

01/09/2018

Conducting Policy Research Assignment

Communication

- The ways we interact with each other & the world around us
- Transmittance of a message → given & received
- Implicit & explicit, verbal and nonverbal, individual and group, simple and complex
- Sharing and conveying information
- Distribution and exchange of information

- Tool and method used to express ideas
- Many different ways to communicate- body language, writing, etc.
- Interaction
- Signals
- Creates relationships
- Multi-platform

Communication is not always successful

- Can lead to misinformation (Fake News!)
- Lead to conflicts

Culture

- Set of shared values, ideologies, beliefs, practices, traditions → make a a group unique
- Shapes identity
- Defines us→ Normative center?
- Day to Day actions and larger moments
- Shared sense of belonging

- How groups of people are represented and understood
- “Character” Number of cultural influences: including:
 - Religion, ethnicity, generational, geographical, class, etc.

David Lucking: “Individuals might be simultaneously exposed to a plurality of identities or cultures, the competing claims of which cannot be reconciled among themselves”

Policy

- A set of rules, regulations of practices (legal and official)
- How an institution/government/individual deals with an issue
- How to govern
- Used to minimize debates and chaos
- Solves problems

- Policies can be fair, unfair, good or bad
 - Eg” Shoplifters will be killed and eaten

Commercial goals

- \$\$\$, for profit

Vs.

Creative/ cultural goals

- Experience & create culture (CBC, TVO)
- Understand & interact with the world

Media as PRODUCTS

- Consumers vs. advertising revenue

Practice and process of media PRODUCTION

- Who is making media and how is it made?

ENVIRONMENT around the media products and production

- Politics, culture, and social issues going on
- Changing

MEDIA POLICY IN CANADA MUST ADDRESS...

- Complexities of media productions
- Challenges of media production
- (anticipate) Transformation in media environments
 - Citizen/consumer debates, communication for democracy (Media for profit vs. media for culture)

UNDERLYING PRINCIPLES OF MEDIA POLICY IN CANADA

- Media
 - Are a public good
 - Operate in the national interest
 - Should foster national unity
 - Should encourage economic growth

John Foote Asks...

- Does it create content?
- Does it help to ensure Canadians have access to Canadian media?
- Does it allow for freedom of choice while protecting Canadian media content?

THURSDAY JANUARY 11th 2018

Policy Analysis

- **Stakeholders**- anyone involved with the company
- **Rationale**- why the policy is needed
- **Objectives**- What you want from a policy being created
- **Policy tools and instruments**- How can you put the policies into practice? (SEE LIST BELOW)
- **Implementation**- How the policy is introduced, immediate release? Delayed? Etc
- **Outcome**- What happens after a policy introduced

Policy tools and instruments- How can you put the policies into practice?

- **Indirect government pressure-** Putting pressure on a company or an attempt
- **Legislation-** to put it into law, formal way of government intervention
- **Public ownership-** Eg” CBC, TVO, etc.
- **Direct expenditures-** Giving money or funding to help lower the cost of Canadian Media Production.
- **Tax expenditures-** Usually come once a project is complete; or once an organization files its tax return. Either a media organization receives some money back or able to write off a certain part of their taxes
- **Taxation-** EG” movies ticket in France gets taxed, but the tax goes directly back to film makers
- **Regulation-** Almost always talking about CRTC; As they oversee almost all forms of media. Ensures that most media industry is Canadian and not foreign owned.

Discussion:

- In your opinion, which policy tool or instrument do you think is the most important?

Involvement of the Canadian Government

- Marketing failure
- Need to increase:
 - Supply
 - Demand
- Approximately 5.7% of the population would have to attend a movie screen to recoup production costs.

Culture

- Carriage infrastructure (equipment and networks)
- Human resources (cultural labor force)
- Cultural content (intellectual property)

- Multidimensional
 - Aesthetic (Creation, artistic, performance, criticism)
 - Social (consumption and participation)
 - Economic (consumer-fed, profit)
 - Political (State intervention)

Phases of Intervention

- 1867-1950: Operation and **FUNDING** of public institutions (CBC Radio and the NFB)
- 1951-1971: Active period → The report of the Royal Commission on National Development in the Arts, Letters, and Science
 - Institution building, **INFRASTRUCTURE**
 - Canada's centennial (1967)
- 1980s and 1990s: Passage of major pieces of cultural **LEGISLATION** (Broadcasting Act, Copyright Act). Development of policies, programs and other forms of intervention
- Post 2000: Emphasis on new and expanding media. **CONSOLIDATION** of functions within the Dept. of Canada Heritage
 - Doer → Partner

Personal Reflection

Public good-

1. "goods" require both public and private involvement to create and sustain industries and products
2. Media is for the public good (education, betterment of society, limits foreign influence, creation of national talent, space, place and identity, etc).

Question 2: Do you think the media policy should take this concept into account? To what extent? Why or Why Not?

Tuesday January 16th, 2018

Canada's Federal Cultural Policy Approach Considers:

- Public good
- National Interests- Stories and values shared in our media, culture is important
- Social linkages- Cultural content strengthens relationships, increased feeling of connectedness
- Economic growth- Create jobs, etc.
- Relationship with the United States

- Changing Environment
 - New technologies- Help make Canadian content more easily accessible; in Canada and around the world
 - Globalization- Losing our culture, what it means to be Canadian, what is a Canadian?
 - Cultural diversity- Respecting Canada's multiculturalism? Concept great, but bad in implementation

Challenges to MCC Policy in Canada

1. Conflicts and threats to Canadian sovereignty
 - Internal
 - Urban/rural- Eg" Living in a large urban center have much more media and options than those living in more rural or isolated areas
 - Regionalism- Many people identify more closely with their particular region Eg" East Coast Canada with East Coast US/ West Coast Canada with West Coast US.
 - Multiculturalism-
 - Bilingualism- English and French; different languages for different events and programs
 - Colonialism- 1982 change in Canadian laws; having to go through Britain for major changes; all of our media was usually modeled after the British tradition

- External
 - The US- Canadian audiences seem to prefer; internationally the USA is perceived as the world leader of television and media production

2. Contrasting conceptions of the public, markets and technologies

- The place/role of the public
 - How do we create inclusive broadcasting?
 - Public wants vs. public good
- The place/role of the market
 - Trends vs. long term goals and principles
- The impact of changing/new technologies
 - Good and bad

3. Economic vs social and cultural goals

The Massey Commission

- The Royal Commission on National Development in the Arts, Letters, and Sciences
- To investigate the state of arts and culture in Canada
- Appointed on April 8th, 1949 by Prime Minister Louis St-Laurent
- Chaired by Vincent MASsey→ Landmark findings, the Massey Reports, on June 1st, 1951
- Massey recommended **federal funding for cultural activities**

“The most important official document in Canadian culture”

“The report warned the immediate danger of relying on solely American Media”

-Give funding to arts and culture to “give encouragement to institutions that give Canadian value”

Excerpts From the Massey Commission

- If modern nations were marshalled in the order of the importance which they assign to those things with which this inquiry is concerned [arts and cultures], Canada would be found far from the vanguard; she would even be near the end of the procession”
- There are “influences from across the border as pervasive as they are friendly...”

Massey’s Report and Radio

- Radio likely to become monopoly → Finite resource
- Radio for both entertainment and for the public good
- Canada is unique from other Western countries
- Must have access to radio across the country

Massey Recommended

- Government control of radio through a single body organization
- The Canadian Broadcasting Organization
 - Provide directly by its operations
 - Indirectly as the regulator of the radio broadcasting industry
- CBC should be free from partisan influences
- More funding for the CBC
- More talks programs
- That radio programs expand across the country
- That provide radio must employ more Canadian talent

QUESTION: Do you agree with Massey’s recommendations? Is there anything he missed or anything that you would add? Anything that you disagree with?

01/18/2018

Today

- Lincoln Report (2003)- our Cultural Sovereignty: The second century of Canadian broadcasting- regulating history
- Clifford Lincoln, Chair of the Standing Committee on Canadian Heritage
- Led an evaluation & study of the 1991 Broadcasting Act
 - Are the objectives being met?
- Looking back at the history of Broadcasting in Canada

Timeline- History of Broadcasting in Canada

- 1913: Radio Telegraph Act- Licensing of radio was through the government
- 1928: Royal Commission of Radio Broadcasting, John Aird
- 1929: Aird issues his report; major finding is that to overcome all these issues in radio, is that Canada needed to create its own national publicly owned broadcaster
- 1932: The CRBC was created under the Canadian Radio Broadcasting Act
 - Main purpose was to regulate the radio, lease and purchase/ construct stations.
 - The CRBC was also a Radio-Broadcaster itself
- 1935: Prime Minister Mackenzie King revised 1932 act
 - Arms length enough?
- 1936: Revised Canadian broadcasting act, CRBC → CBC
- 1949: The Massey Commission, the Royal Commission on National Development in the Arts, Letters, and Sciences
- 1951: The Massey Report, federal funding for arts and culture
- 1957: Fowler Commission → CBC cannot operate & manage broadcasting
 - The CBC should not hold so much of this power
- 1958: Revised Broadcasting Act→ BBG
- Early 1960s: CTV begins to broadcast
- 1964: Fowler Broadcasting Committee created
 - Concerned with dominance of American content
- 1965: Fowler Committee issues report → critical, new policy with clear items needed
 - Critical of the CBC; not fulfilling their role as public broadcaster

- Critical of private broadcasters; simply just showing American content
- 1966: Government issued a White Paper reflecting these ideas to the Standing Committee on Broadcasting, Film & Assistance to the Arts
 - The government must create new policies to regulate both public and private broadcasters
- 1968: New Broadcasting Policy → Created the CRTC
- 1980: Federal Cultural Policy Review Committee chaired by Louis Applebaum co-chaired by Jacques Hebert
- 1982: The Applebaum-Hebert Report issued
 - The CRTC needs to manage public and private broadcasters, not just as separate streams of media, but also consider how they interact with each other
 - Forced networks to re-invest a portion of profit into the funding of Canadian content.

January 23rd, 2018

Canadian Content Regulations and Incentives: Radio and TV

Agenda

- Foote's concept of "public good" applied to Canadian Content rules and Regs
- Intro to CanCon
- Babe's incentives vs. regulations vs. reregulation
- CanCon and Canadian Radio -> Defining "Canadian" music

Broad Measures of Canadian-ness

-
- Citizenship of creators
- Physical location & financing
 - Bringing jobs, investment, profit to a Canadian Economy. Should it qualify as Canadian content? Who is paying for this and who is profiting?

- Assessment of content
 - Telling a Canadian story? What is a Canadian story? Does it have to be a Canadian cliché to be considered “Canadian”
- 2 GOALS
 - Creation of CC
 - Access to CC

Achieved by:

- Exhibition requirements or content quotas
 - % of the broadcast schedule must be Canadian
 -
- Expenditures
 - % of broadcasters revenue must be spent on creating or purchasing Canadian content

Incentives vs. Regulations

Incentive:

- Reason for doing something
- Brings profit
- Positive

Regulations

- Limit operations
- Reduction of profits
- Restriction, direction, and control- lack of freedom
- Negative

Babe’s Comparison & Argument

An incentive to one group= a regulation to another*

- CanCon widely viewed as regulations

BUT

- If broadcasters must follow CanCon regulations to obtain a license, they are also incentives

Deregulation vs. Reregulation

- Babe prefers “reregulation
 - All activity is within the framework of the law
 - Altering regulations, not lessening
 - IE”
 - If CC obligations were removed many would consider this deregulation
 - **BUT** rights move from Canadian artists to broadcasters

Babe’s Recommendations for Reforming Media Policy

- Canada must be placed within North American context

CANADA HAS TO:

1. Establish dramatic & clear policies
2. Create competitive license renewal processes
3. Find new funds to support public broadcasting & independent producers
4. Reinforce CBC mandate

Goals of CRTC Commercial Radio Policy, 2006

- Create a strong, well-financial sector in both languages
- Develop Canadian artists
- Airplay of Canadian music
- Contributions to CTD initiatives
- Diversity of genres and artists
- Reflect multiculturalism
- Provide regular news
- Transition to digital
- Use new distribution platforms

MAPL- Regulations

Music, Artist, Performance, Lyrics

Music: Composed by a Canadian

Artist: Performed principally by a Canadian

Performance: consists of a live performance that is recorded in Canada, or performed wholly in Canada and broadcast live in Canada

Lyrics: Written by a Canadian or a collaboration where the Canadian receives half the credit

CRTC- CanCon Regulations

Canadian Commercial Stations

- 35% of popular (category 2) music broadcast each week
 - 35% between 6:00am and 6:00pm Monday-Friday
 - 10% of special interest (Category 3)

French Language Stations

- 35% of popular (Category 2) music broadcast each week must be Canadian
- 65% of popular (Category 2) vocal music during a broadcast week must be in French
 - 55% of popular (Category 2) vocal music must be between 6:00am and 6:00pm Monday-Friday and must be in French

Tuesday January 28th

Canadian Program Certification

- Has to meet a certain criteria to be certified Canadian content.
 - Producer is Canadian
 - Production must earn a MINIMUM of 6/10 points
 - Points based on key creative roles, or jobs on the set: Director /Screenwriter OR 2 Lead Actors
 - 75% of the production costs and 75% of the post-production costs are paid to Canadian companies/businesses

Canadian Program Expenditure (CPE)

- 30% of gross broadcaster revenue must be spent on either making Canadian content or buying Canadian content from independent producers
 - 50% of what CTV shows has to be certified Canadian content

Programs of National Interest

- Help share Canadian stories, shape Canadian culture and identity, etc.
- 5% must be spent of Programs of National Interest- used to be an 8 hour quota (at least 8 hours in a week had to be spent on Programs of National Interest)
 - Examples of Programs of National Interest: Heritage minutes, Canadian History shows, etc.

Reconsidering Cancon-Video

- Quality over/vs. Quantity
- Canadian TV should use/adapt Canadian writing
- Issue of “discoverability”

John Doyle's Points

- Critical of the CRTC
 - Using Canadian writers is a bad idea
- Populous TV is a template
 - Great TV is not made in Canada
 - CBC should focus on great TV (not populous TV)
- Canada is a risk adverse
- CanCon hasn't been successful, but does need to exist

Kelly Lynne Ashton's Points

- Golden age of TV has NOT bypassed Canada
- Must have quantity to get quality
- Populous TV has been mandated by the government

What are Cord-Cutters How will Canadian Companies Adjust to this Group?

- People who won't pay for cable
- Skinny basic cable packages:
 - Niche channels may fold
- KLA: Cord-Cutting is unpredictable
- Doyle: Not everyone will be a cord-cutter

How have Canadian Broadcasters kept up with the Internet and New Media

- Commercial broadcasters have been slow to catch up with new platforms
- Canadian producers are trying to create:
 - Lower budget web content
 - Divisions for web content

Thursday February 1st

Ways to support CanCon

- Quotas
- Expenditures
- Direct expenditures
 - Grants and Loans to content producers
- Tax Expenditures
 - To generate private investment
 - Tax Deductions
 - Refundable tax credits
- Compulsory Contributions to Subsidy Programs
 - Commercial media must contribute to programs that support the creation of Canadian music and TV
 - Cable and satellite distributors → Canada Media Fund

Canadian Contributions- Commercial Radio

- Fixed contribution based on a station's total revenue in the previous broadcast year
 - Less than \$625,000 = \$500
 - Between \$625,000 and \$1,250,000 = \$1,000
 - Exceeding \$1,250,000 = \$1,000 + 0.5% of the portion that exceeds \$1,250,000
- For all categories, 60% goes to Factor or MUSICATION, while 40% can go to any eligible CCD initiative
 - 40% could go to:
 - Music BC, Canadian Society for Recording Arts, etc.

Bryan Adam's Quote- Hating on CanCon and the CRTC

Cons of CanCon

1. Quotas have increased the quantity, but not the demand or quality
2. CanCon quotas are filled with generic popular music
3. Canadian musicians escape CanCon by signing with a multinational company
4. CanCon breeds mediocrity
5. Canadian independent labels lose artists to big record companies
6. CanCon system is contradictory
 - a. In order to succeed you have two choices:
 - i. Either #5 or #3

Tuesday February 6th

CCD Players and Stakeholders

Factor (Foundation Assisting Canadian Talent on Recordings)

CIRPA (Canadian Independent Record Production Association)\

CMPA (Canadian Music Publishers Association)

- Legislation
- Concerned with fair compensation for music played to the songwriter

Musication

- Emerged around the 80s after trouble in the 80s with lack of Canadian representation

Department of Canadian Heritage

- Involved in the research of policy
- Implementation of policy
- Put money into the Canadian Music Fund

The Radio Starmaker Fund/ Fonds Radio star

- Support for the marketing and promotion of emerging artists

(CAB) Canadian Association of Broadcasters

- Around since 1926- when radio was just starting to take off as a form of entertainment
- Against increased CanCon restrictions- seen as an infringement

(CRIA) Canadian Recording industry association

- Share news on the industry
- Represent the larger record labels in Canada-larger international branches
- “Least Canadian” out of all of these

Canadian Music Fund

- The Canadian Music Fund supports 5 distinct components
 - Creators Assistant (ELIMINATED)
 - New Musical Works
 - Collective Initiatives
 -
 - Music Entrepreneur
 - Canadian Music Memories

The CMF was founded in 2001 and is evaluated each year to determine usefulness/renewal of funds. This fund is needed to continue the support of artists

DISCUSSION

- To what extent do you believe that these types of Canadian content initiatives help develop Canadian artists and industries
- Do you believe that they are worthwhile and effective? One more than the others? Why or why not?
- Why do you believe is the best way to ensure quality Canadian content development in radio and TV?

Thursday February 8th

Agenda

- Film Industry
 - Domestic Direct Subsidies
 - Tax/Credit expenditures
 - Public/Private Partnerships

Canadian Film or Video Production Tax Credit Program

Domestic Direct Subsidies

- Automatic Subsidies
 - \$\$ automatically given to all companies that meet criteria
 - Ie” Canadian Book Fund- based on amount of new Canadian publications, etc
- Discretionary Subsidies
 - Competitive evaluation process
 - Judgement by committees
 - Guidelines
 - Experience of the senior creative team
 - Presence of distribution commitments
 - Amount of other \$ secured
 - Connection to media trends

Discussion:

Pro’s of Discretionary:

- Guidelines put in place
- Come up with a pretty compelling case/best plan to get the money

Canada Media Fund

CMF is unique

1. Combination of automatic and discretionary subsidies
2. Public-private subsidy program for film and TV

Evaluation of Subsidies as a Policy Tool

1. Difficult to structure a process of application & award that will be neutral and transparent
2. Public funds must be allocated among competing projects, some of which might proceed without help, while others should not proceed at all
3. Subsidies can lead to a culture shaped more by the pursuit of grants than artistic merit or popular success

Tax Expenditures

Tax Deductions: Companies can reduce the amount of tax they owe

Reduces taxable income

\$100,000 of profit

\$10,000 can be written off

Company is only taxed on \$90,000

Refundable Tax Credits: Companies receive a credit for the taxes they paid by fulfilling the requirement of the tax credit fund

EG”

Total Film Production Cost: \$500,000

Eligible labor costs: \$100,000

25% credit= 25,000

Deducted from taxes owed, anything remaining is refundable

- Act as incentives for private investment with the gov't incurring direct costs.

Evaluation of Tax Expenditures as a Policy Tool

1. Politically sensitive gov'ts can escape the criticism of taking money from one sector of the economy and giving it to another
2. However foregone tax revenue is still LOST revenue
3. The impact of tax expenditures are hard to predict.

Capital Costs Allowance (CCA)

- Example of a tax expenditure program
- Canadian film investment
- 1982 and 1995: Investors could deduct up to 100% of the costs of their investment in a Canadian film from taxable income
- “Tax shelter”

- Pro: Generates a greater investment
- Con: Does not help improve the quality

Canadian Film or Video Production Tax Credit

- CCA→ CPTC in 1995
 - No longer 100% deduction
 - Now a 25% refundable tax credit on labor costs up to 15% total cost of or TV production in Canada
- Only eligible Canadian-owned film or video production companies
 - Determined by CAVCO
 - Will look at specific requirements later on

CPTC is a very significant source of support for Canadian films

180 Million was claimed in 2008.

Implementing These Policy Tools

- Culturally Distinctive productions for a domestic audience VS. Generic productions for international audiences
- Culturally distinctive productions might not get made without assistance, internationally generic entertainment will
- Tension between reflecting domestic audience while minimizing domestic references to appeal to other markets

“Francois Macerola, a former Executive Director of Telefilm Canada said, “We have always had to strike a balance between our cultural mandate and the need to invest in winners. That is a matter of constant discussion”.

To be eligible for the CPTC:

- A production must be certified by CAVCO as a “Canadian Film or Video Production”.
- Excluded Productions

A film is excluded if:

1. There is no confirmation from a Canadian distributor or CRTC-licensed broadcaster that the production will be shown in Canada within two years of it being completed
2. The production does not retain a share of revenues that is acceptable to the Minister of Canadian Heritage from the exploitation of the production in non-Canadian markets
3. There is distribution made in Canada within the 2 year period after completion by an entity that is not Canadian
4. The production falls within the list of genres that are ineligible

INELIGIBLE GENRES

- Porn
- Advertising
- Sport event or activity
- News, current events, etc
- Award show
- Talk shows

AFTER MIDTERM-----

03/01/2018

Broad Citizen’s Groups

- Canadian Radio League
 - Formed to pressure the federal government to implement the recommendations of the Aird Commission
- Friends of Canadian Broadcasting

- Since 1985- defends and enhances the quality and quantity of Canadian programming on TV
- Doesn't accept donations from any political party or from any broadcasters with a CRTC license
- Kind of an unofficial watchdog of the industry
- Responsible , adhering to regulations, following broadcast standards, etc.
- Informal pressure
- OpenMedia.ca
 - Concerned with non-censored, affordable access to the internet
 - “open , affordable, and surveillance free”
 - Creates campaigns about citizens concerns of censorship on the internet
 - Against large media conglomerates
 - Thinks that the internet should either be free or very affordable

****All of these support the Public service aspects of media and the creation of Canadian content****

Industry Specific Lobby Groups

- Canadian Association of Broadcasters (CAB)
 - Private radio and TV stations
 - Protect those in private broadcasting
- Canadian Media Producers Association (CMPA)
 - 100s of independent productions companies
 - Previously the Canadian Film and Television Production Association

Hackett and Anderson

- NGOs hold a broad interest in media policy
- Media
 - Brings awareness and info
 - Informs public perceptions
 - News and fictional content
- NGOs:
 - Depend on access to the media
 - Are interested how their issues are represented in the media

- Tend to be against concentration of media ownership

Democracy and Media Policy

- Democratic values shape Canadian communication policy
 - Accountability of media industries
 - Access to and diversity of citizen-relevant information
 - Community-building
 - Inclusion of minority cultures and languages
 - Domestic control
- Media is also a democratic tool:
 - Form of public communication
 - Media content participates societal debates
- Democratic values are challenged by:
 - Concentration of media ownership
 - Increased foreign ownership
 - Unregulated internet
 - Little support for new Canadian media
 - Violations of net neutrality

Hackett and Anderson's Study

- Openmedia.ca, World association for Christian Communication (WACC) with Robert Hackett
- Conducted 57 online and 18 in person interviews with NGOs
- The 57 NGOs were diverse
 - 17 have under 500 members
 - 14 not membership based
 - None had more than 100,000 members
 - Median annual revenue was \$250,000
 - 13 had budget over \$1,000,000
 - 14 less than \$100,000
 - 9 less than \$25,000
- The NGOs were asked about:
 - Priorities

- Resource strategies
- Perceptions of digital media, news media & current media orgs.
- Role of the media in these goals
- To determine how involved NGOs might be in media policy reform, creation, or advocacy
- Goal to identify opportunities for successful media reform campaigns, projects, and partnerships across NGOs who:
 - Engage, use, and have their issues represented by the media

Findings

1. Importance of media to the NGOs was widely acknowledged
 - a. 84.6% that the quality and diversity of Canadian journalism affects their work
2. Dissatisfied with coverage of their own NGO and issues
 - a. 62% expressed dissatisfaction
3. CBC better than other media?
 - a. 44% agreed
 - b. 88% said it's helpful to their work
4. NGOs with budgets under \$250,000 were more likely to participate in a media advocacy campaign than wealthier ones

Themes for Change

- Better journalism
- Reduce market concentration
- Replace corporate ownership with public ownership
- Regulatory & financial support for independent and community media
- Protection for internet access

CS 260 - Notes for Tuesday, March 6

Conclusions from Hackett and Anderson:

Shortage of resources necessitates collaboration

Some NGO sectors are more likely to engage in media reform campaigns. Factors:

Fear of jeopardizing current media access

NGOs with the most direct stake in communications policy = most likely to support campaigns for media reform

The higher the level of dissatisfaction with the mainstream media, the more likely NGO is to participate

NGOs who viewed the internet as less than very important to their work = less likely to joining a media reform campaign.

Net neutrality

Advocates for CBC

2 presentations to the Standing Committee on Canadian Heritage

Standing Committee on Canadian Heritage

Would make recommendations on CBC funding

Look at policy tools/evaluate existing policy tools

Look at economic challenges of Canadian media industry.

Ian Morrison - Friends of Canadian Broadcasting

Argues there is strong public support for funding BUT

Gap between the mandate and what the CBC delivers

Regional programming is weak - reach is declining.

Historically, regional programming was CBC's strong point. IF it declines or regional networks are consolidated, viewers go to private networks/broadcasters

Too much foreign content in prime-time

27 hours of primetime Canadian content (1 hour of foreign)

Recently, 7 hours of foreign content

Morrison argues primetime should be 100% Canadian content

Repetition

Argues English side of CBC programming is not distinctly Canadian

Rather hesitant statement - representing FOCB, he should have had more obvious conviction for increase funding of CBC

Suggests, federal funding increase CBC funding to \$40 per capita (from \$33).

Norm Bolen and Reynolds Mastin - Canadian Media Producers Association (CMPA)

In response to recent ownership changes, mergers, and acquisitions in Canadian media.

Members of CMPA:

Impact on the economy

Generate most of annual \$5billion film/TV production that takes place in Canada

Produce content that represents the diversity of Canada

Broadcasters buy (licence) shows from production companies (CBC doesn't produce all of its own content - it buys lots).

Independent Production companies use the \$ from licences to:

Finance their productions, create more content

Maintain access to \$\$\$ from the Canada Media Fund

Bolen and Mastin argue;

Imbalance between production companies and broadcasters

Unfair licencing of the TV shows

Fewer selling opportunities

Big broadcasters drive the terms - more purchasing power

More rights (more platforms, unlimited plays, etc.), longer licenses (ex: 7 years instead of 3. Paying the same but longer licence)

Production companies must sign a licence with a broadcaster to access Canada Media Fund.

New, dynamic broadcasters are controlling the licence/terms and purchasing.

CMPA suggests:

Internet providers should be considered broadcast distributors (broadcast undertakings)

The Dept. of Canadian Heritage should continue to contribute to the Canada Media Fund.

Recommendations:

Government and CRTC needs to recognize and address the imbalance

CRTC should ensure broadcasters take all "appropriate" steps to create fair deals with the production companies.

How do we put this into policy though - what is "appropriate"?

Dept. of Canadian Heritage should renew its contribution to the CME

All distribution platforms should make a financial contribution to CME

Discussion

The CBC costs taxpayers almost a billion dollars a year. Do you think this is a good use or bad use of taxpayer dollars? List 5 reasons in support of your opinion?

Organizational structure - is it transparent?

Bias - some people believe its important, some not. How much would you pay for national unity, democracy?

To what extent would you fund the CBC? Would you sacrifice our health care system? Military? Transportation? Social Services? Why or why not? Where do you rank it in overall importance?

If its doing its job effectively, it informs public discourse on or health care system, military, social services, etc. in a non partisan way

Private networks are partisan - left/right leaning.

CBC supports awareness on these other "public goods" - military, transportation, etc.

Would you support the decision to increase CBC's funding \$40 per capita? Why or why not?

Depends on how the quantify this - where the money is going, how much, etc. - issue of transparency.

Thursday March 8th, 2018

Public Broadcasting

Goals:

- Public service
- Access
- Mirror
- Unity
- National identity
- Non-commercial
- High-quality, responsible
- Political tool
- Nurtures and promotes culture
- Audience=citizens

R.H. Thompson on the Future of the CBC Questions to Consider:

- What are Thompson's central points?
 - Public broadcasting like a public park and that anyone should be able to come in
 - However, if you shrink the public broadcaster (the park) then nobody will want to go to it.
 -
- What are his concerns?
 - No market force, not enough support for media content
 - Scoffs at funding for CBC- Implies that the CBC is underfunded
- What comparisons are drawn between public and private broadcasting?

Nordicity Groups Study- 2006

A study of gov't support for public broadcasting prepared for the CBC:

- How does funding for the CBC compare to funding for public broadcasters in other countries?

- Is the decline in funding for the CBC matched with a general decline in funding for culture in Canada?
- Which countries can benefit most from public broadcasting and how does the potential for benefit compare to the levels of public funding?

Potential of a country to benefit from National Public Broadcasting was determined by:

- The country's need for promotion of common culture and values
- The relative size of the domestic language market for media content
- The proximity to another country with a similar language and larger economy
- The audience appeal of domestic programs

Funding Divisions:

HIGH FUNDING COUNTRIES:

- Switzerland, Norway, Denmark, Sweden, Finland, Germany, UK
- Greatest independence from the gov't
- Consistent operations
- Long-term Planning
- Limited need for advertising

Medium-Funding Countries:

- Austria, France, Belgium, Ireland, Japan
- Most use advertising to supplement gov't funding
- Private broadcasters also regulated
 - Cannot afford to fully fund public broadcasting → place restrictions of private

Low-Funding Countries

- Australia, Italy, Spain, Canada, New Zealand and the U.S.
- Public broadcasting → smaller part of larger broadcasting industry
- Also regulate commercial broadcasting
- Commercial conglomerates
- Uncertain funding
- Fear of gov't influence

03/13/2018

- Out of the 18 countries examined:
 - Canada= the 3rd lowest level of public funding per capita \$33
- Federal funding for the CBC declined by 9% from 1996-2004, but overall spending on culture by the gov't increased by 31%
- Canada stands to benefit most from the potential social and cultural outcomes of public broadcasting

Discussion

- Do you “buy into” or agree with the findings of the Nordicity Group study? Do you believe that Canada is the country that would benefit most from public broadcasting? Why or why not? What are some factors that lead to your decision?
- Do you agree that the United States stands to benefit least from public broadcasting? Why or why not? What are some factors that led to your decision?

Presentation by the President of the CBC to the Standing Committee on Canadian Heritage in 2007

- Outlines the need for public broadcasting
- Reviews: (**FOR ESSAY TOPICS TOO)
 - Challenges facing the CBC

- Services provided by the CBC
- Appeal of CBC programs

Robert Rabinovich Argues that Canada Needs a Public Broadcaster

- Improves democratic and cultural life in Canada
- Diversity, fragmentation and social cohesion
- Delivering on public policy objectives and priorities
- Relative value of PB
- Value for money of PB

Programming Comparison

- Compare and contrast the broadcasting schedules for CTV (as a private broadcaster) and CBC (as a public broadcaster).
- What (3) similarities and (3) differences can you observe?
- In what ways does the CBC's schedule align with the goals of public broadcasting
- In what ways does CTV's schedule align with the goals of private broadcasting

National Film Board

NFB Historically:

- Created by the National Film act of 1939
- Produce and distribute films that:
 - Are creatively innovative
 - Contribute to Canadians' understanding of our country
 - Raise awareness about Canada and the world
 - First ran by John Grierson

NFB Today:

- Tom Perlmutter
- Online streaming
- Phone app
- Consumers and citizens as participants
- Revise traditional understanding of media
- Capitalize on online advertising
- Update copyright legislation
- Lessen investment barriers for online media companies
- New models & online frameworks
 - Train people

Thursday, March 15th

Why do Cultural Industries Grow in Certain Places?

- Creative clusters
 - Geographic concentration of a creative industry
 - Popular culture = team sport
- Creative clusters lead to cluster dynamics
 - **Thick Market:** Concentrated mass of available projects and people.
 - Leads to greater competition, more people practising their craft
 - A lot of choice- developing areas of expertise
- **Knowledge Spillover:** Close proximity for networking
- **A-List Effect:** A few big stars root the creative cluster

Case Study: Hollywood

- 80% of world movie revenue
- 70% filmed in Los Angeles
 - 10 X next largest U.S center → New York

- 6 X combined total of Canada, United Kingdom, Australia, and New Zealand
- Early fights over technology
- California Weather
- Lack of Unions
- Studio system/ media conglomerates

Creative Clusters in Canada

- Montreal, Toronto, & Vancouver
- Carrot (incentives) and sticks (regulations) for Canadian dramas
 - Carrot : Federal subsidy to produce dramas
 - Stick: Regulation for private broadcasters to air dramas
 - Falling Canadian Dollar

CBC Mandate:

<http://www.cbc.radio-canada.ca/en/explore/mandate/>

Discussion

- In what ways does *Little Mosque* meet the CBC mandate
- What might you understand about Canada from this show?
- Do you see anything problematic about the content- that it does not meet the CBC mandate?

Pros:

- Positive depictions
- Individual personalities
- Community-focused
- Multiple perspectives

- Common ground
- Conflicts are resolved
- Challenges stereotypes

Criticism

- Too gentle, predictable and polite
- Issues are too easily resolved
- Challenges stereotypes, but with limitations
 - Employs stereotypes for humor
- Is racism presented as “over” in Canada?

Thursday March 22nd

Trial by Fire and Other Issues

- Lack of industry mobilization
- TV is distrusted for public broadcasting
- No real plan
 - Nordicity study- fell into the low funding category- difficult to establish any sort of real plan
- Short-term political changes
- Cuts in funding
- Many gov’t studies, but little is done
- Haphazard goals

Playing Politics

- Diefenbaker
 - 1950s: CBC= Communists
 - Programming on the CBC would send Diefenbaker into rages

- Hated certain content that was being aired
- One show: Preview Commentary
 - Diefenbaker felt it was pushing an agenda contradictory to his government

- Pearson
 - 1960s: Censorship
 - This Hour has 7 days
 - Seen as a controversial show that showed reporters and politicians battling it out together
 - Heckled the politicians

- Trudeau
 - 1970s/1980s: Censorship
 - Started a committee that required all French language news be looked at before being broadcast

- Mulrooney
 - 1980s/1990s: Cuts
 - Thought that the CBC was way too in line with Liberal ideals- as Mulrooney was one of the first Conservative Prime Ministers for a while.

- Chretien
 - 1990s: Cuts
 - Chretien was a nationalist and wanted Quebec to remain a part of Canada in the 1995 referendum for sovereignty

- Sheila Copps:
 - 1990s: Minister of Canadian Heritage
 - Ideology:

Challenges to the CBC Today

- Expectations vs. audiences

- Audience numbers are continuously very low
- US TV pre-dates Canadian TV
- Nothing to everyone and everything to no one
- Multiculturalism
- Organizational Structure
- Competition
- Conflicting ideas about the CBC's role
- Playing more politics
- Ideological vs. concrete levels of success
- ESSAY: How do we measure the CBC's lack of success?

The Future of the CBC

- Clip about CBC on YouTube
- Suggested Changes:
 - Start purchasing content from independent production companies
 - Renting their real estate and other corporate aspects
 - Cutting jobs

What the CBC Means to Me

- What is the video trying to accomplish?
 - To show how “important” the CBC is to Canada
- How is it presented?
 - It is represented by filmmakers, artists, etc.
- Do you buy into its message?
 -
- How, if at all, does this combat challenges presented to the CBC?
- How might you compare/contrast the two videos?

Lessons

- Get into the digital world
 - CBC has been historically plagued by a lack of funding- but might be able to do more with the money in a digital space
- Remove politics from the equation
- Don't sacrifice regional identity
 - Different regions have different tastes- therefore they have CBC Vancouver, CBC Toronto, etc, etc.
- Canadian schedule
- Does not need to be the same across Canada

Case Study: Hockey Night in Canada

- HNIC → Most successful show on the CBC
 - 15% of the CBC's total audience
 - 25% of its airtime
 - 40% of its revenue
- In 2014, the CBC had lost their broadcasting rights for NHL games.
 - Their own worst enemy
 - 657 full-time jobs
 - \$130 million was cut in its budget as a result
 - Estimated \$225-million in annual advertising revenue

CBC Radio 2

- Small experimental FM network in 1948
- Until 2008 mostly classical and jazz music
- Loyal audience, small in number
 - Older member of the Canadian population
- Richard Stursberg → changed to adult contemporary
 - Felt that something needed to be done as the listeners were dying off and not being 'replaced'

CBC and CanCon

- TV
 - Broadcast day- 75% of the content must be Canadian
 - Prime time (7:00PM- 11:00PM) -80% must be Canadian

- Radio
 - 50% of popular music each broadcast week must be Canadian
 - 20% of special interest music each broadcast week must be Canadian

CBC PLANS

<http://www.cbc.radio-canada.ca/site/annual-reports/2016-2017/accountability-plan/our-strategic-plan-en.html>

http://www.cbc.radio-canada.ca/_files/cbcrc/documents/reporting-to-canadians/reports/accountability-plan-feb-2017-en.pdf

WHAT IS THE PURPOSE OF THIS ESSAY

- To state and support your opinion of the future of the CBC with proof and explanation
- You are trying to persuade me to agree with your opinion

Introductory Paragraph

→ Introduce topic

→ Thesis: Overall qualitative statement about CBC

→ Briefly outline each supporting argument

Reason ONE: Funding

Reason TWO: Mandate

Reason THREE: Programming

Reason FOUR: Operations

- YOU CAN USE “I”

- Thesis should be ONE CLEAR SENTENCE
 - Argumentative
 - Focused
 - Controversial
 - Supportable

Thesis

- What is your overall opinion about the CBC? Combine the following questions into one clear sentence that express your POV.
- What role do you think it should play in Canada culture and communications today?
 - Should Canada have a national public broadcaster? Why or why not?

Supporting Arguments

- Your supporting arguments should consider the factors that led to your thesis

- How would you address/change the following aspects of the CBC in order to illustrate your thesis:
 - Funding
 - Programming
 - Mandate
 - Operations

Body Paragraphs

- Each body paragraph deals with ONE supporting argument

- 1. A topic sentence
- 2. Discussion
- 3. Examples

- 4. Final sentence- connection to thesis

Concluding Paragraph:

→ Restate thesis and 4 supporting arguments (in different words)

→ Finish with a “So what?” style concluding sentence about the topic

Using examples, support and other research

- Evidence for a claim
- Context for your argument
- Weight to your topic
- Counter evidence that we must address
- Connect the evidence to your thesis
- Do not rephrase what someone says and also quote them