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ETHNIC BROADCASTING IN CANADA: AN EXPLORATORY STUDY

by John J. Horvath

Thesis submitted to the School of Graduate Studies
of the University of Ottawa in partial fulfilment
of the requirements for the degree of Master of
Arts in Sociology



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ABSTRACT

Broadcasting in ethnic languages in Canada is an increasing phenomenon but one which sociologists interested in ethnic relations have largely neglected. Part of the neglect is due to the lack of basic data relevant to the topic. The present paper is an exploratory study designed to assemble some basic information on the subject in the hope of stimulating further research on the effects of ethnic broadcasting on ethnic relations in Canada. The data assembled deal with the demographic context in which such broadcasting takes place as well as data on its structure, availability, consumption, producers and content. The paper concludes with a discussion of possible implications for further research in ethnic relations.

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CHAPTER I:

I N T R O D U C T I O N

CHAPTER I: INTRODUCTION

Canada is frequently described as a mosaic of peoples. Although the French and English cultures and languages dominate the life of the nation, other cultures and other languages abound. Evidence of these other languages and cultures, generally described as "ethnic" can be seen everywhere including the media of broadcasting which have increasingly made ethnic language broadcasting or simply "ethnic broadcasting" ever more widely available.

However, unlike many other areas of ethnic relations in Canada the subject of ethnic broadcasting has not received wide attention by sociologists. Indeed the paucity of available data has made it impossible to attempt to test hypotheses about the possible effects that ethnic broadcasting may have on ethnic relations in Canada. That is, it has made it impossible to attempt to ascertain ethnic broadcasting's possible effects on the integration process of ethnic groups into the wider or environing society.

Broadcasting in general has been the subject of extensive research for decades. Its structures, practitioners and effects on audiences have been amply investigated. While many of the findings regarding the effects of its content are not clear cut it is evident that

its presence and content have significant implications for personal and group relations in any society including for integration of ethnic groups.

a) The Literature on Ethnic Broadcasting

Ethnic broadcasting however has not been the subject of such intense investigation and its possible effect on ethnic relations has not specifically been studied at all. Nevertheless, there have been a few studies which at least in part provide some basic data on ethnic broadcasting in Canada and thus facilitate the task at hand of assembling basic data which can subsequently be used to test hypotheses regarding the role of such broadcasting in facilitating or hindering ethnic integration.

To date there have been only three studies that directly deal either wholly or partly with ethnic broadcasting. The most important of these is a 1974 publication, Multilingual Broadcasting in the 1970's, by the Canadian Radio-Television and Telecommunications Commission (CRTC). It set out to describe in general terms various aspects of ethnic broadcasting to date. Its principal focus lay in documenting the statistical growth of ethnic broadcasting from its inception shortly after the Second World War to 1973. While it lacked a

sociological theoretical focus, it did demonstrate that the growth rate had been substantial and suggested that the growth of this type of broadcasting can be expected to continue.

A second study, Non-Official Languages: A Study in Canadian Multiculturalism by K. G. O'Brian et al. 1975, had as its principal focus the investigation of the precise relationship between language and cultural development of ethnic groups. This study did briefly address itself to the media habits of ethnic group members in the larger metropolitan areas of Canada. Included in this study is some data, based on survey research, which deals with the ethnic broadcasting consumption patterns of ethnic groups. The study also provides some data on the relation between ethnic broadcasting consumption and some other variables.

The third major publication to deal with ethnic broadcasting was Vol. IV of the Royal Commission on Bilingualism and Biculturalism, titled The Cultural Contribution of the Other Ethnic Groups published in 1970. It described the general state of ethnic broadcasting in Canada up to that time and noted that ethnic broadcasting had been confined to the private sector owing to the Canadian Broadcasting Corporation's (CBC) reluctance to engage in such broadcasting and proceeded to recommend

changes in the broadcasting system to allow for a greater expansion of ethnic broadcasting.

b) A Theoretical Framework for Research

To understand ethnic broadcasting in Canada one must consider it in the broader context of ethnic relations. While a great deal has been written about what happens when people of different languages and cultures meet the phenomenon is very complex and the possible effects that ethnic broadcasting may have in such a context will vary not only from society to society but also from minority to minority which may be found within it. R. A. Schermerhorn (Schermerhorn: 1969) in his development of a framework for theory and research on comparative ethnic relations, demonstrates that a broad contextual approach to ethnic relations is essential if one is to come to understand the possible impact any one element, such as ethnic broadcasting, may have on ethnic relations.

According to Schermerhorn, each society, at least in the modern world, contains subsections or sub-systems more or less distinct from the rest of the population which can most fittingly be described as "ethnic groups" (Schermerhorn: 1969, p. 12). He defines an ethnic group as

"a collectivity within a larger society having real or putative common ancestry, memories of a shared historic past, and a cultural focus on one or more symbolic elements defined as the epitome of their peoplehood" (Schermerhorn: 1969, p. 12). Examples of such symbolic elements according to Schermerhorn are kinship patterns, physical continuity, religious affiliation, language, tribal affiliation, nationality, phenotypical features or any combination of these. A necessary accompaniment to these, he states, is some consciousness of kind among members of the group.

Two other concepts of importance in terms of a discussion of ethnic relations according to Schermerhorn are "dominant group" and "minority group". The former is "that collectivity within a society which has pre-eminent authority to function both as guardians and sustainers of the controlling value system, and as prime allocators of rewards in society" (Schermerhorn: 1969, p. 12).

In order to describe "minority group" however, he states that we must look at the two dimensions of size and power as characteristics of groups in a larger society. He presents us with the following paradigm which sets out the possible relations among and between ethnic groups:

<u>Dominant Groups</u>			
	Size	Power	
Group A	+	+	Majority Group
Group B	-	+	Elite
<u>Subordinate Groups</u>			
Group C	+	-	Main Subjects
Group D	-	-	Minority Group

(Schermerhorn: 1969, p. 13)

Schermerhorn restricts the term "minority" to groups of the type D rather than the type B, and the term "majority" to the type A rather than the type C. He recognizes that ethnic groups can run the whole gamut from A to D and can be either dominant or subordinate. However, he states that, since each society can, by his definition, have only one dominant group, but a plurality of subordinate groups "it follows that an overwhelming preponderance of ethnic groups are in subordinate rather than dominant positions, it therefore seems justifiable to drop the adjective "subordinate" as pragmatically unnecessary" (Schermerhorn: 1969, p. 13). Accordingly, combining the characteristics of size, power and ethnicity, he uses "minority group" to signify any ethnic group in category D. "This implies that it forms less than half the population of a given society, but is an appreciable sub-system with limited access to roles and activities central to the economic and political institutions of the society" (Schermerhorn: 1969, p. 14).

Having set out a paradigm for ethnic relations, Schermerhorn asks what the central question is to which comparative research in ethnic relations seeks an answer? Briefly, he states it is this: "What are the conditions that foster or prevent the integration of ethnic groups into their environing societies". He makes it clear however that "integration is not an end-state but a process whereby units or elements of a society are brought into an active and coordinated compliance with the ongoing activities and objectives of the dominant group in that society" (Schermerhorn: 1969, p. 14). In short, he states that:

"the task of intergroup research is to account for the modes of integration (and conflict) as dependent variables in the relations between dominant groups and subordinate ethnic groups in different societies. It implies a search for the significant independent and intervening variables, and for invariant relations between independent and dependent variables under specified conditions."

(Schermerhorn: 1969, p. 15)

Schermerhorn indicates three independent, three intervening and three dependent variables as being of significance in the process of integration of plural groups into an environing society. The independent variables posited are:

- 1) repeatable sequences of interaction between subordinate ethnics and dominant groups, such as annexation, migration, colonization;

- 2) the degree of enclosure (institutional separation or segmentation) of the subordinate group or groups from the society-wide network of institutions and associations; and
- 3) the degree of control exercised by dominant groups over access to scarce resources by subordinate groups in a given society.

The three intervening variables are:

- 1) agreement or disagreement between dominant and subordinate groups on collective goals for the latter, such as assimilation, pluralism;
- 2) membership of a society under scrutiny in a class or category of societies sharing overall general cultural and structural features, such as Near East societies, Sub-Saharan African societies;
- 3) membership of a society under scrutiny in a more limited category of societies distinguished by forms of institutional dominance, re: policy dominating economy or vice versa.

The three dependent variables are:

- 1) differential participation rates of subordinates in institutional and associational life (including rates of vertical mobility) as compared with rates for the dominant group.
- 2) the extent of satisfaction or dissatisfaction of both subordinate and dominant group members with the differential patterns of participation as they see them, together with accompanying ideologies and cultural values.
- 3) overt or covert behaviour patterns of subordinate and dominants indicative of conflict and/or harmonious relations; assessment in terms of continued integration (Schermerhorn: 1969, p. 15).

Schermerhorn points out however that societal interactions can be viewed from two, seemingly contradictory points of view: order (systems theory) and conflict ("power-conflict" theory) (Schermerhorn: 1969, p. 20). Both theoretical perspectives can be fruitfully used, he asserts, since both explain a part of reality. In special cases one may be more appropriate to use than another. According to him, system analysis and power-conflict theory are dialectically related perspectives and should be used as needed to illuminate

important aspects of ethnic relations for which a single perspective would be inadequate.

Types of Requisite Data for Hypothesis Testing

The application of Schermerhorn's theoretical framework for hypothesis testing is beyond the scope of the present paper. Nevertheless his framework does provide a guide for the gathering^{of} relevant data which can subsequently be used for such hypothesis testing.

Schermerhorn lists types of data which are required for testing major propositions in the area of ethnic relations. Among those pertinent to an investigation of the possible role of ethnic broadcasting in fostering or preventing integration of ethnic groups into their surrounding societies are the following:

- 1) demographic information for population groups, including size and urban/rural distribution;
- 2) information on communication networks in general, including: (a) Examination of radio stations, programs of broadcasting, the dispersal and distribution of radio sets, and listening habits in various population groups; (b) Estimation of control over radio broadcasting content, by who exercised,

patterns of selectivity in programming, possible targets of communication, and the like, with respect to various population groups. Linguistic variation. Place of the elite in control; (c) Spread of influence of radio communication over different segments of the population and its impact on public opinion with respect to political and other issues: (d) General political implications of communications processes revealed in examination of newspaper and radio output (Schermerhorn: 1969, p. 295-301).

d) The Organization of the Study

The present study then is intended only as an exploratory study of ethnic broadcasting in Canada. It is intended only to provide the kind of basic data on ethnic broadcasting which Schermerhorn suggests would be needed to test hypotheses in the field of ethnic relations. Specifically, the paper will present data about ethnic broadcasting in six areas and will conclude with a discussion of the implications the assembled data may have for further research in the area of ethnic relations.

Chapter 2 describes the potential population for Ethnic Broadcasting in Canada; Chapter 3 depicts the overall structure of ethnic broadcasting; Chapter 4 presents

information of the availability of ethnic broadcasting; Chapter 5 presents data on the consumption of ethnic broadcasting; Chapter 6 puts forward information on the producers of ethnic broadcasting and; Chapter 7 provides data on the content of ethnic broadcasting; and finally, Chapter 8 presents a discussion regarding possible further research on ethnic broadcasting.

CHAPTER II:

T H E P O T E N T I A L P O P U L A T I O N
F O R E T H N I C B R O A D C A S T I N G
I N C A N A D A

CHAPTER II:
THE POTENTIAL POPULATION
FOR ETHNIC BROADCASTING
IN CANADA

The study of ethnic relations in general, as Schermerhorn has suggested (Schermerhorn: 1969, p. 295) demands data on demographic aspects of the society to be studied. This is also true of any study that may deal with the possible role of ethnic broadcasting in the fostering or preventing of integration of ethnic groups into the larger environing society. The size of the ethnic groups and their concentration throughout Canada for example has implications for the possible role which ethnic broadcasting may be able to play in fostering or preventing integration.

The population and population composition of Canada have undergone major changes over the course of the last one hundred years or more. The size of the population, of course, has increased tremendously reaching a total of 21,568,310 by 1971. In addition, however, the ethnic composition has also changed appreciably. In 1871 over 60% of the population was British in origin, over 31% was French in origin, while less than 9% comprised the "other" ethnic origin category (see Table 1). By 1971 the population of

TABLE 1 *

POPULATION BY ETHNIC GROUP

per cent

	1871	1911	1921	1931	1951	1961	1971
French	31.1	28.6	27.9	28.2	30.8	30.4	28.7
British	60.5	55.5	55.4	51.9	47.9	43.8	44.6
"Other"	8.4	15.9	16.7	19.9	21.3	25.8	26.7
"Other" (in thousands)	293	1,147	1,465	2,068	2,980	4,699	5,764
Total All Origins (in thousands)	3,689	7,207	8,788	10,377	14,009	18,238	21,568

* From Perspective Canada: 1974: p. 262 (modified)

of French origin declined to 28.7%, British origin to 44.6%, while the population of "other" origins climbed to 26.7%. In absolute terms by 1971 nearly six million Canadians were of origins other than British or French. Approximately half of these (43%) were concentrated in the five large metropolitan areas of Toronto, Montreal, Winnipeg, Vancouver and Edmonton (O'Brian: 1975, p. 61).

The "other" element in the population was of course by no means homogeneous at any time. It was comprised of at least thirty substantial groups - the exact composition depending on changing immigration patterns through time.

Not surprisingly such a diversity of people spoke a diversity of languages. As the immigrants settled into their new land the process of integration commenced and many of the immigrants, wholly or in part, forgot the language of their former homelands as they acquired the official languages of Canada.

However, while many immigrants forgot their mother tongue (the language first spoken and still understood) and failed to teach it to their children, many others retained their mother tongue and did teach it to their children and they in turn taught it to their children unto the present

generation. In net terms, however, there was a considerable loss through time of the use of the ethnic tongue. This loss can be documented by comparing the mother tongue and the language of the home (see Table 2). By 1971 every language except English showed a net loss from the former to the latter.

Nevertheless, use of the ethnic mother tongue continues in Canada and a substantial number of people still speak it in their homes. The previous table gives a good indication of the language diversity which exists in the country. In absolute terms Italian, German and Ukrainian are the ones spoken most often but many others are spoken by tens of thousands of people.

Following the general distribution of the population different parts of the country exhibit different patterns of language use within the home. Table 3 gives the language most often spoken at home by province. On the whole, somewhat more than 7% of the Canadian population speak a language other than English or French most often in their home. (The rather high percentage of "other" for the Northwest Territories refers to Inuit). Manitoba and Ontario each have more than 10% of their populations speaking a non-official language in the home.

TABLE 2 *

MOTHER TONGUE AND LANGUAGE SPOKEN IN THE HOME, 1971

	Mother Tongue (1)	Language of the Home (2)	Percentage change from (1) to (2)
English	12,973,810	14,446,235	11.3
French	5,793,650	5,546,025	- 4.3
German	561,085	213,350	-62.0
Italian	538,360	425,235	-21.0
Ukrainian	309,855	144,760	-53.3
Native Indian	164,525	122,205	-25.7
Netherlands	144,925	36,170	-75.0
Polish	134,780	70,960	-47.4
Greek	104,455	86,830	-16.9
Chinese	94,855	77,890	-17.9
Portuguese	86,925	74,765	-14.0
Magyar (Hungarian)	86,835	50,670	-41.6
Serbo-Croatian	74,190	29,310	-60.5
Yiddish	49,890	26,330	-47.2
Other	41,835	31,900	-23.8
Finnish	36,725	18,280	-50.2
Indo-Pakistani	32,555	23,110	-29.0
Russian	31,745	12,590	-60.3
Arabic	28,550	15,260	-46.5
Czech	27,780	15,090	-45.7
Norwegian	27,405	2,160	-92.1
Danish	27,395	4,690	-82.9
Spanish	23,815	17,710	-25.6
Swedish	21,680	2,210	-89.8
Gaelic	21,200	1,175	-94.5
Slovak	17,370	9,465	-45.5
Japanese	16,890	10,500	-37.8
Inuit	15,295	15,080	- 1.4
Lithuanian	14,725	9,985	-32.2
Estonian	14,520	10,110	-30.4
Flemish	14,240	3,190	-77.6
Lettish	14,140	9,250	-34.6
Romanian	11,300	4,455	-60.6
Icelandic	7,860	995	-87.3
Welsh	3,160	370	-88.3
TOTALS	21,568,310	21,568,310	

* Perspective Canada: 1974: p. 260

TABLE 3 *

LANGUAGE MOST OFTEN SPOKEN AT HOME, 1971

per cent

	English	French	Other	Total
CANADA	67.1	25.7	7.2	100.0
Newfoundland	99.1	0.4	0.5	100.0
Prince Edward Island	95.7	3.9	0.4	100.0
Nova Scotia	95.5	3.5	1.0	100.0
New Brunswick	67.9	31.4	0.7	100.0
Quebec	14.7	80.8	4.5	100.0
Ontario	85.1	4.6	10.3	100.0
Manitoba	82.6	4.0	13.4	100.0
Saskatchewan	89.9	1.7	8.4	100.0
Alberta	90.8	1.4	7.8	100.0
British Columbia	92.8	0.5	6.7	100.0
Yukon	95.0	0.7	4.3	100.0
Northwest Territories	58.1	1.7	40.2	100.0

* Perspective Canada: 1974: p. 261

Given the above ethnic and linguistic diversity of Canada there can be no doubt that the potential audience for ethnic broadcasting does exist and is of considerable size. Nevertheless, this potential audience must be looked at more closely to discern some of its peculiarities.

There are five different kinds of statistics that may be used in attempting to describe the audience for ethnic broadcasting:

- 1) the population by ethnic groups;
- 2) the population by mother tongue;
- 3) the language most often spoken in the home;
- 4) the population by knowledge of the official languages; and
- 5) the geographical distribution of the population by 1), 2), 3) and 4) of the above.

Depending on which types of statistics are used to define the audience, the size of the potential audience for ethnic broadcasting may be shown to be either very large or very small.

The ethnic origin of Canada's 21,568,310 people in 1971 was compiled by Statistics Canada using self-reported information from the current census (Statistics Canada, Populations: Ethnic Groups, 1971). Each person who

received the sample questionnaire was asked the question: "to what ethnic or cultural group did you or your ancestor (on the male side) belong on coming to this continent?" The results showed that those of British/French/Native origin numbered 16,116,995 or approximately 75% while people of other origin numbered 5,451,315 or approximately 25%.

In many ways, however, the figures on ethnic origin can be misleading if they are intended to indicate the potential audience of ethnic broadcasting. To begin with it is quite likely that many members of ethnic groups (particularly those who perceive that their ethnic group has a low status in Canada) either claimed ignorance of their ethnic origin, reported it selectively or misrepresented it entirely. The resulting figures may in fact seriously under-represent those of non-English, non-French and non-Native origin.

The second serious problem with the census figures on ethnic origin involves the use of the male line of descent. Since it is known that it is the mother who does most of the socializing of the child, the Statistics Canada figure is not very useful sociologically, verging in fact on sociological nonsense.

A better indication of the potential audience for ethnic broadcasting can be obtained by looking at the population's mother tongue and the language most often spoken in the home, although these statistics probably suffer from the same shortcomings as the ones on ethnic origin. Ancestral origin is of course a very poor indicator of whether any interest at all has been retained in the ethnic language, culture or group affairs in Canada. This also is a poor indicator of whether interest in ethnic broadcasting is present or can be developed. A knowledge of the ethnic mother tongue as well as its continued use would, on the other hand, hold out a greater probability that an individual would be interested in both ancestral culture and ethnic broadcasting. More pertinently, at least some knowledge of the ethnic language, or its knowledge and use in the home, makes it more likely that ethnic broadcasting can be more readily understood and appreciated. While it is not necessary to understand the ethnic language or have a knowledge of the ethnic culture in order to appreciate many of its elements in broadcasting, nevertheless, some language facility and knowledge of the culture can be expected to add greatly to the enjoyment of, and interest in, ethnic broadcasting. It can be assumed that those who reported a mother tongue other than English/French/Native have retained at least some knowledge of their ancestral language and/or

culture, while those who currently speak a language other than English/French/Native in their homes have not only a knowledge of the ethnic language but also a fair knowledge of the ethnic culture.

In 1971 Statistics Canada reported that there were 18,947,280 people whose mother tongue was English/French/Native, or about 88% of the population. Those whose mother tongue was other than the above number 2,621,030 or about 12% of the population (Statistics Canada, Population: Mother Tongue, 1971). Given the definition used for "mother tongue" as the language a person first learned in childhood and still understands (Statistics Canada, Population: Mother Tongue, 1971, Introduction) it would not be an unreasonable assertion that the above figure of 2,621,030 represents fairly accurately the probably practical maximum potential audience for ethnic broadcasting.

Active use of the ethnic language implies either a greater awareness of, and involvement in, the affairs of the ethnic community or a more recent date of immigration to Canada or both. In any event, continual use of the ethnic language means greater facility in the language and perhaps greater familiarity with the cultural heritage of one's ancestry than would be the case either with those whose origin or mother tongue was simply given as other than

English, French or Native. Those who speak the ethnic language in the home are therefore more likely to comprise an audience for ethnic broadcasting.

In 1971 there were 20,129,540 people who spoke English/French/Native most often in their homes, representing approximately 93.3% of the population. By contrast, there were 1,438,770 people who spoke a language other than the above most often in their homes, representing about 6.7% of the Canadian population (Statistics Canada, Population: Official Language and Language Most Often Spoken at Home, 1971). It seems reasonable to assume that if ethnic broadcasting appeals to ethnic group members, such members would be drawn chiefly from the pool of those who speak the ethnic language in their home, namely and largely the above 1,438,770 individuals.

Regardless of the actual size of the potential population for ethnic broadcasting, the geographical distribution of this potential population is of crucial importance. Broadcasting undertakings, dependent on advertising revenue for their existence, can only establish themselves where the potential audience size makes the likelihood of economic success for the broadcasting enterprise likely, through the advertising of goods and services to the surrounding community. Thus, sparsely

populated, poor rural areas are least likely to spawn a broadcasting undertaking while densely populated, rich urban agglomerations are likely to bring forth a great number and variety of broadcasting undertakings. In a like manner, regions of the country where ethnic populations are small are likely to have little ethnic broadcasting while regions of heavy ethnic concentration will have a considerable amount of ethnic broadcasting.

Ethnic group members are not randomly distributed throughout the country but are concentrated in certain regions and cities. Moreover, different ethnic groups are concentrated disproportionately in certain regions and cities throughout the country. While an exhaustive description is beyond the scope of the present paper it should be pointed out that at the provincial level Ontario has the largest proportion of ethnic group members (nearly one half of the total) followed by the Prairie provinces. Within each province the largest proportion of ethnic group members are concentrated in the larger cities. Thus Toronto, Montreal, Winnipeg, Vancouver and Edmonton are some of the chief pockets of ethnic concentrations (Statistics Canada, Ethnic Origin: 1971). This geographical distribution can have great implications for integration of ethnic groups in many respects.

The concentration of ethnic group members into a small area allows a great degree of interaction. Greater interaction in turn permits the establishment of ethnic specific institutions which, in turn, foster greater interaction. Once established these two aspects of social life can become mutually reinforcing leading to greater cohesion among ethnic group members and setting up a barrier to integration influences emanating from the surrounding society. Similarly ethnic broadcasting, when operating in the context of a geographically concentrated ethnic community may serve as a "hot-house" which not only mirrors the ethnic community itself but promotes its growth in every way including institutionally, culturally, socially and politically. If the initial population base for an ethnic group in a particular locality is large enough (as is the case in many cities and regions in Canada) ethnic broadcasting can serve as an extension of the ethnic community creating or retaining the integrity of ethnic group boundaries and hence retarding integration.

In summary then it can be said that Canada has a large ethnic population with great diversity. The potential ethnic audience for ethnic broadcasting can be variously defined, but whatever the definition used the resulting

numbers are still substantial. Availability of such ethnic demographic data is requisite for possible hypothesis testing regarding the role which ethnic broadcasting may play in fostering or preventing integration.

CHAPTER III:

THE STRUCTURE OF
ETHNIC BROADCASTING

CHAPTER III:

THE STRUCTURE OF ETHNIC BROADCASTING

The structure of ethnic broadcasting is complex and difficult to examine for many reasons including the scarcity of extensive reliable data either of its formal or informal organization. Some specific elements of its structure will be explored in other chapters but a general description of its structure, including the government policy under which it operates, is necessary to shed further light on the part which ethnic broadcasting could play in fostering or preventing integration of ethnic groups into the larger surrounding society.

In this chapter, the general structure of ethnic broadcasting and government policy in the area of ethnic broadcasting will be described and analyzed.

(a) General Structure of Ethnic Broadcasting

Ethnic broadcasting is a totally private undertaking with no government assistance. While half of the Canadian broadcasting system is state owned (the Canadian Broadcasting Corporation), ethnic broadcasting is restricted solely to what private business or other institutions are willing and able to provide. This means that in large part commercial considerations and commercial viability are the

principal criteria for availability. As a consequence, the content of ethnic broadcasting is inevitably affected by this constraint.

In the private sector radio is by far the dominant medium both in terms of the number of outlets (66) and in terms of the number of hours broadcast (71 hrs/day) (1973 figures). But while radio dominates ethnic broadcasting, conventional television and cable television also contribute to ethnic broadcasting's availability, particularly in the large cities as will later be demonstrated.

One of the salient features of ethnic broadcasting is the phenomenon of "brokerage". A "producer" of ethnic broadcasting buys a block of time from a broadcast station (perhaps an hour each day) and then proceeds to attempt to sell advertising time to whomever he can - usually members of the ethnic community who own or run businesses. In this way the block of time bought from the broadcast station is paid for with perhaps some amount left over for the producer.

Most radio producers operate in the above "brokerage" manner. There are a number of "multilingual" radio stations (these do a maximum of 40% of ethnic language broadcasting), CFMB (Montreal), CHIN (Toronto), CJVB (Vancouver) and a recently licensed station in Winnipeg,

which ostensibly do not operate under this system. The stations have their own multilingual employees who produce the station's programming. In practice it appears that while producers of languages in which a considerable amount of programming is done are in fact station employees, the majority of producers who produce for smaller ethnic communities, perhaps as little as one-half hour per week, operate under the brokerage system.

The system for conventional television is not difficult to ascertain since there is only one television station (CITY-TV, Toronto) doing any substantial amount of ethnic broadcasting. The brokerage system is generally in operation on conventional television (with 12 stations doing ethnic broadcasting) in much the same manner as radio with CITY-TV being somewhat of an exception.

Cable television is in many ways a more recent and peculiar addition to ethnic broadcasting. With the introduction by the Canadian Radio-Television Commission in 1968 of a "community access" channel on cable television, ethnic programming began to appear on the channel, first in Toronto and later in other major cities. The "community access" channel, as its name implies, was intended to provide unhindered access to members of the geographical community to provide whatever type of programming members of the

community saw fit to place on the air, subject only to the regulations concerning libel and good taste. The cable station owner or operator was obliged to provide the needed equipment as well as some studio time and to provide at least some minimal amount of direction for the production of programmes. The costs for the needed facilities was borne by the cable station owner. The owner was also responsible for selecting and scheduling of groups who were to use the facilities and for allocating time for the presentation of the programmes on television. Advertising was technically not allowed on the community cable channel.

Many ethnic groups, particularly and most dramatically in the Toronto Metropolitan area, began to programme on a regular basis on cable television by 1971-1972. Rogers Cable Television Limited of Toronto, located in a heavily ethnic section of the city, encouraged ethnic programming on its system in order to acquire ethnic households as cable television subscribers. Other cable systems throughout Canada, which had a heavy concentration of ethnic households in their service areas, soon followed suit.

As the cable television system expanded so did ethnic programming on the "community" channel. The number of cable systems which produced ethnic programming expanded until most of the major cities such as Montreal, Toronto,

Winnipeg and Vancouver had locally produced ethnic programming.

It did not take long for a number of cable television owners and ethnic producers to collaborate in "bicycling" programs throughout the city, region, province or indeed the country. "Bicycling" involves transporting a filmed or videotaped programme physically from one cable television station to another and presenting it to each cable television system's subscribers in turn. For example, an Italian language videotape programme produced at one of the Toronto cable companies' community access studios, after having been shown on its own station, may be sent to cable companies with a large Italian speaking population in its service area. This would satisfy actual Italian speaking cable subscribers or it might help to attract potential subscribers of Italian tongue or origin.

While this system operated quite well, there were some problems associated with advertising. Initially the cable operators allowed a certain amount of advertising on ethnic programmes on the community access channel because of the ambiguities of the regulations regarding the operation of this channel. This allowed the ethnic producer, who was generally, though not invariably, an entrepreneur, to recoup the costs he incurred in producing and to make some profit.

However, when the rules were clarified and open and direct advertising was not allowed, ethnic programming either continued with covert advertising, was shifted to a commercial "multicultural" channel or was discontinued on a local basis.

Ethnic broadcasting in general has a precarious position in the Canadian broadcasting system. Denied state support on a regular basis it relies largely on advertising revenue for its existence. However, advertisers are mainly interested in advertising on programmes which attract large audiences. In general, ethnic broadcasting does not attract very large audiences in conventional terms. Nevertheless, ethnic broadcasting is supported at the present level largely, but not exclusively by advertisers.

Advertising on ethnic programmes is effective and worthwhile to the advertiser in spite of the relatively small audiences it attracts because the ethnic audience can more easily be "targeted". In a sense, any specialized programming attracts specialized audiences and this is the case with ethnic audiences. Local merchants, most of them from the immediate ethnic community, know how to reach members of their ethnic group and what goods and services appeal to their ethnic community. It then becomes a question of reaching ethnic group members most economically.

One of the most economical means is broadcasting - usually through radio. This is most notably the case in situations in which there is still a large proportion of ethnic group members who have not yet had adequate time to learn one of the official languages or have not already begun to lose the ethnic mother tongue. Thereafter the economic viability and hence the continuity of this type of broadcasting is frequently in jeopardy.

However not all ethnic broadcasting relies totally on advertising revenue for its survival. There are a number of other means through which ethnic broadcasting is kept alive. The individual producer may devote his time to the production of programmes without remuneration. If his medium is cable television, no costs may be incurred, and thus the programming continues as long as the individual producer continues to take an active interest. If the medium is radio, and time has to be bought from a radio station, one or more ethnic organizations, whether political, religious, social or mutual aid, may defray the costs. Nevertheless it is not common to obtain financial support from sources other than advertising. Approximately one-quarter of producers reported that they occasionally get financial help from other sources (Producer Survey: 1973, p. 37).

Equipment for broadcast-quality production is a costly item. Two-thirds of producers reported using the equipment of the station on which they broadcast to prepare their programming, while one-third reported using their own equipment (Producer Survey: 1973, p. 24). Producers reporting use of their own equipment worked through radio, equipment for which is within the financial reach of the producer. Television or cable television equipment is far too costly for the relatively modest operations of ethnic broadcasting.

The production of ethnic programmes is usually done by a single individual (whom we have called the producer) who is responsible for nearly all aspects of the broadcast including production. Nearly half (44%) of all producers reported that they usually produce their programmes by themselves while approximately as many (40%) stated that they produced their programmes mainly by themselves but with a little help from others at times. Only 15% reported that they produce usually with others who are responsible for large parts of the programme (Producer Survey: 1973, p. 19). The latter produce mainly for conventional or cable television. This reliance on a single individual to produce ethnic programming makes the system of ethnic broadcasting precarious and allows it to be easily unbalanced or discontinued.

The relation between the producer and his audience is an uncertain one. The producer knows about his audience largely through informal feedback through mail and telephone calls. Producers who work for one of the "multilingual" radio stations do get some idea of who their audience is through formal surveys. These, however, are very rare. The feedback which most producers get is indirect: it comes from the audience which is persuaded by the advertising messages to spend for goods and services advertised on the programme. The volume of goods and services sold is an indication of the programmes' popularity.

The relation between a producer and a station tends to vary according to the medium and the volume of ethnic programming broadcast by a particular station of that medium. The "multilingual" radio stations have many of their producers as part of their regular staffs. These regular staff members are supplemented by part-time producers who may be either part-time members of the staff or "brokers" working largely on a basis similar to other brokers.

The vast majority of radio stations broadcast only one or two hours of ethnic programming per week in one or two languages. In such cases the producers buy an amount of

air-time and proceed to produce programmes and insert commercials to fill the available time.

Often there is considerable difficulty experienced by potential ethnic broadcasters in obtaining air-time on radio. Listeners of a particular radio station are accustomed to a particular kind of "sound" (or programming) from a station and sharp deviation from that "sound" results in a loss of listeners. As a result, English or French language radio stations, which are reluctant to alienate any of their usual listeners, often refuse to broadcast in a language which their usual audience does not understand, or to present a broadcast which is markedly different in terms of musical selection from the usual "sound". Thus, ethnic programming is often inadvertently denied access to the radio airwaves. When ethnic broadcasting does find air-time on radio it is usually not in "prime time" (i.e. when audience size potential is great) but rather at odd hours when the station's usual listeners would not be tuned to the station, such as very early in the morning or very late at night or on week-ends. Access is offered, moreover, only if the ethnic producer can offer a sufficient amount of money for the time block in question. This must be at least as great as the potential revenue that could be gained by the station in doing programming in English or French, and usually the amount has to be considerably higher. There are radio

stations which refuse to broadcast any ethnic programming as a matter of policy.

The relation between producers and conventional television stations tends to be of the "brokerage" type found in radio. Nevertheless, there is one television station, CITY in Toronto (as has been noted) which operates more like a "multilingual" radio station in that many of the producers are in effect employees of the station.

In the case of cable television the relation between the producer and the cable station tends to be somewhat more distant. The station provides the facilities and the producer produces the programmes. In the case of the use of the community channel no money changes hands. In the case of use of a "multicultural" channel, advertising is permitted and revenues are often used to buy films for further showing. The pay-off to the cable-television station is not revenue handed over by the producer, but rather the fees of ethnic customers who subscribe to the cable television service.

In summary, the structure of ethnic broadcasting tends to be relatively decentralized. There are only a half dozen broadcasting undertakings which specialize in ethnic broadcasting and engage in it on a full-time basis although, as will be shown in a later chapter there are nearly 100

broadcasting undertakings which provide at least some ethnic broadcasting. The net effect of these factors is that ethnic broadcasting is unlikely to expand significantly in economic terms. In part the problem is not only organizational but emanates from the problems imposed by the very diversity of ethnic broadcasting's clientele. An additional constraint may be government policy - a subject which we will now take up.

(b) Government Policy on Ethnic Radio Broadcasting

Statements of policy are embodiments of general goals and means, to which and through which respectively, a society, state or organization is to move toward self-realization. They indicate the directions which the society is expected to take and set the patterns of action which are deemed appropriate in the striving toward such direction. They serve not only to embody goals and means, but also to set operational guidelines at the lower levels of organizational functioning.

Broadcasting in Canada has always been under the authority of the state. And while at the national level the Canadian government declares the nation "multicultural" and asserts the legitimacy and desirability of a multicultural society, its broadcasting regulatory agencies and broadcasting crown corporations hold policies designed to

assimilate rather than promote "multiculturalism". The Canadian Radio-Television Commission (CRTC) and its predecessor, the Board of Broadcast Governors, (BBG) and the Canadian Broadcasting Corporation (CBC) have policies which are either directly aimed at assimilation or would aid assimilation through placing restrictions on the use of ethnic broadcasting.

Up to 1968 the BBG was the regulatory body for all broadcasting outlets in Canada. It viewed "foreign language" programming as a temporary phenomenon resulting "from the great influx of immigrants in the years since 1945" (BBG, 1962, p. 1). "Foreign language broadcasting" was regarded as something that can assist in "making the newcomer feel less lonely in a new land" and can "help to inculcate instruction in the Canadian way of life - government, customs, tradition (and) culture".

The BBG stated that it "recognizes there is a need, particularly in the larger centres of population for broadcasting in languages other than English and French to help in the task of integration". However, it stated, "It is recognized, of course, that as ethnic groups become better assimilated this need will gradually disappear unless there is a continuing heavy influx of immigrants" (BBG: 1962, p. 2).

The general policy guidelines for the operation of stations doing "foreign language" broadcasting were set out in the above 1962 Announcement. In 1964 the BBG formalized these guidelines in Section 17 of the AM and FM Radio Regulations. These Regulations are as follows:

- (1) No station shall broadcast programs in a language other than French or English for periods that in the aggregate
 - (a) exceed fifteen per cent of the broadcast time per week of the station; or
 - (b) where the licensee of the station has been authorized by the Commission under this section to appropriate a larger percentage of the broadcast time in a language other than French or English, exceed the percentage of its broadcast time that the Commission has authorized the licensee to appropriate for such programs.
- (2) The Commission may, upon application by a licensee and without holding a public hearing in respect of the application, authorize the licensee to appropriate for the broadcasting of programs in a language other than French or English a percentage of the broadcast time of a station exceeding fifteen per cent but not exceeding twenty per cent of such broadcast times.
- (3) A licensee may apply to the Commission for authorization to appropriate more than twenty per cent of the broadcast time of a station for the broadcasting of programs in a language other than French or English and shall show in such application
 - (a) that there is a sufficient number of non-French or non-English speaking people in his coverage area to justify the granting of the authorization;

- (b) his reasons for believing that such broadcasts will help to integrate those people into the community; and
 - (c) the methods by which he will exercise control over such programs and advertising content of such broadcasts.
- (4) The Commission may, after holding a public hearing in respect of an application made under subsection (3), authorize the station in respect of which the application is made to broadcast programs in a language other than French or English for periods that in the aggregate exceed twenty per cent but do not exceed forty per cent of the broadcast time per week of the station.
- (5) This section does not apply to programs broadcast in an Eskimo or Canadian Indian language.

It is to be noted that these Regulations apply to AM and FM radio only, not to television.

The important element of Section 17 is that it does not permit a radio station to broadcast more than 40% of its time per week in languages other than English, French, Eskimo or Canadian Indian.

In 1968 the Canadian Radio-Television Commission (CRTC) replaced the BBG as the regulatory authority for Canadian broadcasting. The CRTC has retained Section 17 of the AM and FM Regulations in spite of the 1971 Government announcement of the policy of multiculturalism.

The recommendation for a policy of multiculturalism came out of the Report of the Royal Commission on Bilingualism and Biculturalism (B & B).

To implement the policy of multiculturalism the B & B included recommendations dealing with broadcasting.

Recommendation 8 stated:

"We recommend that the CRTC remove restrictions on private broadcasting in languages other than English and French except those restrictions necessary to meet the administrative and legal responsibilities of the licensees and those that also apply to English and French language programmes".

The response of the government in 1972 was as follows:

"The CRTC has agreed to place this matter before the Commission in the very near future".

As of August 1976, the CRTC has not made changes or alterations to Section 17 of the AM and FM regulations which were the "restrictions" to which the B & B recommendations were aimed.

The CRTC places no restrictions on the amount of ethnic broadcasting that may take place on conventional television. In any event, the net effect of such a regulation on convention television would be negligible since the economics of television are prohibitively high for ethnic broadcasting.

Cable television is similarly exempt from CRTC prohibition on the amount of ethnic broadcasting it can do. However, the CRTC's general policy on the Community Access Channel prohibits advertising. Thus ethnic programmes are

in effect denied long-term advertising revenue for continued operation from this source.

The Canadian Broadcasting Corporation has a policy directly opposed to ethnic broadcasting. It interprets its mandate as restricting it to broadcasting in the Official Languages (but, at the same time, asserts that this is compatible with serving the native Indian and Eskimo groups in their respective languages).

The B & B made recommendations regarding the CBC's role in ethnic broadcasting. Specifically Recommendation 9 stated:

"We recommend that the CBC recognize the place of languages other than English and French in Canadian life and that the CBC remove its prescription on the use of other languages in broadcasting".

The government in 1971 responded to this recommendation by stating that: "The CBC has not agreed to the spirit of this recommendation". The government stated, however, that the CBC would consider the question of broadcasting in ethnic languages in a future research project. Subsequent to this reply the CBC, upon acquiring a private radio station in Winnipeg (CKSB), which had broadcast in a number of ethnic languages, phased out the ethnic programmes. In another instance following this the CBC "discovered" that it had been doing programming in

Gaelic on one of its radio stations in Nova Scotia. It terminated the Gaelic programme. This caused attention in the House of Commons which ordered the Standing Committee on Broadcasting, Films and Assistance to the Arts to look into the "Subject matter of the use of the Gaelic language" on the CBC's station. The Committee found that the question at hand required an examination of all ethnic broadcasting and it went ahead with a broad inquiry. On January 7, 1974 the Committee concluded:

"It appeared that the so-called proscription of Multilingual Broadcasting was strictly an interpretation of policy on the part of the CBC Board of Directors. Therefore, it is not the legislation which must be changed but only the interpretation of the Board, if it is desirable for third language broadcasting to take place on the Canadian Broadcasting Corporation" (Proceedings of the Standing Committee on Broadcasting, Films and Assistance to the Arts, Issue No. 32, January 7, 1974)".

The Committee recommended that "third language programmes" previously carried by the CBC (including those in Winnipeg and Nova Scotia) be reinstated pending further study. The CBC to date however has failed to reinstate such programmes. In addition, it is not clear whether the "further study" which the Committee recommended has been undertaken.

In summary, the government policy guidelines and rules under which ethnic radio broadcasting was developed and under which it continues to operate are integrationist at least in intent. Not only does the state owned

broadcasting system, the CBC, refuse to provide such broadcasting, but the private sector is subject to constraints on the amount of ethnic broadcasting it can provide on the only medium - radio - which, due to relatively low cost of production, could be developed further in providing this type of service.

Paradoxically, the constraints on ethnic broadcasting have, in some measure, resulted in the strengthening of other ethnic institutions as well as in creating a somewhat great "consciousness of kind" on the part of ethnic groups. The Report of the Royal Commission on Bilingualism and Biculturalism resulted in a whole volume of the Report (Book IV) being written on "The Cultural Contribution of the Other Ethnic Groups" which highlighted the difficulties of ethnic broadcasting. This fact, combined with the government's acceptance of the recommendations of the Commission regarding the place of the "other" ethnic groups in Canada's mosaic, has given ethnic groups a focus for demands on the society as a whole; a sense of legitimacy regarding their group's aspirations in general; and more specifically has in some measure raised them and united them to demand (among other things) greater support for ethnic broadcasting.

The resistance of the Canadian Broadcasting Corporation to providing ethnic broadcasting has been a source of continual conflict between the various ethnic groups on the one hand and the state on the other. This conflict has resulted in giving ethnic identity a higher salience not only among ethnic groups but also in Canadian society at large.

Ethnic broadcasting, involving as it does the highly emotional issue of language, is currently a focus for a whole constellation of issues related to ethnicity in Canada, including matters of political and civil rights, as well as questions of power and status. Ethnic broadcasting, by remaining a controversial issue, fuels the fires of division between ethnic groups and the larger society and thus in some measure can be said to prevent integration into the larger environing society.

The spectacle of a government corporation, the CBC, successfully resisting government policy with seeming impunity by refusing to broadcast within the nation in languages other than English, French and Native, has brought charges of duplicity against the government by ethnic group members. Some argue that this case clearly demonstrates that the government's Multicultural policy was merely a "vote-getter" and that little of practical consequence has

been done to implement the policy. They point to the CBC's resistance to do ethnic broadcasting as proof of government insincerity. They further argue that since one-quarter of the nation is comprised of the "other" ethnic groups who pay taxes, the CBC, being supported by tax revenue, has an obligation not only to portray Canada's culture in English, French and Native languages, but also to serve the various ethnic groups in their own respective languages. Since the various ethnic groups lack the power to force the issue, the debate continues and the salience of ethnicity rises. With hostility increasing between ethnic groups on the one hand the government on the other over the issue of ethnic broadcasting, the bitter feelings engendered in ethnic group leaders can be expected to effect other ethnic group members over the long run. Thus, the controversy over ethnic broadcasting may have the effect of alienating many ethnic group members from the power structure of the larger society, reducing the likelihood of an easy and quiet integration.

CHAPTER IV:

THE AVAILABILITY OF
ETHNIC BROADCASTING IN CANADA

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Ethnic broadcasting can have an influence on ethnic assimilation only if it is available and is consumed by the ethnic audience. If it is widely available and its consumption is great then its influence will be significant in retarding the assimilation of ethnic group members into the larger society. Conversely, if it is not widely available and its consumption is very low its effects will be proportionately less significant in retarding the assimilation of ethnic group members into the larger society.

The degree to which ethnic broadcasting can contribute to the institutional completeness of the ethnic community directly by its own existence as well as indirectly by facilitating the extension and expansion of other ethnic institutions such as the church, fraternal organizations and business establishments. Thus a demonstration of the availability of ethnic broadcasting in Canada would serve to indicate the extent to which ethnic broadcasting could contribute to ethnic institutional completeness and ethnic solidarity and thus be a force in

retarding the assimilation of ethnic group members into the larger society.

In Canada as a whole, as of 1974 there were a total of 1,346 licensed broadcasting outlets (CRTC Annual Report, 1974, p. 46). These were divided as follows: 365 Amplitude Modulation (AM) radio stations, 101 Frequency Modulation (FM) radio stations, 283 low power relay transmitters, 588 television stations and 9 short-wave stations. In addition, there were 387 cable television systems in operation. Supplementing the broadcast services available to Canadians via their own media there were further services available from radio and television stations from the United States. The bulk of these services were, of course, in English, French and to some extent Native languages.

Assuming that broadcast outlets operate on an 18 hour day (a few operate 24 hours per day) the total amount of broadcast hours available to Canadians from Canadian stations is in the order of 1,733 (the number of broadcast outlets) multiplied by 18 (hours/day), that is 31,194 hours per day or 218,358 hours per week.

In comparison there were 99 outlets of various types for ethnic broadcasting in 1973 totalling 565 hours

per week of broadcasting time. Table 4 gives a breakdown of ethnic broadcasting available per week by type of broadcast medium.

In comparative terms, the availability of ethnic broadcasting is of course considerably less than the availability of broadcasting in the English/French/Native languages. However, a figure of 565 hours per week somewhat understates its real availability in that a great deal of this broadcasting is available in the urban areas where most of the ethnic groups are concentrated and thus have greater access to it than would be the case if the ethnic population were widely scattered.

Ethnic broadcasting is not equally available on all media. Radio accounts for the vast majority of ethnic broadcasting. It takes place mainly on AM and FM radio facilities although "cable radio" is also used in Montreal to a very limited extent.

Radio outlets for ethnic broadcasting numbered 66 and provided 496 hours per week of ethnic broadcasting. This placed radio far ahead of either conventional television or cable television whose combined number of outlets were 33 and whose combined number of hours of ethnic broadcasting was only 69 hours per week. Radio then is clearly the chief instrument for making ethnic broadcasting available both in

TABLE 4 *
ETHNIC BROADCASTING IN 1973

Medium	No. of Outlets	Hrs. per Week
Radio	66	496
Television	12	24
Cable Television	<u>21</u>	<u>45</u>
TOTALS	99	565

* Canadian-Radio Television Commission, 1973

terms of number of outlets as well as in terms of number of hours broadcast. It can be seen therefore that radio's potential effect on the integration process, is, at least likely to be greater than any of the other broadcast media, if we focus on its greater presence. While it can be argued that television may be a more effective medium in influencing the lives of people in general and that this is also the case with ethnic broadcasting available on television, the greatly disproportionate amount of ethnic broadcasting available on radio can be expected to far outweigh any advantage the television medium may have in this respect. Thus, when talking about ethnic broadcasting we are particularly concerned with radio, although cable television and conventional "off-air" television are also included.

Just as the different media do not make an equal contribution in terms of time to the amount of ethnic broadcasting made available, so, too, the media contribute different amounts of ethnic broadcasting to different ethnic communities. That is, not every ethnic group has available to it the same amount of ethnic broadcasting. Availability of ethnic broadcasting seems to be directly related to the size and concentration of the ethnic group in Canada, and inversely related to the average length of time the group has been in the country. This, however, is a rough

approximation only and other factors (which will be explored later) influence the availability of ethnic broadcasting in any particular language.

The availability of radio broadcasting in eight of the main ethnic languages of Canada is shown in Table 5. The fact that most ethnic radio broadcasting takes place on (AM) radio stations rather than (FM) radio stations facilitates access to ethnic broadcasting, since (AM) radio receivers have greater penetration in Canadian households than do (FM) receivers.

As could largely be expected from general demographic information about the ethnic origin and date of immigration of the Canadian population, radio broadcasting is most widely available in Italian (176 hrs/wk), German (16 hrs/wk), Greek (9 hrs/wk), Ukrainian (40 hrs/wk) and Portuguese (36 hrs/wk). Radio broadcasting in these five languages total 372 hrs/wk and accounts for 75% of all ethnic radio broadcasting. The remaining 25% is distributed among the other languages with the largest share of this being taken up by Dutch, Polish and Chinese ethnic broadcasting.

Data on the geographical distribution of ethnic broadcasting is of relevance to any questions respecting the extent of its possible influence in the integration process.

TABLE 5 *

ETHNIC RADIO BROADCASTING STATISTICS: 1973

Number of stations doing third
language broadcasting on AM: 53

FM: 13

Hours broadcast on AM: 330 hrs.

FM: 166 hrs.

Breakdown on AM and FM Statistics by Language

	AM	FM	AM & FM	%
Italian	127 hrs.	49 hrs.	176 hrs.	35
German	38 hrs.	39 hrs.	77 hrs.	16
Greek	30 hrs.	13 hrs.	43 hrs.	9
Ukrainian	33 hrs.	7 hrs.	40 hrs.	8
Portuguese	33 hrs.	3 hrs.	36 hrs.	7
Dutch	4 hrs.	13 hrs.	17 hrs.	3
Polish	10 hrs.	6 hrs.	16 hrs.	3
Chinese	15 hrs.	0 hrs.	15 hrs.	3
Other	40 hrs.	36 hrs.	76 hrs.	16
TOTAL	330 hrs.	166 hrs.	496 hrs.	100%

* Canadian Radio-Television Commission, 1973

Generally speaking, a substantial amount of ethnic broadcasting is to be found largely in the major urban centers. A look at radio stations which provided six or more hours of ethnic broadcasting per week in 1972 shows that they numbered 17 in all and provided 393 hours of ethnic broadcasting (Table 6). Not only are most of the radio stations located in the large urban centres but in terms of the total amount of time spent on ethnic broadcasting the urban centres far outdistanced the rural and smaller centres. Toronto, Montreal and Vancouver have the greatest amounts available while the less urbanized but high density areas of southern Ontario receive the greatest share among the rural or less urban areas.

Care must be taken in interpreting these data, however, since southern Ontario radio stations often have full access or partial access to potential audiences in the neighbouring cities. Thus the concentration of availability is even greater than the figures would suggest.

Conventional television providing ethnic broadcasting is uniquely limited to the large urban centers - most notably Toronto and Montreal. Cable television provides far greater availability of ethnic broadcasting than conventional television; however, it is limited again to urban centres where cable television

TABLE 6 *

RADIO STATIONS PROVIDING SIX OR MORE HOURS OF
ETHNIC BROADCASTING PER WEEK IN 1972

<u>HOURS</u>	<u>STATION</u>	<u>LOCATION</u>
19	CHIN-FM	Toronto (Ont)
56	CFMB	Montreal (Que)
55	CHIN-AM	Toronto (Ont)
40	CJVB	Vancouver (BC)
31	CHWO	Oakville (Ont)
20	CHIC	Brampton (Ont)
19	CKQS-FM	Oshawa (Ont)
16	CHOO	Ajax (Ont)
10	CFCW	Camrose (Alta)
9	CJOB	Winnipeg (Man)
7	CHIR	Leamington (Ont)
7	CFRW-FM	Winnipeg (Man)
7	CKGX	Yorkton (Sask)
6	CHFA	Edmonton (Alta)
6	CFAM	Altona (Man)
6	CHOW	Welland (Ont)
6	CKLB	Oshawa (Ont)
TOTAL HOURS/WEEK	393	

* Canadian Radio-Television Commission, 1972

services are available. Since cable television has to be paid for through subscription to a cable service, penetration of cable television into Canadian households is often not very great, reducing the potential ethnic audience for any ethnic programming that the cable operator may provide.

A recent survey (O'Brian: 1975, p. 59) of ten ethnic groups in five metropolitan cities (Toronto, Montreal, Winnipeg, Edmonton, Vancouver) sheds further light on the question of availability of ethnic broadcasting. As previous data suggest, radio programmes were less often reported as being not available than television. Thus while only 23.5% of the sample reported that radio programmes in their language were not available (Table 7) nearly twice as many (46.3%) reported that television programmes in their language were not available.

As expected from previous findings there was wide variation between types of language broadcasts available. For radio, only 9.7% Greek, 10.0% Italian and 15.3% Portuguese respondents stated that programming in their language was not locally available. At the other end of the scale 58.3% Hungarians, 45.5% Chinese and 41.6% Scandinavians reported no local programming available in their language.

TABLE 7 *

ETHNIC GROUPS REPORTING NO NON-OFFICIAL
LANGUAGE RADIO AND TELEVISION PROGRAMS
KNOWN IN AREA

<u>ETHNIC GROUP</u>	<u>NO NON-OFFICIAL LANGUAGE RADIO PROGRAMMES KNOWN IN AREA</u>	<u>NO NON-OFFICIAL LANGUAGE TELE- VISION PROGRAMMES KNOWN IN AREA</u>
Chinese	45.5	57.8
Dutch	29.9	81.0
German	24.8	55.6
Greek	9.7	21.9
Hungarian	58.3	52.4
Italian	10.0	13.6
Polish	32.0	65.8
Portuguese	15.3	39.1
Scandinavian	41.6	52.0
Ukrainian	31.6	82.0
TOTAL	23.5	46.3

* O'Brian: 1975: 162 and 165 (Modified)

The figures for television programming show that its availability is less than that of radio by about one half. The standing among languages, however, is approximately the same as in the case of radio. The three ethnic groups reporting the lowest non-availability of programming in their language were the Italian (13.6%), Greek (21.9%) and Portuguese (39.1%). At the other end of the scale the highest non-availability was reported by the Ukrainian (82.0%), Dutch (81.0%) and Polish (65.8%) groups.

In summary it can be stated that the availability of ethnic broadcasting is quite substantial and that it may thus possibly contribute to an important extent to the fostering or prevention of integration of ethnic groups into the larger surrounding society. Its effects on the integration process can be expected to arise from the mere fact of its presence or absence in a given locality as well as the possible effects of its content. The effect that ethnic broadcasting may thus have on the integration of ethnic groups in Canada would in part depend on the geographical location of the ethnic group (whether in rural or urban areas), the language of the broadcast (Italian broadcasting being most available while some very minor languages have no broadcasting at all) and the type of medium (radio broadcasting being the most available while conventional television being the least available).

The availability of ethnic broadcasting to particular ethnic communities is in part an indicator of the size, geographical concentration and economic or institutional status of the ethnic community, as well as an indicator of the "public presence" or "visibility" of the ethnic community. Ethnic groups and individuals often have conflicting ideas about integration into the larger society: some are greatly in favour of immediate and total integration while others are anxious to retain their identity and cultural heritage. Since ethnic broadcasting is by nature such a public venture its presence often serves as a focus for debate on integration of ethnic groups. Those favouring integration criticize ethnic broadcasting for not only being of poor quality and thus purportedly showing the "worst" of the ethnic culture and community, but at the same time accuse it of "raking up old coals" and reviving rivalries which were a chronic source of problems in the country of origin. Many Canadians of Yugoslav origin, for example feel that the presence of Serbian, Croatian, Macedonian and Slovene broadcasting does little for the ethnic communities but places their ancient rivalries on a public platform and fosters the continuation of such rivalries in the Canadian setting. Such public animosity, many feel, makes it more difficult for members of their ethnic group to integrate into the larger society.

Those ethnic community members who favour retention of ethnic identity and culture are often ambivalent about ethnic broadcasting. While they frequently agree that it is often not what it might be in terms of quality, they nevertheless assert that it is valuable as a "mirror" which reflects their presence in the Canadian mosaic. This, they argue, is a valuable contribution since other institutions of mass communication operating largely in English or French have a "colonial bias" (British, French and American) and tend to reflect little of the internal diversity of Canada and thus the contributions of minority ethnic groups are lost. Ethnic broadcasting, they claim, redresses this imbalance, places Canadians of diverse ethnic origins on a public stage and thus strengthens their position in the Canadian mosaic.

In summary it can be seen from the data presented on the availability of ethnic broadcasting in Canada that it is concentrated geographically in the larger cities and that radio is the medium which provides the vast majority of such broadcasting. Because of its different geographical availability and its different medium availability it may have different effects in fostering or preventing integration of different ethnic groups which may be in geographically different locations or which may prefer different media.

CHAPTER V:

T H E C O N S U M P T I O N O F
E T H N I C B R O A D C A S T I N G

CHAPTER V:
THE CONSUMPTION OF
ETHNIC BROADCASTING

Ethnic broadcasting, even though widely available, may have no effect through its content in fostering or preventing the integration of ethnic groups into the larger surrounding society unless the ethnic broadcasting that is available is in fact "consumed" by ethnic group members. If hypotheses are to be tested on the possible effects of ethnic broadcasting on ethnic integration, then it is necessary to assemble data on the consumption of ethnic broadcasting (Schermerhorn, 1969, p. 298).

The actual pool of consumers of ethnic broadcasting (or its audience) has been generally difficult to ascertain. Whereas English and French language television and radio consumption is regularly measured by the Bureau of Broadcast Measurement (an organization whose sole purpose is audience measurement) no such measuring has been available for ethnic broadcasting. The reason for this is that the economic results do not justify the costs of undertaking such research for the broadcaster. That is, ethnic audiences generally comprise a small portion of a station's audience, and this audience hardly shows up in the ordinary type of audience measurement such as is done by the

Bureau of Broadcast Measurement. To complicate matters further, even when ethnic language audiences do show up as a significant proportion of the total survey sample for a particular station (generally and only for those stations providing the maximum of 40% broadcasting in ethnic languages) the management of such stations contends that the figures very seriously understate the size of the ethnic language audience. Nevertheless, some recent surveys have given some indication of what the size and characteristics of ethnic language broadcasting audiences may be.

A survey of producers of ethnic broadcasting (CRTC: Producer Survey: 1974) indicated that they believed that their programming appealed largely to middle-aged people, with nearly one-half (47%) of all producers indicating this (Table 8). Producers indicated that their programming appealed far less to the old (8%) or to young adults (16%). Children seem to be left out of consideration in programming altogether.

Producers' estimates of their audience composition reveals that they believe that "immigrants who have been in Canada for many years" are the single largest identifiable segment (38%) (Table 9) followed by "recent immigrants" (10%) and "members of (their) own ethnic group who were born in Canada".

TABLE 8 *

PRODUCERS' ESTIMATE OF THE KIND OF AUDIENCE
TO WHICH THEIR PROGRAMMES APPEAL MOST

<u>Audience</u>	<u>Percent</u>
Children	0
Young Adults	16
Middle-Aged People	47
Older People	8
Can't Say	25
No Response	4
TOTAL	100

* CRTC Producers' Survey: 1973

TABLE 9 *

PRODUCERS' ESTIMATE OF THE COMPOSITION
OF THEIR AUDIENCE

<u>Audience</u>	<u>Percent</u>
Recent Immigrants	10
Immigrants who have been in Canada for many years	38
Members of your ethnic group who were born in Canada	8
Others	42
No Response	2
TOTAL	100

* CRTC Producers Survey: 1973

Producers indicated that the audiences for their programs were more likely to be women (17%) than men (7%) or children (1%) (Table 10).

The CRTC survey perhaps revealed far more about the ethnic broadcast producers themselves than about the audience. The rather high rate of "can't say", no response, or response in a residual category would indicate that the information provided by producers, while it may be adequate to give a general outline of the audience, is insufficient for rigorous analysis or deduction. (The role of the producer will be analyzed in a later Chapter).

A more recent survey (O'Brian: 1975) gives a more accurate assessment of the audience for ethnic broadcasting. Unfortunately, the survey was confined to five metropolitan areas and thus cannot accurately reflect viewership and listenership in the smaller centres and rural areas of Canada where the figures would be much lower.

As may be expected, ethnic radio listening (Table 11) is a far more prevalent thing than ethnic television viewing (Table 12). While 23.5% of the sample reported being regular radio listeners, only half as many or 13.5% reported viewing ethnic television regularly. Similarly, while 28.0% reported listening to ethnic radio sometimes or rarely only 18.0% reported viewing television sometimes or

TABLE 10 *

PRODUCERS' ESTIMATES OF THE AGE AND SEX
COMPOSITION OF THEIR AUDIENCE

<u>Audience</u>	<u>Percent</u>
Men	7
Women	17
Children	1
Can't say	73
No Response	2
TOTAL	100

* CRTC Producer - Survey: 1973

TABLE 11 *

PERCENTAGES LISTENING TO NON-OFFICIAL LANGUAGE
RADIO PROGRAMMES AT VARYING DEGREES OF FREQUENCY
BY ETHNIC GROUP

<u>Ethnic</u> <u>Group</u>	<u>Regularly</u>	<u>Sometimes</u> <u>or</u> <u>Rarely</u>	<u>Never or</u> <u>no Language</u> <u>Knowledge or</u> <u>No Non-Official</u> <u>Radio Programmes</u> <u>Known</u>
Chinese	16.5	26.0	57.3
Dutch	6.1	31.5	62.1
German	19.2	26.2	54.6
Greek	35.9	42.6	20.0
Hungarian	8.0	14.2	77.2
Italian	38.4	29.4	32.0
Polish	6.9	21.9	70.4
Portuguese	25.4	45.4	28.3
Scandinavian	1.2	5.1	93.6
Ukrainian	22.1	29.0	48.8
TOTAL	23.5	28.0	48.2

* From O'Brian et al 1975 p. 162 Modified
 (Figures do not add to 100% owing to rounding)

TABLE 12 *

PERCENTAGE VIEWING NON-OFFICIAL LANGUAGE
TELEVISION PROGRAMMES AT VARYING DEGREES OF FREQUENCY
BY ETHNIC GROUP

<u>Ethnic</u> <u>Group</u>	<u>Regularly</u>	<u>Sometimes</u> <u>or</u> <u>Rarely</u>	<u>Never or</u> <u>no Language</u> <u>Knowledge or</u> <u>No Non-Official</u> <u>Television</u> <u>Programmes Known</u>
Chinese	9.0	15.5	74.0
Dutch	0.0	0.5	99.5
German	1.0	11.9	86.8
Greek	26.5	43.2	27.6
Hungarian	7.7	22.3	68.8
Italian	35.0	33.5	30.8
Polish	1.2	2.2	95.5
Portuguese	11.2	23.4	60.9
Scandinavian	0.0	0.6	99.3
Ukrainian	2.8	2.9	94.2
TOTAL	13.5	18.0	67.9

* From O'Brian et al 1975 p. 165 Modified
(Figures do not add to 100% owing to rounding)

rarely. While nearly seven out of ten (67.9%) respondents reported never watching ethnic language television for one reason or another, only somewhat less than one-half of the respondents (48.2%) reported never listening to ethnic radio for one reason or another.

Over all then, in the metropolitan regions of Canada where the majority of ethnic broadcasting is made available, audience size is relative large. However, as with availability, the viewing and listening is focused largely on a number of specific language groups. The highest rate of regular ethnic radio listening occurs among Italians (38.4%), Greeks (39.5%) and Portuguese (25.4%). The highest rate of ethnic television viewing occurs within the same groups with Italians (35.0%), Greeks (26.5%), and Portuguese (11.2%) reporting viewing ethnic television most regularly. The Dutch and the Scandinavians have the lowest rate of ethnic broadcast consumption for both radio and television of any group. The other groups fall somewhere between these extremes.

Not surprisingly, language knowledge affects media consumption. This is most noticeable in the case of radio (Table 13).

Those who are fluent in the ethnic language listen regularly to ethnic radio more frequently (41.9%) than those

TABLE 13 *

PERCENTAGE LISTENING TO NON-OFFICIAL LANGUAGE
RADIO PROGRAMMES AT VARYING DEGREES OF FREQUENCY
BY LANGUAGE KNOWLEDGE
(Total of all ten Ethnic Groups)

<u>Language Knowledge</u>	<u>Regularly</u>	<u>Sometimes or Rarely</u>	<u>Never</u>
Fluent	41.9	42.5	15.2
Some Knowledge	28.9	48.7	21.0

* O'Brian 1975: p. 163 (Modified)

who have only some knowledge of the ethnic language (28.9%). A similar, though somewhat less marked pattern could be expected for television although data are not available to substantiate this.

Interest in ethnic radio and television on the part of those to whom it was not currently available was modest (Table 14). For both radio and television those who were uninterested consistently outnumbered those who were very interested. Interest in receiving ethnic television while low (13.6% very interested) was still more than four times as high as interest in receiving ethnic radio (4.2% very interested). It is clear that television holds far greater attraction than radio.

In addition to the previous surveys there has been one other survey of Italian speaking households in Toronto (Elliott Research Corporation Ltd: 1973). The research found that among Italian speaking households, 86% listen to the Italian language programming of CHIN radio station while 14% do not (Elliott Research Corp. Ltd: 1973: no page given, "Summary" Section, modified). Since CHIN radio station is responsible for nearly all of the Italian language radio programming in Toronto, for all practical purposes listening to Italian radio programming in Toronto is equivalent to listening to radio station CHIN.

TABLE 14 *

PERCENTAGES EXPRESSING VARIOUS DEGREES OF INTEREST
IN LISTENING TO OR VIEWING OF NON-OFFICIAL LANGUAGE
RADIO OR TELEVISION PROGRAMMES SHOULD SUCH PROGRAMMES
BECOME AVAILABLE

<u>Medium</u>	<u>Very</u> <u>Interested</u>	<u>Somewhat</u> <u>Interested</u>	<u>Uninterested</u>	<u>Depends</u>	<u>Programmes are</u> <u>available OR</u> <u>no knowledge</u> <u>of language</u>
Radio	4.2	6.3	11.7	1.6	75.7
Tele- vision	13.6	14.3	15.4	2.8	53.4

* O'Brian: 1975 p. 334 - 335 (Modified)

A look at the listening pattern of Italian speaking households to CHIN (Table 15) demonstrates some interesting points. First, the pattern of tuning in to the station conforms to the general pattern evident for other radio stations programming in English or French in Canada. That is, there is a slow climb in the number of people tuned in to the station from 12:00 Noon to 7:00 P.M. and thereafter the number of people tuned to the station declines throughout the evening.

Second, a very high proportion of Italian speaking households is tuned to CHIN as compared to other radio stations. In the "prime time" between 4:00 P.M. and 9:00 P.M. fully two-thirds or more of the households are tuned to this station at least some of the time. The "other" stations are presumably English. Those who are not tuned to CHIN radio may be viewing some kind of television or pursuing other leisure activities.

Care must be taken in interpreting the figures on "households tuned to CHIN" for it simply indicates that between specified periods of time the household was tuned to radio station CHIN at some time. It may have been for only a few minutes and it may have received only scant attention. Nevertheless, the above figures do demonstrate the importance of ethnic radio for the Italian households in general and the place of radio station CHIN in particular.

TABLE 15 *

RADIO STATION MOST OFTEN LISTENED TO BY PERCENTAGE
OF ITALIAN SPEAKING HOUSEHOLDS IN TORONTO, BY TIME OF DAY

<u>TIME</u>	<u>STATION</u>	
12:00 noon to 2:00 P.M.	CHIN	44
	OTHER	8
	NONE	48
2:00 P.M. to 4:00 P.M.	CHIN	48
	OTHER	8
	NONE	44
4:00 P.M. to 7:00 P.M.	CHIN	70
	OTHER	7
	NONE	23
7:00 P.M. to 9:00 P.M.	CHIN	66
	OTHER	4
	NONE	30

* Elliott Research Corporation Ltd., 1973: no page,
"Table Two" (Modified)

NOTE: of the 355 households sampled, only 53 did not
spontaneously mention CHIN. Percentages refer
to those who mentioned CHIN spontaneously.

Not surprisingly perhaps, the survey showed that children in Italian speaking households in Toronto are not very avid listeners to CHIN (Table 16). Nearly one-half (45%) of the children were reported "never" to listen to the station. The reasons for this may be many, but the figure clearly shows that ethnic broadcasting has limited appeal to children either because, as we have shown, they are not catered to, or because children are already too assimilated in their media tastes to the larger society.

In summary it can be said that consumption of ethnic broadcasting is in general correlated to its availability. Ethnic broadcasting is more available to some ethnic groups than to others and this is reflected in consumption patterns. Ethnic broadcasting seems to appeal to immigrants who have been in Canada for a considerable time but not to children. It is consumed more by certain ethnic groups (Italian, Greek, Portuguese) than by others (Scandinavian, Dutch, Polish).

The consumption of ethnic broadcasting is an important factor in the possible influence it can exert in fostering or preventing integration of the ethnic group into the environing society.

The factors which determine the consumption of ethnic broadcasting, that is, the audience for ethnic

TABLE 16 *

FREQUENCY OF LISTENING TO CHIN RADIO STATION
BY CHILDREN IN HOUSEHOLDS WITH CHILDREN

<u>Frequency of Listening</u>	<u>Percent</u>
Regularly	14
Occasionally	30
Seldom	11
Never	45
	—
TOTAL	100%

* Elliott Research Corporation Ltd: 1973: no page,
"Table VII" (Modified)

broadcasting, are in many respects the same as for broadcasting in English and French. Audiences are attracted by programming which is enjoyable and informative and available on the same broadcast stations over long periods of time. Ethnic broadcasting suffers comparatively in terms of consumption, not only because its overall availability is limited (as we have seen in the previous chapter) but also because much of ethnic broadcasting is somewhat transient in nature and as a result audience loyalty cannot be adequately developed. This problem is least severe in the case of broadcasting in the major ethnic languages in the larger urban metropolitan regions and most severe in the case of broadcasting in the minor ethnic languages in the smaller cities or rural areas. There are some exceptions to this, however, in rural areas or small cities which have relatively well established ethnic groups which have resided in the area for up to two generations or sometimes longer. Nevertheless, such communities are rare, as is the presence of ethnic broadcasting in such a setting.

Audience characteristics, of course, in some measure determine what type of programming will be found appealing. In this respect programming which may be of interest to the new immigrant may have limited appeal to an ethnic group member who may have been born in Canada, and is in many respects already assimilated to the larger society.

While broadcasters of course try to appeal to all segments of the ethnic community, the differences in needs and tastes within the divisions of the respective ethnic communities are frequently too large to successfully bridge through broadcasting. As a result, the consumption of ethnic broadcasting is not as great as it might otherwise be.

In addition the consumption of ethnic broadcasting may be limited by the perception of lower status of elements associated with "ethnic" language and culture on the one hand and on the other hand the often deliberate decision on the part of new immigrants to consume a great deal of broadcasting in English or French in order to learn the new language and culture.

Nevertheless the consumption of ethnic broadcasting is considerable particularly in the case of the major ethnic group members in the cities. The great consumption of ethnic broadcasting in turn means that the influence of the content of ethnic broadcasting is correspondingly great on ethnic group members. That is, ethnic broadcasting, by occupying a significant part of the ethnic individuals's time can be expected to have a significant impact on the integration process of ethnic groups into the larger surrounding society.

CHAPTER VI:

THE PRODUCERS OF
ETHNIC BROADCASTING

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THE PRODUCERS OF ETHNIC BROADCASTING

The producers are perhaps the most important element in the total structure of ethnic broadcasting. Most often than not it is they who give rise to ethnic broadcasting, give it substance and arrange its organizational aspects. The relation of the producer to the ethnic community on the one hand and the larger surrounding society on the other may define the pattern within which ethnic broadcasting effects the integration process of the ethnic communities. Thus data related to producers is of importance for possible hypothesis testing on the effects of ethnic broadcasting on the fostering or prevention of integration of ethnic groups into the larger society (Schermerhorn: 1969, p. 298). Accordingly data will here be presented on the approximately 250 individuals who could be classed as producers of ethnic broadcasting.

To an extent the term "producer" itself is insufficient to describe the many and varied functions that such persons are called upon to perform. Since production of ethnic broadcasting is generally a more unstructured and less completely professional an enterprise than more conventional broadcasting, in many if not most instances such individual producers perform all the non-technical

functions usually requiring an entire broadcasting enterprise to carry out effectively. Thus, such "producers" are also advertising agents, news reporters, researchers, announcers, finance managers, broadcasters, spokesmen for, and advisers to their respective ethnic communities on a whole host of matters ranging from politics to domestic affairs. Moreover, performance of all these functions by a single producer is the rule rather than the exception. Thus it should be noted that in this context the term "producer" has an expanded meaning, which includes "director" and "announcer", taking account of the points raised above regarding the multiple functions such people perform.

Much of the information which is presented in this chapter is a result of a survey (Canadian Radio-Television Commission, Producers' Survey, 1974) supplemented by informal interviews and discussions conducted by the author with ethnic broadcast producers.

We will look at ethnic broadcast producers first by examining their personal characteristics and second by examining their professionally related characteristics.

(a) Producers: Personal Characteristics

Distribution by Language

Just as not every ethnic group is numerically equally represented in the Canadian population, nor is an equal amount of broadcasting available in every ethnic language, so the number of ethnic broadcast producers is unequal in distribution. As may be expected from the demographic data, Italian, German, Ukrainian, Greek, Portuguese and Polish producers are the most numerous (Table 17).

Except for certain ethnic groups who have assimilated into Canadian society very quickly or groups which have immigrated to Canada very recently, there is a rough correlation between the number of producers of a particular kind of ethnic language broadcast and the number of ethnic group members in the community who speak a particular language.

One of the truly remarkable aspects of ethnic broadcasting is its diversity: 34 languages. Each language has at least one, or as many as twenty producers providing broadcasting on one or more media.

Not surprisingly most of the producers worked on the medium of radio (71%) while most of the rest worked on

TABLE 17 *

DISTRIBUTION OF ETHNIC PRODUCERS BY
LANGUAGE OF THEIR PROGRAMMES

<u>Language of Programme</u>	<u>Number</u>	<u>Percent</u>
Arabic	2	1
Armenian	1	**
Bulgarian	2	1
Cantonese	2	1
Czech	1	**
Danish	1	**
Dutch	3	1
English	12	6
Esperanto	1	**
Estonian	1	**
Finnish	4	2
German	30	14
Greek	13	6
Hebrew	3	1
Hindu	8	4
Hungarian	5	2
Italian	41	20
Japanese	2	1
Korean	1	**
Lithuanian	1	**
Macedonian	2	1
Maltese	2	1
Mandarin	1	**
Norwegian	1	**
Phillipine	2	1
Polish	10	5
Portuguese	11	5
Russian	6	3
Serbo-Croat	14	7
Swedish	1	**
Turkish	1	**
Ukranian	20	10
Urdu	2	1
TOTAL	209	100%

* CRTC: Producer Survey, 1974

** Less than 1%

cable television (22%) (Table 18). Five per cent of the respondents reported working on more than one medium, while 2% worked on conventional "off-air" television. It should be noted that the figure for conventional television is probably under-represented in the sample since it is known that conventional television requires considerable manpower to put on the air.

Age

The age distribution of ethnic producers is fairly even and seems to conform to the type of distribution that could be expected for English or French language producers. Approximately one-third are below the age of 35 one-third are between 35 and 44; while the remaining third is 45 or over (Table 19).

It is often asserted that ethnic broadcasting caters chiefly to older people. While this may be the case in certain instances it is certainly not indicated from the age data of ethnic broadcast producers, since it may be expected that the producers will express in some measure the interest of their age cohort. While it is probable that producers from more settled ethnic groups tend to be older and their programming is more oriented toward older people

TABLE 18 *

DISTRIBUTION OF ETHNIC PRODUCERS

BY MEDIA

<u>Medium</u>	<u>Number</u>	<u>Percent</u>
Radio	148	71
Cable-Television	46	22
"Off-Air" Television	4	2
More than one Medium	10	5
No Response	1	**
TOTAL	209	100

* CRTC: Producer Survey, 1974

** Less than 1%

TABLE 19 *

DISTRIBUTION OF ETHNIC PRODUCERS

BY AGE

<u>Age</u>	<u>Number</u>	<u>Percent</u>
Under 24	13	6
24 - 34	48	23
35 - 44	75	36
45 - 54	43	21
55 - 64	27	13
65 and over	3	1
No Response	0	0
TOTAL	209	100

* CRTC: Producers' Survey, 1974

there is a reverse situation in the case of more recently immigrating ethnic groups' producers.

Sex

Somewhat over four-fifths (82%) of the producers are male. This figure is not surprising since many ethnic groups come from strong partriarchal societies in which public visibility is largely reserved to the male. Moreover, in many cases, in the country of origin broadcast media have very high prestige and entrance to broadcast related occupations are very guarded, making female participation less likely. These explanations however may not be adequate since a similar sex ratio is evident in the Canadian broadcasting industry at similar levels.

Education

The educational level of ethnic broadcast producers is certainly not typical of the general population which they seem to serve. Even if we take into account those producers who are not immigrants but were born in Canada, it is apparent that their educational level is atypically high (Table 20). Nearly sixty percent claim to have at least some college education or better. Only five percent have not gone beyond elementary school.

TABLE 20 *

DISTRIBUTION OF ETHNIC PRODUCERS
BY LEVEL OF FORMAL EDUCATION

<u>Education</u>	<u>Number</u>	<u>Percent</u>
Elementary School	10	5
Some High School	33	16
Completed High School	37	18
Some College	47	22
Completed College	78	37
No Response	4	2
TOTAL	209	100

* CRTC: Producers' Survey, 1974

Occupation

Considering the generally high level of education of producers it is perhaps not surprising that nearly one-half can be classed as having professional or managerial occupations (Table 21). A further one-quarter occupy clerical positions.

Five percent report their occupations as labourers; this coincides well with the five per cent figure for those with no higher than elementary school achievement, though, of course, the two may not be exactly identical respondents.

Place of Birth

Considering the heavy post Second World War immigration influx it is perhaps not surprising that 84 per cent of the producers report their birthplace as being outside of Canada (Table 22). Since it is necessary that a producer understand and be able to use effectively the language he broadcasts in, those producers who have had formal training in the ethnic language would naturally be more proficient. Since such formal training can generally only be acquired abroad it is easy to understand why most ethnic producers are foreign born (and largely foreign educated as will be shown).

TABLE 21 *

DISTRIBUTION OF ETHNIC PRODUCERS
BY OCCUPATION

<u>Occupation</u>	<u>Number</u>	<u>Percent</u>
Clerical	52	25
Professional	47	22
Managerial	45	22
Technical	24	12
Labour	11	5
Housewife	9	4
Clergyman	13	6
No Response	8	4
TOTAL	209	100

* CRTC: Producer Survey, 1974

TABLE 22 *

DISTRIBUTION OF ETHNIC PRODUCERS
BY PLACE OF BIRTH

<u>Nationality</u>	<u>Number</u>	<u>Percent</u>
Canadian Born	26	12
Foreign Born	175	84
No Response	8	4
TOTAL	209	100

* CRTC: Producers' Survey, 1974

Perhaps more significant is the fact that 12 per cent of the producers were born in Canada but had managed to master their ancestral tongue sufficiently to be able to engage in ethnic broadcasting - broadcasting which generally also required them to be announcers and hence required them to use their ancestral tongue. As a rule, such native born producers tended to be involved in broadcasting not only because it was financially rewarding, providing them with full-time employment, but also because they had very close contact over a long period of time with members of both their own ethnic community and members of other ethnic communities.

Length of Time in Canada

There were also a small but currently increasing number of producers who were very recent immigrants (Table 23). Most of them had had formal training and experience in broadcasting in their countries of origin. However, while their work was generally praised for its professionalism by other producers, this praise was often coupled with criticism which generally found fault with these recent immigrants for not knowing and not reflecting their ethnic community in general and Canadian society in particular.

The personal characteristics of producers provides some clues about the role which ethnic broadcasting may play

TABLE 23 *

LENGTH OF TIME ETHNIC PRODUCERS
HAVE BEEN IN CANADA

<u>Number of Years</u>	<u>Number</u>	<u>Percent</u>
Less than 5	22	11
6 - 10	40	20
11 - 15	6	12
16 - 25	78	37
26 - 35	14	7
More than 35	3	1
Were born in Canada	26	12
TOTAL	209	100

* CRTC: Producers' Survey, 1974

in the lives of ethnic community members. Contrary to much popular conjecture regarding the age of those who are "professional ethnics" (i.e. those who earn part or all of their livelihood by catering to ethnic group needs) ethnic producers are both relatively young and relatively well educated. Their occupational status is probably considerably higher than the audience which they serve. Most are foreign born and nearly one-half have been in Canada for less than 15 years.

The above characteristics suggest a highly mobile (geographically, economically, socially) group. Their education and status suggests that they comprise as a group part of the unofficial spokesmen of their respective ethnic communities. However, because of their relative youth and recent immigration they have not yet established themselves as the pillars of their respective ethnic communities and may in a short time be assimilated into the larger social structure and largely discard their ethnic identities. This, of course, would not be true for the older producers for whom ethnicity is a permanent and continuing aspect of existence. The latter are in most cases part of the established leadership of the various ethnic communities.

(b) Producers: Professionally Related Characteristics

In many respects ethnic broadcast producers are a relatively amateur group. Only a third (36%) had any formal training in broadcasting while nearly two-thirds (64%) had no formal training in broadcasting at all. While most spoke an official language (usually English) very well (55%) or fairly well (40%) a small number spoke an official language "just enough to get by". Most spoke their own ethnic tongue very well (90%) or fairly well (7%) although a small number (2%) spoke it "just enough to get by" (1% did not reply to the question) (CRTC: Producer Survey, 1974).

The length of time which producers have been involved in ethnic broadcasting varied, but nearly one-third (36%) had been involved for two years or less (Table 24). However, more than one-quarter (27%) had been involved for eleven or more years. Four percent had been involved for more than twenty years.

The part-time amateur aspect of ethnic broadcasting for most producers is clearly demonstrated if we look at the number of hours per week which producers spent in preparing their broadcasting (Table 25). Nearly one-third (31%) spent three hours or less per week on preparing their broadcasting while less than one in ten (9%) spent more than twenty-five hours per week in similar

TABLE 24 *

LENGTH OF TIME ETHNIC PRODUCERS HAVE BEEN
INVOLVED IN ETHNIC BROADCASTING

<u>Length of Time</u>	<u>Number</u>	<u>Percent</u>
2 years or less	74	36
3 - 5 years	54	26
6 - 10	21	10
11 - 20 years	49	23
More than 20 years	9	4
No Response	2	1
TOTAL	209	100

* CRTC: Producers Survey, 1974

TABLE 25 *

HOURS PER WEEK SPENT BY ETHNIC PRODUCERS
PREPARING THEIR PROGRAMMES

<u>Length of Time</u>	<u>Number</u>	<u>Percent</u>
Less than 1 hour	10	3
1 - 3 hours	55	26
4 - 10 hours	96	46
11 - 25 hours	28	13
More than 25 hours	19	9
No Response	1	**
TOTAL	209	100

* CRTC: Producer: Survey, 1974

** Less than 1%

preparation. Clearly, for most ethnic producers, ethnic broadcasting is a side-line to other activities and occupations.

The professionally related characteristics of producers makes it evident that most of them are amateurs rather than professionals. This implies that their influence on their audience would be less than might be the case if they were full-time professionals, since their technical skills can not be expected to be as highly polished as those of professionals.

The relative lack of professionalism on the part of producers has consequences on the quality of ethnic broadcasting. Complaints regarding low quality ethnic broadcasting abound and part of the reason for this can be seen to be located in the lack of professionalism of the producers. The low quality and general amateurish broadcast product results in a reduction of audiences for ethnic broadcasting and thus reduces the overall effects of ethnic broadcasting on the lives of ethnic individuals.

In summary, the personal characteristics of ethnic broadcast producers gives them relatively high status in their ethnic communities. Their relatively recent immigration would suggest that they are more in touch with the land of their origin and that they probably use this

knowledge along with knowledge of their local ethnic community to produce programmes.

In terms of professional expertise however, ethnic producers seem to lack sufficient qualifications in terms of training or experience to maximize their influence through ethnic broadcasting.

The personal and professional characteristics of ethnic producers undoubtedly influences not only their view of the world but also the content of their broadcasting. Data on such personal and professional characteristics therefore provide a basis for hypothesis testing research regarding the possible role which ethnic broadcasting may play in fostering or hindering integration of ethnic groups into the larger society.

CHAPTER VII:

T H E C O N T E N T O F
E T H N I C R A D I O B R O A D C A S T I N G

CHAPTER VII:

THE CONTENT OF ETHNIC RADIO BROADCASTING

The content of ethnic broadcasting may foster or retard ethnic integration and thus data on content is an important element in possible research involving hypothesis testing about ethnic broadcasting's effects (Schermerhorn: 1969, p. 298). We will accordingly provide data on the content of ethnic radio broadcasting and to furnish information on some of its main characteristics.

The content analysis performed involved an examination of ethnic radio broadcasting in seven languages drawn from a sample obtained in the Southern Ontario region.

It is important to recall that when one speaks of "ethnic broadcasting" one is really describing the broadcasting available in as many as thirty-five different languages and being rooted in as many different cultural traditions. Needless to say this in itself would result in a great deal of dissimilarity, but additional dissimilarity is introduced due to the fact that the various ethnic groups arrived in Canada at different times and are in touch with their former homelands and cultures to a different extent. Often the same ethnic group arrived in Canada in a series of immigration waves over a period of time often with radically

different political philosophies and differing local customs. The cultural difference between many groups from the same country (which we have here loosely termed "ethnic" groups) is often as great as cultural differences between peoples living in different countries. All of these factors make the effort of discussing "ethnic broadcasting" a difficult enterprise since there is a great risk that broad generalizations about ethnic broadcast content may not only be uninformative but may be misleading with respect to a specific type of ethnic broadcast.

Broadcasts analyzed included broadcasting in seven languages: Dutch, German, Greek, Italian, Polish, Portuguese and Ukrainian. This choice was suggested by the fact that these languages account for the greatest portion of ethnic broadcasting and represent fairly accurately the content of ethnic broadcasting in general. Translators familiar with the ethnic culture as well as the ethnic language were employed where needed to help in the analysis. Content categories (see Appendix 1) were interpreted from the point of view of a member of the respective ethnic communities in Canada.* A total "profile" of the content of ethnic radio broadcasting in each language is given in Appendix 2 while Table 26 provides a summary.

* The Analysis was performed by the author as a project for the CRTC. Permission to use the data is gratefully acknowledged.

TABLE 26

ETHNIC RADIO BROADCAST CONTENT PROFILE: CONTENT
DISTRIBUTION OF BROADCASTING IN SEVEN LANGUAGES BY
SUMMARY HEADINGS CATEGORIES

Percent of Air-Time by Category	Dutch	German	Greek	Italian	Polish	Portuguese	Ukrainian	Average Percent
00 Spoken Word - News	.19	1.05	---	4.41	.33	5.49	4.93	2.34
10 Spoken - Backgrounding	.19	.72	---	7.48	10.00	---	5.40	3.40
20 Service to Community	4.67	5.39	7.14	4.46	10.67	4.05	6.34	6.10
30 Spoken - Human Interest	1.31	.56	---	2.46	3.33	2.60	3.76	2.00
40 Recreation and Skills	---	1.29	---	4.10	---	1.73	---	1.02
50 Spoken - Other (General)	1.87	2.57	2.71	1.23	1.00	.58	4.46	2.06
60 Spoken - Other (Traditional)	---	1.13	---	.21	10.00	.29	5.87	2.50
70 Music - General	72.20	53.02	57.39	39.50	31.00	50.29	32.63	48.00
80 Music - Traditional/ Special Interest	5.97	11.67	.99	3.31	14.00	10.98	18.08	9.29
90 Advertising and Promotion	7.09	13.11	24.38	21.39	11.33	11.85	10.56	14.24
X0 Station Production Items	6.53	9.49	7.14	15.67	8.33	12.14	7.98	9.61
TOTAL	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00

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(a) News and News Backgrounding

News (Category 00) and news backgrounding (Category 10) occupy nearly six per cent of the air-time of ethnic radio broadcasting. The content of news on ethnic radio broadcasting exhibits a great deal of variety not only in terms of the amount available to each ethnic group but also in the type of news which an ethnic group receives.

In terms of the proportion of news and news backgrounding contained in each respective ethnic tongue there seems to be no strong pattern. Long established ethnic groups get the same proportion as more recent immigrant groups.

Nevertheless, if we look at news only, it seems that the more integrated ethnic groups receive proportionately less news per unit of time than the more recent immigrant groups and the less integrated. Thus there is proportionately less news per unit of time in Dutch, Polish and German than in Italian, Portuguese and Ukrainian. In news backgrounding there is proportionately more per unit of time available in Polish, Italian and Ukrainian than in any other tongue.

For the new immigrant who has perhaps not yet acquired a great deal of facility in an official language,

news in his own language provides a window unto the world including the world he left behind. Portuguese, Italian and Greek radio broadcasting, for example, largely caters to relatively recent immigrants. On the other hand, Dutch, German, Polish and Ukrainian radio broadcasting seems to cater to more established and more integrated groups. Thus ethnic broadcasting can be said to correspond in a general manner to the type of audience it serves.

News and news backgrounding in Portuguese, Italian and Greek included not only the main news stories available on the English/French media but also news regarding the former homeland. Such news was often gathered through short-wave radio facilities in Canada which received signals from the former homeland. In some cases, Canadian multilingual radio stations (such as CHIN in Toronto) use a number of different methods of obtaining news from the former homeland (in this case it is primarily oriented to reception of news from Italian sources). In some cases news services may be supplied by foreign embassies in Canada (as is often the case with Portuguese news).

In the case of the more established and more integrated ethnic groups such as the Dutch, German, Polish and Ukrainian, ethnic radio broadcasting provides news not

so much concerned with events in the former homeland but rather about Canadian and international affairs.

Some portion of the news and news backgrounding in all languages is devoted to the affairs of the ethnic group in Canada or more particularly in the immediate city or region. Such news usually consists of news regarding honours bestowed on a member of the ethnic community; an organization being formed within their ethnic community; actions taken by their ethnic organizations; reports of meetings with representatives of government by members of the ethnic community; dramatic occurrences, such as accidents which may have involved members of the ethnic community or which took place in the ethnic residential or business districts.

Ethnic broadcasts in all languages usually include current items on Canada's population policy and prospects including immigration. It is this latter which receives considerable commentary and debate particularly in the broadcasts for the more recent immigrant communities.

Comments and news regarding the relations with Communist countries also receive a fair amount of attention, particularly in languages such as Polish and Ukrainian which have their roots in Eastern European countries.

News and news backgrounding in ethnic radio broadcasting thus may serve to perpetuate the interest of ethnic group members in their own communities' affairs as well as the affairs of their country of origin. By providing information about matters of specific interest to members of the ethnic community a common fund of concern is perpetuated within the ethnic community but one which is not shared by the society at large. By focusing on the immediate past and immediate present concerns of the ethnic community, ethnic radio news and news backgrounding serves continually to renew old debates and old concerns and thus, in part, displaces other issues of the wider community as items worthy of attention. In this way ethnic broadcasting limits the horizon of its listeners to matters of direct interest to the ethnic community and thus, in some measure, may prevent them from participating more fully in the affairs of the wider community. The net result may be lower rate of interaction with members of the wider community.

(b) Service to the Community

All ethnic language radio broadcasting analyzed contained items which can be classified as service to the community (Category 20). Items in this category are of particular relevance to the question of integration since such community service items usually concern the ethnic

communities' activities directly, and through providing community service items the ethnic community keeps abreast of its own affairs.

Service to the community, of course, involves many things but in the case of ethnic broadcasting it chiefly involves providing the ethnic community with a "bulletin board" over the air-waves. The bulletin board publicizes the activities of the respective ethnic communities. It thus contains notices of: upcoming meetings of ethnic fraternal, philanthropic and church organizations; information regarding the status of various community undertakings; notices regarding planned changes in the ethnic neighbourhood; information on services available to those who may not speak an official language; notices regarding changes in citizenship and immigration laws; notices regarding cultural exchanges between Canada and their former homeland; and information and updating of the activities of the Canadian Consultative Council on Multiculturalism. These are but some of the things that are subsumed under service to the community. All of these serve to make the respective ethnic communities more aware of themselves and provide the ethnic community with a means of extending itself from its more active ethnic core to its more passive periphery, thus strengthening ethnic identity, ethnic culture and ethnic institutions and thereby possibly

building resistance to integrative influences emanating from the larger society. Somewhat over six per cent of ethnic radio broadcasting is devoted to community service items.

Notwithstanding the above, a small portion of the community service items include matters of interest to the broader geographical community of all origins. Some of these ential matters related to public works, and the affairs of local city and municipal governments. Thus, while the community service items are of primary interest to the specific ethnic community in whose language the programme is broadcast, a number of items contained therein serve in some measure to extend the interest of the ethnic group member in the affairs of the larger community and thus may serve to foster integration.

(c) Advertising and Promotion

Advertising and promotion (Category 90) is the life blood of ethnic broadcasting in general and ethnic radio broadcasting in particular. Without the financial support provided through advertising ethnic broadcasting would largely disappear. Advertising can in some sense be considered to perform many of the same functions with respect to the ethnic community as do the aforementioned community service items.

A great deal of time is devoted in ethnic radio broadcasting to advertising. Nearly fifteen per cent of ethnic radio broadcasting is advertising and promotion in content. The actual proportion of time so devoted varies from a low of 7.09% in Dutch broadcasting to a high of 24.38% in Greek broadcasting. Advertising and promotion is second only to general music content (Category 70) in the amount of time devoted to it.

The goods and services advertised are largely of a type that will appeal to members of the respective ethnic communities. In many cases these are precisely the types of goods and services which particular ethnic groups are stereotypically thought of as consuming. For example, Italian broadcasting may advertise brands of tomato paste, macaroni, olive oil, wine-making equipment and clothes for the manual labourer; Ukrainian broadcasting may advertise Easter egg painting kits, sausages and other meats and special kinds of pastry. Broadcasting in all languages exhibits this type of commercial orientation.

The goods which are advertised are usually advertised as being available in particular stores. Thus, wherever there is a good being advertised of interest to the ethnic community there is also either directly or indirectly an advertisement for a particular establishment, the latter

very frequently being one of the particular ethnic group's shops (i.e. owned or operated and largely frequented by members of the ethnic community). In this way advertising on ethnic radio broadcasting may reinforce the ethnic community in its cultural as well as institutional (in this case economic) structure.

Not only are goods advertised that appeal to the various ethnic audiences, but there is also advertising and promotion of ethnic establishments themselves such as stores, restaurants, car dealerships, travel services and professional services. As a rule the advertisements mention that service in the respective ethnic mother tongue is available to the would be client. In addition, some indication is given of the ethnic origin of the owner or manager of the establishment. Invariably, of course, if such mention is made or alluded to the ethnic origin of the owner or manager is the same as the prospective clientele.

In some respects advertising on ethnic radio broadcasting (as well as on other media) differs somewhat from advertising in the official languages, or at least it performs a somewhat different function. In the case of English and French broadcasting the chief effect of advertising is readily discernible: the creation of demand for goods and/or services. In the case of advertising on

ethnic broadcasting the creation of such a demand is likewise a principal effect. However, in the latter case there is generally an important, but often unrecognized "unintended consequence" the provision of information about, and to, the respective ethnic communities.

In some measure advertising both reflects the ethnic community, (particularly its economic sector) and extends the community by drawing ethnic group members into closer affiliation with the commercial structure of the ethnic community. Of course English and French broadcasting in some measure does the same thing; however, it is ventured that because of the special interest nature of the audience as well as of the advertisements, ethnic broadcasting is probably more powerful in its effects per unit of broadcast time.

Advertisements in ethnic broadcasting carry a more sharply defined message in that the message contains more specific information about goods and services as well as their availability all in a context which is more sharply targeted to the ethnic audience and hence can be expected to have greater effect. Thus, although the advertiser's chief aim is to create a demand, the ethnic community obtains information about its own organizations, groups, enterprises, goods and services. Such a function is

automatically provided for the society at large through its diverse media both private and public. This function however cannot be taken for granted in the case of ethnic communities which have relatively few built in "mirrors" to perform such functions for their own group in the larger Canadian setting.

In short, advertising on ethnic broadcasting may promote and perpetuate ethnic unity and homogeneity by channelling ethnic group members to consume goods and services of the traditional ethnic type or to patronize establishments owned and/or operated by members of their own respective ethnic community.

(d) Traditional Spoken Elements (Category 60)

The traditional spoken elements of a people's culture include the long established literary modes of memoir or anecdote, folk tale or folk narrative, myth, essay, short story, poetry and drama. In a sense it is the polished product of a long established culture.

On the average ethnic radio broadcasting devoted a not insubstantial two and one half per cent of its time to such content. The actual amount varied markedly by the language of broadcast. It ranged from a low of no such material at all in the case of Dutch and Greek, modest

amounts in Italian, Portuguese and German, to very great amounts in Ukrainian and Polish.

Such a distribution may be significant for it implies that there may be relatively little attraction on the part of recent immigrant groups, or groups that have been easily and largely integrated into Canadian society for material of this traditional type. On the other hand it appears that ethnic groups which have a long history in Canada but which for various reasons have not integrated into the larger Canadian society quickly, easily or completely, welcome material stressing the "best" of their oral traditions.

In many ways such traditional material has come to comprise the "high-brow" or elite culture. It generally requires some study and knowledge and appreciation of the traditional literary forms. Attention to such broadcast content implies great interest in traditional ethnic culture. Because of this its contribution to the creation of a "consciousness of kind" on the part of ethnic group members can be considered to be substantial. This, in turn, may strengthen the barriers of the ethnic groups against integration into the surrounding society.

(e) Non-Traditional Spoken Elements
(Categories 30, 40, 50, X0)

The remainder of the spoken element in ethnic radio broadcasting can be termed the "non-traditional" element. It is comprised of a diverse kind of spoken content including human interest stories (30), items on recreation and skills (40), station production items (X0) and any other general verbal items not given particular classification (50).

The station production items (X0), consisting of such material as station identification or programme identification occupies nearly ten per cent of ethnic radio broadcast time. It can be considered as the mortar which "holds the radio station together" and presents a "face" to its listeners. Its chief effect is to give the audience an "anchoring" for the station and programme to which it is listening, making it more probable that the audience will be aware in the future of the location of a station on the radio dial and the time of a particular programme. Such a function is important for ethnic radio broadcasting because of the relatively frequent changes in the location and time of broadcast of ethnic language programmes.

Items on recreation and skills (40) are relatively rare on ethnic radio broadcasting. Only 1.02% of the time

analyzed consisted of such material. Even this figure however is somewhat misleading in that only three out of the eight languages had any such material at all, with only Italian devoting any substantial amount (4.10%) to this type of content. Much of this consisted of coverage and reports of sport events either in Canada or in Europe - frequently of soccer games. Material on hobbies and craft instruction, although present was comparatively insignificant.

Human interest stories (30) occupied 2.00% of ethnic radio broadcast time. It consists of information about personalities, situations, events or beliefs of broad general interest by their nature, including such items as anecdotal news, quizzes, the occult and guidance.

Human interest items were not restricted to stories about or of interest only to ethnic group members. On the contrary, most such items were of international interest and were provided from an international press. Although at times the source of the story was the country of origin of the specific ethnic group, this would have made relatively little difference to the overall interest of the item.

Guidance, although quite rare, was provided by a number of clergymen in different languages. Frequently they were very brief spiritual messages and were largely non-denominational.

Other, general verbal items (50) occupied 2.06% of ethnic radio broadcast time. They consisted of informal discourse, humorous or other sketches, informal stories and informative introduction to musical selections. As the description implies the material is light and easy to listen to for the general listener. The most important single element in this category was the informative introduction to musical selections. Although these were generally brief, they nevertheless provided a broader context within which the music, whether general or traditional, could be understood and appreciated by the listener.

(f) Music (Categories 70 and 80)

Music comprises approximately sixty per cent of ethnic radio broadcasting. It is the single most important component of ethnic radio broadcasting both in terms of the amount of time it occupies as well as being the chief element in attracting audiences. The music can be considered as being comprised of two separate types: (1) general (Category 70) and (2) traditional (Category 80). The older more established ethnic groups generally have radio broadcasting that is rich in traditional music while ethnic groups which have immigrated more recently tend to have radio broadcasting largely made up of a more general type of music often being of approximately the same type as

is currently being broadcast in the country of their origin. There are, however, important variations to this pattern as will be noted.

(1) General music (Category 70) may be described as the popular entertainment of our time, usually expressing itself without the strictness of long-established musical tradition.

The ethnic groups which have relatively recently come to Canada bring with them the recent general music of their former homelands. These groups, moreover, generally still have extensive cultural ties with the country they left behind. Because of the ease of modern communication and transportation, the musical fare available in their former homeland can fairly readily be made available here in Canada. Moreover, if the political and social relations of Canada to their former homeland has been and continue to be friendly, the newly transplanted community naturally continues to draw heavily on the current musical fare available in their homeland. This music, by its very nature, would be largely generally popular music which appears fairly quickly and dies out of memory equally quickly, few of them surviving longer than a few months.

Within the broad category of general music by far the largest portion consists of "general popular" music

(sub-category 71). This music accounts for the bulk of what is called "easy listening" or "middle-of-the-road" music. It is mostly comprised of present and recent "hits" in the country of origin, as well as re-arranged or adapted versions of them. The "bouzouki" music of Greece as well as the "fado" music of Portugal are two clear examples of music of this "general popular" genre.

(2) Traditional music (Category 80) may be described as that which embodies the established standards of form, structure and taste of a people and that has been developed through centuries and thus expresses some of the deepest elements of their culture.

While general music occupies proportionately more time on ethnic radio broadcasting in every language than does traditional music the relative proportions vary considerably by language. Greek and Italian language radio broadcasting, for example, devote comparatively little time to traditional music while Ukrainian and Polish devote comparatively a great deal of time to such music. It appears that in general the ratio of general music to traditional music may be related to two factors:

- 1) the length of time the ethnic group has been in Canada, and
- 2) the degree of contact which the ethnic group maintains with the country of origin.

If the date of immigration is recent, traditional music is a smaller component of the total music. Conversely, if the time of immigration is in the distant past traditional music is a larger component.

Similarly, if the degree of contact with the land of origin is high the proportion of traditional music is low; and conversely, if the degree of contact with the land of origin is low, the proportion of traditional music is high.

It seems that the recency of immigration and a high degree of contact with the land of origin (which usually, though not invariably, are correlated) allow ethnic broadcasting in Canada to become in some measure an extension of the type of broadcasting that is currently available in the land of origin. Modern transportation and communication it seems, permit the rapid introduction of new songs from other lands. Contacts are available to ethnic producers in the land of origin and they provide records and tapes for ethnic broadcasting in Canada. The audiences, being recent immigrants have still largely retained the musical tastes acquired in the land of origin. Greek, Italian and Portuguese language radio broadcasting are examples of broadcasting which is in some measure an extension of broadcasting in the former homeland.

For ethnic groups which have been in Canada for a long period of time and which have relatively little contact with the land of their origin there is proportionately more traditional music available on ethnic radio broadcasting and less general music. Broadcasting in Polish and Ukrainian are the clearest examples of this.

The reasons for the high proportion of traditional music for certain ethnic groups can in part, of course, be explained by the unavailability and hence the low proportion of the previously discussed general music. However, in addition, this phenomenon may also be due to the attempt on the part of the respective ethnic producers to present a "high-culture profile" of their ethnic group and an audience which is eager to consume such material as a sign of rising individual and group status in Canada.

To some extent the relationship between the date of immigration of an ethnic group to Canada and the degree of contact with the country of origin on the one hand and the type of musical broadcasting available to the ethnic group on radio on the other is one which holds true for verbal radio content as well (though perhaps to a lesser degree). That is the more recent the date of immigration to Canada and the closer the contact with the country of origin the more verbal material will concern itself with matters in

the country of origin. The converse of this seems also to hold true. Content analysis of other ethnic mass media than radio such as television, cable television, newspapers and periodicals is not currently available, and thus cannot be compared to ethnic radio broadcasting to see whether the above general rule might also pertain to these other media. However, even a cursory glance at the content of these other media would indicate that a similar relationship may hold.

In summary, ethnic radio broadcasting while quite diverse as a whole in content is dominated by "general popular" music or general music of various kinds. Advertising and promotion of goods and services available in or through the respective ethnic communities also takes up a very considerable amount of time as do items on news and news backgrounding, community service items and traditional material - both spoken and musical. The remainder is scattered material often in small amounts and often available only to the largest ethnic groups.

The data presented above on the content of ethnic radio broadcasting is descriptive in nature and is intended only to add to a much needed data base on ethnic broadcasting in Canada and thus contribute to the possibility that further research on ethnic broadcasting may have a sufficient data base available to it to attempt testing

hypotheses regarding the role which ethnic broadcasting may play in certain contexts in the fostering or prevention of integration of respective ethnic groups into the environing society. The next chapter will discuss possible directions for further research on the possible role of ethnic broadcasting in fostering or preventing integration of ethnic groups into the larger society.

CHAPTER VIII:

C O N C L U S I O N

CHAPTER VIII: CONCLUSION

Ethnic broadcasting is part of the Canadian broadcasting system. Compared to the size of the English/French/Native language component it is not very great. Nevertheless it is a significant aspect of the respective ethnic communities both in terms of its own existence and size as well as in terms of its content. In specific contents it can be expected therefore to be able to contribute either to the fostering or the preventing of integration of ethnic groups into their environing societies.

Canada is a nation of great diversity, including diversity of language, customs, peoples and regions. While many Canadians feel pride in such diversity, many others fear for the unity and social harmony of the land. Ethnic broadcasting contributes to the integration process, whether promoting it or preventing it and as such is an important area of study for scholars of ethnic relations

Integration can be a painful process in psychological terms for ethnic groups. Generally ethnics hold relatively little power and have low status. Individual mobility is limited by the status of ethnic groups in the larger society. Ethnic broadcasting, much like the ethnic Church, school, fraternal organization or

club may provide a refuge from the strains of integration by providing the ethnic group member with a sense of security and continuity.

In the case of recent immigrant ethnic groups, ethnic broadcasting may not only provide a psychological shelter but may in addition foster painless integration by rapidly introducing the new immigrant to the partially integrated world of his own ethnic group in Canada. The net result may be somewhat slower integration into the larger society but an integration which is less psychologically taxing.

In the case of long established ethnic groups, ethnic broadcasting may, through its relatively high quality content, contribute to a sense of worth, thus helping to overcome the frequent psychologically crippling effect of low status.

Ethnic broadcasting, although it is not currently an effective platform for political debate regarding the status of ethnic groups, could develop into such a platform under favourable conditions. Ethnic groups, largely denied effective individual or collective access to the broadcast outlets of the State because of insufficient political power, and by the constraints imposed by economic factors, may nevertheless come to utilize ethnic broadcasting as a

focus for voicing their discontent of a social structure which limits their individual or collective economic, political and social mobility and aspirations.

The future of ethnic broadcasting in the long run may be decided by the degree of language retention on the part of ethnic groups. Knowledge of the ethnic language however falls off rapidly from the immigrant to the first and second generation. Thus, in the long run, the future of ethnic broadcasting will be determined by the rate of immigration into Canada.

Ethnic broadcasting however, to the degree it maintains its economic viability, will continue to be a factor in the integration process, whether fostering it or preventing it, in the unfolding of ethnic relations in Canada.

It is clear from the above however that an attempt to assert that ethnic broadcasting only fosters integration or only prevents integration would be too simplistic. Under certain conditions it may do either one or the other or both in different ways. In order to ascertain which one it is in fact doing, and in what domain, one must have a knowledge of the specific conditions under which it operates. Furthermore it must be remembered that ethnic broadcasting as we have discussed it is itself very diverse in terms of

the languages of broadcast and the linguistic and ethnic communities it serves. It thus stands to reason that the consequences of ethnic broadcasting for different ethnic groups will be widely different; for some ethnic groups it may foster integration while for others it may prevent it, but again depending on a broad range of other contextual factors (Schermerhorn: 1969, p. 65-91).

The present paper has been an exploratory study of ethnic broadcasting not designed to test any specific hypothesis regarding the role that ethnic broadcasting may play in fostering or preventing the integration of ethnic groups into their environing society, but was rather intended to assemble some of the basic data that may be required if such hypothesis are to be tested by future researchers. As such the study limited itself throughout to presenting and assembling data which may be readily used in the course of such hypothesis testing research. It has in addition briefly interpreted the possible significance of the data and has thus hopefully provided future researchers in the area with not only data but also certain insights for plausible hypothesis.

Some of the more fruitful questions for further research may include the following:

- (1) How do ethnic media interpret the world to their audience and what is the effect of such an interpretation on the lives of ethnic group members?
- (2) How long is the "transition stage" from use of ethnic media to use of societal wide media for different ethnic groups? If the rates of transition are widely different, what are the reasons for this wide difference?
- (3) Does the function of ethnic broadcasting change as integration proceeds, and if so, what are some of the conditions that are crucial to such a change?
- (4) To what extent does ethnic broadcasting serve as an anchoring point for ethnic identity; is its influence in some cases, and for some ethnic groups, as great as non-ethnic broadcasting is for members of the environing society?
- (5) Is ethnic broadcasting likely to be a permanent feature of Canadian life or is it destined to disappear as language loss increases among ethnic groups? Will it perhaps transform into another form, perhaps bilingual broadcasting, and thus survive indefinitely?

The above are only some of the questions to which future sociological researchers may address themselves. Questions such as these may become more and more important to answer as Canadians' attempts to understand their society. Such questions take on greater urgency in light of the fragile state of Canadian social, economic and political unity in which the position of ethnic groups is becoming more and more salient due to increasing social change.

Ethnic broadcasting is only one of the factors which may affect the integration of ethnic groups into the environing Canadian society. It is nevertheless of increasing importance as its growth and increasing sophistication would suggest. It is hoped that the data presented in the present paper will contribute to a wider interest in, and understanding of, its role in the integration of ethnic groups in Canada.

APPENDIX 1:

RADIO CONTENT ANALYSIS CATEGORIES

00 THE SPOKEN WORD -- NEWS

Straight essentially unmediated recounting or reporting of information on local, regional, national, or international events of the day or recent days.

There is particular emphasis on the topicality of the events or situations selected or on the constant updating of information. Also included in this category are broadcasts that provide live coverage of events of historical importance, such as space shots, coronations and political conventions.

01 OUTSTANDING DEVIATIONS FROM CIVIL OR NATURAL NORMS

violence and disorder: Reports on men against man in actual or incipient deeds of war, fire, revolution or terrorism that result in death, accident or misfortune. Major, disruptive strikes, misadventure. Also human valour in the face of accident or misfortune.

natural disasters: Reports on man's actual or imminent struggle against the violence of nature in forest fire, flood, earthquake, hurricane, storm.

02 SOCIAL ISSUES AND CONCERNS

Reports of meetings, speeches, parades, or other events connected with contentious questions of human rights in such areas as pollution, ecology, housing, safety, health, abortion, women's lib, equality of minorities, drugs, education, employment, media, customs, mores.

03 PUBLIC ADMINISTRATION

government: The proceedings, debates, decisions of administrative authorities at the local, provincial, national or international level.

politics: The affairs and policies of state; the opinions and decisions of politicians in parliament, caucus meetings, or at conventions; the election of candidates; the strife of rival parties.

law and the courts: The rules established by a society that prescribe or prohibit certain actions; the legislation and administration of such laws; the proceedings and results of legal cases heard before a judicial assembly. Reports on the penal system, new developments in criminology and penology.

04 ECONOMICS

business and finance: Trends in business and the direction of sales and profits. New companies, failures, amalgamations. The interrelationship of government and business in such matters as taxation, trade agreements, imports and exports.

occupations and professions: Information regarding the learned or scientific vocations (law, medicine, divinity, the military, teaching, engineering, accountancy); the meetings, activities and concerns of professional groups.

industry and labour: Relations between industry and labour, including discussions, negotiations, strikes, unions; between employer and employee: conditions of work, such as hours, pay, fringe benefits.

resources: the material foundation of a country's economy including natural resources (such as water, minerals, fuels) and resource industries such as fishing, farming, mining, forestry.

05 PURE AND APPLIED PHYSICAL SCIENCES

Discoveries in physics, astronomy, chemistry and biology, and the technological application of these sciences in the development of new processes and products. Scientific endeavours in university, hospital, industry and government laboratories. Space exploration. Cosmic events and natural phenomena without disastrous impact on human life.

06 LITERATURE AND THE ARTS

Information about artists, artisans and authors, their techniques and creations in the realm of fine arts (painting, sculpture, music, cinema, dance, theatre), handicrafts (needlework, woodcarving, pottery, weaving) and literature (narrative, poetic or dramatic works of fiction or non-fiction).

07 RELIGION, PHILOSOPHY, AND THE SOCIAL SCIENCES

Information about the human and spiritual side of man, and man in his relations with others in the fields of psychology, sociology, anthropology, history, philosophy, religion.

08 --

09 WITNESS TO HISTORY

Where by chance or by pre-arrangement, the listener is a direct auditor of an historical event such as a space shot, coronation, political convention.

10 THE SPOKEN WORD — BACKGROUNDING

Mediated information in which explanation, extrapolation, or commentary is the primary determining factor.

This type of content is intended to provide in-depth treatment of matters of public interest and concern. Included in this category are commentaries interpreting the news of the day, and expressions of opinion on political, social or economic affairs. It can also deal with the cultural and scientific issues of human society in the past, present and future. The presentation of the following subjects generally takes the form of descriptive or explanatory programmes: the pure and applied sciences, literature and the arts; religion, philosophy, and the social sciences; lands and cultures; history and biography.

11 OUTSTANDING DEVIATIONS FROM CIVIL OR NATURAL NORMS

A comment on or inquiry into the causes and human effects of war or revolution, or such natural disasters as earthquakes or floods. An historical account of the events leading up to or a prediction as to the outcome of a subject in the news.

12 SOCIAL ISSUES AND CONCERNS

An in-depth treatment of a controversial topic such as drugs or abortion frequently expressing a strong position pro or con. Customarily opportunity to respond also is given to an opposing viewpoint.

13 PUBLIC ADMINISTRATION

An observation on or a detailed examination of the processes of government and their effects upon the citizen. May include an interview with a public official.

14 ECONOMICS

A study, analysis, or interpretation of the (mal)functioning of the economy. The emphasis is usually on practical rather than theoretical economics — the gross national product, balance of payments, tariff agreements, unemployment, the cost of living, and other matters that affect the individual directly.

15 PURE AND APPLIED PHYSICAL SCIENCES

Explanations of scientific developments and the implications of scientific discoveries on industry, the economy, or the individual, in terms that can be understood by the layman.

16 LITERATURE AND THE ARTS

Discussions and analytical interpretations including reviews and critiques, and interviews with persons involved in the creation or presentation of artistic or literary works.

17 RELIGION, PHILOSOPHY, AND THE SOCIAL SCIENCES

Examination of the human or spiritual condition of man through the thoughts or writings of theologians, philosophers and social scientists, both ancient and modern.

18 LANDS AND CULTURES

Descriptive talks or discussions designed to improve the listener's awareness and understanding of the customs, manners, people and environment of our own and other lands.

19 HISTORY AND BIOGRAPHY

Treatments of persons and events in history intended to provide a better understanding of the present through an examination of the past; a study of the circumstances that bring out qualities of greatness in a Napoleon, Caesar, or Churchill.

20 THE SPOKEN WORD -- ESSENTIAL OR OTHER SERVICES TO THE COMMUNITY

Information relating to the immediate or personal needs of the individual or the community.

Some of this information is designed to solicit an active response from the listener and is provided on a non-commercial basis. Included here are emergency messages; public service announcements (blood donor clinics, community events billboard, job opportunities); trading-post or classified advertising services; station-initiated campaigns of a promotional but non-commercial nature; "ombudsman" type problem-solving; and religious services. Other types of material provide data on which to base routine decisions: that is, time checks; reports detailing or forecasting weather, road or traffic conditions; and consumer information including market reports.

21. TIME CHECK

22 WEATHER CONDITIONS

Temperature check, weather forecast

23 TRAVEL CONDITIONS

Road report, traffic report

24 PUBLIC SERVICE AND EMERGENCY MESSAGES

-Local church, school, community or service club events; school, airplane arrivals and departures; small-craft warnings; flood danger.

-Notices of upcoming entertainment events, where these are not identifiable as commercials.

25 CLASSIFIED ADVERTISING

Buy-sell-trade, lost and found advertisements by individuals not normally in the business of commercial advertising.

26 STATION-INITIATED CAMPAIGNS

Publicity campaigns promoting local or national charitable causes (walkathons, fund-raising drives) or encouraging community action and awareness (clean-up week, newspaper recycling projects).

27 "OMBUDSMAN" AND "CAUSES"

The station in direct relation to the people in its service area. An employee is appointed to the role of community problem-solver, responding to telephone or written requests for assistance. The function of this type of service may be to air community and consumer problems, to provide a listening ear for people in trouble, to offer information, or to publicize a situation.

28 CONSUMER INFORMATION

Information on both products and services for the consumer (comparative food prices), farmer (cattle, egg, milk prices), and businessman (stock market report).

29 RELIGIOUS SERVICES

The expression of spiritual belief, often ritualized, through a form of public worship. May include prayers, recitation of the rosary, readings from the Scriptures, or the broadcast of religious services of various denominations.

30 THE SPOKEN WORD -- HUMAN INTEREST

This category provides information about personalities, situations, events or beliefs of broad general interest by their nature rather than by topical reference.

The function of this material is to provide advice of a general personal nature, or, to entertain and amuse. Included in this category are items of an anecdotal character, comprising interviews or conversations with or about celebrities, people in the news, unusual occupations, and odd or unusual events. Also included are items that feature a master of ceremonies as in an interview, variety, or game show wherein the emphasis is on displaying a subject rather than on treatment in depth.

31 GENERAL INTEREST, ANECDOTAL NEWS

Stories and anecdotes of an historical or contemporary nature frequently having as their subject well-known figures such as actors or politicians. The emphasis in this type of material is upon the curious and the amusing. Including here are quotations from almanacs or anniversary calendars: "On this day in the year ..."

32 QUIZZES AND GAMES -- NO SPECIFIC SKILLS

Radio bingo or other games wherein the winning contestant is chosen by luck or by chance rather than on the basis of any particular skill or knowledge.

33 CELEBRITY OR PERSONALITY

A form of public gossip in which through talks or interviews famous people in entertainment, sports or public life reveal something of their personality or life style.

34 --

35 HOROSCOPE AND OCCULT

Information intended to describe the different signs of the zodiac, the tendencies pertaining to these signs, and their application to predict the conduct or character of individuals. Advice based upon such observations.

36 --

37 GUIDANCE

Advice concerning personal or spiritual conduct, including short inspirational talks by clergymen, sermonettes and "thoughts-for-today". Information on problems of etiquette, homemaking, family life in response to specific questions or of a more general nature.

38 --

39 SPECIAL EVENTS

Events which are predictable as to outcome and occurrence and for which broadcast time is reserved, such as Santa Claus parade, Remembrance Day ceremony, etc.

40 THE SPOKEN WORD -- RECREATION AND SKILLS

Programming intended for a directed or specific leisure interest that informs, entertains or instructs.

Included ~~here are quiz or game shows that are~~ competitive in character, the object being to test the knowledge or skill of the candidate; instructional or how-to programs dealing with crafts, hobbies or athletics; sports information and scores; sports backgrounding and interpretation (commentaries, interviews, discussions); coverage of competitive individual or team sporting events and athletic meets.

41 --

42 QUIZZES AND GAMES REQUIRING SPECIFIC SKILL OR KNOWLEDGE

A quiz or competition the object of which is to test specific acquired knowledge (historical or scientific facts, word derivations); a social game or contest of wits with prizes or penalties for the performance (spelling bee).

43 --

44 --

45 SKILLS, HOBBIES, AND CRAFTS INSTRUCTION

An explanation of tools, techniques and resource material of special appeal to those with a basic knowledge of, or interest in, a particular leisure time activity. Includes how-to information or advice and suggestions on improving one's skill at a hobby such as sewing, gardening, woodworking, weaving, pottery. Also includes language instruction.

46 PHYSICAL INSTRUCTION

Advice on how to keep fit through exercise programs (yoga, isometrics). May include information on diet, hygiene and care of the body.

47 SPORTS BACKGROUNDING AND INTERPRETATION

Behind-the-scenes information on the world of sports (career statistics, training methods, psychological or medical factors, the rules of the game, external conditions such as weather factors); interviews with sports figures (coaches, team members, referees, individual sportsmen); round-table or hot-seat discussions; editorial comments.

48 SPORTS NEWS AND SCORES

Information on sports events with highlights and results of games, team standings, and opening and closing dates for seasonal sports such as fishing or hunting.

49 SPORTS EVENT COVERAGE

Live or pre-recorded, on-the-spot coverage of popular sports events. Play-by-play (or blow-by-blow) descriptions augmented by a considerable amount of commentary by the announcer or a guest expert.

50 THE SPOKEN WORD -- OTHER (GENERAL)

The use of language in imaginative constructions of a spontaneous or colloquial nature.

The emphasis is primarily upon oral skill or the display of natural talent. Included here are the spoken presentations of on-air personnel, ranging from simple informal stories, discourses or conversations, humorous or satirical sketches, impersonations and skillful improvisations to informative introductions to musical selections.

51 LOW PROFILE INFORMAL DISCOURSE OR CONVERSATION

Colloquial, spontaneous chatter including jokes; casual repartee between two announcers. The key is one of informality and the matters discussed are treated lightly or humorously.

52 HUMOROUS OR OTHER SKETCH

Comic skit often partly or wholly extemporaneous. The humour may lean to the ironic or satirical. Includes impersonations of political or other public figures, particularly in sketches about topical issues or events in the news.

53 --

54 INFORMAL STORY

An amusing, often biographical tale that decidedly emphasizes happenings rather than character.

55 INFORMAL OR "FAMILIAR" ESSAY

An improvised or prepared treatment of a single subject from a personal point of view, in which the speaker often reveals as much about himself as his subject.

56 INFORMATIVE, INTRODUCTION TO MUSICAL SELECTION

In prefacing certain musical selections the announcer may provide cognitive information about the composer, recording, performance, intention, etc. Can apply to folk, country, jazz, rock or classical music.

57 --

58 --

59 --

60 THE SPOKEN WORD -- OTHER (TRADITIONAL)

The use of language in imaginative constructions linked with recognized literary traditions.

Here, the emphasis is primarily upon the performance and presentation of planned scripted creative works of all periods, whether in an original or adapted form. Included in this category are all the traditional literary modes of memoir or anecdote, folk tale or folk narrative, myth, essay, short story, poetry and drama.

61 RECOLLECTIONS AND ANECDOTES

A short prepared account of an episode, usually biographical, that is inherently entertaining; a record of a particular period of time or series of events based on the author's personal observation and knowledge.

62 HUMOUROUS OR OTHER SKETCH

A performance, reading, or recording of a comic incident often treated in an ironic or satirical manner. May be characterized also by the traditional features of burlesque.

63 TRADITIONAL, INFORMAL, REGIONAL, OR FOLK STORIES

Familiar tales that reflect the traditional beliefs, sayings, customs of a people. A story, often with legendary or mythical elements, made and handed down for generations and popularly believed to have a historical basis, although not verifiable. Includes thoroughly fanciful accounts of supernatural creatures (fairy tales).

64 FORMAL STORY

A fictional prose narrative of a connected series or pattern of human events; the reading of a prose composition in which the characters (if any) are given different voices.

65 FORMAL ESSAY

An (im)personal literary analysis of a topic; a formal systematic argument or exploration of a concept, especially a discussion of facts, evidence or principles and the conclusions based on these.

66 --

67 POETRY

Readings of classic or contemporary creations that employ traditional poetic forms or themes.

68 DRAMA

Performances of classic or contemporary creations that employ traditional dramatic forms or themes.

69 --

70 MUSIC - GENERAL This, principally, is the popular entertainment music of our age, usually expressing itself in small forms, and lacking the seriousness of long-established musical traditions.

Its time period extends from the latest popular hits (as detailed in charts of accepted trade publications) back to the beginning of mass production recording. Its lasting quality is therefore more uncertain than that of traditional music. It may be ephemeral, capturing the trend of the moment, as in the Charleston dances of the twenties, the uplift songs of wartime, novelty tunes, or whatever is merely a fashion or fad; or it may be moving toward lasting popularity, if it continues to be regularly performed or played year after year. The category embraces the distinctive styles of pop, country, and folk (defined here as music written or sung in a folk idiom by a present-day artist), performed either in the English or French languages. Included are such cross-pollinated varieties as folk-rock, jazz-rock, and country-pop. Popularised arrangements of works from category 80, such as songs based on themes from symphonies, are found here; as are mood and mainly-for-dancing material, non-religious Christmas music, and most background compositions for films and television. Also included are international pop songs, the popular music (ethnic pop) of other countries, and popularisations of their folk music idioms, such as Latin-American, Hawaiian and calypso. Finally, there are the old-time songs that have endured long enough to approach traditional status.

71 GENERAL POPULAR In this category is found the bulk of what is called in the broadcasting profession "easy listening" or "middle-of-the-road", as well as ballads and other songs of our Western culture that can't be classified in the sub-categories below. It includes the music that has stood the test of time: ballads, excerpted songs from stage productions and all the popular music that is performed or electrically reproduced year after year. Often referred to as "standards" or "evergreens", these are the songs that are arranged, orchestrated and sung in countless ways. Also in this sub-group are songs that pre-date the recording era and which are so well known that they are common currency. As long as these musical selections do not fit into any of the following categories, they can be considered general popular.

72 ROCK-ORIENTED This music derives from the early, primitive rock and rhythm-and-blues of the fifties. It included the varieties of drive and intensity indicated by the terms "soft" and "hard" rock. It is music for dancing, but also for thoughtful experimentation, as proved by some of the groups performing what was unfortunately termed "acid" or "psychedelic" rock, or, more intelligently, "innovative" rock. Because of its great influence on other styles of today's music, its distinctive beat and instrumentations are found in cross-bred forms, such as country rock, folk rock, jazz rock and pop rock. The criteria for rock influence are usually a strong beat, frequency of the 12 bar blues form, and use of rock instruments such as electric guitar, Fender bass, Hammond organ and electric piano.

73 COUNTRY-ORIENTED There are two main diverging streams in this category: the simple, guitar accompanied "cowboy" and back country or "Western" songs first recorded during the Depression era and still popular today; and the orchestrated, citified "town and country" songs of more recent years, including the Nashville and country pop styles. Other forms are old-time fiddle music, jigs and reels, often of Irish or Scottish origin; Bluegrass, which originated in the Southern mountains of the U.S. and features complex banjo picking and fiddling; and yodelling. In recent times, many country hits have become equally successful in the pop category. It is sometimes hard to decide what sub-category such songs fall into, but the criteria are often the presence of such "country" instruments as fiddle, banjo or (especially) the steel guitar (often called "Hawaiian" guitar).

74 FOLK-ORIENTED The music that is called "folk" in the popular field today is sometimes traditional music done in a pop, or urban style. But more often it is new music in a recognizably folk manner, composed by the troubadours and chansonniers of our time. It is usually accompanied simply, often only by guitar, but it may be orchestrated. Its subject matter is an identifying key, usually being more introspective than straight pop. Many of the songs are protest or other tunes expressing social and political views.

75 JAZZ-ORIENTED The characteristic of jazz that properly places it in category 85 is its improvisatory nature. Jazz-oriented music as defined in 75 is that which is played or sung in popular oriented style by performers with a jazz background. It includes the work of the jazz-influenced dance bands. The other major element is sometimes derisively referred to as "cocktail" jazz. The jazz-oriented style is usually found where an outstanding jazz pianist, trumpeter, saxophonist or whatever, is featured as soloist against a lush orchestral background. Jazz rock would normally fall into 72 -- but if there is a large element of improvisation, it may be considered 'as 85.

76 CLASSIC-ORIENTED Film composers, Broadway writers and others frequently "borrow" melodies from such composers as Bach, Beethoven and Tchaikovsky, and turn them into background themes or sentimental ballads. Usually, the melodies are adapted or truncated to conform to the basic 32 bar popular song form. But in some cases they are played more or less straight from the score - but with a dance band-style, jazz or rock beat.

- 141 -

80 MUSIC - TRADITIONAL/SPECIAL INTEREST This category embraces the spectrum of music that has become part of man's history, as it is found in the generations or centuries—the songs and dances of the people (folk music), the institutionalized music of religious faiths, and the classics.

Classical music is here defined as that which embodies the established standards of form, structure and taste that composers through the centuries have developed to express their ideas most coherently and profoundly. These forms, still in a process of evolution, range from mediaeval plainchant to symphony and opera; from madrigal, lied and chanson to cantata and oratorio; from Renaissance folk dance to complex modern chamber music; the works of twentieth century composers who have continued this historical development fall in this category. The classical music of non-Western countries or civilizations too falls into this category. Also part of it is the field of operetta and stage musical theatre, insofar as performances consist of complete versions or extended excerpts, as presented by original casts or complete companies of artists. Jazz, as the principal Western form of improvised music today, is included as a special category.

81/82/83 --

84 FOLK MUSIC as here defined is the common heritage of ordinary people in all countries for generations, or even centuries. It is NOT the work of today's chansonniers or performers adopting a folk manner, as defined in 74. Folk music tends to be the product of oral rather than written traditions, and songs often change, as they are passed from one person to another. Some, such as the settings of Robert Burns's poetry, are by known composers, but gradually become universally accepted as folksongs. When performed by trained singers and instrumentalists, and arranged by classical composers, folksongs sometimes are transformed into classical works, in which case they are to be counted as 86.

85 JAZZ The tradition of improvisation has, in our time, largely become the province of the jazz musician. He is therefore carrying on in a new idiom the tradition of the church organist or court musician who was required to play extended improvisations as a condition of his employment. Jazz does have many large and complex written forms, but the element of improvisation is seldom absent even in the largest compositions. Jazz styles range from the early blues and gospel shouts and laments of the blacks, through ragtime, "Dixieland", swing, bebop and "cool" jazz, to sophisticated experiments involving instrumental distortions, atonality, serialism and electronic composition. There are also borderline works in which elements of jazz are combined with classical forms, which are sometimes difficult to categorize.

86 CLASSIC Most art which endures for long is a search for the most profound truth, expressed in the most durable form. The difficulty of constructing the enduring work of art means that there is a tendency for the "classical" in music to be institutionalized, standardized, slow to change. We define classical music as that which embodies established standards of form, structure and taste, as developed through the centuries, for the most coherent communication of complex thoughts. Music by a contemporary composer may be termed "classical" when it attempts to carry on or modify those established standards. The forms in which classical music is expressed range from the earliest printed or orally transmitted works that have come down to us, to the latest electronic experiments. The classical category also includes in our definition the traditional formal music of non-Western cultures, which have developed along different lines but adhere to established standards of form, structure and taste.

87 OPERA Opera is defined here as grand opera, comic opera, and music drama and narrative musical plays. It includes the classical music for the stage ranging from mediaeval mysteries and the birth of *opera seria* in Renaissance Italy to the present day works in these forms. It is not always easy to decide whether a work is a "comic opera" or an "operetta", however, generally speaking, opera is more musically complex and subtle, even when the subject is farcical. There are certain borderline works in the oratorio or cantata form which are at least partially staged, and these could legitimately be called operas.

88 OPERETTA/THEATRIC The era of operetta, generally speaking, is the 19th century and the early twentieth, and includes the works of European and American composers such as Offenbach, Strauss Jr., Sullivan, Lehar and Herberich, who specialized in a form of entertainment derived partially from music hall and folk theatre and partially from their classical training. It is sometimes difficult to say whether a work is an opera or an operetta — but the criteria are usually lightness, even frivolity of approach, the predominance of entertainment values over formal strictness, and topicality, as in political and social satire. The music of the Broadway, London and other major theatrical centres is included in this sub-category, including the works of Gershwin, Kern, Rodgers, Weill, Coward, and Theodorakis. A requirement for inclusion in this category is that the performance be of the whole work, or of substantial portions of the work, either as done by the original cast, in a revival, or in some full-cast form. Individual excerpts from Broadway shows, for instance, should be regarded as popular favorites.

89 NON-CLASSIC RELIGIOUS The special place of music of the church, or of religious faiths, in our traditions, is implicit in this area. Traditional hymns which may be common knowledge only to one particular sect, gospel music of a non-jazz character, devotional songs and inspirational ballads, fall into this category. Religious music which expresses itself in classical form, should not be regarded as

90 ADVERTISING AND PROMOTION

This category contains all the broadcast material which a station presents in order to solicit a response from its listeners in return for payment by individuals or organizations normally advertising in the course of their business activities. The category also contains all broadcast material which a station presents in order to draw particular attention to itself or its own activities, known as promotion.

91 (SUMMARY ADVERTISING)

In the same manner that all the .0 categories are a summary of the specific categories listed underneath, so category 91 serves as the summary for categories 92, 93, 94, 95, all of which deal with advertising.

92 SPONSORED PROGRAMMING PROMOTION

Announcements urging and encouraging listeners to tune in and listen when sponsored programming segments may be heard. The advertiser is always identified and associated with the promotional announcement, just as he is by the programming segment that carries his commercials.

93 SPONSOR IDENTIFICATION

Apart from the commercials for the sponsor, the sponsor will most often be identified by name at the start, or close, or in the course of a programming segment. "This program is brought to you by"

94 COMMERCIAL SPOT ANNOUNCEMENT

Ranging in duration usually from 10 to 60 seconds, the spot announcement is the main form of advertising on radio.

95 MERCHANDISING PROGRAM

Although the pure form of this type of advertising (where up to half an hour may be devoted exclusively to extolling the merits of one or more goods or services - in effect a long commercial) is seldom encountered, some watered-down forms can still be found, most often in the guise of travel, handymen, and religious programs.

96 (SUMMARY PROMOTION)

In the same manner as category 91 represented the summary for categories 92, 93, 94 and 95, so category 96 represents categories 97, 98 and 99, all of which deal with promotion.

97 PROMOTION FOR STATION

Promotion for the station comes in many forms, for example as an extended message which accompanies the station's identification, or as a brief 'sound picture' extolling the station's virtues. These announcements do not refer to specific programming elements, but rather to the station's service as a whole.

98 PROMOTIONAL QUIZ OR CONTEST

Competitions and contests of various types are used by some stations to encourage listening.

99 PROMOTION FOR PROGRAMMING, PACKAGES OR ITEMS

Announcements which specifically publicize individual components of the station's programming. The emphasis in promotion is to encourage listeners to tune in and listen to the particular programming segment, package or item. No sponsor identification.

X0 STATION PRODUCTION ITEMS

This category contains all broadcast material used by the station to identify itself or any of its programming components, as well as any "punctuation" devices it may employ by way of sound effects to highlight elements of its broadcast service. The category also contains technical tests which the station may use either for its own or the public's convenience, as well as periods when the station is not transmitting any broadcast material, whether the transmitter is on or off.

X1 STATION IDENTIFICATION

The station is identified by call letters, frequency and often by a brief, one-line slogan, i.e., "Your Good Music Station".

X2 INTRODUCTION OR BACK-INTRODUCTION OF SERVICE OR STATION

Unless a station broadcasts 24 hours per day, it is customary that at the beginning and end of the broadcast service, a station may make an announcement of some length, detailing its frequency, its call letters, hours of operation, location of transmitters and studios and so on. Sometimes a similar statement accompanies the process whereby an FM station which has until that moment merely re-transmitted the signal of a sister AM station, or from that moment on will merely re-transmit such a signal, begins or ceases its own separate programming.

X3 —

X4 PERFORATORY INTRODUCTION OR BACK-INTRODUCTION TO A MUSICAL SELECTION

Here the announcer merely identifies one or more data concerning the musical selection the station is about to play, or has just finished playing. Most often it will be the name of the singer(s), or composer or the title of the selection, e.g., "That was ..., this is ..."

X5 OTHER IDENTIFICATION, INTRODUCTIONS OR BACK-INTRODUCTIONS TO PACKAGES, PROGRAMMING ELEMENTS OR ITEMS

All the verbal material serving to identify, introduce or back-introduce announcers and programming elements. An announcer, coming on for his "shift" will either have a standard introduction made on his behalf, or perhaps introduce himself, his programming time slot, and may say a few words about the type of music or other content in his portion of the programming day. In the case of an "Open Line" segment, the announcer might introduce the topic and mention a telephone number to which calls should be addressed. At the end, he may wish his listeners a good day, ask them to join him again the next day.

X6 STINGERS AND SOUND EFFECTS

Stingers are brief bits of music, usually single chords, which provide a punctuation of sorts in order to add emphasis to a production. Where these form part of the category above, they are not separately noted. Sound effect in this category does not refer to use of such devices in the course of dramatic productions, but rather to isolated use in the same manner as a stinger. Where they form part of material noted under X5, such sound effects are not separately identified.

X7 TECHNICAL TEST

Most often, AM stations will not perform technical tests, unless it is for the convenience of engineers who may be searching for flaws in the transmitter or antennae. FM stations sometimes provide technical tests in order to help the public make adjustments to their stereo receiving equipment. Although often music is played in the course of these tests, the entire period can be counted as a Technical Test. (The CBC once a day devotes almost a minute to the National Research Council Time signal. This is not a technical test, but an extended time check, and should be counted under category 21).

X8 DEAD AIR

This is a period during which the station is not providing a programming service, although the transmitter is on.

X9 OFF AIR

This is a period during which the station is not providing a programming service, and the transmitter is off. The difference between Dead Air and Off Air, is that in the latter instance you will hear the "white noise" which is encountered in all locations on the dial which are not occupied by transmitting radio stations.

APPENDIX 2:

CONTENT ANALYSIS OF ETHNIC RADIO BROADCASTING
IN SEVEN LANGUAGES

Dutch

German

Greek

Italian

Polish

Portuguese

Ukrainian

LANGUAGE: DUTCH

TABLE 1.1

ETHNIC RADIO BROADCAST CONTENT PROFILE:

CONTENT DISTRIBUTION BY SUMMARY HEADING CATEGORIES

		<u>MIN.</u>	<u>PERCENT</u>
00	Spoken word - news	1	.19
10	Spoken word - backgrounding	1	.19
20	Spoken word - services to community	25	4.67
30	Spoken word - human interest	7	1.31
40	Spoken word - Recreation and skills	+	
50	Spoken word - Other (General)	10	1.87
60	Spoken word - Other (Traditional)	-	
70	Music - General	387	72.20
80	Music - trad/spec. interest	32	5.97
90	91 Advertising	38	7.09
	96 Promotion		
X0	Spoken word - Station production items	35	6.53
	TOTAL	536	100%

LANGUAGE: DUTCH

TABLE 1.2 -

TEN PREDOMINANT SUB-CATEGORIES

(IN DIMINISHING ORDER) - *

		<u>MIN.</u>	<u>PERCENT</u>
1.	71 Music - General Popular	298	55.60
2.	74 Music - Folk oriented	39	7.28
3.	94 Advertising & Promo. - Commercial Spot ANNCT	35	6.53
4.	24 Spoken word - Public Service and Emergency	20	3.73
5.	86 Music - Trad/Specific Interest - Classic	19	3.55
6.	X6 Stn. Production Items - Stingers/Sound Effects	14	2.61
7.	X4 Stn. Prod. Items-Perfunc.Intro/ Extra to Music	13	2.43
8.	72 Music - Rock oriented	13	2.43
9.	76 Music - Classic oriented	9	1.68
10.	84 Music - Trad/Specific Interest - Folk	8	1.49
	TOTAL	468	87.31
	REMAINDER	68	12.69
	BROADCAST TOTAL	536	100%

* NOTE:: news appears here as a summary heading

LANGUAGE: DUTCH

TABLE 1.3

MUSIC

	<u>MIN.</u>	<u>PERCENT</u>
70 MUSIC - GENERAL	387	92.36
71 General popular	298	71.12
72 Rock - oriented	13	3.10
73 Country - oriented	-	-
74 Folk - oriented	39	9.31
75 Jazz - oriented	6	1.43
76 Classic - oriented	9	2.15
Other	22	5.25
80 MUSIC - TRADITIONAL/SPECIAL INTEREST	32	7.64
84 Folk	8	1.91
85 Jazz	5	1.19
86 Classic	19	4.53
87 Opera		
88 Operetta/Musical		
89 Non-Classic Religious		
Other		
TOTAL	419	100%
X6 MUSIC	14	
TOTAL	433	

LANGUAGE: GERMAN

TABLE 2.1

ETHNIC RADIO BROADCAST CONTENT PROFILE:

CONTENT DISTRIBUTION BY SUMMARY HEADINGS

		<u>MIN.</u>	<u>PERCENT</u>
00	Spoken word - news	13	1.05
10	Spoken word - backgrounding	9	.72
20	Spoken word - services to community	67	5.39
30	Spoken word - human interest	7	.56
40	Spoken word - Recreation and skills	16	1.29
50	Spoken word - Other (General)	32	2.57
60	Spoken word - Other (Traditional)	14	1.13
70	Music - General	659	53.02
80	Music - trad/spec. interest	145	11.67
	91 Spoken Word - Advertising	154	12.39
90		163	13.11
	96 Spoken Word - Promotion	9	.72
X0	Spoken word - Station production items	118	9.49
	TOTAL	1,243	100%

LANGUAGE GERMAN

TABLE 2.2
TEN PREDOMINANT SUB-CATEGORIES
(IN DIMINISHING ORDER)*

		<u>MIN.</u>	<u>PERCENT</u>
1.	71 Music - General - General Popular	501	40.79
2.	94 Adv & Promo - Commercial Spot ANNCT.	144	11.55
3.	88 Music - Trad/Specific Int. - Operetta/musical	72	5.79
4.	74 Music - General - Folk Oriented	70	5.63
5.	X4 Stn. Prod. Items - Perfunc.Intro/Extra to Music	50	4.02
6.	X5 Stn. Prod. items - Other ID, PGM, item	49	3.94
7.	72 Music - General - Rock oriented	37	2.99
8.	24 Spoken Word - Public Service ° Emergency	36	2.90
9.	76 Music - General - Classic Oriented	21	1.69
10.	86 Music - Trad/Spec. interest - Classic	20	1.61
	TOTAL	1,006	80.93
	REMAINDER	237	19.07
	BROADCAST TOTAL	1,243	100%

* NOTE:: news appears here as a summary heading

LANGUAGE GERMAN

TABLE 2.3

MUSIC

	<u>MIN.</u>	<u>PERCENT</u>
70 MUSIC - GENERAL	659	81.97
71 General popular	507	63.06
72 Rock - oriented	37	4.60
73 Country - oriented	4	.50
74 Folk - oriented	70	8.71
75 Jazz - oriented	5	.62
76 Classic - oriented	21	2.61
Other		
80 MUSIC - TRADITIONAL/SPECIAL INTEREST	145	18.03
84 Folk	12	1.49
85 Jazz	5	.62
86 Classic	20	2.49
87 Opera	18	2.24
88 Operetta/Musical	72	8.96
89 Non-Classic Religious	7	.87
Other		
TOTAL	804	100%
X6 MUSIC	7	
TOTAL	811	

LANGUAGE: GREEK

TABLE 3.1

ETHNIC RADIO BROADCAST CONTENT PROFILE

CONTENT DISTRIBUTION BY SUMMARY HEADING CATEGORIES

		<u>MIN.</u>	<u>PERCENT</u>
00	Spoken word - news	+	+
10	Spoken word - backgrounding	-	-
20	Spoken word - services to community	29	7.14
30	Spoken word - human interest	-	-
40	Spoken word - Recreation and skills	-	-
50	Spoken word - Other (General)	11	2.71
60	Spoken word - Other (Traditional)	+	+
70	Music - General	233	57.39
80	Music - trad/spec. interest	4	.99
90	91 Spoken word - Advertising	97	23.89
	96 Spoken word - Promotion	2	.49
X0	Spoken word - Station production items	29	7.14
	TOTAL	406	100%

LANGUAGE: GREEK

TABLE 3.2

TEN PREDOMINANT SUB-CATEGORIES (IN DIMINISHING ORDER)*

	<u>MIN.</u>	<u>PERCENT</u>
1. 71 Music - General - General Popular	204	50.25
2. 94 Adv. & Promo. - Commercial Spot ANNCT.	96	23.65
3. 24 Spoken Word - Public Service & Emergency	29	7.14
4. 74 Music - General - Folk oriented	29	7.14
5. X5 Stn. Prod. items - Other ID, PGM, item	17	4.19
6. X4 Stn. Prod. items - Perfunc.Intro/Extro to Music	9	2.22
7. 56 Spoken Word - Informative Intro to music	5	1.23
8. 52 Spoken Word - Humorous or other Sketch	4	.99
9. 84 Music - Trad./Specific Interest - Folk	3	.74
10. 99 Adv. & Promo.-Promo. for PGM, Package, Item	2	.49
TOTAL	398	98.03
REMAINDER	8	1.97
BROADCAST TOTAL	406	100%

* NOTE: News appears here as a summary heading

LANGUAGE: GREEK

TABLE 3.3

<u>MUSIC</u>		<u>MIN.</u>	<u>PERCENT</u>
70 MUSIC - GENERAL		233	98.31
71 General popular		204	86.08
72 Rock - oriented		-	
73 Country - oriented		-	
74 Folk - oriented		29	12.24
75 Jazz - oriented		-	
76 Classic - oriented		-	
Other			
80 MUSIC - TRADITIONAL/SPECIAL INTEREST		4	1.69
84 Folk		4	1.69
85 Jazz			
86 Classic			
87 Opera			
88 Operetta/Musical			
TOTAL		237	100%
X6 MUSIC		1	
TOTAL		238	

LANGUAGE ITALIAN

TABLE 4.1

ETHNIC RADIO BROADCAST CONTENT PROFILE:

CONTENT DISTRIBUTION BY SUMMARY HEADING CATEGORIES

		<u>MIN.</u>	<u>PERCENT</u>
00	Spoken word - news	165	4.41
10	Spoken word - backgrounding	280	7.48
20	Spoken word - services to community	167	4.46
30	Spoken word - human interest	92	2.46
40	Spoken word - Recreation and skills	152	4.10
50	Spoken word - Other (General)	46	1.23
60	Spoken word - Other (Traditional)	8	.21
70	Music - General	1479	39.50
80	Music - trad/spec. interest	124	3.31
91	Spoken Word - Advertising	787	21.02
90		801	21.39
96	Spoken Word - Promotion	14	.37
X0	Spoken word - Station production items	430	15.67
	<u>TOTAL</u>	3.744	100%

LANGUAGE ITALIAN

TABLE 4.2

TEN PREDOMINANT SUB-CATEGORIES (IN DIMINISHING ORDER)*

	<u>MIN.</u>	<u>PERCENT</u>
1. 71 Music - General: Gen. Pop.	1121	29.94
2. 94 Commercial announcements	714	19.07
3. 72 Music - General: Rock-oriented	214	5.72
4. 12 Backgrounding: Social issues	186	4.97
5. 00 News	165	4.41
6. X6 Bridges, Themes, Stingers	165	4.41
7. X5 Other ID, In/Extro to PGM	139	3.71
8. 24 Public Service and Emergency	124	3.31
9. 74 Music-General: Folk-oriented	114	3.04
10. 49 Sports Events Coverage	49	1.31
TOTAL	2911	79.89%
REMAINDER	753	20.11%
BROADCAST TOTAL	3744	100%

* NOTE: news appears here as a summary heading

LANGUAGE ITALIAN

TABLE 4.3

MUSIC

	<u>MIN.</u>	<u>PERCENT</u>
70 MUSIC - GENERAL	1479	92.26
71 General popular	1121	69.93
72 Rock - oriented	214	13.35
73 Country - oriented		
74 Folk - oriented	114	7.11
75 Jazz - oriented	5	.31
76 Classic - oriented	5	.31
Other	20	1.25
80 MUSIC - TRADITIONAL/SPECIAL INTEREST	124	7.74
84 Folk	55	3.43
85 Jazz	2	.12
86 Classic		
87 Opera	44	2.75
88 Operetta/Musical		
89 Non-Classic Religious	17	1.06
Other	6	.37
TOTAL	1603	100%
X6 MUSIC	157	
TOTAL	1760	

LANGUAGE: POLISH

TABLE 5.1

ETHNIC RADIO BROADCAST CONTENT PROFILE:

CONTENT DISTRIBUTION BY SUMMARY HEADING CATEGORIES

		<u>MIN.</u>	<u>PERCENT</u>
00	Spoken word - news	1	.33
10	Spoken word - backgrounding	30	10.00
20	Spoken word - services to community	32	10.67
30	Spoken word - human interest	10	3.33
40	Spoken word - Recreation and skills	-	
50	Spoken word - Other (General)	3	1.00
60	Spoken word - Other (Traditional)	30	10.00
70	Music - General	93	31.00
80	Music - trad/spec. interest	42	14.00
90	91 Spoken Word - Advertising	34	11.33
		34	11.33
	96 Spoken Word - Promotion	0	0.00
X0	Spoken word - Station production items	25	8.33
	TOTAL	300	100%

LANGUAGE: POLISH

TABLE 5.2
TEN PREDOMINANT SUB-CATEGORIES
*
(IN DIMINISHING ORDER)

		<u>MIN.</u>	<u>PERCENT</u>
1.	71 Music - General Popular	67	22.33
2.	94 Adv. & Promo - Commercial Spot ANNCT	34	11.33
3.	24 Spoken Word - Public Service and Emergency	32	10.67
4.	87 Music - Trad./Specific Int. - Opera	24	8.00
5.	12 Spoken Word - Social Issues & Concerns	18	6.00
6.	64 Spoken Word - Formal Story	15	5.00
7.	76 Music - General - Classic oriented	13	4.33
8.	74 Music - General - Folk oriented	13	4.33
9.	63 Spoken Word - Trad., Regional, 1 Folk Tales	13	4.33
0.	X5 Stn. Prod. Items - Other ID, PGM, item	13	4.33
	TOTAL	242	80.67
	REMAINDER	58	19.33
	BROADCAST TOTAL	300	100%

* NOTE:: news appears here as a summary heading

LANGUAGE: POLISH

TABLE 5.3

MUSIC

	<u>MIN.</u>	<u>PERCENT</u>
70 MUSIC - GENERAL	93	68.89
71 General popular	67	49.63
72 Rock - oriented	-	
73 Country - oriented	-	
74 Folk - oriented	13	9.63
75 Jazz - oriented	-	
76 Classic - oriented	13	9.63
Other		
80 MUSIC - TRADITIONAL/SPECIAL INTEREST		
84 Folk	10	7.41
85 Jazz	4	2.96
86 Classic	3	2.22
87 Opera	24	17.78
88 Operetta/Musical	-	
89 Non-Classic Religious	1	74
Other		
TOTAL	135	100%
X6 MUSIC		
TOTAL	135	

LANGUAGE PORTUGUESE

TABLE 6.1

ETHNIC RADIO BROADCAST CONTENT PROFILE:

CONTENT DISTRIBUTION BY SUMMARY HEADING CATEGORIES

		<u>MIN.</u>	<u>PERCENT</u>
00	Spoken word - news	19	5.49
10	Spoken word - backgrounding		
20	Spoken word - services to community	14	4.05
30	Spoken word - human interest	9	2.60
40	Spoken word - Recreation and skills	6	1.73
50	Spoken word - Other (General)	2	.58
60	Spoken word - Other (Traditional)	1	.29
70	Music - General	174	50.29
80	Music - trad/spec. interest	38	10.98
	91 Spoken Word - Advertising	40	11.56
90		41	11.85
	96 Spoken Word - Promotion	1	.29
XO	Spoken word - Station production items	42	12.14
	TOTAL	346	100%

LANGUAGE PORTUGUESE

TABLE 6.2

TEN PREDOMINANT SUB-CATEGORIES (IN DIMINISHING ORDER)*

		<u>MIN.</u>	<u>PERCENT</u>
1.	71 Music - General: General Popular	105	30.35
2.	74 Music - General: Folk oriented	53	15.32
3.	94 Adv. and Promotion: Commercial ANNCTS.	39	11.34
4.	84 Music - Traditional: Folk	29	8.45
5.	X4 Stn. Production - Perfunc. Intro/ Extro to Music	20	5.71
6.	00 Spoken Word - News	19	5.32
7.	X5 Stn. Prod. Items - Other ID, PGM, item	17	4.99
8.	72 Music - General: Rock oriented	13	3.76
9.	37 Spoken Word - Human Interest: Guidance	7	2.02
10.	24 Spoken Word - Community: Public Serv. & Emergency	6	1.73
	TOTAL	308	89.02
	REMAINDER	38	10.98
	BROADCAST TOTAL	346	100%

* NOTE: news appears here as a summary heading

LANGUAGE: PORTUGUESE

TABLE 6.3

MUSIC

	<u>MIN.</u>	<u>PERCENT</u>
70 MUSIC - GENERAL	174	82.86
71 General popular	105	50.00
72 Rock - oriented	13	6.19
73 Country - oriented		
74 Folk - oriented	53	25.24
75 Jazz - oriented		
76 Classic - oriented	3	1.43
Other		
80 MUSIC - TRADITIONAL/SPECIAL INTEREST	35	16.67
84 Folk	29	13.81
85 Jazz		
86 Classic		
87 Opera		
88 Operetta/Musical	6	2.86
89 Non-Classic Religious		
Other		
TOTAL	209	
X6 MUSIC	1	
TOTAL	210	

LANGUAGE: UKRAINIAN

TABLE 7.1

ETHNIC RADIO BROADCAST CONTENT PROFILE:

CONTENT DISTRIBUTION BY SUMMARY HEADING CATEGORIES

		<u>MIN.</u>	<u>PERCENT</u>
00	Spoken word - news	21	4.93
10	Spoken word - backgrounding	23	5.40
20	Spoken word - services to community	27	6.34
30	Spoken word - human interest	16	3.76
40	Spoken word - Recreation and skills	-	
50	Spoken word - Other (General)	19	4.46
60	Spoken word - Other (Traditional)	25	5.87
70	Music - General	139	32.63
80	Music - trad/spec. interest	77	18.08
90	91 Spoken Word - Advertising	45	10.56
	96 Spoken Word - Promotion		
X0	Spoken word - Station production items	34	7.98
	TOTAL	426	100%

LANGUAGE: UKRAINIAN

TABLE 7.2

TEN PREDOMINANT SUB-CATEGORIES (IN DIMINISHING ORDER)*

	<u>MIN.</u>	<u>PERCENT</u>
1. 74 Music General - Folk oriented	62	14.55
2. 71 Music General - General popular	55	12.91
3. 94 Adv. & Promo. - Commerical Spot ANNCT.	45	10.56
4. 84 Music - Trad./Specific Interest - Folk	33	7.75
5. X5 Stn. Prod. items - Other ID, PGM, item	24	5.63
6. 65 Spoken Word - Other - Formal Essay	24	5.63
7. 13 Spoken Word - Backgrounding - Public Admin.	23	5.40
8. 00 Spoken Word - News	21	4.93
9. 86 Music - Trad/Spec. Interest - Clasic	21	4.93
10. 55 Spoken Word - Other - Informal Essay	16	3.76
TOTAL	324	76.06
REMAINDER	102	23.94
BROADCAST TOTAL	426	100%

* NOTE: news appears here as a summary heading

LANGUAGE: UKRAINIAN

TABLE 7.3

MUSIC

	<u>MIN.</u>	<u>PERCENT</u>
70 MUSIC - GENERAL	139	64.35
71 General popular	57	26.39
72 Rock - oriented	-	
73 Country - oriented	-	
74 Folk - oriented	62	28.70
75 Jazz - oriented	6	2.78
76 Classic - oriented	14	6.48
Other		
80 MUSIC - TRADITIONAL/SPECIAL INTEREST	77	35.65
84 Folk	33	15.28
85 Jazz	-	
86 Classic	22	10.19
87 Opera	3	1.39
88 Operetta/Musical	9	4.17
89 Non-Classic Religious	10	4.63
Other		
TOTAL	216	100%
X6 MUSIC	3	
TOTAL	219	

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