro Media priorities. The polarities in the basic premises of Hourglass and Metro Media do not necessarily mean that there cannot be grounds for co-operation, even though no joint projects have yet occurred. Both of these establishments have similar goals and both came into existence to meet the same traditional needs that exist within Canadian society. The following chapter will use the same categories as the analysis of Hourglass and Metro Media to compare them for areas in which co-operation is possible and for areas in which there are likely to be problems.

CHAPTER SIXA COMPARATIVE ANALYSIS OF HOURGLASS AND METRO MEDIA

The purpose of comparing Hourglass and Metro Media is not to discover which is the more effective communicator and why; the purpose is to discover areas of common concern and compatible features if any, that would enable them to undertake co-operative broadcasting productions. Again it is important to keep in mind that the features being discussed are not intended to be limited to Hourglass and Metro Media. Features identified as aiding co-operation may be inherent in both the CBC and citizens groups but lacking in these particular examples. These features will be discussed in terms of their feasibility to these examples but should be interpreted in a more general manner in drawing conclusions.

A. Structure

The structure of Hourglass is complex and rigid while that of Metro Media is simple and flexible. The nature of the structure of Hourglass imposes problems in co-operation on productions with any individual or organization that is not affiliated with the CBC. One of the reasons for this is that there are many levels through which programme decisions must be channeled and therefore there are a number of levels at which proposals can be turned down. The CBC does not have an appeal system like Metro Media's that enables decisions made at one level to be appealed at the next if they are questioned. The Metro Media appeal system has not always operated but the



principle is a part of the structure.

The only method of reaching various levels in the structure of the CBC is for a proposal to be approved and sent forward, or for a proposal to be sent forward for interpretation in regard to CBC policy. The analysis of the structure of Hourglass identified two levels at which proposals could be made, the programme producer and the Director of Programmes. The Director of Programmes' approval is required for any programme innovations, but the programme producer has a strong influence on these decisions as he has a responsibility for the specific programme. Contact at either or both of these levels by Metro Media would be a useful beginning. Metro Media's original two level structure and broad community membership put it in a fairly favourable position from which to approach Hourglass. A delegation of a member at large, two board members, the executive director and a staff member would represent a broad segment of the Hourglass audience and should be expected to be taken seriously at initial formal meetings that would discuss co-operation, if Metro Media re-instituted this structure.

The second major problem in the structures concerns Hourglass union affiliations and the resulting restrictions. Except for a few contract employees, every member of Hourglass (below the level of producer) who is directly involved in production is affiliated with a union and the positions are governed by union contracts. The production staff, news staff, and the technicians all have separate unions with varying

contracts. NABET, the technicians union has a closed shop. CUPE and IATSE will permit contract employment if union dues or a fee is collected and if the employee is paid at scale or higher. This situation would make in studio co-production ventures almost impossible as the staff members of Metro Media do not separate functions and are not members of unions. The size, structure, operating style and financial base of Metro Media make unions irrelevant, whereas within the CBC it is taken very seriously. This thesis is limited at this point to examining the feasibility of co-operation under the current structure of the CBC, therefore other methods besides joint studio production must be considered as this would be unacceptable to the current union situation.

An acceptable alternative within the Hourglass structure would be the broadcasting of items independently produced by Metro Media. The programme has contract money, currently used to pay long term freelance production help, mainly cameramen with their own single system film-sound equipment. This money is also used occasionally for research assistants and other production staff. These arrangements do not violate union agreements as the salaries of contract workers are at a level equal to or higher than union rates for similar work. A Metro Media person or Metro Media itself could be given a contract to produce segments for Hourglass. This could be easily arranged with its current structure. The programme producer is given sufficient responsibility that if he chose to make this kind of arrangement he would probably have little difficulty in getting

it approved. Metro Media or a Metro Media staff member would then become a freelance employee of Hourglass -- a normal practise.

This method of co-operation is available to both the news and current affairs segments of Hourglass, but given the more rigid structures and inter-relationships of the news section it would not likely be feasible there. The current affairs section is more flexible and is working in an area more closely related to the activities of Metro Media. It could incorporate a Metro Media contract relationship into its structure without difficulty.

The initial structure of Metro Media presented problems if broadcast programming was to be undertaken because there were difficulties of co-ordination. The hiring of permanent staff improved the situation, but even then the emphasis was on training and social animation. The creation of Pacific Visions, although basically the same people, gave Metro Media a method for incorporating commercial production.

The current staff are competent to produce programme material that is of broadcast quality. As a group they would be capable of fulfilling contract requirements for programmes if the financial return was sufficient.

The main problems at the structural level are the attitudes of the current CBC employees and the current operating structure of Metro Media in which the broad community base has been eroded. The CBC concern with what they term "professionalism" and the image of the CBC is not conducive to accepting for

broadcast items not produced by the CBC or other similar professional organizations. As long as the attitudes of the key people in the CBC structure (the Director of Television, the Programme Director, and the Programme Producer) are against broadcasting material on Hourglass that has been produced by citizens groups, they clearly will not make use of the methods for co-operation that their structure permits. If Metro Media is to attempt to alter this, they will have to re-organize themselves and re-incorporate many of the features of their original structure. Without a large broadly, based community membership and a strong and active Board they would have little bargaining power with the CBC. If the new funding permits them to re-establish a broad community structure they will have a strong base from which to approach the CBC and negotiate the possibilities of co-operation.

B. Financial Systems, Technical Facilities,  
and Programme Resources

1. Financial Systems

Hourglass operates on a stable annual budget, which was outlined earlier as a system of "roubles and dollars", of which the dollar budgets (separate for news and current affairs) are of significance in terms of this study. Metro Media operates on a budget that has never been stable any longer than the funding periods of one or other of its major grants (LIP or Challenge for Change).

Co-operation between Hourglass and Metro Media is both

feasible and simple in terms of financial systems. The dollar budget of Hourglass allows it to hire people on contract as discussed earlier. It also allows the purchase of programme material on an itemized basis, as CHAN did when it broadcast Metro Media production items. At the moment it does not purchase items of this sort, or have a rate card for them. When the CBC broadcasts items that have been locally produced the attitude of the Corporation has been that the access to broadcasting time for the material is sufficiently valuable that it need not pay the independent producer. If the CBC regards independently produced material as competition this is an effective method of eliminating it, as very few independent producers can survive without payment for material. A group such as Metro Media cannot afford to put time, people, and equipment resources into this type of production without receiving a financial return.

The financial system of Metro Media does not provide the flexibility to furnish material of broadcast quality free to the CBC. Production at this level requires that hardware is maintained in top condition and this requires a sizeable amount of money. Equipment for the broadcast productions would not be available to other projects, even when not in use. This would mean, for example, that the organization would face the following dilemma: it must either recover enough from the sale of commercial material to cover off the equipment needs of its other activities, or run the risk of subverting its original

and prime objectives for the sake of broadcast exposure.

The problem of co-operation between Hourglass and Metro Media as regards financial systems is primarily the CBC's negative attitude towards citizen produced material. The Hourglass financial system permits it to use contracts for various sources of programming. Metro Media has a financial system designed specifically to allow for paid production projects. It would also greatly benefit by regular payments for material, especially as Hourglass could set up an arrangement on an annual basis. This would provide a stable cash inflow to Metro Media whose previous lack has been a major drawback to the operation. No alteration of structure or policy would be needed to set up a rate card for independent material, and it could be done easily as a number of other television broadcasting operations use them. This would avoid union problems and would enable Metro Media to retain their production flexibility which enables them to produce material that is not otherwise available to the CBC.

## 2. Technical Facilities

The first serious problem in the feasibility of broadcasting citizen produced material on Hourglass is in the technical area. All of the Metro Media production to date has been half or one inch video tape and has been black and white. All of the local CBC equipment is two inch video tape and colour. The CBC is unwilling to transmit from half inch or one inch video which would involve some minor purchase costs and some

loss of technical quality. The costs involved to Metro Media to change video formats is too prohibitive at this time to be reasonable. The CBC's position is no longer entirely justifiable. Colour capacity is now available for both half inch and one inch video formats, and time based correctors and process amplifiers have greatly increased their broadcast quality. If CBC would accept these formats with the recent technological improvements and would pay Metro Media for programme material, Metro Media could easily afford to modify their existing equipment to meet high standards in half inch and one inch colour production.

The current technology of Hourglass permits video production transmission on two inch video tape, preferably in colour. It also permits the transmission of programme material that is produced on film. Most of the film productions broadcast are on 16 mm film, but CBC also has the capacity to broadcast material produced on Super 8 film. The use of 16 mm film is expensive because the camera, film stock, processing, and editing facilities are all costly, and the film stock and processing are continuous expenses. Production in 16 mm is a complex process.

A high level of technical skill and experience is required to produce broadcast quality film with any degree of cost benefit. Metro Media has neither the equipment, personnel, nor financial resources, to begin to work in this medium.

If Metro Media or any other citizens group wishes to

produce material that has the potential for broadcasting over Hourglass or other CBC programmes it would appear that Super 8 film is the only acceptable medium unless they have access to 16 mm film or two inch video facilities. As CTV television has probably the only other two inch video system in the area it is unlikely that Metro Media would gain access to it at all, let alone to produce CBC material. Metro Media has recognized the potential of Super 8 and is seriously considering investing in this system with their new funding. A superior Super 8 film system can be obtained for approximately \$400 and the film and processing is about a quarter of the cost of 16 mm. Technically it is a fairly simple system and it retains the qualities of portability and flexibility that are important factors in Metro Media operations. The broadcast quality of Super 8 film should easily meet the technical standards of the CBC, as American networks have been using it for news and current affairs coverage for some time, specifically the Viet Nam footage, some of which has been aired by the CBC.

### 3. Programme Resources

Metro Media and Hourglass appear to have programme resources that complement each other. The major programme resources that Hourglass uses are in the "big" political, business, labour, or large institutional fields, augmented by wire services, newspapers, and other broadcast television feeds. The potential Metro Media programme resources are the vast number of voluntary organizations and citizens groups in the



Greater Vancouver area, although their current resources do not reflect this. They also have ties with the small local institutions such as the Children's Aid Society. Hourglass is the only local news and current affairs programme on CBC and has a responsibility to present all of the major viewpoints of the community, to cover a broad range of community events, and to present information that will help people make informed decisions on important issues. Community contacts, such as those of Metro Media during 1971-72 provide programme balance to the current CBC resources.

The programme resources of Metro Media are augmented by their use of flexible, portable equipment. They are able to cover a wide range of activities unavailable to CBC for reasons of time, cost, and technical limitation. Their current video systems are not technically acceptable to CBC, but investment in a Super 8 film system would achieve this quality and retain the features of portability and flexibility. (Vancouver has film labs that have the capacity to process Super 8 film in a few hours if special arrangements are made and CBC has already a standing arrangement of this nature for 16 mm news film.)

The resource aspect of the two organizations provides one of the strongest arguments in favour of co-operation between Hourglass and Metro Media. "Grass roots" activity is currently not a major factor in Hourglass programmes and the use of an organization like Metro Media would give the CBC wide access to these programme resources.

### C. Programme Policy

Analysis of CBC policy on local news and current affairs programming does not indicate exclusion of citizens communications input. Indeed in CBC policy and in the Broadcast Act there are sections that definitely encourage citizen participation in broadcasting.

The discussion of CBC policy with the staff of Hourglass indicated general agreement with the parts of the policy that they were familiar with, and the assumption that the rest of CBC policy did not concern them. Thus the factors of the policy that they felt influenced them were those that dealt with style, fairness, editorializing, and sponsorship, rather than the basic objectives of the CBC. The attitude suggests that the production staff thought they had almost total control over the choice of content, with the policy guidelines available for the structure and style of the presentation. This lack of knowledge of policy at the production level could prove a barrier to citizen participation in CBC programming.

The production guidelines taken out of the context of the overall policy objectives can easily be interpreted as a demand for tightly controlled professional programme production. The discussion on the nature of the policy points out that this is not necessarily an accurate interpretation, and that the policy as a whole offers a considerable range for citizens communications input. However, the production staff do feel that they generally have control over the items used on Hourglass.

With the right attitude on their part, it should therefore be possible to incorporate citizens communications material into Hourglass.

As was discussed in the Hourglass policy analysis, the CBC because it is public has as policy the recognition of extra obligations regarding the communications needs of Canadians with each other and between regions. It also has the responsibility to present serious minority views and experimental programming. The potential programme resources of Metro Media gives it distinct advantage in meeting these objectives at the local level. The CBC policy pays considerable attention to the question of balance and impartiality, and yet the programme resources currently used by Hourglass sharply curtail its capacity to fulfill this objective.

The policy of the CBC surrounding news programming is quite rigid, and specifies that total editorial control of news programmes must be retained by the CBC. This effectively prohibits production input from outside the CBC except in special instances. Contract news cameramen are used but they have no editorial control over their material once it is submitted and if they are shooting an interview, a CBC reporter usually accompanies the cameraman to conduct the interview. In terms of Metro Media policy and objectives the lack of access to CBC news is not a major concern. As the focus of Metro Media is on social development, training, community animation and the provision of a forum for discussion, the short topical items that are the

substance of straight news broadcasts are not of particular interest. Of far greater concern to Metro Media would be the current affairs section of Hourglass, and access to a type of programme which has a broader scope and permits in depth analysis.

When comparing policy statements and objectives, the policy of Metro Media, and the current affairs policy of the CBC and its general programme objectives, are almost identical as to the communications role that they are trying to fill and the needs they are trying to meet. Because of the CBC's complexity a complete range of regulations, interpretations, structural factors, technical factors, and financial factors -- many of which have been discussed in this paper -- have intervened between the basic policy and the actual programming. With Metro Media, the nature of the organization more nearly ensured that the policy and objectives were transferred directly to its projects and programmes as long as it operated under its original structure.

The six basic premises and fourteen programme objectives that have been established by the CBC -- including "Freedom of speech and the full interchange of opinion are among the principle safeguards of free institutions"; "The air belongs to the people, who are entitled to hear the principle points of view on all questions of importance"; "The discussion of events, the presentation of various and contradictory opinion and analysis, should stimulate a continuous evaluation of Canadian

life styles, philosophies, governments, and institutions" -- all indicate that the CBC should actively consider soliciting programme material directly from Metro Media or other community sources to supplement its own material in meeting its programme policy and objectives.

The policy objectives of Metro Media -- which include:

"To promote comprehensive community participation and equality of access to the media"; and "To provide a dynamic means for social and cultural animation of the community and to encourage and enable an ongoing process of community awareness and involvement in initiating, designing and producing programmes and publications" -- indicate it is the intent of Metro Media to provide exactly the material that CBC requires. The fact that Hourglass has continued to ignore input from Metro Media or other citizens groups would indicate it is ignoring its own policy. The situation that exists in which the production staff below the level of producer are not allowed to read the policy could account for this disregard.

The policy of Metro Media has two points that would require clarification of intent from the CBC if it were to provide Hourglass with programme material. These are important, as they are basic to the definition of contemporary citizens communications. The first concerns editorial control and the second concerns production control. Metro Media guarantees both of these responsibilities to the group that produces the programme or requests Metro Media to produce a programme about

them. The nature of the production, the actual production shooting (where possible), editing, packaging and distribution are all directly controlled by the people making the programme or the people the programme is about. CBC news programmes could not accomodate this practise, nor is it the usual habit of Hourglass current affairs production staff to relinquish this control. CBC policy, however, establishes the following corporate objectives:

- 1) regional policy which provides for specialized programming;
- 2) assisting the communications needs of Canadians with each other;
- 3) the presentation of serious minority views;
- 4) the presentation of the principle points of view on all questions of importance;
- 5) the right to answer;
- 6) the concern to be impartial in admitting controversey to programming so that balance is achieved through the presentation of opposing or diverse viewpoints;
- 7) presenting our own society and the world in a fair manner;
- 8) the application of a broad perspective to Canadian events.

These continue to build a case not only for including citizen produced material in a programme such as Hourglass, but for the legitimacy of the production processes of contemporary citizens

communications as practiced by Metro Media.

The policies of Hourglass and Metro Media are complementary. At this level it is difficult to understand why co-operation has not yet occurred and why citizens groups in general have had almost no participation in Hourglass or CBC programming. It has become clear during this research the CBC the Hourglass must consider other factors along with policy. However, except for the union structure and the problems of technical quality -- and both of these can be successfully countered -- these other factors do not impede the implementation of policy factors allowing Metro Media to produce programme material for Hourglass, and be paid.

#### D. Operations

The operations of Metro Media and Hourglass provide most of the reasons why there has not yet been any co-operations and almost no contact between them. Hourglass regards itself as a professional communications service that reflects its community. The self-placed emphasis on professionalism and reflection have led to the situation in which there is very little contact with the community itself. The programme resources that Hourglass utilizes have provided them with material for programmes that have received large audiences. Audience size is the only method of evaluation that is taken seriously and having been successful in this area there has been no attempt to gauge any other aspects of the success or failure of the programme. The large audience would seem to absolve Hourglass from expanding from its current

position to further fulfill the policy and objectives of the CBC, which could easily allow for co-operation with Metro Media.

Metro Media, in its operations, has not put any significant amount of energy into obtaining access to CBC or specifically to Hourglass. One reason for this is that cable television provides a far easier and in many cases more appropriate alternative. Production facilities and a distribution time are readily available and cable television will accept material produced on Metro Media's own equipment. Even though the potential audience is small for most cable programmes, it is readily turned to because of the ease of access and more often than not the programme concerns a distinct group of people. The time element is often crucial, as citizens programming is usually issue oriented and would not be relevant if it could not be aired until the settlement of a lengthy CBC dispute. Also, most of Metro Media's programmes neither require nor are suited to broadcast television and are more properly served by cable television. The second reason it has not pursued access to CBC is that CBC has not encouraged participation at the local level, and in many cases they have actually discouraged it. A number of the staff and Board members of Metro Media has been freelance producers before their Metro Media involvement. Their freelance attempts to work with the CBC, sell their ideas, or finished productions to the CBC generally met with negative results. These experiences generated the attitude that the CBC was very difficult to approach as professionals and would be



impossible to approach as a citizens communications organization, especially with the emphasis on low income and often poorly educated groups. The attitudes of Hourglass staff during this research indicated that Metro Media was justified in not putting more energy forward in this area. Another important factor is that the operations of Metro Media became quite disorganized at about the time it began to perceive a use for broadcast television. It has not had the strength as an organization to approach the CBC since this time.

The operations of both organizations depend to a large extent on the individuals involved and the attitudes of these individuals towards the role they see for themselves and for their programme. If co-operation between Metro Media and Hourglass is to become a reality the staff of both of them will have to revise some of their basic attitudes. Metro Media is perhaps furthest ahead in this regard as it is beginning to realize its substantial need for a mass audience that only broadcast television can supply. However, unless it returns to its original method of operation or designs a new one which includes the relevant features of the old one, it will not be the type of resource organization that will be important enough to be a benefit to the CBC.

The Hourglass staff made no moves toward different basic attitudes towards programming during the course of this research. Recent time spent at Hourglass indicates that the current staff is much less open to this kind of suggestion for programme

material than the staff observed for this thesis. It is to be hoped that the developing interest of Metro Media in broadcasting combined with the recent government grant will enable it to re-organize. It could then begin the process of changing the attitudes of the local CBC -- Hourglass personnel in regard to the feasibility and validity of broadcasting citizen produced programme material. In presenting its case, Metro Media can turn to the most recent statements of the CBC to provide the arguments. The following excerpts from the Corporate Statement of the Material In Support Of CBC Applications For Renewal Of Network Licences, February 1974, should provide the basic beginning:

"The CBC believes it is now a matter of strategic importance to give priority to development of a programme service that is:

- 1) Of high quality;
- 2) Predominantly and distinctively Canadian;
- 3) Diversified, with increased regional input."

"Local and Regional Broadcasting

"This is central to the CBC's role, "to contribute to the development of national unity and provide for a continuing expression of Canadian identity", and is directly related to another mandate role, to actively contribute" to the flow and exchange of cultural and regional information and entertainment".

"...The adequate expression of Canadian quality programming therefore requires that the regions of our country have full

access to the national broadcasting system so that each may express itself to all the others. "It is at the "grass roots" of the country, as well as at the conventional levels, that a new Canada is increasingly being shaped. "We have to improve the quality of local and regional programming. This means we have to find and develop in all the provinces the new people who will be a far greater emphasis on the development, first, of better local shows for local broadcast and, as they develop, on the development of new and better network programmes and series from regional centres.

"This will involve a special emphasis on generating new programme concepts, scripts and pilots from the regional centres, and the close collaboration of local producers, local programme directors and network programme officers.

"While the early emphasis will be on information programming, including a complete basic service of local news and public affairs, plans include development of entertainment programmes as well. In both TV and radio, it should be added.

"Our country is changing. In all the various parts of Canada, new forces are at work, re-shaping the nation, moulding a new kind of Canadian.

"The CBC is part of that process."

CONCLUSIONS

The purpose of this thesis has been to determine the feasibility of broadcasting citizens communications television programming within the current structure and policy of the CBC. It was also hoped to determine if this was desirable, and if it were to suggest the features of each group that could be built upon to form a productive relationship.

This was deemed important because of the large amount of activity that has developed in the area of citizens communications over the past five years, and the high federal costs that are being expended to support these activities. It was decided to concentrate the study on one type of citizens communication organization (Metro Media) and one CBC television programme (Hourglass). Hourglass is the only programme produced in Vancouver intended only for a local audience. Metro Media is the oldest contemporary citizen communications organization in the Greater Vancouver area.

The paper then proceeded to outline the development of broadcasting, the development of the CBC and CBC television. This chapter was followed by an outline of the development of citizens communications and a discussion of the factors that define contemporary citizens communications. It was observed that there had been almost no contact and no programme co-operation at all between CBC television and contemporary

citizens communications. Detailed analysis of Hourglass and Metro Media were undertaken to find out the reasons for the existence of this situation and a comparison was made in terms of structure, financial systems, technical facilities, programme resources, policy, and operations to discover the problem areas and potential for co-operation. This has provided the basis for the following conclusions concerning the feasibility and desirability of broadcasting citizen produced programme material over the CBC.

Within the context of what follows, it is important to remember that Hourglass and Metro Media are really no more than examples to which reference is made for convenience, and to put recommendations within the context of the foregoing analysis. No inference should be drawn that the conclusions reached here require the existence of Hourglass or Metro Media; they simply require the existence of something like them. Nor need the CBC deal with a single group. These conclusions would hold just as well if more than one group were involved.

The research information gathered in this paper indicates that it is quite feasible to broadcast citizen produced programme material within the current structure and policy of the CBC. The research also indicates that, in terms of the overall objectives of both citizens groups and the CBC, it is desirable.

The chapters outlining the development of broadcast television and contemporary citizens communications indicated that both grew as a response to the same stimuli. Communications facilities, particularly television, were grasped as a potentially powerful tool in helping to solve the traditional problems of Canadian society: regionalism, geographic barriers and isolation, bi-lingualism, diverse ethnic heritages, and awareness of powerful American influences which are often collectivized as the problems of Canadian unity and identity. The CBC and contemporary citizens communications activity both emerged during periods of intense Canadian nationalism, and both are based on underlying philosophies that project communications at local, regional, and national levels as important, in fact necessary, in the process of developing the desirable goals of Canadian unity and identity. The major focus of the CBC has been national, and because of financial factors the national service has tended to emphasize the growth of coverage.

Dissatisfaction with this method of meeting the traditional needs of Canadians led to the development of contemporary citizens communications and their emphasis on local production and participation. However, the primary goals of both the CBC and citizens communications are basically the same. This becomes even more evident at the local level with Hourglass

and Metro Media. Hourglass programme objectives include the presentation of the various opinions and life-styles of the community. It also attempts to present all of the serious viewpoints on issues in the community that affect peoples lives. The programme should also promote an awareness of alternatives and minority positions on a fair basis so that the diversity which is an integral factor in democracy is preserved. Metro Media objectives are to develop an awareness of the use of media by citizens groups so that they can inform others of their opinions; and the distribution through the media of the information that will help citizens groups -- particularly those who are most disadvantaged -- gain understanding and support from the community, the decision makers and other groups similar to themselves.

These specific policies when considered along with the general policy and objectives of the CBC and the basic principles of contemporary citizens communications are completely compatible. Together they produce a strong argument for the CBC to distribute citizen produced programmes or programme material. These arguments could be used for a wide range of programme material, but this thesis and these conclusions are intended to apply to local news, current affairs, or information programming.

Broadcasting on the CBC is a complex undertaking, and co-operation with citizen communications groups like Metro

Media is dependent on a number of other factors beside common policies and objectives. However, the structure and financial, technical, and programme resources of Metro Media and Hourglass, which comprise the formal aspects of these other factors, do not present any serious obstacles. There are two problems among these factors, the CBC union structure and the currently incompatible production equipment systems, but both of these can be resolved without altering the structure or policy of the CBC. The technological problem should not really exist, because the Broadcasting Act and CBC policy recognize the importance of technological advances. If CBC interpreted this law and its policy through the objectives of improved programmes rather than improved technical quality, it could have the capacity to broadcast a far wider range of programme resource material. It is realized that the CBC has traditionally maintained high technical standards. However, modern half inch and one inch video technology has greatly increased the broadcast quality of recordings in these formats. Use of material provided by citizens communications groups such as Metro Media might involve some technical lowering of standards; but this must be weighed against the immediacy of such material as well as the realization that what is technically acceptable to the home viewer may be quite different from what is acceptable to a technician who is watching not a picture tube but an oscilloscope. CHAN television station has recognized this, and seems to have satisfactorily solved the technical difficulties.



CBC has the capacity to pay for citizens programme material within its existing financial structure. CBC also has the policy objectives of encouraging the development of local writers and other talent, first for the local level and then for national programming. Accepting citizen produced material for television broadcasting, and paying for it through a contract or purchase order would be a definite form of encouragement. The Hourglass budget could easily retain Metro Media on a long term contract with payments released at the broadcasting of each Metro Media programme contribution, much as the arrangement of the Metro Media agreement with CHAN operated. As was brought out in the earlier analysis, the financial system of Metro Media would derive considerable benefit from assured, fairly regular fund sources. If citizens programme material were paid for on an item by item basis under contract, the CBC would gain an added dimension to its programmes. Hourglass could not begin to cover directly with CBC employees the type of material that Metro Media could provide, because their unions and technology have made non-studio community production extremely expensive, unwieldy, and in many cases impossible. Metro Media would not be depriving the union members work, as the Metro Media input could not be produced by the CBC and would only be one part of any Hourglass production. If a CBC Vancouver programme was instituted that was a citizens access programme and the contributors were paid at union scale

or higher, it most certainly would be in addition to Hourglass and the current union positions would not be affected. How the unions would react to this type of programme format was not discussed during this research, but it is an important factor in access to the CBC.

The factors outlined above indicate that it could be feasible to broadcast programme material produced by citizens groups over the CBC television system, and also that it is desirable.

The matter of access is largely tied up with the matter of how a citizens group is perceived by the CBC. A recognized figure on, for example, freight rates policy has no difficulty in obtaining access while there is a story current in his area, simply because he is regarded as a valuable resource. Similarly, a top-rated independent news cameraman will have no difficulty in having his work processed rapidly and broadcast by the CBC because he, too, is regarded as a resource. With assistance from the giant CBC corporate machine, the work of citizens groups can achieve ready access to the air -- providing those groups are seen as a resource, and not as a sort of public service burden that the CBC must carry in addition to its already heavy load.

No doubt the optimum arrangement would involve both rapid, ready access and some kind of long range commitment. There could well exist on a local level a counterpart to the

arrangement the CBC has with the NFB for twelve hours of programming each season -- because in this case, also, the CBC is looking upon an outside organization as a resource. Such an arrangement would permit proper planning and the effective deployment of resources. With rapid access, there are technical problems, because most citizens communications organizations have never had to develop the necessary expertise in such things as rapid editing. If the CBC were to take such groups seriously, as a resource as valid in its way as a top-rated news cameraman, it could lend its assistance in ameliorating such technical problems, to its own benefit, as well as the benefit of the group and the public.

The CBC television broadcasting system is a national mass medium network. As such it has a wide range of programme concerns covering the broad aspects of information, entertainment, and education. It is also expected to maintain these programmes at a fairly high level of quality with a maximum of Canadian content. Professionalism and centralization are an effective and economical method of meeting these obligations and the CBC has generally provided good television service in these areas. However, the CBC, because it is a public broadcasting system, has obligations that go beyond centralized, professional programming. It has an obligation to help people communicate with each other on a local, regional, and national level. It is under these obligations, which the CBC accepts as part of its mandate, that

input from citizens groups becomes desirable. Specifically in current affairs, the mandate states that the CBC

"should be varied and comprehensive and should provide reasonable balanced opportunity for the expression of differing views on matters of public concern."

A programme such as Hourglass which has a flexible current affairs format and is concerned with local issues could receive extensive additional programme resources through an organization such as Metro Media.

Citizens groups or material produced by citizens groups tend to be excluded as programme resources by the CBC based on the arguments that these groups are not really newsworthy, are too inwardly oriented to be of general interest, or are not articulate enough to present their information. These arguments reflect the professional attitude of the national network and are actually contrary to the directions of CBC policy and obligations at the local level. In an area such as Vancouver these arguments are, in most cases, no longer valid. Those involved in Metro Media or other citizens groups could have a substantial input. The issues that they are concerned with often do not centre around business or politics but more likely with civil rights and cultural identity, issues which are beginning to confront very large numbers of Canadians, and issues that citizens communications groups have had considerable experience in presenting.

That a population can now be ignored by the CBC as a possible resource and yet be very involved in communications activity seems to indicate that the present CBC emphasis on politics and economics is not necessarily the highest priority of the community. Politics and economics at the level at which Hourglass treats them only affect most people during an election or a contract dispute in which they are personally involved. On a general over-all basis individuals need information on zoning regulations, pollution control, channels or information, civil rights, city educational policy and opportunities -- alternatives within the area rather than within the country. The attempts of various citizens groups to cope with their problems and the nature of local citizens problems are very relevant to today's society, and should be included as part of a local current affairs or news programme. These factors, when coupled with CBC programme obligations in this area indicate that citizen produced programme material would be a desirable addition to a programme such as Hourglass and the regional programming service in general.

Citizens communications organizations such as Metro Media also have a broad range of concerns. Training in the use of various media, social animation, input into broad communications policy, and the workshops in media perception have no need for access to television broadcasting. Much of the television programming that they produce is not intended

for a mass audience and cable television provides the most suitable and adequate distribution system. However, as the training and social animation process initiated by Metro Media among large numbers of citizens groups create within these groups an awareness of the use of media and the ability to use it effectively, access to broadcast television becomes a desirable and logical channel of distribution for certain programme material. The arguments presented in the chapter on the development of contemporary citizens communications and the analysis of Metro Media indicate that the desire for access to broadcast television is a legitimate one in terms of meeting the traditional needs of Canadian society.

The factors leading to the conclusions that citizens access to broadcast television through the CBC network is both feasible and desirable for programmes such as Hourglass and citizen groups such as Metro Media lead to the obvious question: why has there not yet been any co-operation between them?

The comparison of the style of operation of Hourglass and Metro Media provided part of the answer to this question. The attitude of professionalism held by the Hourglass staff was not conducive to operating the system in a manner that would ease the acceptance of programme material that was produced by "outsiders". Metro Media staff had generally found access to CBC difficult as professionals, even where

there were Film Board affiliations, and therefore they put no effort into gaining access to CBC for Metro Media on the assumption that it would be impossible. Metro Media has also had its own specific problems of organization and financial stability. These have not put it in an optimum position to approach the CBC since the realization that access to broadcasting was desirable. The concentration on low income groups led to a narrow base of resources which was a further detriment in approaching the CBC.

In terms of the CBC as a whole, there are some broader concerns that have prohibited this type of co-operation. The CBC has put considerable attention towards completing the physical facilities over the past ten years. Their financial resources have had technical or physical priorities rather than programme priorities. This resulted in the reliance on Montreal and Toronto network productions. The expansion of CBC television service to the North via satellite has caused the CBC to re-evaluate these priorities. The fact that Northerners, particularly Eskimos have put forward briefs opposing television coverage unless the programming has relevance to their culture and life-style has forced the CBC to re-assess their programme priorities. The Corporate Statement to the CRTC in support of the renewal of the CBC licence outlines their revised priorities including a strong emphasis on local and regional programming.

The research undertaken for this thesis indicates that the following recommendations, if implemented, would be beneficial to the CBC in Vancouver in regard to its basic policy, revised priorities and programme service, and also to the basic objectives and operations of Metro Media and other organizations.

1. The CBC could accept citizen produced programme material either on Hourglass or on a programme that has been established to facilitate citizens broadcasting.
2. The CBC concern with quality, while maintaining a certain basic technical standard, could be more directed to content than technology, especially in the programme area of news and current affairs.
3. The CBC could take advantage of new technological developments in all areas, rather than limiting itself to developments in the single, sophisticated system in which it has so heavily invested: two inch colour video recording. This limitation prevents flexibility and programme alternatives.
4. The CBC could establish a rate card to facilitate the purchase of programme material from non CBC sources.
5. The CBC could allow the staff members who produce CBC programmes to read the CBC programme policy, and it could also provide them with an awareness of the Broadcasting Act and general CBC policy objectives.
6. The CBC could broaden its local feedback system to recognize other factors beside audience size.
7. Metro Media could diversify its equipment resources as funds become available, with priority on a Super 8 film system.



8. Metro Media could re-organize its structure as originally designed because a strong community base and large membership provide the strongest base to:
  - a) approach the CBC for access to broadcasting;
  - b) continue attempts to receive payment for cable programming; and
  - c) be firm in demanding payment from the CBC if it provides material for CBC programmes.
9. Metro Media as re-organized could place a priority on attaining as many diversified income sources as possible; with long term funding or long term paying production arrangements as the goal, so that its financial system can be given an opportunity to stabilize and not be dependent on single source for survival.
10. Metro Media or other citizens groups must carefully consider the nature of access and the needs of their projects when approaching the CBC for access to broadcasting. They must be able to indicate a clear understanding of the role of broadcasting as opposed to cable casting or other distribution channels if they are to be taken seriously and if they are to use the various distribution resources effectively.

It is both feasible and desirable to broadcast television material produced by citizens groups over the CBC network. The implementation of the above recommendations would greatly facilitate co-operation between these two elements in Vancouver. The local principles and factors involved in these conclusions have ramifications on a national level, particularly in Halifax and Montreal where citizens communications resource centres have been operating for some time. The designation of local experimental projects involving co-operative production arrangements between citizens

groups and a local current affairs or information programmes, would enable the testing of these premises. It would also enable the CBC to develop methods of fulfilling its broadcasting mandate that are closer to the current communications needs of Canadians.

In Halifax the Programme Director (who was the executive producer of Hourglass during the research for this thesis and held the view then that big politics and big economics should be the emphasis of the programme), has been negotiating with Teled, (a Halifax citizens media resource group) over an arrangement through which Teled would produce a weekly segment for the daily local current affairs programme. To date the agreement has not been finalized and the Programme Director has just been promoted to Toronto as Director of Television for Ontario. However, Teled is proceeding with the negotiations. Teled's structure, resources, and policy are almost identical to Metro Media's, but it has been more successful in operating the organization, has maintained a strong and active Board of Directors and has obtained diversified funding although it is not yet as stable as it could be for optimum planning.

If CBC pilot projects in Halifax, Montreal, and Vancouver were established that permitted access to a local information type of programme, they could draw on organizations such as Teled, Videograph, and Metro Media, other citizens groups,

or individuals who were acting as community spokesmen. The contributors could be paid either by contract or purchase order. The production could be done by the CBC, with the citizen group retaining editorial control, or the CBC could broadcast material produced by citizens groups on outside facilities. This type of relationship has potential value to the CBC, citizens groups, and the public if it were established in such a way that it helped further the programme objectives of the CBC and followed the basic principles of contemporary citizens communications.

The people of Canada pay for the CBC and expect to be served by it. The CBC has the obligation to respond to needs that have been identified and pursued by citizens groups across the country. Citizens groups should have the right of access to their own system in fulfilling their needs.

CURRENT AFFAIRS QUESTIONNAIRE

The following questions were the basis of the interviews with the Current Affairs staff of Hourglass:

1. Do you think that Hourglass is a force in public opinion formation on local, provincial, and national issues affecting the people within your broadcasting area?
2. What role does Hourglass play within the community?
3. Should television try and promote issues that are generally accepted as being "motherhood" issues" How should this be done?
4. Do you think the CBC image should be that of the neutral informer of events and opinions of the day?  
Do you think that its current image is neutral?
5. Have some issues been "over-killed" such as pollution and the Vietnam War? Has television exploited some issues to the point that they are now boring, even though they may still be very real problems that require thought and solutions? How can television counter-act this effect?
6. How much freedom do you have in content selection and in editing?
7. Do you think equal time gives equal representation?
8. What do you do when only one side of an issue consents to appear? What can be done to present the other side if the item is of such importance that it must be dealt with?

9. What is the most successful Hourglass format?
10. Do you think that the editing process when used for news and current events features brings out more of the truth more clearly than a live or unedited item.
11. What should the overall role of television be in our society?

NEWS QUESTIONNAIRE

The following questions were the basis of the interviews with the News staff of Hourglass:

1. What type of stories do you generally classify as news?
2. On a day-to-day basis, are there items that you would not handle for political reasons, such as a Government leak? Would you hold until it has been officially released?
3. How does the News department cover issues that have opposing viewpoints - such as a labour dispute?
4. When preparing the News programmes do you try to balance items from the international down to the local level or do you concentrate on community coverage?
5. Do you feel that Hourglass News should include more national or international news? or less?
6. Do you feel that television news coverage has de-sensitized people regarding world affairs such as wars, floods, or crime to the point where their only reaction is curious indifference?
7. Do you think that the Current Affairs section of Hourglass should be linked more closely with the News, especially in regard to local items and serious national or international issues if the program resources are available?

8. Is the only function of News that of informing the audience of events or is it something more?
9. Is there a specific reason why you chose to work in the News department or were you assigned to it by the Corporation?

APPENDIX C



CANADIAN BROADCASTING CORPORATION  
SOCIÉTÉ RADIO-CANADA

747 Bute Street,  
Vancouver 5, B.C.  
June 3, 1971

Miss Linda Johnston,  
5775 Ontario Street,  
Vancouver 15, B.C.

Dear Linda:

I've looked through our Program Policy book and have decided to lend you the attached Program Policy Statements so that you may study these as background information for your thesis. These Statements have been prepared by our Policy people as guidelines for our supervisory staff, including of course our producers both in Television and Radio. They are therefore issued to you on a confidential basis.

I realize however, that in your thesis you may have need to refer to certain CBC Program Policies. I would rather you would paraphrase your understanding of these, than directly quote them.

If after looking them over you have any questions concerning them, I'll be happy to try to explain the reasoning behind them. I should mention that all these Program Policy Statements are under fairly constant review and as you can see from the group enclosed with this letter, a number have been updated over a period of eight or ten years. There is one for example dealing with commercial sponsorship of opinion broadcasts which is being currently revised. I have seen a draft of changes, but have not had them confirmed.

Now that you have this wad in your hands, you will understand why I decided not to have them photostated.

Perhaps you could arrange to return these to me within three or four weeks. They are my only copies.

Yours sincerely,

Hugh Palmer,  
Director of Television

Att.  
HP:pl

APPENDIX D

Internal Memo - Note de Service

November 30, 1971

Subject/objet: Program Ideas and Assignments

From/de: Bruce McKay

To/A: All Hourglass Folk

Ken  
Chris  
Gord (FYI)  
Mike  
Harv  
Jack  
Mary  
Colin  
Myles  
Fran  
Jenny  
Danny  
Peter

The following is my understanding of the fallout from our review of long-ago-submitted program ideas with Chris, and of general ideas to make sailing smoother in general.

General Operating Points

1. Load scheduling - we seem to be short on post-production manpower. This results in less than effective use of the time of people like Peter, Danny, and on-air people. If possible, the idea is to assign stories to be researched and planned well in advance of shooting (on items where this is at all possible) so that shooting, editing, and packaging can take place with as little interference and/or help from producers as possible.

We'll go over this when we next meet.

2. Meetings - we've tried it with meetings every day and without any at all. Neither way was particularly satisfactory. The idea now is to get together once a week to assign new projects and to set priorities for the following week, AND to kick around program suggestions on a regular basis.

Time suggested was Friday morning at 11 a.m.

Operating ground rules: meetings would be kept short. We will have the phones covered. Interruptions only if someone has documentation proving that the world will come to an end before show time that night.

3. Information - a guide to budget considerations for items will be in everyone's hand by Friday - dealing with film, crew, and other service costs.

Beginning Friday, we'll have guests at 11 a.m. before the program ideas part of meetings to explain how things do or don't work around here. For this Friday (Dec. 3rd) Mike Morgan will come to talk money.

Suggestions for the future: Peter on what he can and can't do with film (and some hints on carrying through editing); Andy Martens on things technical; Len on policy matters we should be aware of (back-to-back interviews, equal time, election considerations, etc.).

Also considered: a learning session in VTR with Cliff or Arch or whomever on what can and cannot be done, and what should and should not be done.

4. Research files - Myles has turned over this collection of bumpff and hard facts in the upper left filing cabinet drawer.

In Myles' words:

"Whenever anyone is doing an item he/she should check the file first. If there is nothing there, fine, but they should file their material there when the item is finished -- either under an existing heading or in a new file -- so that the whole research file can be built up for the benefit of whomever happens to be doing a similar item later. I would also suggest that existing personal RESEARCH files (Mary, Mike, Harvey, Chris, Bruce) should be incorporated into the larger file - not to remove from anyone their private preserve (which they shouldn't have anyway) but in keeping with the concept of sharing we are trying to develop".

5. Promotion - there is no reason that we can't make more use of the available 30 and 60 second local promo spots (which now run network show promos as backup fill). All that's required is a little planning ahead (particularly on film items that deserve plugs) so that the promo comes in with the story. Promos can be film or VTR (in the net block).

Please make your own promo plans as you do items.

6. Teasers - the use of teasers at 6:30 has fallen off -- and for no good reason except that some effort is required. If you are doing an edit - film or VTR -- look out for the hunk that will make a good teaser. The procedure is that we package them onto the front of the News tape the day of the show.

On studio interviews, the interviewer often knows better than anyone else where the good clip for a teaser is. Suggestions of what to use will be appreciated ANYTIME there is a goodie.

7. Continuity - Public Service Announcements. Mike has suggested that there are many little things which deserve mention that do not warrant interviews, and -- as a means of dealing with them -- he would like to work them into the continuity of the program around other items. (These can also be used in the show close position -- which we keep open to compensate for other parts of the show running long.)

To that end: there is now on the wall just outside Mike's office an envelope marked "Short Public Service Announcement Material for Mike." Mike will be digging for that sort of material himself, but the rest of us can make that job easier when we come across such items by putting them in Mike's bin.

8. Continuity - Insert Item intros  
Sometimes we help interviews or other items considerably with a well-prepared intro or setup. All too often a producer -- at the last minute -- cranks out "Well anyway the Hon. Whoever was in town yesterday and came to our studios to talk to Whomever" almost as if he had nothing better to do. Much better to pull out something controversial or catchy that he said and use that.

Interviewers: please write intros for the items you do (as soon after as possible) using something that will generate some interest in the item.

Please note: we need TWO intros - one for Mike at 6:30 with or without a teaser, and one to immediately precede the insert.

9. Ratings and other more or less meaningless figures: Some people expressed an interest in knowing what our audience measures look like. Bruce will check out.

10. FORUM faces - we seem to manage to look on-air as though we have closed shop for Forum guests.

Myles is assigned to making two promos (one 30 secs, one 60) showing how Forum happens (if that's the word) and soliciting new participants.

Mike can pick up the same theme whenever he has time for a Forum plug.

11. Finding FORUM faces - In order to keep the job of finding Forum guest from swamping anyone, we will be splitting up the job.  
Jenny has a recipe card file and will be putting the names and phone numbers at the top. We'll use the rest of the space to keep track of dates when they refused, agreed, and showed. Should help to weed out the constant decliners. We can also use the cards to make notes of who's good, etc.  
When we have a Forum to round up, Jenny will divide the cards up into as many bundles as there are phoners so that the load is distributed.

Give Jenny your new leads and contacts. Myles will go over the routine required at one of the Friday meetings - probably December 10.

12. Think time - One of the main sentiments expressed in our discussions was the need to clear time for Chris (in particular) to go over ideas with Hourglass staff -- as opposed to full time fielding freelancers and phone calls.  
One proposed solution was laying off a lot of the routine traffic to Myles, Colin, and Bruce for screening.

Left open to be resolved when we meet again.

13. As was the case with Myles, Colin will take assignments only from Chris (not Bruce, not Myles, CHRIS.)  
(((and not anybody else, either.)))

This list of program projects and ideas if for discussion and for setting priorities.

Items in progress

1. Japan # 1, 2, and 3. Scheduled air dates December 29, 30, and 31.
2. Rolf Harris, Completed. Scheduled for December 15.
3. Alpha and Omega Society. Fraud question. Mile/Bruce. Research partially complete. Story outlined required. Shooting scheduled for December 13 & 14.
5. Unemployment Insurance Commission bill. Some work done by Myles & Colin.
6. Old Folks/Old Folks housing. Mike's area. Some suggestions from Myles/Mary/Colin to incorporate.
7. Czech Kid. More shooting to do. Scheduled date?
8. Eric Cable's Autumn. Danny working with Cary trying to back music up against pix. Possible narration to be drawn from "Canada: A Year of the Land."
9. UBC Telescope. Graphics to be packaged with or into film. Harvey.
10. Father Bede. Require return trip to get exteriors and a walkabout sequence to be used as cutaways. Harvey & Peter.
11. TRIUMF Cyclotron. Film to be edited and studio continuity to be prepared to provide a simple explanation of cyclotron operation. Harvey/Bruce.
12. "A Time to Dream" - InfoCan Picture book. We have Bruno Gerusi's narration. Requires music and SFX. Cary is busy! Chris.
13. Lady Locksmith. VTR edited to 5:35. Waiting for film serendipity with a Vancouver locksmith about unusual experiences. Contact is the BC Locksmiths Assn. Mike and Peter.
14. Tall Grass / Williston - Myles.

15. Bellamy's Seascape - requires music and SFX. Myles. Cary is busy.
16. Brian Davies coming to town. Item if film is available. Possible to get national news item on polar bear airlift.

### Freelance

17. George Nicholson (Gwen Cash) - ex rum-runner, ex-magistrate, etc. Scheduled for December 9/10. Bruce, Peter, & Mike.
18. Fernwood House for girls (Gwen Cash). Scheduled December 9/10. Bruce and Peter and Mike.
19. Christmas Hill - a legend. Gwen Cash and Ian Street to organize and shoot and write.
20. Alcoholism Film. Myles
21. Drug Film from US TV. Chris.
22. Between Two Bridges. Chris.
23. Free Lance Film Festival- shorts. Chris/Len.
24. Dave Brock:

### Major Proposals

25. Learning Disabilities. Mary researching.
26. Regional Government - urban planning, duplication of services, costs, municipal boards and their potential for political abuse. Sometimes it works, as in the Spadina Expressway.
27. Status Report on Education - Myles. Treatment required. Check out Hall-Denis report from Ontario. Check out Sun article about 2 weeks back on UK educator coming to BC.
28. The Phone Company. Unassigned. BC Tel provides what is probably the worst service for any company of its size in North America. A lot is available from the last rate increase hearings.

29. Emotionally Disturbed Children. Woodlands School - 2/3 retarded, 1/3 emotionally disturbed. No separate facilities for the emotionally disturbed. Update an item Doug Collins did 4 years ago. Apparently nothing has improved. Also - use of picture taking with these kids as a way to see inside their heads.
30. Real Estate and Property (Consumer item) there is a Free U course on land in BC; what about increases in apartment dwelling? Is there space for individual development. What about a couple faced with buying a house? Real estate agents. Check before buying?
31. Artificial Foods (Consumers item) - perhaps could get BCIT, UBC, and/or Food & Drug cooperation.
32. Advertising (Consumer item) truth in ---, the morality of it all.
33. PGE - bonds are financing what? What/who is the PGE carrying? Level of service? Set Shrum's counterpart (Broadbent?) on a train for an interview with Jack.
34. Death of Passenger Rail
35. Cross Town Expressway

#### Other Proposals

36. Artificial Coffee - UBC prof - trying meristern culture techniques to grow coffee plants in a test tube, maybe square oranges. \$2.5 billion annually for coffee in North America. Tastes like applesauce for the moment.
37. Environmental Engineering. A new rip off?
38. Coon Hunting in Vancouver. A UBC law student is onto it. Jack. Also a BCAAP report coming.
39. FRED - a biography (an autobiography ?) As how far are we going with depersonalization? What is the housewife going to do without her disk jock?
40. Government Culture Farms - CRTC, CFDC, NFB, InfoCan How the government is trying to make Canadians Canadian. How does this line up with BC separatism? Are BC residents being ignored in all this?



41. Eskimos in the Southland. Can we find any? How is it for them?
42. The Kootenay view of Vancouver and urban BC.
43. Kamloops as a development centre. Hold for show to the area.
44. Cape Mudge - an Indian band becoming a community (i.e. - municipality).

Proposals for short items

45. Book reviews - let's read books before booking interviews, and if they aren't worth an interview let's have Mary or Mike or Harv or someone do a short review.
46. Allergies Unlimited - Fran trying to find the organization - if it still exists.
47. Plug noon hour gallery events.
48. Complusorary Car Checks - sure it's a fine safety idea, but shouldn't it be a service facility - as opposed to a 4 hour wait.
49. P&O contact - Fran will keep in touch for tips on visiting somebodies.

## Program Ideas and Assignments -- Update December 13

Please keep this with the list you already have in order to see the difference.

Items in Progress

1. Japan # 1,2, & 3 --- Scheduled air dates still Dec. 29-31  
--- will require packaging week of Dec. 20.
2. Rolf Harris ... Newly scheduled to Dec. 16 ...  
teaser to run Dec. 15.
3. Alpha & Omega Enigma. Fraud story ... Mike/Bruce/Alfrick  
.... shooting date approximate
4. Czech Kid ... still more film needed ... air date  
Dec. 23 ... Mary/Alfrick/Danny
5. Eric Cable's Autumn ... Scheduled Dec. 21 ... needs  
music & narration ... Bruce/Danny/Cary (best to check  
with Cary ... he is still BUST!)
6. UBC Telescope ... needs graphics ... ready to package  
... TVA release ... Bruce/Studio
7. Father Bede ... needed re-shoot completed ... needs  
editing ... TBA release ... Bruce/Danny
8. TRIUMF Cyclotron ... Harvey/Bruce ... Needs treatment  
& Studio Continuity ... TBA release
9. "A Time to Dream" ... Chris/Peter Kline ... needs  
music & SFX to go with Gerrussi's narration ...  
TBA release.
10. Tallgrass/Williston ... initial research complete  
... Harvey/Myles/Alfrick ... details research needed  
... possibly 4 day trip to area in Spring ... TBA  
activity.
11. Bellamy's Seascape ... Music & SFX need to be re-done  
because time of film 2:25 instead of reported 2:54  
... Myles/Cary/Danny ... TBA Release.
12. Woodlands School/Emotionally Disturbed Children ...  
Myles/Mary & later, Alfrick ... old film screened  
... discussion held ... Survey Friday, Dec. 17 all  
afternoon.

13. PGE... Myles/Wass/Alfrick/Looy/Helicopter... Interview with Joe Broadbent set for Jan. 3rd aboard his private car on its way here from Squamish. Looy will follow for short time in Helicopter for arials. Need footage of Squamish, North Vancouver, & Prince George rail yards, also some flag stops along route. Completed item to include interviews with reps. of SPEC, Indians, & Customers and possibly Richter.
14. Regional Government ... Colin...Massive research done, still more to do...needs treatment, script, shot list, & names of people to interview as well as assigning of interviewers. Will require some Helicopter time on Jan. 3rd.
15. Two Gwen Cash Items...A) Fernwood House...b) George Nicholson...need editing...Bruce/Danny...editing begins Dec. 14...TBA Release.
16. Legend of Christmas Hill...Gwen/Ian/Bruce/Danny... TBA start editing.
17. Between Two Bridges...Orioux/Mike/Myles/Liz Springer/ Norm Roseen...needs script rewrite, music & SFX selection, Narration, Sound mix, & re-editing... Re-Edit to be finished Dec. 14...Script re-write to be finished Dec. 15...Music & SFX selection to be finished by Dec. 21...Sound mix with Norm scheduled for all day Dec. 22, including narration... Could be ready for air first week after Christmas.
18. Children's Aid/Older Child Adoption...Chris/Mary Alfrick...shooting at C.A.S. receiving centre Thurs. Dec. 16...TBA Release...Has been suggested Fernwood School for Unwed Mothers and this item be run same evening.
19. Film on Alcoholism called "Voices"...approval received from Len & Mike Morgan, needs only clean air print & producer's signature on contract...release sometime after Jan. 1/72.
20. Old Folks...Mike/Mary/Myles/Colin meet to discuss during week of 20th...some research initiated.
22. Cape Mudge Indians...indian community to become municipality...Myles/Alfrick/? Interviewer not assigned...some research initiated...look to shoot sometime after Jan. 10.
23. Castlegar-Kinnaird Amalgamation...Harv/Alfrick... status unknown...film on shelf.

24. Dyslexic Children (reading disabilities)...Mary...  
research initiated.

Items on old list already completed & status:

1. UIC...taped...scheduled to air Dec. 14.
2. Coon Hunting/Steve McField...taped...Shelf TBC release.
3. Lady Locksmith...Aired.
4. John Norris/Brock...aired.
5. there is no # 5.

Still to be assigned or to be worked on later:

25. The Phone Company.
26. Real Estate & Property...whoever takes this on should  
contact Vince Forbes at the B.B. Bureau for some leads.
27. Government Culture Farms/B.C. Separatism...Myles.
28. Artificial Foods & Other consumer items (add 'em as  
you find 'em). See Research file for whole bunch of  
information from Basford's office, including list  
of contacts in the consumer field.
29. Morality of Advertising...whole bag of snakes...  
possible treatment as Forum with one or three heads  
of large Advertising Agencies in Town.
30. Death of Passenger Rail...
31. Crosstown Expressway...this is still on old list as  
separate item. Suggest we look at Colin's treatment  
of Regional District Concept to see if it covers the  
ground.
32. Artificial coffee...see old list for detail...who-  
ever does it should contact Jim Banham or Fran  
Horowitz at UBC InfoServ...228-3131...then contact  
doctor chap and invite yourself over for a cup of  
coffee.

33. Environmental Engineering as a new rip-off...whoever takes this should contact a couple of legitimate chaps and talk to them...also see Bruce for concept clarification.
34. An autobiography (with Mary's help) of F.R.E.D. & His relatives...see old sheet for details.
35. Eskimos in the southland and their problems...our problem is to find some...Council of Indian Chiefs said they didn't know of any...anyone have any ideas on where to look?
36. Kootenay view of Vancouver...Harvey...man-on-street?
37. Kootenay view of provincial Government...Harvey...man-on-street?
38. Kamloops as a development centre...Harvey/Myles...  
HOLD.
39. Role of the Architect in the Community...they design everything we live in or near; work in or near... from simplest houses to entire communities and all the stops in between. As a profession they are concerned about their role but they cannot even define their profession, let alone their role. Suggest treatment by talking to architects, developers, contractors, politicians and most importantly some ordinary people...Myles?
40. Several National Corporations including the railways are not covered under the B.C. Workman's compensation Act or its regulations. The national safety code which does govern them is not as stringent as the B.C. regs. How many companies would have to shut down if they had to comply with B.C. rules?
41. Obituaries...Frank Ross died over the weekend...He was a B.C. Biggie...We didn't have an obit on him ...HR MacMillan is incredibly old...there are others.

42. There is no #42.

Short Term on the Air Tomorrow Things:

43. Book reviews...we haven't done one yet...
44. Allergies Unlimited...status unknown...FRAN???

45. Noon Hour Gallery Events...there is a list in Mike's announcement envelope, but I haven't heard any yet.
46. Compulsory Car Checks...I don't understand this item the way it is on the old list. Will who ever thought it up please explain?
47. P & O contact for visiting somebody's...will Fran introduce someone here to her contact so we will still have him/her when Fran goes away?

IF ONE OF YOUR IDEAS IS NOT ON THIS UPDATE, PLEASE MAKE SURE TO BRING IT UP AT THE NEXT FRIDAY MEETING ON THE 17TH.

METRO MEDIA BY-LAWS

The By-Law section of the constitution of Metro Media established the following structure for the organization:

"Membership in the Society shall include individuals and organizations interested in or engaged in the objects of the Society and paying the Annual Fees.

"The annual membership fee be not less than the sum of \$2.00 and not more than the sum of \$15.00 and shall be fixed within these limits by a resolution of the membership, or failing this, by the directors.

"The offices of the Society shall be: President, Vice-President, a Secretary and a Treasurer.

"There shall be a Board of Directors (the "Board") which shall be made up of officers, the Past President and between one and ten Directors elected at the Annual General Meeting.

"The Board shall be responsible for carrying on the business and activities of the Society.

"An Executive Director may be appointed by the Board and shall hold office at its pleasure.

"The Executive Director may in connection with the Board appoint such additional staff as may be necessary, on such terms as it may deem fit.

"There shall be such committees as the Board or the membership may from time to time deem advisable.

"Chairmen of these committees shall be appointed by the Board or the membership.

"No business shall be transacted at any meeting of the Board unless a quorum consisting of one third of the members entitled to vote, shall be present."

SUMMARY OF METRO MEDIA ACTIVITIES 1971-72

We feel that we can look back on the past year - our first year with some measure of satisfaction. It has been a year of experimentation, learning and some very concrete achievements. We have produced over 50 one hour productions that have involved over 80 organizations many of whom would not have been able to use media without our assistance. Because of our open format, groups who only needed a 15 minute segment could have access to Cable 10. This open method of operation produced various levels of quality in our productions but we think the learning that occurred justifies this approach. The following are some of the real accomplishments of Metro Media.

a) The Richmond Project:

In October 1971, the Richmond City Council requested that Metro Media work with its land-use committee to involve the Richmond community in discussing the future developments of the municipality. In November 1971, a programme was started that included door to door video interviews by high school students the use of a kiosk in the main shopping center showing and taking interviews as well as the showing of slides on future land-use possibilities items on radio and front page coverage by the Richmond Review all advertising and culminating in two two-hour Cablevision specials



that include a representative compilation of materials gathered, a panel of politicians and planners discussing the issues and responding to phone-in remarks mostly from Richmond residents. This was Metro Media's first attempt at a large scale Participation Programme.

b) The Jewish Community Centre

This was our first attempt at specialized programming for one specific community. Three one-hour programmes were done by volunteers from the Jewish community on religion festivals and the stories from residents of the Senior Citizens Home. Since the Jewish Community has its own bulletin and centre a large audience was attracted to these programmes. It was a community event.

c) Day Care Workers. Training Experience

Here Cablevision was one part in a total experience. The project began by videotaping the activity in a number of Day Care Centres so that the tapes could be shown to parents to acquaint and involve them in the childrens day time activities. It also stimulated discussion on the common problems that parents face in both working and raising children. The same project used videotape for staff training by bringing back points of view that the workers did not readily obtain. She rarely gets a chance for instance, to follow one child over a long period of time - when he's happy, bored, angry, sad, etc. By videotaping from the point of view of one child

over a period of time on seeing it, workers could gain a different perspective on their centre.

The tapes from the various centres were edited into one half-hour training tape. Through the Day Care Association - co-participants in the project - and their newsletter, viewing discussion groups were organized to watch the tape on Cable 10. The tape then became available through the Association and Metro Media for groups who had not seen it or wished to see it again.

d) Neighbourhood Programming

Metro Media has attempted to create programmes for specific neighbourhoods. This has involved placing our people and equipment in a neighbourhood centre indefinitely and placing a media resource role to the various activities going on. Therefore, the programmes that emerged came out of the activities of the neighbourhood, and in some case were a secondary product from a neighbourhood closed circuit project. When programmes did emerge the contacts with information centres, neighbourhood houses and community newspapers had been made and were used to publicize the programmes. This approach was used in Kitsilano, the West End Fraserview Kilarney, Strathcona and Woodland-Grandview.

e) Artists Use of Television

The Metro Media programme has been a resource and a distribution outlet for the various experiments in video of

Vancouver artists. Two of the notable examples were a four-part special series with the Savage God Theatre Company. The programmes with Ballet Horizons and the spontaneous Music Workshop served various functions within these groups before they were aired on cablevision, including acting as a brief to funding organizations.

f) Multi-Cultural Beginning

Metro programmes have included segments - French, Italian, Chinese and Sikh. These were the beginnings of projects to be followed up this year.

g) Alternative Education

By making our resources available to groups like Total Education, the New School, Relevent High School, the Alternative Education Centre, we were able to enrich the learning environment of alternative education.

h) Hellenic Mirror

This recent series in Greek for the Greek community has probably been the most successful in gaining enthusiastic audience response. It seems probable that it can evolve into a self-sustaining unit within the year.

i) Election Coverage

Metro Media resources have been used by two coalitions to expose issues that concern them during the election. The one hour segments have been proposed pitting a panel from SPEC, the Sierra Club and B.C. Environmental Council

against Jack Davis, Federal Minister of Environment and representatives of the other political parties. A similar programme with representatives of the Anti-Poverty Coalition is being proposed. We expect to develop this approach for the Civic election.

j) Peoples Law School

We are videotaping in its entirety the sessions organized by the Peoples Law School so that the tapes can be played on Cable 10 and be also available in our tape library to people who can use them in the future.

k) Native Groups

Programmes with the Squamish Indian band, the Fred Quilt Committee Association of Non-Status Indians and the B.C. Union of Indian Chiefs have been starting points for developing a production capacity manned and controlled by Native peoples.

1) Programmes on housing issues and land use have been produced with the Jericho Land Committee, the Fairview Ratepayers and the Interproject Housing Council, on the problems of Senior Citizens with the Pensioners for Action Now and Crossreach on new social experiments and experiences with the Urban Design Centre, the Co-op Food Stores and Pogo's Picnic; there are numerous examples that could be cited.

A major point that should be re-emphasized is that many of these programmes emanated from the needs of the groups

involved. Our approach is not to develop Cablevision per se but to use it when it serves a purpose. Often the showing of a tape on Cablevision was a byproduct of a more important process that had already been achieved. In many cases projects of Metro Media had nothing to do with Cablevision. Some of these include:

a) The Greater Vancouver Regional District Livability Programme Metro Media experimented with the use of videotapes in the initial trying out phases of the programmes to see if its use could bring added dimension to the meetings - including the presentation at meetings of a running compilation of opinions from previous meetings of other areas.

b) Pilot Projects with Traditional Agencies to introduce and explore the use of Media in their various activities. These include joint projects with the Childrens Aid Society, Family Services, Neighbourhood Services Association, the Catholic Childrens Aid, Vancouver Public Library and various others.

APPENDIX GCITIZENS GROUPS INVOLVED WITH METRO MEDIA

By December 31, 1971, the following groups had been involved with the Metro Media Association of Greater Vancouver:

Total Education  
 Boys Club  
 YWCA  
 Union of Indian Chiefs  
 Canadian Mental Health Association  
 Selkirk College Castlegar  
 United Food Co-op  
 Rainbow City Hall  
 Youth Media Project  
 Vancouver Inter Project Housing Council  
 Britannia Complex  
 Alexandra Neighborhood House  
 Alma House  
 Pre-School Co-ops  
 Woodlands School  
 Little School for Little People  
 False Creek Co-op  
 New School  
 Jewish Community Centre  
 Information Centres  
 Relevent High School  
 Vancouver Public Library  
 Richmond Land Use Goals Committee  
 Renfrew Community Centre  
 Alternate Education  
 Day Care UBC  
 Ballet Horizons  
 UBC Centre for Continuing Education  
 Grandview Information Centre  
 Labour Union Members  
 MPA  
 Vancouver Welfare Rights  
 Greek Community  
 Women's Alliance for Abortion Repeal Laws  
 Laurel House  
 Vancouver City-Social Planning Department  
 Electronic Mafia  
 Griswold Video Production  
 Inner City Hostel  
 Free U.  
 An Urban Commune  
 Capilano College  
 Ottawa Video Tech.  
 Vancouver Art Gallery

Cedar Cottage  
 The Shoe  
 B.C. Ass'n of Non Status Indians  
 UCWIC  
 Big Brother  
 Burnaby CAS Co-op  
 Raymur and Skeena Terrace Tenants  
 Vancouver Inter Housing Project Council  
 Vietnam Action Committee  
 Fraserview-Killarney Community Centre  
 Narcotic Addiction Foundation  
 Womens Group UBC  
 Bridge Y Hostel  
 Gordon Neighbourhood House  
 Fraserview Killarney Social Service Centre

#### CABLEVISION

Metro Media has so far produced 23 hours of cablevision programming.

The following groups have been involved in preparing material for cablevision:

Association for Non-Status Indians  
 Relevent High School  
 Jewish Community Centre  
 Youth Media

- Women
- Indians
- Communications

Children's Spontaneous Music Workshop  
 Laurel House  
 Bridge Y Hostel - YWCA  
 York Street Commune - Mathew Spiere  
 National Gallery of Canada - Image Bank Postcard Show  
 Gestalt Institute  
 Burnaby Co-op  
 Strathcona Pre-School  
 Vancouver Art Gallery  
 Artists - Tom Graff, Claude Breeze  
 Richmond Goals Planning Committee  
 Gold Dust Twins - Bralorne Talk Show  
 Vancouver Inter Housing Project Council  
 Urban Commune  
 Vancouver Day-Care Association

- Pre-school, "What are we doing about Day-Care ?"

Opportunities for Youth Project - Crosstown Traffic  
Intermedia  
Little People's School  
United Food Co-op  
Woodlands School



METRO MEDIA ASSOCIATION OF GREATER VANCOUVEROBSERVATIONS ON PAST SIX MONTHS AND RECOMMENDATIONS  
FOR FUTURE DIRECTIONS

1. We seem to be offering a relevant service to the community as evidenced by increasing number of requests, comments of project-groups, growing membership and recognition by social institutions (CUCS, NSA, Vancouver Public Library, Information Centres). Our effect seems to be in various areas of activity -- assisting groups in gaining greater awareness of themselves, greater articulation power, executing specific communication goals and helping them in the design of an information system that serves their needs.

Projects result from our being approached by groups and from our approaching organizations that we consider particularly important. One of these was the Joint Council of Information Centres. We collaborated on a joint proposal to Information Canada, which was also submitted to the LIP programme. We are still working out our collaboration but its essence is working towards the design of a neighborhood information system. This would seem to me to be the underlying goal of our service -- to work with groups, particularly the ones outlined in our priorities, - to assist them in the design of their own information system. It involves us in the use of communications techniques and technology in collecting and disseminating information, the creation of access to information, defining of issues and potential role of the established media institutions, and the intensification of peoples ability to perceive how each medium shapes and abstracts reality in its own way.

Recommendations

We have evolved a number of principles that guide the delivering of our service that I recommend be continued.

- a) Decentralization: Our Resource people and equipment are situated in various kinds of community centres - both geographic and activity communities. We have people and equipment at Inner City Service Project, Alexandra Neighborhood House, Gordon Neighborhood House, Fraserview-Kilarney Library and Social Service Centre. We are presently negotiating with the Joint Council of Information Centres to establish a pilot project and have assigned resource persons to the North Shore and Richmond.

b) Animation and Initiation: The priorities established by the former R. & D. committee are still relevant with the following refinements. When working with established wealthier institutions we first seek the following kinds of commitments:

- a) they match our contribution to the project
- b) they are committed to evaluating the project with a view to carrying it on with their own resources after we leave
- c) that, if possible, they will allow access to any facility they create by groups in their activity area.

## 2. Facilities

Our facilities have been limited to videotape and a small involvement in radio. Recommendation: We expand our facilities to include radio and print. We do this by supporting the two Resource Persons of the Neighborhood Radio Project (Liora Salter) as well as assisting them in the purchase of equipment and materials. I also recommend the assigning of one resource person to work with groups in their use of print, - eg. creation of newsletters, use of neighborhood newspapers, use of three popular newspapers in Vancouver.

## 3. Cablevision

The NFB project stipulated an intensive involvement with cablevision. By concentrating on a weekly programme consisting of location footage edited from  $\frac{1}{2}$ " video-tape, we placed a serious strain on our resources. Many times other and more important objectives were made subordinate to our production needs; eg. the development and learning of the project group, the relationship of the group and its material, even the development of different uses of cablevision. We were often trapped into a documentary format and did not engage in enough experimentation in cablevision formats.

What we have demonstrated is our ability to assist a large number of organizations in using cablevision - many of them groups who would not by themselves get involved.

### Recommendations

- a) We should retain our weekly slot on cablevision but make it the responsibility of one resource person.

We should rely on the "Community Encounter" type of programme exposing issues and people that do not normally get aired. When relevant video material comes out of projects, that too, can be aired.

- b) We should work towards a three hour Special to be co-ordinated and stimulated by the TV resource person. This will essentially be our brief to the community on what cablevision can be. It will experiment with all aspects, formats, types of groups, promotion, time slots, production techniques, subject matter, etc.
- c) We should support in whatever way we can, the present programme management of Cable 10 in their efforts to develop the Channel as a relevant communication agent in the community.
- d) We should develop the concept that the potency and effectiveness of Cable 10 as a community channel is ultimately dependent on the nature, ability to attract an audience to their programmes will determine the channel's and their effectiveness.
- e) We should request funds from Vancouver Cablevision on the basis that we are involved in this total process of communication training and animation in the community. I suggest we make this application in concert with all other groups in the community with similar aims to Metro Media.

#### 4. Research and Information Dissemination

Community groups are starting to look to Metro Media for all kinds of information on CRTC policies, broadcast legislation, communications projects, technical advice, videotapes on various subjects, use of media, group dynamics, etc.

##### Recommendations

- a) We should collect all available materials on Media legislature and regulations.
- b) Our technician should research the advantages and disadvantages of a variety of equipment, as well as preparing an inventory of existing facilities and their accessibility.

- c) We develop methods of evaluating and processing information on our experiences and projects.
- d) We collect material on communications projects around the world.
- e) We work with Vancouver Public Library and the City Archives to develop a videotape library.
- f) We sponsor workshops on the issues around media inviting our membership, community groups and the public.
- g) We put out a monthly newsletter containing the above kinds of information.

#### 5. Accessing Resources and Creating New Ones

We have tried with limited success to gain community access to resources in various institutions. Possibilities exist for Capilano College, B.C. School of Social Work, Vancouver School Board, the YWCA and Neighborhood Services Association.

#### Recommendation

We should continue this policy especially in relation to UBC and SFU and the Community Colleges.

#### 6. Funds

There are various kinds of fundraising possibilities and I recommend we pursue all of them.

- a) Membership
- b) Fees for services rendered
- c) Equipment Rental
- d) Workshop registrations
- e) Sale of productions
- f) Federal, Provincial, and Local Government general funding
- g) Foundations
- h) Project packaging for various funding bodies on basis of type of activity - eg. Law, Consumerism, Medical, Senior Citizens, Ethnic groups, etc.

#### 7. The Organization Itself

The organization can and should be seen as a continually evolving experiment. We should recognize it as a weird amalgom of community coalition organization and service agency. In both respects we have had problems.

### The Metro-Media Board of Directors

At first the Board of Directors tried to take on too much. It demanded too much of volunteers to make day to day decisions. Even after this was dropped some members of the Board found themselves performing administrative facility. We have also discovered that our quorum number is too high, especially when the chronic lack of attendance of some of our Board Meetings is taken into consideration.

#### Recommendations

- a) Many of the recommendations covering the Board of Directors were made at the General Meeting and I support them. The Board should be responsible for broad policy decisions and hold the ultimate responsibility for the allocation of funds.
- b) They should appoint and hold responsible an executive director for carrying out these policies.
- c) They should poll the existing Board to give present members the choice of resigning or remaining on the Board.

### The Resource Team

Various problems have been met in forming an effective resource team. At first resource persons felt isolated from each other and from the policies, Board members, and membership of Metro Media. The pressure to produce Cable programmes was strongly felt and frustrated their attempt to develop media use with groups.

#### Recommendations

- a) The Resource Team should continue to meet regularly to exchange ideas and information as well as participate in making policy recommendations.
- b) Professional Development sessions with each other, various kinds of experts and with community group leaders should be held regularly.
- c) A day with Board Members should be scheduled on February 7 or February 8 in Vancouver.

### Membership

The membership as a whole has been badly neglected by the Metro Media activities to date. Hopefully the Newsletter will provide them with some information on the activities of their organization.

Recommendations

- a) Monthly forums exploring the issues in which Metro Media is involved. These could be; held in different parts of the city each month.
- b) The formation of committees to further explore the issues that arise from these forums.

The Executive DirectorRecommendations

- a) The Executive Director should be ultimately responsible to the Board for carrying out its policy decisions.
- b) He should have the power to decide on projects, hire and fire resource people, and make expenditures up to \$100 without Board permission. The Board should have the power of review.
- c) He should be responsible for reporting to the Board on decisions he has made, presenting periodic financial statements, and for keeping the Board informed on the projects and activities of the Association.
- d) He should prepare and pass on policy recommendations to the Board that arise from the Resources Team and Metro Media Projects.
- e) He should be responsible for implementing communications between the various segments of the organization.

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