

# Television For Canada

Fred B. Rainsberry

*Documentary Television in Canada* David Hogarth, 2002 Since the inception of Canadian television in the early 1950s, documentary television, consistently a favourite among viewers, has been misunderstood and often maligned by its critics. More popular, and arguably more innovative, than its cinematic counterpart or than dramatic Canadian television, Canadian documentary television has decisively shaped the form and function of public service television in this country. David Hogarth traces its history back to its roots in radio in the 1930s and 1940s and examines the variety of forms of documentary television that developed in the decades that followed, focusing on newsmagazines, science programs, historical essays, docudramas, and verité investigations. He concludes with a discussion of the recent international success of documentary television as one of Canada's leading cultural exports, examining the effects of globalization and looking forward to the future of this genre. While principally an overview of the last half century and an analysis of current conditions, *Documentary Television in Canada* also includes detailed analysis of selected programs, such as the *For the Record* series on schizophrenia, *Warrendale* (by Allan King), *Images of Canada* (by Vincent Tovell), *The Valour and The Horror* episode, *Death by Moonlight* and *Shooting Indians* (by Ali Kazimi) among others.

**The Introduction of Pay-TV in Canada** Institute for Research on Public Policy, 1982

*Canadian Television Today* Bart Beaty, Rebecca Sullivan, 2006 What's on TV? In *Canadian Television Today*, authors Bart Beaty and Rebecca Sullivan explore the current challenges and issues facing the English-language television industry in Canada.

**TV North** Peter Kenter, Martin W. Levin, 2001 This is an entertaining and nostalgic encyclopedia of Canadian television. History textbooks pale in comparison to this retro look at what's hot and what's not on Canada's small screen.

*Television in Canada : Its Future* Terrence J. Thomas, Canada. Library of Parliament. Research Branch, 1985

**Culture, Communication, and National Identity** Richard Collins, 1990-01-01 'There can be no political sovereignty without culture sovereignty.' So argued the CBC in 1985 in its evidence to the Caplan/Sauvageau Task Force on Broadcasting Policy. Richard Collins challenges this assumption. He argues in this study of nationalism and Canadian television policy that Canada's political sovereignty depends much less on Canadian content in television than has generally been accepted. His analysis focuses on television drama, at the centre of television policy in the 1980s. Collins questions the conventional image of Canada as a weak national entity undermined by its population's predilection for foreign television. Rather, he argues, Canada is held together, not by a shared repertoire of symbols, a national culture, but by other social forces, notably political institutions. Collins maintains that important advantages actually and potentially flow from Canada's wear national symbolic culture. Rethinking the relationships between television and society in Canada may yield a more successful broadcasting policy, more popular television programming, and a better understanding of the links between culture and the body politic. As the European Community moves closer to political unity, the Canadian case may become more relevant to Europe, which, Collins suggests, already fears the 'Canadianization' of its television. He maintains that a European multilingual society, without a shared culture or common European audio-visual sphere and with viewers watching foreign television, can survive successfully as a political entity just as Canada has.

**When Television was Young** Paul Rutherford, 1990-01-01 A decade after the first Canadian telecasts in September 1952, TV had conquered the country. Why was the little screen so enthusiastically welcomed by Canadians? Was television in its early years more innovative, less commercial, and more Canadian than current offerings? In this study of what is often called the 'golden age' of television, Paul Rutherford has set out to dispel some cherished myths and to resurrect the memory of a noble experiment in the making of Canadian culture. He focuses on three key aspects of the story. The first is the development of the national service, including the critical acclaim won by Radio-Canada, the struggles of the CBC's English service to provide mass entertainment that could compete with the Hollywood product, and the effective challenge of private television to the whole dream of public broadcasting. The second deals with the wealth of made-in-Canada programming available to please and inform viewers - even commercials receive close attention. Altogether, Rutherford argues, Canadian programming reflected as well as enhanced the prevailing values and assumptions of the mainstream. The final focus is on McLuhan's Question: What happens to society when a new medium of communications enters the picture? Rutherford's findings cast doubt upon the common presumptions about the awesome power of television. *Television in Canada*, Rutherford concludes, amounts to a failed revolution. It never realized the ambitions of its masters or the fears of its critics. Its course was shaped not only by the will of the government, the power of commerce, and the empire of Hollywood, but also by the desires and habits of the viewers.

**Television Networks** David Blevins, 2006 This work offers a comprehensive listing of more than 750 channels and networks widely available in the U.S. and Canada. Programming genres vary widely and include news, sports, movies, music, religion, and more. The alphabetically arranged entries give channel name, contact information, launch date and first broadcast day--Provided by publisher.

*A History of Children's Television in English Canada, 1952-1986* Fred B. Rainsberry, 1988

*Canadian Television* Marian Bredin, Scott Henderson, Sarah A. Matheson, 2012-06-01 *Canadian Television: Text and Context* explores the creation and circulation of entertainment television in Canada from the interdisciplinary perspective of television studies. Each chapter connects arguments about particular texts of Canadian television to critical analysis of the wider cultural, social, and economic contexts in which they are created. The book surveys the commercial and technological imperatives of the Canadian television industry, the shifting role of the CBC as Canada's public broadcaster, the dynamics of Canada's multicultural and multiracial audiences, and the function of television's "star system." Foreword by The Globe and Mail's television critic, John Doyle.

*CTV-The Network That Means Business* Michael Nolan, 2001-12 Michael Nolan follows the evolution of CTV from a group of small independent television stations across Canada to the powerful network it is today. He chronicles the boardroom struggles within the network as strong personalities clashed over economic and cultural matters.

*On Location* Serra Tinic, 2005-12-15 Film and television production are important components of the Canadian economy. In Vancouver, popular American television series

like The X-Files and Canadian series like Da Vinci's Inquest have boosted the city's profile as a centre for international and domestic productions. Serra Tinic's *On Location* is the first empirical analysis of regional Canadian television producers in the context of developing global media markets. Tinic observes that global television production in Vancouver has been a contradictory process that has, on one level, led to the homogenization of culturally specific storylines, while simultaneously facilitating the development of new avenues for international ventures. The author explains how federal and regional network considerations, funding guidelines, and partnerships with international co-producers affect the capacity of Canadian television producers to negotiate culturally specific storylines in the development process. She further interrogates the concepts of globalization, culture, and national identity, and their relationship to broadcasting from the perspectives of members of the television industry themselves, highlighting the extent to which industry practices in Vancouver epitomize current trends in global television production. *On Location* fills a major gap in contemporary media and cultural studies debates that question the connections between the politics of place, culture, and commerce within the larger context of cultural globalization.

*Report of the Task Force on Broadcasting Policy* Canada. Task Force on Broadcasting Policy, 1986

**Canada before Television** Len Kuffert, 2016-11-01 Before screens could be stared at, listeners lent their ears to radio, and Canadian listeners were as avid as any. In *Canada before Television*, Len Kuffert takes us back to the earliest days of broadcasting, paying particular attention to how programs were imagined and made, loved and hated, regulated and tolerated. At a time when democracy stood out as a foundational value in the West, Canada's private stations and the CBC often had conflicting ideas about what should or could be broadcast. While historians have documented the nationalist and culturally aspirational motives of some broadcasters, the story behind the production of programs for both broad and specialized audiences has not been as effectively told. By interweaving archival evidence with insights drawn from secondary literature, *Canada before Television* offers perspectives on radio's intimate power, the promise and challenge of US programming and British influences, the regulation of taste on the air, shifting and varied musical appetites, and the difficulties of knowing what listeners wanted. While this mixed system divided Canadians then and now, the presence of more than one vision for the emerging medium made the early years of broadcasting in Canada more culturally democratic for listeners who stood a better chance of getting both what they already liked and what they might come to like. *Canada before Television* offers an insightful look at the place of radio and debates about programming in the development of a cultural democracy.

Recasting History Monica MacDonald, 2019-06-15 Since 1952, CBC television has played a unique role as the primary mass media purveyor of Canadian history. Yet until now, there have been no comprehensive accounts of Canadian history on television. Monica MacDonald takes us behind the scenes of the major documentaries and docudramas broadcast on the CBC, including *Explorations* (1956–64) and the series *Images of Canada* (1972–76), *The National Dream* (1974), *The Valour and the Horror* (1992), and *Canada: A People's History* (2000–02). Drawing on a wide range of sources, MacDonald explores how producers struggled to represent the Canadian past under a range of external and internal pressures. Despite dramatic shifts in the writing of history over this period, she determines that television themes and interpretations largely remained the same. The greater change was in the production and presentation, particularly in the role of professional historians, as journalists emerged not only as the new producers of Canadian history on CBC television, but also as the new content authorities. A critique of public history through the lens of political economy, *Recasting History* reveals the conflicts, compromises, and controversies that have shaped the CBC version of the Canadian past.

*What is the Reason for the Delay in Permitting Competitive Canadian Television Service* Canadian Association for Radio and Television Broadcasters, 1954

Programming Reality Zoë Druick, Aspa Kotsopoulos, 2008-08-01 *Programming Reality: Perspectives on English-Canadian Television*, the first anthology dedicated to analyses of Canadian television content, is a collection of original, interdisciplinary articles, combining textual analysis and political economy of communications. It explores the television that has thrived in the Canadian regulatory and cultural context: namely, programs that straddle the border between reality and fiction or even blur it. The conceptual basis of this collection is the hybrid nature of television fare: the widely theorized notion that all mediations of reality involve fiction in the form of narrative or symbolic shaping. Each of the contributions here is a reminder, too, of the significant relationship of television to nation building in Canada—to the imaginative work involved in thinking through the relations that constitute nations, citizens, and communities. The collection focuses on English-language Canadian television because the imperatives guiding its texts are markedly different from those pertaining to their French-language counterparts. The collection, therefore, develops a nuance of perspective on the cultural and political economic specificities that inform the imaginative work of television production for English Canada.

**Canadian Television Programming Made for the United States Market** Marsha Ann Tate, 2007 Factors which led to an independent television production sector in Toronto, Ontario, and the Ontario-based companies that have competed in the U.S. marketplace. Alliance Atlantis Communications is given particular attention as one of Ontario's most successful production companies. Economic and political influences as well as current and future prospects of independent production companies are discussed--Provided by publisher.

**Canada's Cultural Industries** Paul Audley, 1983 From the back cover: Books, television, records - media such as these provide a country with its entertainment, information, opinion and analysis - a major part of its culture. But the import of culture from more powerful countries has always meant disadvantages for Canada's cultural industries whose smaller market dictates higher costs. As these industries suffer economically so does Canadian culture ... However, by both their buying habits and responses to polls, Canadians have shown that they support Canadian content. Despite this fact, an annual cultural deficit of \$750 million and an obvious threat to Canadian autonomy, responses from government have been fitful and sometimes even counter-productive. For both English and French Canada, Paul Audley provides a wealth of information on the state of the cultural industries; newspapers, magazines, books, recording, radio, television and film. Audley pays particular attention to problems of Canadian content and control, and how government could formulate new policies to strengthen these vital industries.

**Submission to the Canadian Radio-Television and Telecommunications Commission on Pay Television** Association des consommateurs du Canada, Canadian Radio-Television and Telecommunications Commission, Consumers' Association of Canada, Conseil de la radiodiffusion et des télécommunications canadiennes, T. Gregory (Thomas Gregory)

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