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**The Production and Evaluation
of a Community Television Program
aimed at Promoting Social Learning and Attitude Change**

Sharon Ann Hyman

**A Thesis-Equivalent
in
The Department
of
Educational Technology**

**Presented in Partial Fulfilment of the Requirements
for the Degree of Master of Arts at
Concordia University
Montréal, Québec, Canada**

March 1993

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ABSTRACT

The Production and Evaluation of a Community Television Program aimed at Promoting Social Learning and Attitude Change

Sharon Ann Hyman

The present study suggests that a single community television program may, under certain conditions, promote attitude change and social learning. Using a sample of fifty-four university students, the author found that over fifty percent of the group's pretest mean scores significantly shifted in a favourable direction on the posttest measure after exposure to the treatment - a videotaped episode of a community television program co-produced by the author dealing with the topic of racism in Canadian society. Furthermore, the majority of subjects found the show both interesting and informative, and a full one third of the sample indicated that they would have watched the whole show had they been in their own homes. Most importantly for the author, who is committed to the use of community television to provide an "alternative voice" (one of its original mandates), sixty-one percent of the sample agreed that the issue of racism was treated differently in this show when compared with commercial shows they had seen on the topic.

This study demonstrates that the power and potential of community television must be explored further by researchers. It also demonstrates to

community producers that evaluation is a simple and vital activity which can greatly assist them in attaining their pedagogical and aesthetic goals. To this end, the author suggests that the evaluation strategies employed for the purposes of this study may easily be adapted by researchers and/or community producers to assess and improve their respective community television projects.

The study also demonstrates that strong support exists for the return to the original philosophical tenets of the channel in Canada, as outlined by the pioneers in the field. For example, the majority of respondents indicated that in their opinion, the most important function of the community channel is to provide an alternative voice for communities. Additionally, 87% of the sample agreed with the statement that the community channel should be used as a tool to promote social change. In turn, the present author contends that decision-making powers regarding the channel must be returned to the community, so that it can again be used as the powerful social and political tool that it was intended to be.

**Dedicated to Marti Sossanpour (1947-1991)
who embodied the true spirit of community
and who passed this spirit on to those of us
lucky enough to have known her.**

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INTRODUCTION

Nearly three hundred community access television stations operate in Canada alone, collectively airing thousands of hours of Canadian programming each week (Goldberg, 1990). Statistics Canada figures for 1988 reveal that the cable television industry spent more than fifty-five million dollars in that year alone on community programming. The A.C. Nielson Company of Canada Ltd. reports that 712,000 Canadian households were tuned to the community channel in March 1990, the month surveyed (Canadian Cable Television Association Community Channel Survey Results, 1990). In fact, community television is the most prevalent form of alternative media in North America (Goldberg, 1990). Yet despite this prevalence, its very existence remains virtually ignored by academics, researchers and media critics alike.

Accordingly, very little formal writing even exists on the subject of community television (McLane, 1987), and what does exist tends to discuss the phenomenon in general terms, or from the perspective of the cable company. In turn, whether the stated or implied objectives of the programs are met seems almost inconsequential to the purveyors of the medium. This phenomenon is not unique to the experience of North American community television alone. In fact, a comprehensive study of community media in the urban context published in 1984 by the United Nations Educational, Scientific and Cultural Organization (UNESCO) concluded that one of the major internal limitations of community

media projects (which includes community television) throughout the world is the idea that "design and evaluation of projects is weak or nonexistent" (p.6).

The few evaluation studies that have been conducted in Canada have tended to focus on the opinions of cable company staff regarding the status or "success" of their respective community channels. In turn, assessments of individual programs are rarely conducted, and instead statistics regarding the types of programs produced, the number of volunteers involved with programming, and other quantitative "facts" remain the focus of attention. (See Appendix I). It is somewhat ironic that the real "users" of the medium - its volunteer producers and its viewers - are rarely consulted during these evaluation studies, considering the fact that the real power of community television involves its ability to grant "ordinary folk" access to the airwaves:

Central to the notion of a public forum... are issues of accessibility, decentralization of control, opportunity for a variety of viewpoints, and a diversity of sources, which imply unimpeded access to channels of communication. Public access channels on cable, which are available on most systems in major markets, provide for nearly universal accessibility (Porter and Banks, 1988).

Community television can minimize bureaucratic media organization by encouraging citizen participation in television programming (Hardenberg, 1986). As a result, community television channels arguably constitute the only public forum that exists in which passive television viewers may be transformed into active television producers. It would thus seem quite obvious to include these "regular citizens" when conducting research regarding the channel's operation,

and yet rarely is such the case.¹ Furthermore, considering the fact that the provision of a genuinely alternative voice is one of the basic tenets of community television, little research exists on the record of cable systems as generators of public benefits for communities (Moss and Warren, 1984); "there remains...a need for more systematic examination of the actual or potential public-oriented uses in enough communities to allow comparative analysis and evaluation" (p.234).

As noted above, the few evaluation studies that do exist regarding community television in North America tend to focus on the overall operation of the systems in question, as opposed to examining the individual programs produced.² In turn, it may be argued that this has led to a situation in which community producers lack the empirical data necessary to help them with program design and implementation.

A CRTC survey of community channels conducted in 1978 noted, for example, that community television programmers tend to rely on informal feedback and intuition to assess the success of their programs. More recently

¹ One exception is the rather impressive research study conducted for Vidéotron ltée in 1989. The survey actually polled viewers (and non-viewers) of the company's community channels, and presented them with an extensive range of questions regarding community television. For example, respondents were asked to rate on a five point scale their satisfaction with the following aspects of the community channel: "de la variété du contenu; la qualité de la réalisation des émissions; de l'information suggérée par le titre dans la programmation; de l'horaire de la programmation; de l'intégration des événements locaux dans la programmation; du professionnalisme des animateurs; de la qualité du contenu des émissions; du nombre de reprises des émissions" (p. 20). They were also asked about, amongst other things, their opinion regarding the function and philosophy of community television in general, why they do not watch more community television programs, and which topics they prefer.

² One major exception to this generalisation involves the work of the National Film Board of Canada's **Challenge for Change** series - which will be discussed at length further on in this work. Another rare example of an actual community television program being evaluated was discussed in the article entitled "Cable Television and Health Promotion: A Feasibility Study with Arthritis Patients" (Katz, 1985). Most of the study focused on how successful various sources of publicity were in promoting a particular program designed to meet the needs of people with arthritis. One component of the study, however, did involve asking viewers to rate on a 3-point scale how "helpful" they considered the show's information to be. In addition, they were asked to indicate which parts of the programs they found to be most helpful.

(1988) Layng found that "feedback is also solicited and received through traditional means such as open line shows, specific requests and customer representatives" (p. 35). While these pathways of information are undoubtedly useful, it may be argued that empirical research is required to assist groups in maximizing the full potential of this medium. In particular, it is suggested here that the introduction of formative evaluation strategies can greatly assist community producers in meeting their objectives. This style of evaluation involves the collection of data during the development of educational materials which can be used to improve the effectiveness of the final product. It has been argued (Dick and Carey, 1990) that all too often instructors have been blamed for poor teaching and students for poor learning, when the culprit is really untested materials which are not sufficient to support the instructional effort.

The process of conducting formative evaluation need not be a time-consuming nor costly endeavour. In fact, Dick and Carey (1990) claim that simply trying out materials with a single learner and revising the materials on that basis can make a significant difference in their overall effectiveness.

The author of the present study wishes to demonstrate how the formative evaluation process employed in the development of more formal types of curriculum materials can also be applied to the development of community television programs aimed at promoting cognitive or affective changes in the viewer.

A Note of Caution

From its inception, the "process" of creating a community television program has been considered to be at least as important (if not more important) as the final product produced.³ However, writing about the Australian experience of community television, Fist and Fist (1984) concluded that "process is only the philosophy of the access providers. Access users must feel that they are capable of making a 'good' product or their interest wanes" (p. 77).⁴ The present author suggests that formative evaluation techniques could address both of these issues, since they would help to enhance the overall "process" and assist groups in their desire to produce a product that satisfactorily meets its pedagogical and aesthetic objectives. It is important, however, that this work be carried out by the community group members themselves, and not by cable company staff, who might use the information garnered to wield even more control over the project. In attempting to improve upon the "product", one should never lose sight of the importance of the "process" altogether.

The author of the present work was an active member of a community group which was assembled for the purpose of producing a community television

³ According to a 1978 CRTC survey, (see Appendix I) "in the late 60's and early 70's, the act of participation in programming was dichotomized into process (ie. animating the community) and product (ie. the final on-air program), with the proponents of each claiming the particular aspect they championed as more important than the other. At present, the dichotomy appears to have been resolved, with 81% of the respondents considering process and product equally important; 13% are more product-oriented and 30% process-oriented" (p. 13).

⁴ Fist and Fist 1984 do not provide any empirical evidence to support this claim, and it will be argued here that the reverse may be true. Traditionally at least, the cable staff seemed more interested in "product" and the users more interested in "process". Their general point is well-taken, however; in this age of technological wizardry it is very likely that users now desire "better-looking" products.

series on the subject of racism in Canadian society. In turn, for the purposes of this thesis-equivalent, she chose to evaluate one of the programs in the resulting **Racism and Reality** series. In doing so, the author attempted to determine whether a single community television program can indeed promote attitude change in viewers. In addition, she hoped to demonstrate to community producers that evaluation is a simple and vital activity which can greatly assist them in attaining their pedagogical and aesthetic goals. Finally, she wished to determine whether the viewers of the nineties supported the original tenets of the community channel in Canada, which are outlined in the following chapter.

THE HISTORY AND PHILOSOPHY OF COMMUNITY TELEVISION IN CANADA

Some Definitions

For the purposes of this thesis-equivalent, the following definitions will be employed.⁵

A cable system refers to "the miles of coaxial cable linking all subscribers within a specific geographic area to one 'head-end' which receives and transmits television programming on a fixed number of channels" (Goldberg, 1990, p. 11).

A cable licensee is "the cable company that has been awarded a licence by the CRTC to operate a cable system within a specific geographic area" (Goldberg, 1990, p. 11).

In its most literal sense, the community channel refers to the "actual space on the dial (somewhere between channels 2 and 13) where the cable licensee must exhibit locally produced, non-profit programming" (Goldberg, 1990, p. 11). More commonly, however, the community channel is understood to imply all the production facilities and staff involved with producing the programming that is aired on the channel (Goldberg, 1990). In addition, the community channel is also defined by the philosophical principles which underlie its programming. The following comparison between community programming and commercial television offers a clear and concise understanding of these philosophical tenets (as they were originally conceived in the seventies):

⁵It should be noted at the onset that the present topic is being examined primarily within the context of the North American experience of community television.

Commercial Television:

- is a one-way medium in which information is presented to an audience with little opportunity for immediate and direct feedback from the viewer to the producer, thus minimizing communication between viewer and producer.
- is product-oriented in which having a highly polished program is more important than the personal reward of those making the program.
- is professionally oriented, maintaining that television requires special skills found only in the highly trained professional.
- is programmed to a mass audience to serve marketing criteria.
- is programmed in a style and format which will appeal to the most and offend the least without consideration of the programming needs of specific audiences.

Community Programming:

- can be a two-way medium with immediate and direct feedback from the viewer to the producer, thus creating the potential for communication between viewer and producer.
- is process-oriented, giving more value to personal accomplishment of the people involved than to the product of their endeavour.
- is oriented to the non-professional, maintaining that television production can be learned easily by anyone and does not require professional skills.
- is programmed for small, interest-oriented groups and does not require a mass audience to be effective.
- is concerned with de-mystifying the medium.

- style and format are determined by the needs of the particular group being programmed for without having to conform to any particular style or format (Forbes and Layng, 1977, p. 9-10).

These philosophical ideals are embraced by Goldberg (1990) in her work entitled The Barefoot Channel, which offers a comprehensive and critical analysis of community television as it operates in Canada. Goldberg points out, however, that many of these ideals are no longer espoused by those involved with the production of community television programs. The implications of this shift in philosophy will be discussed further on in this thesis-equivalent.

The community channel may also be examined within the context of the broader category known as community media. According to a report published by UNESCO (1984), community media are concerned with article 19 of the Universal Declaration of Human Rights, which asserts that

everyone has the right to freedom of opinion and expression, this right includes freedom to hold opinions without interference and to seek, receive and impart ideas through any media regardless of frontiers (p. 1).

In turn, this right to communicate should involve the principles of "access, participation and self-management in communications" (Lewis, 1984, p.1). And yet

it is because the traditional approach of mass-media is deficient in respect of these principles that one can usefully encapsulate the role of the community media as:
expanding the services of mass media,
challenging mass media systems and their implications, offering alternatives to make media systems,

doing things which mass systems cannot do (Lewis, 1984, p.1).

Whether community television in Canada currently lives up to these ideals is certainly open to debate, as will be discussed further.

The Origins of Community Television in Canada

Although the Canadian Radio-television and Telecommunications Commission (CRTC) has played a major role in the promotion (and possibly survival) of community television, it did not actually invent the concept of the "community channel". Rather,

that concept evolved through the trials and experiments of cable operators and members of their service areas, as well as a variety of access groups and other experimenters (Forbes and Layng, 1977, p. 5).

For example, according to Forbes and Layng, it was in the early to mid-fifties (long before the CRTC was even formed) that people like Jake Mulligan and Fred Metcalf began experimenting with the idea and technology of local television programming. As Forbes and Layng tell it, these two pioneers had acquired an old television camera and decided to test it by showing local church services on a spare television channel. The local radio station also covered the services, so viewers were offered a rudimentary simulcast of images and sound. Around the same time, Fred Lang was also experimenting in Northern Ontario with his Peeping on the Town show, which involved pointing a television camera at the

main street of Kirkland Lake and broadcasting the activity of the downtown sector.

According to Layng, when the CRTC was created in 1968 (after the introduction of the new Broadcast Act) its members began to take notice of these types of local origination experiments. In addition "the Commission was also beginning to witness a decline in programming efforts of the commercial broadcaster as regional and national networking became more economically desirable." (Forbes and Layng, 1977, p. 5). According to the authors, the issue of local programming gained even more significance when considered in the context of the prevailing social conditions of the 1960s. Amidst much social unrest, societal "institutions" like the family, the church and the schools were often under attack, and "television, as one of our new institutions, was no exception" (Forbes and Layng, 1977, p. 5). In Quebec in particular, the introduction of cable television at the start of the seventies coincided with "(une) periode riche en événements politiques et culturels, période de prise de conscience à tous les niveaux au Quebec" (Milette and Sucsan, 1991, p. 3).

Television as a mass medium faced criticism concerning the coverage and treatment of local events" (Forbes and Layng, 1977, p.5). In turn,

a spare channel reserved for local organizations represented a new and promising outlet which the Commission wanted to encourage. This local origination channel would not replace or compete with the local programming efforts of the broadcaster but, rather, both these elements of local programming were seen as necessary in meeting social and local needs (Forbes and Layng, 1977, p. 6).

In fact, the community channel would differ quite significantly from the broadcaster in that it offered "ordinary citizens" the opportunity to air their feelings about local issues and events. This concept was quite a departure from the passive nature of television that viewers had been accustomed to until that point in time. With the introduction of the community channel each citizen could now become an active participant in the "world of television." According to Goldberg (1990), the concept was a logical outgrowth of the social and political awakening of the late sixties;

People were demanding more access to the systems governing their lives. And new mass media were seen as perhaps the most important system of all, the system that could mould collective thought and manufacture new reality (p. 9).

Layng and Forbes concur;

People not only wanted local coverage but also a chance to participate and affect that information. In a word, they wanted access. They not only wanted their story heard, they wanted to tell it themselves, to participate, to get involved (p.7).

From the onset, the concept of "community" was seen as an integral and essential part of the burgeoning access television movement. As Goldberg (1990) writes;

At the core of the emerging community channel concept was grassroots, citizen-controlled communication which defied the traditional top-down flow pattern of our existing media. People used this new tool for horizontal, multidirectional communication with each other, with special interest groups, and with the community at large (p.8).

And, as Milette and Sucsan (1991) explain, in Quebec in particular the potential of the channel as a tool to promote change was immediately apparent, as the socio-cultural events of that time "sont nés des groupes organisés, désireux d'utiliser la nouvelle technologie vidéo comme outil de conscience et de changement" (p. 3). In addition, the community channel offered francophone viewers their first exposure to television programs which reflected their unique language and culture.

The Challenge for Change Project

People familiar with the field of community television often cite the National Film Board's **Challenge for Change** project as a significant precursor to the community channel concept (see, for example, Gillespie 1975; Forbes and Layng 1977, Goldberg 1990).

"Challenge for Change was designed to provoke positive social change, particularly for disadvantaged segments of society, through the innovative uses of documentary film and video" (Goldberg, 1990, p. 12).

Launched in 1966, this project was committed to providing a voice for communities that were often overlooked or misunderstood by society at large. A lesson learned early on in the project led the **Challenge for Change** unit to quickly embrace the ideals of active participation and consent on the part of the subjects filmed.⁶ Subsequently, unlike most documentary films of that time, the

⁶ According to Goldberg (1990), the 1966 **Challenge for Change** pilot film "although successful in some respects, proved disastrous for the subjects - a poor, Montreal family of twelve, barely subsisting on welfare with no hope of any way out" (p. 12). The film-maker's rendition of this family's life caused much grief and humiliation to its subjects. In fact, the family "was overcome (continued...)"

Challenge for Change project offered people the opportunity to present their stories in their own voices, with their full consent.

One of the most renowned of the **Challenge for Change** projects involved the community of Fogo Island, Newfoundland. According to UNESCO "the Fogo Experiment is commonly regarded as the first North American project to utilize film as a power-levelling tool provoking social change" (p. 190). In the year 1967 the community of Fogo Island, due to a myriad of social, economic and geographical problems, seemed destined for re-settlement at the government's discretion. But the NFB project opened up channels of communication between community members themselves, and between the community as a whole and the government; "the Fogo Island project used film to catalyze community development by opening up channels where few existed" (Challenge for Change newsletter, 1969, p. 2). In addition, community workers were trained in the techniques of film production, "a first step in the process of decentralizing the communications media" (Challenge for Change newsletter, 1969, p. 2). The Fogo Islanders were thus offered the opportunity to "speak for themselves instead of being spoken for" (Challenge for Change newsletter, 1969, p. 2).

⁶(...continued)

with a sort of shame so strong that they decided to remove their children from the local school" (Dansereau, 1968, p. 4).

As a result of this negative experience Dansereau (another film-maker with the **Challenge for Change** project) adopted a special principle for his 1968 project entitled Saint Jerome: "I pledged to all the people (except the politicians) whom I met and who could possibly participate in the filming, that they would have the right to censor the material that I would shoot with them. That is, each of these persons would have the privilege of cutting out of his own interviews anything that he no longer liked, at the stage of editing" (Challenge for Change newsletter, 1969, p.4).

It has been suggested (Goldberg, 1990) that the documentaries produced by the **Challenge for Change** unit played a major role in convincing the federal government to abandon its relocation plan and instead offer the economic assistance that islanders desired. In turn,

The Fogo Island project became an internationally acclaimed prototype of what could be done when media, in their new capacity, were marshalled on the side of community self-determination and social change (Goldberg, 1990, p.13).

According to Goldberg (1990), the realization that media could be used as tools by individuals and groups to bring about social change "was a crucial step in the genesis of community access television" (p.14).

The potential of videotape (at that time a new technology) in helping to secure the ideals of the **Challenge for Change** project became immediately apparent to the project's filmmakers. In a 1971 Challenge for Change newsletter, for example, one author wrote: "Cable TV may be our last chance to develop a real communications system within a community, to use technology to help citizens to reach each other..." (p.6).

The Community Channel Today

Somewhat ironically, it has been a government agency, the CRTC, which has regulated the community channel system across Canada since the 1970's. In 1971 the CRTC published a major policy statement regarding the new phenomenon of cable television. This statement involved a discussion of the

community television concept, with an emphasis placed on the importance of citizen participation. However, by 1975;

the commission had concluded that it was necessary to translate its cable policies into more precise regulations to enable cable television to develop in a more defined and structured framework, and to enhance its contribution to the Canadian broadcasting system (CRTC, 1979, p.3).

In turn, by early 1976 the Commission required all licensees of cable television systems to provide a community channel on the basic service on a priority basis. The community channel was seen by the CRTC as "a primary social commitment of the cable television licensee" (CRTC, 1975, p. 3). As Goldberg (1990) explains:

The CRTC, which licences all companies providing cable television service in Canada, wanted each company to put something back into its community in exchange for the privilege of holding the local monopoly on selling distant television signals (p. 10).

However, granting cable operators decision-making powers regarding the channel has led to a situation in which community television has become

a collectivist, pluralist, egalitarian concept embedded in a hierarchical structure that regards the community channel not as a free-wheeling, independent entity fostering participatory democracy, but just another department along with sales, service, and pay TV (Goldberg, 1990, p.38).

Perhaps in reaction to this situation, the Caplan-Savageau Task Force on Broadcasting Policy (1986) suggested that the CRTC should be granting more decision-making powers regarding the channels to the communities within which these channels operate. The cable company would still be required to provide

technical facilities and support, but the responsibility and control over programming would be turned over to community-based organizations.

Unfortunately (in the eyes of the author) the suggestions presented by the Caplan-Savageau Task Force were never adopted by the federal government. And still, in spite of the current state of affairs, the ideals espoused by the Canadian pioneers of community television are still visible in the current policy papers released by the CRTC (if not in the community television programs themselves). As recently as 1991 the Commission has publicly declared its commitment to "preserving the fundamental principles and spirit of the 1975 community channel policy" (CRTC, 1991, p.1). The same document goes on to describe the community channel as the "electronic equivalent to neighbours talking over the backyard fence", and contends that "the cornerstone of the community channel policy is to ensure the ability of the average citizen to access the television medium." In addition, licensees are still encouraged by the Commission to animate their respective communities, provide regular training programs for volunteers, and produce programming which is "distinctly different" from that provided by conventional broadcasting sources. However, in this public notice (1990) the CRTC also reduces the funding formula from 10% of gross subscriber revenues to 5%. In addition, the CRTC has proposed to amend the regulations to permit Class 2 systems with fewer than two thousand subscribers to "be relieved of the requirement to provide community programming on the community

channel" (p. 18). These proposed changes cannot help but lead one to question how strong the CRTC's commitment to community television truly is.

In addition, the use of community television to promote "community self-determination and social change" seems to have waned in recent years. The probable explanation for this is the shift of power away from the "ordinary citizen" towards the cable company staff. As Spiller (1982) notes:

If this trend continues, the community influences will continue to decline and individuals and groups will essentially become contributors to programming devised, planned and executed by the cable staff (Goldberg, 1990, p.20).

The major problem that has arisen from placing all the decision-making powers regarding the channel in the hands of paid cable staff is that these employees do not necessarily share the same vision for the channel as did its pioneers. Goldberg, for example, is a community activist who echoes many of the ideals expressed by the medium's early innovators. She maintains that

citizen control of at least part of the media system will be essential to any form of progressive social evolution. The medium of community access television is a tool which can bring every imaginable issue to the awareness of (potentially) millions of viewers, providing education, non-traditional artistic expression and a catalyst for collective action (p. 172).

The current salaried staff of the community channel, however, do not necessarily agree that medium is a radical force which should be used to challenge the status quo. Spiller (1982) has noted, for example, that the overall content and appearance of community television is sliding towards the model of

conventional broadcast television. In his 1988 report (commissioned by the CRTC)

Layng surveyed the opinions of cable staff and concluded that

today's community channel...operates in an environment of social conservatism when compared to the era of social unrest and change which gave birth to its participatory philosophy. While the message of the medium is still change, it is driven by information and not confrontation. The effect is far more subtle and effective.⁷ (p.9)

In turn, Layng seems to be confirming Spiller's suspicions that cable staff wish the channel to move towards the model of conventional broadcast television, as his report concludes that the

next element is to provide programming of a more general community interest. This would also be high quality programming likened to the style and format of public broadcast programming, complete with sponsorship and even fund raising (p. 11).

This vision, if realized, would certainly represent a major (and questionable) departure from the original uses of the community channel. Furthermore, its focus on improving technical quality to attract viewers has not been supported by literature in the field. One of the few studies which actually surveyed viewers' opinions about the community channel found that "less than five percent of the total survey population cited the need for improved quality of content to attract them to public access channels more often" (Hardenberg, 1986, p. 37). The author of this particular study found the producers, not the audience, more interested in making sure the content was similar to traditional television.

⁷ It should be noted that this conclusion regarding effectiveness is not supported by any empirical data whatsoever, within Layng's report or elsewhere.

The audience is unconcerned about the production value if they are interested in the subject matter or know the people on camera. In turn, the author of this study concluded that "the content, not the production value, attracts the viewer" (Hardenberg, 1986, p. 38).

Implications for This Study

After reviewing the historical and philosophical underpinnings of the community channel, the author felt challenged to include in her study a survey of viewers' attitudes (as opposed to those of cable staff) regarding some of the issues raised above. For example, is the idea that the channel should provide a truly "alternative voice" an outmoded one? How about the belief that community television should be used to actively promote social change? And how important are technical considerations? For answers to these (hopefully) compelling questions, please read on.

**THE RACISM AND REALITY SERIES:
A Study of a Community Group Using Community Television
to Promote Social Learning and Attitude Change**

The Origins of the Selected Community Group

Chengiah Ragaven, a civil rights activist and Concordia University professor, asked students enrolled in one of his classes (1991) to conduct research into a particular facet of racism in Canadian society. Subsequently, at the end of the semester, he approached several students and suggested that the information that they had compiled could be used as the basis for a community television series which would expose the ways in which racism permeates different aspects of North American society. In addition, other students, professors and activists (including the present author) were invited to add their particular expertise (or simply energy and interest) to what will be referred to in this study as the Community Television Group (CTG). The CTG consisted of a core group of eight people, who met regularly over the course of approximately six weeks to plan and produce a community television series. The first CTG meeting was held on January 30, 1991, and the taping of the main segments of the series took place on March 12, 1991.

The Design of the Racism and Reality Series

Both Professor Ragaven and the author of this thesis-equivalent have had extensive experience working in the field of community television. In turn, because of their experience with the medium both had a sense of what could

realistically be expected from the cable company staff in terms of technical considerations, and subsequently both had a sense as to how the medium could best be used for the purposes of the group.⁸ Interestingly enough, the community television group assembled for the purposes of this project seemed to incorporate both the "old-guard" and "new-guard" philosophies regarding community television that were discussed in the previous chapter. On the one hand, the group seemed as interested in the process of producing the series as in the final end-product (for example, great care was taken to facilitate good communication and harmony between group members, and to generate and sustain interest in the project). In addition, since the group was comprised of community activists, each member was committed to using community television as an "alternative voice" to promote social change.

On the other hand, members of the CTG were also acutely aware of the power of the media, and wanted the series to be as "professional" as possible. Subsequently, the objectives of the CTG may serve as an example of how the "old" and "new" may be merged together to form a new brand of community television.

In terms of the overall goal of the series, Professor Ragaven expressed it as follows:

To conscientise and educate the Canadian public of the complex nature and historical roots of racism and of its very unique

⁸ Again, "best" is based on experience and intuition, since little information is available to community producers concerning the use of community television to promote attitude change.

manifestation in structural and social inequality in present-day Canada.

We believe that the current explanations of racism and the difficulties in eradicating specific social problems is due primarily to the superficial treatment of the subject. In-depth and critical analysis is [thus] a major focus [of the series].

In turn, to meet this goal, the CTG was decided that the series should include three separate episodes:

The first program would feature a discussion between Professor Ragaven and Professor Leon Jacobs, both experts in the field of race-relations. In turn, both would present an overview of the topic at hand, and explore its historical and philosophical underpinnings.

The second program would feature a 30 minute panel discussion in which student "experts" (members of the CTG) would offer specific contributions to the discussion, related to their areas of research. In turn, this segment would offer an in-depth analysis of certain forms and manifestations of racism in Canadian society.

Finally, the last program in the series would feature a one hour public forum in which a wide variety of people would be offered the opportunity to discuss their experience of racism in Canadian society (from the perspective of a "minority" person and/or a community activist).

For the purposes of this thesis-equivalent, the author chose to evaluate the second program of this series for two main reasons. First of all, its length is most typical of community television programs (one hour segments are usually

reserved for "specials"). Secondly, it most closely echoes the ideals expressed by the pioneers of the field (as discussed in the previous chapter), insofar as "ordinary" people (students) were offered the opportunity to participate in many of the off-air and on-air activities involved with the production of a television series.⁹ In turn, the CTG members were able to decide how they wished to present themselves and their topics of concern (as opposed to some unknown producer, moderator or journalist making these decisions, which is typical of the production of commercial television programs).

The Production of the Racism and Reality Series

A proposal for the Racism and Reality series was submitted to the community television division of CF Cable TV, Inc. in February, 1991. One member of the CTG, Joe Calugay¹⁰, was designated as the liaison between the cable company and the CTG. After the proposal was accepted by CF Cable, Joe met with the director assigned to the series to discuss technical considerations and options. Given these options, Mr. Calugay and the author decided to request a set which was simple, yet slightly "theatrical", which would highlight the well-lit faces of panel members against a dark, unlit backdrop.¹¹ They also requested

⁹ These activities were somewhat limited by union regulations which prohibit volunteers from operating technical equipment in the CF Cable TV community studio. It should be noted that this fact contradicts one of the most important tenets of the community channel, namely that "television production can be learned easily by anyone and does not require professional skills" (Forbes & Layng, 1977, p.10).

¹⁰ At the time, Joe was the executive producer of Concordia University Television (CUTV), and a Communication Studies student.

¹¹ This is not what actually materialized.

three cameras to create a greater variety and diversity of shots and angles. In the interim, Professor Ragaven met with the other members of the CTG to determine which topics would be covered in the second installment of the series. It was decided that the topics would include the following: 1) Racism and sexism; 2) Racism and Indigenous peoples; 3) Racism and the police; 4) Racism and the media; 5) Racism and ethnicity. In the pre-production phase of the series Professor Ragaven requested that each student submit a list of questions for their respective topic, and together they discussed how these questions might be addressed on air.

On March 12, 1991 the members of the CTG met at the CF Cable TV community television studio, which is located at 405 Ogilvy Avenue in Montreal. After being introduced to the director they were ushered into the studio and positioned on the set, while technical staff worked on proper lighting and sound.¹² The program was then recorded "live" on tape (meaning that the panel was supposed to speak for twenty-eight consecutive minutes without interruption, and this unedited tape would then be shown on the community channel).¹³ The **Racism and Reality** series had its premiere on the community channel on the date targeted by the CTG - March 21, 1991 (the International Day for the Elimination of Racism).¹⁴

¹² The equipment used by CF Cable is listed in Appendix II.

¹³ In fact, the director did stop the discussion at one point because one panellist started to laugh. However, this was the only edit in an otherwise "live" on tape show.

¹⁴ At the Fifth Federal/Provincial/Territorial Ministerial Conference on Human Rights held in September 1988, it was decided that March 21 would be officially recognized in all jurisdictions as the International Day for the Elimination of Racism.

EVALUATION METHOD

Approach to Media Evaluation

Typically in the field of educational technology, the suggested path for evaluation studies involves conducting formative evaluation throughout the production stage of a product, followed by summative evaluation upon its completion (see, for example, Dick and Carey, and Gagné and Briggs).¹⁵ Baggaley (1986), however, has identified a third, hybrid type of evaluation, "in which summative findings are sufficiently practical to be applied during the development of a new product. Thus, the results of a summative study may be applied at the needs assessment phase of a new product as if formatively" (p.86).

For the purposes of this thesis-equivalent, summative evaluation was conducted on the second part of the **Racism and Reality** series, with the knowledge that the information garnered from this process could then be used by the CTG, or by other community groups, during the formative stages of their future projects. Ideally all groups interested in producing community television programs would be offered the opportunity to conduct a full-fledged formative evaluation strategy throughout the creation of their product.¹⁶ But a myriad of

¹⁵ As noted earlier, formative evaluation "helps the designer of a product during the early development stages, to increase the likelihood that the final product will achieve its stated goals" (Flagg, 1990, p.1). In contrast, summative evaluation is defined as "the design of evaluation studies and the collection of data to verify the effectiveness on instructional materials with target learners" (Dick and Carey, 1990, p. 29).

¹⁶ This would include the three levels of evaluation proposed by Dick and Carey (1990):
a) one-to-one evaluation, b) small group evaluation, c) field evaluation.

factors currently makes it unlikely that such an evaluation strategy could realistically be employed.

Firstly, community producers are typically volunteers, and thus add their television responsibilities to an already full schedule of waged and/or unwaged daily commitments. In turn, the time needed to conduct an extensive evaluation usually does not exist. Secondly, community groups are often expected to tape many episodes of a series during one production day. In turn, each of these programs is usually taped "live" and subsequently aired "as is", without edits or revisions. Thus the producers of the program do not have the "luxury" of being able to tape just one program, evaluate it with viewers, and then revise it based on the findings of the formative evaluation process.¹⁷

Because of the constraints outlined above, it seems most realistic at the present time to propose to community groups the "hybrid" type of evaluation plan, in which summative findings concerning one episode are used to improve the next installment of the series (thus being applied in a formative mode). This plan is appropriate because producers are more likely to have time after the completion of their show to conduct evaluation research. These evaluation activities need not be overly time-consuming, since (as noted earlier) simply trying out materials on a single learner and revising the materials on that basis can make a significant difference in the overall effectiveness of the materials

¹⁷ This type of "luxury" is one afforded by public broadcast programs like Sesame Street, which employ full-time staff members to work collectively in an attempt to continually improve upon the educational effectiveness of the product. In addition, commercial programs sometimes employ focus groups and other "formative evaluation" type techniques. But this type of process has thus far eluded the community television "industry".

(Dick and Carey, 1990). The improvements could likewise be made with the cooperation of the cable staff (who would likely not agree to a formative evaluation plan which involves re-taping entire episodes).

In turn, the present evaluation study will hopefully fulfil two functions: a) it will provide the CTG with summative findings which may then be used to improve any future projects; and b) the evaluation strategy employed may be used as a prototype for other community groups to employ when designing community television series. Most importantly, the present evaluation study represents a first (albeit tentative) step in the direction of incorporating the concept of evaluation into the "world" of community television production.

Evaluation Objectives

The Racism and Reality show selected for evaluation examined several ways in which racism manifests itself in Canadian society. Each of the topics covered (racism and the police, racism and the mass media, racism and sexism, racism and ethnicity, and racism and Indigenous peoples) revealed to the viewer many of the subtle and overt ways in which racism permeates the lives of people who are members of "minority" groups.

The terminal objective of the show involved establishing the fact that racism is a complex issue; some of its manifestations may be seen in concrete realities while others function more insidiously. In turn, the CTG wished to examine some of the visible and invisible operations of racism in Canadian

society. To paraphrase Professor Ragaven, racism is not just a series of isolated incidents, but an almost pathological condition of mainstream Canadian society which harasses members of cultural communities on a day-to-day basis.

The process of translating the terminal objective into more manageable behavioral objectives (a process advocated by most educational technologists, for example Dick and Carey; Gagné and Briggs; Bloom et al.; and Mager) was a rather difficult one in this case. Acting in the capacity of an educational technologist (in addition to being a regular member of the CTG collective) the author made several attempts at trying to get group members to articulate their objectives in more concrete and "behavioral" terms. But for the most part these attempts failed, and the objectives remained at a more conceptual (as opposed to performance-oriented) level.¹⁸

In turn, it must be noted that the following objectives reflect the author's overall sense of what the show set out to accomplish. Stated in more behavioral terms; after viewing the episode in question viewers will be able to identify ways in which racism manifests itself in Canadian society. They will also recognise the inherent complexity of this topic.¹⁹

¹⁸ Much to the disdain of those schooled in the academic discipline of "Education Technology", this situation probably represents the norm in the "real world". In the author's opinion, more time, money, interest and/or belief in the process must be present to implement the ideas advocated by Dick, Carey, Mager etc. In addition, she suggests here that the present topic, which involves a myriad of social, philosophical and political elements, is harder to translate into strict objectives than those topics which involve more clear-cut cognitive or psycho-motor "skills".

¹⁹ An elaboration on the operationalization of these objectives is provided in the INSTRUMENTATION section of this work.

The author also evaluated whether the program "empowered" the learner, operationalized here as expressing a greater degree of interest in one day participating in the production of a community television program.

In addition to evaluating the show in terms of its ability to promote attitude change and social learning regarding the objectives detailed above, the author also wished to assess other aspects of the program. In turn, subjects were asked to provide feedback regarding the episode that they had just watched, thus allowing the author to formatively/summatively evaluate the following dimensions of the show:

- a) the appeal of production variables
- b) the assessment of people variables
- c) the appeal of the overall content
- d) the show's success in terms of providing an "alternative voice", and
- e) the perceived effectiveness of the show.

Although not strictly related to the program produced for the purposes of this thesis-equivalent, the author took advantage of her "captive audiences" to gather general information regarding the community channel. As detailed in the Introduction portion of this paper, few evaluation studies have actually directed their questions to the viewers of the channel. As a result, conflicting theories seem to exist in terms of what attracts viewers, the importance of technical quality, what the function of the channel should be, and why more people do not

watch community television programs more often. In turn, the author decided to raise these issues with the subjects in her study.

In sum, the evaluation objectives of this study could be divided into three major parts:

The first part of the study may be seen as an evaluation of a given community television program, in terms of its ability to promote attitude change, social learning and empowerment. The second part of the study provides a viewers' evaluation of the appeal and effectiveness of the show in question. And the third part of the study examines a particular sample's feelings and opinions about the community channel in general.

Research Design

The one-group pretest/posttest design was selected to determine whether the video shown (the treatment) had an effect upon the attitudes and social learning (the dependant variable) of the subjects. In addition, since the study involved conducting summative cum formative evaluation on the television program presented, the posttest questionnaire administered included sections on program appeal and effectiveness. Finally, the posttest also included a survey of subjects' feelings about community television in general (see Instrumentation).

Sample

In contrast to commercial television, which is programmed for a mass audience, community television "is programmed for small, interest-oriented groups and does not require a mass audience to be effective" (Forbes and Layng, 1977, p. 10).

In turn, while the subjects selected to participate in this study are by no means representative of the general population, they likely represent the type of viewer who might tune in to the **Racism and Reality** series. The fifty-four subjects selected for inclusion in the study were derived from two Sociology classes at Concordia University,²⁰ thus suggesting to the author a probable interest in the topic of race relations. (In fact, the posttest administered bore this out, as it revealed that 95% of the sample was somewhat or very interested in the topic of racism in Canada).

The first class, which provided thirty six subjects, was called "The Sociology of Social Problems." The second class was entitled "Gender and Society", and it provided the study with eighteen subjects. (Late-comers in both classes were simply not included in the samples, since they did not have the adequate time needed to complete the pretest before the treatment was administered).

²⁰ Before the actual study was conducted, a "trial run" evaluation session took place with students enrolled in a graduate course at Concordia University entitled "Formative Evaluation". These subjects provided valuable information which helped to "fine-tune" the instrument used for the two official sessions.

The ages of students in both classes ranged from 19 to 57, with the majority being in their early twenties. Since they were enrolled in a university course, it is likely that most have completed high school and CEGEP (or Grade Thirteen), thus making them a fairly educated sample. Female students were in the vast majority in both classes, as they comprised 69% of the first and 83% of the second. When the classes were combined to create one sample (after the Mann-Whitney U Test revealed no significant differences between the pretest scores of both), the sex demographic became 74% female and 26% male. Although a chance occurrence in the case of this study, it is interesting to note the "Evaluation du Canal Communautaire" (Alric, 1989) report prepared for Vidéotron Ltée. involved a more scientific sample in which a similar breakdown by sex was found among users of the channel. The fact that the majority of community channel viewers are female makes the female to male ratio derived in this study highly appropriate.²¹

Further descriptions of the demographic features of the sample will be furnished in the following chapter.

²¹ It is important to note that the sample consisted of people who, in the author's eyes, would likely find the program interesting and/or informative. However this does not mean that such individuals are at present tuning into the community channel. Reasons for this will be explored in Chapter Five of this study.

Instrumentation

Two original instruments were designed by the author for the purposes of this study.²² (See Appendix III) The first instrument was concerned with determining the prior attitudes of subjects vis-à-vis racism in Canada. Since the video focused on five particular aspects of racism, the author developed items which could quantify the subjects' ideas about these topics prior to receiving the treatment. In turn, she was able to operationalize (in accordance with the previously discussed terminal objectives) the learners' ability to identify ways in which racism manifests itself in Canadian society.

The pretest questionnaire thus featured three statements for each of the following topics: Racism and Sexism, Racism and Indigenous Peoples, Racism and the Police and Racism and the Media. Only two statements were devoted to the topic of Racism and Ethnicity because the last panellist who presented this topic was unfortunately left with very little time to speak. Six statements regarding the general effects and manifestations of racism in Canada were also provided. To determine the learners' recognition of the inherent complexity of the topic (as stated in the terminal objective), these items included the following two statements: "In general, most people understand how racism manifests itself in Canadian society", and "People understand the complexities of racism".

²² I would like to gratefully acknowledge at the onset of this chapter the (albeit unknowing) contribution made by Andrew Agnostino (1988), whose excellent instrument served as a prototype for my own.

Presented with these statements on the questionnaire, the subjects were then asked to rate their feelings using a five point Likert scale in which 1 = strongly agree, 2 = agree, 3 = don't know, 4 = disagree and 5 = strongly disagree.

The statements were designed in such a way as to "mix up" the directions of desirable responses (ie. some statements - in the author's highly subjective opinion - warranted a "strongly agree", while others a "strongly disagree", thus allowing for a random polarity effect).

The numerical values ascribed to each response could then be used to calculate mean scores and standard deviation scores for the group.

In addition, since the author was interested in determining whether exposure to a single community television show might generate interest in one day participating in the production of one such show, the pretest also asked the subjects to rate their current interest in this activity.

The second instrument designed for this study involved three distinct parts (with a fourth section devoted to demographic information). Part One offered a repetition of the 20 questions presented in the pretest questionnaire (Questions 23-42). Part Two, in turn, asked subjects to provide feedback regarding the episode of the **Racism and Reality** series that they had just watched. This section (Questions 43 to 51) involved items aimed at gathering both nominal and ordinal data.

Part Three of the posttest involved a similar assortment of question types, as subjects were queried about their attitudes towards the community channel in general.

Finally, the last section of the questionnaire was designed to gather relevant demographic information about the sample used. The author felt that two important variables to consider were whether the subject is a member of a minority group, and whether she or he is a community activist, since (as eloquently argued by Goldberg, 1990) these are the very groups that community television should be reaching. In addition, it was hypothesized that people who are not of the "majority" and who work with the community, would be more likely to identify with the topic presented. This might consequently affect attitude shifts (if any), and appraisal of the show.

Although interested in the variables listed above, the author wanted to avoid the traditional ways in which these identifiers are typically pursued, namely by forcing subjects to commit themselves to one cultural heritage, religion, lifestyle and/or ability²³. In turn, it was decided that by allowing subjects to define themselves as being a member of a minority group or not the author could avoid "pigeon holes" and labels altogether. This method of self-identification would also likely predict most accurately whether the subject

²³ Anecdotal and written stories over the years have taught the author that many people have a strong dislike for this method (for example, people of mixed heritage, people whose culture is not even represented on the survey and so they become an "other", people who are forced to choose between their religion and their culture on the survey, people who do not feel that their sexuality is as "black and white" as the options that are presented, to name just a few). In general, many people simply do not wish to be labelled or reduced to a statistic.

would identify with issues related to discrimination and oppression.²⁴ For the purposes of this study subjects were asked not to consider "women" a minority group, for fear that too many "yes" responses in this category would render it useless.

The same approach of self-identification used to determine "minority status" was also used to determine subjects' levels of "community activism". In addition, other variables queried in this section were age, sex and interest in the topic of racism. This section also repeated the pretest question regarding interest in participating in the production of a community television program.

The instruments themselves were formatively evaluated, since the first "trial run" of the evaluation study yielded much information with regards to the questionnaire's clarity and design. Revisions to the original instruments included the following:

- The "demographics" section was moved from the pretest to the posttest.
- The age item was changed from "Age: __ years", to "What is your age: __ years", since the former tended to be overlooked by subjects.
- Interest in participating in the production of a community television show was assessed by providing a 5 point Likert scale (the original yes/no/maybe options seemed too limiting).
- Several subjects wrote on the questionnaire at different points "I don't subscribe to cable". In turn, in the revised survey the author added to the first question ("how often do you watch the community channel") the addendum - "at your home or at someone else's". It was hoped that subjects would bear this in mind when answering the other questions

²⁴ After all, a person may technically be classified as a "minority" but if she doesn't consider herself to be one then she may be less likely to identify with issues of oppression.

(although "I don't subscribe to cable" was added as an option for the question "why do you not watch the community channel more often?").

- Two items on the original instrument had "If you answered yes to the above question" "If you answered no..." - type structures. These were found to be confusing for subjects and eliminated in favour of newly formulated questions.²⁵
- An error in numbering was detected after the second evaluation session, which lead to two Q 43's. For the purposes of analysis these were later called 43a and 43b.

Testing Procedures

The first evaluation session, which served as a "trial run" (as previously mentioned) took place on January 20, 1992. Revisions were then made to the instrument, and a second evaluation session was conducted on February 13, 1992 at 11:45 a.m. This sample (which is referred to throughout the text as Group One, since the trial-run sample was not included in the actual study) was told by their professor at the start of the class that they would be receiving a short pretest followed by a video screening and posttest.²⁶

The pretest was then administered and students were allotted fifteen minutes to complete it.²⁷

²⁵ "Are you a cable subscriber"
 "If so, how often do you watch the community channel" became
 "How often do you watch the community channel (at your home or some else's)"

 "Have you ever participated in the production of a community television program"
 "If no, would you be interested in the future?" became
 "Have you ever participated..." and "How interested would you be in participating one day", followed by a five point Likert scale.

²⁶ The "cuing effect" of this introduction was hopefully minimized by the fact that no mention was made about the topic of the video, or what the study was evaluating.

²⁷ The author instructed the students to disregard any item that, for any reason, they wished not to complete. In fact students were told that they could discard the questionnaire entirely at any time.

The classroom lights were closed, and the previously taped **Racism and Reality** episode was played back using a standard VCR connected to a colour monitor (actually a standard television set ordered from the Audio-Visual Department of Concordia University). After the twenty-eight minute tape was viewed, the lights were turned back on and the posttest administered. Twenty minutes were allotted for the completion of the second questionnaire.

The third evaluation session (referred to as Group Two) followed the same testing procedures. This session took place March 19, 1992 at 6 p.m.²⁸

²⁸ The professor in this case did mention the topic of the video before it was shown.

EVALUATION RESULTS

Data Preparation and Analysis

The data collected in this study were analyzed using the Macintosh StatView statistical package. Descriptive statistics were tabulated for each item by calculating the mean, standard deviation and/or frequency score, as needed. In turn, the data were then subjected to the appropriate non-parametric tests in order to determine the statistical significance of the differences between:

- a) the pretest attitudinal scores of the Group One versus the scores of Group Two (the Mann-Whitney U Test was employed),
- b) the pre to posttest scores of the combined sample (the Wilcoxon signed-ranks test was used)
- c) the gain/loss scores of selected subgroups with regard to attitudinal shifts (again, the Wilcoxon signed-ranks test was used),
- d) the evaluation scores of selected subgroups with regard to appraisal of the video (the one-group Chi-Square test was used),
- e) the evaluation scores of selected subgroups with regard to their feelings about the community channel in general (again, the one-group Chi-Square test was used)
- f) the pre to post scores of subjects with regard to participating in the production of a community television program in the future (the Wilcoxon signed ranks test was again employed).

Demographic Results

As shown in Table 1, no appreciably significant difference was detected between the two classes selected to participate in this study, in terms of prior attitudes towards the topic at hand. This indicated that the remaining data could

then be pooled for the purposes of further analysis. In turn, all other analyses featured in this work which refer to the "overall group" should be understood to mean the combination of Group One and Group Two.

As Table 2 details, women outnumbered men in this study by almost three to one. The majority of the participants fell between the ages of twenty and twenty three, with less than one quarter of the sample being twenty six or older.

The interest level in terms of the topic of racism was extremely high, with 95% of the participants claiming that they were either somewhat or very interested.

Almost one third of the sample (30%) consider themselves to be members of a minority group (excluding Women as a potential reference point here). In contrast, only half that figure (15%) considered themselves to be community activists.

Prior participation in the production of a community television program was extremely low, with only 4% indicating that they had had this experience. However, over 50% of the sample indicated (on both the pre and posttests) that they would be somewhat or very interested in participating in this activity in the future.

Table 1

Prior Attitudes Towards the Topic

	Group One		Group Two		Combined Group		1 vs 2
	\bar{X}	SD	\bar{X}	SD	\bar{X}	SD	z
Q 1	4.1	1.0	4.0	1.0	4.1	1.0	-0.60
Q 2	3.1	1.2	3.2	0.9	3.1	1.1	-0.37
Q 3	3.2	1.1	2.8	1.1	3.1	1.1	-1.28
Q 4	3.4	1.2	4.0	0.9	3.6	1.2	-1.83
Q 5	3.7	0.9	2.8	0.9	3.4	1.0	-3.21**
Q 6	2.9	1.3	2.9	1.2	2.9	1.2	-0.07
Q 7	3.5	0.9	3.9	0.9	3.5	0.9	-0.25
Q 8	2.4	0.8	2.1	0.5	2.3	0.7	-1.37
Q 9	3.5	1.0	3.4	1.1	3.5	1.0	-0.37
Q 10	2.0	0.9	2.2	1.0	2.0	1.0	-0.63
Q 11	1.8	0.9	1.7	0.8	1.7	0.8	-0.19
Q 12	2.2	1.0	2.0	0.8	2.1	0.9	-0.59
Q 13	2.5	0.9	2.4	0.5	2.5	0.8	0.00
Q 14	2.7	1.0	2.6	0.7	2.6	0.9	-0.55
Q 15	3.9	0.9	3.6	1.0	3.8	1.0	-1.0
Q 16	3.8	0.9	3.9	1.1	3.9	1.0	-0.58
Q 17	4.1	0.9	3.7	1.1	3.9	1.0	-1.31
Q 18	2.2	0.8	2.1	0.5	2.1	0.7	-0.66
Q 19	2.1	0.9	2.2	0.6	2.2	0.8	-0.77
Q 20	4.1	0.9	4.1	0.7	4.1	0.8	-0.79
Q 22	2.4	1.3	2.9	1.4	2.6	1.3	-0.96

* $p < 0.05$.** $p < 0.01$. z = Mann-Whitney U Test z score (corrected for ties)

Table 2

Demographic Analysis n = 54

Q 59	Sex	Female	74%
		Male	26%
Q 60	Considers oneself to be a member a minority group	Yes	30%
		No	65%
		Undecided	6%
Q 61	Considers oneself to be a community activist	Yes	15%
		No	67%
		Undecided	19%
Q 62	Age Level	18 - 19	6%
		20 - 21	34%
		22 - 23	26%
		24 - 25	9%
		26+	23%
Q 63 ²⁹	Interest in topic of Racism	very interested	53%
		somewhat interested	42%
		don't know	2%
		somewhat uninterested	2%
		very uninterested	1%
Q 64	Prior participation in the production of a community program	Yes	4%
		No	96%

Numbers may not add up to 100% owing to rounding

²⁹ One piece of data is missing for this item

Somewhat surprisingly (in light of the fact that so little information exists on, or publicity is devoted to, community television) over one third (37%) of the sample watch the community channel once a week or once a month. However, a substantial number of participants (43%) never watch the channel at all.³⁰ (The reasons offered to explain this phenomenon will be detailed later in Chapter Five).

Prior Attitudes Towards the Topic at Hand

As previously detailed, the instrument designed to test the attitudes of the subjects focused on six particular aspects of racism in North America; Racism and Sexism, Racism and the Police, Racism and Indigenous Peoples, Racism and the Media, Racism and Ethnicity, and the overall effects and manifestations of Racism in Canadian Society. Each of the questions presented the subject with a five point scale, with 1 indicating a strong agreement and 5 indicating strong disagreement. The two separate groups' and combined group's mean scores and standard deviation scores for each item prior to receiving the treatment appear in Table 1. (From this point onward, the mean scores and standard deviation scores quoted refer to those of the combined group, since no significant statistical differences were found between the two groups, as explained in the previous section).

Three questions were devoted to the issue of Women and Racism (Q's 2, 11 and 12).

³⁰ One piece of data was missing for this item.

Subjects were undecided as to whether the status of Black women has improved in North America over the last decade (\bar{X} = 3.1, SD = 1.1). However, they did seem to agree that the advertising industry promotes a White standard of beauty (\bar{X} = 1.7, SD = 0.8), and that Women of Colour are doubly discriminated against in North America (\bar{X} = 2.1, SD = 0.9).

Three questions were devoted to the issue of Indigenous Peoples and Racism (Q's 3, 14 and 16).

Subjects were uncertain as to whether it is an exaggeration to say that the conditions of Native reserves are comparable to conditions in some developing countries (\bar{X} = 3.1, SD = 1.1). In terms of considering the Indigenous Peoples to be the most oppressed members of Canadian society, the group's mean score hovered between "agree" and "don't know" (\bar{X} = 2.6, SD = 0.9) But the group was definitely leaning towards disagreement (\bar{X} = 3.9, SD = 1.0) for the statement "native issues are receiving too much media attention these days."

Three questions were devoted to the issue of The Media and Racism (Q's 4,9 and 18).

The group's mean score hovered between "don't know" and "disagree" for two of these items: Q 4 - most incidents of racism are over-played in the media (\bar{X} = 3.6, SD = 1.2); and Q 9: The media, for the most part, presents an objective view of race relations in Canada (\bar{X} = 3.5, SD = 1.0). In turn, the group's mean score indicated agreement with the statement that the mainstream media help to perpetuate racist stereotypes (\bar{X} = 2.1, SD = 0.7).

Three questions were devoted to the issue of The Police and Racism (Q's 6, 15 and 19).

The group's mean score indicates indecision as to whether subjects believe that people are too quick to label clashes between the police and members of cultural communities as "racist" (\bar{X} = 2.9, SD = 1.2). However, there was agreement with the statement that the police in Canada discriminate against members of "visible minority" groups (\bar{X} = 2.2, SD = 0.8). And the overall group seems to be leaning in the direction of disagreement in terms of the statement that the police in Canada seem genuinely committed to improving relations with minority groups (\bar{X} = 3.8, SD = 1.0).

Two questions dealt with aspects of Ethnicity and Racism (Q 7 and 8). Subjects agreed that cultural communities discriminate against each other (\bar{X} = 2.3, SD = 0.7), but the group's mean score hovered between "don't know" and "disagree" with regards to the statement that the term "ethnicity" is derogatory (\bar{X} = 3.5, SD = 0.9).

Six questions were designed to assess the subjects' general understanding of the effects of racism in Canadian society, and the inherent complexity of this topic (Q's 1, 5, 10, 13, 17 and 20).

Subjects were caught between uncertainty and disagreement when deciding whether the Canadian government is committed to eliminating racism (\bar{X} = 3.4, SD = 1.0) and caught between uncertainty and agreement when deciding whether Canada's policy of multiculturalism clouds the issue of racism, in this society (\bar{X} = 2.5, SD = 0.8). However, the mean score indicates definite disagreement with the

statement that everyone in Canada is offered the same opportunity regardless of their cultural heritage (\bar{X} = 4.1, SD = 1.0). In turn, subjects agreed that racism affects members of "visible minority" groups on a day-to-day basis (\bar{X} = 2.0, SD = 1.0). The group's mean scores also indicate disagreement with both the statement that "most people understood how racism manifests itself in Canadian society" (\bar{X} = 3.9, SD = 1.0) with the statement that "people understand the complexities of racism" (\bar{X} = 4.1, SD = 0.8).

Impact of the Video on Viewers' Attitudes

Over 50% of the pretest mean scores (as detailed above) significantly shifted after subjects viewed the **Racism and Reality** videotape. As Table 3 demonstrates, eleven out of twenty items posted significant pre to posttest shifts for the overall group scores. Most importantly, these shifts all occurred in the direction desired by the author.

In terms of the first category, Women and Racism, two significant shifts were detected out of a possible three (Q's 2/24 and 12/34). Subjects shifted away from "don't know" (\bar{X} = 3.1) towards disagreement with the statement that the status of Black women has greatly improved over the last decade in North America (\bar{X} = 3.6, SD = 1.0). The group's mean score also moved from mere agreement with the statement that Women of Colour are doubly discriminated against (\bar{X} = 2.1) towards strong agreement (\bar{X} = 1.9).

Table 3
Impact of the Video on the Attitudes of the Overall Group

Pre to Posttest Analysis of Attitudinal Responses

	\bar{X}	SD	z (pre vs. post)	Questions
Q 1	4.1	1.0	-1.97*	Everyone in Canada...
Q 23	4.3	0.8		
Q 2	3.1	1.1	-4.09**	The status of...
Q 24	3.7	1.0		
Q 3	3.1	1.1	-2.92*	It is an exaggeration...
Q 25	3.6	1.1		
Q 4	3.6	1.2	-1.62	
Q 26	3.4	1.2		
Q 5	3.4	1.0	-3.43**	The Cdn. government...
Q 27	3.9	0.8		
Q 6	2.9	1.2	-1.82	
Q 28	3.2	1.3		
Q 7	3.5	0.9	-4.89**	The term 'ethnicity'...
Q 29	2.5	1.0		
Q 8	2.3	0.7	-4.13**	Cultural communities...
Q 30	1.8	0.5		
Q 9	3.5	1.0	-2.54*	The media...
Q 31	3.9	0.9		
Q 10	2.0	1.0	-2.78**	Racism affects...
Q 32	1.7	0.5		
Q 11	1.7	0.8	-0.65	
Q 33	1.7	0.8		

*p < 0.05.

**p < 0.01.

Note: z = Wilcoxon Score (corrected ties)

Table 3 (cont'd)
Impact of the Video on Attitudes of the Overall Group

Pre to Posttest Analysis of Attitudinal Responses				
	\bar{X}	SD	z (pre vs post)	Questions
Q 12	2.1	0.9	-2.10	
Q 34	1.9	1.0		
Q 13	2.5	0.8	-3.79**	Canada's policy...
Q 35	2.1	0.7		
Q 14	2.6	0.9	-1.79	
Q 36	2.4	0.9		
Q 15	3.8	1.0	-1.55	
Q 37	3.9	1.0		
Q 16	3.9	1.0	-1.30	
Q 38	4.0	0.9		
Q 17	3.9	1.0	-1.68	
Q 39	4.1	0.8		
Q 18	2.1	0.7	-1.74	
Q 40	1.9	0.8		
Q 19	2.2	0.8	-2.81**	The police...
Q 41	1.9	0.8		
Q 20	4.1	0.8	-1.51	
Q 42	4.0	0.9		

*p < 0.05.

**p < 0.01.

Note: z = Wilcoxon Score (corrected ties)

With regard to the category of Indigenous Peoples and Racism, one significant shift (out of a possible 3) was detected (Q 3/25). The group's mean score for the item "it is an exaggeration to say that the conditions of Native reserves are comparable to the conditions in some developing countries" shifted from uncertainty (\bar{X} = 3.1) towards disagreement (\bar{X} = 3.6, SD = 1.1).

One significant shift (out of a possible three) was also detected in the category of the Media and Racism (Q 19/41). The group's mean score shifted further in the direction of "disagree" with regard to the statement that the media presents an objective view of race relations (from \bar{X} = 3.5 to \bar{X} = 3.9, SD = 0.9).

In terms of the category of The Police and Racism, one shift (out of a possible three) was detected (Q 19/41). The group's mean score for the item "the police in Canada discriminate against members of "visible minority" groups shifted somewhat in the direction of "strongly agree" (from \bar{X} = 2.2 to \bar{X} = 1.9).

Both items in the Ethnicity and Racism category posted significant shifts (Q's 7/29 and 8/30).

When presented with the statement that "the term ethnicity is derogatory" the group shifted from "don't know" plus .5 points in the direction of disagree (\bar{X} = 3.5) to "don't know" plus .5 points in the direction of agree (\bar{X} = 2.5, SD = 1.0). The group also shifted in the direction of strongly agree for the item "cultural communities often discriminate against each other" (from \bar{X} = 2.3 to \bar{X} = 1.8).

Finally, four out of six of the items in the "general" category posted significant group mean shifts (Q's 1/23, 5/27, 10/32 and 13/35).

The group seemed more set in its belief that everyone in Canada is not offered the same opportunities regardless of cultural heritage (from \bar{X} = 4.1 to \bar{X} = 4.5, SD = 0.8). It also shifted from don't know/disagree (\bar{X} = 3.4) to a firmer disagree (\bar{X} = 3.9, SD = 0.8) in terms of the statement that the Canadian government is committed to eliminating racism in Canada. In turn, there was a shift from agree/don't know (\bar{X} = 2.5) towards definite agreement (\bar{X} = 2.1, SD = 0.7) with regard to the statement that Canada's policy of multiculturalism clouds the issue of racism in society.

Lastly, subjects seemed more likely to affirm the statement that racism affects members of "visible minority" groups on a day-to-day basis (from \bar{X} = 2.0 to \bar{X} = 1.7, SD = 0.6).³¹

Impact of the Video on the Attitudes of Particular Subgroups

The author was interested in determining whether certain demographic traits produced subjects that experienced comparably greater pre to posttest shifts in attitudes. In turn, subjects were reclassified into subgroups based on the following variables:

- a) Minority vs Non-minority status - whether the subject considered her or himself to be a member of a minority group or not

³¹ It is worth noting that the two items in this category which did not post significant group means shifts involved the learners' attitudes regarding the inherent complexity of this topic. However, the pretest scores revealed that the learners already held the attitudes desired by the author before the treatment was even administered.

- b) Sex
- c) Age
- d) Community Activism - whether the subject considered her or himself to be a community activist or not.

Gain/Loss scores were then calculated using the following system; each pretest "attitudinal" item had a corresponding posttest item. In turn, scores were obtained by subtracting the posttest score from the pretest score for each subject in each paired items category. Individual Gain/Loss scores were then divided into their respective subgroups, depending on the variable explored, and mean group scores calculated.

The Mann-Whitney U Test was employed for each of the four separate analyses conducted³². As Tables 4a through 4d reveal, significant difference scores were found for each of the variables explored in the cross-tabulation process. The author then decided (after examining the original pre and posttest means of these subgroups) whether the shifts detected were gains or losses, depending on whether they moved in a desirable (eg. anti-racist) or undesirable (eg. racist) direction. "Positive" (+) and "negative" (-) signs were assigned accordingly. (See Tables 4a through 4b).

For example, male and female gain/loss scores were significantly different for item 10/22 ("Racism affects members of visible minority groups on a day-to-day basis") and for item 11/33 ("The advertising industry actively promotes a

³² Since variable X could only have two groups, those who indicated that they were undecided with regard to minority status or community activism were dropped from the sample. In addition, the age variable was divided into two levels: those subjects under the age of twenty three were termed "younger", while those over twenty four years of age were termed "older".

'White' standard of beauty"). In the case of the former, Table 4a reveals that female subjects experienced a greater shift in a desirable direction than their male counterparts, while in the case of the latter females shifted in a favourable manner while males shifted in an unfavourable one.³³

³³ Again, terms such as "desirable" and "favourable" are used subjectively by the author to denote shifts towards what she considers to be a more "enlightened" view of race-relations in Canada.

Table 4a
Analysis of Gain/Loss Scores with regard to Sex of Subjects

Q	F	\bar{X}	M	z	Questions
1/23	+0.2	+0.2		-0.18	
2/24	+0.7	+0.4		-1.28	
3/25	+0.6	+0.4		-0.80	
4/26	-0.3	+0.2		-1.28	
5/27	+0.6	+0.5		-0.43	
6/28	+0.1	0.3		-1.02	
7/29	+1.4	+1.1		-1.12	
8/30	+0.5	+0.5		-0.38	
9/31	+0.4	-0.2		-0.72	
10/32	+0.5	0.0		-1.95*	Racism affects...
11/33	+0.2	-0.3		-2.26*	The advertising industry...
12/34	+0.3	+0.1		-0.31	
13/35	+0.4	+0.1		-1.43	
14/36	+0.3	0.0		-1.10	
15/37	+0.2	+0.2		-0.32	
16/38	+0.1	0.1		-0.11	
17/39	+0.3	-0.1		-1.08	
18/40	+0.2	+0.3		-0.45	
19/41	+0.2	+0.1		-0.34	
20/42	-0.1	-0.2		-0.71	

* $p < 0.05$.

Note: z = Mann-Whitney U Test Score

\bar{X} = Mean Gain/Loss Score

F = Female

M = Male

In terms of "minority status", those who consider themselves to be members of a minority group and those who do not also posted significant gain/loss score differences for two items: item 4/26 ("Most incidents of racism are over-played in the media") and item 16/38 ("The police in Canada seem genuinely committed to improving relations with minority groups"). As Table 4b suggests, those who consider themselves to be a member of a minority group shifted in a favourable direction for both of these items, while those who do not moved in an unfavourable direction for each.

The age of the subjects also seemed to affect the gain/loss scores for two items. "Older" subjects moved further along in a positive direction than did their younger counterparts for item 7/29 ("The term 'ethnicity' is derogatory"), and also posted a favourable shift for item 11/33 ("The advertising industry actively promotes a 'White' standard of beauty"), while younger subjects moved in the opposite direction here (See Table 4c).

Finally, the scores of those who consider themselves to be community activists differed from those who do not with regard to one item - 3/25 ("It is an exaggeration to say that the conditions of Native reserves are comparable to conditions in some developing countries"). Interestingly, non-activists moved in the desirable direction for this item while activists moved in an undesirable direction³⁴ (See Table 4d).

³⁴ However, it should be noted that one significant Z score in a run of twenty may be attributed to chance factors.

Table 4b
Analysis of Gain/Loss Scores with regard to Minority Status

Q	Y	\bar{X}	N	z	Questions
1/23	+0.1	+0.2		-0.13	
2/24	+0.7	+0.6		-0.36	
3/25	+0.6	+0.5		-0.24	
4/26	+0.3	-0.3		-1.98*	Most incidents...
5/27	+0.6	+0.6		-0.16	
6/28	+0.1	+0.1		-0.17	
7/29	+1.3	+1.3		-0.12	
8/30	+0.7	+0.4		-1.73	
9/31	+0.8	+0.1		-1.48	
10/32	+0.6	+0.3		-0.97	
11/33	-0.1	+0.1		-1.17	
12/34	+0.2	+0.3		-0.27	
13/35	+0.4	+0.3		-1.04	
14/36	+0.4	+0.2		-1.02	
15/37	0.0	+0.3		-1.08	
16/38	+0.4	+0.2		-2.35*	Native issues...
17/39	+0.5	-0.1		-1.53	
18/40	+0.4	+0.1		-0.96	
19/41	+0.3	+0.2		-1.36	
20/42	0.0	-0.1		-0.72	

* $p < 0.05$.

Note: z = Mann-Whitney U test Score

\bar{X} = Mean Gain/Loss Score

Y = Yes (Subject considers self to be a member of a minority group)

N = No (Subject does not consider self to be a member of a minority group)

Table 4c
Analysis of Gain/Loss Scores with regard to Age of Subjects

Q	Y	\bar{X}	O	z	Questions
1/23	+0.1		+0.2	-0.52	
2/24	+0.6		+0.7	-0.54	
3/25	+0.5		+0.7	-0.66	
4/26	-0.2		-0.2	-1.59	
5/27	+0.6		+0.5	-0.12	
6/28	+0.1		+0.3	-0.59	
7/29	+1.1		+1.9	-2.38*	The term 'ethnicity'...
8/30	+0.4		+0.6	-0.43	
9/31	+0.3		+0.6	-0.86	
10/32	+0.3		+0.7	-1.57	
11/33	-0.1		+0.3	-2.10*	The advertising industry...
12/34	+0.3		+0.2	-0.63	
13/35	+0.4		+0.3	-0.63	
14/36	+0.8		+0.3	-0.48	
15/37	+0.8		+0.3	-1.19	
16/38	+0.2		0.0	-1.04	
17/39	+0.2		+0.2	-0.09	
18/40	+0.3		+0.2	-0.36	
19/41	+0.2		+0.3	-0.77	
20/42	-0.2		-0.1	-1.57	

* $p < 0.05$.

Note: z = Mann-Whitney U test Score
 \bar{X} = Mean Gain/Loss Score
 Y = Younger (Under the age of twenty-three)
 O = Older (Over the age of twenty-four)

Table 4d
Analysis of Gain/Loss Scores with regard to Community Activism

Q	\bar{X}	Y	N	z	Questions
1/23	0.0		+0.2	-1.04	
2/24	+0.3		+0.7	-0.97	
3/25	-0.4		+0.6	-2.15*	It is an exaggeration...
4/26	+0.3		-0.2	-0.60	
5/27	+0.3		+0.7	-1.29	
6/28	+0.1		+0.2	0.00	
7/29	+0.9		+1.5	-1.31	
8/30	+0.6		+0.4	-1.37	
9/31	-0.1		+0.6	-1.27	
10/32	+0.1		+0.4	-0.37	
11/33	+0.4		+0.1	-1.72	
12/34	+0.4		-0.2	-0.17	
13/35	+0.1		+0.4	-0.95	
14/36	+0.4		+0.2	-0.17	
15/37	+0.1		+0.2	-0.69	
16/38	+0.1		+0.1	-0.14	
17/39	+0.1		+0.1	-0.02	
18/40	0.0		+0.3	-1.10	
19/41	+0.4		+0.1	-1.39	
20/42	0.0		+0.1	-0.48	

*p< 0.05.

Note: z = Mann-Whitney U test Score

\bar{X} = Mean Gain/Loss Score

Y = Yes (Subject considers self to be a community activist)

N = No (Subject does not consider self to be a community activist)

Impact of the Video on Subjects' Desire to Participate
in the Production of a Community Television Program

The last pre to posttest shift to be discussed involves the following question: "How interested would you be in participating in the production of a community television program in the future?" (Q's 22 and 64).

As Table 5 indicates, over 50% of the sample expressed some degree of interest in participating in the production of a community television program both before and after the **Racism and Reality** episode was screened. In turn, a Wilcoxon signed ranks test failed to reveal any significant difference between the group's mean score before viewing the video, and their score after viewing it.

Table 5³⁵

Pre to Posttest Analysis of Subjects' Interest in Participating in the Production of a Community Television Program

Q	VI	SI	DK	SUI	VUI	\bar{X}	SD	z
22 (pre)	23%	30%	19%	19%	9%	2.6	1.3	
64 (post)	26%	26%	15%	23%	9%	2.6	1.4	- 0.11

Note: Q = Question

VI = Very Interested

SI = Somewhat Interested

DK = Don't Know

SUI = Somewhat Uninterested

VUI = Very Uninterested

SD = Standard Deviation

z = Wilcoxon Score (corrected for ties)

³⁵ One piece of data was missing this each item.

Viewers' Evaluation of the Program³⁶

a. Appeal of Production Variables

The respondents were queried about the pacing (Q 43A), look (Q 43B) and technical quality (Q 44) of the **Racism and Reality** episode. 48% of respondents found the pacing of the program to be "too slow", while 46% considered it "satisfactory". A negligible amount (6%) thought that it was "too fast".

Nearly half (49%) of the respondents found the look of the show (ie. set, lighting) to be "satisfactory", while 36% found it "unappealing". Only 15% considered the look "appealing".³⁷

The overall technical quality of the show (ie. camera work, clarity of image) was considered "good" by half of the sample (50%), while 35% found it to be "satisfactory". Only 15% considered the quality of the program to be "poor".³⁸

b. Assessment of People Variables

The respondents were asked to provide an assessment of the moderator and panellists featured in the episode. As Table 6 indicates, the majority of subjects (64%) or strongly agreed that the panellists presented their ideas in a

³⁶ For a visual representation of the following results, please refer to Appendix IV.

³⁷ One piece of data was missing for this item.

³⁸ Worthy of note - one subject wrote in her responses that the "sound was not good enough - microphones seem far away."

Table 6

Analysis of Selected Evaluation Responses

Q	SA	A	DK	D	SD
(45)*	2%	62%	00%	28%	08%
(46)	33	59	04	04	00
(48)	17	72	02	07	02
(49)	06	59	11	19	06
(50)	11	50	20	17	02

*One piece of data was missing for this item

Note: Q = Question
 SA = Strongly Agree
 A = Agree
 DK = Don't Know
 D = Disagree
 SD = Strongly Disagree

clear and comprehensible manner (Q45). (Although a significant number - 28% - disagreed with this statement, and 8% strongly disagreed with it).

The appraisal of the moderator in terms of his expertise was overwhelmingly positive (Q 46), with 59% agreeing, and 33% strongly agreeing, that he is knowledgeable about the topic at hand.

c. Appeal of Overall Content

The appeal of the overall content may be determined by looking at three questions; Did subjects find the show informative (Q 48)? Did they find it interesting (Q49)? If they had been watching it at home (ie. they were not part of a captive audience, as in the study), would they have watched it, or would they have changed the channel (Q 47)?

In terms of the first question, Table 6 reveals that the vast majority of respondents either agreed or strongly agreed (89%) with the statement that "the show was informative".

In turn, a strong majority of subjects (65%) agreed or strongly agreed with the statement that "the show was interesting". (However, it should be noted that 19% disagreed and 6% strongly disagreed with this statement as well).

With regard to home viewing, over one third of respondents (35%) claimed that had they been watching the episode at home, they would have "watched it all." 19% would have immediately changed the channel, while 37% of subjects

would have changed the channel after five minutes, 7% after 10 minutes, and 2% after twenty minutes.

d. Success at Providing an "Alternative Voice"

Question 50 presented respondents with the following statement: "the issue of racism was treated differently in this show when compared with commercial shows I have seen on the topic." As Table 6 demonstrates, the majority of respondents (61%) either agreed or strongly agreed with this statement.

e. Perceived Effectiveness of the Program

Respondents were asked (Q 51) "in general, how effective do you feel this show will be in increasing people's awareness about the manifestations of racism in Canada."

In turn, half of the sample believed the show would be fairly or very effective, while 39% felt that it would have no particular effect. Only 11% felt that it would be fairly or very ineffective.³⁹

³⁹ It is interesting that such a high percentage of subjects thought the show would have no particular effect, in light of the fact that they themselves seemed to find it interesting and informative. Perhaps they were expressing cynicism regarding their hopes for other people's attitude changes, or perhaps they felt the show would not be viewed by enough people to have an effect (the question should have been reformulated to address this issue). Or maybe the response should be taken at face value - viewers simply do not think that the show will be effective in increasing people's awareness about the manifestations of racism in Canada. The findings of this study, however, demonstrate that this perception was erroneous.

Qualitative Feedback

Four people offered written comments at the end of the survey, and they are as follows:

Subject No. 1

"I believe that these types of shows should be shown in elementary and high schools to educate the children and get them talking about topics that affect them because sooner or later they will be in contact with for example racism. If children are talking about it (like class discussion after the video) then maybe it will help to change and promote healthy attitudes and eventually change public policy!"

Subject No. 2

"The host of the program named the guests as 'experts'. It is quite obvious that they are not. In addition, ironically there was only 1 visible minority speaker in the panel! It is not easy to believe that people who are white can talk about Black women and 'sisterhood' and their problems if they have never experienced them first hand. Book knowledge does not cut it these days! It is experience and heart filled knowledge (as well as 'street education') that does. That is how we must deal with it! As a Black woman I see this as important."⁴⁰

Subject No. 3

"First speaker was weak.
 - Damaged general credibility of show, none the less
 - It was well organized, could have been a bit more in depth in less speakers or more time."

⁴⁰ This is an extremely valuable and important point to consider for future productions. However, it should be noted that the woman who addressed the issue of Racism and Sexism is of mixed heritage. The fact that she was not perceived as such is a real thorny issue.

Subject No. 4

"It was very annoying when the host of the show kept filling people's words for them."

One 29 year old female subject, who considers herself to be a community activist and indicated great interest in the topic of racism (and in participating in production of a community television program one day), offered many valuable write-in comments throughout her questionnaire.

For Q 29 (regarding the term ethnicity), she wrote "though it said it was in the video, I found it was not clear as to how it was racist, consequently I still disagree." In turn, she added to Q 34 regarding Women of Colour, "this too I felt was not very clear as to how they are doubly discriminated."

With regard to pacing, this subject wrote "some people were interrupted mid-sentence and were unable to finish their thoughts."

In terms of "people variables", she offered the following comments:

Re: Q 45 - "Except for the first panellist [she wrote "agree" here] who was too nervous, and it appeared as if the moderator knew her answer and was saying it for her.

Re: Q 46 - "The moderator often made his questions too long and complicated for the average viewer. I think I understand because I study in the area."

The subject did not find that the topic of racism was treated differently because "I watch a lot of public t.v. and often many views are presented." In terms of effectiveness, she believed the program would be fairly effective in

increasing people's awareness about racism, "though I feel race-relations have and should begin when children are young to be most effective."

The Evaluation Responses of Particular Subgroups

The author was interested in determining whether certain demographic traits led to subjects who evaluated the video in significantly different ways (Qs 43A through 51). In turn, subjects were again reclassified into subgroups based on minority vs non-minority status, sex, age and community activism.⁴¹

A one-group Chi-Square test was performed to determine whether significant associations existed between the variables listed above. The only significant finding involved the variable sex, with regard to the question "If you had been watching this program at home, would you have watched it all or changed the channel?" (Q 47). A Chi-Square test revealed a significant relationship between "Sex" and how one responded to this item. Further analysis performed by the author helped to clarify this relationship, as it was found that while 38% of the female sample would have watched the program in its entirety, only 21% of the male sample indicated this response. Conversely, 43% of the male subjects stated that they would have switched the channel "right away", while only 10% of female subjects echoed this assertion. (For the combined

⁴¹ In this case, the "minority status" and "community activism" variables had three levels: yes, no and don't know. The "age" variable was left at two levels: younger and older, since the study was too small to allow for the minimum number of subjects required for the Chi-square test (originally, age was divided into five levels).

sample, the breakdown was 35% would have watched it all, and 19% would have changed the channel immediately).⁴²

As stated above, no other significant associations were detected in terms of how particular subgroups evaluated the program.

Data Regarding the Community Channel in General⁴³

When presented with three written options (and an "other" "write-in" option) the vast majority of subjects (83%) indicated that the topic is what is most likely to attract their interest to a particular community television show. Only 13% checked the option "familiar faces on the screen" and a negligible amount (4%) said it was the "look" of the show that attracted them.⁴⁴ One "spoiled" questionnaire included as the "other" option: minority oppression, and another wrote in "a show presented in the English language."

In terms of why they do not watch the community channel more often (Q 55), the most popular response of the four written options was "I don't know much about the programs that are offered" (42%). The second most common response was "I do not subscribe to cable television" (23%). Interestingly, only 17% claimed that the reason that they do not watch the channel more often is because they find the technical quality to be unappealing. And an even smaller

⁴² Bear in mind, however, the small number of males in this sample. Three out of fourteen would have "watched it all" and six out of fourteen would have changed the channel immediately.

⁴³ For a visual representation of the following results, please refer to Appendix V.

⁴⁴ Seven pieces of data were missing for this item.

amount (11%) said that this lack of viewing stems from a disinterest in the topics of the shows offered⁴⁵. Four subjects selected the "other" option, and offered the following explanations:

"I do not have time to watch much t.v."

"rarely watch t.v."

"I haven't heard of it. Didn't know it was there"

"sometimes, the shows are quite silly"

Other write-in comments from "spoiled" questionnaires included:

"I watch it often enough. I don't watch much t.v."

"Do not watch t.v. often enough"

"There are better, more interesting programs"

Although, as discussed above, the technical quality of the shows is not the number one distracter, subjects did indicate with a substantial majority that the technical quality of the show is important to them when watching the community channel. (76% said it was fairly or very important).⁴⁶ 8% of the sample was undecided on this matter, while 17% deemed technical merit to be fairly or very unimportant to them (Q 54)⁴⁷.

⁴⁵ Six pieces of data were missing for this item.

⁴⁶ One subject added "especially sound - good audio."

⁴⁷ One piece of data was missing for this item.

When presented with four written options (and one write-in option) to answer the question "In your opinion, what is the most important function of the community channel?" (Q 56) over half of the respondents indicated "to provide an 'alternative' voice for communities (53%). 19% believe that the channel's most important function is to provide ordinary citizens access to the airwaves, while another 19% believe that it is to provide coverage of local events and issues. Only 9% feel that the channel's most important function involves providing established community organizations with air time free of charge.⁴⁸

Consistent with the finding detailed above, the vast majority of subjects agree that the community channel should be used as a tool to promote social change (87% agree or strongly agree, 11% said don't know, and only 2% strongly disagree) (Q 57).

On the whole, subjects would describe the community channel as being "neutral" (83%), with 15% claiming that it is "too mainstream" and only 2% calling it "too radical" (Q 58).⁴⁹

The Responses of Particular Subgroups

The author again reclassified the subjects into particular subgroups based on the following demographic traits: minority vs non-minority status, sex, age and community activism. In turn, a one-group Chi-Square test was employed to

⁴⁸ One piece of data was missing for this item.

⁴⁹ Unfortunately, due to the phrasing of the question the author could not determine whether being "neutral" was a desirable trait or not.

determine whether subgroups tended to respond differently than one another with reference to general questions about the community channel (Qs 52 through 58).

No significant associations were found for the variables explored.

DISCUSSION

Discussion of Results Regarding Attitude Shifts

The results of the statistical tests detailed in the previous chapter strongly suggest that the **Racism and Reality** episode evaluated did have an impact on the attitudes of its viewers. More importantly, this impact involved attitudes shifting in the direction desired by the members of the community group that produced this show.⁵⁰

In turn, one may postulate that at least two of the main objectives of the program were met. The fact that desirable shifts in attitudes were evidenced for each of the five main topics covered by the show suggests that subjects will indeed be able to identify at least some of the ways that racism manifests itself in Canadian society. For example, it is possible that viewers will be more aware of the interaction between racism and sexism, of the systematic way in which Indigenous peoples have been oppressed, of the role that the police and the media play in perpetuating racist attitudes, and of the problems that exist between members of different cultural communities.

In terms of the second terminal objective of the show ("viewers will recognise the inherent complexity of this topic"), it is apparent that the items designed to specifically address this issue did not post any significant pre to

⁵⁰ To recapitulate, eleven out of twenty items on the posttest instrument revealed significant attitude shifts in a favourable direction. It is worth noting that of the remaining nine items that did not post significant shifts, four were already responded to by the group in the "desired way" on the pretest, and two others showed a strong leaning in the "right direction" on the pretest.

posttest shifts. However, as mentioned in the previous chapter, subjects already responded to these items in the desired way on the pretest. But, more to the point, these two items merely ask if the viewer agrees or disagrees that "People understand the complexities and manifestations of racism." Surely it would be of greater interest to determine whether the viewer herself or himself actually demonstrates this understanding after viewing the program in question.

To explore this topic further the author examined the overall group responses to the four remaining "general" questions presented. The rationale behind this activity was that, if after viewing the show, viewers were able to see the "larger picture" that these general questions addressed, then it would seem safe to conclude that they did indeed become more cognizant of the complexity of the issue of racism.⁵¹ In turn, since all four of these questions posted desirable attitude shifts, this conclusion was, in fact, adopted.

With regard to the third main objective outlined at the start of this work, it is clear that this program did not seem to affect the viewers' overall desire to one day participate in the production of a community television program. Perhaps a program which directly addresses the topic of community television (ie. its historical and philosophical underpinnings, the process of producing programs, etc.) would be necessary to truly "empower" the viewer in this regard⁵². Or

⁵¹ The "larger picture" involves an awareness that racism is not just "problems with the police" or "the media" or whomever, but instead a destructive force which permeates the very fabric of Canadian life.

⁵² It is worth noting, however, that this level of desire was relatively high right from the start of the study, with over 50% of the sample indicating that they would be interested in participating in the production of a community television program in the future.

perhaps this particular show, because of its "look", pacing, or some other variable, simply did not inspire the latent community producer that resides within each of us. However, this result should not be regarded as a "failure", since the program in question was not specifically designed to achieve this goal. Rather, the author (being one of the show's producers) was hoping that the episode viewed would produce this "spin-off" effect of empowerment. However, the fact that it did not merely suggests that the goal of empowering the viewer needs further investigation and experimentation.

Implications of these findings

While one cannot realistically expect one television program (of any kind) to dramatically and irrevocably change people's deep-seated emotions, the results of this study are nevertheless quite promising. This is because it is apparent that one rather simple and technically unsophisticated community television program⁵³ did manage to shift the attitudes of viewers in the direction desired by the producers. In turn, this finding has important implications for community activists and organizations who are interested in promoting positive social learning and attitude change.⁵⁴ The community channel (in theory anyways) offers these individuals and groups a powerful, and

⁵³ "Simple and unsophisticated" in the sense that it was recorded "live on tape" with only one edit, employed few special effects, suffered at times from poor audio, and basically consisted of "talking heads".

⁵⁴ "Positive" is the operative word here, since this medium could conceivably be used as well by groups who promote "negative" social learning (although the CRTC would likely serve as a deterrent). Of course, terms like positive and negative are highly subjective and open to debate.

seemingly effective tool (if this study is any indication) for facilitating change.⁵⁵

One must qualify the findings of this study discussed above by emphasizing that the program evaluated was successful with the particular population that the sample was derived from. This population, as detailed in Chapter Five, consisted of individuals who were well-educated, and who expressed a strong interest in the topic of racism. Furthermore, the sample used did not present many extreme views; most of the pooled group pretest means fell somewhere between "don't know" and "agree/disagree", and all standard deviation scores fell between .70 and 1.29. In addition, almost all of the pretest means were already leaning in the "desired" direction. The program thus fared well with this sample, seemingly providing enough persuasive material to "tip the scales" in the community group's favour.

While certain demographic traits did produce some significant differences with regard to gain/loss scores (as discussed in Chapter Five), these scores were for the most part consistent across variables such as sex, age, and self-perceived minority status and community activist status. However, whether the program would have had a similar impact on a less educated, less interested, more dogmatic group of viewers remains unknown, and is worthy of further investigation.

⁵⁵ Best of all, its services are "free" (paid for through subscriber fees), thus enabling groups and individuals with no funding equal access to the airwaves.

Discussion of the Evaluation Process

In addition to exploring whether a particular community television program could promote attitude change, the author also wished to demonstrate the value of incorporating evaluation strategies into one's production design.

In the case of the **Racism and Reality** episode, it is clear that the feedback provided by the viewers would greatly enhance and improve future installments of the series. (These quantitative and qualitative findings are discussed in detail in Chapter Five and the author sees no reason to repeat them all here). The present study, thus, successfully provides a prototype for the CTG, and other community groups with similar goals, to employ in the future.

However, it should be noted that to fully implement the evaluation process advocated here would require the active cooperation of the cable company staff. For example, the findings of this study revealed that "look" and the pacing of the show needed improvement. But the current state of affairs regarding community television in Montreal dictates that (in the majority of cases) volunteer community producers must rely on the benevolence of salaried cable company producers to implement changes related to technical matters. This situation obviously poses many constraints to the community producer who wishes to actively implement the findings of her or his formative evaluation study.

Hopefully volunteer producers will be granted more control over their projects in the future (or, at the very least, cable company staff will recognize the value of formative evaluation and offer more time for technical assistance).

In the interim, however, the evaluation process should not be entirely dismissed, since many findings could easily be implemented by the community group alone. For example, the present study offers many suggestions to the CTG regarding the selection of panellists, the exchange between these panellists and the moderator, and the overall structure of the show's content. In turn, many valuable adjustments could be made immediately to the series, without the assistance of cable company staff. Ideally, however, everyone involved with the project (paid and unpaid) would take an active interest in its design and implementation, and thus allow the evaluation process to run its course unrestrained.

Implications of this Study for the Field of Community Television

This study demonstrates that a relatively simple and technically unsophisticated television program that adopts a "radical" community activist stance can be both effective and enjoyable. (To recapitulate - over one-third of the sample's viewers indicated that they would have watched the entire program had they been at home. Further, the majority found the show to be informative and interesting. Thus, in addition to successfully promoting attitude change, the program was also successful in terms of its overall appeal).

In addition, the study lends unequivocal support to the ideas espoused by Goldberg (and the pioneers of community television), in terms of what role this medium should play in the community. For example, the vast majority of respondents agreed with the statement that the community channel should be

used as a tool to promote social change. And, presented with a list of options, more than half of the respondents indicated that they believed that the channel's most important function is to provide an "alternative voice". This finding is echoed in the survey conducted by Alric (1989) for Vidéotron ltée⁵⁶ in which 94% of "les usagers du canal communautaire" and 83.4% of "les non-usagers" either slightly or strongly agreed with the following statement: "Un canal communautaire permet de s'exprimer en encourageant surtout ceux qui ne peuvent se faire entendre ailleurs" (p. 26 and p.33 respectively).⁵⁷

In turn, if programs aimed at social change can be effective and enjoyable, and if the public clearly supports their production, then one must ask her or himself why so few programs of this nature are presently shown on the community channel. As suggested in Chapter Two, several answers to this query exist. However, if the community channel is to ever achieve its full potential, this current situation must change. After all, this medium offers community groups and activists a powerful vehicle for facilitating change, and with the advent of new technologies, the channel could easily be transformed into an

⁵⁶ In Montreal, two cable companies have secured a monopoly over their respective service areas. They are Vidéotron ltée, and CF Cable Inc.

⁵⁷ The fact that the majority of respondents in the present study agreed with the statement that "the issue of racism was treated differently in this show when compared with commercial shows I have seen on the topic" signalled to the author that it was indeed successful in terms of providing an "alternative voice".

exciting vehicle which incorporates the best of the "old guard" and "new guard" philosophies and techniques.⁵⁸

Recommendations

The following list of recommendations is derived from the vast quantity of ideas presented in this thesis-equivalent, in addition to the author's own experience working in the field of community television. They represent (in no particular order) what the author feels are at present the most pressing issues in this field.

1. Formative evaluation strategies should be incorporated into the production of community television programs aimed at promoting attitude change and social learning. This activity would help the community producer to determine what helps and what hinders the effective transmission of her or his message. While this suggestion may sound very "new guard" in terms of being product-oriented, it is not: formative evaluation activities can actually support the "old guard" philosophy of focusing on "the process", since more time would be

⁵⁸ The issue of technical quality cannot be totally disregarded, as this study did find that a substantial majority consider this aspect of the community channel to be fairly or very important. However (in response to the question raised at the start of this work), while a good, clear picture is undoubtedly important, improved technical quality will not necessarily attract more viewers. In this study, for example, when asked what is most likely to attract them to the channel 83% of viewers indicated that it was the topic of the show aired. Only 4% claimed it was the "look" of the show. In turn, when asked why they do not watch the community channel more often only 17% of viewers indicated it was because they found the technical quality to be unappealing. This finding was similar to that of Alric for Vidéotron ltée (1989), in which only 2.7% of the sample mentioned "la technique (caméra-éclairage) est faible" as a reason for not watching the channel.

devoted to the development stage of the program. However, evaluation can help to update this approach by ensuring that the programs produced actually meet their intended objectives. In turn, both participants and viewers will hopefully be enriched by this experience.⁵⁹

In addition, evaluation techniques can also be extremely "empowering", since they allow community producers to take more control over their respective projects. In this scenario, "regular people" would decide (based on research) what changes needed to be made to the show, and these changes would be implemented by the community members themselves or dictated to the salaried technical director.⁶⁰ Either way, the power would remain in the hands of the people most involved with and committed to the project.

2. Publicity must be conducted on two fronts. Firstly, the cable companies should spend more time and energy publicizing the availability of their community television services to community groups (especially those groups that are marginalized and disenfranchised by society at large). Most people seem unaware that they have access to a fully equipped television studio and trained technical support staff (and that their cable subscriber fees are footing the bill).

⁵⁹ Of course any potentially beneficial process could be misused, and such would certainly be the case if evaluation strategies were used unscrupulously.

⁶⁰ Since, as previously mentioned, community producers are often pressed for time, cable companies might consider hiring a staff person (ideally, an educational technologist) whose main function would involve assisting community groups with their design and evaluation activities. However, it is important to stress that the decision-making powers must remain in the hands of the producers themselves, rather than those of any salaried staff.

Secondly, the shows that are produced are in dire need of promotion. The subjects of the present study, when asked why they do not watch the community channel more often, cited as the number one reason (out of five options offered) "I don't know much about the programs that are offered."⁶¹

3. More empirical research needs to be conducted in this field. As this work has detailed, community television has largely been ignored by researchers and academics and, as a result, the current body of literature regarding educational technologies remains glaringly incomplete.

Since few studies have been conducted in this area, the breadth of possible research topics is virtually limitless. The author offers the following for a "start":

- * How successful have other community television programs been in promoting attitude change?
- * What variables help or hinder the promotion of attitude change through this particular medium? Are these different than they are for other media? (ie. are community television programs attended to and evaluated by the viewer in the same way as commercial broadcasts?)
- * What effect does the process of creating a community television show have on the community group that is producing it?

⁶¹ This finding supports the claim of Ed Nasello, a programming executive at Rogers Cable Inc. in Toronto, that community television is the industry's "best kept secret". (This was expressed to the author during a phone conversation, 1991).

- * What effect does this process of creation have on individuals? (eg. increased self-esteem? empowerment?)
- * Based on the beneficial effects observed, should certain groups or individuals be targeted by the channel to make the most of its potential? (Do certain groups or individuals experience more beneficial effects than others? What factors contribute to this? How could the beneficial effects be maximized for other groups?)
- * How can community television best be used in the fields of education and community development in other parts of the world? Of particular importance is the role that alternative media must assume in countries with a history of colonialism. Lewis (1984) notes, for example, that

the complaint of Third World countries about the unjust (sic) effects of allowing information to be at the mercy of the 'free play' of market forces - in other words, serving the interests of the rich and powerful nations and transnational conglomerates - is exactly mirrored in the microcosm where marginalized groups in a city have an inadequate share of resources, including information (p. 1).

In turn, Lewis (1984) contends that "information is power, and advocates of the 'community media approach' are basically striving for a redistribution of power, enabling people to obtain...greater control over their lives" (p. 1). While this contention is certainly reminiscent of the original tenets of community television in Canada, it is important to stress that alternative media must be examined in relation to the unique social, political, and cultural contexts within

which they operate. In turn, the present author recognizes the limitations of her study its focus on (primarily) the North American experience, and thus encourages researchers to explore the potential of community television in their respective regions and life circumstances.

Hopefully, this thesis-equivalent has inspired the reader to produce her or his own list of interesting and exciting research possibilities.

4. The community channel should be used in more creative and socially significant ways. Goldberg (1990) includes in The Barefoot Channel an excellent list of suggestions in this regard, and the present urges the reader to refer to them in her text. Others have discussed similarly important uses for the medium, such as "in new population centers, as a means to shorten the road to better communication and to the achievement of community solidarity" (Litwin 1978, p. 235), and "to reach a particular local audience such as the elderly" (Glass and Smith, 1985, p. 256), to name just two.

Clearly, viewers support this use of the channel as an "alternative voice", as shown in the current study, and that of Alric (1989). In turn, if consulted, it is doubtful that viewers would support Layng's (1988) suggestion to the CRTC that the channel should provide "programming of a more general community interest" in a style and format similar to public broadcast television. It is the author's contention that community television should not be an imitation of PBS, or of

any other type of television genre. Its many unique qualities should be enhanced, not eroded.⁶² And the fact that community producers do not have to concern themselves with ratings or sponsors is one of the medium's major strengths. As McLane (1987) writes, "unlike the major commercial networks and PBS, controlled by concern with the bottom line and regulations which demand objectivity and fairness, community access channels are open forums of opinion" (p. 3). In turn, community television offers people the ideal vehicle for programming truly alternative television, and this vehicle must be fiercely guarded from interference on the part of the government and/or the cable television industry.

5. The "power" of community television must be returned to the people, and this entails providing them with decision-making capabilities regarding the channel. As Goldberg (1990) writes, "although the community has access to *use* the channel within the bounds set by the cable company, the community really has no effective opportunity to review or shape the operation of the channel" (p.30).⁶³ Citizens themselves agree with the principle of returning decision-making powers regarding their channel to viewers, as evidenced by the portion of the Alric (1989) study which found that 65.8% of "les usagers" and 67.5% of "les non-usagers" of the channel either slightly or strongly agreed with the statement

⁶² In the author's opinion, Layng's idea about emulating public television (complete with sponsors) defeats the whole purpose of community television.

⁶³ The exception to this is that viewers have the opportunity to present briefs at CRTC hearings every five years, when the licenses of cable companies are up for renewal.

that "la responsabilité de la programmation devrait revenir à un comité de téléspectateurs" (p.26 and p.33 respectively). And this sentiment is even echoed in a recent (1991) CRTC document dealing with the topic of community television which implores licensees to "actively encourage citizen participation in determining the range and types of programs aired" (p.21).

Ideally, however, as Goldberg (1990) has suggested, the licensees of the community channel should be "democratically structured community TV associations or other such community groups" (p. 168), instead of cable systems operators. The ability to reroute distant television through coaxial cables certainly does not qualify one to program a channel which is supposed to be the voice of the community. The cable industry should continue to fulfil its social obligation by providing the necessary technical equipment and support, but the programming of the channel should be left to the community.

Hopefully, by returning the decision-making powers regarding programming to the people, the concept of "community" could be restored to the channel. As Forbes and Layng wrote in 1977, "being 'in community' with one another is a basic human need. It is the reason we live together in social groupings. Effective communication is the way we create that feeling. The community channel can help that communication happen" (p. 10).

This need for community seems to be more urgent today than ever, especially for women. As Gloria Steinem writes (1993),

Women are far more likely to express the need for communities of our own than men are - and with good reason. Females of all races, classes, ages, ethnicities, sexualities, and abilities are still the only

oppressed group that doesn't have a nation, neighbourhood, or, usually even a bar. In our own homes, we may be sabotaged in our deepest sense of self, used as servants or treated with violence" (p. 345).

The community channel, though by no means a panacea for society's ills, could at least in some way link disempowered and disenfranchised people and groups together to communicate with and care for each other. In turn, the channels' programs, which inherently possess the potential to do what feminists have advocated for years - namely, to make the personal political and the political personal - could help support people with their inward journeys while demanding changes in the external systems which continue to exploit and oppress them. Most importantly, the channel has the capacity to possibly enhance the self-esteem levels of people (such an urgent task, as detailed by Steinem in her recent work), by returning to them one of their most valuable birthrights - namely, their voices. In the hands of the people, just imagine the power that this medium could manifest...

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APPENDIX I

Canadian Cable Television Association (1990) Community Channel Survey Results
Ottawa: CCTA March 1990.

- surveys were sent to CCTA members (CCTA represents 632 federally licensed cable television undertakings).
- "Findings" of the survey included the following statistics:
community programming hours aired; community programming schedule-
percentages of repeats/original/bicycled programs; categories of community
programming; number of volunteer participation; financing the channel; and
viewership.

Canadian Radio-television and Telecommunications Commission (1979)
The Community Channel: A Report on the 1978 CRTC Survey Ottawa: CRTC
March 1979.

- the 435 questionnaires for this study were mailed to managers of
programming (ie. paid cable staff).
- two broad areas were examined in the questionnaires: performance and
attitudes.

Sanderson Layng Associates Limited (1988) 1988 Community Channel Study
(conducted for the CRTC)

- "Layng Associates undertook to meet with or contact cable staff and
programming representatives in each region of the country" (p. 2).
- The report focuses on topics such as: audience ranching (the change "from
narrowcasting to mass audience" p.9); sponsorship; and commission policies
regarding the financial commitment of cable
companies.
- Appendices include statistics such as: current fiscal year spending; allocation
of funds; contra and sponsorship; full-time/part-time employees;
regular/occasional volunteers; and programming (hours in a typical month of
different types).

APPENDIX II

Description	Fabriqueur	# Modele
-------------	------------	----------

Studio

15 Projecteurs	Colortran	Vari-10
6 Projecteurs	Colortran	Scoop
12 Projecteurs	Strand	Tanino
10 Projecteurs	Colortran	Vari-10
20 Projecteurs	Strand	Fresnell
9 Projecteurs	Strand	Setlite
3 Projecteurs	Ampro	Softbox
6 Projecteurs	Ampro	500 Watts
2 Projecteurs	Arri	2 K
2/trepied	Arriflex	
2/Open Face	Arrilight	2 K
Console d'eclairage	Strand	Mantrix 2
2 Dimmer packs	Strand	CD80
Moniteur couleur	Panasonic	PC2010
Moniteur couleur	Sony	KX1901
Moniteur couleur	Sony	KV20TS20
Ampli audio	Amcron	D75
2 Trepieds	Vinten	Midi Ped
2 Tetes de trepied	Vinten	Vison 20
2 Cameras couleur	Hitachi	FPZ/31
1 Cyclorama		SRS120
1 Rideau noir		

Regie de production

Magnetophone	Nakamichi	CR-2A
Magnetophone	Nakamichi	CR-2A
Table tournante	Revox	PR-99
Console audio	Technics	SL1200
Ampli audio	Chilton	OMA
2 Digital fx	NAD	7125
Ampli Audio	yamaha	SPX-900
Compresseur audio	SIMA	W2002
Haut-parleurs	Valley People	DYNAMITE
Haut-parleurs	Realistic	Mini 3.5
Base intercom	JBL	Control-5
Vectorscope	Clearcom	CS200
Waveform monitor	Tektronix	520
Test generator	Tektronix	528A
Time base corrector	Tektronix	R146
Time base corrector	Sony	BVT800
Aiguilleur prod.	Hotronic	AF-71
Magnetoscope 3\4	Ross	RVS-210SA
Magnetoscope 3\4	Sony	BVU800
Magnetoscope VHS	Sony	BVU870
3 CCU's	JVC	HRD-725U
5 Moniteurs N\B	Panasonic	OP21
Moniteur couleur	JVC	VM129C
2 Moniteurs couleur	Sony	TMR9U
2 Moniteurs couleur	JVC	CT110MC
1 4 Mon. N\B	Chyron	TMR14CA
Moniteur couleur	Videoquip	PVM411
Generateur caract	Leitch 2PS	TM9U
2 Aiguilleurs 10x1	Leitch 1PS10da	ACG
D.A. Video	ADC	VAS-10
D.A. Audio	ADC	FR600
3 Patches video	Skotel	FR-882
3 patches audio	Skotel	JS48

Time code reader
Time code gen.
Horologe time code
Microphone
Micros/Sans/fil

Leitch
Schoeps
Samson

Ultrapatch
TCR-80V
TCG-80N
DAC-5012
MK4
BT3

Infographie

Ordinateurs AT
2 cartes targa 16
1 Ordinateur AT
Encodeur
Logiciel TIPS
Logiciel RIO
Digipad
Camera 3 CCD
Bloc de controle
Copy stand
Moniteur Couleur
2 Backup Units
Imprimante video
Ampli Audio
Televiseur
Processing system
Digital Delay
Sync Pulse Generator
Magnetoscope 3/4
Aculite

AT&T

Osborne
COX
AT&T
AT&T

Sony
Sony
Sony
JVC
ARChive
Polaroid
NAD
JVC
URFi

Leitch
Sony
Bredtford

6310

204N

MD-71212
DXC3000
CCUM#
VID4020
TMR14U

7020e
C1446
567
SDE/1000
SP5/100 N
VO/5850
A/82

Salle de montage

Moniteur couleur
4 Moniteurs couleur
Waveform monitor
Gener. caract
Magnetophone
Table tournante
2 haut-parleurs
Ampli. audio
Patch video
Patch audio
Vectorscope
Mag/3/4 SP
Mag/3/4 SP
Mag/3/4 SP
Time base corrector
Computerized Editing
Compact Disc Player
1 DVE/Still store

JVC
Panasonic
Tektronix
Chyron
Nakamichi
Panta
PSB
NAD
Tomptetter
CCtf
Hitachi
Sony
Sony
Sony
Digital
Ampex
Kyocera
Pinnacle

TM15
CTC110MCA
528
VP2
BX-100
RPH220
PSB30R
7020E
JS 48A
24 in.
V-089
VO/9850
BVU/950
BVU/920
DPS/275
ACE/25
DA-410/CX

APPENDIX III

"Racism and Reality" Study

THANK YOU FOR YOUR HELP IN THIS STUDY. Your participation is totally anonymous.

Please look at the following sentences and tell us if you agree with them or not. If you are not sure, choose the answer which is closest to what you think. But do give us an answer for each one.

Tell us how much you agree or disagree with each sentence. On each line put a tick (✓) in one box only.

DO NOT PUT YOUR NAME ON THE QUESTIONNAIRE. Thank you!

For each sentence put a tick (✓) in one box only.

1. Everyone in Canada is offered the same opportunities regardless of their cultural heritage.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

2. The status of Black women has greatly improved in North America over the last decade.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

3. It is an exaggeration to say that the conditions of Native reserves are comparable to conditions in some developing countries.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

4. Most incidents of racism are over-played in the media.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

5. The Canadian government is committed to eliminating racism in Canadian society.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

6. People are too quick to label clashes between the police and members of cultural communities as 'racist'.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

7. The term 'ethnicity' is derogatory.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

8. Cultural communities often discriminate against each other.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

9. The media, for the most part, presents an objective view of race relations in Canada.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

10. Racism affects members of 'visible minority' groups on a day-to-day basis.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

11. The advertising industry actively promotes a 'White' standard of beauty.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

12. Women of colour are doubly discriminated against in North America.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

13. Canada's policy of 'multiculturalism' clouds the issue of racism in this society.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

14. The indigenous peoples are the most oppressed members of Canadian society.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

15. The police in Canada seem genuinely committed to improving relations with minority groups.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

16. Native issues are receiving too much media attention these days.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

17. In general, most people understand how racism manifests itself in Canadian society.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

18. The mainstream media help to perpetuate racist stereotypes.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

19. The police in Canada discriminate against members of 'visible minority' groups.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

20. People understand the complexities of racism.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

21. Have you ever participated in the production of a community television program (as a guest, host, camera operator, etc...)?

Yes ☐ No ☐

22. How interested would you be in participating in the production of a community television program in the future.

very interested ☐ somewhat interested ☐ don't know ☐ somewhat uninterested ☐ very uninterested ☐

"Racism and Reality" Study

THANK YOU FOR YOUR HELP IN THIS STUDY. Your participation is totally anonymous.

PART I

Please look at the following sentences and tell us if you agree with them or not. If you are not sure, choose the answer which is closest to what you think. But do give us an answer for each one.

Tell us how much you agree or disagree with each sentence. On each line put a tick (✓) in one box only.

DO NOT PUT YOUR NAME ON THE QUESTIONNAIRE. Thank you!

For each sentence put a tick (✓) in one box only.

23. Everyone in Canada is offered the same opportunities regardless of their cultural heritage.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

24. The status of Black women has greatly improved in North America over the last decade.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

25. It is an exaggeration to say that the conditions of Native reserves are comparable to conditions in some developing countries.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

26. Most incidents of racism are over-played in the media.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

27. The Canadian government is committed to eliminating racism in Canadian society.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

28. People are too quick to label clashes between the police and members of cultural communities as 'racist'.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

29. The term 'ethnicity' is derogatory.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

30. Cultural communities often discriminate against each other.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

31. The media, for the most part, presents an objective view of race relations in Canada.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

32. Racism affects members of 'visible minority' groups on a day-to-day basis.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

33. The advertising industry actively promotes a 'White' standard of beauty.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

34. Women of colour are doubly discriminated against in North America.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

35. Canada's policy of 'multiculturalism' clouds the issue of racism in this society.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

36. The indigenous peoples are the most oppressed members of Canadian society.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

37. The police in Canada seem genuinely committed to improving relations with minority groups.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

38. Native issues are receiving too much media attention these days.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

39. In general, most people understand how racism manifests itself in Canadian society.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

40. The mainstream media help to perpetuate racist stereotypes.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

41. The police in Canada discriminate against members of 'visible minority' groups.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

42. People understand the complexities of racism.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

PART II

The following questions concern the 'Racism and Reality' episode that you have just watched. Your honesty is greatly appreciated.

43. The pacing of the show was

too slow ☐ satisfactory ☐ too fast ☐

43. The 'look' of the show (ie. set, lighting) was

appealing ☐ satisfactory ☐ unappealing ☐

44. The overall technical quality of the show (ie. camera work, clarity of image) was

good ☐ satisfactory ☐ poor ☐

45. The panellists presented their ideas in a clear and comprehensible manner.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

46. The moderator was knowledgeable about the topic at hand.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

47. If you had been watching this program at home, would you have watched it all or changed the channel?

I would have watched it all ☐

I would have changed the channel:

immediately ☐ after 5 minutes ☐ after 10 minutes ☐ after 20 minutes ☐

48. The show was informative.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

49. The show was interesting.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

50. The issue of racism was treated differently in this show when compared with commercial shows I have seen on the topic.

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

51. In general, how effective do you feel this show will be in increasing people's awareness about the manifestations of racism in Canada?

very effective ☐ fairly effective ☐ no particular effect ☐ fairly ineffective ☐ very ineffective ☐

PART III

The following questions are aimed at soliciting your feelings about the Community Channel. The Community Channel technically refers to the space on the television dial where cable companies must exhibit locally produced, non-profit, public-access programming. In Montreal, Videotron and C.F. Cable T.V. have designated channel nine as the Community Channel. (In the T.V. listings, this channel is called cable nine).

52. How often do you watch the community channel on cable television? (at your home or at someone else's).

Once a week (or more) ☐ Once a month ☐ Once a year ☐ Never ☐

53. Which of the following is most likely to attract your interest to a particular community television show on the Community Channel? (Please check one answer only).

The topic of the show ☐

Familiar faces on the screen (ie. guests, host) ☐

The 'look' of the show ☐

Other ☐ Please specify. _____

54. How important is the technical quality of the show to you when you are watching the Community Channel (Channel 9)?

very important ☐ fairly important ☐ don't know ☐ fairly unimportant ☐ very unimportant ☐

55. Which of the following best describes the reason why you do not watch the Community Channel more often? (Please check one answer only).

I don't know much about the programs that are offered ☐

The technical quality of the programs is unappealing ☐

The topics of the shows do not interest me ☐

I do not subscribe to cable television ☐

Other ☐ Please specify. _____

56. In your opinion, what is the most important function of the Community Channel? (Please check one answer only)

To provide an 'alternative' voice for communities ☐

To provide 'ordinary citizens' access to the airwaves ☐

To provide coverage of local events and issues ☐

To provide established community organizations with air time free of charge ☐

Other ☐ Please specify. _____

57. Do you agree that the Community Channel should be used as a tool to promote social change?

strongly agree ☐ agree ☐ don't know ☐ disagree ☐ strongly disagree ☐

58. From what you have seen, would you describe the Community Channel as being

too radical ☐ neutral ☐ too mainstream ☐

General information

It would greatly appreciated if you could answer the following questions about yourself (the answers are totally confidential).

59. Sex: Female ☐ Male ☐

60. Do you consider yourself to be a member of a minority group? (Please do not consider 'women' a minority group here).

Yes ☐ No ☐ Undecided ☐

61. Do you consider yourself to be a community activist?

Yes ☐ No ☐ Undecided ☐

62. What is your age: ____ years

63. How interested are you in the topic of racism in Canada?

very interested ☐ somewhat interested ☐ don't know ☐ somewhat uninterested ☐ very uninterested ☐

64. How interested would you be in participating in the production of a community television program in the future?

very interested ☐ somewhat interested ☐ don't know ☐ somewhat uninterested ☐ very uninterested ☐

Thank you for participating in this study!!!

If you have any other thoughts that you would like to share regarding the Racism and Reality episode you have watched, or about community television in general, please feel free to add them here.
Thanks again!

Appendix IV

Figure 1 Subjects' evaluation of the show's pacing (Q 43a)

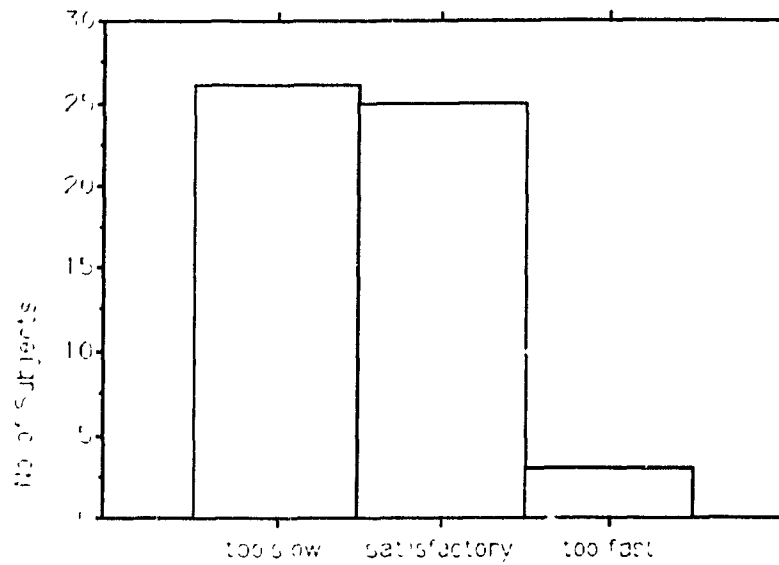


Figure 2 Subjects' evaluation of the show's "look" (Q 43b)

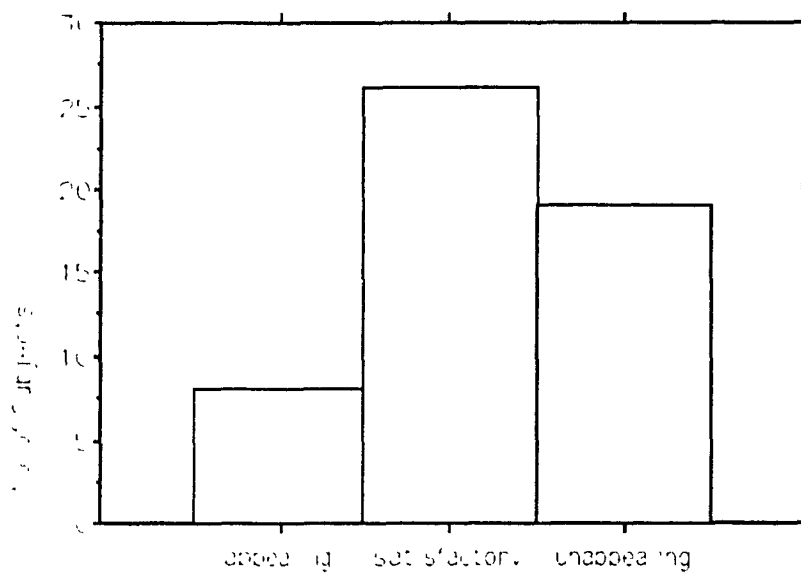


Figure 3. Subjects' evaluation of the show's overall technical quality (Q 44)

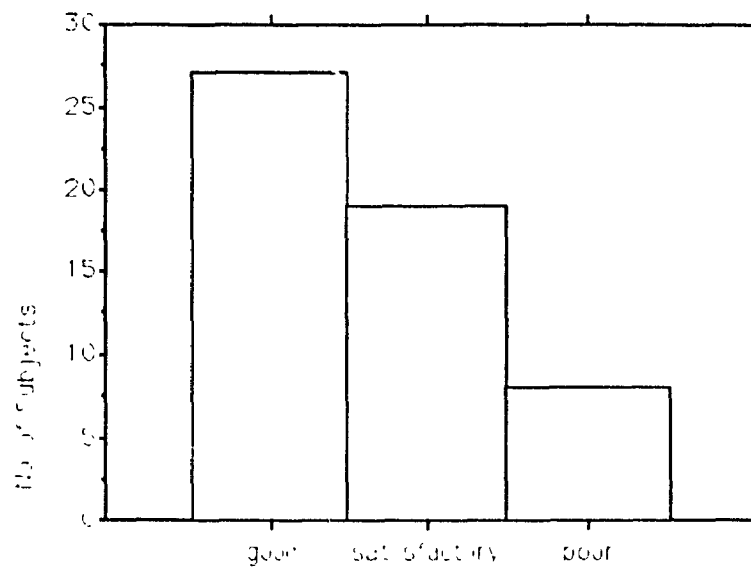


Figure 4: Subjects' response to the following statement-
"The panelists presented their ideas in a clear and comprehensible manner" (Q 45)

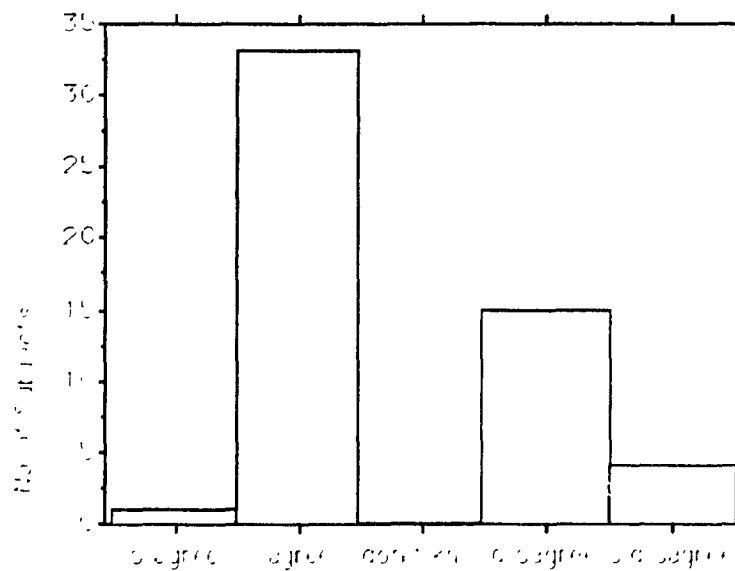


Figure 5. Subjects' response to the following statement -
 "The moderator was very knowledgeable
 about the topic at hand" (Q 46)

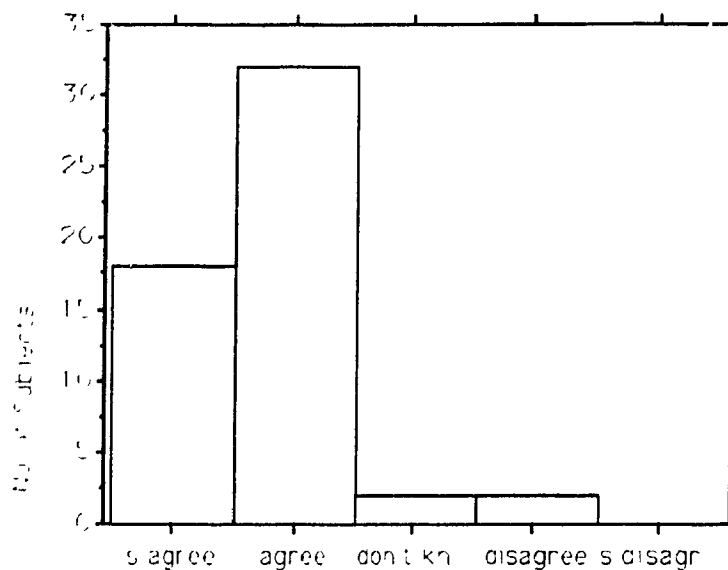


Figure 6. Subjects' response to the following question -
 "If you have been watching this program at home,
 would you have watched it all or changed the channel?"
 (Q 47)

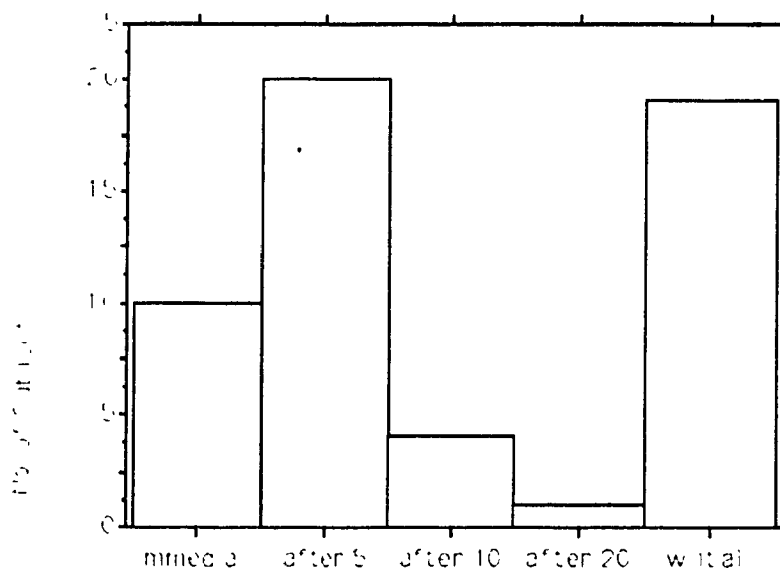


Figure 7: Subjects' response to the following statement -
"The show was informative" (Q 48)

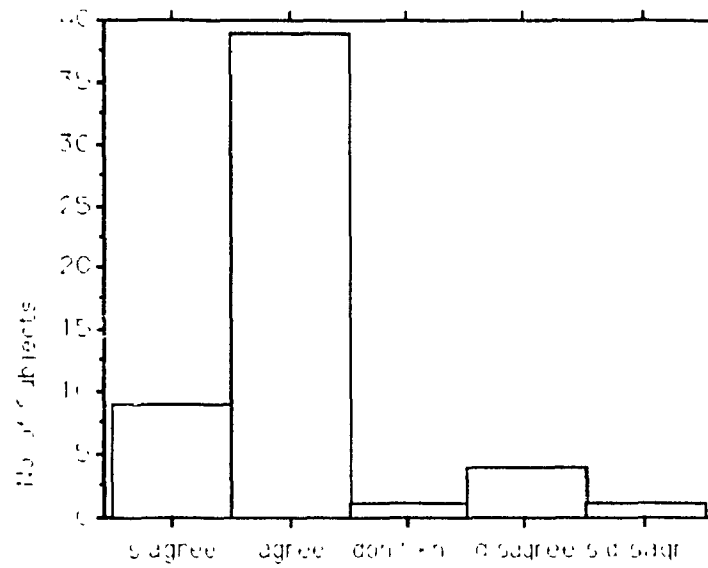


Figure 8: Subjects' response to the following statement -
"The show was interesting" (Q 49)

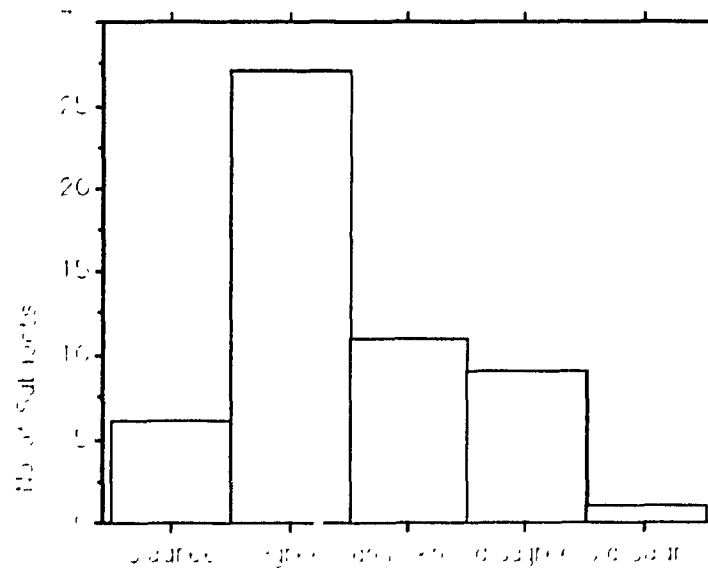


Figure 9 Subjects' response to the following statement-
 "The issue of racism was treated differently
 in this show when compared with commercial
 shows I have seen on the topic" (Q 50)

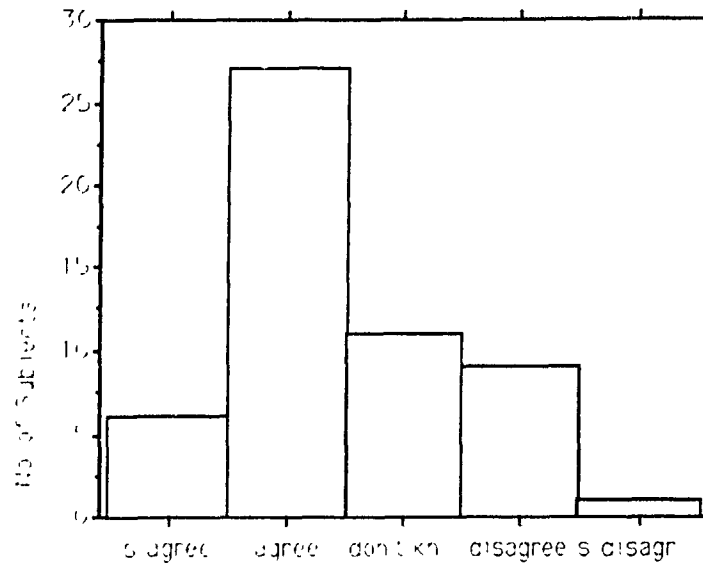
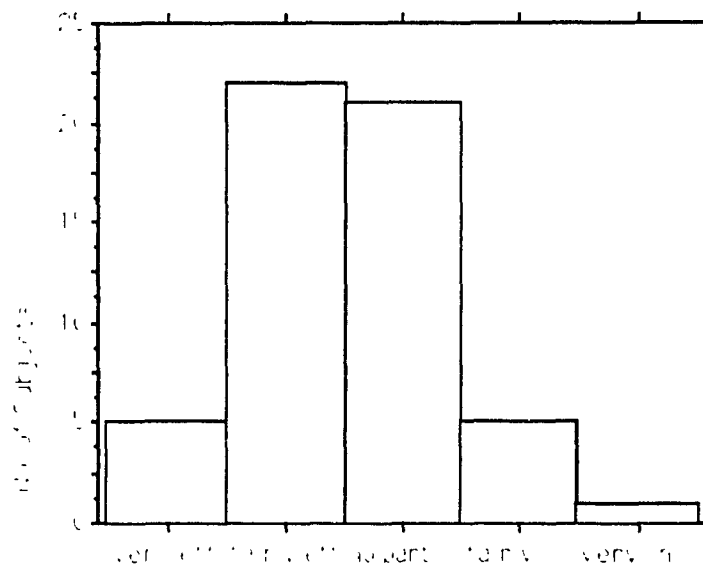


Figure 10 Subjects' response to the following question-
 "In general, how effective do you think this program will
 be in increasing peoples' awareness about the
 manifestations of racism in Canada?" (Q 51)



Appendix V

Figure 11: Viewing frequency of the community channel (Q 52).

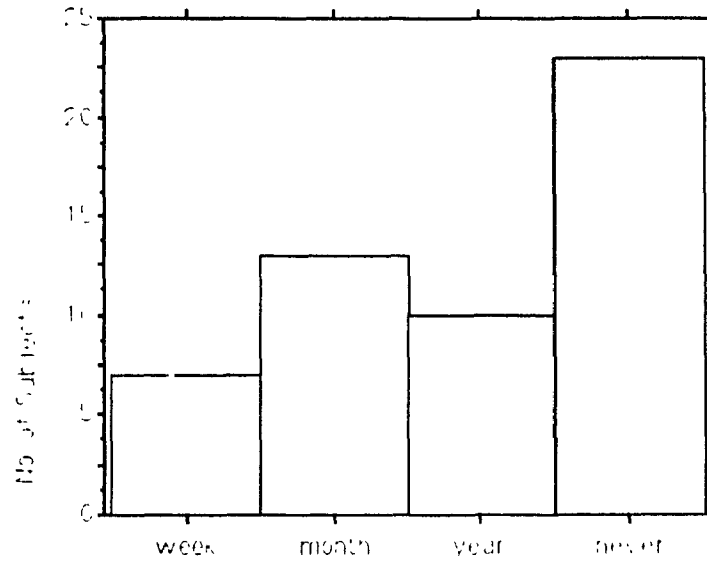


Figure 12: The element most likely to attract interest to a community television show (Q53)

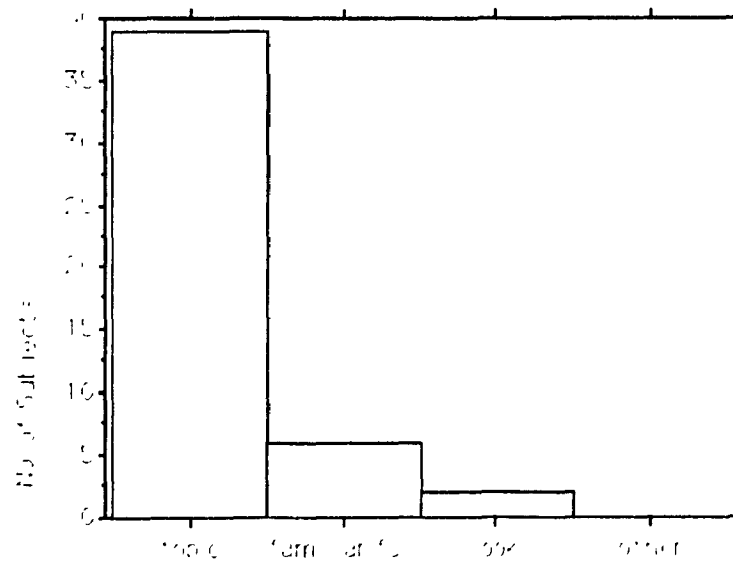


Figure 13 Subjects' response to the following question-
How important is the technical quality of the show to you when you are watching the community channel?
(Q 54)

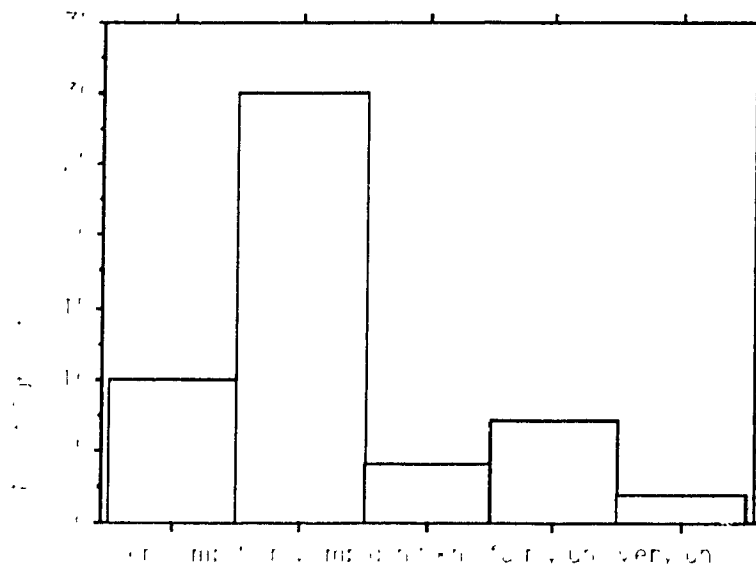


Figure 14 The reason which best describes why the subject does not watch the community channel more often (Q 55)

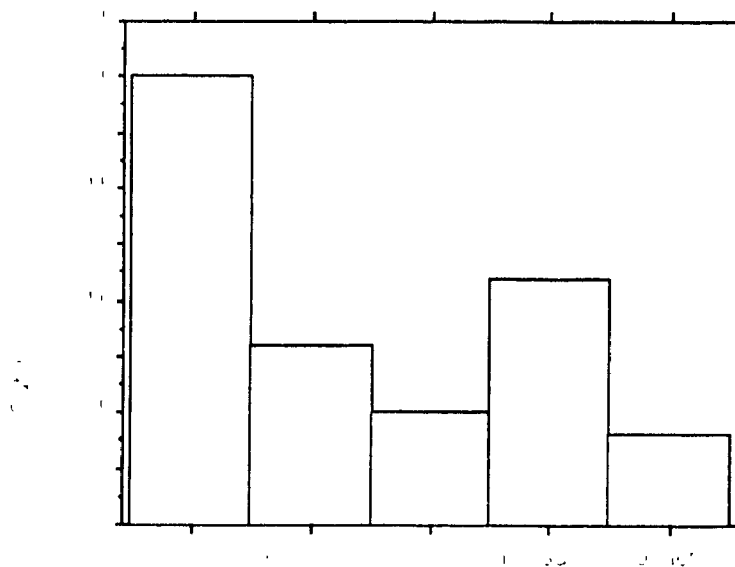


Figure 15 The most important function of the community channel (56).

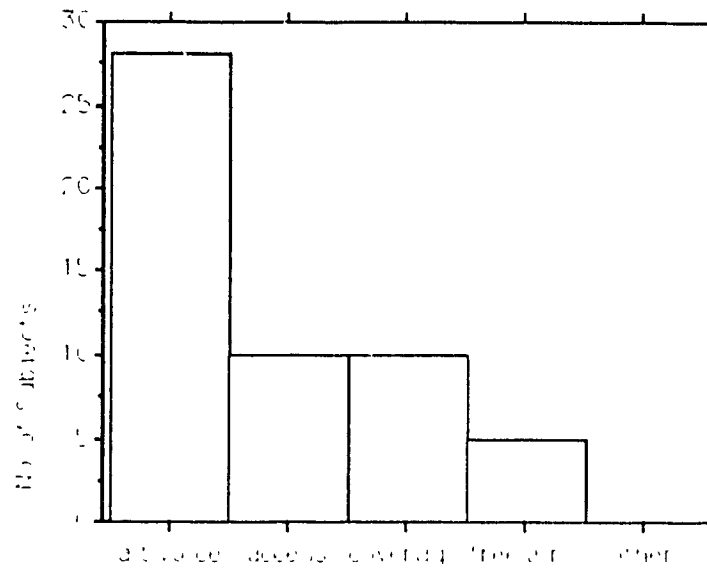


Figure 16 Subjects response to the following question-
"Do you agree that the community channel should be
used as a tool to promote social change?" (Q 57)

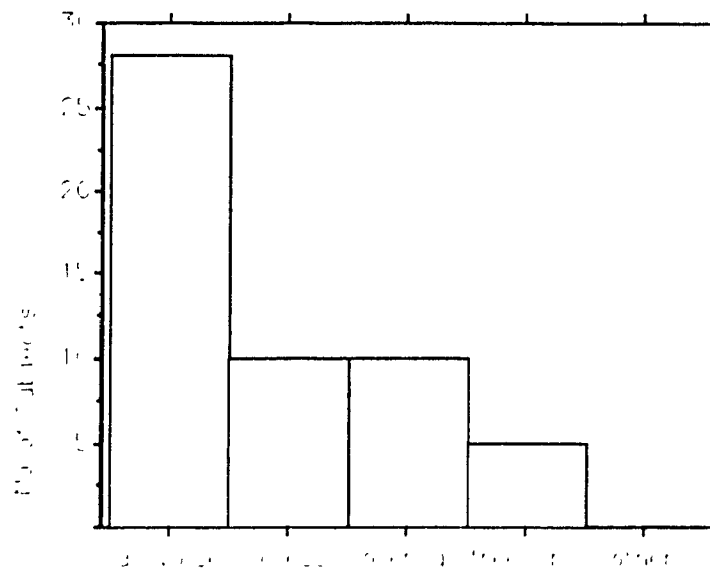


Figure 17 Subjects' response to the following question-
Would you describe the community channel as
being... (Q 58)

