From bunny ears to smart phones: The development of broadcast technology and policy, audience viewing trends and measurement methods throughout the history of television in Canada

Hanako Alexandra Smith

Image Source: Nielsen, 2013

University of Tampere
School of Communication, Media and Theatre
Department of Journalism and Mass Communication
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Supervisors: Prof. Gregory Lowe & Dr. Philip Savage
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Abstract

The following thesis explores how television content production, distribution, consumption, and audience measurement trends developed over time, and focuses on how content producers have strategized to capitalize on these trends. The objective of this thesis is to examine opportunities for new audience measurement systems that integrate digital forms of audience interaction and engagement with traditional television ratings systems, in hopes of providing producers and advertisers with a new form of ratings 'currency,' or rather, a new standardized measurement system.

This thesis examines the particular example of television broadcasting in Canada, including three case studies which break down the entire timeline of television broadcasting in Canada into three distinct periods: Analogue, Digital, and Digital Interactive. Each case study summarizes the period's broadcasting policy developments, broadcast distribution and viewing technology innovations, audience viewing trends, and audience measurement tactics. Additionally, each case study highlights interviews from two key informants associated with a significant televised talent show as an example of content production from the time period.

This thesis concludes that while the Canadian television and media industry has already recognized the audience's desire to have content available any time, any place, and on any platform, third party audience measurement systems have yet to catch up. Implications of these discoveries are discussed in the conclusion, along with suggestions for further study. Finally, the author suggests a framework for developing audience measurement systems for the Digital Interactive broadcasting period.

Key words and terms: M.SSc. thesis, media, cross platform, engagement, interactivity, television broadcasting, audience trends, audience measurement, content production.

Contents **Page**

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1. Introduction

Overview

The way audiences consume television content is changing. It has always been transforming over time due to technological advancements and socio-cultural adjustments, e.g. length of average workday or how many hours of TV is considered acceptable for children to watch per day. This thesis reviews how developments in broadcast technology and Canadian television viewing trends have informed Canadian broadcast producers' tactics for maintaining or increasing television content value.

Trends in audience consumption of television content are important to recognize for those in the industry, both public and private sectors. Television ratings are traded as currency in the commercial broadcast industry and are understood by all broadcasters as an indication of audience trends. Buzzard (2012, p.1) claims the goal of television content producers in the commercial broadcast industry is "to maximize revenue and profits by maximization of the audience size, especially in highly sought-after demographic groups." To maximize audience size (which is historically and currently measured by television ratings), producers must be aware of how and when audiences are watching television.

Technology has significantly impacted television-viewing trends in the past decade, and more. The advent of digitized media, especially when paired with the widespread use of the Internet, has given audiences the ability to access more content without the need to follow predetermined schedules. Thus, a key difference is between linear broadcasting and non-linear television streaming. In addition to the change in viewing trends this has induced, new technology has also altered how audiences are measured. Audience interactions including typing, clicking and watching are extremely quantifiable when digitized and shared over the Internet, more so than non-digitized interactions. Fernando Bermejo (2009, p.149) states that, "In this sense, we can say that we are witnessing a process of appropriation – commercialization or commodification – of interactivity."

Definitions

The following terms will be briefly defined, as they influence the core concepts of this thesis, and therefore the understanding of them should be standardized.

Interactivity. Interactivity occurs when the roles of the sender and receiver are interchangeable during communication (Rafaeli, 1988). Interactivity in the digital age is quantifiable. Many ratings companies (as well as production companies that conduct measurements in-house) offer metrics for digital content that are measured by a new standards, such as click-throughs per thousand views or simply the number of views a piece of digital content attracts (L. Chang, personal communication, 2011). The increasing importance of measuring interactivity will be discussed in the *Theoretical Framework* chapter.

Engagement. A single definition of audience engagement so far has not been agreed upon. A common factor of all engagement definitions is that the experience of audience members' "interactivity" with the television content is the key issue. Ivan Askwith (2007, p.49) believes that "a viewer's overall engagement with an object can be expressed as the sum total of the viewers' behaviors, attitudes and desires in relation to the object, including participation of object-related activities and interactions," among other actions. O'Brien and Toms (2008) define audience engagement as capturing and maintaining users' attention and interest through user-system interaction. While it is easy to connect engagement with digital and online media due to its interactive nature, engagement also occurred during the analogue era of media through actions such as writing a letter to the editor or the catcalls shouted at actors during a Shakespearian play. This thesis examines engagement at different stages in Canadian broadcast television history, and asks key informants about their understanding of engagement. In this thesis I refer to audience engagement as interactivity between audience members and television content.

Content Value. Television content has social, cultural, political and economic value (Picard 2011). Picard suggested that television content value is based on a dual consumer model, catering to both audiences and advertisers (2002). While this may not be true for all broadcasters, it applies to the Canadian market because the national public service broadcaster relies on advertising for a portion of its income – 26% in 2013/2014 (CBC Radio-Canada, 2014, p.8). The value of television content varies for each party involved: the audiences, advertisers, and content producers. Audiences may value the social aspects of the content more than advertisers, who in turn may value the economic aspects of the content above all. Depending on

the producer, the importance of social, cultural, political or economic values could be equally significant, or varied. In this thesis, I focus largely on the economic value of television content, although acknowledging that all aspects of television content value are intertwined.

Basis of Research

This thesis will focus on variety shows and reality talent competitions by examining three cases of televised variety shows (or talent competitions). These have been chosen due to their similar nature in highlighting non-professional, unpaid Canadian talent. The first case is *Tiny Talent Time*, a variety show series that aired on Hamilton's CHCH broadcast network and was originally broadcast from 1957 to 1992, with one anniversary season broadcast in 2014. The second case examines *Canadian Idol*, a version of the *Pop Idol* format that became globally popular in the early 2000's. *Canadian Idol* was broadcast by CTV from 2003 to 2008. The third case is *Battle of the Blades*, a CBC production that has run over four non-consecutive seasons, from 2009 to 2014.

The reason for this focus on variety shows and talent competitions is that the content style lends itself extremely well to audience interaction. When watching live broadcast reality talent competitions, the role of the audience is pre-determined and standardized as "the judge." Gary Hayes (2013, para.14) observes that audiences need a "call to action," a reason to participate. This call to participate can be augmented by new digital technology, which gives the audience the means to interact with the program in the role of judge – not only as spectator. "It must be made clear in the call to action, why the audience needs to switch from their existing patterns of email and social while a TV show is on, to boot an app (any app) and be pulled into a broadcasters or 2nd screen providers, walled garden net" (ibid.) In this way, broadcast producers have the ability to integrate the real time digital audience interaction with what audiences are viewing on the television screen. Television, once a one-way medium, is now increasingly interactive, allowing audiences to fulfill the roles of both sender and receiver in audience/television content communication.

Furthermore, this thesis will be centred on the issue of maintaining audiences for Canadian-originated television content. Canadian broadcasting regulations were initially developed as a defensive strategy against 'intrusive' American music and programming when radio broadcasting was gaining popularity in the 1920's and 1930's. Because a majority of

Canadians share English-language preferences for audio-visual content, broadcasters in the US and UK have been seen as threats. Maintaining and developing a Canadian identity' is fundamental to the laws and regulations guiding the Canadian broadcasting industry. The challenge lies in ensuring that the industry would benefit Canadians' sense of their own culture(s) while balancing the economic interests of broadcasters.

Specifically, programming and content requirements are rooted in a series of Canadian content (CanCon) regulations that determine what percentage of Canadian radio television broadcasts must be "Canadian" (Department of Justice, 1991). As audience viewing trends move away from traditional television broadcast schedules, the impact of CanCon regulations may not have the same effect as in the past. New strategies to maintain audiences for Canadian television content will be discussed in the case studies and discussion sections.

Research Objectives

Traditional measures of content value have, over time, become increasingly focused on audience ratings (Balnaves, O'Regan & Goldsmith 2011). Ratings are designed to capture a well-rounded sample of audience data related to the use of broadcast television content. The evolution of audience viewing trends, including time shifting and Internet pirating, may lead to a decrease in traditionally measured audience ratings for Canadian television content. This research aims to explore how television content production, distribution and consumption have developed, and how new forms of digital audience engagement and analysis of such engagement across media and digital platforms may add value to Canadian television content.

A second objective is to examine new audience measurement systems that integrate new forms of audience interaction and engagement may provide an applied approach for producers and advertisers in a new form of ratings 'currency'. Quantifying data from audience interactions with digitized television content can potentially provide broadcasters with deeper insight via analyses of additional data to supplement or even replace traditional audience ratings.

The new trends in audience viewing patterns, audience measurement and broadcasting technology, and in content production tactics, can only be considered 'new' in comparison to what has previously existed in the Canadian television broadcasting industry. Therefore, this research will examine these three pillars of viewing patterns, technology and content production throughout the history of Canadian television broadcasting in three periods or eras in order to

gain temporal perspective that increases our ability to understand the affects of change and innovation.

This thesis begins by examining the theoretical framework underlying the current ratings system for determining content value, and discuss how it is evolving in a social media and interactive context; shifting away from one-way transmission viewing of analogue television content to enable a more interactive experience. After the theoretical framework I outline the methodology and the structure of the three case studies that follow. The three case studies represent three periods in Canadian broadcasting, with period defined by the technology available to producers, audiences and ratings companies. This thesis ends with an implications and discussion chapter that will summarize the tactics of key Canadian television content producers, working to generate insight about the changing nature of media management around content delivery and audience engagement.

Personal Interest Statement

This thesis should be significant in highlighting a highly relevant current issue in the Canadian television industry, tracing the history of its development, and suggesting strategies that may be important for the future. Television is a significant method of dispersing cultural and educational value to a nation, while being a large player in a nation's economy. For this reason the author believes it is important recognize and reinforce the Canadian television industry's weaknesses so that Canada can continue to grow and develop a strong television and media industry.

2. Theoretical Framework

Content Value

Overview and definition. As stated, television content has social, cultural, political and economic value (Picard, 2011). The Canadian media industry caters to both audiences and advertisers to sustain profitability, thus it is important for content producers to consider the value that both audiences and advertisers derive from broadcast content. Television content itself is indefinable, as it can consist of any set parameters that a producer may place when creating audiovisual media to be broadcast to audiences, for example a 30-minute sitcom or a 4-hour live sports broadcast. "The term ‘value’ is ambiguous," (Lonergan, 2009, p. 90) because each

party—audiences, advertisers, and content producers—involved in the evaluation of broadcast content has a different perspective. *Audiences* may value the social aspects of the content more than *advertisers*, who in turn may value the economic aspects of the content above all. Depending on the *producer*, the importance of social, cultural, political or economic values could be equally significant, or varied.

The difference between social value and economic value has been defined in economics, starting with Adam Smith who was a founder of contemporary economic science. In his 1776 publication, *The Wealth of Nations*, he divided value into two categories: *in exchange,* or *in use* (Smith, 1776). Value *in use* refers to the degree of usefulness of the content in question, while value *in exchange* refers to the agreed upon price of the content (Lonergan 2009, p. 90). Content value can be measured by either exchange value, similar to economic value, or use value, similar to social value. The various stakeholders (advertisers, audiences and content producers) use content for different reasons. The following sections link value *in exchange* and value *in use* to broadcast value, content production influences, and the measurement of content value.

Content value for public service and commercial broadcasting. Value *in exchange* and value *in use* can be usefully applied to the division of public service broadcasters and commercial broadcasters. Ien Ang (1991, p.26) thought, "the difference [between public service broadcasters and commercial broadcasters] is inextricably linked to a marked distinction in how each system prefers to define the institution – audience relationship." This difference is the driving force behind the production of content and can be seen in the way each type of broadcaster interprets value, and therefore defines their content production strategy.

Content producers working in the commercial approach create value based on a dual consumer model, meaning they must satisfy both audiences and advertisers, (Picard 2002, p. 9). In Canada, commercial broadcasters are for-profit companies and are not supported by television license fees, or other constant public funding. They have typically relied on advertisers to pay for content production. The characteristics of commercial broadcasters emphasize the importance of optimizing profit and channels are produced for disseminating advertisements to audiences. This prioritizes value *in exchange* because content garners an audience, which is seen as the essential product because that can be traded for money.

This commercial mentality of the value of broadcast content is therefore focused on the size and composition of the audience. CBS Executive, Arnold Becker, said his only interest in

broadcast content is whether or not people watch it (Ang 1991, p.27). This singular emphasis on audience attention associates the value of broadcast content with the number of audience members that an advertisement can be disseminated to (Napoli, 2011, p.6). In this way, the dual consumer model (Picard 2002) is characteristic. Content producers must emphasize content production that maximizes audience numbers in order to optimize content *value in exchange* for advertising dollars.

Public service broadcasters [PSBs] have typically followed an alternative strategy keyed to the fact that historically they been funded mainly, or only, through license fees or other means of public funding (such as government grants). The British Broadcasting Corporation [BBC] in the United Kingdom is solely funded from television license fees, which are paid by television owners annually (BBC n.d.), and is the iconic example. Because public service broadcasters are not dependent on a capitalist business model, content producers do not typically have to rely as much (or at all) on attracting advertisers. However, because their funding comes from the public, content producers do have a responsibility to create content that satisfies the public. Therefore, the priority of publicly funded content is to provide value *in use*.

Characteristics of public service content highlight the importance of serving citizens, conceived as a public, and that it is considered the primary social value. The driving forces behind public service broadcasters are typically legislated in their mandates, typically laid out by a parliament with oversight duties. Table 1A in Appendix A offers examples of the mission statements for five public service broadcasters, and their mandating acts: Canada, Great Britain, U.S.A., Japan and India. The table demonstrates that PSB mandates for content usually include the objectives of educating, entertaining and informing their audiences, conceived as citizens, whereas commercial broadcasters see them mainly as consumers. PSB values inherently stipulate a transference of knowledge to the audience, that audience members are actually engaging with the content (Ang 1991), and leads to the conclusion that PSBs attempt to instill *use value* in public service content.

Although treated here as such for the sake of clarity, in practice there is no strict dualism between commercial and public service broadcasters, or for that matter between value in exchange vs. value in use. Both public and commercial broadcasters must be concerned with attracting audiences, especially because technological advancements (first cable, then satellite and digital) have drastically increased the amount of available channels and media engaged in

broadcasting, and therefore the amount of degree of competition for attention. Additionally, commercial broadcasters are also concerned with producing content that is useful for audiences because attracting attention is essential to be able to sell their audience products to advertisers.

Thus, the line between value in use and value in exchange is actually blurred. Not only do audiences find value in using content, but advertisers find use in content because it aids in disseminating their message, and content producers find use in content as it can create audiences and attract advertisers. Audiences also see value in exchange when it comes to broadcast content, as obvious in subscription and the growth of pay per view services, which place a price on content that audiences must be willing to exchange money and time to receive (Picard, 2011, p.130).

Influences on Content Value

Both the media economy and, more recently, the interactivity of content, influence the value of broadcast content. The media economy dictates the standard by which content is value because all participants in the economy need to agree on a certain standard of measurement against which media content will be valued (Napoli, 2010 , p. 161). Therefore, the media economy influences the value that broadcast content has *in exchange*, determining its monetary worth to audiences, advertisers and content producers. However, interactive aspects of content give content value *in use*. For audiences, interactive content is useful when it adds value to original broadcast content by providing more entertainment, information, or communication possibilities – actually, in experience and not only as 'possibility'. For content producers and advertisers, then, there is use value in interactive additions to broadcast content, specifically digital 'add-ons', and especially because these facilitate collecting additional data from audience interactions. That is useful in its potential to provide demographic and participant behaviour information, which in turn can enhance exchange value.

Media economics. The media and communications industry is comprised of companies that "raise capital, create facilities, employ personnel, create media products and services, and sell these products and services in the market" (Picard, 2011, p. 1). Picard states that a media and communications industry exists within the overall economy, and therefore is affected by macro economic conditions and financial forces. The Canadian media industry is characterized by both vertical integration and a unique policy, which have great effect on the economics of

Canadian media companies. This section will summarize these aspects.

Vertical integration and media concentration. The broadcasting industry in Canada is highly competitive and at the same time consolidated. Since the mid 1980's when the previous ban on cross-ownership of media was ended, Canada's level of consolidation, which was already one of the world's highest, increased (Edge, 2011, p. 1268). Consequently, the Canadian broadcast television industry structure is an oligopoly. Of the total revenues of the Canadian broadcasting industry, the top 5 companies were responsible for the generation of 83% in 2010. The next 5 best generators of revenue accounted for 9% of total revenues, while the remaining companies were responsible for the generation of 8% of total Canadian broadcasting revenues in 2010, (CRTC, 2011, p. 21). The 'big four,' Canadian broadcasting companies, Bell, Rogers, Shaw and Quebecor, in 2013, owned 56.9% of the Canadian market share (Appendix A, Figure 1A). The "big four" are highly vertically integrated companies, and are considered to be Canada's media giants (Tencer, 2012), as they are all privately owned, and engaged with broadcasting as well as broadcasting and telecommunications distribution undertakings. This means that these four companies both create and distribute broadcast television content.

This overview demonstrates a high degree of vertical integration. Of course this condition is not unique to Canada, as deregulatory policies that have occurred throughout the 1990's in the U.S.A (Atkin et al., 2006) and across Europe (Larouche, 1998) have allowed the rise of consolidation in media markets in most of the West, at least. Media companies that are vertically integrated can both produce and/or choose content, and distribute it through all media platforms. Additionally, as the broadcast industry is no longer confined to television, "the defining of market structure has become increasingly complicated," (Albarran, 2004, p. 296).

There are two schools of thought about the implications of this vertical integration of media companies. The first is represented by the Harvard School, which believes that media companies can use vertical integration to exert market power against upstream and downstream markets, and cause barriers to entry for new companies by tying up supply chains or creating a vertically integrated standard that is expensive for new entrants. As Yoo summarized, "Harvard School scholars believed that vertical integration provided few efficiency benefits and was more often motivated by the desire to create barriers to entry" (2002, p.186).

The Chicago School took just the opposite view, arguing that unless a company has monopoly power, vertical integration does not provide firms with any additional market power

because consumers will obtain the goods they need from other sources if they find prices are higher or content is sub par by a particular provider (ibid. p.187). The Harvard School's second point was met with the objection that vertical integration may realign distribution patterns, but cannot limit the amount of market available to rivals (ibid. p.191). Vertical integration, if done correctly, arguably creates a streamlined and more efficient system to create and expedite content provision by lowering production prices and promoting competition, so long as the company has not monopolized the industry.

However, content producers that are not in-house or contracted by one of the vertically integrated companies may be negatively impacted by the consolidation of the Canadian media industry. As noted in the Harvard School perspective, vertically integrated companies can tie up the supply chain vertically. In new media this is not as significant an issue (yet, anyway) because server capacity to host content on the Internet is always increasing, and also becoming cheaper due to technological innovation (Internet Society, n.d.). However, there are examples in the Canadian media industry where vertically integrated media companies can dominate the supply chain. Both Rogers and Bell offer free availability of their own content for users of their mobile subscribers, which has the ability to 'tie up' both the time of the subscribers, and the available download data of subscribers. This means that while a subscriber is viewing content they are exhausting data, either through the wireless Internet or through cellular networks. In Canada it is very typical for Internet service providers to cap the amount of data that consumers can access, the average being in the 200 gigabyte range (Bissonnette, 2013, para. 6). While their own content also exhausts limited download data, it is specifically promoted to users and designed for ease of use, which may make it a more digestible option for subscribers that don't need to therefore seek out alternative content.

The implications for audiences are two-fold. On the one hand, the competition between major players in a highly concentrated industry theoretically offers the audience the best price and best content for that price. Alternatively, there is a negative view that high levels of concentration leads to issues concerning "who creates and owns the content and the pipes that deliver it," and whether or not this can limit diversity and pluralism in media ownership, sources, and content (McEwen, 2007, para. 10). McEwan also introduces the idea that the neutrality of new media technology, especially the Internet, provides the potential for diversity and pluralism, however "the content and its accessibility remain the crucial issues" (ibid.).

The implications of vertical integration and high media concentration seemingly do not affect exchange value of television content for advertisers. So long as there are broadcasters that create content that in turn creates valuable audiences, then advertisers have a vehicle for delivering their messages to their intended 'targets'.

Canadian content policies. Canadian broadcasting regulation was initially developed as a defensive strategy (or perhaps offensive, depending on perspective) against American music and programming when radio broadcasting began gaining popularity. As Canadians share the English language with broadcasters in the UK and the US, concern about Canadian identity was high and was required to be upheld by the Canadian broadcasting industry as a way to ensure that the industry will benefit both Canadian economy and national interests. The current governing act in Canadian broadcasting, The 1991 Broadcasting Act, stipulates that the broadcasting system must be owned and operated by Canadians, and includes regulations regarding Canadian content [CanCon] requirements. Broadcasters must air a certain amount of qualified Canadian content, which increases audience exposure to CanCon, while simultaneously stimulating the Canadian content production industry.

As content moves to new media, specifically online, it becomes increasingly difficult to force Canadian media exposure through the percentage of broadcast content because audiences become agents in choosing exactly what they want to consume. CanCon regulations have historically impacted content producers by providing Canadian artists access to Canadian airwaves (CRTC, 2014, section 11). CanCon regulations "save space" for Canadian content during daily broadcasts, which forces broadcasters to either fund or purchase content that is made in Canada. As audiences use new media technologies more frequently, concerns are being raised about whether Canadian content will remain as available when audiences have a seemingly infinite amount of content to choose.

The idea underlying new media innovations, especially the Internet, as beneficial as disruptive technologies has yet to be accepted by the CRTC, and by many academics. Lucy Kung, Robert Picard, and Ruth Towse (2008, p.67) argue that "media organizations use the Internet as a cost-effective, additional promotion and distribution channel, to serve existing and some new audiences". Their book, *The Internet and the Mass Media,* offers many examples of how media producers are using the Internet as a supplement rather than a substitute to their current media services (Kung et al., 2008).

The CRTC (in 2009) has noted that current new media endeavours by broadcasters were being used in a complementary manner to traditional television broadcasts. When and if the Internet and Internet accessible media such as smartphones and laptops surpass the television as the main modes for viewing content, content producers will have to develop innovative and creative approaches to promote themselves to audiences. This trend has already started among and towards younger audiences, as studies in the United States show the 18-24 demographic report consuming 4% more online content than live broadcast television (MarketingCharts Staff, 2014). Additionally, the CRTC reported that "practically all of the 12-29 age group and almost 80% of those 30-49 use the Internet," on a weekly basis from any location in 2006 (CRTC, 2006, section 3). This information, paired with new reports in 2013 that more than 40% of Canadian adults viewed television content online (Blais, 2015, para. 15), suggests the trend of using Internet accessible media more than the television to digest television content is increasing in popularity, and is a factor that content producers should consider when developing content.

The implications of CanCon regulations for audiences are centred on the value of national culture. The CRTC states in the Mandate for Canadian Content that "Canadian attitudes, opinions, ideas, values and artistic creativity are shaped by our history and geography, our institutions and our linguistic and cultural diversity," and that the Canadian broadcasting system should "encourage the development of Canadian expression (2014, section 3). CanCon regulations offer audiences Canadian information and a Canadian point of view.

Again, in terms of implications for advertisers, CanCon regulations seemingly take no affect just as vertical integration and market concentration do not affect the content value of television for advertisers. So long as content exists that creates audiences, advertisers have an outlet for attracting attention of potential consumers.

Audience interaction, interactivity, and engagement. The two notions of interaction and interactivity are different. Carrie Heeter sums up the difference in her paper, *Interaction in the context of designed experience.* "An interaction is an episode or series of episodes of physical actions and reactions of an embodied human with the world, including the environments and objects and beings in the world," (Heeter, 2000, p. 7), while interactivity involves mediated interaction between a human and technology, "often meant as a synonym for navigation, and sometimes just generally to refer to good web site design" (Heeter, 2000, p .4). Interactivity, therefore, can be considered a newer and a mechanical term, while interaction has always been

elemental to communication. The following section will examine the development of audience interaction and audience interactivity, and then look at their connection with audience engagement.

Audience interaction. Heeter's definition can be extended to audience interaction, implying any exchange of actions and reactions between audience members and content, and between audience members and other audience members regarding a particular piece of content. For example, in Elizabethan theatre tradition, audience members would actively heckle the actors (Dessen, 1977, p. 31). This tradition still exists, and is commonly seen during stand up comedy performances. Depending on the skill of the performer, the audience may receive an effective retort or the comedian may give up and exit if being "booed." Either way, there is an action on the audience side that is responded to by a reaction on the content side, or in this case the performer's side.

Another example of pre-television audience interaction is the National Farm Radio Forum, a radio broadcast that ran from 1941 to 1965 (CBC.ca, n.d.). This forum-style radio program was initiated by the Canadian Broadcasting Corporation, the Canadian Association for Adult Education, and the Canadian Federation of Agriculture. Each weekly broadcast was accompanied by a *Farm Forum Guide,* which was sent out to participating groups before the radio broadcast date. The guide included questions and topics of discussion that followed the theme of the broadcast. "Following the discussion, the participants were encouraged to report to their Provincial Farm Forum Office the results of their discussion and these were tabulated and reported for five minutes of the following week's broadcast," (Sandwell, 2012, p. 171). Interaction occurs between the participating audience members themselves, as well as between the audience at the radio content, as the reports are announced and are dependent upon the audience submissions.

Audience interactivity. Audience interactivity involves the interaction between audience members and a medium (Heeter, 2000, p.4). This definition can be extended to broadcast content audiences in that it may include interactions between audience members and content through a medium, or audience members and other audience members regarding content through a medium. E.J. Downes and S.J. McMillan summarize a number of definitions for interactivity and concluded that interactivity was connected to "user effort, sender and receiver roles, timeliness, characteristics of both the medium and the communicator, control, activity tracking,

advantages, disadvantages and potential threats (2000, p. 161). A summary is provided in Table 2A, Appendix A. Throughout these characteristics interactivity is linked to mediated interaction, specifically to computer-mediated communication.

Kiousis (2002, p.356) suggests that "interactivity is associated with new communication technologies, especially the Internet and World Wide Web." Kiousis goes further to suggest that the definition of interactivity, although loosely defined by the media industry and relevant academia, is often expressed in two different scenarios. Interactivity is described as both an independent variable in relation to how interactive a medium is, as well as a dependent variable in relation to how interactive a user believes a medium to be. Downes and McMillan's characteristics (Appendix, Table 2A) each assume interactivity to exist as one of these variables, either on the medium/content side or the user side. Audience interactivity, then, would involve two-way interaction between audience members and content through a medium, where the content has been designed to be interactive via a medium or audiences desire to interact with the content via a medium. This may include mediated interactions between audience members and content, or between audience members and other audience members regarding content.

Audience members can easily interact with content through new digital media applications. Television audiences can, with the advent of interactive television, control the time and place of broadcast content consumption through time-shifting abilities, interact with other viewers via social networking, shop online, and do many other vertically integrated activities directly through digital, Internet connected television – called smart TV (Kim, 1999). Similarly, television has been integrated into mobile devices through services such as Netflix, or in Canada, the Bell TV or Rogers Anyplace TV applications, that all allow full audience autonomy in selection (from the available options), and the ability to time-shift.

An example of audience interactivity where audience members can interact with other audience members regarding content is found online, where audience members can share their own content creations. Much like the National Farm Radio Forum, people can gather in this online space and discuss certain topics of their own choosing in an online forum. Audience members can easily find online forums to discuss the digital content they are consuming/ reading. Audience members can also discuss content via other interactive technologies, such as texting or talking on cell phones or landlines, or through any of the many social networks available on the Internet. Audiences can also interact with other audience members' content in

the form of fan fiction or art, reviews and recommendations, or a variety of other audience, or user-generated content.

Second screen endeavours allow audiences to interact with both television content and other audience members simultaneously via different devices that are used in parallel. A second screen is "a companion experience in which a consumer engages in relevant content on a second device, such as a smart phone, tablet or laptop while watching something on the 'first screen' (typically a television but not limited to the living room)" (2nd Screen Society, 2013, para 1). Most, if not all, broadcasters have embraced the Internet and have developed websites for audience members to visit and digest information about the broadcast content. Some television channels and shows also have developed corresponding mobile applications. Second screen content and mobile applications can range from social media spaces to interactive games, schedules, voting platforms, and much more.

Examples of second screen initiatives that broadcasters have created include *Hockey Night in Canada*. The show has a corresponding website where audience viewers can stream content and look up information and statistics related to the NHL. There is also a Hockey Night in Canada second screen available for smartphones, tablets, desktop and laptop computers. This second screen space allows audience members to interact with friends online as well as "predict winning teams and players and play mini-games to earn points," (LVL 2013). The unique aspect of broadcasting live sports is that there is a possibility for more than one game to be on at a time. The second screen makes it possible for audience members to view statistics and content from other games while they are happening. The Hockey Night in Canada second screen also has a live feedback feature that shows audience members how many other viewers are using the application and watching the show as well. This is displayed with a "unique 'national hockey rink' view, sections fill up more as viewers check in from different regions," (LVL 2013).

Audience engagement. Napoli notes that the notion of engagement is not a new term, however the broadcast television industry has yet to come to any consensus over its definition (2010, p. 95). Napoli thinks the multitude of definitions is “an illustration of the wide range of definitional approaches that have been applied to the concept of engagement in recent years" (Napoli, 2010, p. 96). For analysis of the definitions in Napoli's overview, see Table 3A, Appendix A. It becomes clear that there are three main characteristics by which engagement is defined: 1) a viewer's attitudes toward the content, 2) a viewer's behaviours in relation to the

content (such as persistence or loyalty), or 3) viewer's attentiveness to the content. These three characteristics are defined in Askwith's work (2007, p. 28-30) as overarching approaches to measuring audience engagement, and by Napoli as part of the audience dimensions that comprise engagement (2011, p. 91).

Askwith's (2007) definition of engagement posits that, "a viewer's engagement with a given media, content or advertising brand ('object') can be defined as an overall measure describing both the depth and nature of an individual's specific investments in the object (2007, p. 49). Thus, he emphasizes the viewer's estimation of the content's *use value*. This definition equates the three characteristics of audience attitudes, behaviours, and attentiveness from both Askwith and Napoli's work, and summarizes them as audience investment and therefore engagement with the content. Askwith goes on to specify that because engagement can take a range of forms, there is no one calculation that can determine a viewer's engagement level with a piece of broadcast content, and that a viewer's overall engagement with the broadcast can be seen as the total of the following (where 'object' implies media, content or advertising brand):

1. Consumption of object-related content and products,
2. Participation in object-related activities and interactions,
3. Identification with aspects of the object, both to self and others,
4. Motivations (or desires) for each of the above (Askwith, 2007, p. 49).

These four components of engagement are apparent in many television shows and series. Present day television can involve digital components, such as websites or mobile applications, as an accompaniment to standard broadcast television. These digital accompaniments allow broadcasters to mediate a space for audience members to interact with both the broadcast content and each other. Many television shows offer corresponding websites or mobile applications. Digital technologies increase the ease with which audience members can engage with both broadcast content and each other, as well as provide a means of tracking, and potentially the ability to quantify, these engagement activities.

Components two and three of Askwith's indicators involve participating in content related interactions, in other words connecting with others. Connectedness occurs when audience members feel connected to other audience members while watching broadcast television content (Puto & Russell 1999, p.394). In the past, this feeling of connectedness was felt either immediately with those viewing television in the same space, or in the sense of assuming there

are other audience members who are viewing the same content at the same time, just not in the same place. As audience characteristics transform and audience members spend more time online while simultaneously watching television (Nielsen, 2012), the assumed feeling of being connected with others who are not in the same physical location can become a reality. Audience members can congregate on social networks and connect regarding the television content they are all viewing. This interaction between audience members requires them to be engaged with each other as well as the broadcast content, as it is the content that acts as the initial mediation for the inter-audience communication (Livingstone 2004, p. 76).

Components one and two of Askwith's components of engagement involve consuming content related products and participating in content related activities. New technology has enabled broadcasters to create online spaces where audience members can digest content and participate in a variety of games related to the original broadcast content. "Well-designed games have the potential to create dynamic, rich and deeply enjoyable experiences that can foster innovation, reinforce positive behaviour and increase engagement" (Saatchi & Saatchi 2011). Gaming is a form of engagement that can encourage audience members to become active instead of passive receivers or viewers (Bonastre et al. 2011). Audience members also have the opportunity to directly interact with the broadcast content itself by voting for various outcomes of television shows, whether for a certain reality television contestant to move on to the next stage or for the ending in a "choose your own adventure" plot line. If an audience member takes part in determining the outcome of a piece of broadcast content he or she will be invested in the outcome as each audience member seemingly plays a (small) part in determining that.

While engagement, according to Askwith's explanation and other definitions above, involves the act of audience interaction or interactivity, it also involves the audience's attitude, behaviours, and attentiveness in regards to the content in question. In effect, interaction and interactivity can be seen as audience behaviour in relation to content, or even promote audience attentiveness or beneficial attitudes towards the content in question.

The theories of gamification and connectedness are incorporated into the definition of engagement through Askwith's four aspects. The engagement level of audiences can be increased by feelings of connectedness, or through the draw that gamification exerts. These theories also fall under the categories of audience behaviours (gamification), attitudes (connectedness), and attention (potentially induced by both gamification and connectedness).

There are other theories that have been incorporated with, or linked to, the idea of engagement. These have been outlined in Figure 2A in Appendix A, although for the purpose of this thesis they will not be explored in depth because they are not directly relevant for the topic. The development and acceptance of audience engagement, and audience engagement measurement (to be discussed in sections below), by the broadcasting industry, has the potential to be a strong influence on the creation of broadcast content, as it strongly highlights three areas, behaviours, attitudes and attention, through which audiences display their valuation of content.

Value of interactivity and engagement for audiences and advertisers. The main implication of interactivity and engagement is that content channels have become available outside of the traditional broadcast television medium. This allows audiences more space and depth, when it comes to processing/consuming content, and advertisers more space to place advertisements.

For audiences, content that highlights interactivity in order to build engagement augments the viewing experience. "New media practices do not follow inexorably from the material features of new technologies; instead they are improvised on the bases of old practices that work differently in new contexts" (Barthel and Harrison 2009, p.156). Audience members were already used to connecting with each other regarding television shows they have seen, although mainly in offline, face-to-face opportunities. The Internet now allows for audience members to connect in real time while watching broadcast content, which no longer restricts conversations to a living room.

Content producers can facilitate audience members' interactions with each other online, for example, through highlighting a certain hashtag for Twitter or Facebook users to find the conversation. Audiences were also already accustomed to seeking out more information or additional content from television shows if they were interested in doing so, through magazines or news articles, or by purchasing tickets to see a live taping. Audiences can now find information and additional content online, while simultaneously watching the original broadcast if desired.

These websites and applications act as a social space for audience members to congregate online, and if they include a social media component for audience members to interact with the content as well as each other. This has the potential to increase feelings of connectedness and therefore engagement with the broadcast content. Audience members who once participated in

parasocial interaction, or a viewer's imagined relationship with real TV characters, or felt connected to an imaginary community or shared universe of other viewers watching the same content (Yu and Xan, 2011, p.187 - 201), can now potentially interact with characters or other viewers online.

Providing interactive content to engage audiences through online media outlets gives space for disseminating more advertising placements (CMF/FMC & Evolumedia Group 2013). Gibs noted that the amount of Internet based advertising is increasing, but has not caught up to television-based advertising (Gibs, 2009, p.3). Additionally, Internet-based advertising has been seen as "low-value, direct-response advertising -a.k.a., junk mail," that is "dependent on volume" (Grueskin et. al., 2011, para. 7).

However, this negative view of advertising can change if producers are willing to "build content value into digital display ads" (Grueskin et al., 2011, para. 8). In the past, advertisers and broadcasters had to deal with technological advancements that allowed audiences' viewing trends such as channel hopping and time shifting to skip out on advertisements that were coupled with broadcast content. Interactive technology has the ability to encourage audience members to view content during its premier broadcast in order to participate with the online community, and the potential to keep audience members engaged during commercial breaks so that they do not change the channel.

The CMF/FMC and Evolumedia Group reported that a study conducted in October 2012 by Latitude Research for NBCU "revealed that 73% of multi-tasking American viewers state that being busy during commercial breaks would significantly reduce their tendency to change the channel" (2013, p.11). Thus, as audience members turn to secondary screens during commercial breaks it can be said that advertisements from the primary screen will hold the same audience numbers that the television show does, while the potential grows for advertisements online to actually engage audience members.

Furthermore, the digital aspect of interactivity allows content producers access to audience data that was previously unavailable to analyze and sell to advertisers. Blattberg and Deighton argue that audience tracking, already twenty years ago, was a key advantage that computer-mediated systems offer marketing communicators (1991). This tracking, typically found through the use of "cookies," or small encrypted text files that allow web developers to help users navigate their websites, can allow advertisers to see what users clicked on, interacted with, or

even where users went after using a website (Allaboutcookies.org, n.d.). Additionally, if audiences have to sign up for use of a website or application, advertisers then potentially have access to knowledge about the demographic who uses the website or application in question, which allows advertisers to have more refined targeting (K. Babin, personal communication, January 8, 2015).

Both advertisers and audiences have more access to whatever interests them when it comes to interactive content being available through new technologies. Advertisers have increased access to audience information as well as a greater stage where audiences can see them. Audiences, on the other hand, have access to sizeable amounts content (both content producer created and audience created) through an increased amount of media. This means that audiences have more choice when it comes to deciding which content is valuable to them. "Value added activities [such as interactivity] add the potential for greater use value, but in the end value is determined by the buyer" (G.F. Lowe, personal communication, 25 September 2012).

Value for content producers. Factors that instill value in television broadcast content differ, depending on who is being asked. For content producers, the audience size holds value as it is a potential indicator of how many people have seen advertisements associated with the content. Recent developments have made technology more widely available as well as more affordable to average consumers. This means that audience numbers have grown more quickly than in the past. "It took 38 years for the radio to attract 50 million listeners, 13 years for TV to gain the attention of 50 million viewers. The Internet took only 4 years to attract 50 million participants, and Facebook reach 50 million participants in only one and a half years" (Nair, 2011, p.46). While television audiences and social media audiences cannot be generalized (Marasanpalle et. al., 2011), there is value in knowing there are substantial audiences across platforms, as is having related content available to audience members on these platforms.

These interactivity initiatives to increase audience engagement are in response to audience members using laptops, smartphones and tablets to watch and engage with television content. PEW Research Center reported in 2012 that 52% of adult cell phone owners use their phones for engagement, diversion, or interaction with other people while watching TV (Boyles & Smith, 2012, p. 3). Of the adult cell phone owners that use Internet, email or apps on their phone, 35% used their phone to visit a website that was mentioned on television, 20% used their phone to see other audience members' comments online, and 19% used their phone to post a comment online

about a program they were watching (Boyles & Smith, 2012, p. 4).

Nielsen found that "85% of tablet and/or smartphone owners use their device while watching TV at least once a month with 40% of them doing it daily" (Nielsen, 2012, p.3). Specifically, simultaneous television and smartphone users tend to be younger (18-24 year olds) and use their second screen device for social media, email and online shopping. Simultaneous television and tablet users tend to be older (25-34 and 55-64 years old) and typically use their second screen device to seek information concerning what they are currently watching, surf the Internet and email, or check sports scores (Nielsen, 2012, p.4). It is clear that audience viewing-trends have developed into viewing plus using secondary screens to interact with content in many forms.

Other ways in which interactivity to increase engagement can positively impact content value for content producers include discovery, loyalty, and monetization (CMF/FMC & Evolumedia Group, 2013, p.5). When an audience member first views a piece of broadcast content on either the television or through social media or online applications it is known as "discovery." According to surveys that the CMF/FMC and Evolumedia Group researched, between 24%-30% of respondents aged 15-34 started to watch a TV show after reading positive social comments online, and that half of British viewers use a personal connected device to get information about the show they are watching (2013, p.6).

While the fact that new viewers can be generated from positive online social comments is based on social television techniques (CMF/FMC & Evolumedia Group, 2013, p.6), the later point, i.e. using a second screen to find related information about the broadcast content while watching the primary screen, is very valuable for engaging audiences. By making related content available for audience members in an interactive space, broadcasters can reinforce viewer/user interest in the primary screen content. Interactivity techniques can also be used to create "loyalty," either throughout a single episode, between episodes, or throughout a season or multiple seasons (CMF/FMC & Evolumedia Group, 2013, p. 7). "Loyalty" can be created through providing value-adding content, participation outlets, and rewards for participation, among other techniques, so that audience members are encouraged to watch the primary screen broadcast content while simultaneously interacting and engaging with the any other content that a producer puts online.

Knowing on which platform audiences are interacting with content, how to build audiences

and how to maintain their loyalty are important aspects of the current television industry that content producers should focus on. By creating content for audiences to interact with online, content producers open up new spaces, off which they can capitalize and sell to potential advertisers, and therefore maintain funding for their content.

Measuring Content Value

As discussed, the dual consumer model of broadcast content, or the fact that broadcast content is characterized by having different stakeholders, increases difficulty when measuring its value because there are different views of value depending on the beholder. Measurement, however, is necessary in order to create a standard of value to which society and the economy adhere. "If you can measure, you can compare. If you can measure, you can aggregate. If you can measure and aggregate, you can compute; and if you can compute, technology now permits perhaps limitless sophistication of analysis" (Lonergan, 2009, p.89). In economics, currency exchange is a proxy for value. Currency is "designed to value goods and services in exchange. [Currency is] a means to exchange different goods, by a single unit of measurement" (ibid.). In the media industry, two main currencies exist when it comes to the consumption of content. Time and money are both used to measure the value of broadcast content (Napoli, 2011, p.70).

Time currency. Time is a currency in that it is measurable and people spend it (Napoli, 2011, p. 90). Picard argues it's a scarce resource that is "becoming increasingly significant to the media environment and media and research" (Picard, 2011, p.128). Only about one-third of the average North American's time per day is available to potentially spend on viewing broadcast content, and this time is competed for by other leisure activities, shopping, eating, and commuting (ibid.). There is also competition for time from other media, such as print or other forms of electronic media, such as movie viewing, general web browsing, video games, etc.

Broadcast content must be reckoned as valuable for audiences to spend time viewing it. Additionally, the amount of time that audiences spend viewing content can increase or decrease its value. As discussed below, the number of audience members who watch a unit (television show, newscast, sports game, etc.) of broadcast content are measured and then compared to the audience sizes of other broadcast content units. In the current television ratings system, the larger the size of the audience spending time to view the content in question, the more valuable that content is seen by content producers and advertisers alike. Time spent with content is also

measured through web analytics via "Visit Duration" metrics or the length of time in a session, which is usually calculated by subtracting the timestamp of the first activity of the session from the timestamp of the last activity (Brown et. al., 2007, p. 17).

Time is not only spent on broadcast content by audiences, but by content producers as well. Content producers spend time strategizing and creating broadcast content, however they are usually monetarily reimbursed for their time. In the case, time spent does not necessarily correlate with value, as it is really the audience time invested that dictates the price which advertisers are willing to pay.

Monetary currency. Advertisers invest in broadcast content with monetary currency. The amount invested by advertisers is directly correlated to the audience size. For example, the NFL Super Bowl is consistently one of the largest televised events of the year, capturing 111.5 million American viewers in 2014 (Statista, 2014). Super Bowl advertisement placements are notoriously expensive, with a 30 second ad costing 4 million dollars USD in 2014 (Siltanen, 2014, para 3.). Therefore, advertisers see exchange value in content, where monetary value is determined by the audience size. In the example of the Super Bowl, there is also monetary value in the limit of advertisements that can be aired during the broadcast. As Lonergan observed, "monetary value is not determined by usefulness or importance, but by scarcity" (2009, p.90). While in extreme cases the amount of advertiser spending on content may be valued by audience members, typically this factor does not come into play when audiences choose content to view. In fact, most audiences dislike commercials (Kind, et. al, 2005, p.1). Yet advertisements, and money spent on them, can be a measure of broadcast content value for audiences.

Alternatively, broadcast content that attracts large amounts of advertising investment may be a measure of value for content producers or broadcasters. The amount of money that content generates can be compared directly by content producers and broadcasters with other content where the amount of advertisement money invested is also known. This comparative value, i.e. valuation, can affect whether or not content producers will be able to continue creation and distribution of the content in question, or if resources would be spent better elsewhere, also depending on the mandate and priorities of the broadcasting company or corporation.

Additionally, audiences spend money on broadcast content in ways that may not at first be recognizable, but is a growing trend according to Picard (2011). "Audiences are being increasingly asked to bear costs they had not previously borne, thus being transformed into

consumers making monetary payments for cable television, satellite television, and premium services," (Picard, 2011, p.131). In the past, access to content has not incurred any cost other than the initial purchase of a television set and antenna, and the taxes collected by the Canadian government that were put towards building over-the-air networks through broadcast regulators and funding the CBC. Now, audiences are willing not only to pay for the technological device to consume media with televisions, laptops, and mobile devices, but are also willing to pay for communications services providing Internet access, subscription services such as specialty channels or Netflix, and through indirect investments such as cellular services and mobile Internet access.

While the amount of audience spending on access can possibly affect the value of broadcast content (for example, low subscription numbers to a specialty channel may be a factor in its downfall), audiences' determination of value is clearer measured by time spent, meaning audience members actively choose which content to spend time consuming, whereas they can gain access to content they may not necessarily value or consume when paying for access to content that is typically sold in packages.

Ratings currency. Ratings currency is a combination of both time currency and money currency to complete a two-sided evaluation of content value. Content producers use ratings (both traditional television ratings as well as web and social analytics) to determine the time audiences spend *using* content, and then *exchange* this value for money from advertisers.

Audiences can never be finitely measured in their totality, so audience measurement relies on samples of data that are then extrapolated to represent an entire population (Barwise and Ehrenberg 1988, p. 175). Audience measurement calculations consist of two main components: size and composition. Size is defined by the number of people tuned in to a certain programme or channel at a certain time, while composition is defined by the demographic variables that define what kind of people are watching.

Current television ratings system. The size of the audience is expressed through an audience ratings system. Ratings in general are broken down into main calculations: ratings points and shares (Figure 1).

Figure 1:
How ratings are expressed

15.7 / 26

Rating Point: % of all households

Share: % of all households with a TV on

A ratings point is the estimated percentage of the number of televisions tuned in to a particular broadcast (television show, channel, etc.) out of a specific population; usually households with a television, but also people within a demographic group or within a certain survey area. A share is the estimated percentage of the number of televisions tuned in to a particular broadcast out of the number of televisions that are turned on in a specific population. These percentages are then associated with that particular piece of broadcast content and compared with other pieces of broadcast content in order to produce a rankings scale. These rankings act as a yardstick of how well a channel or show is doing compared to others as well as allow the industry to know its relationship with its audience in terms of numbers (Ang 1991, p. 50). There are three groups who frequently use these ratings. The television industry (networks and stations) use ratings to benchmark their content. Advertising agencies and advertisers as well as financiers of television programming use ratings to calculate where their money is best spent.

Television audience measurement overview. Television ratings are typically produced by third party organizations, such as Numeris (formarly BBM) in Canada, Nielsen in the United States, and BARB in the United Kingdom. As the ratings are produced by a third party, they can be seen as neutral. There are multiple ways in which ratings are collected and measured. The most historical are diaries which are kept by individuals or families who record what each family member is watching and when they are watching (Buzzard, 2012). Diaries are still used in Canada, and distinguish who is watching what and when they are watching. While the diary method relies on the memory and accuracy of those filling out the diary, which involves a certain margin of human error, it also allows for a broad collection of data, as data collection is not necessarily tied to the household television.

Ratings companies have also developed and re-developed audience measurement technologies to help better capture audience attention. Table 4A in Appendix A summarizes key innovations in audience measurement devices. Frequency measuring technologies were introduced as early as 1936 to collect radio audience data, and were later used to measure

television use and channel switching (Buzzard, 2012, p. 24). These earlier meters did not measure the number of viewers per television or offer any demographic information. This issue was taken into consideration with the development of the peoplemeter (Buzzard, 2012, p. 53), which not only measured the time and channel that the television was tuned into, but also which family member was watching at a given time. Viewers logged in to the television by pressing a button on a remote (Ang, 1991, p. 78). While the peoplemeter and other frequency-based meters still rely on user cooperation, they are able to erase any human error that the diary would have had in relation to memory as viewers do not have to remember what they watched during the week, it is already logged into the meter.

The last major innovation in audience measurement devices was that of the portable people meter [PPM], which was developed in the early 1990's (Buzzard, 2012, p.92). The PPM is a small device that participants wear throughout the day that measures encoded audio for both television and radio, and then sends the collected data back to a measurement centre either via telephone cable (PPM) or wirelessly (PPM360) (Buzzard, 2012, p. 93). This innovation meant that device-based audience measurement was no longer confined to a single medium and also allowed collection of information based off content, so even pre-recorded content could be included in the measurement as long as it was encoded during the original broadcast. The PPM method relies on broadcasters' participation, as an encoder must be set up at the point of broadcast in order for the audience participant devices to read specific content.

Web analytics. Quantifying the online interactive audience can go further in depth and range than ratings and other forms of measurement have done for television audience measurement. Stagnant online advertisements, such as web banners, are typically measured by impressions, which by industry standard is the amount of times the advertisement is completely loaded on a web page (L. Chang 2013, personal communication). Other advertisements are measured by the amount of interaction with an ad, such as click-throughs, conversions to purchases, muting or un-muting sound; which are all made possible by digital innovations such as html tracking. A summary of industry standard web analytic measurements can be seen in Table 5A in Appendix A.

Some web companies use multiple metrics to develop an engagement rating. Upworthy, a popular video sharing site, measures different aspects of page interactivity, which they say include "length of time a browser tab has been open, how long a video player has been running,

and the movement of the mouse on the screen (O'Donovan, 2014, para. 9). In the Canadian television industry, third party ratings are provided for traditional television broadcast through Numeris, however there is yet to be an established and agreed upon third party ratings service for web analytics. Instead, online audience actions are measured either in house, or contracted out to online analytics services (L. Chang, personal communication, December 12, 2014). Other companies use web applications to gather demographic information about the users. For example, second screen applications for Hockey Night in Canada, as well as many others including American Idol, require users to log in with a valid Facebook account. American Idol states that this is to act as a security feature to guard against voting fraud (American Idol n.d.), but by logging in to these second screen applications with a Facebook account, depending on the access permissions granted at the initial login stage, users give the broadcaster access to personal details from their accounts. The digital aspect of the technology is able to record, catalogue, and summarize both impressions and interactions, as well as in depth demographics.

Social media measurement. As audiences have started using social media simultaneously with their television viewing patterns, it seems that a natural addition to current audience measurement systems would be to measure this online social activity. Social media allow audience members access to forums where they can express their opinions and even participate in the outcome of certain broadcast content (Hermkens et. al. 2011). "Social Networking technology harnesses the collective knowledge, ignorance, biases, and insights of the active participants" (Nair 2011, p. 48).

In the United States, Nielsen has acquired a social media measurement company named SocialGuide, in effort to quantify the relationship between social media and television ratings. Nielsen's merger with SocialGuide aims to collect and monitor online social media trends that have the potential to impact television ratings for certain broadcast content. For example, a Nielsen study recently confirmed (2013) that the amount of activity regarding a television show on the social media micro-blogging network Twitter, can be directly aligned with the television show's ratings. Andrew Somosi (CEO of SocialGuide) believes that this finding could imply that tweeting (when users post on Twitter) about live television may affect audience engagement with a program, (Nielsen 2013).

While in the United States the current major audience measurement company has banded with a social media measurement company in order to harvest audience ratings both online and

offline, the industry has reacted differently in Canada. Canadian broadcasters are actually the ones who are reaching out to social media measurement companies in order to research and develop possible correlations between social media and television ratings (P. McGrath, personal communication, 2012). Numeris, Canada's leading audience measurement company, has yet to explore social media measurement and currently only offers ratings for television and radio (Numeris, n.d.). Companies such as Bell collaborating with Twitter for industry related research (Bell Media 2013), may have an advantage when it comes to measuring audience members activity both in front of the television and online with social media. However, it also raises issues of neutrality, as audience measurement is typically carried out by a third party.

Theoretical Framework Summary

The importance of audience engagement. As discussed, measuring audience engagement is becoming a necessary supplement to measuring impressions (i.e. the amount of times the advertisement is completely loaded on a web page). There is an opinion that audience engagement is becoming an important factor in accurately measuring audience size while viewer trends of time shifting, channel hopping (Ang 1991), and today even *medium shifting* has been fragmenting audience numbers. In order to counteract these losses, "the theoretical discussion of active audiences and consumer creativity has fed off practical developments in the creative industries, with a growing emphasis on interactivity, customer relationships, and engaging consumers" (Bilton, 2011, p.33).

Currently the measurements in use by the television industry can include traditional television audience ratings, along with web analytics and social analytics. Television ratings solely measure what audiences are watching on the television and web and social analytics measure what audiences are doing and saying online respectively. What is needed, however, is a standardized measurement system that can be applied to all media technologies through which audiences interact with broadcast content. The importance of a such a metric that bridges all media in which broadcast content appears is becoming clearer as technological innovations that give audiences access to content are seemingly increasing in number and also becoming increasingly pervasive.

A metric with potential to fill this role would focus on audience engagement measurement as a more holistic approach instead of using distinct approaches that focus on different aspects,

such as either TV audience ratings or web analytics. Napoli argues that while the broadcast television industry is beginning to embrace engagement metrics, this "growing prominence of the concept of engagement has yet to result in any kind of clarity or consensus as to what engagement actually means" (Napoli, 2011, p.95). As discussed, there is no agreed definition of audience engagement and this is required to create a standardized measurement system of audience engagement. In what follows we seek to define audience engagement from the Canadian perspective through three case studies that include perspectives of key informants from both public service and commercial broadcasting backgrounds.

The importance of historical perspective. The theoretical framework above, as well as the analysis below, indicate another of Napoli's arguments in that technological innovations have "altered the dynamics of media consumption," and have also facilitated the "gathering of new forms of information about the audience," (Napoli, 2011, p.95). This means that past measurement tactics no longer work to assess the entire spectrum regarding audience viewing of, and interaction with, broadcast content.

> "The embrace of engagement as a new understanding for audience behavior is widespread, as advertisers, content providers and measurement firms have rather suddenly become willing to acknowledge the shortcomings in criteria that have long dominated the audience marketplace (ibid. p.95).

The timelines that will be presented in the sections below show a pattern of incremental change in consumption as well as measurement that have been repeated either with each technological innovation or broadcast industry policy update in Canada. The timelines also indicate that not only is the pattern of changes in the Canadian broadcast industry to a certain degree repetitive, it is also predictable in that audiences have not actually developed new viewing or interacting practices; rather they have altered the practices they already have. Barthel and Harrison (2009, p.156) summarize this argument concisely in that, "New media practices do not follow inexorably from the material features of new technologies; instead they are improvised on the bases of old practices that work differently in new contexts."

Hence, to be able to adapt existing measurement approaches/techniques to these 'improvisations', that is newly evolved practices, it is necessary to use a diachronic approach. Such an approach, essentially a temporal perspective, would take into account the incremental changes in audiences' use and engagement patterns together with the technological, media

industry, and policy-related developments. The integration of those different aspects is necessary in order to conclude that a pattern exists, and can be used to outline current audience viewing trends such as cross-platform audience engagement, and subsequently predict future audience measurement systems. Moreover, it also enables to provide a more holistic picture of audience engagement, by understanding its evolution over time, and therefore informs the aforementioned, necessary definition of audience engagement.

In the sections below, three time periods in Canadian broadcast history will be examined where technological innovations have influenced how audiences can view, interact, or engage with broadcast television content, as well as how audiences were measured at the time and the influence of innovation on these measurement tactics. This thesis aims to show how audience engagement theory and measurement provide a more encompassing approach to measure audiences, taking into account constant technological innovation and the resulting changes in audience engagement and consumption patterns.

3. Research Design

Research questions.

This thesis adopts a technological focus to examine influences on broadcast content creation. New technological innovations have created new modes for production, distribution and consumption of broadcast content, as well as measurement systems that define how successful or valuable the broadcast content is seen as within the Canadian media industry. In this sense, the thesis also integrates the perspectives of the viewer and the content producer for a more social approach, to complement the technological focus. In summary, the theoretical framework above breaks down into three distinctive pillars that will influence the case studies conducted in this thesis.

1. Technology
2. Media Economy (Content production side)
3. Viewing Trends (Content consumption side)

Technology is an overarching aspect that is taken into consideration for the entirety of this thesis, as the thesis argues technological innovations have influenced the way in which audiences interact with broadcast content, not only currently but also in a historical context (Chapter 2, p. 18). Additionally, the theoretical framework points out that technological

innovation has also been an influencing factor in Canadian broadcast policy creation and evolution (Chapter 2, p. 15), as well as in Canadian broadcast industry standards such as audience measurement technologies (Chapter 2, p. 29-32).

The media economy is important as it determines the boundaries in which content is produced. In Canada, broadcast policy is determined by the government (CRTC, 2014, para. 3), which affects the environment of the Canadian broadcast industry in that it is has become highly consolidated and vertically integrated as is discussed above (Chapter 2, p. 13). This vertical integration affects the media economy of large Canadian broadcasters, as they have the opportunity to both produce and distribute content, which influences content value (Picard, 2011). Additionally, the media industry is an important factor in content creation as it self monitors in terms of measurement of content value. The standardized measurement practices of television ratings and web analytics are subscribed to by the Canadian broadcast industry and are used to set the exchange value of content for monetary investment by advertisers.

Finally, viewing trends are an influencing factor on content production as ultimately value is determined by the audience (G.F. Lowe, personal communication, 25 September, 2012; Blais, 2015, para. 16). Audiences determine whether content has use value, as well as influence the exchange value of content as the size of the audience for a unit of broadcast content dictates its value for potential advertisers. Understanding viewing trends is important for Canadian content producers to recognize, as they must take advantage of how audiences are consuming content in order to strategize to increase target audience sizes. As indicated above, there are no new media practices, or ways in which audiences desire to connect with broadcast content, just new ways of expressing them (Chapter 2, p. 33). The development of interaction with content to mediated interactivity is an example of this, in that the media practices themselves have not changed, but are altered in expression based on the technology available at the time. The way in which the mass audience chooses to interact with content affects broadcast content production as it is produced to take advantage of these viewing trends.

The three pillars of technology, media economy, and viewing trends have influenced the following research questions, which all centre on the notion of audience engagement, both as a viewing trend and a source of measurement. The focus is on how it can add value to content production.

RQ1: How has audience engagement as a viewing trend evolved, being influenced by technological developments and the Canadian media industry?
RQ2: What is the relationship between audience engagement as a viewing trend, and content development, and has this changed over time?
RQ3: How can, and why should, audience engagement patterns across platforms be measured?

While all three research questions are inherently informed by technological context, the first research question inquires about the direct effect and influence of technological innovation, as well as the Canadian media industry, on audience engagement as a viewing trend. The evolution of audience viewing trends is important to discover as the temporal perspective provides a framework of incremental changes, which one can utilize to better predict the next step in viewing trends. Incremental changes are influenced by technological innovation, and Canadian media industry developments that include broadcast policy changes and audience measurement innovations are significant. Audience engagement has developed as a viewing trend due to these influences, and therefore is important to recognize because this may influence how value can be added to content by producers, and also measured.

The second research question also integrates a temporal perspective, but focuses on the relationship of audience engagement as a viewing trend and emphasizes content production. The nature of this question is intended to determine whether viewing trends affect content production or content production affects viewing trends, or if a combination of both aspects are influencing each other. Realizing the flow of influence is important as a factor to determine content production and distribution choices, which can then be extended to indicate why content producers should be incorporating digitally interactive content into traditional broadcast content offerings.

The final research question investigates the importance of audience measurement and the influence it has on content value. If the first and second research questions prove that audience engagement is an occurring phenomenon that content producers are using to influence content production, the development of a measurement system for cross-platform audience engagement may be deemed necessary to measure the success rate and therefore exchange value of content created to capitalize on the viewing trend of audience engagement. This question will incorporate technological and industry aspects as technology and/or new practices to measure audience engagement as well as an industry wide acceptance of such a measurement system are

required to deem the exercise of creating content for audience engagement as a value added activity. Moving forward, the above three research questions will influence the research design that is described in sections below.

Methodological Approach

This thesis employed a multiple-case thesis technique that reviews three significant periods in Canadian television broadcast history. Each case study will highlight the broadcast technology available during the period in question, summarize audience viewing trends at the time, and take a closer look at a significant show that represents the period. The following sections will outline case selection, data collection, the process used to interview key informants, and analysis.

The case study method has been chosen for this thesis as "case studies are aimed at 'deep understanding of particular instances of phenomena' and 'instances of greater complexity,' " (Mabry, 2008, p. 214). Additionally, the case study method has been selected because it "can rely on many sources of evidence," including: "documentation, archival records, interviews, direct observation, participant-observation, and physical artifacts," (Yin, 1994, p. 78). As shown in the theoretical framework, audience viewing trends and audience measurement are influenced by multiple aspects, which therefore require more than one data source to examine all aspects of the case.

The unit of analysis for this thesis is the time period examined by each of the case studies, each of which represents a different era in Canadian television broadcasting. Each case will examine the periodical characteristics that affected audience viewing trends and audience measurement. Choosing this as a unit of analysis follows the theoretical framework as it frames the research diachronically, and highlights the importance of historical perspective.

Case Selection

Multiple cases were selected in order to analyze within and across the three cases selected. A multiple case study format was chosen in order to draw comparisons and differences across the cases selected (Yin, 2003). As the three cases have been chosen to represent different technological contexts in Canadian televised broadcast history, the similarities and differences between the cases, particularly concerning audience viewing trends and content production

tactics, may allow for predictions to be made concerning future television broadcasting periods. While the case study method has been described as having disadvantages such as not being an accurate descriptor of an entire phenomenon, the method has been selected as it is a method for providing rich information, and often suggests 'hypotheses for further study," (St. Rosemary Educational Institution, 2015).

The three cases will show how developments in broadcast technology have altered Canadian television viewing trends and audience engagement patterns, as well as how these trends and technologies have informed Canadian broadcast producers' tactics for maintaining or increasing television content value. The following three periods blend into one another as they are defined by technological innovations which were not instantly adopted across the industry at a set date, causing a gradual change-over from one era to the next. However, for the purpose of this analysis, specific years have been outlined for each period, in order to provide the case studies with definitive guidelines for ease of statistical divisions and reporting.

The first case focuses on the analogue period in Canadian broadcast television, spanning from the official commencement of television broadcasting in Canada in 1952 (Rutherford, 1990) to 1991, which marked the introduction of technologies such as digital cable in Canada, and the beginning of the World Wide Web, (Long, 2007, para. 1). While this timeframe could arguably be split into multiple periods based on technological innovations at the time, most of these technological innovations did not greatly affect the audience's ability to interact or engage with broadcast television. The second case focuses on the digital broadcasting period, which has been defined as the period of 1991 to 2009, and is characterized by technological innovation that allowed for one way, consume-only user experiences. The third case concentrates on Canadian broadcasting from 2010 to 2015: the digital interactive broadcasting period. Characteristics of this period include the widespread adoption of high speed Internet and mobile Internet, as well as the development and popularity social media networks, which are the main characteristics of the digital interactive period.

The three case studies all feature two interviews with key informants, who were considered key due to their personal involvement with one of three television shows chosen to represent content development of each period. The three shows have been selected as they all feature amateur, unpaid contestants in a talent show setting, and they have all been produced and broadcast in Canada. Additionally, this genre of program has been selected as it offers the best

possibilities of grasping continuities and changes in audience interaction over time. While this does not guarantee the ability to generalize, it does ensure comparability, at least regarding the Canadian experience. The three chosen broadcasts, *Tiny Talent Time*, *Canadian Idol*, and *Battle of the Blades* represent televised talent broadcasts over the period that Canadian television has been available, as well as three distinct periods in the development of broadcasting technology and viewing trends (Table 1, below). All three programs were produced in Ontario, specifically within the Greater Toronto-Hamilton Area (TVArchive.ca, n.d.), which has made the interview process more feasible as the research could be conducted in one region.

Table 1.
Case Specific Content Development Examples

Period	Program	Air Date	Broadcaster
Analogue	*Tiny Talent Time*	1957-1992	CHCH (regional broadcaster)
Digital	*Canadian Idol*	2003-2008	CTV (national broadcaster)
Digital Interactive	*Battle of the Blades*	2009-2014	CBC (public service broadcaster)

Data Collection

The sources of evidence used in this thesis include expert interviews, documentation, and archival records. Expert interviews were chosen as a source of evidence as a well established means of investigating "evolving attitudes and practices," and "provides insight into the subject's individualistic perceptions and belief systems," (Zeller and Hermida, 2015). Documentation was an important source of evidence for this thesis, as industry reports and statistics were used to develop a well rounded summary of technologies available, and use of technologies, during each case examined, as well as policies that were applicable during each case. Archival records were also used to discover technological availability and use, especially in the first time period examined, as well as to view and understand content from each of the time periods.

Interviews. Interviews from two key informants per case were conducted. Interviews were conducted in the semi-structured interview style, lasting approximately an hour per interview. The semi-structured interview style was chosen as it is "well suited for the exploration of the perceptions and opinions of respondents regarding complex … issues and enable probing for more information and clarification of answers," (Barriball and While, 1994, p.

330). The semi-structured interviews were *focused* in nature, where respondents were "interviewed for a short period of time," (Yin, 1994, p. 85). *Focused* interviews follow a certain set of questions, but still allow for open-ended, informal conversation (Yin, 1994, p. 85). The focused interview method was used as it is a qualitative method which creates a positive rapport between the interviewer and interviewee and allows for the discussion of complex questions and ideas (Sociology Central UK, n.d.). Focused interviews are also defined as lasting a short period of time (Yin, 2003, p. 90), which was desirable as the interviewees all requested interviews of this length during email communication before the interviews were set up.

An interview guide of six main questions was developed and followed for each of the interviews. The audio from the interviews was digitally recorded and then transcribed at a later date, no longer than a week after the interview. Two interviewees were not able to meet in person (one due to scheduling and one due to mobility issues), so email interviews were conducted in lieu of live interviews. The two interviewees who could not meet in-person were sent the same interview guide that the in-person interviews were based on. The tactic of sending the interview guide was chosen so that the interviewees would be able to easily elaborate on the questions posed, and follows the methodology adopted by Beyl who also emailed an interview guide in lieu of an in-person meeting for her study (2014). All of the interviewees were instructed to answer each question based on their own knowledge and experience, and were not held to a certain time, or space, allocation per question. While interview data being collected through two ways, both in-person and through email could be seen as affecting the integrity of the data collected, the author believes the two interviews conducted via email were integral to the thesis as well as accurately completed by the interviewees, therefore justifying the mixed collection method.

Participant selection process. Expert interviews were conducted with six participants that were preselected based on their professional competence and relation to the three case studies, creating a purposive sample. The pre-selection of the participants was carried out through background research of the broadcasters, websites, and networking that was encountered during the initial research process. All informants represented the content production side of the Canadian broadcast television industry. Two key informants per case were chosen, so that there was more than one voice representing the production decisions of the associated television shows. As each case study involves research that covers more than just the television show that

represents each era, only two interviews per case were conducted, which provided enough information for the purpose of this Master's thesis.

Participants were recruited using a standard letter of information that informed participants of the study's purpose and goals. Participating in this study was entirely voluntary, and required individuals to sign an informed consent document. Interviewees were advised that the interview would require no more than 1 hour of their time, although follow up email communication might be requested. Interviews took place based on participants' preference. All participants signed a copy of the informed consent document, which will be kept on file by the author. A copy of the blank informed consent document is attached in Appendix C.

Ethics. All participants were above the age of fifteen, and signed a copy of the informed consent document, which is attached in the appendix. This thesis complies with the guidelines for the responsible conduct of research and for handling alleged violations of conduct as set out by The Finnish Advisory Board on Research Integrity (TENK), and does not contain any of the six features that would require an ethical review by the board (TENK, 2009, p. 3).

Interview content. Interviews with key informants from these case studies were centred on six basic questions. The six questions were derived from the research questions of this thesis, and formulated to inspire conversation and inquire about the expert informants opinions and knowledge. As the interviews were asked about time-period specific content, the temporal aspect of the research questions was already built in. However, informants were also asked about previous and future developments concerning audience engagement, as many have worked in the industry throughout more than one the time periods being analysed.

1. *What is the informant's working definition of audience engagement?* This question links to the second research question, concerning *the relationship between audience engagement, as a viewing trend, and content development*, as the key informants were content producers, and therefore would define audience engagement from a content producer's point of view.
2. *What were the measures of audience engagement success for the content in question?* This question, which has evolved from research question three, *how and why audience engagement patterns should be measured across platforms*, was proposed in order to discover whether or not the informant viewed audience measurement, specifically ratings, as a factor in defining success of broadcast content.
3. *Were there any unique characteristics used to enhance audience engagement?* This question

provided a start off point for informants to talk about how content development has altered to induce audience engagement, which aids in answering research question two.

4. *Were these characteristics effective and did the effectiveness equate to the success of the show in question?* This question was a follow up question to the third interview question, as it feeds off of the 'unique characteristics' identified by key informants. This question, however, relates with the third research question of this thesis, rather than the second research question, as measurement systems for determining success were required to be explained in order to determine whether or not a characteristic would be deemed successful.

5. *What is the informant's opinion regarding potential changes in audience engagement time.* Question five deals with the temporal aspect of audience engagement, along with other audience viewing trends. This question relates to the first research question, *how audience engagement as a viewing trend has evolved,* as informants were able to comment on the Canadian media industry, technological innovations, as well as any other factors they may feel have influenced the development of audience engagement.

6. *What are the informant's predictions for the future developments in general, including audience engagement.* This question allowed informants to speculate about the future, and relates to both the second and third research question, as they could comment about the current relationship between audience viewing trends and content development in comparison to future predictions, as well as discern whether or not audience engagement was going to be relevant enough in the future to necessitate the develop of audience engagement measurement systems.

In total there were six questions that each had their own related probing questions, which were asked depending on the informant's answers, as well as any additional data or sources that were available for each case. The email interviews did not call for probing questions as interviewees were thorough in answering the questions to the best of their abilities. These questions were selected in order to gain insight of the informants' views on whether or not audience engagement was or is a key factor in Canadian reality talent television shows, as well as what was considered by the informants to be the main measurement of success for their corresponding shows. In most cases, by asking the informants how they felt audience engagement has changed over time, as well as their predictions for the future, the aspect of analogue to digital content was discussed, which emphasized the idea of adding value to television content through additional related digital content.

Documentation. Documentary information was also used for each case study as industry reports and statistics were used to develop a well rounded summary of technologies available, and use of technologies, during each case examined, as well as policies that were applicable during each case. "For case studies, the most important use of documents is to corroborate and augment evidence from other sources," (Yin, 2003, p. 87). These documents were analysed in order to answer the first research question of this thesis, *How has audience engagement as a viewing trend evolved, influenced by technological developments and the Canadian media industry?* Documents were located digitally through the Internet during desk research. Documentary information was drawn from the following sources:

1. *Canadian Radio-television and Telecommunications Commission.* The CRTC has released annual Communications Monitoring Reports since 2010, focusing on broadcasting and telecommunications industries in Canada. The reports include statistics regarding market penetration of technologies such as the Internet, service bundle subscription rates in Canada, and overall Canadian broadcasting and communications industry growth. These reports are important as they include statistics that contextualize technological innovation, viewing patterns and the media industry in Canada.
2. *Canadian Wireless Telecommunications Association.* The Canadian Wireless Telecommunications Association (CWTA) has released reports nearly annually since 2007, as well as three additional reports that span from 1985 to 2006 that summarize wireless phone subscribers and their growth in Canada. Additional information is also supplied by the CWTA regarding what wireless telecommunications providers are available and the number of their subscribers. This information relates to this thesis as it examines both the growth of use of a communications technology that has now become a method for consuming broadcast content, as well as outlines the narrowing of the cellular phone market in Canada, confirming a consolidated telecommunications industry.
3. *Broadcasting Act.* The Broadcasting Act was released in 1991 to update the objects and powers of the CRTC, to outline broadcasting policy for Canada including the ownership of broadcasting companies and content requirements, and to outline the responsibilities and operating requirements of the Canadian Broadcasting Corporation. This Act, and its amendments, is important to this thesis as it is the base of all broadcasting policy in Canada, which affects how and why the Canadian media industry is operating in its current state.

4. *Ipsos Reid.* Ipsos Reid has released the Ipsos Canadian Inter@ctive Reid Report six times per year since 1995. The report is the "longest running and most comprehensive, authoritative thesis of the Internet in Canada," and includes information about online behaviour and Canadian user trends (Ipsos, 2014, para 1). The second case study specifically utilizes the 2012 Inter@ctive Red Report to summarize mobile internet use in the Canadian market.

5. *Television Bureau of Canada.* The Television Bureau of Canada releases an annual report entitled TVBasics, that is a "compendium of facts about the television medium in Canada, offering data on Canadian viewing trends, stations, and advertising volume including some international comparisons," (Telvision Bureau of Canada, 2014, p. 3). TVBasics has released these annual reports since 1962, which is significant to this thesis as the reports can be used as a standard for measuring Canadian viewing trends and viewing technology access and penetration in the Canadian market for each of the time periods being analysed.

Archival records. Data was collected from digital archives in order to complete the case studies. Data was collected from Statistics Canada concerning the Canadian household use of various technologies including televisions, cellular networks, and Internet use. Archival data from the CRTC was also collected regarding both the Canadian broadcasting and telecommunications sectors. Finally, case specific content examples from Tiny Talent Time, Canadian Idol and Battle of the Blades were collected from the digital online video archive, Youtube.com. The use of archival data again relates to the first research question, in that they highlight how viewing trends and technological innovations have developed over time.

Analysis

Case study data was collected through both interviews and desk research - including documents and archival records. All documents, records, and transcribed interviews were then analysed. Dates of industry and technological innovations were recorded along side statistics of audience viewing trends in order to develop a timeline that made relationships apparent. Interviews were then coded using the qualitative analysis computer program, Atlas.ti, to see if any characteristics or tactics of content development could be compared across the cases. Codes were also developed to highlight the relationship between audience viewing trends and content development, as well as audience measurement and content development.

Once all documents and records were analysed, and interviews were coded, themes that

emerged were used to generate a description of each of the aspects of technology, media industry, viewing patterns, and content production. The data was then re-separated into the three temporal periods and was then summarized for each case study. Causal relationships and patterns were interpreted in order to determine the importance of viewing trends, technological innovations, and industry developments to the production of Canadian content. "Theoretical propositions about causal regulations- answers to how and why questions- can be very useful in guiding case study analysis," (Yin, 1994, p. 104). Therefore this analysis relied on theoretical propositions discussed in the theoretical framework section to try and discover a pattern of technology, viewing patterns (specifically audience engagement), and media industry affecting one another by examining each factor over the three time periods selected as case studies. Each case was examined from three aspects:

1. Broadcast technology development and Canadian market penetration,
2. Broadcast viewing trends and telecommunications usage statistics, and
3. Canadian telecommunications and broadcast policy development.

Each of these aspects connect to the first research question proposed in the Theoretical Framework summary, as the summary of this data for all three cases will provide a detailed explanation of how technology and Canadian media policy have developed over the history of Canadian television broadcasting, as well as how viewing patterns have changed. Additionally, the cases each included the opinions and knowledge base of key informants who produced content for one of the time periods in question, which allowed for the development of a fourth aspect, that of how and if content production affects and is affected by the prior three aspects. The analysis of this fourth aspect relates to the second research question regarding *the development of the relationship between audience viewing trends and content development.*

Finally, while the third research question, *How can, and why should, audience engagement patterns across platforms be measured?,* is not directly answered by the three aspects, the development audience measurement methods as well as the importance of audience measurement to the key informants interviewed is considered by each case. The temporal perspective of audience measurement developments as well as their use by content producers across all three cases will be summarized in the conclusion of this research, as it shows, along with the development of broadcast technology, viewing trends, and policy, how advertisers, content producers, and audiences have a changed their assessment of value of television content.

4. Findings

Case study one: Broadcasting in the analogue period

The first case focuses on the analogue period in Canadian broadcast television, spanning from the official commencement of television broadcasting in Canada in 1952 (Rutherford, 1990) to the public introduction of the digital broadcasting period in 1991. The following case will outline the policies which introduced television broadcasting to Canada, the technology available during the analogue period to the industry for broadcasting and watching television, statistics concerning audience numbers and viewing patterns, as well as audience measurement techniques used during the first four decades of television in Canada. The case will then examine *Tiny Talent Time* as a specific example of content production in the analogue period, utilizing interviews with key informants who participated in the production process of the show to deduce periodical tactics that informed the success of the show.

Canadian broadcast policy development. The Canadian television broadcasting industry was affected by four main policy developments in the analogue period. When television broadcasting began in Canada, the value of television broadcasting was seen as secondary to radio broadcasting, as existing radio networks were still seen as the 'senior' service (Rutherford 1990). The first television broadcasting licenses were allocated to the CBC by the Royal Commission on National Development in the Arts & Sciences in 1951 (also known as the Massey Commission) (Royal Commission on National Development in the Arts & Sciences, 1951, section 4). This commission authorized the CBC as the television broadcasting regulator, giving the CBC the power to issue licenses to private stations, and also advised licensing of one private station in an area other than Toronto and Montreal, where the CBC was permitted to open their own television broadcasting production centres (Royal Commission on National Development in the Arts & Sciences, 1951, section 4).

After the launch of the nation's first two television stations, the CBC requested more funding from the government (as they were at the time, and are still, partially publicly funded) in order to build more stations across the country, however the government was also facing pressure from the commercial sector to authorize private television broadcasting (Rutherford, 1990, p. 46). A compromise was made to fund four more CBC stations (in Vancouver, Ottawa, Halifax and Winnipeg, which all began broadcasting in 1953) if the CBC, who was also the nation's broadcasting regulator at the time, would consider licensing private broadcast stations

for the cities that they were not able to put CBC stations in (Rutherford 1990). Because of this decision, television in Canada has always had both public and commercial broadcasters.

Table 2 provides a summary of broadcasting regulators in Canada established after the advent of television in Canada. The Broadcasting Acts of 1958 and 1968 re-allocated the regulation of Canadian television from the CBC to the Board of Broadcast of Governors [BBG] in 1958 and then to the Canadian Radio-Television Commission [CRTC] in 1968 (Dewing, 2011, p. 1). The 1968 Act gave the CRTC authority over cable television, and in 1967, the Commission authority over telecommunication distributers, while renaming it the Canadian Radio-Television and Telecommunications Commission [CRTC] (Lavers, 2011, section 8). The change of ownership of regulatory responsibilities, as well as the incorporation of telecommunications to the list of responsibilities, shaped the political side of broadcasting in Canada into a neutral third party, which was, and remains, at arms length from the Canadian government.

Table 2.
Broadcasting Regulators in Canada

Year	Regulating Authority
1936 - 1958	Canadian Broadcasting Corporation
1958 - 1968	Board of Broadcast Governors
1968 - 1976	Canadian Radio-television Commission
1976 - Present	Canadian Radio-television and Telecommunications Commission

Note: Table adapted from Taylor, 2013, p. 15.

Canadian television policy has also developed and enforced a Canadian identity in the broadcast industry. The 1958 Act mandated the Canadian broadcasting system to be Canadian in content and in character, and defined the requirements for Canadian Content (Dewing, 2011, p.1), while the 1968 Act stated that the Canadian broadcasting system "should be effectively owned and controlled by Canadians," (Ellis, 1979, p. 83). In 1971 the CRTC published a policy statement entitled *Canadian Broadcasting: A Single System,* in which the Commission outlined regulations for cable television, specifically highlighting channel substitutions when the same program was being shown on duplicate channels (CRTC, 1971, p. 26). This paper outlined the first simulcast policies in Canada, giving Canadian television producers the ability to broadcast

American programming while still selling advertising space to Canadian companies.

Two other notable policy developments in the analogue period include the introduction of licenses for pay TV channels in 1982 by the CRTC and the legitimization of satellite dishes for personal or home use by the Communications Minister in 1983 (Lavers, 2011, section 9).

Broadcast technology development and Canadian market penetration. The introduction of Canadian television broadcasting occurred in 1952, although early adopters were able to pick up northern US broadcast signals with homemade antennas, and some entrepreneurs even went so far as to distribute cable television access to others in their area (Lavers 2011). The number of Canadian households with at least one television set grew from 10% market penetration to 97% in the first twenty years of television broadcasting in Canada (i.e. between 1953 and 1972). This number has only increased slightly to 98.3% in 2014, (TVBasics, 2014, p. 13) and implies that television has become a permanent fixture in Canadian households.

The number of Canadian households with televisions does not necessarily imply that all households had access to Canadian broadcasting. The CBC initially started television broadcasting in Toronto and Montreal in 1952. From 1953 to 1973, the number of available stations increased dramatically from two to 79 (TV Basics, 1953-1973). By 1961, 94% of Canadian households were within signal range of Canadian broadcasting stations. This number increased to 98% in 1966 (TV Basics, 1967).

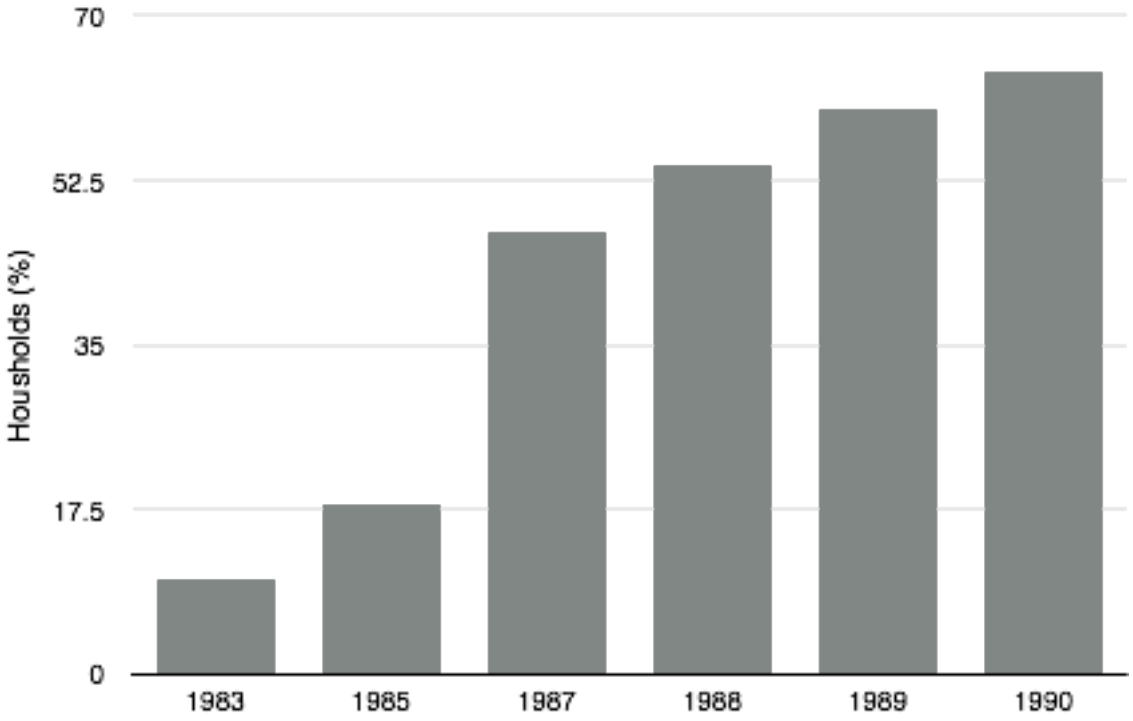
Broadcast content during this period was available through two forms: over the air and by cable. Any television set with an antenna could in theory receive over the air transmission, however not all homes were able to get clear reception. Subscriptions to cable services could be purchased as an alternative (Lavers 2011). Households subscribed to cable television grew from 20% in 1970 to 50% in 1978, and grew further to 72% of Canadian households by 1990.

Until the 1970's, home television sets had the ability to receive twelve television channels, channels two to thirteen, due to VHF (very-high frequency) frequency limitations. Depending on location, either all twelve channels were in use, or some channels remained static. However, this changed with the technological innovation of the UHF (ultra-high frequency) Converter, commonly known as a 'set-top box' or 'set-top unit.' UHF Converters gave viewers access to channels fourteen through 83, although not all UHF frequencies were used by broadcasters, and therefore some channels remained static (tv-boxes.com 2012; Over The Air Television Forums 2011). The number of UHF Stations broadcasting in Canada grew from one in 1972 (Lavers,

2011, section 7) to five in 1983, while the percentage of cable households with UHF Converters grew from 21% in 1979 to 88% in 1990 (TV Basics, 1974, 1979, 1983, 1990).

Videocassette recorders grew in popularity throughout the 1980's in Canada. Figure 2 below shows the rapid growth of Canadian households with a VCR, specifically between 1987 and 1991, where the percentage of households increased from 47% to 64% (TV Basics, 1992, p. 6-7). The capabilities of VCRs, including pause, rewind, and fast forward, introduced audiences to an early form of viewer interaction.

Figure 2.
Growth of the VCR in Canadian Households



Note. Data collected from TVBasics publications from 1962-1966. Data from 1984 and 1986 is not shown due to unavailability of consistent data from TV Basics reports.

Broadcast viewing trends in the analogue period. Hours of viewing television measurements changed during the analogue television broadcasting period. Until 1967, viewing rates were collected by household diaries (Eamon, n.d.) and therefore were calculated by household (TVBasics, 1963-1967, 1969, 1970). When BBM began utilizing personal viewing and listening diaries in 1967 (Eamon, n.d.), statistics were then available to be analysed per person, and became apparent in TVBasics updates as early as 1968. The average viewing hours in 1961 were 39.8 hours per household per week, which grew to 43.8 hours per household per

week in 1969 (TVBasics, 1963, 1970). By 1972 the average viewing hours per person per week were calculated to be 23.2 hours (TVBasics, 1973).

Canadian television broadcasting, much like Canadian radio broadcasting, was (and still is) regularly in competition with broadcast signals from south of the US/Canada border. These American shows would be broadcast over the air and would therefore be available to anyone with a receiver, no matter what side of the US/Canada boarder the receiver was on. Antenna receivers, although technically a less consistent method of reception, were extremely popular for audiences specifically located near the US border. In 1959, approximately half to three quarters of homes with television sets in Montreal, Victoria and Vancouver, and the Toronto to Hamilton area were equipped with outside mounted antennae, which allowed viewers to receive US stations (Rutherford 1990). Canadian broadcasters eventually would also broadcast American shows so that those audiences operating with cable, or those too faraway from the border would be able to tune in as well.

A final viewing trend to note is that after pay TV was introduced in 1982, subscriptions to pay TV channels increased from 8% of all cable households in 1984 (TVBasics, 1984, p. 5) to 23% of all cable households in 1989 (TVBasics, 1990, p. 3).

Audience measurement. Radio audience ratings companies quickly adopted to include television audience ratings. Numeris (formerly BBM Canada, or the Bureau of Broadcast Measurement) began monitoring television audiences by the diary method in 1952 (Rutherford 1990). The diaries recorded both radio listening and television viewing and were filled by one member of the household (Eamon, n.d.). Diaries distinguish who is watching what and when they are watching, but rely on the memory and accuracy of those filling out the diary, which involves a certain margin of human error (Ang 1991). There were issues at the time with the reliability of the statistics, as sample sizes were small due to "a very high amount of 'non-response' from people who refused to participate," (Rutherford 1990). In 1967, BBM switched from household diaries to personal diaries, which facilitated in the acquisition of demographic data, as well as decreased 'non-responses,' or refusals to participate (Eamon, n.d.).

BBM was not the only television audience measurement service available in Canada in the analogue period. Nielsen, an American company, also competed to become the dominant player in the ratings service market. Nielsen brought the technological innovation of the peoplemeter to Canada in 1989, after negotiations of working with BBM with the technology fell through

(Eamon, n.d.). The author has chosen to focus on the development of BBM as it is the company through which weekly TV ratings are being released currently (Nielsenmedia.ca, 2004).

***Tiny Talent Time* as an example of content production in the analogue period.** *Tiny Talent Time* [*TTT*] was a children's variety show that ran from 1957 to 1992. The show was produced and broadcast by CHCH, a local broadcaster in Hamilton, Ontario, Canada. There were no judges, simply a single host (Bill Lawrence) who interviewed the child performers (ages 4-12) before and after their "acts." *Tiny Talent Time* was exemplary of the analogue broadcasting period in that it was initially live to air, and when electronic video-recording became popular, the show went live to tape. According to Stephen Dunn, the creator and director/producer for the first 15 years, a "half hour show took half an hour," (Dunn, Appendix B, p. 100). *TTT* was also broadcast locally for its first decade, as CHCH broadcast over the air, which is another example of how *TTT* represents the analogue broadcasting period. CHCH decided to reproduce *TTT* back as a modern show for their 60th anniversary in 2014. The remake of the show still involved child performers and a lack of judges. However, in the digital interactive setting, the remake of *TTT* also has an online aspect, which the original run of the show did not have access to. This case study will review the initial *TTT* series.

Two key informants were interviewed regarding *TTT* and the production's audience engagement tactics. The first informant was Stephen Dunn: the creator, director, and producer for the first fifteen years of the show's lengthy run. The second informant was Jennifer Howe, who was the supervising producer for a special "come back" season of *TTT* airing for the broadcaster's 60th anniversary season. The following subsections include the content producers' options and knowledge regarding *TTT's* content development and audience engagement tactics.

Content development. On the theme of content development, Stephen Dunn spoke of developing contact that was appealing to children, adults and advertisers. However, the number of times that Dunn spoke of advertisers outnumbered the quotations about children or adults. Below are the quotations by Dunn in relation to content development. Jennifer Howe could not comment on the content development decisions of the original show.

Staying on trend. Dunn stated that the idea of opening with children's chorus line was influenced by other variety and comedy shows in the late 1950's: "In the late 50's most variety and comedy shows opened up with a chorus line, (Jackie Gleason, CBC shows). With the help of Jesse Lowes and her young pupils we put together a children's chorus line of dancers to open

every show," (Dunn, Appendix B, p. 100). This statement implies that this content development decision was based on trend and previous success of other programs using chorus lines.

Audience Appeal. The content of the show encouraged children to practice their art, which was an appealing message for parents at the time. "*TTT* was a family show appealing to both children and adults. It provided the young viewer with the encouragement to practice their art in hopes that they could be on the show. It supported parents who found it difficult to get their children to practice," (Dunn, Appendix B, p. 100). Dunn also mentions in the interview that his recommendation to the children who tried out for the show and did not make the cut was to keep practicing and try again (Dunn, Appendix B, p. 100).

Another aspect of audience appeal for *TTT* was its longstanding host, Bill Lawrence. Jennifer Howe commented on the importance of a good host, in that "Bill Lawrence was just such an excellent broadcaster, so people liked watching him on TV," (Howe, Appendix B, p. 104). She also stated that the hosts of the new season of *TTT* will be compared to Bill Lawrence, as audiences "have very fond memories of [him]," (Howe, Appendix B, p. 102).

Sponsorship. Content development decisions were made by Dunn that highlighted sponsors of the show. In order to include the Cattle Breeders Association of Ontario in the broadcast, the stage included a live cow, along with "a farm fence and dancers attired in farmer duds and skirts," (Dunn, Appendix B, p. 100). Additionally, Dunn felt it was his role to make the show appealing to potential advertisers, which manifested in long term sponsorships from the Cattle Breeders Association of Ontario, as mentioned above, the Canadian Guernsey Association, Christies Bread (Dunn, Appendix B, p. 100).

Budget. Another aspect of content development that Dunn highlighted throughout his interview was the importance of creating a low budget program. Dunn explained that *TTT* was produced in house at CHCH, and that he acted as many roles for the show, including producing, directing, and talent wrangling, therefore minimizing staffing expenses (Dunn, Appendix B, p. 100). Dunn also spoke to the importance of free talent, as the show featured real children, not actors (Dunn, Appendix B, p. 100), as well as a chorus line from a dance studio, that worked in exchange for the free advertisement from being on the show (Dunn, Appendix B, p. 100).

Measurements of success. During the days that Dunn produced the show, audience ratings were not habitually disclosed to the production team, as his main source of acknowledging the success of the show was that "everyone Bill Lawrence and [he] met seemed to watch the show,"

(Dunn, Appendix B, p. 101). Dunn mentioned that he was also told that on some Sundays, *TTT* out-rated NFL Football (Dunn, Appendix B, p. 101). During this period in television broadcasting, and evolving from the system put in place by radio, a "Rep House" which facilitated sponsorship and advertisement placement for the network did use ratings to find sponsors (McCreath, 2009, section 6). Dunn recognized the importance of sponsors however, and said his role was "not only to make the show appealing to both children and adults, but also to potential advertisers as well," (Dunn, Appendix B, p. 100). Howe stated that the key indicator of the success of *TTT* was its longstanding run of 35 years (Howe, Appendix B, p. 103).

Technological influencers. Both Howe and Dunn spoke of technology that influenced *TTT*. It is important to note that Dunn was only able to speak to the technology that affected the show during the first 15 years of production. Initially, Tiny Talent Time was a live show that aired on Sunday afternoons (Dunn, Appendix B, p. 100). After videotape and recording technology became available to the production crew, broadcasting was live to tape, and only scheduled retakes for technical issues if necessary (Dunn, Appendix B, p. 100).

Howe referred to the broadcasting and viewing technology that was available during the earlier years of *TTT*'s broadcasting run. Howe mentioned that CH had a strong signal, which meant the show was accessible over the air to a large region surrounding Hamilton (Howe, Appendix B, p. 103). Additionally she pointed out that there was not a lot of selection when the show first aired, as up until the 70's there were only a limited amount of channels available (Howe, Appendix B, p. 103).

Viewing trends. Jennifer Howe was able to comment in depth about the viewing trends that the audience subscribed to during the earlier years of *TTT*. Key factors that influenced viewing trends during the analogue period included the fact that *TTT* aired each episode only once a week on Sunday afternoons, that audiences accepted and followed routine lineups, and that there was not a lot of selection of content (Howe, Appendix B, p. 103).

Successful content development tactics. There were two specific tactics that led to the longevity and success of *TTT* that became apparent in Howe's and Dunn's interviews.

Proximity. Howe reflected that the show drew a lot of its success from the fact that it was a local show. CHCH had a strong signal at the time, so other regions were able to tune into the show (Howe, Appendix B, p. 103). However, a majority of talent was local, as the auditioning process was conducted in Hamilton, as well as taped in Hamilton, so it was easier for local

children to participate. Many audience members would watch the show just for the potential of seeing someone they knew on the screen, which during the early days of broadcast television, was a huge novelty (Howe, Appendix B, p. 103). The host also always asked where each child was from (Howe, Appendix B, p. 104), so there was potential that some audience members may feel a connection or excited that their town was being represented on the show.

Additionally, children who performed on *TTT* would be recognized for their performances by their peers at school, or around their local communities. One man who was interviewed by CBC News at a *Tiny Talent Time* Reunion in 1997 states that he "remember[s] being like instant celebrities in our little public school and signing all the jocks' footballs and things like that," (Shainbaum, 2008). Communities were able to engage with the performers that were on the show due to the fact that the show had real children from the surrounding local communities perform during its broadcasts.

Engagement beyond the show. As the show highlighted real children performing their talents, there was an allure for audience members (both child and parent viewers) that they, could be on the show as well. While the show never directly told children to practice their art form, children who practiced with the intent of one day being on *TTT* could definitely be seen as engaging with the show in ways other than just watching it on the television.

Summary of the analogue broadcasting period. During the analogue broadcasting period Canada saw the rise of the household television ownership as well as the introduction of VCR and UHF technology that increased selection and control of broadcast content. The analogue period can be described as more of an introduction to interaction with broadcast content. Television broadcasting and viewing technology developed, and then expanded through the allowance of UHF frequency use by Canadian broadcast policy, and development of content for these frequencies by Canadian broadcasters. Each stage of both development and expansion was followed by the mass appropriation of respective viewing technologies by Canadians.

Research question one asks *how audience engagement as a viewing trend evolved* during the analogue period*, under the influence of technological developments and the Canadian media industry*. As we can see in the *TTT* case, audience engagement with broadcast content was primarily limited to conversations about and actions related to content, not directly with it, due to the lack of interactive technology at the time. Audiences talked about the television show at work, or were inspired by the show to practice a talent. However, very few audience members

actually were able to directly interact with the television show, as this ability was only available to those children who actually were featured on the show. Therefore, in answer to research question two, *the nature of the relationship between audience engagement as a viewing trend and content development*, it can be said that the technological availability during the analogue period limited broadcasters to encourage audience engagement in the "offline" world. Research question three asks *how can and why should audience engagement patterns across platforms be measured*. In the analogue period, there was only one television broadcasting platform; that of the television itself. As can be seen in Dunn's comments, creating, and assumedly maintaining, an audience for this platform was important for content producers. Measurement of this audience by companies such as BBM or Nielsen was important as they were used as a standardized yardstick, by which broadcasting companies could measure their audience size, and therefore the success of attempts made by content producers to appeal to audiences.

Overall, as engagement directly with broadcast content was limited by technological availability, the importance of the analogue period for this thesis is found in the fact that audience members embraced television in its most basic form, as well as in the statistics that showed the appropriation of various viewing technologies that allowed audiences access to an increasing amount of broadcast content.

Case study two: Broadcasting in the digital period

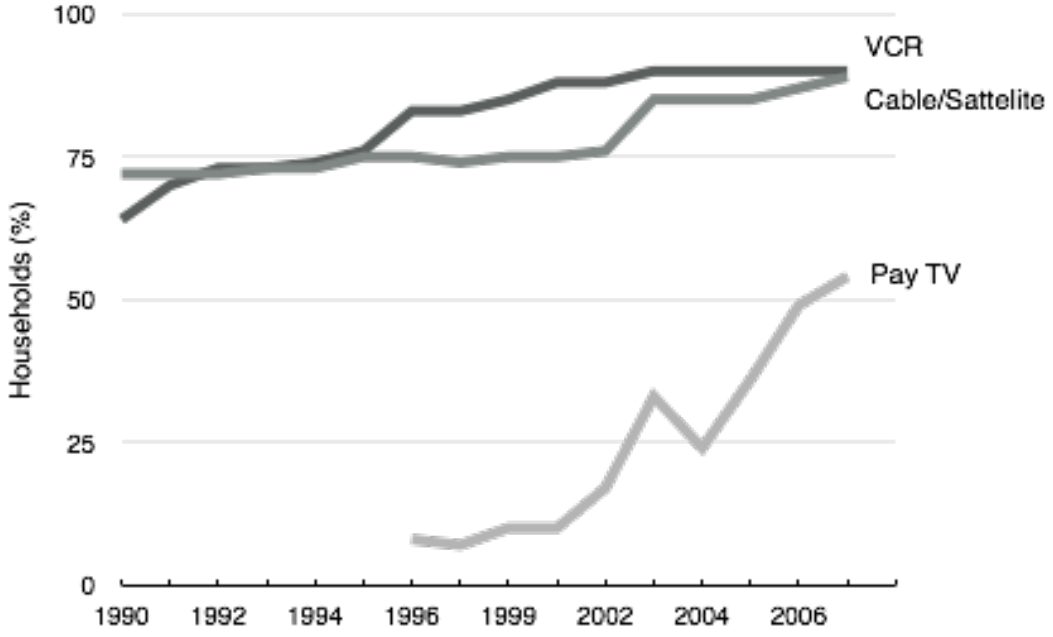
For the purpose of this thesis, the Canadian digital broadcasting period spanned the years 1990 to 2009. While there is a clear distinction between the analogue and digital periods, as the digital period began with the introduction of both digital cable and the advent of the Internet, the digital broadcasting period and the digital interactive broadcasting period are less distinct. Technological innovation during both the digital and digital interactive periods occurred rapidly, while the appropriation of such technology by audiences and broadcasters occurred more gradually. The digital period is characterized by one-way, consume-only user experiences. It is important to note that while this period includes the advent of Internet technologies, also offered via service providers to a broad audience, it nevertheless occurred before the widespread adoption of high speed Internet and mobile Internet, as well as the development and popularity social media networks, which are the main characteristics of the digital interactive period.

The following case will outline broadcasting and viewing technologies available during the

broadcasting period, statistics concerning audience numbers and viewing patterns during the digital broadcasting period, audience measurement technologies and trends used during the period, and finally significant policies developed. The order of subsections for this case study, as well as case study three, are different than that of the first case study, as policy developments during this period were more so reactionary to technological developments and viewing trends than instigative, as the policies from the analogue period were. The case will then examine Canadian Idol as a specific example of digital content production.

Broadcast technology development and Canadian market penetration. The VCR was introduced to the Canadian market in the early 1980's, and within a decade, had penetrated at least 50% of the market (Sciadas 2002). Figure 3 shows that by the year 2003, VCRs were owned by 90% of TV households. Additionally, Figure 3 shows that Pay TV subscriptions grew from 8% of TV households in 1996 to 54% of TV households in 2007. In 1990, Rogers began installing hybrid fibre-optic/coaxial cable distribution networks, which initialized cable distribution undertakings move into digital distribution (Lavers, 2011, Section 11). Cable TV households increased from 72% in 1990 to 76% in 2002, and continued to grow up to 90% in 2009 when coupled with satellite households (Figure 3). The CRTC reported that from

Figure 3.
Technology Penetration of Canadian TV Households (1990-2009)



Note: Data collected from TVBasics Updates: 1990-2015.

2005 to 2009, the average rate of cable subscribers was 70% of total subscribers and the average

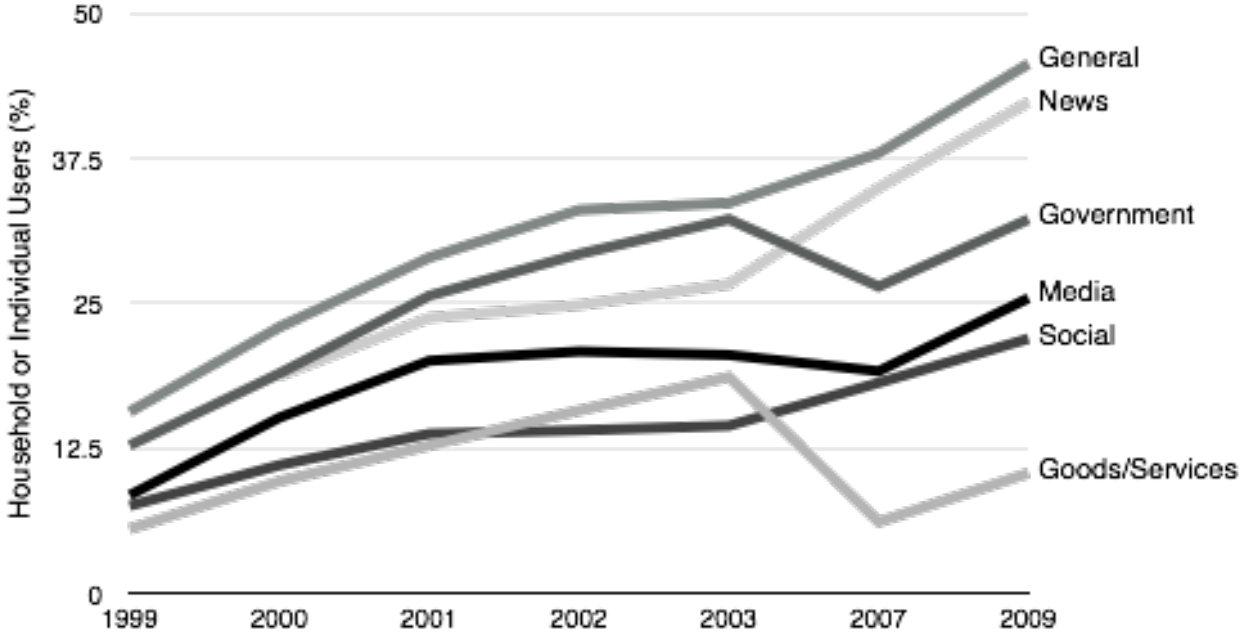
rate of satellite subscribers was almost a quarter of total subscribers (2010, p. 88).

The Internet became available to Canadian masses for at home use by 1996, with the growth of Internet service providers (ISP's) such as AOL, Istar, Hook-Up and Internet Direct. By 2000, the big four (Bell, Shaw, Rogers & Quebecor) gained a total share of 54% (CMCRP 2013). The growth of Canadian households using Internet at home grew from 7.4% in 1996 to 77.1% in 2007. Both cable and dial-up connections were available from the onset of the availability of at-home Internet. By 2005 however, dial-up subscriptions began to decrease and cable Internet subscriptions were increasing. According to the Ipsos Canadian Interactive Reid Report created in 2012, only 5% of Canadians had mobile Internet access in 2001. This number increased to 33% in 2009 (Figure 3).

Broadcast viewing trends and telecommunications usage statistics. During the digital period two very significant viewing trends developed: time shifting and channel hopping. These two trends were made possible by VCR's and the influx of channels that were made available with cable and pay TV (Van den Bulk 1999). The VCR allowed viewers to pre record content to watch later, as well as purchase or rent movies which gives viewers freedom from traditional broadcast programming, allowing them to time shift. The number of pay TV subscribers grew to over half of Canadian TV households (TVBasics, 2008, p. 8). The new channels to audience members increased the selection of content, which allowed viewers to channel hop with ease.

With access to the Internet increasing as well as technological advancements to increase speed, audiences also started watching television online (Statistics Canada, 2010, Table 358-0130). Figure 4 outlines the activities reported by Canadian Internet users from 1999 to 2009. Specific activities recorded were divided into categories for the use of this study. A full summary graph is available in Appendix A (Figure 3A). The breakdown of Internet Use in the Media category is located below in Table 3.

Figure 4.
Internet use at Home, by Activity



Note: Data compiled from Statistics Canada, 2004, 2010, 2013. Data from 1999-2003 reflects household use, data from 2007-2012 reflects individual use ages 16+.

Table 3.
Internet use by activity

Activity	1999	2000	2001	2002	2003	2005	2007	2009
Playing games	12.3	18.2	24.4	25.7	27.9	23.5	26.5	32.4
Obtain/save music	7.8	17.8	23.3	24.3	20.6	22.3	30.5	35.9
Listen to the radio	5	9.3	12.3	12.3	13.1	15.9	19.3	24.5
Download/watch TV		21.9	27.4	30.4	33.6	38.5	54.4	51
Download/watch movie						5.2	10.8	19.1

Note: Data compiled from Statistics Canada 2004, 2010, 2013. Data from 1999-2003 reflects household use, Data from 2005 reflects individual use ages 18+, Data from 2007-2019 reflects individual use ages 16+.

Audience Measurement. Nielsen began using peoplemeter technology, in the U.S.A. in 1985 (Buzzard, 2012, p. 62). The peoplemeter collected both demographic and channel information, and used telephone lines in order to transmit the data back to the data collection service (Buzzard, 2012, p. 52). Nielsen originally announced to launch the peoplemeter in

Canada in partnership with BBM, however this agreement fell through and Nielsen started their peoplemeter service in Canada in 1989 (Eamon, n.d.). They finally merged electronic television measurement systems in 2004 (Nielsenmedia.ca, 2004). Nielsen announced that the new joint venture company would "provide a single consistent measurement system for the television industry in Canada," and that data collected from both companies would be released through BBM, (Nielsenmedia.ca, 2004).

Canadian telecommunications and broadcast policy development. Broadcasting policy in the digital period was defined by the Broadcasting Act of 1991, an update of the Broadcasting Act of 1968. The amendments expanded the Broadcasting Policy for Canada objectives that were originally included in the 1978 Act, and included a new set of regulatory policy objectives "intended to supplement the broadcasting policy objectives," (Dunbar and Leblanc, 2007). Major updates of Broadcasting Policy for Canada included the addition of multiculturalism as an aspect of Canadian identity, and the inclusion of distribution undertakings prioritizing Canadian programming services and local Canadian stations. Regulatory Policy objectives added that the broadcasting system "should be regulated and supervised in a flexible manner," and to be adaptable to different regional and language needs as well as scientific and technological change (Broadcasting Act, 1991, Part 1-2).

In terms of operations, the Broadcasting Act 1991 stated that a company must have at least 66.7% Canadian ownership of holding-level voting shares and 80% Canadian ownership of programming voting shares (Department of Justice, 1991, p.3). The 1991 Act also outlined television broadcast [CanCon] requirements that determined what percent of broadcasts had to be “Canadian”. The CBC, as the national public broadcaster was mandated to maintain 60% CanCon throughout its broadcast day and 50% of their popular music radio broadcasts as Canadian content, whereas private broadcasters were required to broadcast at least 50% of prime time TV programming and 60% of yearly television programming as qualified CanCon programming (Department of Justice, 1991).

In 1999 the CRTC stated in Public Notice 1999-197 that "new media broadcasting undertakings which offer broadcasting services accessed and delivered over the Internet," were exempt from regulations from section II and any regulations there under of the Broadcasting Act (CRTC, 1999, section 8). This meant that Internet broadcasting undertakings did not require a license to operate (Dewing, 2011, p. 2). The reasoning for this exemption included the fact that

the Internet at the time was primarily alphanumeric text.

In 2003 the Committee on Canadian Heritage's submitted a report to the Government of Canada entitled *Our Cultural Sovereignty: The Second Century of Canadian Broadcasting,* which expressed concern that the systems put in place by the Government to support the Canadian broadcasting industry were ill equipped to manage the transition to digital broadcasting. The report recommended that the Government "review and an extensive reorganization of substantial portions of the existing governance structure," (Standing Committee on Canadian Heritage, 2003, chapter 20). The Government response came in 2005, which recognized fragmentation as "inherent in the growth of digital technology" (Canadian Heritage, 2005, p. 5), but stated that the Act and its objectives were not in need of modification. The response outlined several specific measures to "reinforce cultural citizenship and build cultural sovereignty," in the digital age (Canadian Heritage, 2005, p. 6), including:

1. Improving Canadian content by providing the CBC with a one time bursary of $60M and evaluating and improving governance of existing Canadian broadcasting funding programs,
2. Directing the CRTC to ensure better access to news, the Cable Public Affairs Channel, and closed-captioning, and increase transparency through more extensive annual reports
3. Undertake several initiative to assess the trends in adoption of various technologies and their impact on current regulations and policies

The CRTC held a public proceeding which included a public hearing in 2008, and determined that new media does not pose a threat to traditional broadcasting licencees' ability to meet their obligations. The CRTC found that broadcasters have been proven to have the ability to adapt and incorporate new platforms into their business models.

> New media is currently being used in a complementary manner by many broadcasters for activities such as providing audiences with the ability to catch up on missed programs, promoting broadcast offerings and building brand loyalty. (CRTC, 2009, para. 22).

The CRTC also announced in the same review that additional funding for Canadian new media content was not required as many broadcasting and new media funds would be able to provide funding for new-media-related projects (2009, para. 42). To answer concerns regarding decreased visibility of Canadian content online, the CRTC determined that "specific measures for the visibility and promotion of Canadian content in new media would not be appropriate," at the early stages that new media was in, in 2009 (CRTC, 2009, para. 48).

***Canadian Idol* and content production in the digital broadcasting period.** *Canadian Idol* [*CI*] first aired on CTV in 2003, and ran for six seasons before being cancelled in 2009 (Canadian Press 2008). It was based off the popular *Pop Idol/American Idol* format. The show follows the same format, auditioning in major cities around Canada before putting contestants through to the next round that occurs in Canada's entertainment capital, Toronto. In Toronto, the finalists would sing in groups or individually (depending on the episode), and then would be judged by three judges.

This show exemplifies the digital period in that Canadian audience members could vote via phone call or by texting from their cell phones in order to help their favourite contestant make it through to the next round, which shows use of the growing trend of mobile device use. The votes would be tallied, and on the next day the winners/losers would be revealed. The contestant with the least amount of votes would not continue on to the next round. This show can also be considered an example of the digital era as it created both a complementary website as well as content for the website for audiences to view.

Two key informants who worked on *CI* during its six-season run were interviewed regarding audience engagement tactics on the show. Greg Milo was an Audience Coordinator for all six seasons of *CI* and Trevor Hammond was the Head Writer of the show, who oversaw a team of 3 other writers.

Technological influencers. The main technological influences in the digital period were the development of digital production technology and the Internet, as websites became a staple for television shows and digital production technology allowed additional content to be uploaded to these websites. Milo recalls a conversation he had with one of the photographers that worked on the first season of *CI*, who was using technology that allowed photos to be instantly uploaded to a computer for the first time (Milo, Appendix B, p. 107). Certain photos were then selected to be uploaded to the website during the broadcast (Milo, Appendix B, p. 107).

Viewing trends. Viewing trends in 2003, when *CI* first aired, were influenced by the technology available at the time. Milo confirmed that channel hopping (flipping) was an active viewing trend that content producers had to battle (Milo, Appendix B, p. 107). Milo stated that his production company used bright colours for an 80's program called Test Pattern, in hopes of encouraging "people to stop on that channel when they were flipping through the TV because it was so weird and colourful," (Milo, Appendix B, p. 107).

CI, following the *Idol* format, called on viewers to vote for their favourite contestants. With the increase in cell phone subscriptions in the digital period, texting to vote was a popular method for keeping audiences engaged with content on other devices (Milo, Appendix B, p. 107). Additionally, as at home Internet users grew significantly over the digital broadcasting period, content was developed for the online space. As the Internet, and subsequently *CI* web content developed, audiences had the option to view additional content online. Hammond remembered writing and shooting exclusive web segments, which were executed, "for fun, or for clients," that attempted to push traffic to the website, (Hammond, Appendix B, p. 110).

Content Development. On the theme of content development, both Hammond and Milo spoke of developing content for at home and online audiences.

Staying on trend and at home audience appeal. *CI*, like all *Idol* formats, had a live audience in the theatre that finalist rounds were performed in, as well as an at home audience. *CI*, like other renditions of the *Pop Idol,* capitalized off the popularity and recognizability of the format. The Canadian version in particular benefitted as *American Idol* was available to Canadian viewers for a year before *CI* was produced (Seacrest, n.d.). Milo states that the "*Canadian Idol/American Idol* format was pretty solid, [and] came out of the gate really well," (Milo, Appendix B, p. 108).

Online audiences and Sponsorship. In terms of online content development, Milo remembers *CI* as being one of the first television shows that offered online media updates, "giving people an instantaneous way to interact with content online," (Milo, Appendix B, p.107). In later seasons Hammond stated that web exclusive segments were developed, and that the *CI* website was marketed in order to gain audiences for the online content which sometimes featured product placement or sponsorship (Hammond, Appendix B, p. 110).

Measurements of success. Both Milo and Hammond recounted that content success relied heavily on television ratings. *CI* also kept track of web traffic, although Hammond remembers that television ratings were still of major influence on the show's perceived success, "We were definitely online for Idol: We could read reviews and comments online… for us, ratings were still key," (Hammond, Appendix B, p. 110). Milo confirms this, as even though web traffic, including what audiences are clicking on and how they are behaving online, was "always a good indicator," of *CI s* success, the content producers mostly "relied on TV ratings," from Nielsen or BBM, (Milo, Appendix B, p. 106). Milo also remembers using focus groups as a method to

measure how much audience members enjoyed the show, what aspects of a show were well received and which aspects were not (Milo, Appendix B, p. 106).

Successful content development tactics. There were two specific success tactics that became apparent through the analysis of *CI.*

Audience Engagement. One aspect of Milo's position was to set up sign making stations so that the live audience members could make signs to support their favourite contestants (Milo, Appendix B, p. 106). Hammond also included that audiences would bring their own homemade signs to show tapings (Hammond, Appendix B, p. 110). By making their own signs, audience members who attended the show tapings had a direct affect on the appearance of the show. Additionally, Hammond and Milo also nod to the popularity of viewers participating as part of the "in-studio audience." Milo stated that traditional marketing measures included giving away free tickets to the tapings, (Milo, Appendix B, p.107), and Hammond remembers that the line ups to purchase tickets were always extensively long (Hammond, Appendix B, p. 110). The typical *Idol* format, including the Canadian rendition, is known for including short clips of the in-studio audience reaction to performances and close up shots of excited fans or audience members. In addition to the appeal of watching live performances by contestants, in-studio audience members had the potential of having their image broadcast across Canada. On the opposing side, at home audiences had the potential of seeing someone they knew in the audience, which could increase the personal connection a viewer may have with the show.

Proximity. While neither Hammond nor Milo brought up the idea that *CI* was successful because of it's opportunity to showcase Canadian talent, it was made apparent by analyzing episodes of the show online. The first episodes of each season of *CI* involved the three judges traveling around major Canadian cities, hosting auditions to pick the contestants who would participate in the live shows. Contestants would announce their hometown, which, if they made it to future episodes, would be announced before, or displayed as graphic overlay during their performances. This tactic also has the potential to increase the connection or excitement a viewer may if their town, region, or province was being represented on the show.

Summary of the digital broadcasting period. The digital broadcasting period saw the introduction and appropriation of digital technologies that aided in developing further the viewing trends that were born during the later half of the analogue broadcasting period. The widespread ownership of the VCR, even if not used to record TV but just to watch rented

movies, gave viewers the ability to choose what content was on the television. Additionally, viewers also no longer had to settle with the amount of content being broadcast: even though with the growth of digital cable and pay TV channels, there was an increasing amount of content available. Viewers could go online to find more information about what they were watching, whether it was from an official site provided by the broadcaster, or through other options available such as forums or fan pages.

Research question one, *the development of audience engagement as influenced by technological and industry developments*, is answered by this case study, as the technologies introduced during the digital period effectively birthed the ability of mass audiences to interact directly with broadcast content. Audiences could participate in shaping television broadcast content itself by, as seen in the *CI* example, texting or calling to vote for contestants to remain on a voting show. Additionally, due to the appropriation of Internet technology by audiences along side the CRTC's decision not to monitor new media undertakings, content producers also had the ability to provide unlimited additional media content through their own web pages. Therefore, research question two, which inquires about *the development of the relationship between audience engagement and content development,* can be answered in that content producers more regularly used calls-to-action, as expressed by both Hammond and Milo in their comments (Hammond, Appendix B, p. 107; Milo, Appendix B, p. 110), in order to encourage audience interaction with online content or with the televised content through mechanisms such as call-in or text-in voting. Content producers also had to respond to audience interactions with their content. For example, content producers of *CI* had to eliminate contestants from the show based on how the audience voted.

The digital broadcasting period saw the development of broadcast content for a platform other than the television, that of the Internet. Therefore, research question three, which is concerned with *the importance of measuring audience engagement patterns across platforms*, begins to take shape, as before the digital era, cross-platform audience measurement was unnecessary due to there only being one platform. Both Hammond and Milo recall measuring audiences online through web analytics, as well as using traditional television ratings provided by BBM (Hammond, Appendix B, p. 110; Milo, Appendix B, p. 106). The importance of measuring audiences both online and for television can be seen in the ability of broadcasters to use audience numbers, interactions, and demographic information to acquire sponsors or

advertisers to be featured online or during televised content.

Overall, the importance of the digital period for this thesis is found in the fact that audience members continued to appropriate new technological innovations that not only increased their access to a growing amount of broadcast content, but initiated their ability to directly interact with, and potentially affect the storylines of televised broadcast content itself.

Case study three: Broadcasting in the digital interactive era

The final case focuses on the digital interactive era in Canadian broadcast television, that is from 2010 to present day. Many technological innovations have occurred during this era, and a common denominator between them is that they enable users to both consume and generate content. This case will outline the technology available for the broadcasting, telecommunications, and measurement industries in Canada, policy developments from 2010 to present day, and prevalent viewing patterns during the digital interactive era. The case will then examine *Battle of the Blades* as a specific example of content production, with interviews from key informants to deduce periodical tactics used to create a successful program.

Broadcast technology development and Canadian market penetration. Overall, the technologies developed thus far in the digital interactive period have allowed for increased connectivity between devices and interaction between users. The following section will outline technological innovations in the television broadcasting, Internet, and mobile industries.

The digital interactive period is characterized by increased control the viewers have over how, where and when they watch broadcast content. A major innovation in the television broadcasting industry is that of the personal video recorder (PVR). The PVR is an evolution of the VCR, in that it is a digital video recorder that can be set to record and store programs (Magenya and Naftali, 2002). The PVR also has functions that allow the viewer to pause, rewind, and fast forward live television broadcasts, although viewers cannot fast forward past the point of the live stream (Magenya and Naftali, 2002). According to TVBasics Updates, the PVR market penetration rate grew from 9% of television households in 2009 to 52.5% in 2014 (TVBasics, 2010-2015). The PVR allows audiences to control live broadcasting to a certain extent, making broadcast television more interactive than it has ever been.

In addition to the PVR, the digital interactive era is also is characterized by the dominance of high speed Internet. By 2009, 95.2% of residential Internet service subscribers were paying

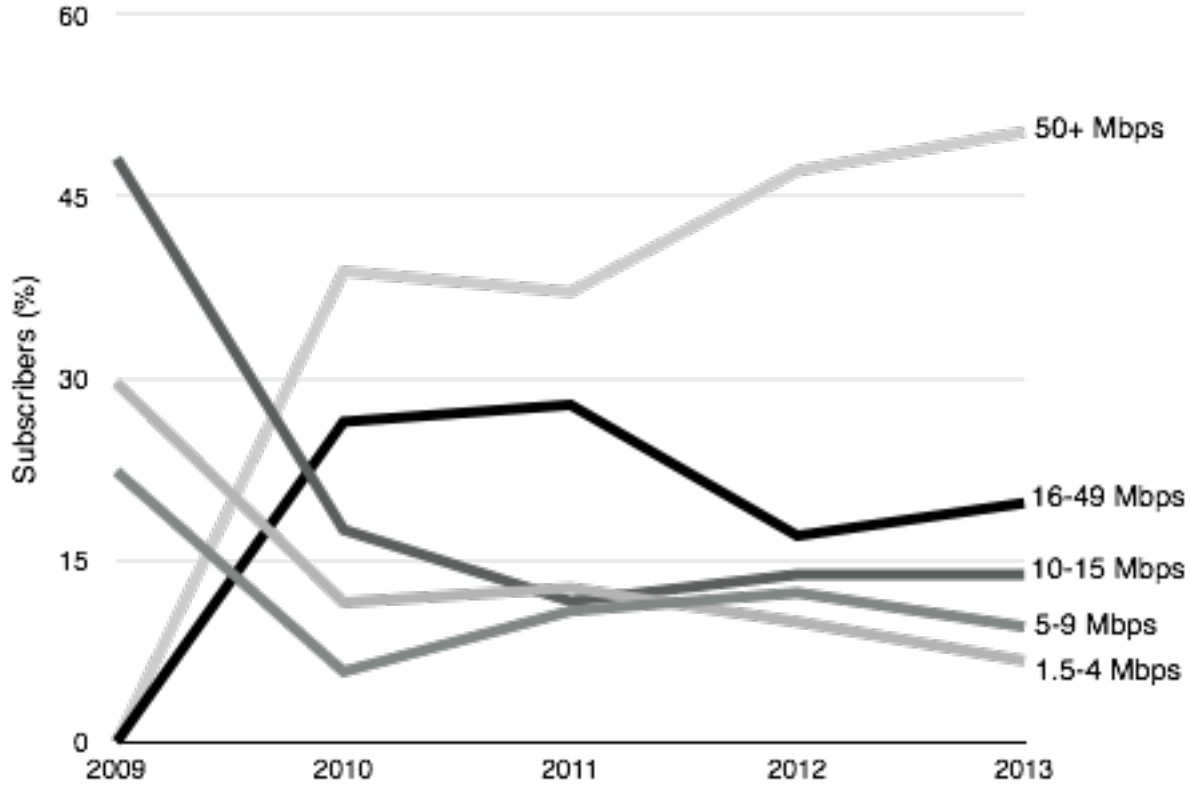
for High-Speed service (Table 4). The speed of Internet has also increased, as have the subscriptions to higher speed limit service. Figure 5 outlines the percentage of subscribers to Internet distribution services, broken down by various speeds offered.

Table 4.
Residential Internet Service Subscribers

Year	Dial-Up (%)	High-Speed (%)
2009	4.8	95.2
2010	3.5	96.5
2011	2.3	97.7
2012	1.7	98.3
2013	1.1	98.9

Note: Data collected from CRTC Communications Monitoring Report 2014.

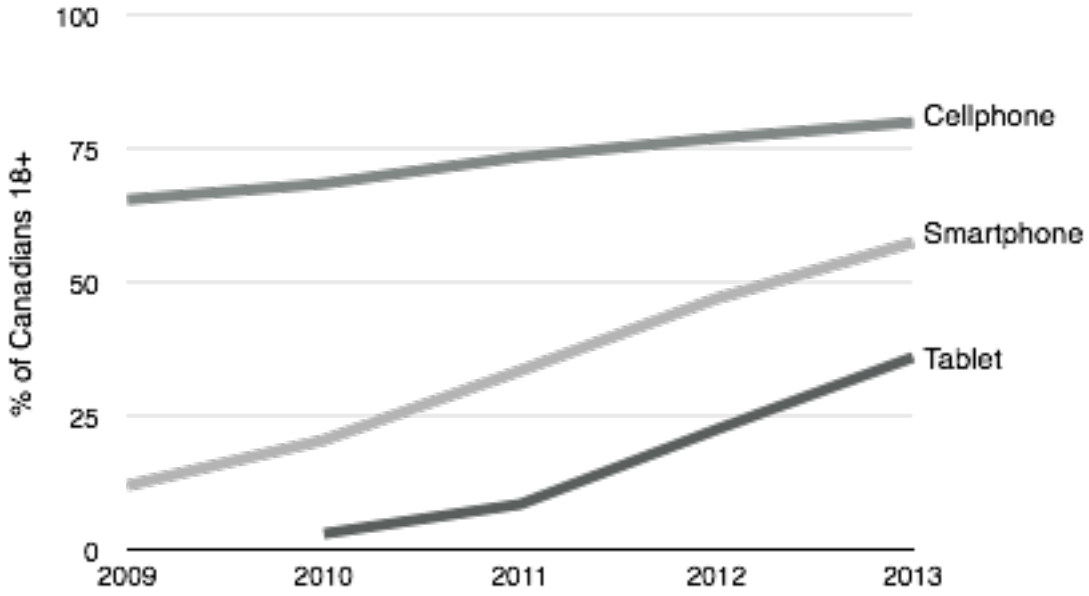
Figure 5.
Download/Upload Speeds of Broadband Subscribers



Note: Data collected from Communications Monitoring Report 2014.

While the digital era saw the initial rise of the cell phone, the digital interactive era has seen the rise of the smartphone and, on a smaller scale, the tablet (Figure 6). Smartphones were originally defined by their ability to conduct regular cell phone activity, as well as access email and the Internet (Charlesworth, 2009, p. 2). Since 2009, smartphones have developed to include many services such as mobile GPS and WiFi (Charlesworth, 2009, p.2), as well as an ever growing list of applications. Smartphones, and some tablets, use mobile broadband to access the Internet.

Figure 10.
Mobile Device Penetration



Note: Data collected from CRTC Communications Monitoring Report 2014. Cellphone percentages include smartphone owners.

Mobile broadband networks have developed over the digital interactive era from third generation networks to fourth generation networks. Table 5 outlines available mobile broadband by percentage of Canadian households. Table 6 defines the maximum speeds of each of these mobile networks, as well as gives a frame of reference as to how fast these speeds are, by comparing download times of a five-minute HD video.

Table 5.
Mobile broadband availability (% of households)

	3G/3G Equivalent	HSPA+	LTE
2009	96	n/a	n/a
2010	98	96	n/a
2011	99	99	45
2012	99	99	72
2013	99	99	81

Note: Data collected from CRTC Communications Monitoring Report 2014.

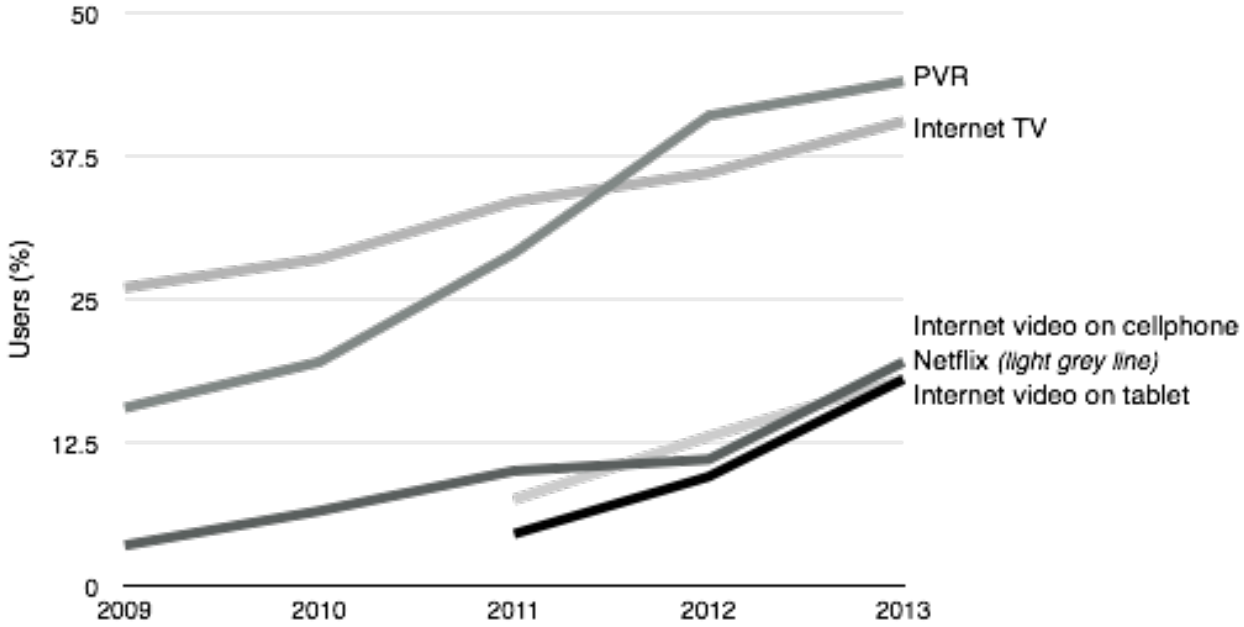
Table 6.
Mobile Broadband Speeds

Network	Maximum Speed*	Time to download a five minute HD video (1080 pixels, 62 Mb)**
Third Generation (3G)	14 Mbps	37 seconds
HSPA+	168 Mbps	3 seconds
LTE	299.6 Mbps	0 seconds

Note: *Source: (raesteyn, 2013; xcitedjay, 2012), **Source:(Kessels, 2005)

Broadcast viewing trends and telecommunications usage statistics. The adoption of the PVR and Internet video technology, which became available in the later year of the digital era, has grown to over 40% among Canadian residents (Figure 7). TVBasics reported that the fact that Canadian audiences are purchasing PVRs does not mean that they are using them, as only 11% of PVR households actually watch television in playback mode (TVBasics, 2015, p. 21). BBM has also confirmed this trend, as they report that 93% of all television in Canada is viewed live (BBM, 2015). Figure 7 also shows two new growing trends from the digital interactive era. The adoption rate of Netflix, an on-demand Internet streaming service (Netflix, n.d.), increased from its market introduction in 2011 to 18% in 2013. There was a similar increase in mobile video viewing, both by cell phone (19.5%) or tablet (18%), (Figure 7).

Figure 7.
Adoption rate of various technologies in Canada (Canadian residents age 18+)



Note: Data collected from CRTC Communications Monitoring Report 2014

The increase in both Netflix and mobile video viewing is most likely connected to the rise in high-speed Internet subscribers, as well as the increased download speeds capable by cell phone networks such as HSPA+ and LTE. Both traditional television hours and Internet television hours watched per week are increasing (Table 7). Between 2009 and 2013 traditional television hours watched has increased by 2.8 hours, and Internet television hours (by typical weekly users) has increased by 3.1 hours.

Table 7.
National average weekly viewing hours (All persons ages 18+)

Year	Traditional TV	Internet TV	Internet TV (by typical weekly user)
2009	26.5	0.5	2
2010	28	0.5	2.4
2011	29.8	0.7	2.8
2012	29.5	1.3	3.9
2013	29.3	1.9	5.1

Note: Data collected from CRTC Communications Monitoring Report 2014.

In the digital era, the viewing trends channel hopping and time shifting were firmly established. In the same era, the VCR made time shifting available for the masses. In the digital interactive age, the PVR has increased this capability, allowing users to rewind and replay live broadcast content. Additionally, the increasing adoption rate of the on-demand streaming service, Netflix, also correlates with this argument, as the subscription services give audiences access to a large library of television content to choose from, on-demand. In late 2014, two more Internet streaming subscription services became available in Canada, Shomi (a joint Shaw and Rogers service) and Crave TV (a Bell TV offering) (Friend, 2015), which also shows that there is demand for more on-demand services.

In addition to increased use of on-demand video services, Canadians are also using the Internet more frequently to connect with each other through social media services. "Canada scores among the top ten countries in the world with the highest usage rate of social networking services such as Facebook," (Zeller and Hermida, 2015, p. 7).

Audience measurement. Both the diary method and the people meter remained the main methods of audience measurement until 2009, when Numeris (formerly BBM Canada) launched the portable people meter (PPM), a personal pager-sized device that was carried around by the user, to measure exposure to any electronic media through encoded audio that broadcasters embed in their programs (BBM, 2009). The development of the PPM was important to the industry, as until its introduction, any data collected from television audiences regarding out of home viewing or viewing media with a different medium (for example, a computer), had to be recorded through personal diaries or surveys.

Numeris, Canada's leading audience measurement company, has yet to explore social media measurement and currently only offers ratings for television and radio (Numeris n.d.). While there are several independent companies that conduct web and social analytics, Canadian broadcasters are actually the ones who are reaching out to social media measurement companies in order to research and develop possible correlations between social media and television ratings. Bell, for example, is joining forces with Twitter for industry related research (Bell Media 2013), which may have an advantage when it comes to measuring audience member's activity both in front of the television and online with social media, however it also raises issues of neutrality as audience measurement is typically carried out by a neutral third party.

Canadian telecommunications and broadcast policy development. In 2009 the CRTC published Broadcasting Regulatory Policy CRTC-320 (commonly noted as the New Media Policy of 2009). They amended the definition of new media broadcasting undertakings (NMBU's), "to include point-to-point mobile broadcast undertakings," and endorsed the request by the National Film Board for the Canadian government to the development of a national digital strategy (CRTC, 2009, sections 2 and 78). The policy also extended the Exemption order for new media broadcasting undertakings, although the Commission intended to "explore the reporting requirements for new media undertakings," and therefore introduced the requirement that these undertakings must "submit to the Commission, upon request, information relevant to their operations," (CRTC, 2009, sections 25-27). Additionally, the 2009 Public Notice addressed the issue of undue preference that could occur in the Canadian new media environment, as many of the large broadcast and telecommunications distribution undertakings were affiliated with or under the same ownership as programming undertakings. For example, distribution undertakings such as Rogers or Bell could potentially show preference to their affiliated programming, and exclude non-affiliated programming from their mobile or Internet broadcasting offerings. The Commission determined that undue preference would be prohibited and added it as a stipulation of the Exemption order for new media (CRTC, 2009, section 65).

In 2015 the CRTC released Broadcasting Regulatory Policy CRTC 2015-86, which outlines definitions and regulations for Video-on-demand [VOD] services as well as new CanCon requirements. In Policy 86, the CRTC has outlined that CanCon requirements that "while content quotas of this type may have been useful in ensuring the presentation of Canadian programming in a fully linear television system, they will be a less and less effective tool in an increasingly on-demand environment," (CRTC, 2015, section 190). Additionally, the CRTC recognized that 50%-90% of Canadian programming submitted to meet CanCon requirements included repeated or recycled programming, which does "little to achieve the objectives of the Act," (CRTC, 2015, section 191). The CRTC has shifted focus from "a regulatory approach based on exhibition quotas (the number of hours of Canadian programming broadcast) to one based on expenditures (the amount of money spent on Canadian programming)," (CRTC, 2015, section B).

Policy 86 has defined two specific types of VOD services, broadcast distribution undertaker [BDU] specific VOD, and online video services. BDU Specific VOD services are

defined as various services including pay-to-view movies, on-demand access as well as other content and certain free content that often come with a subscription to a BDU such as Bell or Rogers. The CRTC maintains regulatory control over BDU specific VOD services through the ability of declining licence renewals (CRTC, 2015, section 79a). Online video services "frequently consist of packages of programming sold by subscription," and can include Canadian and non-Canadian services (CRTC, 2015, section 79b). Online video services qualify as exempt undertakings under the new media exemption order (outlined above), and are therefore unregulated by the CRTC (CRTC, 2015, section 79b).

In September 2014, leading up to the release of Policy 86 by the CRTC, conflict regarding the requirements of online video services was brought forth, as Netflix refused to disclose user data that had been requested by the CRTC, as allowed by the new media exemption order. Netflix has argued that as they are not a Canadian broadcasting company, the CRTC has no jurisdiction to collect the data they had requested (Geist, 2014). This conflict has yet to be resolved, and is covered by this research to show how media convergence and the Internet has blurred definitions, as well as national boundaries.

Battle of the Blades and content production in the digital period. *Battle of the Blades* [*BOB*] is a CBC original series, produced and broadcast by the corporation. The show follows the basic "Dancing with the Stars" format, in that there are contestants that are paired with accomplished female figure skaters. The contestants are all famous male hockey players who do not have any formal figure skating training. Each pair skates a routine once per episode and is judged by three judges in front of a live audience within the arena. The show was aired live once per week, and then the live tape was aired for the remaining time zones in Canada. At the end of the show, at home audience members were able to vote online for the pair they wanted to see again the next week. *BOB,* specifically in its fourth season in 2014, is representative of the digital interactive period. The website produced in conjunction with the live show not only included an archive of full length previous episodes, but also offered additional 'web-exclusive' video content including interviews with the contestants and updates on contestants' practices. In addition to the website, the show also produced a Youtube competition where viewers could submit their own content online, as well as interacted with viewers through social media, specifically through Facebook, Instagram, and Twitter.

Two key informants who worked on *BOB* season four were interviewed in order to discover audience engagement tactics that were used during the season, and their effectiveness. The two informants were Rose Paton (Senior Interactive Producer) and Paul McGrath (Digital Executive Producer).

Technological influencers. The widespread adoption of social media is the most notable technological influencer of the digital interactive era. Both McGrath and Paton expressed that the technological impact of the Internet, and the growth in Internet users, has affected the way that content was developed. McGrath and Paton explained different tactics that were used to try and increase participation and interactivity through the Internet and social media sites. McGrath explained how Facebook, Twitter and Instagram were used as platforms to ask for and collect pictures from fans that were used in the actual set during the filming of the show (McGrath, Appendix B, p. 112). This execution makes use of both social media networks, as well as the fact that digital camera's and increased upload speeds are more accessible to Canadian television audiences in the digital interactive era than in previous eras. Paton described a similar tactic that was executed through a small web-based project called *Mini Blades* (Paton, Appendix B, p. 117). Viewers were asked to upload video footage of their own version of Battle of the Blades, as many skating/hockey clubs mimicked the contest at their local skating arenas. Technological influence is a key factor in this tactic, as it makes use of the video sharing site YouTube, as well as the fact that digital video cameras and quick upload speeds are accessible to Canadian audiences.

Viewing trends. The interviews with Paton and McGrath both implied that viewers are willing and capable of interacting with television content on the Internet. Paton in particular talked in detail about viewing trends and how audiences were using the Internet to connect with *BOB* content. She stated that the content production team would make decisions to try and maintain web traffic throughout the week, not just on show nights (Paton, Appendix B, p. 117). This indicates that audiences were responding to the content's call to action, which was to vote for their favourite contestants, where one way to do so was online.

Paton also discussed how social media is an important aspect in helping audiences who use social media to discover television content. Paton states that this has typically been a marketing responsibility "that existed on other platforms," but that social media platforms will soon become more important to increase show discovery (Paton, Appendix B, p. 118).

Content Development. McGrath believes that *BOB* was a true cross platform project, as it involved aspects of digital and social media, as well as traditional broadcast and community outreach.

Online interaction. *BOB* encouraged audience members to send in pictures of themselves watching the show through Facebook, Twitter, or Instagram, and then project the pictures on the walls of the arena (McGrath, Appendix B, p. 112). This increased the experience for the contestants as they were able to see their physically see their online fans while performing, as well as made a greater experience for at home audience members, who were able to see their content being broadcast on the show. Although neither McGrath nor Paton disclosed whether or not this tactic was able to increase followers for the *BOB* social media accounts, it was clear from watching the television shows that many at home audience members participated in sharing their content through the *BOB* social media channels.

Community involvement. Other content development tactics included the *Mini Blades* project, which encouraged audiences to gather as communities to produce their own version of the show's format, allowing children to participate as contestants. Paton discussed how the idea of audiences working as communities was proven successful during a previous show that she had worked on, *Over the Rainbow*, (another CBC live competition, where amateur singer/actresses compete to become Dorothy in a Toronto based version of *The Wizard of Oz*), as a simple competition involving putting up posters in hometowns received a large response (Paton, Appendix B, p. 117).

The *Mini Blade* challenge turned into an online voting contest, so the champions were able to perform live on air creating television broadcast content, and as community *Mini Blades* competitions were shared via the *BOB* website and the CBC Youtube channel (where many *Mini Blades* clips received a decent amount of hits, mostly in the lower thousands (CBC 2014)) digital content was created as well. The main takeaway aspect that both McGrath pointed out was that *Mini Blades* allowed audience members to interact with the *BOB* framework not only through the TV or digitally, but also through tangible, physical engagement (McGrath, Appendix B, p. 112).

Gamification. Additionally, Paton reflected that *Over the Rainbow* as a building block for the *BOB* strategy to push web traffic throughout the week, between shows. Paton stated that the production team learned a lot from *Over the Rainbow*, mainly around a voting show and

gamification. The strategy developed to a point where audiences earned votes by engaging with the television content (Paton, Appendix B, p. 117). This strategy was used to try to stimulate digital activity during the week in between the broadcast episodes.

Measurements of success. Both Paton and McGrath agreed that currently audience measurement considers the TV ratings system first and web analytics second (Paton, Appendix B, p. 116; McGrath, Appendix B, p. 115). Additionally, McGrath states that social media analysis has been layered on top of this (McGrath, Appendix B, p. 115). While the first two systems have standardized systems in place for measuring how many audience members are assumed to have consumed both the broadcast and digital content, the social media measurement has been more difficult to compare to other projects as there is no consistent system in place for measurement. McGrath believes this to be an issue as, "we are in a situation where there are one hundred and one ways to measure anything," where there is "no single, valid, third party measurement that everyone agrees upon," (McGrath, Appendix B, p. 116).

Paton believes that social media measurement can be a benefit when trying to gain a scope of a project's audience, as they can be measured internationally (Paton, Appendix B, p. 118). Television content can now be streamed and downloaded globally, through both legal and illegal methods, depending on content availability (Paton, Appendix B, p. 118).

However, a main issue that both Paton and McGrath noted is that social media measurement is only indicative of the audience who participate in using social media. The television audience is larger than the social media audience, and represents a larger demographic. McGrath believes that because a show's social media popularity and it's standard TV ratings often don't match up, that measurement of social media is not indicative of a television shows audience (McGrath, Appendix B, p. 113). Paton also points out that shows can have disproportionate social media activity when compared to the TV ratings, depending on the demographic that the television content is geared towards (Paton, Appendix B, p. 116).

Paton then went on to state her belief that audience demographics play a considerable part in how successful social media engagement tactics become. *BOB* was not as successful as other CBC social engagement projects have been. Paton believes that *Over the Rainbow* was more successful because of the age range of the contestants which affected the demographics of the audience. "You have a cast of 16-20 year old girls, and all their friends go online and push the brand that way. Whereas on *BOB* we had figure skaters, some of whom were active [online] and

some of whom weren't," (Paton, Appendix B, p. 117).

McGrath then goes on the explain that a lot of social networks (Twitter/Facebook/Youtube/etc.) are making claims that "their networks complement television in such that it drives ratings, makes people watch longer, and creates a more engaged and loyal audience," (McGrath, Appendix B, p. 113). However he is skeptical of these claims as he believes there is no hard evidence from a neutral third party study that these claims are true (McGrath, Appendix B, p. 113).

Summary of the digital interactive broadcasting period. In the digital interactive era, audiences have shown that access to technology such as smartphones and tablets, when coupled with increased Internet speeds and mobile broadband availability, has also changed the location of viewing. With the use of mobile technology, audiences are no longer fixed to their home television, and can watch content as well as interact with it from any location, as 99% of Canada has access to at least 3G broadband networks (Chapter 4, p. 68).

Research question one, regarding *the evolution of audience engagement as influenced by technological innovation and the Canadian media industry*, can be seen throughout the digital interactive case study as it is clear from the commentary of McGrath and Paton, as well as with the research surrounding Internet use in the digital interactive era that audience members not only consume broadcast content, but they interact with it in a participatory way. This audience interaction is conducted in varying ways, from viewing broadcast content websites online, to voting, or even through audiences producing their own versions of the content they are watching. The second research question, which is concerned about *the relationship between content developers and audience engagement trends,* is shown to be, at least in the case of *BOB*, reactionary, as content is seemingly incorporating existing participatory audience trends, such as the Mini Blades competition, in order to create engagement with online and televised content.

The third research question, *how can, and why should, audience engagement patterns across platforms be measured,* is of the most importance in this third case study, as the increase in Internet download speeds and mobile availability further the digital broadcasting trend that viewers are no longer confined to fixed network programming (Ang 1991, p. 69). While the advent and growing use of the portable people meter can counterbalance these technological innovations, as it does not measure a single medium, such as the household television, but rather relies collecting audio codes from all media the participant is exposed to, it does not account for

all audience interaction with broadcast content, especially interaction with content-associated games, photographs, text, or other media that is not encrypted to be picked up by the PPM.

Overall, the importance of the digital interactive period for this thesis is found in the fact that audience members are no longer consuming television content in the traditional way that was popular during the analogue period. While content producers have incorporated digital interactive viewing trends such as digital and social engagement and participatory media, the development of a single, third party, cross platform audience measurement system has yet to be seen.

Summary of Findings

In summary, these findings show that as technology has developed and become more accessible by Canadian audiences, viewing habits have changed and been incorporated into content production strategy, which in turn have created a reactionary response from broadcasting policy makers.

Technological innovations and the widespread adoption of these innovations have provided the means for viewing trends to evolve from analogue, routine, and family oriented to digital, anytime/any-place, and personalized. Throughout the three periods, audiences have gained an increased amount of agency. The innovation of digital technologies and the Internet as a network are the current epitome of audience agency and content personalization, but this trend is not entirely new, which emphasizes the importance of temporal perspective. The ability to record and watch content at a later time began in the analogue period with the VCR, which then evolved into the DVR and Internet streaming in the digital and digital interactive periods. An additional viewing trend is found in that audiences have grown more mobile, as content that was once viewed on the family TV in the analogue period is now available on multiple platforms, which include mobile phones, tablets, and laptops.

These viewing patterns have been incorporated into broadcast content production over the three broadcasting periods, which, again, exemplify the importance of temporal perspective in that content producers have all adapted to capitalize on evolving audience viewing patterns. *Tiny Talent Time* was able to take advantage of "routine viewing" by becoming a staple part of a Sunday evening family line up (Chapter 4, p. 54). *Canadian Idol* utilized the growing mobile phone market to give their audiences a say in the decision of which contestants remained on the

show. The show also used the Internet in order to provide extra content for audiences to access (Chapter 4, p. 62). *Battle of the Blades* (BOB) took this a step further, as the content producers allowed for audiences to create and share their own *BOB* related content and offered the potential to see themselves on the show through the photos attained from social media which were projected on the set (Chapter 4, p. 74).

Throughout the three periods of broadcasting in Canada, policies and policy-making can be defined as reactionary rather than progressive. Canadian broadcasting policy was initially developed in order to cultivate and regulate Canadian television broadcasting, as Canadian audiences were already using antenna technology to view American broadcasts (Chapter 4, p. 48). The technological innovations of the television and antenna, and the audiences that adopted them, followed by the development of Canadian broadcasting policy, represents a pattern that is repeated throughout the three broadcasting periods. As cable television and UHF converters became more available and adopted by Canadian audiences, Canadian broadcasting policy invoked simulcast policies (Chapter 4, p. 49). With the increase of Internet access and speeds over the digital and digital interactive eras, which in turn initiated 'on-demand' content consumption and non linear viewing patterns, Canadian broadcasting policy reacted and created new policies that included new CanCon regulations, as well as splitting video-on-demand services into two categories with separate regulations, BDU specific VOD's and online video services (Chapter 4, p. 71).

Audience measurement can also be seen as reactionary to audience viewing patterns. Audience viewing patterns were originally measured by family diaries during the analogue period. These diaries were updated to measure individual viewing patterns, which allowed for greater demographic collection (Chapter 4, p. 50). During the digital broadcasting period, the peoplemeter (PPM) became the measurement device of choice, as it allowed for the passive measurement of participating audience members, as well as the collection of demographic data (Chapter 4, p. 58). In the digital interactive period, the peoplemeter technology developed into the portable peoplemeter, which allowed measurement companies passive access to all encrypted content a participating audience member interacted with, regardless of location or medium (Chapter 4, p. 71).

The fault in the PPM is that it relies on audio encryption, which does not account for non-audio content related engagement, such as viewing photos or reading additional information

about broadcast content online. However, web analytics and social media measurement can represent the amount of audience interaction or engagement with broadcast content. Neither Nielsen nor BBM have attempted to become the singular, standardized measurement source of web analytics or social media, as the two of them combined have done in the television ratings industry. Because of this, measures of broadcast content success are not standardized across the Canadian broadcasting industry. New Canadian broadcasting policy has recognized that current audience measurement systems are not as effective as they could be, and suggest that set-top boxes as a means of audience measurement could provide a means of more accurate and informed measurement for broadcast distribution undertakers (CRTC, 2015, section 142). While this proposal would allow for broadcaster distribution undertakers direct access to audience information, simultaneously allowing for "more informed programming selections and scheduling decisions" (CRTC, 2015, section 142), it still does not account for measurement of audience interaction with content through media other than the television.

5. Implications and Discussion

This research aimed to explore how content producers have added value to Canadian television content throughout Canadian television history. Audiences of the digital interactive period in Canada have displayed a trend of accessing content though multiple platforms, which has implications recognized by Canadian content producers of this time period. This section will review these implications, as well as the author's proposal regarding measurement of all engagement and interaction with broadcast content, regardless of platform.

Implications

As we have seen above, both public service and commercial broadcasters see the audience as an important source when it comes to indicating the value of specific content. For commercial broadcasters such as CHCH or CTV the amount of individual viewers holds value as it is a potential indicator of how many people have seen advertisements associated with the content. Public service broadcasters like CBC have also taken on this view point as ratings are an important factor when competing with the ever-increasing amount of commercial broadcast offerings. Recent developments in Internet download/upload speeds and access locations, combined with encouragement from policy makers by leaving the online media space largely

unregulated, have increased audiences' access to a growing amount of content, as well as have changed the role of audiences into content creators themselves. Additionally, innovations in technology have made access to viewing and creating digital content more affordable. This is a contributing factor to the fact that audience numbers for online digital content have grown more quickly than for other platforms in the past:

> It took 38 years for the radio to attract 50 million listeners, 13 years for TV to gain the attention of 50 million viewers. The Internet took only 4 years to attract 50 million participants, and Facebook reaches 50 million participants in only one and a half years. (Nair 2011, p. 46)

While television audiences and social media audiences cannot be generalized (Marasanpalle et. al. 2011), there is value in knowing that there are substantial audiences across platforms, as is having related content available to audience members on these platforms. After recognizing the fact that audience members are interacting with content digitally, the main implications of this thesis for broadcast content producers include the building, maintenance, and measurement of specific content's audiences, regardless of the platform it is being viewed through.

Creating discoverable online content. Providing audiences with digitally interactive content can positively impact broadcast content value for content producers by increasing opportunities for discovery of, loyalty to, and the potential monetization of broadcast content (CMF/FMC & Evolumedia Group 2013). When an audience member first views a piece of broadcast content on either the television or through social media or online applications it is known as "discovery." According to surveys that the CMF/FMC and Evolumedia Group (2013) researched, between 24%-30% of respondents aged 15-34 started to watch a TV show after reading positive social comments online, and that half of British viewers use a personal connected device to get information about the show they are watching. While the fact that new viewers can be generated from positive online social comments is a scenario based off of social television techniques, the latter point - using a second screen to find related information about the broadcast content while watching the primary screen - is one that is very valuable to second screen research. By making related content available for audience members online, broadcasters can reinforce viewer/user interest in the original broadcast content (CMF/FMC & Evolumedia Group 2013).

In the past, advertisers and broadcasters had to deal with technological advancements that allowed audience viewing trends such as channel switching and time shifting to skip out on advertisements that were coupled with broadcast content. Digitally interactive technology has the ability to encourage audience members to view content during its premier broadcast in order to participate with the online community, as well as has the potential to keep audience members engaged enough during commercial breaks so that they do not change the channel. The CMF/FMC and Evolumedia Group reported that a study conducted in October 2012 by Latitude Research for NBCU "revealed that 73% of multi-tasking American viewers state that being busy during commercial breaks would significantly reduce their tendency to change the channel," (2013, p. 11). As audience members turn to alternative devices such as tablets or mobile phones during commercial breaks, it is important for content producers to capture these cross device and cross platform audiences by creating desirable content specifically for online viewing.

Increasing audience loyalty. Digitally interactive broadcast content and cross-platform broadcast content can also be used to create "loyalty," either throughout a single episode, between episodes, or throughout a season or multiple seasons (CMF/FMC & Evolumedia Group 2013). "Loyalty" can be created through providing value-adding content, participation outlets, and rewards for participation, among other techniques, so that audience members are encouraged to watch the original broadcast content while simultaneously interacting with the online digital content, or by interacting with online digital content in between original broadcasts.

Paton and McGrath both individually stated that audience loyalty will be a key measurement in the future. "It is not how much they are talking about it, or how frequently they talk about it. It is not necessarily how loud and how much social chatter there is, but more about how committed your audience is," (McGrath, Appendix B, p. 115). McGrath believes that fan loyalty is an important metric as it can tell a broadcaster how much potential there is for a show to be a product that can transcend various platforms and still have a steady audience (Appendix B, p. 115). Paton also states that loyal audiences are important, as although a loyal audience "might not all watch exactly at the right time for you [in order to get high audience numbers], they will be loyal and will not dwindle off in the 3rd season- they'll still be there by the time you get to season 14," (Appendix B, p. 118). While both Paton and McGrath believe that audience loyalty will play an important role in how successfully a TV show is received and will be received in the future, both recognize that the only way to measure it currently is to see it in real

time as it is happening: if an audience follows from one medium to another, or if they follow the show for multiple seasons. It is a hard to predict if an audience will be loyal in the future.

Milo noted the transition of audiences away from traditional broadcast viewing patterns has shown favour to content regardless of platform. "There are a large amount of people who don't have cable anymore - who just watch a link" (Milo, Appendix B, p. 109). Milo argues that distribution of content matters more now than ever, as audiences are increasingly accessing content online (Appendix B, p. 109). This demonstrates how audiences show loyalty to the content, and not necessarily the broadcaster, which realistically can only be capitalized on by the broadcaster if they distribute the content themselves online, so as to facilitate the measurement of these content-loyal, online audiences.

Measuring cross-platform audiences. Currently, there are two categories of measuring online audiences: impressions and engagement. The pros and cons between measuring digital audience impressions or engagement online are similar to the impressions versus engagement measurement of audiences for original broadcast content. Online advertisements such as web banners are typically measured by impressions, which by industry standard is the amount of times the advertisement is completely loaded on a web page (L. Chang 2013, personal communication). Impression measurement is similar to the passive audience measurement techniques that define the current television ratings system, as audience members can only be assumed to be absorbing the content being broadcast on the television or loaded online. There is no way of knowing for sure that audience members are actually engaging with the content.

Other advertisements are measured by the amount of engagement with an ad, such as click-throughs, conversions to purchases, muting or un-muting sound; which are all made possible by digital innovations such as html tracking. Engagement with an ad is similar to digital audience engagement with broadcast content, as both are characterized by the active involvement of audience members. These measurements, in the opinion of the author, can be more important to content producers than impressions or passive audience ratings, as they do not operate on the assumption that the broadcast of content (regardless of platform) equates to the viewing of it by audiences. Many broadcasters and academicians believe that measuring audience engagement is becoming a necessary supplement to measuring impressions and ratings. The belief that "in the age of the PVR, the name of the game is audience involvement," (Wong 2013), highlights audience engagement as an increasingly important aspect of audience measurement while time

shifting, channel switching (Ang 1991), and today even medium switching have been skewing ratings. In order to counteract these losses, "the theoretical discussion of active audiences and consumer creativity has fed off practical developments in the creative industries, with a growing emphasis on interactivity, customer relationships, and engaging consumers," (Bilton, 2011, p. 33).

Engagement metrics. To date, in the opinion of the author, the most extensive and all-encompassing audience engagement measurement system has been developed by the Interactive Advertising Bureau [IAB]. While the IAB has developed an engagement metrics system based off of advertising metrics, not broadcast content metrics, the summary and sorting of these metrics correlate strongly to available measurements of broadcast and online television content. Table 8 shows how the IAB sorts engagement metrics into three groups: cognitive, emotional and behavioural metrics (Frank, 2014, p. 8). These three groups closely relate to Askwith's characteristics of engagement: attentiveness to content, attitude towards content, and behaviour in relation to content (Askwith, 2007). Table 8 has been adapted from the IAB (Frank, 2014, p. 8-10) to include the engagement metrics that can be easily translated to measure broadcast content, as well as to include additional measurements (italicized) that the author believes to be applicable to each metric. The first three columns of Table 8 are adapted from the IAB's branding measurement system. Each metric from the second column is defined, as well as categorized as cognitive, emotional, or behavioural/physical. The second and third column include the author's association of the IAB's metrics to various metrics in broadcast content audience measurement, as well as potential ways to measure such metrics.

Table 8.
Core Engagement Metrics

Group	Metric	Definition	Broadcasting Comparison	Measurement
Cognitive	Ad/Campaign Awareness	The extent an ad or campaign is recognized by a potential customer	Content Awareness	Surveys
Cognitive	Brand Message Recall	The extent which a consumer can remember the key messages of an ad	Content recall	Surveys
Emotional	Change in Baseline Brand Perception	The pre-post delta measuring what the customer thinks/ feels about the brand	Audience perception	Surveys/ *social media analysis*
Emotional	Change in Baseline Brand Favourability	The pre-post delta in measuring what the customer likes and values about the brand	Audience preference	Surveys/ *social media analysis*
Emotional	Change in Baseline Brand Loyalty	The pre-post delta in measuring customer loyalty in terms of weight and frequency of usage, and likelihood to switch	Audience loyalty	Surveys/ *social media and web analysis*
Emotional	Psychological Response	Extent to which the ad results in changes in non-conscious physical reactions that correlate with emotion	Psychological Response	Biometrics
Behavioural/ Physical	Gaze Time	Amount of time a user looked at an ad	Ratings Point	Eye tracking/ *PPM*
Behavioural/ Physical	Gaze Rate	% of users who intentionally looked at an ad divided by all those who could have seen it	Ratings Share	Eye tracking/ *Surveys, PPM*
Behavioural/ Physical	Total Interactions	Total number of times a user "interacted" with an ad (eg. clicks, hovers, taps swipes, video plays, shares)	Total Interactions	Web Analytics
Behavioural/ Physical	Interaction Time	The average amount of time users spend with an ad	Visit Duration	Web Analytics
Behavioural/ Physical	Searched for more information	After seeing an ad, number of users who visited the Brand's web site	Audience Discovery	Web Analytics
Behavioural/ Physical	Offline Word of Mouth	After seeing an ad, number of users who had an offline conversation about the brand	Offline communication	Social Listening/ *Survey*
Behavioural/ Physical	'Liked' a Brand Post/Video	Number of users who "Liked" a brand post/video they read/viewed	'Liked' a related post/video	Social media Analytics
Behavioural/ Physical & Emotional	"Followed" a Brand	Number of readers who then "Followed" the brand	'Followed' a related page	Social Analytics
Behavioural/ Physical & Emotional	Shared a brand Post/Video	Number of readers who shared the brand post/video with someone else	Shared related content	Social media Analytics

Notes: Table adapted from the Interactive Audience Bureau (Frank, 2014).

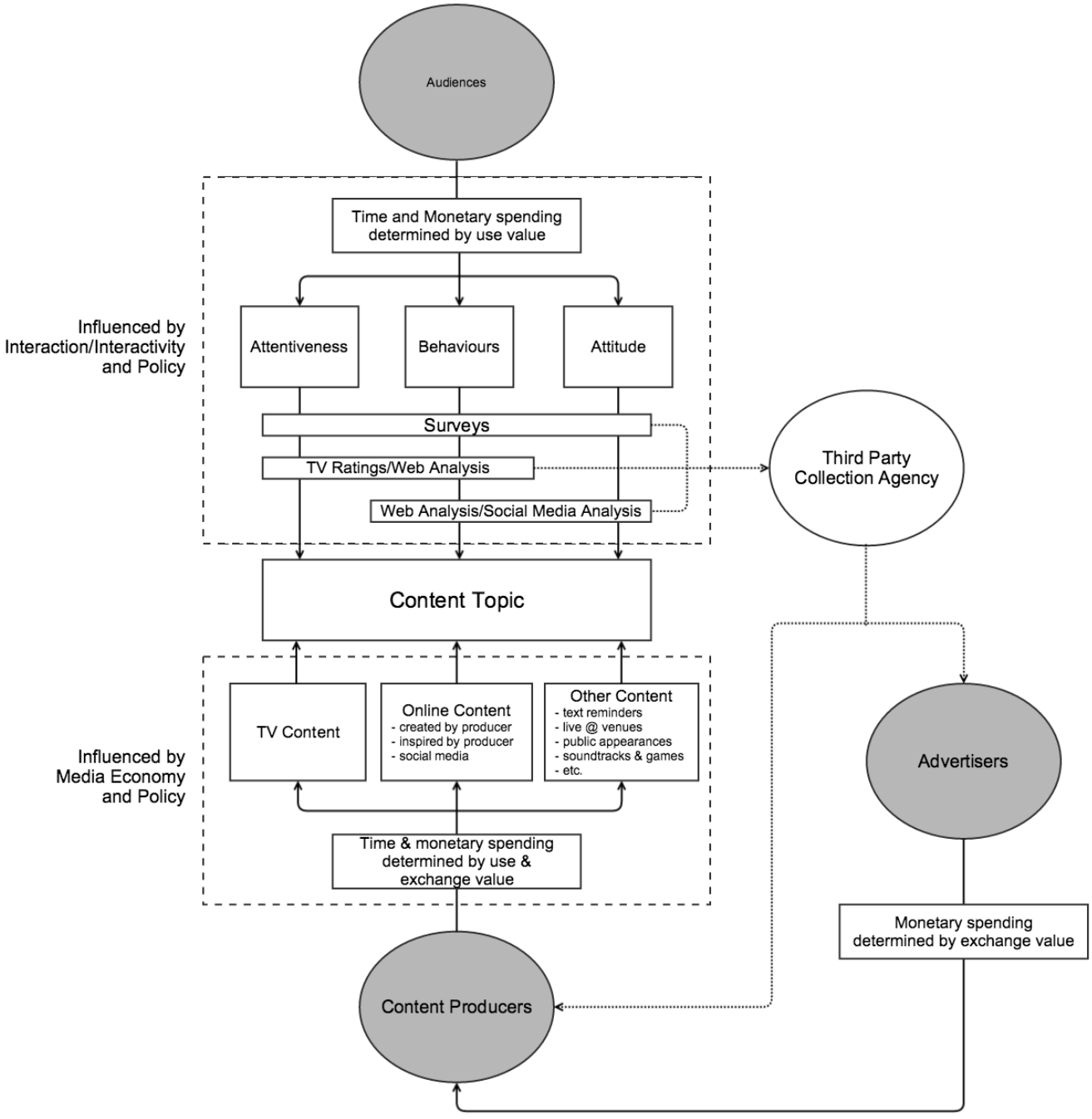
Unit of analysis. Television content is considered by Picard to be a continuous-creation media product, characterized by the "ongoing creation of changing content provided within a package that exhibits continuity," (2011, p. 28). The aspect of continuity in television content has expanded past the technology of the television and applies to cross-media or convergence content. As broadcast content and related content become increasingly available on multiple

platforms, the idea of the content brand, storyline, or experience has become the focus of analysis. "Marketing in the cultural industries focuses on the customer experience or 'product surround' beyond cultural content. Building branded experiences around cultural content provides a measure of predictability and continuity in what is still a highly unpredictable and subjective process," (Bilton, 2011, p. 34). Audiences not only watch broadcast content (either traditionally on the television or through new media offerings), but they interact with the content and related content in ways that can create even more related content. As content is continually being created and responded to, by both content producers and audiences, the author of this thesis argues that an appropriate unit of analysis is equivalent to the sum of related interactions, or conversations, that comprise broadcast content and all of its surrounding or subsidiary content. The author of this thesis suggests the idea of a "content topic" as a unit of analysis, which summarizes the content, themes and conversations that audiences can engage with.

The flow of currency in audience engagement. Engagement is a measurement of audience value, but also creates value for content producers to sell to both audiences and advertisers. The spending of both time currency (Chapter 2, p. 26) and monetary currency (Chapter 2, p. 27) depends on the audiences' and advertisers' evaluation of value for a certain content topic (the sum of broadcast content and related interactions). The flow of currency in audience engagement is outlined in Figure 8 below. The three value beholders in a content topic are the audience, advertisers and content producers. Audiences calculate the amount of time and money they wish to spend engaging with a content topic (through attentiveness, behaviours, and attitudes) by determining the content topic's value. While interaction and interactivity are not the only aspects of a content topic that can add use value for audiences, they have been discussed in sections above (Chapter 2, p. 13-25) as key influencers in audiences' determination of a content topic's value, and therefore are represented in Figure 8. Additionally, policy may affect the way audiences can interact with a content topic, depending on regulation of content access.

Interactivity also has impact on the collection of audience engagement analytics by (ideally third party) collection agencies, as audience interactions online can be collected and analysed. The analysis of audience engagement metrics around a certain content topic informs advertisers of the level of audience engagement that a certain content topic invokes, which can determine the exchange value that influences the amount of monetary investment advertisers will make in order to disseminate their message through a the content topic.

Figure 8.
Flow of Currency in Audience Engagement (Commercial TV Industry)



The level of audience engagement found by the engagement metrics collection agency can also influence the amount of time and money that content producers (the third value beholder) invest in creating content for a content topic. It is here that media economics influences value, as vertically integrated media companies, and the policies that allow them to vertically integrate, may be able to add more value by utilizing the assets that a company has to their advantage. For example, vertically integrated media companies (Chapter 2, p. 13) may have cheaper and easier access to creating and distributing online content, additional content such as appearances at venues that the company may own or access to creation and distribution of content related soundtracks or games. Moreover, as discussed in sections above, media industry policy has the ability to affect media economics and the creation and distribution of certain content by content producers (Chapter 2, p. 12). The content that producers create adds value to the total content topic, in hopes of attracting audience engagement, and in turn attracting advertising dollars.

Further Studies.

There are three major aspects of this thesis that can be expanded on with further research: international scope, Canadian Internet privacy laws, and the psychological factors behind engagement impact on audience memory or enjoyment of content.

The importance of *international scope* is ever increasing in the media world. The Internet and digital technological innovations have created an international audience, where viewers and users can access content from almost any country at any time. Paton describes this as an issue as at least in Canada, major ratings companies only measure Canadian audiences for content, and are missing out on any international audiences that may be viewing or interacting with content (Appendix B, p. 118). Additionally, an integration of international audiences' content consumption would provide insight into alternative audience viewing trend development and into how different policy approaches and technological availability affect the development of media economies, content production and distribution, and audience viewing trends.

In Canada, broadcasting policy, as discovered in this thesis, is more reactionary than progressive. This was made evident by the New Media Policy of 2009 set out by the CRTC, which left online broadcasters largely unregulated (Chapter 4, p. 60). Other countries may not have the same approach which therefore may affect the structure of their own media industries, content production and distribution, and audience access and viewing patterns, as well as may

affect potential abilities for Canadian content producers to distribute content to these countries.

There are additional aspects of Canadian online user trends that may also have additional implications for content producers in Canada. Canada is characterized by relatively low piracy rates (Geist, 2012), and high social media usage rates (Zeller and Hermida, 2015, p. 7). Both these trends can influence content production, and optimize methods of distribution of content and content related media. This thesis could benefit from additional viewing and user trend analysis, especially as audience measurement begins to focus on online activity. Comparing these characteristics to countries that have both similar and different traits may provide Canadian content producers with new ideas that take advantage of current trends, or a variety of options that may be useful if trends change.

Another aspect that this thesis did not cover is that of current and previous *Internet privacy laws in Canada*. Capturing user activity online is extremely easy for those with the abilities and allowances to do so. Measuring and tracking Internet user activity is currently measured by the Personal Information Protection and Electronic Documents Act (PIPEDA) in Canada, which "establishes rules for the management of personal information by organizations involved in commercial activities," (Office of the Privacy commissioner of Canada, 2000, section 1). The Act stipulates that "businesses must obtain the individual's consent when they collect, use, or disseminate personal information," (Office of the Privacy commissioner of Canada, 2000, section 1). Further research would be needed to disclose whether or not digital analytics are considered use of personal information, or just use of unique IP addresses which are legally not disclosed by Internet Service Providers (Geist, 2015). Additionally, certain companies do not collect all data associated with a users IP address that they are able or entitled to collect, as it is seen as an unfair infiltration of users' privacy (L. Chang, 2013, personal communication).

Further studies on this topic would be aided by *psychological studies* regarding the effectiveness of engagement. Many theorists have examined the correlation between passive or active viewing and audience memory, and as noted in the theoretical framework section of this paper, there are even theories that are heavily linked to the effectiveness of audience engagement, such as theories concerning connectedness or brand management theories (Chapter 2, p. 25). Research on the psychological and cognitive effects of actively engaging audiences could prove important for content producers. Focus groups that centred around audience recall for content which was interactive versus content that was not would provide significant findings

for this topic of thesis. It would also be interesting to discover whether or not audiences identify digital interactive activities as important for enjoyment of broadcast content.

Concluding remarks.

This research explored how television content production, distribution and consumption have developed over time, and focused on how content producers have capitalized on audience trends. The objective of this thesis was to examine new audience measurement systems that integrate new forms of audience interaction and engagement may provide an applied approach for producers and advertisers in a new form of ratings 'currency'. No single calculation to determine the level of audience engagement across platforms exists, and industries currently use a combination of metrics (Frank, 2014, p.12; McGrath, Appendix B, p. 115). In hopes of filling this space in audience measurement, the engagement measurement approach outlined above (Figure 8) attempts to combine the ideas of audience ratings, offline interaction, online web analytics, and online social measurement. Quantifying data from audience interactions with digitized television content can potentially provide broadcasters with deeper insight via analyses of additional data to supplement or even replace traditional audience ratings. Television ratings solely measure what audiences are watching on the television and web and social analytics measure what audiences are doing and saying online respectively. A combination of these three measurements is currently being used by the broadcast industry (Hammond, Appendix B, p. 110; Howe, Appendix B, p. 102; McGrath, Appendix B, p. 115; Milo, Appendix B, p. 106; Paton Appendix B, p. 116), which may be the closest attempt at a measurement that combines traditional broadcast ratings with web and social analytics. What is needed from here is a standardized measurement system to analyze audience engagement levels with content topics across all available media platforms. The importance of a standard audience engagement metric as *currency* that bridges all media outlets is becoming clearer as more technological innovations give audiences access to content through different media. Additionally, a single *bank*, if the metaphor can be extended as such, or third party collections agency is important, as currently there is no single third party ratings analyst for all engagement metrics in the Canadian Industry. It takes a single currency to unite an economy, and as television content moves towards a becoming a multimedia offering, it is important that the ratings system in place supports industry convergence, not fragmentation.

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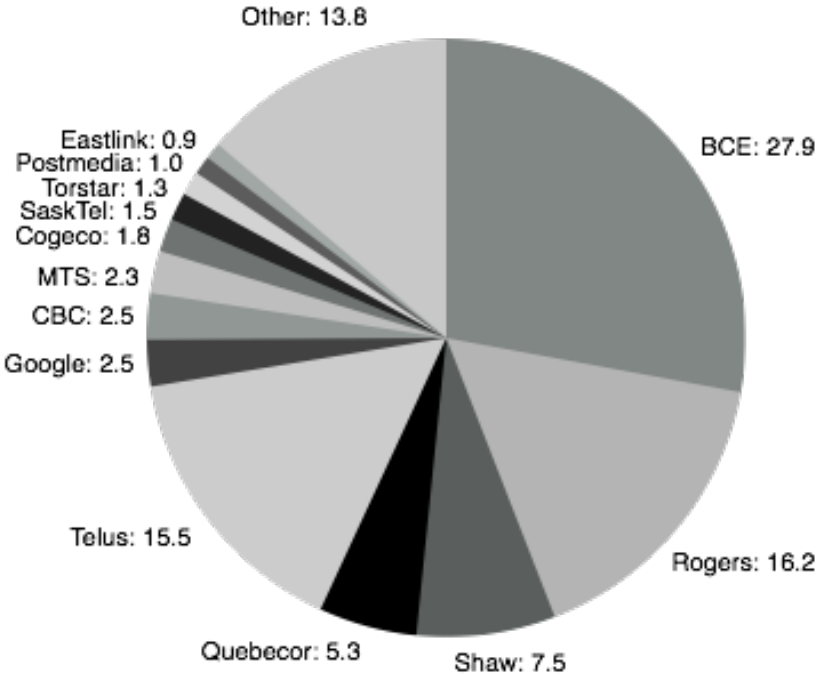
Appendix A

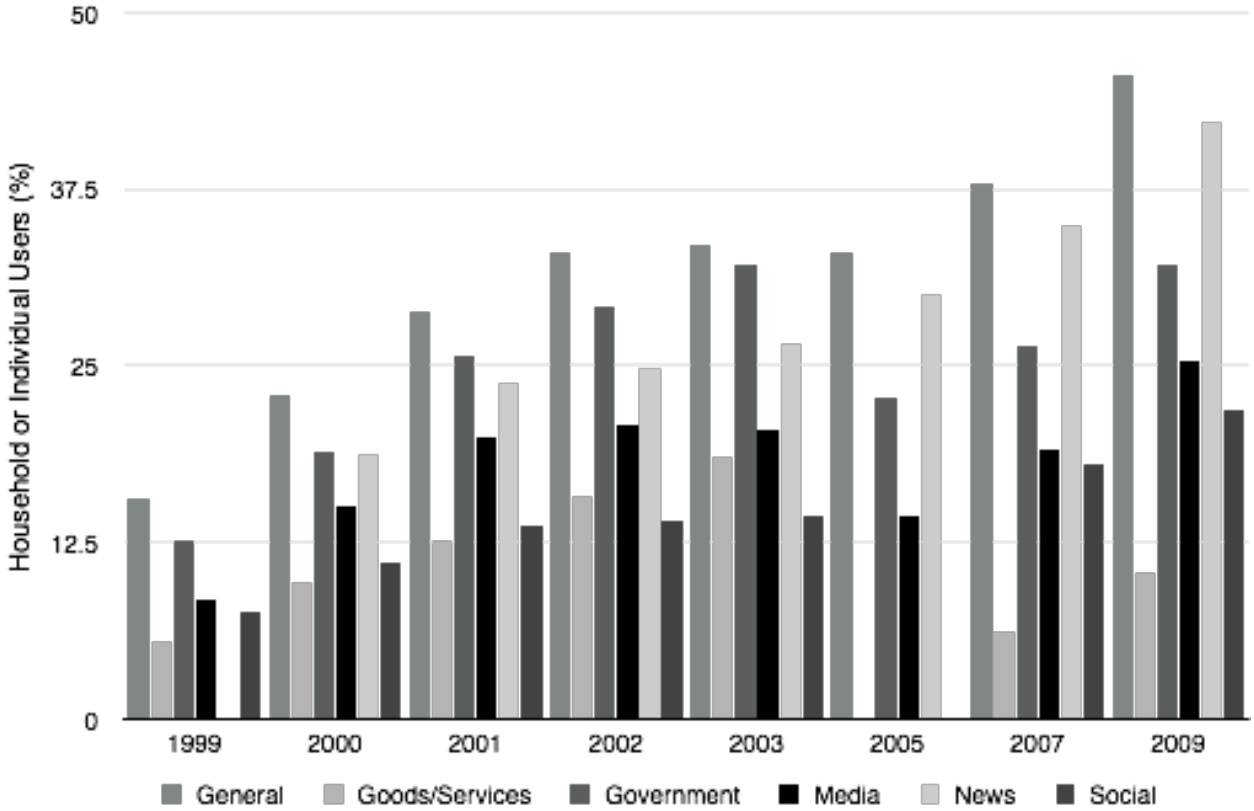
Figure 1A
Canadian Media Companies' Market Share (%)



Note: BCE, Rogers, Shaw and Quebecor comprise 56.9% of the Canadian media market share. Telus has been moved out of order to demonstrate the majority status of the "big four" vertically integrated television broadcasters, as it is not a television broadcaster. Adapted from CMCRP, 2013.

Figure 2A.
Additional theories associated with engagement

Figure 3A.
Internet Use by Category



Note: Data collected from Statistics Canada. Data from 1999-2003 reflects household use. Data from 2005 reflects individual use ages 18+. Data from 2007-2009 reflects individual use ages 16+.

Table 1A.
Examples of public service broadcasters' mission statements

Country	Broadcaster	Mission Statement	Mandating Act	Source
Canada	CBC	To provide radio and television services incorporating a wide range of programming that informs, enlightens and entertains	Broadcasting Act, 1991	CBC, n.d.
Great Britain	BBC	To enrich people's lives with programmes and services that inform, educate and entertain	Royal Charter and Agreement, 2006	BBC, n.d.
U.S.A.	PBS	To create content that educates, informs and inspires.		PBS, n.d.
Japan	NHK	To provide abundant, high-quality domestic programming for the public welfare, which can be received all over Japan, well as to conduct international broadcasting.	Broadcast Law of 1950	Mendel, 2000
India	Prasar Bhrati	To uphold unity and integrity of the country and values enshrined in the Constitution	Prasar Bharati Act, 1990	Prasar Bhrati, n.d.

Table 2A.
Characteristics of Interactivity

Argument			Source
1.	Users exert more effort when they attend to interactive media than to traditional media	User effort	Heeter 1989
2.	Difficult to operationalize the concept of effort in an analysis of websites	User effort	McMillan 1998
3.	Fully interactive media imply that the sender and receiver roles are interchangeable	Sender/ receiver roles	Rice 1984
4.	Interactivity is the degree to which participants in a communication process can exchange roles in and have control over their mutual discourse	Sender/ receiver roles	Rogers 1995
5.	Interactivity is the extent to which users can participate in modifying the form/content of a mediated environment in real time	Timeliness	Steur 1992
6.	Media are interactive if they have potential for immediate, two-way exchange	Timeliness	Rice and Williams 1984
7.	Asynchronous characteristics of tools such as email, newsgroups, and listservs is one of the key benefits of interactive media	Timeliness	Rheingold 1993
8.	Passivity and interactivity are qualities of individuals making use of media, not qualities of the media per se	Communicator / media characteristics	Chen 1984
9.	Individual uses are more important than media features in determining interactivity	Communicator / media characteristics	Kayany et al. 1996, Walther 1994
10.	Non-linear nature of hypertext enhances interactivity	Communicator / media characteristics	Snyder 1996
11.	Control over mutual discourse is a key element of interactivity	Control	Rogers 1995
12.	Users control their own path on web based media	Control	O'Keefe 1995
13.	Sender/receiver ratio of control in content creation, presentation, and preservation is a key dimension of computer-based communication information systems	Control	Finn 1998
14.	Information collection is a key dimension of interactivity	Activity tracking	Ha 1998
15.	Audience tracking is a key advantage that computer-mediated systems offer marketing communicators	Activity tracking	Blattberg and Deighton 1991
16.	Tracking users in interactive environments is important, but raises privacy issues for consumers	Activity tracking	Dreze and Zufryden 1997
17.	Computer-mediated environments enhance information seeking	Advantages	Ang and Cummings 1994
18.	Recall is significantly enhanced by increased interactivity.	Advantages	Schaffer and Hannafin 1986
19.	Electronic work groups can be efficient or more efficient than face-to-face work groups	Advantages	Spoull and Kiesler 1991
20.	Electronic mail can filter out personal/social cues	Disadvantages	Markus 1994
21.	Computer-based communication is a threat to 'real world' interaction among people in public places	Disadvantages	Stolz 1995

Notes: Adapted from (Downes and McMillan, 2000, p. 159-160).

Table 3A.
Definitions of Audience Engagement

Definition		**Source**
1.	A scale indicating the degree to which a consumer is likely to or has internalize(d) a communication	The Advertising Research Foundation (ARF) 2006a
2.	A measurement of involvement with a marketing communication	ARF 2006a
3.	A prospective consumer's interaction with a marketing communication that can be proven to be predictive of sales effects	ARF 2006a
4.	A brand idea/medium context experience selected and attended to by a category-involved consumer that leaves a positive brand impression	ARF 2006a
5.	A measure of attention paid by a consumer to a piece of communication	ARF 2006a
6.	The average time spent in a branded experience	ARF 2006a
7.	A positive consumer attitude resulting from a communication	ARF 2006a
8.	Emotional connection	ARF 2006a
9.	A measure of concurrent response to advertising that can be proven to be predictive of sales effects	ARF 2006a
10.	How a consumer relates to a medium and the advertising in it	ARF 2006a
11.	A measure of the degree to which each brand or title provides a conducive environment for an ad to achieve its objective	ARF 2006a
12.	The net effect of attentiveness to a program and an ad that brings about a measurable impact	ARF 2006a
13.	Getting the right message in front of the right audience at the right time	ARF 2006a
14.	Turning on a prospective consumer to a brand idea enhanced by the surrounding context	ARF 2006a
15.	The amount of subconscious "feeling" going on when an advertisement is being processed	Heath 2007
16.	Comprises the following dimensions: inspirational, trust worth, life-enhancing, social involvement, personal timeout	Kilger and Romer 2007
17.	Collective qualitative experiences with content	Malthouse and Calder 2007
18.	A consumer's relationship with media content	Magazine Publishers of America 2006
19.	The consequences of any marketing or communications effort (through any media touchpoint) that results in an increased level of brand equity for a brand	Passikoff and Weisler 2006
20.	A measure of the contextual relevance in which a brand's messages are framed and presented based on its surrounding context	Wang 2006

Notes: Adapted from (Napoli, 2010, p. 97-98).

Table 4A.
Key Innovations in Audience Measurement Devices

Device	Year	Measurement	Audience Participation	Collection Method	Source
Audimeter	1936	Household TV: On/off time, frequency	Active	Mail In	Buzzard, 2012
Arbitron	1959	Household TV: On/off time, frequency	Passive	Phone cable	Buzzard, 2012
Peoplemeter	c. 1986	Household TV: On/off time, frequency, demographics	Active	Phone cable	Ang, 1991
Portable Peoplemeter	c. 1990	Any encoded audio broadcast through radio or TV that a participant is exposed to, demographics	Passive	Phone cable	Buzzard, 2012
PPM360	2011	Any encoded audio broadcast through radio or TV that a participant is exposed to, demographics	Passive	Wireless	Buzzard, 2012

Table 5A.
Web Analytic Measurements

Measurement	Definition
Page Views	The number of times a page (an analyst-definable unit of content) was viewed
Visit/Session	An interaction, by an individual, with a website consisting of one or more request for an analyst-definable unit of content (i.e. "page view") within a specified time period
Unique Visitors	The number of inferred individual people with activity consisting of one or more visits to a site within a designated reporting timeframe
New Visitor	The number of unique visitors with activity including a first-ever visit to a site during a reporting period
Repeat Visitor	The number of unique visitors with activity consisting of two or more visits to a site during a reporting period.
Return Visitor	The number of unique visitors with activity consisting of a visit to a site during a reporting period where the same visitor also visited the site prior to the reporting period
Visit Duration	The length of time in a session. (Timestamp of the last activity minus the timestamp of the first activity of the session).
Click-through	Number of time a link was clicked by a visitor
Click-through rate/ratio	The number of click-throughs for a specific link divided by the number of times that link was viewed
Page views/visit	The number of page views in a reporting period divided by number of visits in the same reporting period
Page Exit Ratio	Number of exists from a page (last page on site accessed during a visit) divided by total number of page views of that page
Single-Page Visits	Visits that consist of one page regardless of number of times the page was viewed
Bounce Rate	Single page view visits divided by entry pages (first page of a visit)
Conversion	A visitor completing a target action

Note: Standard web analytic measurements as defined by the Digital Analytics Association. Adapted from (Brown et. al., 2007).

Appendix B

A. Interview with Stephen Dunn

What was your role for Tiny Talent Time?

As creator of Tiny Talent Time I produced and directed the program. (1957). My role was to find a host, which I did, Bill Lawrence, who was a switcher (TD now) at the time. I auditioned children up to age 12 from our coverage area and selected six of the most appealing and entertaining acts from various musical categories for each show. I spoke with each child who auditioned and made one or two comments about the act and encouraged them to practice and if they did not make it this time try again next year.

Shows first were live on Sunday afternoons and when videotape came in prerecorded them as live to tape, no retakes unless technical.

I felt my role was not only to make the show appealing to both children and adults but to potential advertisers as well. It did, the Cattle Breaders Association of Ontario, Guernsey Gold and two per cent milk, and Christies Bread became
long time sponsors.

Define audience engagement.

Audience Engagement is a new term to me. I suspect it would include the interactivity between the show and the viewers. (before hi-tech interactivity) TTT was a family show appealing to both children and adults. It provided the young viewer with the encouragement to practice their art in hopes that they could be on the show. It supported parents who found it difficult to get their children to practice.

Why did Tiny Talent Time have such a long run.

Same as above. Audience appeal. Also TTT was inexpensive to produce. We were all salaried and this was just one of the many shows we handled. (I did 10 to 16 hours live a week) I was producer director who auditioned and selected the acts with a production assistant, the host was on salary in the early days as well, later given a freelance fee. Talent was free. When taping we fit into crew schedule. Broadcasting live, we had the studio for minimum amount of time, and later when tape came we taped several shows a day, live to tape. Half hour show took half an hour.

Were there any unique factors or characteristics used to produce Tiny Talent Time?

In the late 50's most variety and comedy shows opened with a chorus line. (Jackie Gleason, CBC shows) With the help of Jesse Lowes and her young pupils we put together a childrens' chorus line of dancers to open every show. Three little boys and three little girls. No talent fee!! It was free advertising for the Jessie Lowes Dance Studio.

TTT was sponsored by the Cattle Breeders Association of Ontario, so set was a farm fence and dancers attired in farmer duds and skirts. Even brought in a huge cow when we taped the open and close with the dancers. Cow made a mess in corner of studio at the first taping, but like pros, dancers kept on dancing! (Another story!)

How did you measure audiences at the time?

No BBM (Bureau of Broadcast Measurement) stats but everyone Bill Lawrence and I met seemed to watch the show. Was told that on some Sundays it out-rated NFL Football. Bob Dawson of Dawson, Pearson and Dawson Rep House, now retired, could help you here.

B. Interview with Jennifer Howe

What is your role on the show?

Tiny Talent Time is an in house CHCH original production that was started in 1957. The original creator is named Steven Dunn. He pitched a show about talent show for kids. It ran from 1957 to 1992. With CH celebrating their 60th anniversary this year they decided they'd like to bring back Tiny Talent Time. Because the station doesn't do a lot of original production anymore, they just do mostly news, they didn't have an in house producer so they hired me on contract to mount the show for them. So I am the supervising producer. I answer to the two executives from the station, who are the executive producers. Basically I put the team together with both in house staff and freelancers and work with the writing team to figure out how the format of the show will go. I worked with the publicity team to figure out how we were going to market this to the public. Basically, supervise all elements of the show.

Is the Tiny Talent Time reprise going to follow the same format as the original show?

Well TV has changed so much since 1957. The show in many ways is the same, but is so different as well. I was told what they wanted to do was make it in the same spirit as the original show; so no judging, no competition, it's all about a celebration of young kids under twelve. So that was the basis, those were the parameters. But there are so many talent shows out there now that we questioned, how do we compete with the "American Idol," or the "So You Think You Can Dance" or even on YTV the "Next Star." So what's different on the new show is that it looks a little fancier, a little slicker, with more bright lights. Definitely not just a bare studio, the set used to be just a curtain with a cement floor. So we have increased value production in the look of the show. We went from one host (who was Bill Lawrence) to two hosts: Jaqueline Coville who is a CH personality as well as Jason Agnew who is familiar to young viewers here. Between the two of them they bring different aspects to the hosting role.

One of the things we needed to do was make the show faster. If you watch the old show it was very slow and today's audiences, we felt, would find the concept charming but wouldn't end up watching it. So we had to answer the question of "how do you make it more watchable for today's audiences?" Having the two hosts we can have them play off of each other, I can use them in different ways. We also have a backstage area, which is pretty typical of talent shows these days. But that backstage area became a very intimate location. Putting a 4 year old on a big stage is a tough thing, but now I can take that 4 year old and put them in a more intimate area with one host. They can now sing a little song, they don't need to sing a big song. So we go between the main set and the backstage area. This gives us movement and speed to the show.

Having the two hosts also speeds things up and there is a bit more interaction with the hosts. Bill Lawrence (old host) used to just interview them and then let them perform. Our hosts actually try the instruments or the act, so there is a bit more goofiness in that. We try to have some humour with it, and we are also after that family audience. It can't just be cute kids, there has to be something for the adults. On that note, we are actually also including adults in the

show. You will see people performing with their families, so dad's backing their kid up on the guitar or mom on the piano. We actually have one young man who's hole family are in a band- they have a dinner theatre. So gramma's on the keyboard and mom's on the guitar and dad's on the drums. By adding the adults gives us the idea of supporting the young performer. Those are the main difference that have happened with the show, other than the digital aspects.

How do you think including adults and the more adult geared hosts will affect your audience?

I don't know. I think that, I'm hoping, that the new audience will have no frame of reference. The young viewers won't know what the old show really looked like and they will be comparing it to other shows that are out there. What will be different for them is that there is no judging, they will just have to watch it and absorb. They may be surprised that they don't have to pick. They don't have to say I like that one better than this one. For the older viewers who have seen the show, it may be a bit trickier. They will be comparing the new hosts to the old host, Bill Lawrence, who they have very fond memories of. I think they will find the talent comparable. We tried to find acts that were a nod to the past, baton twirlers and accordion players, etc. I think if they were to watch the old show now they would see how dated it was, but hopefully we captured some of the charming aspects that they'll maybe remember and say ah. We will see how the audience reacts.

Because the audience doesn't have this inherent role as the judge, how would you define audience engagement for the show?

The audience engagement started right from the audition process. Back in the day acts would actually have to come to the studio and audition in front of a panel of judges. This year we asked applicants to submit their video online. So kids would take their phones and go into their bedrooms to take their application video. Half the time I don't think the parents even knew that they were doing it. I think this worked as a great equalizer. Some of these kids might not have felt brave enough to ask their parents to bring them to an audition. Saying, "I've made this video, can you upload it?" is a bit easier for them. We had a great response to that online audition process, and it certainly made it easier for us because we could go back and review, and also didn't have to tell 400 kids sorry you didn't make it. So that started right away, and if the show continues into subsequent seasons, I could imagine we would get inundated with applicant videos. Kids make videos all the time now: look what I can do, watch what I can do. It is a part of their culture now. Social media, facebook, twitter, all these kids are on them. We can send them pictures of them on set and they can send us their instagrams of them back stage, so there is a great interaction and engagement between the production and the kids.

Now, moving on to the whole audience, what we have introduced to the show is that although there are six performers per episode, the television audience will only get to see five. If you want to see that sixth one you have to go online and it is exclusive content. It is usually a young person who couldn't actually fill one minute or two minutes of TV, but they are cute little web videos where you can fast forward or only watch 10 seconds of it. So every episode we have a 1 minute interview with the child and they tell us who they are and what they are going to do, and if you want to see them, the host says you have to go online and see it as exclusive content on our website. That is driving our audience to that second screen. It also allows us to work more faces into the show without boring people right then and their, because we are trying to speed up the pace. The other minor interactivity that we are doing on the website has to do with a thing that Bill Lawrence used to do where he would ask the contestants, "If I could snap

my fingers and grant you one wish, what would you wish for?" So we are creating a "wish wall" where we are allowing anyone and everyone upload their wishes, probably limited to 50 characters or so, obviously vetted to keep it family friendly. But basically you would be able to see hundreds and hundreds of wishes. So that is just a minor way to get people to interact with the website.

So if you had to measure engagement, for the original versus the series now, how do you would think that would work?

I don't know how you would go about measuring the old show. I think back in the day they would record it in the morning and it would air that afternoon. I don't even know if the show repeated. So if you missed it, you missed it. But it was a hyper local show, very niche broadcasting, in that it spoke to this community (Hamilton). Other people could see the show, CH had a very strong signal, but it spoke to this region. I hear so many stories of, "my dad worked at Stelco and they would all pause to watch it to see his kid on TV," so there was that kind of word of mouth like neighbours. I think there is still that kind of excitement about a show that is produced here, featuring kids from here. But now we have a global audience. We are geoblocking just to Canada with our online videos and with our broadcasts, so it is only going to stay in Canada. Obviously now we can have the analytics of where people are coming from and interacting with us from all over the world. It would have been facinating to know what their TV numbers were, and I think it was more of a face to face interactivity and going out into the community. We talked to Bill Lawrence and the original creator about how kids these days are watching tv with a phone in their hands. My big concern is that there might be bullying surrounding the performers. Saying something about a 21 year old on American Idol is one thing, but saying something about a 7 year old who is so nervous is hard. The language we are going to use in our scripts and the language we use in social media is a message of positivity. We are also going to encourage adults to share their experiences if they ever did something similar as a child, so that they are put into that mindset of the 7 year old. We are just celebrating the fact that they were brave enough to get up there. I am anxious about how people will respond to the open forum. The thing that gives me hope is that when the kids were all here in the dressing room, because it wasn't a competition, they would all sit in the green room together and watch each other do their things and participate in each other's talent. All of the talent wranglers commented on what a positive vibe it was between the kids, so hopefully that translates to what happens online with the show airs.

Because Tiny Talent Time (present version) hasn't aired yet is it hard to know how effective your strategy is going to be?

Yes. Certainly we are hoping it will be successful, but we will know more once we get going in September.

In terms of the old show, how do you think they measured effectiveness?

Well the show ran for 35 years, so I think it was doing okay. It was in a good lineup. So on Sunday nights everyone would watch Tiny Talent Time, and then the Wonderful World of Disney, and then Ed Sullivan. Everybody knew that TV lineup. Because there weren't a lot of channels on the set (TV), that is what Sundays were. Everyone would watch those three shows. And then there was just that routine. We don't have the luxury of that these days. I know when American Idol first started it was the Wednesday night and Thursday night and you were almost

locked into having to sit and watch. I think that was kind of cool for a while, but then you saw people creep away, "Don't tell us when to watch TV again," kind of attitude. We are going to put it out there as much as we can. We are going to premier Saturday night, then repeat on Sunday, then it will go to web. So people will be able to watch it anytime across Canada, and it will hopefully create a draw to our website as well.

Are there any other unique characteristics or traits of the new show and of the old show?

The community was proud of the fact that the show was produced in Hamilton and people knew about it outside of Hamilton. I think that Bill Lawrence was just such an excellent broadcaster, so people liked watching him on TV. You have that thing were you hoped you were going to see someone you knew on there. Finally, there really wasn't a lot of selection. Now, mind you, there were a lot of other local talent shows - there was one out of London, Ontario and there was one with a clown- Big Top Talent. So there were a couple of those styles available- but everyone loves watching talent shows, it's like vaudeville. People just like watching other talented people do their thing, so I think the format will be around forever. Now especially because people are wanting to get that fame thing.

I think what will be different is that we are going so retro with the new show. We are not trying to make it a competition, or go crazy with the interactive. So we are giving it a very simple approach that I think will appeal to audiences, while still incorporating some of the modern stuff. I think that's what now, will set us apart- hopefully.

What would Tiny Talent Time engagement tactics look like if the show was produced today?

Some of the things that, in terms of the old show, is that they gave everyone who performed on the show a certificate. The number of people who have sent in copies of their certificates that they have held on to is outstanding. So, I assume they (the old producers) were hoping that people would go and stick it on their wall. You know, for advertising/propaganda type marketing. The contestants would also get little pins, and so many people are telling us they still have them. So we are giving everyone pins, and hopefully years from now someone pulls it out and says "look- I got this on the show!" I personally feel that because media has gotten so big, and shows now are so big, that the community will rally around their own show, they will show a bit of ownership. Beyond the community, and once they get past that first episode, we have to make it interesting enough that they want to come back. I think as much as you can have the interactive stuff (and you do have to do that because the kids or the parents or both will be on their phones as they are watching the show), but I think it will come down to the people. Our hosts are amazing, and their interaction with the kids will be funny and charming. And kids like watching other kids. When you have someone that can sing a song, whether they are 5, 15 or 50 it is still entertaining. I'm sure the old show didn't pull in huge numbers, but it has a pretty special spot in Canadian broadcasting.

Because the show wasn't "Toronto," it was outside, it might have felt a bit more accessible to people. The show also always highlighted where the contestants were from, which we will be doing on the show now. We did pull contestants from all over- and hopefully that will "fool" people from those areas into watching the show. In this day and age with tv it is a bit of a crap shoot. It all comes down to how it is marketed and what it is up against. There was a lot of buzz within the media world that Tiny Talent Time was coming back - people were pretty excited about that. Hopefully that translates into some good numbers!

Anything else you would like to mention?

Because I was given those parameters, ie. it can't be a competition, it can't have judges, its not like we could go off on crazy tangents about what we could do to engage the audience from a voting standpoint. It has always been my fear that these kids will get slagged on social media and I don't want it to turn into that. I think its going to continue to evolve: how we get people to talk about the show in a positive and fun way. Right now we are considering what hashtags we are going to use, or if we want to create a campaign to get people to use positive language (for example: I'm an alumni, I tap danced, I played accordian), or if it will be a straight #TinyTalentTime hashtag, and the pros and cons of all of that. I would love for people to be talking about it, engaged in conversations online, and I just hope its positive. It will be interesting to see if people will respond to that. We are all so cynical now- I'm as guilty as the next person watching the Oscars and trashing what somebody is wearing. And it's fun- it's part of watching TV now. But I don't want that to happen to these kids because they have access to these social media tools as well. I think a big part of it will be reminding adults what it's like- send us your pictures, were you ever in a talent show, did you ever feel nervous, etc. Having them re-live their childhood- that is what I am pushing for is that nostalgia. So the kids have this bright new show, new host that they can latch onto, but hopefully for that older crowd is nostalgia.

So that is part of the website too. We are asking people to post any pictures they have, videos, memories, just to get them to remember what it was like. We are really hoping to go for that vintage kind of thing.

Are you guys doing anything in terms of non-digital engagement?

We had grand plans! But because of the challenges with producing a show (time, money) we weren't able to see them all come true. I would love to engage the school boards if the show moves on. Schools do talent shows, if we could send a bunch of shirts for any kid who gets up there, or whatever, then we would be able to encourage young people to just showcase their talents, and continue practicing. I think anything we can do to encourage that would be great, and it would promote the brand in a positive way. So it depends how far we get past the one season. Right now it is a special one off for the CHCH 60th anniversary, but we are going to wait and see how well it is received. It is a perfect show for certain sponsors, and I think if that happens then there is a new layer for audience engagement, which we didn't have to do this year from an advertiser standpoint/ sponsorship standpoint.

D. Interview with Greg Milo

Could you describe your role on Canadian Idol?

On Canadian Idol I was an audience coordinator. That job required me to fill the seats with people, but also manage the executives from the network, the production company, and the contestants' families (making sure the director knew where they were as well). I also managed a team of production assistants who helped get the audience in their seats, make sure their signs weren't blocking cameras, and that sort of thing. I did that over ten years ago I guess. 2003 was the first season. It was before Facebook- we had a website- no social media back then. Now a lot of that job is social media.

Could you just describe how Insight works with CTV?

Insight is a production company, and they get contracted to produce television shows. Sometimes we bring the shows to the network, and sometimes the network gets the rights to the show (especially large format shows) and hires Insight to produce it. So that's how we get affiliated with networks, but its an independent production company.

How would you, in the role you have and have had, define audience engagement?

It's crazy. When I started on Idol, producers loved sinage. People making posters for the show. I would set up these stations with bristol board and markers so people could make signs. It was always a big part of the show; it would make the show look fun and show support to the contestants. Also, what we would do with our shows, is we would hire companies that did research. So some people would watch the show on one side of a mirror and they would be talking about the show and the research company could see/hear what they liked and didn't like. Now with social media, we are getting instant feedback from the audience about what they like and don't like, what's causing a stir, what's causing conversation. We know what is trending and we know what people are watching. Now the tools are so great at figuring out what stories are doing well and what stories aren't doing so well, and then changing our content towards that reaction.

What are key indicators of engagement, then (during Canadian Idol's first season) and now?

Then, we would probably use website traffic and then traditional Neilsen ratings or BBM ratings to figure out how many people watch the show and how many come to the website. Web traffic is always a good indicator, what they are clicking on and how they are behaving on there. So that was helpful, but mostly we relied on TV ratings. Now we are looking at social interaction, how we are doing on social media, especially for shows like Big Brother Canada, and how people are engaging with our online presence. And then, traditional ratings are still a factor, especially for the network, because that determines if we get a second, third, fourth season or now, because we have to meet their bottom line. Now we take into consideration PVR numbers, which is new. So we get the initial numbers of who watched it during the first airing, but then we wait a while and get a new set of numbers of people who recorded it and of those, who watched it. So that has been pretty crazy. BBM does that. It usually bumps up the number a bit so we usually try and wait for those. You can't go down, but theoretically the number could stay the same or jump quite a bit. We have seen some jumps from views of 500 000 on regular traditional tv when it initially airs, and then gets bumped up to 700 000 by the time we get the PVR numbers in (for Big Brother).

So other than whether or not you get a next season, how do engagement measures and audience reports influence the production?

We try and figure out what story lines are working out well. For example on Big Brother, if there is a couple having a "showmance," we monitor viewers' reactions to it, whether they are fatigued by the story and we will show less of it in the show, or if its engaging to the fans then we will build on it a bit more. We sort of feel it out that way and we're able to keep up on what are popular/unpopular storylines, popular/unpopular house guests, or if people don't know about certain house guests because they don't have enough air time. We are able to craft our stories based on this reaction. It is always an art of figuring it out.

Were there any unique campaign tactics, or show characteristics that you tried to do on Canadian Idol to try and boost engagement?

One of the things they did on Canadian Idol which was groundbreaking at the time was they would take pictures during the performances, and the pictures would go right from the photographer's camera to a computer where the VP of publicity would be choosing which to upload to the website instantaneously. I talked to the camera man about this technology (he's been a camera man for 30+ years- he started with the Globe and Mail shooting film, he told me about the first time he used a digital camera, he was in Nagano Japan at the Olympics and by the time he landed the camera was already out of date, and there was a Nikon convention that showed him what he could use), so that was the first time he used that particular technology to transfer photos to a computer. They had to figure it out. So that was one of the first sort of engagement tactics; giving people an instantaneous way to interact with content online.

The other tactics were really just traditional marketing: giving away free tickets, radio, that sort of thing- pretty much the offline world. Now it is a bit different- we play hashtag games, and we really use social media a lot to keep our fans engaged and making sure that they know when the broadcast is, tune in reminders, rewards for tuning in, that sort of thing.

Do you think the effectiveness of a campaign would equate the success of the show?

You have to let people know what your product is, and where you can consume it. Whether it is a digital property, or conventional property, marketing is the biggest aspect. Now, with growing social media, we cannot produce a show without a social media strategy. We have editorial calendars, what and when things are being released, how they are being released, using social influencers to push our message. Without that machine of digital advertising, we can't get eyeballs to our content.

So how did you do it before social media?

Actually I was talking about this the other day. Insight produced a show in the early 90's or late 80's called Test Pattern. It was a game show on Much Music. It was really colourful and the host was this really big guy who wore crazy colourful costumes. So what they wanted to do was get people to stop on that channel when they were flipping through the tv because it was so weird and colourful. It was a tactic they useds. Now people don't flip channels anymore. It's a new game. However people are consuming content, we have to come up with ways to find ours. It is constantly changing and there are so many people out there with creative ideas on how to do that. It goes for everything: movies to television to web series. I think it was harder back then, but now because we have so much content, you don't want to get lost in the noise. So you have to really strategize to get your content seen. I guess it is just as hard, but for different reasons.

If Canadian Idol was produced today, do you think it would look just like Big Brother, or American Idol today?

It would be close to what American Idol is today. You can argue that that format is different than it used to be. People still vote but there are different voting mechanisms- you used to call or text, but now you can vote online. So there would be a more modern aspect to voting if Canadian Idol was around. Now there are so many similar formats that are using crazy amounts of technology. Rising Star, which is basically American Idol, but people vote online and as they vote online things happen accordingly on the set and on the screen. So the trend for these types of shows right now is "viewers want to affect what happens on the show." So within a reasonable

amount of time, if you can have viewers affect the show while it's happening, that is a good thing that will keep people engaged in your program. But I think Canadian Idol/American Idol format was pretty solid, came out of the gate really well. I think people now are fatigued with the format- it has been around for 15 years. I don't know for certain but I think American Idol has tried to modernize it with online voting and backstage access on second screen. It is essentially the same, but now superfans can have more access.

If you could, describe the differences between the average audience member when Canadian Idol was first produced and today.

Another fascinating question. I went to a taping of the John Stewart show in New York. One of my things was I want to take a picture and post it on Instagram or on Facebook. Back when Canadian Idol came out, these people didn't have phones with those capabilities, and those platforms didn't even exist! So I think the difference would be the "I'm here- this is what I'm doing right now" aspect of how we live our lives. There are always arguments about "We don't want people to spoil the show/atmosphere. We don't want people to take pictures." But, at the same time people are going to do it anyways so you have to meet in the middle. Kind of a "okay everyone take out your phone now, you can take one picture," thing. That's how they did it on John Stewart. Plus they don't want people fiddling with their phones during taping. People are so distracted by the second screen: ten years ago there was not that distraction. The biggest thing is the second screen. Coming around to it yes- the biggest difference between audiences then and now is access to the second screen. I watched a video last night posted on Reddit called "I dare you to watch this video," and it was just a video of a guy saying "Nothing happens in this video, it is three minutes, but I dare you not to click another tab, not to answer a phone," and he starts describing our current attention span. He goes into, "remember how as a kid you could watch an ant crawl on a rock for an hour," or go to the library and read a book for a day. It was really really fascinating because we are constantly distracted now. Viewers these days don't have any time for boredom and it is really tough to keep people engaged. You just have to try different things until you can find it.

Also another interesting trend is binge watching. That is something we think about when we (Big Brother) roll things out online. Our current mindset is "let's just release it all" and people can watch it on their own time, share it on their own time, etc. And I'm one of those binge watchers, for sure. It is so much more fun that way. At home I'll just put something on and just roll through it. Certain shows are harder, like Game of Thrones is a bit heavy. I know some people who still binge on it, but I find I need to get out of the wormhole after two or three episodes.

It is a tough transition for a lot of companies right now- especially for networks. What happened to music is now happening to tv. You don't need to own shows anymore, you need to own distribution. You can see how online takes a bit out of everything. For example, Big Brother America, which had aseason premier last night, I missed it, but someone had a link. They're not going to get my audience number- but I'm going to watch it this way. There are a large amount of people who don't have cable anymore who just watch a link. They're audience number won't get included - but maybe because they aren't watching the commercials they shouldn't be included. Even advertising is changing because of this. Shows aren't getting as many ad buys; it is tough. I think it is great- it is time to change. I don't want to pay $75.00 for cable every month. If cable companies want to keep relevant, they need to change the way they are doing things. The cable jack in the home is going to be like the phone jack in the home. I

can't remember the last time who had a home phone. And everyone I know who has a home phone only has it because they've had it for 25 years. I think that is what is currently happening to cable: "Well I've always had cable so I should keep it." I have a feeling that cable will die sooner or later.

D. Interview with Trevor Hammond

Could you please describe a bit about what you currently do?

Sure I can, that's nice of you to ask. It's nice to at least feel as though someone is interested in what I do. I am a writer, director and producer for the TV. I am a freelancer and have worked with several different Canadian production companies, producers and networks. Some projects are long term, some are shorter (perhaps for just one show, in some cases). For me personally, a lot of what I do is balancing different projects on the go at once - and of course always keeping an eye to the future to see what else is coming up.

Within all that - what I specifically do for each production depends on what the show is - and what my role is. On some of the bigger shows my role is to oversee the scripts (maybe written by me, maybe written by a team of writers) - and basically help produce the hosts / talent. I hang with them, work possible ad libs (based on what we see in rehearsal, etc) and just ensure they are happy and good to go with their script. On other shows I direct: sometime in studio, sometimes out of studio. When I am producing - I generally am looking at the bigger picture of a show / production. So it can range: In some cases - I will be brought in just It to help "punch up" a script for a week. In others, I will be overseeing a production that could be on for months. But more and more - whatever the role - working with / for clients to help with integrations is a big part of what I do.

What were your positions in relation to the following TV shows:

Canadian Idol - Head Writer. I oversaw a writing team of 3 others. (Did you ever watch that show? Or are you too young?) Worked closely with Ben.

Battle of the Blades - Head Writer. Oversaw a team of... one other writer. Worked closely with Ron. He's super smart.

Tiny Talent Time (Current or Previous Seasons) - Writer - I think? Or creative consultant? I don't totally remember my title. My Tiny Talent isn't memory. Or dancing. But... I was brought on to help setup a template for the scripts - and work with the producer to help with the flow of each show within the season. I wasn't able to be full time on it- and I wasn't in studio for the shoot days. If so, this would have been another example of working with the hosts (during rehearsal and during tapings) to find fun / cute / real moments to use and work with.

How do you define audience engagement?

I think the way we define it and look at it has changed - even in just the last few years. It used to be simply a matter of ratings: how many people watched your show and were therefore engaged. Perhaps another indicator would have been the "water cooler" meter - were people talking about it at school or work. But literally, it was just around the water cooler. There were no "second screens" or apps. Now, that "water cooler" is immediate and everywhere. Everyone who has a phone can initiate that "water cooler" talk. So for me, audience engagement is about how people get, see and share your show.

What were/is/are the key indicator(s) of engagement / how were they used?

When I first started, we would see "comments" on line and some blogs, but now, the key indicators come from the social media teams. Twitter, facebook and other social media sites are now (as they should be) a part of how we plan a show, how we sell a show and how we execute a show. These social media teams (which didn't exist on many shows ever 2-3-4 years ago) now have more impact on the creative of a show: how can they communicate their message to our audience - and how can the audience get back in touch with us. I am not an expert on this but I have seen it more and more on all the shows I work on. And it's more than just getting a hashtag - its how can we reach, entertain, and sell to our existing audience more? And - how can we also engage the people who may see us on social media... to actually tune into the TV show?

In your opinion, what are/were the measure(s) of audience engagement success in a:
Pre-internet setting (Tiny Talent Time)

Do you mean the original show? I'm not that old! I worked on the new series.
But - 30 years ago (or whenever it was on) is when it was simply ratings and the "water cooler" sort of thing. People the next day talking about the tap dance crew or the sweet little girl who dropped her baton. In terms of the new show - I wasn't that involved with that aspect of it: I know they are using youtube videos to promote it and there will be a social element in the form of a web site (with bonus content) and twitter. Jen would obviously have a lot more insight on that.

Web 1.0 setting (Canadian Idol)

We were definitely on line for Idol: We could read reviews and comments on line. We saw some engagement that way from our audience. But, if memory serves, it was still in the early stages... and nowhere near what we see now. People used landlines to vote: I think it was just the last 3 years that you could also text in your vote. So - for us, the ratings were still key. Having said that - this was a show that the live audience really got engaged as well: we had hundreds of people wait in line for tickets, and the audience was always littered with homemade signs. We did shoot web exclusive segments for fun (or clients), so we obviously pushed to the website for that. These days, that extra content is a regular thing (in most cases it's part of a sponsor integration). It's interesting to watch a show on now (American Idol, The Voice, etc) with twitter or the second screen... it would have been fun to have done Idol here with that.

Web 2.0 setting (Battle of the Blades)

This was one of the first big shows I worked on that had a dedicated social media team. I think there were 3 -4 full time people on that team. They put a lot of time and energy into the social media elements - and that was how we started to engage the BOTB audience. It was everything from simply beefing up the web page to have more relevant (and good) content - to engaging our audience to get in touch with us on twitter or facebook: we asked for everything from their stories of being bullied, to their favorite pairs on the ice, to sending us in pictures of them supporting their favorite teams. This show really took the social media element to another level... and utilized this social engagement really well... much like Big
Brother Canada has done since. One season we even had a dedicated on air person for the social media element: answering audience questions, etc.

Where there any unique campaigns, factors, characteristics that each of the shows may have used to enhance audience engagement?

As mentioned, BOTB was the big one from these 3 shows. We incorporated not only comments from people - but also their videos and photos into our show.
They would be sent in, we would have Ron mention them, and the images would be in our screens around the ice... or on the ice itself. Another initiative on Blades was (I think it was called) Mini Blades: this is where kids at local skating clubs all across the country competed in an online competition. Viewers to the show (and more so viewers to the webpage) would review all the routines... and then vote for their favorite. At the end of the season the winners actually made an appearance on the TV show. With Blades - there was also some web-exclusive content that was created: much of it was part of a sponsor integration. For me, Idol was also the beginning of doing content exclusively for online. And again, most of it was sponsored.

What are possible implications of these changes?

One implication is: more opportunity to sell. Sales is doing a lot of the driving in TV these days: from the bottom up: new shows will get produced if there is a sales piece attached. Existing shows are integrating sales into regular programming more and more. And - with having second (and multiple) screens... it now gives the sales teams that much more to work with. Sales can now do more than just promise their clients message / product on the TV: it can be second screen and beyond. On some other shows I've done as well - we have done exclusive sale / integration contests exclusively online / mobile / etc.

What do you believe audience engagement tactics will look like in the future and why?

I don't fully know. I'm sorry if you were counting on me for a definitive answer :) Things have already changed so much since I started in TV - and I do know that it will continue to change - and even quicker than it already has. The trend seems to be moving away from traditional TV viewing habits - in the sense that I can (outside of sports which is a whole other beast) essentially watch what I want - when I want: things like Netflix, downloads, and PVR's have changed how I watch. But... I am still going to watch. Content is and still will be king. I have mentioned this before - but I also think (especially here in Canada) that we will see more programming based on some sort of sales integration - or at the very least - more shows will continue to integrate more sales opportunities into programming. I think Second Screen viewing will also continue to grow - but will it still be watching while tweeting in 2 years? Will something new come along?

Interview with Paul McGrath

What is your position in relation to Battle of the Blades

I am the executive producer of digital for Factual. So that is a department within the CBC that does the unscripted programming. So I was the "digital executive producer" for that show. So I was leading that team for that project.

When you say the digital team, what would that describe?

That team had a senior producer, a producer, an associate producer, an intern, a freelancer, some graphics, light skies, there were a number of people that were touching the digital execution in different ways (including television). It was just a matter of coordinating and managing the team.

What was the digital aspect of Battle of the Blades?

I wouldn't call it a second screen project. There was a second screen element on that show but it wasn't the primary focus of the show. In the conventional sense of what you call second screen; it's not like there was a play along app that would go along with what you would see on tv, serving up more editorial in conjunction with what was on tv at the time. We did do some stuff around that/ second screen elements around that on the website, but it was not a dedicated app. I don't think it would be accurate to call it a true second screen project. On the other hand it was very much a cross platform project. What we were trying to do in that show was to take the story and the essence of the show, send it out to the audience, allow the audience to react to it, bring that reaction back into the television show, and essentially broaden the format: have it reach more people and reach more people in a tangible way. For example one of the things that we did was take the format of the competition (having a figure skater and a hockey player combine in a figure skating competition), and put it out in communities across the country where kids could get involved and take part in that competition on their own, in their own arenas. The idea was take the show format, but it in different places across the country and let people get involved in it. In that sense, they (the audience) were able to get involved in the format of the show in a really physical, tangible way.

You have digital engagement, and physical engagement now for BOB. How would you define audience engagement, if you had to?

I would say that audience engagement would be any activity in which the audience is interacting with your editorial. When you asked me that question my mind automatically went to digital and audience engagement, and I think that it is probably common for people to think that way. But I think that audience engagement is much broader than digital only. I think that you can see it on digital platforms. For instance, if you see somebody who is playing with the Walking Dead and putting captions on a picture, and putting that on Twitter, that is a very obvious way to point out audience engagement and say they are playing with the shows editorial. But I think at the same time audience engagement can be conversation about television show in your living room that you will never see on social. It can also be reading about Game of Thrones in the New York Times. So it doesn't necessarily need to be a social execution, and I think more broadly that it doesn't necessarily have to be a digital execution. I think both of them serve as a gauge of audience engagement.

What are the key indicators of engagement?

They "key indicators of audience engagement" is an area that is fraught. A lot of people are working on this. One of my colleagues in the states who works in social tv has called this a unicorn, and I think this is a great metaphor. There are a lot of people chasing something that may not actually exist. There are a lot of indicators out there- so you have Twitter's number of tweets per episode. You have Facebook sort of wading into this area in providing a whole bunch of data which is supposed to give you a sense of "size" of conversation. The essential question is whether social and digital is an indicator of the total population and whether those two are

representative of the enthusiasm/engagement of the population. Whether one represents the other is the big outstanding question. There is all this stuff happening on Twitter and Facebook, a lot of the social networks (Twitter/Facebook/Youtube/etc.) are making claims that their networks complement television in such that it drives ratings, makes people watch longer, creates a more engaged and loyal audience. All of that may be true, at this point we don't really know, there are no conclusive studies one way or another that are linking the two sets of activities together.

I think one of the big problems is that social networks and digital in general is a subset of a larger television audience. Even though social and digital are big, they are not as big as television itself. If you compare the numbers, the number of people on Twitter during primetime during the week is a small fraction of people actually watching primetime television. Television is 25 times larger, maybe more. It is hard to compare the data, because it is different data sets. There are definitely a lot of people who do not share my view on this, but there are that do. We will see the truth come out in drips and drabs as to whether social and television being good companions. I have not seen a study that actually link the two together, although many claim to link them. It is important to be aware of the vested interest behind some of those claims. You see the claim a lot from social networks and companies that are working as data providers for social networks. It is common to see the claims from the digital side of the universe saying that the link is true. For people working in television, if the claim is true it is helpful, but not necessary. We don't need it to survive. For companies like Twitter, they like to state their business case on having an impact on ratings for television, having an impact on engagement for television, and essentially being the social network of television. If there is no link between social and television, it affects social more than it affects television. It is important to be skeptical of claims you see online. There are a lot of people that confuse cause and effect in a lot of those studies online, so that is something else you have to be careful of.

For Battle of the Blades, would you define it as a successful show, and what would influence that opinion?

I would definitely define it as a successful show. I think it was one of the top rated (either the top rated, or one of the most top rated) Canadian formats ever. It was a big show in terms of original Canadian format. The ratings were good. I was really impressed in terms of our digital execution around that show. I was very happy to see how it rolled out and how it had such a tangible impact. I very much like it when the storytelling is affecting people's lives, and that show did that on more than one level. So I thought it was successful that way.

When you talk about digital execution, what do you mean by success?

The numbers (on the web) were strong, so we had some of the highest numbers on the web that we have seen over the years. The numbers weren't as good as I'd like them to be. We had difficulty pairing the "superfans" with the execution on that one, and I think part of it was demographics. It is an older show, and it lends itself a little bit less to interactivity than other shows which are pure voting shows. That was a bit of a difficulty there.

Mini Blades was a success, was that kind of the one unique factor that would enhance engagement for Battle of the Blades, or was that something else?

Other executions are that we would bring pictures that the fans would send it through Facebook, Twitter or Instagram and we would project them back into the arena so we could create a virtual audience inside of the arena that was physically above the real audience in the arena. That would allow contestants on tv to see not just the fans in the arena but also across the country, and allow them to see real time how the audience was reacting to what was going on. That was an execution that I think a lot of people were impressed by and took notice of. I think it was because it was so massive- the images themselves were projected on a screen that wrapped around the entire arena (hockey arena). So you are talking about maybe two, three, or four hundred feed of projector screens wrapping above the audience; it was very large. There have been tons of shows that have taken profile pictures, tweets, or whatever, and put them back into the show as an overlay graphic on the screen. They weren't any executions that have done it in such a large way that we did it.

How did you manage it with the time difference in the country?

We took images and once we projected them in the arena and once the show was taped that was it. Anything else beyond that point wouldn't make it in because the show was already set to tape. So the projections were live for the first live show, and after that show it was taped. We are working on another show now for this fall in which we are doing the same sort of thing. Instead of doing them as a media or graphic that is brought into the set and projected onto the set we are doing them as a graphic overlay off of the screen itself. When you do it that way you can do it for each and every time zone and have the audience interact from those specific time zones. That way it will always be live regardless of the show is live or not anymore.

What kind of difficulties arise when having digital aspects synch with television?

One of the questions that you are going to have right away is what we already spoke about, what do you do for time zones. In Europe this is largely not a problem because they are dealing with digital interactivity on a single time zone. So there is a lot of innovation, especially around the voting or game shows in the UK, because all of the audience is watching the show at the same time. In North America there is, you could say, different approaches to it. Either you sacrifice the time zones and treat your show as an event that is live and not being simulcast or bicycled into every time zone; when it happens it happens. A second tier to that approach is merging time zones. In the States they have 4 time zones instead of 5, like in Canada. What they have done on some of their shows is air twice, in two time zones at a time, in Eastern/Central and Mountain/Pacific. They merge the time zones and broadcast to them. In doing that you can broadcast a mix of tape and live element. Then for shows in which you are doing multiple time zones, like in Canada, and you are doing interactive elements, there is a mix of approaches you can take. By mix of approaches I mean you can use graphics, you can use live inserts, you can do the show multiple times in every time zone. That isn't really economically feasible, considering some of the time zones don't have a large population base. So the solution that seems to happen quite a bit is having the show go live, and into one of the time zones, or having the show be taped and being broadcast into one of the time zones, and then using the audience feedback from that time zone to update graphics to broadcast into that time zone. There is audience interactivity but it happens in graphic segments that only the host can interact with in a generic way, because they won't know at the time what that graphic will be

saying until it happens. The other approach is reserving chunks of your show for live inserts and having audience reaction to the game play as it or to the audience interactivity as it happens and drop those pieces into your show. That has other issues, mostly with voiceover and descriptive video pieces that we are mandated to supply. It's a little bit difficult, or more difficult to do. It is something that we need to work with as well. There is no single approach to it. People are playing with different things at the same time to try and figure this out.

How do you feel that audience engagement (in general or measurement) has changed over time?

I think it has changed a lot. It used to be just ratings. And then, it sort of became what are the ratings of the show and what is the social chatter around the show. I think we are in the middle of that period right now where we are doing, "Here's your ratings and here's your social." So the Twitter/television ratings they are producing in synch with Neilsen and such. At the same time I think we are going to move off of that as a key indicator rather quickly. I think that is because ratings and the social chatter often don't match up. So the shows that are very big on Twitter for instance are not necessarily big on ratings, and vice versa. The third sort of period I think we are moving into is: "What is your rating, what is the loyalty of your audience?" So the amount of conversation may be part of it, but it is not the key part of it. It is how loyal is your fan base to new content. If you publish new content in different places, is your fan base so loyal that they will come back to you regardless of the platform you put it on. Do they have such an affinity that they will come find you should be the real question. It is not how much are they talking about it, or how frequently they talk about it.

In terms of fan engagement, I don't think there will be a single measure that will come out in the next couple of years. I'll give you an example just to nail it down a bit. First you had ratings and ratings was essentially just a number. A single number would tell you everything you needed to know about your audience. It is the average minute of the audience for a show of 60 minutes or whatever the show is. Then social chatter became part of it (engagement) and we layered it on top. And now we are starting to look at that as an industry and say, "I don't know if that is the best indicator." So shows like Pretty Little Liars for instance will have strong social, but relatively weak ratings. Shows like the Walking Dead have a similar phenomenon. Whereas you have shows like NCIS which have very strong, steady ratings and very little social chatter. So you get this phenomenon that they don't line up, they do really seem to be related. You have other shows like Trailer Park Boys, where over the years they have built a very strong and dedicated audience. When they move platforms the audience follows them. Trailer Park Boys were television that went to Web and now they are going to Movie. The expectation is that the audience will follow them. That is an indicator of a very loyal audience. It is not necessarily how loud and how much of social chatter was there, it was more about how committed are they. If you are measuring social solely on how many people tweeted or talked about an event, you can't tell between a funeral and a wedding based on that number. It doesn't mean good and it doesn't mean bad, you just have a number on how much there is. It is a very blunt instrument. If you are measuring something that actually starts to try and tackle fan loyalty and affinity, then you are going to find out how much potential there is for your show as a product. You can find out how successful you might be if you turn your show into a movie, or on Youtube or Netflix. Can I move it from the web to television or vice versa. Veronica Mars is another movie that that did something like that because they crowd funded some of the production costs for the movie. All of those different examples are demonstrating the same sort of model. There are producers

that recognize that binding the community together, creating a strong loyalty amongst the audience, is actually more important business component instead of just chatter.

What do you predict that audience measurement tactics would change the production of BOB in the future?

I think we will be moving into an area where we, as an industry, will use as a standard measurement system for measuring audiences. Whether we are measuring social, digital, loyalty, whatever. Right now we are in a situation where there are 101 ways to measure anything and everyone has an opinion on which way is correct. This has been really detrimental to the industry, because there is no single, valid, 3rd party measurement that everyone agrees upon. That inhibits money moving into that space because people are reluctant to spend money when they don't have a way to find out if their money was invested wisely or badly. I think that we are seeing quite a bit of work needing to be done in that area, where people are trying to define what the metrics are. But I don't think that we will ever get to the point where we will get as simple a set of metrics that we get for tv ratings. We have way more data in digital so there will always be more and more complex metrics in digital. What I would like to see is just a set of metrics that we all agree on, that we can then share and have the same conversation about.

F. Interview with Rose Paton

How do you define audience engagement? Does audience engagement mean that the show is a success?

It is tricky, that one. Because there are so many established conventions on how a Tv show is successful, and even within that framework, it is defined based on what category, what kind of show you are producing. They don't expect a reality show to do as well as say, for example, the Grey Cup, and they don't necessarily expect a documentary to do as well as a reality show. So there are all these measures of success that have already been defined, whereas with digital we generally go on how big the TV audience size is, and then get a fragment of that [for the digital audience]. I don't know if it is the best way to go about it, because we have had disproportionate interactive activity on some shows, like on Over the Rainbow, which was huge compared to the audience size. On other shows it [the digital audience] has been smaller, compared to the audience size. Whether that has to do with demographics, or the room within the show to be able to tell an interactive stories, or whether your audience is inherently a passive audience or an active audience. So defining a measure of success, I don't know whether or not it actually has been defined yet. We are sort of just throwing stuff at the wall to see what will stick. But, I think that finding a community, I mean web traffic stats is one thing, but web traffic with social is trickier. Because the CBC is not fully capitalizing on web traffic, page views and ad views, certainly in my position there is no big pressure to get traffic, it is more about the audience experience, but this is changing with every budget cut. It is hard to say really.
With some shows, like Battle of the Blades in particular, we did Mini Blades. It ended up being more about creating content for the TV show, like using online to source different stories, basically be another producer to find good TV content. I guess this is a measure of success too. We didn't go into it [Mini Blades] thinking, "Hey we're going to have these kids perform live on television," it just happened organically because they were so great and their stories were so great. So I guess that is a measure of success too.

So Mini Blades was a unique characteristic of the show that was used to create engagement?

We learned a lot from Over the Rainbow, mainly around a voting show and gamification; so earning votes and getting people to engage with your TV show in whatever way to earn votes, and trying to stimulate activity during the week. Before that, especially with voting shows, we would get a lot of traffic on show nights, and then it would dip during the week, and then come back on the next show night. We wanted to try and push traffic during the week. So we came up with a sort of gamification strategy for Over the Rainbow, and we threw that up against Battle of the Blades again. That is how our engagement strategy sort of came about. I don't think that it was as successful on Battle of the Blades as it was for Over the Rainbow, and I think that has to do with the average age of the audience. You have a cast of 16-20 year old girls [for Over the Rainbow], and all of their friends go online and push the brand that way. Whereas on Battle of the Blades we had figure skaters, some of whom were active and some who weren't, and again, it is that thing about you are voting for a charity to win money [On BOTB] versus for Over the Rainbow where you were voting to change somebody's life. I think it is easier for people to get on board with that a bit more. But then the Mini Blades thing also came from what we learnt on Over the Rainbow, with the "Ultimate Challenge," where we asked people to poster their towns and cities with photos of the Dorothies. We got about 6000 images over 4 days, which was unfortunate for me because we were not expecting that many images, and did not have a mechanism to count them, so I had to manually count them. Because of that, we thought, to what extent would the community be prepared to go to, if we just gave them the tools and a bit of a framework and a competition, how far would they go to get involved, and to what extent would they do that. We knew that people were doing their own little "rip offs" of Battle of the Blades, but it had nothing to do with us, just little fundraisers. So we thought if we made it a bit more official, and give them a framework to do that, and work with some of the clubs, what would we be able to get out of it. We got a lot of response. In Nappanee the place was just full. I come from a country town, for me it is a bigger deal if a TV show comes to your town and it is a small town, versus somewhere like a TV show coming to Toronto, where TV is all the time. I think for the next generation of shows there is something to be said about going to smaller communities and getting people to do stuff.

How do you think Battle of the Blades would change with different technologies available to produce the show with?

Well the next one we are already planning is Canada's Smartest Person- which was a one off special in 2012. It was a 2 hour show, like the first real second screen experiment for an entertainment show. Paul [McGrath] was more involved with that than I was, but I'm doing it now. That sort of the very first experiment with technology and I think it really fits with it. What we found at CBC is that tacking on the second screen experience to an already established show is that it can only work to a certain extent because it [the second screen aspect] just acts as a small layer within the total experience. Whereas if it [the second screen aspect] is really part of a tv show, like a game show type format, you play along anyway, regardless of your device. You are always trying to hand on your own buzzer, play along. We are going to play that out this fall and see how it goes. I think it is certainly a format that lends itself to second screening more. In terms of where it's going, there are still a lot of hurdles for us in TV land to try and match the expectation that users have from their own app experiences outside of the TV world. Think about what is happening with video games or other spaces and they have really big dev. teams and often times months in order to come up with a project and then make it. Those sorts

of user experiences that are really slick and really animated and have this huge database of users that you can invite people into or share your content with ease with; they are really complex experiences. It is really hard for us in TV land to recreate apps at that level. We are trying to, but with limited resources and less of a history in it. TV shows also tend to get the green light at last minute as well, so we have limited development times. Each year (well maybe not at the CBC) you get more resources to throw at digital, and I think with that, we will start to play catch up and make better experiences. The other big difficulty we continuously face is the time zone challenge, especially with second screen or with drama (like with Republic of Doyle) there is a spoiler aspect even just on social media. If you are trying to create a competition amongst your users, it is hard when they are four hours apart, spread across the country, and they can cheat quite easily if they are from the West coast. I think that as people move onto more on demand viewing, it is going to get both easier and more difficult in some ways, but yah, it is a challenge that we are going to face no matter what with technology.

The audio synching technology can really create unique and interesting experiences. We did audio synching with the Over the Rainbow app, and it was a huge task to get IOS and Android devices to recognize the audio fingerprint of the TV show and catch up to where you were live. Hopefully technology will get to a stage where it is much easier, where we don't have to go through master control audio synch boxes that transmit the signal back to L.A. that then transfer out to the apps across the world. It was a very complex infrastructure around that, so it sort of prohibited doing it again. However, it is hard on a live show to know within 3 minutes and 50 seconds what is happening because it is unscripted. Someone's song might go a bit longer, or they usually have a longer interview than expected. So you have to go with that route when doing a live show. The way that we approach these sort of things [second screen engagement] is kind of like a Mario game. In the first level you can jump, and then the second level jump on to things, and it builds in levels. We increase complexity as you go along. It is hard in the 8 weeks that a show runs to grow too much. However it is what we are trying to do with these shows. A show like Million Second Quiz [not CBC] just kind of throw you in the deep end and have a lot going on.

In terms of audience measurement, how do you think social media is going to change the way we conduct measurement? Now and in the future, and in comparison to the past.

The thing about Neilsen and ratings, is that it is not on a global scale, and TV is on a global scale. I'm Australian and I talk about the same TV shows that my friends back home watch. 1.5 million tuned into this last night, but what about the amount of viewers in the last 24 hours around the world. Social is calculated more on an international scale, and it is a lot easier to do so. We can geotarget straight away where Tweets are coming from, whereas you don't have access to that information because it is typically held by different companies and different media networks around the world. I think that is an important aspect to keep in mind [when thinking about audience measurement and social media].

Another thing that social does really well is show discovery, or the way you find shows in the first place. That's a marketing thing that existed on other platforms before it was on social media, but it is the next step and will become more important. I think just measuring your fan base, what they're doing, if they are creating their own content like fan art and fan fiction, is a measure of a loyal audience, or community. They might not all watch exactly at the right time for you [in order to get high audience numbers] but they will be loyal and will not dwindle off in the 3rd season, they'll still be there by the time you get to season 14.

Appendix C

Semi-Structured Interview Guide

1. How do you define audience engagement?
    a. Probe: What were/is/are the key indicator(s) of engagement
    b. Probe: How were/are they used?
2. What are/were the measure(s) of audience engagement success in a:
    a. Pre-internet setting (Tiny Talent Time)
    b. Web 1.0 setting (Canadian Idol)
    c. Web. 2.0 setting (Battle of the Blades)
3. What were/are unique campaigns, factors, characteristics that [Case Study] use(d) that enhance audience engagement?
    a. Probe: How would you define their effectiveness?
    b. Are you able to quantify their effectiveness?
4. Does effectiveness equate success?
    a. If yes, then how?
    b. If no, then why not?
5. How do you feel audience engagement measurement has changed over time?
    a. Probe: What are possible implications of these changes?
6. What would [Case Study]'s audience engagement tactics look like if the show was produced today?
    a. What would you predict they would be in the future?
    b. Why do you think this?

Informed Consent Document

Principal Investigator (Interviewer): Hanako Smith. Thesis candidate in the Media Management programme, University of Tampere, Tampere, Finland.

Contact Information (if you have any questions about this research and its ethical conduct): Dr. Philip Savage, McMaster University, at savagep@mcmaster.ca, or Professor Gregory Lowe, University of Tampere, at glowe@pp.inet.fi.

Please read and note:

- Description of Research
  - The purpose of this research is to clarify how both private and public Canadian broadcasters have defined and measured audience engagement, specifically focusing on how this definition and measurement has changed in different technological contexts over the history of Canadian television broadcast content.
- Study Design
  - In depth interviews
  - The time commitment for this study is one hour, with follow up contact via email if permitted by the interviewee
- There are no incentives offered to you to complete this interview
- This interview will be taped and transcribed, with the record being kept by Hanako Smith in a secure area until it is destroyed.
- Research resulting from this interview may be used in whole or in part as part of Hanako Smith's Master's thesis at the University of Tampere.
- You may be quoted in the final outcome of this research, and although anonymity is available upon request, it will be extremely helpful for the research that your relation to the case study is disclosed.
- You have the right not to answer any question(s).
- You have the right to withdraw from the interview at any time
- Should you withdraw from the study, all data generated as a consequence of your participation shall be destroyed.

I have read this consent form and agree to this interview as per the above conditions:

_____ _____

Full Name (printed) Signature

_____

Date