Abstract

MA MAJOR RESEARCH PAPER

**Canadian Ethnic Media and Social Capital Development:
Examining the Relationship Between Broadcasting Policy, Multicultural Programming and
Sociocultural Integration and Cohesion in Canada**

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Abstract

Using Canada as a case for analysis, this research investigates the potential for ethnic media, which are mandated to deliver content directed to “racially and culturally distinct” (CRTC, 1999) groups that are not English, French or Aboriginal, to act as an integrative tool for allophone communities, and to stimulate intercultural exchanges amongst all Canadians that can lead to the development of social capital. Given Canada’s extraordinary demographic heterogeneity, the mechanisms in place to encourage the development of networks between and among ethnic communities are increasingly important for supporting social solidarity in the broader population (Putnam, 2006). Canada’s Broadcasting Act, §3(1)(d)(iii) (1991) and related policies which the Act initiates, including the Ethnic Broadcasting Policy, provide a policy framework for the creation and distribution of culturally and linguistically diverse content to Canadian audiences, demonstrating official support for the potential social benefits associated with the national availability of ethnic media. By developing culturally and linguistically diverse content aligned with the demographic realities of the Canadian population within a supportive policy environment, ethnic media can provide an important platform for sharing information and ideas across vast geographic or sociocultural divides, as well as a venue for fostering community-building, civic involvement and an active dialogue amongst Canadians of all backgrounds. This research seeks to explore and develop theoretical linkages between the existing policy framework governing ethnic broadcasting in Canada, the broadcasting sector’s methods of compliance with existing regulation, and the development of social capital.

Keywords: Ethnic media, social capital, broadcasting policy, Canadian multiculturalism

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Canadian Ethnic Media and Social Capital Development:

Examining the Relationship Between Broadcasting Policy, Multicultural Programming and Sociocultural Integration and Cohesion in Canada

Given Canada's extraordinary demographic heterogeneity, the mechanisms in place to encourage the development of networks between and among ethnic communities are increasingly important for supporting social solidarity in the broader population (Putnam, 2006). Within the broader governmental rubric of multicultural policy, Canadian lawmakers have carved out a consistent and robust regulatory system designed specifically for the management of television content that is designated to meet the needs of the country's manifold multicultural communities—content described as ethnic media, mandated to deliver content directed to “racially and culturally distinct” (CRTC, 1999) groups that are not English, French or Aboriginal, and managed under a policy system that has been upheld and maintained since its initial introduction in the mid-1980s. Ethnic programming is used to inform viewers of various linguistic and cultural backgrounds of community resources, to assist immigrants in their navigation of new and often foreign surroundings, to commemorate and celebrate Canadian and international cultures, and at the most fundamental level, to provide all viewers with information they need—and want—in a language and style that is best suited to their own requirements.

Following a description of the current regulatory framework and scholarly research that explores ethnic media as a regulatory initiative, this research employs one of Canada's most well-known, linguistically diverse and regionally representative ethnic broadcasters—the five-station, nationally-available OMNI Television group—as a case for analysis, and investigates the following research question: *In the case that an ethnic television undertaking is compliant with all regulatory requirements and conditions of licence and is thus fulfilling predetermined policy*

objectives outlined for Canadian ethnic media, what is the potential for ethnic content broadcast on these stations to assist in the development of social capital?

Canada's Broadcasting Act (1991) and related policies that the Act initiates, including the Ethnic Broadcasting Policy, provide a policy framework for the creation and distribution of culturally and linguistically diverse content to Canadian audiences, demonstrating government support for the potential social benefits associated with the national availability of ethnic media. By developing content aligned with the demographic realities of the Canadian population within a supportive policy environment, ethnic media can provide an important platform for sharing information and ideas across vast geographic or sociocultural divides, as well as a venue for fostering community-building, civic involvement and an active dialogue amongst Canadians of all backgrounds.

The first section of this paper describes the current system of policies used to govern ethnic media distributed through the Canadian television broadcasting system, and outlines the key regulatory apparatuses and conditions of licence that determine the shape and scope of this sector. Subsections define the specific requirements faced by conventional over-the-air television broadcasters, Canadian Category B/2 pay and specialty services, and non-Canadian services—three forms of ethnic media that are subject to specialized regulatory management under the contemporary domestic regime. Further, this section outlines current governance issues that present unique challenges to Canadian and international ethnic media creators, distributors and policymakers.

To develop theoretical linkages between the existing policy framework governing ethnic broadcasting in Canada and academic rationalizations for the ongoing role of multicultural media as a policy issue, the second section of this paper outlines salient scholarly perspectives on the

benefits and disadvantages of the state-led governance of ethnic broadcasting. The review of literature describes contemporary research that problematizes the structure of Canada's regulatory framework for ethnoculturally and linguistically diverse media, the normative aims of government policymaking in this sector, and the ability of existing legislation to meet the needs of ethnoculturally diverse audiences. The first subsection addresses literature that identify Canada's ethnic broadcasting sector as a key site for ongoing government intervention, and outlines scholarly perspectives on the positive political, sociocultural and economic factors that reinforce the need for specialized public support for cultural and linguistic pluralism in the domestic broadcasting sector. The second subsection addresses scholarly perspectives that are critical of the regulatory management of ethnic media, summarizing countervailing political, sociocultural and economic arguments that position government-legislated cultural diversity in the media as oppositional to, or incongruous with, the goals, expectations and objectives defined for Canada's existing ethnic broadcasting regulations.

The final section of this paper presents a case study that examines the program schedules and content of the OMNI Television group of conventional over-the-air ethnic television stations, a core presence in the Canadian multicultural media landscape and a benchmark for regulatory compliance among existing domestic ethnic and third-language outlets. Using a coding system centrally informed by the social capital theory of Robert Putnam (1993, 2000) and adapted directly from the typology of ethnic media proposed by Fleras (2009), this independent analysis measures different forms of social capital that are encouraged by the content scheduled on the five OMNI channels over seven consecutive days. By categorizing content along a conceptual scale which positions programming in a range between bonding/reactive social capital—associated with relatively closed, inward oriented, and culturally exclusive ethnic

communities—and bridging/integrative social capital—associated with intercultural engagement, social cohesion, multiculturalism and social integration and acceptance—this section presents a qualitative assessment of the scope of ethnic content that is made available by a broadcast group whose operations are fully compliant with the Canadian regulatory system and the Canadian Radio-television and Telecommunications Commission. Finally, this case study demonstrates the ways in which traditional interpretations of social capital, which prioritize “bridging” activities as the primary means to foster civic engagement, collective action, and robust social networks, must be reframed when considering the unique circumstances of ethnocultural or linguistic minorities and immigrant groups who must become acclimatized to a new country, and who frequently look to ethnic media as a roadmap to navigate unfamiliar surroundings.

Canadian Ethnic Media—Regulatory Policy Outline

With a mandate to ensure the Canadian broadcasting system serves the needs of national audiences, the regulations and policies overseen by the Canadian Radio-television and Telecommunications Commission (CRTC) are required to address a diverse set of cultural priorities for the domestic television and radio sectors. In addition to policy initiatives geared towards the support of Canada’s bilingual and Aboriginal media, the CRTC makes unique regulatory provisions for ethnic media, which produce programming “specifically directed to any culturally or racially distinct group other than one that is Aboriginal Canadian or from France or the British Isles” (CRTC, 1999). Underpinned by specialized public policies, frameworks of law, and mechanisms for industry and civil consultation, the CRTC’s extensive regulatory management of Canadian ethnic media fundamentally influences the content, form and function of ethnoculturally diverse programming prior to its distribution to Canadian

audiences—positioning broadcasting policy as a determining factor in the present and future directions of media diversity in Canada.

Focusing specifically on Canadian ethnic television, this section will outline the infrastructure of laws, regulations, procedures, and institutions that collectively comprise the system of governance designed to meet the specialized requirements of Canada's ethnoculturally diverse audiences. It will present an overview of the current Canadian ethnic television sector, defining and describing the criteria used by the CRTC to categorize ethnoculturally diverse media within the broader regulatory regime, review the legal framework through which the CRTC is granted jurisdictional authority over Canadian broadcasting, and summarize the specific legislation and regulatory policies used by the Commission to govern the structure of the ethnic broadcasting sector. In addition, subsections will describe the regulatory requirements with which Canadian ethnic television services must comply, framing the ethnocultural diversity thresholds required by conditions of license for conventional and analog television stations and ethnic pay and specialty services, as well as the specialized framework for the distribution of foreign third language satellite services in Canada.

Overview of Services in the Canadian Ethnic Television Sector

A review of the extensive legislative framework and policy requirements for the Canadian ethnic television sector—currently comprised of more than 130 over-the-air ethnic television stations, analog specialty channels, Category 2 digital ethnic specialty and pay services, and non-Canadian third-language satellite services (CRTC, 2010)—demonstrates the complex challenges involved with the regulatory management and oversight of an industry required to serve an increasingly diverse cross-section of cultural, ethnic and linguistic communities in Canada. Although limited to an overview of the general legal and regulatory

requirements faced by the various categories of ethnic television services presently operating in Canada, a review of the ethnic television services currently offered in Canada (see Table 1), and the policy regime by which they are governed, signifies the development of a uniquely Canadian industry that requires specialized regulatory attention to meet growing demands.

Table 1

Overview of Canadian Ethnic Television Services

Category	Service Type	Description	# Services authorized to broadcast †	Examples
Over-the-air ethnic television stations	Conventional/Private commercial	Ethnic services for which signals are broadcast via over-the-air transmitters; available without a subscription to a broadcasting distribution undertaking	6	OMNI, CJNT-TV
Canadian specialty, pay, pay-per-view (PPV) and video-on-demand (VOD)	Analog specialty channels	Ethnic programming in a variety of languages which are distributed either on a stand-alone basis or as part of a package with other discretionary services	5	Fairchild Television, Teletatino
	Category 2 (B) digital ethnic specialty services	Ethnic services with no access rights, and which generally broadcast at least 90 percent of programming in a third language	28	Arab TV Network, Network Italia
	Pay services		6	ATN Bangla, South Asian Devotional Music & Discourse Channel
Non-Canadian services	Non-Canadian satellite services authorized for distribution in Canada	Foreign ethnic/third language satellite services	86	The Filipino Channel, Black Entertainment Television
TOTAL ETHNIC TELEVISION SERVICES OFFERED			134	

Note. Adapted from CRTC Communications Monitoring Report, 2010

† Current to December 31, 2009

The Legislative and Regulatory Framework for Canadian Ethnic Broadcasting

The Canadian Radio-television and Telecommunications Commission (CRTC). In order to assess the practical impact of public policy on the structure and content of ethnic and third language media in Canada, it is first necessary to determine the legal framework which controls the actions of the Canadian Radio-television and Telecommunications Commission (CRTC), the policy actor responsible for overseeing and monitoring the activities of the industry at large and upholding the parameters of all regulatory apparatuses in place to govern the domestic broadcasting sector. The CRTC is an independent public organization that reports to Parliament through the Minister of Canadian Heritage, and the form, powers and functions of the CRTC are defined by three central pieces of legislation: the Canadian Radio-television and Telecommunications Commission Act (R.S., 1985, c. C-22), which outlines the constitution, internal structure and governance of the commission; the Telecommunications Act (S.C. 1993, c. 38); and the Broadcasting Act (S.C. 1991, c. 11)—the piece of legislation through which the CRTC derives authority and is granted jurisdiction over Canadian broadcasting at large, and the enabling statute for the regulations described within the Ethnic Broadcasting Policy. The CRTC is “vested with the authority to licence, regulate and supervise all broadcasting undertakings within Canada and to regulate telecommunications common carriers that fall under federal jurisdiction” (CRTC, 2009). As such, the Commission is an independent body with a mandate and responsibility to arrive at policy decisions which concurrently reflect the needs of the government, the broadcasting and telecommunications industries and the Canadian public, but derives regulatory authority through Federal legislation.

While the CRTC represents the major policy actor with the power and authority to govern the path of regulations affecting ethnic broadcasting in Canada, the independent status of the

Commission—and its responsibility to favourably assimilate the divergent needs of government, industry, and regular citizens—necessitates that public opinion be invited and considered as part of any public proceeding regarding issues within its jurisdictional fold. The requirement for the CRTC to provide the public with an opportunity to participate in hearings, submit comments, and voice support or opposition in areas such as licence renewals, changes to existing legislation, or the creation of new policy initiatives, is a key characteristic of the framework of laws which are designed to promote the effective functioning of the Commission as an independent regulator. This institutional characteristic ensures that regulatory guidelines created through the CRTC's powers of authority, such as the Ethnic Broadcasting Policy, have been designed through a pan-sectoral consultation process. Ultimately, if the contributions and opinions of key industrial or public figures are effectively consolidated, the framework of laws governing the actions of the CRTC is instrumental in establishing a set of best practices to regulate the ethnic broadcasting industry.

The Broadcasting Act and the Ethnic Broadcasting Policy. Initiated by discussions amongst ethnocultural community groups, industry representatives, and the CRTC in the early 1980s and enshrined in the first Ethnic Broadcasting Policy in 1985, specialized consideration for the unique role of third-language ethnic media has remained a key policy imperative, particularly as the demand for ethnic services continues to expand (CMF, 2009). Two principal regulatory components comprise the overarching mandate and licensing framework for Canadian ethnic media: the Broadcasting Act, §3(1)(d)(iii) (1991) provides a legislative agenda, stating that “through its programming and the employment opportunities arising out of its operations, serve the needs and interests, and reflect the circumstances and aspirations, of Canadian men, women and children,” the Canadian broadcasting system should reflect the “multicultural and

multiracial nature of Canadian society and the special place of aboriginal peoples within that society” (1991, c.11); and Public Notice CRTC 1999-117—the Ethnic Broadcasting Policy—establishes the specific requirements and conditions of licence for ethnic television and radio stations, which are listed within the Television Broadcasting Regulations (1987, §9).

Regulatory Requirements for Over-The-Air Ethnic Television Stations

In 2011, six conventional over-the-air television (OTA) services were operational in Canada, including five OMNI Television stations licensed to Rogers Broadcasting Limited—which are presented collectively as a case study in this paper—and CJNT-TV, an ethnic television service based in Montreal, Quebec acquired by 2209005 Ontario Inc. from Canwest Television Limited Partnership in 2009. While the Ethnic Broadcasting Policy outlines mandatory criteria for an OTA television service to broadcast as an ethnic station, shown in Table 2, individual conditions of license are established on a case-by-case, per-channel basis to ensure the programming needs of the particular ethnic and linguistic communities residing in each station’s broadcast area are adequately met by the service.

Table 2

Definitions and requirements for conventional over-the-air ethnic television services

Category	CRTC Definition	General regulatory requirements
Ethnic programming	An ethnic program is one, in any language, that is specifically directed to any culturally or racially distinct group other than one that is Aboriginal Canadian or from France or the British Isles.	<ul style="list-style-type: none"> ○ Ethnic television stations must devote at least 60% of each broadcast month to ethnic programming ○ The programming provided by an ethnic station must generally reflect and serve a broad range of ethnic communities in the station's coverage area. This broad service will be measured on a total market basis rather than on the basis of each individual station. In setting individual requirements for ethnic stations, the Commission will also consider the ability of stations to provide quality programming to the groups they serve ○ Ethnic television stations are subject to the same minimum Canadian content requirements as private non-ethnic stations: 60% overall and 50% during the evening broadcast period. These requirements may be varied by condition of licence ○ Licensees must, at time of licensing and renewal, provide plans on how they will reflect local issues and concerns. They must report

Category	CRTC Definition	General regulatory requirements
Third-language programming	Programming in languages other than French, English or those of Aboriginal Canadians	<ul style="list-style-type: none"> on their progress at subsequent licence renewals ○ There are no limits on the amount of ethnic programming in English or French that [non-ethnic radio and television stations] may broadcast
		<ul style="list-style-type: none"> ○ Ethnic stations must air at least 50% third-language programming. This regulation may be varied by condition of licence ○ Non-ethnic radio and television stations, public broadcasters and Type B community radio stations may air up to 15% third-language programming. This limit may be varied or increased to 40% by condition of licence.

Note. Adapted from CRTC Public Notice 1999-117: Ethnic Broadcasting Policy

Regulatory Requirements for Category 2 B Ethnic Specialty and Pay Services

In an effort to meet the growing demand for third-language ethnic television, expedite the entry of domestic, linguistically diverse television services into the Canadian broadcasting sector, and maintain the regulatory requirement that Category 2 ethnic services not be directly competitive with the existing analog ethnic specialty services, the CRTC introduced a new framework in 2007 which allowed for the exemption of certain third-language services from regulation. Broadcasting Public Notice CRTC 2007-33, the “Exemption Order Respecting Certain Third-Language Television Undertakings,” allows for the open entry of Category 2 ethnic digital specialty and pay services, defined as those which broadcast no less than 90 percent of content in a language other than English or French (2007, §3), into the Canadian market—provided they meet the conditions outlined in the CRTC order, described in Table 3.

Table 3

Conditions for exemption of Category 2 ethnic digital specialty and pay services from regulation

Category	CRTC Definition	Programming-specific conditions for exemption from regulation†
Category 2 ethnic specialty and pay services	General interest, third-language ethnic services that devote at least 90% of their program schedules to programming in languages other than	<ul style="list-style-type: none"> ○ In each calendar week: <ul style="list-style-type: none"> ○ at least 90% of the programming on the main channel is in languages other than English, French, or a language of the Aboriginal peoples of Canada; ○ at least 90% of any programming on the secondary audio programming channel is in a language other than English or French;

English or French

- less than 40% is in any of the languages of Cantonese, Greek, Hindi, Italian, Mandarin or Spanish;
- not less than 15% of all programs qualify as a Canadian program in accordance with the criteria established by the Commission

Note. Adapted from Public Notice CRTC 2007-33, "Exemption order respecting certain third-language television undertakings"

† Regulations listed pertain specifically to programming requirements; for full requirements, see Public Notice CRTC 2007-33

Access rights for ethnic/third-language Category 2/Category B services. The licensing framework for Category 2 ethnic/third-language specialty services—to be referred to as Category B services onwards from September 2011, pursuant to changes made to the broadcasting distribution undertakings (BDU) regulations in Broadcasting Public Notice CRTC 2008-100—provides no access rights for those channels which have been authorized for distribution under this category. In this context, "access rights" refer to the mandatory distribution of a programming service by all direct-to-home (DTH) satellite providers and all Category 1 BDUs, a regulatory provision which is only applied at present to the five Category 1/Category A analog ethnic services licensed by the CRTC, which currently include Telelatino, Odyssey, Talentvision, Fairchild and Asian TV Network. Conversely, Category B ethnic services which have no access rights must negotiate with BDUs for carriage, and according to parameters within the current regulatory framework, can only obtain distribution in the case where a Category A service broadcasting content in the same language is already being offered for distribution. As Category B services are not subject to the same stringent, and often costly, regulatory requirements for Canadian content as the five existing Category A ethnic services, the rationale for limitations to access rights is premised upon the need for regulated measures to protect the economic viability of Canadian ethnic channels.

Canadian content requirements and expenditures by ethnic/third-language Category B services. For ethnic/third-language Category B licensees, which include all specialty and pay services authorized for distribution, standard conditions of license require that "the licensee shall

devote not less than 15 percent of the broadcast year and of the evening broadcast period to the broadcast of Canadian programs” (CRTC, 2010-786, §13). Minimum Canadian content thresholds for ethnic/third-language services within this category are comparatively limited vis-à-vis English and French services, which must broadcast 15 percent Canadian programming in the first year of operation, 25 percent in the second, and 35 percent in the third and all subsequent years.

In the most recent *Communications Monitoring Report* (2010) published by the CRTC, reported rates of eligible expenditures on Canadian programming by ethnic/third language Category B licensees are the lowest among English-language, French-language and ethnic services compared for analysis, dropping 7 percent between 2008 and 2009, with English and French services reporting growth rates of -2 percent and 8 percent. Alternatively, expenditures on non-Canadian content by English, French and ethnic Category B licensees showed growth rates of 24 percent, -1 percent and 46 percent, respectively, between 2008 and 2009 (CRTC, 2010, Table 4.3.18). However, among reported expenditures by Category B ethnic/third-language licensees, certain programming categories demonstrated exponential growth between reporting years—eligible expenditures on Canadian game shows (category 10) jumped 373 percent from 2008 to 2009, and ethnic/third-language services exhibited the largest growth in spending on Canadian drama between all three categories, with a 32 percent rise reported (CRTC, 2010, Table 4.3.18).

Regulatory Requirements for Non-Canadian Third-Language Programming Services

Eligible for Distribution in Canada

Responding to demands for a diversified third-language ethnic television sector, the CRTC introduced a new regulatory framework in 2004 to ease the authorization of non-Canadian

third-language satellite services for distribution in Canada. In Broadcasting Public Notice CRTC 2004-96, "Improving the diversity of third-language television services—A revised approach to assessing requests to add non-Canadian third-language television services to the lists of eligible satellite services for distribution on a digital basis," the CRTC established new guidelines which allowed for the significant expansion of foreign third-language satellite services in Canada. Prior to the regulatory changes outlined in the new approach, non-Canadian services would only be authorized for distribution if they were neither "totally nor partially competitive with a Canadian service" (CRTC, 2004, §8). The new regulations outlined by the CRTC, which seek to address underserved audiences of third-language programming, provide a liberalized framework for foreign services that can demonstrably enhance the diversity of ethnic services already offered by Canadian undertakings (CRTC, 2004).

Licensing amendments addressing the competitiveness of foreign third-language satellite services with Canadian ethnic/third-language services. Under the revised regulatory provisions set out in Broadcasting Public Notice CRTC 2004-96, the previous competitiveness test employed by the CRTC to determine the potential impact of foreign ethnic satellite services broadcasting content in the same language, or to similar audiences, as existing Canadian ethnic/third-language services, was replaced by new parameters designed to support the growth of both domestic and international programming. In recognition of observed high rates of failure for many non-Canadian, general interest third-language services attempting to pass the competitiveness test—an issue which the CRTC found to be excessively problematic in the provision of a wide and varied array of content to ethnic audiences, and not sufficiently accurate to indicate meaningful measures of competitiveness for existing Canadian services (2004-96)—the Commission introduced regulatory amendments in 2004. Subsequent to the withdrawal of

competitiveness tests for non-Canadian, general interest third-language services, the CRTC implemented a new policy framework which included “buy-through” and “must-carry” requirements that placed newly-licensed foreign services into mandatory packaged arrangements with existing Canadian analog and specialty ethnic services (CRTC, 2004-96, §58-62). Designed to provide support for domestic services which had been previously protected from foreign competition while simultaneously facilitating the delivery of a larger variety of third-language and ethnic content to Canadian audiences, the 2004 regulations were upheld and simplified in Broadcasting Public Notice CRTC 2008-100, “Regulatory Frameworks for Broadcasting Distribution Undertakings and Discretionary Programming Services.”

Current Regulatory Issues and Economic Trends in Ethnic Broadcasting

Distribution of Unauthorized Services by Satellite or Internet. For audiences of ethnic media in Canada, the CRTC’s present licensing of over 130 ethnic/third-language services eligible for distribution denotes steady growth in the domestic sector, but represents only a fraction of the linguistically and culturally-diverse content available through foreign satellite service providers. According to an extensive review by the Federal Government’s Standing Committee on Canadian Heritage (2003) on the presence of foreign “grey market” satellite services in operation in Canada, these unauthorized services represent attractive alternatives for Canada’s ethnic and linguistic minority audiences, who are offered a comparatively enormous selection of services available in their mother tongue languages. The Standing Committee (2003) report describes a survey conducted by the Canadian Cable Television Association in 2002 on black and grey market television services in Canada, which estimates that there could be over 700,000 households receiving illegal satellite services. Industry research cited in the report

describes sizeable economic damage that results from the availability of illegal services, claiming costs to the Canadian broadcasting industry of over \$400 million annually.

Regulatory approaches to the management of unauthorized non-Canadian satellite services. As mentioned in previous sections, while current licensing frameworks in Canada are moving towards a lighter approach to the regulation of non-Canadian satellite services and Category B ethnic/third-language services, which could effectively expand the breadth of programming legally available to ethnic communities, obtaining a broadcasting license from the CRTC does not guarantee carriage by domestic BDUs—a systemic issue with the potential to exacerbate existing criticisms of the Canadian regulatory regime and drive ethnic audiences towards unauthorized satellite or web-based services. Recommendations from the Standing Committee on Canadian Heritage (2003) and a subsequent government panel report on cultural diversity in Canadian broadcasting (2005) to liberalize entry of non-Canadian ethnic/third-language services were passed into regulation, the parameters of which are described in preceding sections of this report. Current trends indicate the importance of increasing CRTC-regulated access to offshore signals as a method for avoiding the illegal use of grey and black market services, for harnessing the economic potential of providing international ethnic/third-language content that cannot yet afford to be produced in Canada, and the encouragement of partnerships, as well as linkage and packaging requirements for the simultaneous distribution of Canadian and non-Canadian ethnic services.

Literature Review: Political, Sociocultural and Economic Perspectives on Ethnic Media

As shown in the previous section, regulatory support for Canadian ethnic media has persisted as a feature of domestic broadcasting policy for over 25 years, with unique requirements for ethnic broadcasters first enshrined in official policy in 1985, and ethnocultural

diversity maintained as a distinct area of regulation throughout subsequent policy evaluations conducted by the CRTC. However, the existence of Canada's ethnic broadcasting policy framework, and particularly its longevity as a sector designated for specialized support, indicates much more than a consistent approach to regulation; it implies a subtext of "coordinated social pressure, a window of political opportunity...[and] consensus on what the goals of multicultural ethnic media policy should be and how they should be implemented" (Yu & Murray, 2007, p. 115). While government institutions must provide a clear and cogent rationale for the implementation of regulatory policies or legislation—for example, the CRTC states that the Ethnic Broadcasting Policy is designed to "provide a framework for broadcasting that fosters opportunities for greater understanding among people with different cultural backgrounds" (1999, s. 5)—the limited information offered by public agencies permits only a cursory understanding of the issue. This section presents a selection of academic research on Canadian ethnic broadcasting, and by addressing various points of contention that question the unified ideological stance implied by a long-term normative framework of public policy, the perspectives reviewed below are designed to permit a broader and more nuanced understanding of the complex interactions between government policy, multiculturalism, and minority media.

The body of literature surrounding ethnic media is extraordinarily complex, as culturally and linguistically diverse broadcasting—specifically as an area of public policy—is a topic which straddles multiple discursive and theoretical narratives, is subject to unique policy management around the globe, and directly affects individuals of countless ethnic and cultural backgrounds. As the regulation of ethnic media requires the strategic and simultaneous negotiation of local, national and international interests, and unprecedented global rates of human and informational flows continue to accelerate the need for media content which serves a

panoply of ethnocultural audiences, academic research must perpetually adapt to provide relevant perspectives on the purpose and impact of government intervention in this sector. The demand for consistent access to ethnic media, and a corresponding system of regulatory management that is equally responsive to the needs of audiences, industry members and public bodies, is particularly acute in the Canadian context, where a national policy of official multiculturalism—and a visible minority population which is predicted to surpass 50 percent by 2017 (Murray, 2008)—creates unique conditions for the governance of the ethnic and third-language media sector.

In that Canadian ethnic media are faced with serving enormously diverse audiences, and are required meet this challenge within a governing regulatory framework designed to achieve a set of clearly-defined policy goals, the purpose of this section is to show scholarly literature that focus on the political, sociocultural and economic issues which emerge from the specific parameters of this relationship. Using the work of pre-eminent scholarly researchers in the field of Canadian ethnic media and public policy, the material included in this section has been selected from a broader list of peer-reviewed literature aggregated to demarcate trends in research related to the regulatory management of ethnic broadcasting in Canada, and as such, the content described in the following sections is not presented as an exhaustive review of literature. Rather, the theoretical perspectives included in this section are intended to summarize key perspectives on ethnic media specifically as it is conceptualized in its direct, mutually-deterministic relationship with the Canadian regulatory policy regime, where multiculturalism is not just a demographic fact, but also a central ideology driving domestic governance practices.

Government-Regulated Ethnic Media: Supportive Views in Academic Literature

Political perspectives. Given the prominence and high profile of multiculturalism in Canada's political culture, academic research regarding ethnocultural diversity in any sector must be centrally informed by considerations of public policy, regulation, rights-based legislation and government action. Canada's ethnic television and radio services fall under the jurisdictional authority of the CRTC, are subject to a specific and unique set of public policies and regulatory requirements, and must cooperate and comply with government directives in order to remain in operation. As such, scholarly literature examining Canada's ethnic broadcasting sector—regardless of theoretical, analytical or discursive focus—must consider the fundamental influence of the domestic political landscape on the form and function of multicultural media. However, while the essential role of government necessitates that the regulatory regime must be universally addressed within Canadian ethnic media literature, a distinction can be made between policy as the *frame* for subsequent analysis, where arguments and concepts, though influenced by considerations of the constraints imposed by policy, are primarily focused on sociocultural, economic or other issues; and political arguments as the central *rationale* for the proliferation of ethnic media as a government-led sector, the category on which this section will focus.

Politically-based arguments advocating for government intervention and leadership in the management of ethnic broadcasting frequently centre on the state's role as a behavioural bellwether for the nation at large, where public policy decisions can be designed to reflect the existing perspectives of Canadians, or implemented to augment or shape the future direction of popular attitudes towards racial or linguistic minority groups. Roth (1998) notes the importance of government action in the ethnic media sector as a symbolic representation of ongoing support for cultural pluralism, as an embodied reflection of attempts to facilitate the entry of minorities

into a sector where discrimination prevented so in the past, and as a demonstration of political will in the direction of tolerance, acceptance and diversification. Furthermore, the expansion of ethnic diversity initiatives in broadcasting policy can be interpreted as an indication of the government's desire to reframe attitudes about difference or "otherness" among Canadians of all backgrounds, both on television and radio and in day-to-day life (Roth, 1998).

Thomas (1992) positions a national policy for ethnic media at the core of a prescriptive framework for correcting the imbalance in the on-air and industry representation of ethnic minorities, for establishing a cohesive perception of Canadian identity, and for creating a space for cultural development which can enhance identification between and among ethnoculturally diverse groups in Canada. Thomas's (1992) set of recommendations include the political support of mandatory affirmative action in employment practices at all levels, including the placement of minorities in decision-making roles industry-wide and specifically at the CRTC, and government monitoring to safeguard against tokenistic hiring or the strategic reporting of ethnic employment. The role of government intervention in the industrial practices of the ethnic broadcasting sector is reflected similarly in the work of Yu and Murray (2007) and Zhou, Chen, and Cai (2006), where the authors argue that increased regulatory monitoring and political attention to ethnic media encourages more employment opportunities for minority workers, and ethnic producers and creative talent can benefit from improved prospects in the broadcasting industry in both on- and off-screen roles.

Sociocultural perspectives. For minority or immigrant groups living in a society where the official languages or dominant cultural groups are different from their own, multicultural media are considered in scholarly literature to play an extremely important role in the sociocultural development of ethnic communities and the population at large. Academic research

exploring the rationale and functions of ethnic media in Canadian society assign culturally and linguistically diverse broadcasting a host of social and cultural responsibilities, many of which focus on the unique challenges faced by ethnic communities living in a nation with a highly diverse demographic profile. Fleras's (2009) examination of multicultural media in Canada centres around the acculturative and integrative role played by print, television and radio outlets that deliver content in the mother tongue languages of ethnic or immigrant communities, as well as those that provide information directed to minority groups whose specific informational needs are often neglected by mainstream media. The sociocultural arguments in favour of ethnic media presented by Fleras (2009) extend beyond advocacy to include their role as a critical link between immigrant or minority groups and their home countries, where news from the homeland can provide new citizens with a sense of connection to their families and cultural communities abroad, as well as providing the "esprit de corps" (p. 726) to establish their own multicultural identity in a new, unfamiliar place.

Zhou and Cai's (2002) study of Chinese-language media in the United States echoes the sociocultural functions of ethnic broadcasting and publishing described by Fleras (2009), including their important role in connecting immigrants not only to their previous homeland, but also in establishing a bond with the host country. Zhou and Cai (2002) suggest that by providing an informational source in a language that can be understood by new immigrants, access to ethnic media ensures that these individuals are able to become better acquainted with their host country and more fully aware of the current events happening in the world around them—effectively acting as a supplement to mainstream media and connecting minority groups to the broader society, where linguistic barriers may have otherwise prevented so. Further, the authors cite the importance of not just the presence of ethnic media, but also to the specialized content

delivered through these outlets. Zhou and Cai (2002) claim that ethnic and third language media distribute information that acts as a roadmap for groups attempting to navigate a new, unfamiliar and often completely alien society, pointing immigrants towards centres of opportunity, acclimating groups to local norms and values, and equipping new citizens with the social and cultural knowledge that is integral to the successful navigation of a new and unfamiliar place.

The socializing force of ethnic media is not limited to its ability to help minority groups understand and engage with their host country; related scholarly literature extend the beneficial qualities of these services to include the social and emotional well-being that is achieved when immigrant groups are able to receive information and programming from their home countries. Research conducted by Murray (2008) on Vancouver's ethnic media describes the important function played by linguistically-diverse radio, television and print services in bridging the connection between "here" and "there" for new immigrant communities, which the author positions as a critical and well-established integrative process for those attempting to navigate a new society. Additionally, Murray (2008) suggests that ethnic media can supplement and expand the increasingly concentrated mainstream media sector in Canada, where a lack of resources has resulted in shrinking editorial diversity and reduced funds for foreign news coverage. Murray (2008) also positions ethnic media as a central avenue for improving the vast underrepresentation of Canada's visible minorities on television, particularly where mainstream media have failed to accurately portray the demographic realities of a country in which half of the population will belong to a visible minority group by 2017.

The opportunity for Canadian minority groups to see their own identities reflected accurately on television is described as a central function of ethnic media in the language of existing public policies. Similarly, sociocultural arguments favouring the proliferation of

multiculturalism in Canadian media for the purposes of improving the representation of minorities are a central tenet of academic thought in this field, and can be identified as a key focus of scholarly literature. Mahtani (2001) describes the powerful influence of the media in shaping the image of minorities in Canada, where the negative depiction of ethnic and cultural groups can teach members of these communities that they are perceived as “threatening, deviant and irrelevant to nation-building” (p. 3) by larger society. Furthermore, the consistent underrepresentation of ethnic groups in the mainstream media is described by Mahtani (2001) as contributing to a sense of unimportance, inferiority and exclusion, and may further marginalize groups already positioned on the periphery of Canadian society. Responding to this issue, Fleras (2009) and Ojo (2006) describe ethnic media as providing an alternative source of content that allows minority groups to tell stories in a language and style which is tailored to their own experiences and needs, to celebrate the successes and achievements of community members, and to counteract the negative, “troublesome” (Fleras, 2009, p. 726) or problematic public image of racialized minorities that has been observed in the mainstream media.

Economic perspectives. Upon reviewing the economic benefits associated with the ongoing public support of Canada’s ethnic media sector, compelling financial incentives to develop and grow Canadian multicultural and third-language media can be observed in the work of scholars, government agencies and industry members alike. According to a study of Canadian and American Chinese-language media by Zhou, Chen and Cai (2006), upsurges of immigration have created unique opportunities and enormous demand for ethnic, third-language media outlets. The authors observe that as immigrants attempt to become situated in a new society, frequently with limited proficiency in the host country’s dominant language, these individuals collectively comprise a niche market with specific and immediate informational needs. Ethnic

media can emerge to meet the demand for content that guides immigrant groups and minorities in their navigation of a new country, such as information about public services that can help newcomers connect with people or organizations that can assist with the settlement process, or stories that deliver news from “home,” which can ease the emotional disconnection and alienation often felt during the adjustment period (Zhou et al., 2006). Furthermore, by recognizing the growing need for culturally- and linguistically-specific communication platforms, particularly when they are not adequately served by mainstream organizations, ethnic media can assist in the critical process of immigrants’ adjustment and settlement, while harnessing the economic potential of Canada’s multicultural audiences.

The economic imperative for supporting ethnic media production is not confined to their potential as service providers uniquely capable of meeting the demands of a specific, predefined market. Scholarly research by Zhou et al. (2006) and others (Brenner, 2010; Yu & Murray, 2007) identifies ethnic media as centres of employment for minority workers, where the interaction between ethnic stations and the CRTC’s regulatory requirement for Canadian-made content can translate to an increased demand for a culturally- and linguistically-diverse creative workforce. The expansion of opportunities for ethnic minorities in the creative sector, an industry in which these groups have been disproportionately underrepresented (Mahtani, 2001), can lead to the perception of increased potential for success and employment in this field, with a related need for more educated and professionally-trained media workers capable of communicating with ethnic audiences (Yu & Murray, 2007). The quality control and professionalization of ethnic media required for regulatory approval and commercial success, coupled with the sector’s growing economic presence and consumer base, may help to demonstrate the cultural and financial

significance of these outlets to the mainstream media, advertisers, and Canadian audiences (Yu & Murray, 2007).

Government-Regulated Ethnic Media: Critical Views in Academic Literature

Political perspectives. Politically-driven criticisms of Canada's ethnic media in the selected literature focus primarily on the content, parameters and limitations of the governing regulatory regime and licensing process, problematizing the mandate and performance expectations for culturally and linguistically diverse media outlets as subjects of public policy. Insofar as Canadian ethnic media are positioned by policymakers as tools for facilitating cross-cultural dialogue, a defining principle intended to flesh out the goals of the Canadian Multiculturalism Act (1988) and other policies designed to promote acceptance and diversity, Roth (2006) examines the challenges faced by the CRTC in drafting regulation capable of meeting such a complex set of objectives. Commenting specifically on the difficulties faced in the governance of media which are subject to the regulations outlined within the Ethnic Broadcasting Policy (1999), Roth (2006) identifies criticisms related to the logistical and theoretical application of the policy's parameters.

According to Roth (2006), as each ethnic media undertaking is expected to air content in a variety of languages—a stipulation which originated from the issue of signal scarcity, where analog frequencies were too limited to fairly and equitably permit the licensing of single-language ethnic stations—the monitoring of programming for libellous material, Canadian content, and other licence requirements necessitates proficiency in the language of broadcast, which may not be universally available. Further, while the expansion of digital broadcasting has resolved the issue of analog signal scarcity on a technological level, the CRTC's decision to continue to impose per-channel multilingual requirements demands negotiation for airtime by a

variety of ethnic or cultural groups, an organizational process which can be fraught with political and social tensions as each group strives for adequate representation (Roth, 2006). Finally, in the absence of sufficient locally-produced third-language programming, Canadian content thresholds may be difficult or impossible to meet, and related definitional issues have arisen in determining the “Canadianness” of foreign material re-broadcast on domestic ethnic stations (Roth, 2006).

Specific components of the political infrastructure in place to manage the activities of Canadian ethnic media are criticized by Thomas (1992) and Yu and Murray (2007), who question whether the parameters of the regulatory framework can be practically applied, and if so, whether they produce results which meaningfully fulfil their policy objectives. Thomas (1992) objects to the overt compartmentalization and separation of ethnic media from mainstream media in public policy, arguing that this differentiation precludes the ability of minority groups to engage in a reciprocal discourse with the dominant groups in Canadian society, and causes ethnic minorities to perceive themselves as “alternative” or distinct from the general population—a mark in the integrative process which ethnic broadcasting has a political imperative to promote. Yu and Murray (2007) claim that the continued reduction in government expenditures on multicultural objectives, the deregulation of entry for foreign broadcasters, and a distinct economic direction in the CRTC’s regulatory approach have had a negative combined effect on the sociocultural responsibilities of ethnic media. Further, in the absence of a system equipped to adequately evaluate the performance of third-language ethnic media, Yu and Murray (2007) suggest that the goals originally envisioned by proponents of ethnic broadcasting—the creation of a Canadian system premised on reflection, diversity and cultural bridging—are becoming eclipsed by attempts to support the economic growth of Canada’s mainstream media.

Sociocultural perspectives. As the rationale for government-regulated ethnic broadcasting is anchored in the sector's ability to function as a vehicle for intercultural dialogue, understanding and engagement, sociocultural criticisms in scholarly literature are often hinged on the failure of ethnic media to meet these objectives, particularly when this failure is attributable to regulatory or legislative shortfalls. In their study of Korean media in British Columbia, Yu and Murray (2007) found that the emphasis on broadcasting news from the home country, rather than Canada, encouraged audiences to identify as "Korean" instead of "Canadian" (p. 115), and that the Korean media's reliance on programming from "home" could be considered at odds with the stated objectives of Canadian ethnic broadcasting and multiculturalism policies. Further problematizing whether ethnic media operating within the Canadian public policy landscape are capable of meeting their sociocultural mandate, Roth (1998) questions whether exposure to ethnically or linguistically diverse programming can truly achieve the goal of fostering cultural engagement, noting that there is no proof or guarantee that ethnic media—even when the programming is of high quality, culturally authentic, and widely dispersed—can effectively combat stereotypes or change negative social attitudes towards ethnic minority groups.

While public policy structures effectively ensure a consistent space for the distribution of ethnic programming in the Canadian broadcasting landscape, sociocultural critiques suggest that the regulated existence of culturally diverse channels does little to combat the chronic under- and mis-representation of minorities in the media. Scholarly literature discussing representational issues, including Mahtani (2001), Thomas (1992) and Fleras (2009), suggest that by segregating and differentiating ethnic minorities in policy and in broadcasting, these groups become categorized as outside of the Canadian cultural norm, contributing to a sense of inferiority,

invisibility and “otherness” (Mahtani, 2001, p. 6). Furthermore, according to Ojo (2006), evidence that ethnic and third-language media are consumed almost exclusively in-group, and rarely by mainstream audiences, introduces a secondary issue—that even the highest quality, most authentic and truly representative ethnic media may not resonate outside of the associated cultural or linguistic community, and thus can do little to support intercultural engagement and achieve the goals for ethnic media outlined in Canadian public policy.

Economic perspectives. Within the selected literature, economic criticisms of Canada’s approach to the regulation of ethnic media generally fall within two overarching categories: critiques related to long-term, consistent problems that have been faced by ethnic broadcasters attempting to meet license conditions and regulatory requirements since the initial passage of the Ethnic Broadcasting Policy (1999) in the mid-1980s; and critiques related to the impact of recent policy trends on the future economic viability of Canada’s ethnic broadcasting sector, particularly in terms of foreign entry into the market, cuts to government funding, and increased deregulation.

In an updated review of previous research, Roth (2006) finds that Canadian content requirements imposed by the CRTC at the outset of the Ethnic Broadcasting Policy have persisted as a key economic concern for domestic ethnic broadcast licensees. As ethnic stations must meet required levels of Canadian programming, which have remained consistent at 50 percent during primetime and 60 percent overall throughout the broadcast month, as well as ethnic programming, which must be 60 percent overall throughout the broadcast month, Roth (2006) argues that a lack of funding and monetary support through traditional revenue streams, such as advertising and international distribution agreements, has prevented the quantity of “original, high-quality ethnic-language original programming” (p. 186) from reaching levels

which are necessary to meet regulatory requirements. Further, research by Thomas (1992) also finds potential long-term economic issues for ethnic broadcasters which result from regulatory structures, where it is argued that the choice to discursively differentiate ethnic and third-language media in public policy limits the potential of ethnic broadcasters to shift into primetime television—separating minority producers from the comparatively large profit-making and employment potential of mainstream markets. Describing economic concerns for ethnic broadcasters related to contemporary trends in the Canadian policy system, Yu and Murray (2007) address the effects of deregulation and reduced government funding for multicultural objectives, two key issues that are commonly cited among literature discussing present and future challenges for Canada's ethnic media sector. The authors note that recent policy shifts towards reduced regulation have resulted in tacit support for the increase in foreign content on ethnic channels, as economic conditions make local production more costly and of comparably lower quality than imported programming (Yu & Murray, 2007).

Related issues are identified by Murray (2008), who finds that domestic ethnic broadcasters are negatively and disproportionately impacted by the CRTC's decision to liberalize regulations which previously limited the carriage of foreign news satellite services on ethnic and third-language stations. According to Murray (2008), fear of foreign competition may discourage new ethnic producers from entering the Canadian market, a criticism consistent with the crisis in the production of local content previously mentioned by Roth (2006) as a persistent negative effect of the unchanged regulatory regime, but problematically compounded by the emerging trend towards the increased internationalization of ethnic media services in Canada.

Extending from ethnic broadcasters' challenges to maintain compliance with Canadian content regulations, Roth (2006) notes a rise in the practice of "brokerage" (p. 186) by ethnic

stations—the sale of on-air space to independent producers, who deliver content and reap revenues during that programming period. According to Roth (2006), airing brokered content to meet regulatory requirements creates secondary issues related to the governance of third-language material, which can present translation or monitoring challenges, and local content regulations, where it is unclear whether certain international programming can be classified as “Canadian” to meet domestic requirements.

Concluding Comments

Building on the concept that ethnic broadcasting regulation is, outside of its official mandate, premised upon a collectively established need for cultural diversity in Canadian media, this section has surveyed a selection of scholarly literature which put forth political, sociocultural and economic rationalizations to debate the ongoing necessity for government-led multiculturalism in Canadian television and radio programming. While spatial and temporal limitations impose constraints on the breadth and scope of literature included in this section, this survey of perspectives from leading researchers in the field of Canadian ethnic broadcasting demonstrates the ongoing relevance of this issue area, not only as a hub of contested public management and regulatory challenges, but also an important focus for future academic research. The preceding arguments have been identified in scholarly literature as issues which arise when the structure, purpose, and goals of domestic ethnic media are placed on the agenda of Canadian public policy, and just as the fluidity of Canada’s demographic profile will continue to dictate novel challenges for ethnic broadcasting regulatory apparatuses and policymakers, so too must scholarly research adapt to recognize emerging tensions which must be addressed to ensure responsive and responsible governance of this sector.

Case Study: OMNI Television and Social Capital

The following case study involves the analysis and interpretation of data collected from the programming schedules of five conventional over-the-air ethnic television stations, collectively operated under the OMNI Television banner and owned by Rogers Broadcasting Limited. It is grounded in a theoretical framework that examines the connections between communications policy, ethnic media and the development of intercultural social networks, using a combined application of models proposed by Fleras (2009) and Putnam (1993, 2000) on social capital formation as a conceptual foundation, and seeks to use the collected data to answer the following research question:

In the case that an ethnic television undertaking is compliant with all regulatory requirements and conditions of licence and is thus fulfilling predetermined policy objectives outlined for Canadian ethnic media, what is the potential for ethnic content broadcast on these stations to assist in the development of social capital?

Linking Social Capital and Ethnic Media Policy

As a lens for evaluating the outcomes of cultural policy, and more specifically, the potential societal impact of a regulatory framework designed to encourage multicultural awareness and intercultural engagement, social capital theory is a useful and suitable analytical model. While a more detailed discussion of specific linkages between Canadian broadcasting and ethnic media policies and the parameters of social capital are presented in the Discussion section of this case study, this subsection introduces three key premises which anchor all subsequent analysis: *social capital*, *bonding*, and *bridging*.

According to Robert Putnam (2000), at the most basic level, “*social capital* refers to connections among individuals—social networks and the norms of reciprocity and

trustworthiness that arise from them...[and] calls attention to the fact that civic virtue is most powerful when embedded in a dense network of reciprocal social relations” (p. 19). Putnam (2000) identifies two distinct categories of social capital, bonding and bridging, where *bonding social capital* is exemplified by networks based on intimate ties and reinforces “exclusive identities and homogenous groups” (p. 22), while *bridging social capital* is exemplified by inclusive networks that are “outward looking and encompass people across diverse social cleavages” (p. 22). Putnam’s theoretical framework, which positions relationship-building based on ethnicity as an example of bonding social capital, provides a useful method for analyzing the potential societal implications of ethnic and third-language media in Canada, where the institutional response to ethnic diversity is to preserve cultural pluralism through the implementation of multicultural policy.

Fleras (2009) has interpreted Putnam’s model to frame Canadian ethnic media, creating a typological system which positions particular attributes of multicultural media within either “inward—bonding/insular” or “outward—bridging/integrative,” categories, which are further subdivided as either “reactive—defensive” or “proactive—affirmative” (p. 727) in terms of material content. This model introduces a theoretical dimension that considers variances in the representation of ethnic minorities in the media, and presents a categorization tool that assesses the ways in which ethnic media may be used to counteract prejudice or racialized perceptions of minorities, celebrate the successes of cultural community members, offer information that assists with integration into broader society, or reinforce in-group comfort and morale during difficult transitions into a new home country (Fleras, 2009).

By applying methods of analysis informed by the work of Putnam and Fleras to the case study of the OMNI Television group of ethnic stations, which have been assessed by the CRTC

and confirmed to be compliant with associated regulatory policies and conditions of licence, it can be better determined whether the broadcasting of multicultural content can lead to the formation of bonding or bridging relationships between many other groups in the Canadian population, and whether these connections can lead to the development of social capital.

Method

Sample Selection

A seven-day television programming schedule was collected online for the period of August 6, 2011 and August 12, 2011 for each of the five OMNI Television conventional over-the-air ethnic stations, which are collectively owned by Rogers Broadcasting Limited. The programming schedules were adapted from an online calendar on the official website for each OMNI station into an Excel spreadsheet which identically replicated the web versions (see Appendix A for complete schedules). Given the shared and interchangeable nature of the ethnic programs broadcast across all five stations, the OMNI schedules were cumulatively assessed for the purpose of analyzing the relative potential for social capital formation through the distribution of variable types of ethnic content via over-the-air television stations, if and when the broadcasting licensee is compliant with regulatory requirements and conditions of license set by the CRTC. Thus, while data was collected into a spreadsheet with the available functionality to permit the review of individual stations, the consistency of regulatory requirements, conditions of licence, content, and scheduling across the five OMNI television undertakings rendered the inclusion of results and analysis subdivided by station repetitive and unnecessary for the purposes of the case study.

OMNI Television programming schedule sample. Material for analysis was drawn from online programming schedules retrieved from the websites of the five multicultural television

stations which form OMNI Television: CHNM-TV Vancouver, CJCO-TV Calgary, CJEO-TV Edmonton, CFMT-TV Toronto and CJMT-TV Toronto. Schedules were retrieved for the period of August 6, 2011 to August 12, 2011 and represent seven consecutive days within each station's broadcast schedule. Duplicate data was included for CJCO-TV and CJEO-TV, which share the same schedule and conditions of licence, but operate as separate regulatory undertakings with individual broadcast licences. Following the aggregation of a comprehensive list of ethnic programs broadcast across all of the OMNI channels during the sampling period, a table of program titles and descriptions was created to streamline subsequent analysis of content (see Appendix B), and used to ensure all repeat instances of identical programs were coded consistently. The total sample included 1,221 programs drawn from the seven-day broadcast schedules for all channels, amounting to a total of 840 hours of content. The data was then arranged in a sortable matrix by station, date, time, program length, program language, whether content was of Canadian origin, and program name.

Qualitative Coding Design

To assess the social capital-building potential of the scheduled ethnic television programming broadcast on the five OMNI stations during the period of analysis, a qualitative coding system (see Table 4) based on the typology of ethnic media presented by Fleras (2009) was used to categorize programs, with four codes—1, 2, 4, 5—defined using theoretical criteria defined by the author. Furthermore, three additional inductively developed thematic codes—3, 6, 7—were added to the coding scheme to categorize programming which fell outside of the purview of the Fleras (2009) model. Using this framework, listings identified as ethnic/diversity programming were assigned thematic codes, while listings identified as non-ethnic/diversity,

syndicated or re-broadcast programming received a code pertaining to material which was considered not relevant to the study.

Content coding reliability was tested through a series of independent sorts of OMNI programming data into coding categories by two graduate researchers, the results of which were compared for consistency and thematic obsolescence. Once no additional categories could be determined and thematic/categorical exhaustion was sufficiently established for the purposes of the case study, codes pertaining to the finalized categories were assigned by each researcher to a randomly selected sample of programs to test for interrater reliability. A minimum of 80 percent agreement among independent sorting choices was established as a benchmark threshold for coding consistency.

Table 4

Definitions Of Coding Categories and Example Responses

Code	Description	Definition	Key Terms	Example
1	Inward (Bonding, Insular) / Reactive (Defensive)	<ul style="list-style-type: none"> Ethnic programming content which demonstrates a reaction to mainstream media negativity/invisibility by offering a minority perspective including access to local and homeland information. "Constructing buffers." Program/content is broadcast in a third language and offers information that pertains to a specific ethnic community Program/content may contain foreign material from an ethnic community's "homeland" or country of origin Program/content offers an "alternative" perspective to counteract negative mainstream portrayals of an ethnic community 	For us, alternative, news from home, our culture	"It's local, it's newsy and it's our voice! Balitang Vancouver is a half-hour, locally produced TV program that will serve as the voice and the reflection of the Filipino community in the city. Balitang Vancouver will deliver local news stories, will feature interesting topics, and will tackle up-to-date issues affecting our kababayans from immigration to HST to politics and including the arts & culture."
2	Inward (Bonding, Insular) / Proactive (Affirmative)	<ul style="list-style-type: none"> Ethnic programming content which focuses on celebrating both personal and community accomplishments to foster community cohesion and culture pride. "Creating bonds." Stories told from an ethnic point of view Program/content focuses on accomplishments/positive attributes of groups or individuals within a particular ethnic community 	Successes, community leaders, accomplishments, local entrepreneurs	"Aaram (Garland) is a weekly community-oriented news and information programme that offers the local Tamil-speaking population practical information. The programme regularly explores such useful topics as skills development and career counseling, safety and health issues, along with other important resources/services available. Also featured: profiles of local community achievers, including artists, entertainers and entrepreneurs."

Code	Description	Definition	Key Terms	Example
3	Inward (Bonding, Insular) / Neutral	<ul style="list-style-type: none"> • Ethnic programming content which focuses on a particular ethnic community and is offered primarily in a third language • Content which is neither reactive (defensive) nor proactive (affirmative)—does not take a value-driven stance, but is inward (bonding/insular) insofar as it is only directed at a single ethnic community and cannot be understood by others outside of that community 	Community news, information, third-language-speaking	"Ahorn TV (translation 'Maple TV') is a German language program about the German speaking community in BC, focusing mainly on Metro Vancouver. This half-hour weekly program features stories about community events with informative segments on law, real estate, food, tourism, medicine, home and garden."
4	Outward (Bridging, Integrative) / Reactive (Defensive)	<ul style="list-style-type: none"> • Ethnic programming content which counteracts social injustice by advocating positive changes for leveling an unlevel playing field. "Crossing borders." • Program/content describes both positive and negative intercultural engagement or relations • Program/content acknowledges social injustices experienced by minority ethnic groups 	Canada, help, social programs, community organizations, multiculturalism	"Pakistan Floods – In the wake of some of the worst floods in Pakistan's history, the response to aid was quite slow as compared to other natural disasters. Our news team broadcast a series of stories looking at the tragedy from the perspective of Pakistani family members living in Canada and what the local community can do to help."
5	Outward (Bridging, Integrative) / Proactive (Affirmative)	<ul style="list-style-type: none"> • Ethnic programming content which utilizes positive images of minority success for bolstering civic participation while fostering intercultural dialogue. "Building bridges." • Program/content describes a relationship between Canadians and non-Canadians, visible minorities, or different ethnic groups • Program/content encourages ethnic minority participation in broader Canadian society (through service use, employment, etc.) • Program/content focuses on positive intercultural engagement 	Intercultural, multilingual, celebration, multicultural, subtitles, sharing	"For 34 years, cultures from all over the world have gathered in Edmonton's scenic river valley to showcase the vibrant multicultural heritage of Canada. From a simple concert in 1975 and 11 small pavilions in 1976, the festival has grown to include over 60 pavilions representing more than 80 cultures. As the world's largest multicultural festival held in one location, over 350,000 people gain free admission to the event..."
6	Outward (Bridging, Integrative) / Neutral	<ul style="list-style-type: none"> • Ethnic programming content which offers content directed at multiple ethnic and cultural communities • Content which is neither reactive (defensive) nor proactive (affirmative)—does not take a value-driven stance, but is outward (bridging/integrative) insofar as it can reach multiple ethnic and cultural communities • Content is offered in English or French 	Multilingual, subtitles, available in many languages, information	"Vegetarian cooking is a staple of many households around the world. South Asian Veggie Table invites fans of vegetarian cuisine to become reacquainted with their favourites -- while discovering some new ones. These fast, easy and nutritional recipes are both tasty and fun to make!"
7	Not Relevant	<ul style="list-style-type: none"> • Listings identified as non-ethnic/diversity, syndicated or re-broadcast programming. 		Maury Povich, How I Met Your Mother

Note. Adapted from Fleras, A. (2009). Theorizing multicultural media as social capital: Crossing borders, constructing buffers, creating bonds, building bridges. *Canadian Journal of Communication*, 34, 725-729.

Results

When categorized using the coding scheme presented in Table 4, data collected from seven-day television programming schedules for each of the five OMNI Television conventional over-the-air ethnic stations (summarized by characteristic in Table 5) demonstrates key attributes

about the type of ethnic programming broadcast to Canadian audiences, and the potential for this programming to encourage the development social capital.

Table 5

Characteristics of OMNI Sample by TV Program (n=1,221) and Hours (n=840)

	TV Programs		Scheduled Hours	
	Number	Percent	Number	Percent
Ethnic/Diversity Programs	571	46.8	416.5	49.6
Non-Relevant Programs	650	53.2	423.5	50.4
Language				
English	389	31.9	241.5	28.8
Third	381	31.2	267	31.8
Multiple	189	15.4	149	17.7
Not Applicable	262	21.5	182.5	21.7
Origin				
Canadian	566	46.4	391	46.5
Non-Canadian	394	32.2	267	31.8
Not Applicable	261	21.4	182	21.7

Note. Programming categorized as "Non-Relevant" includes non-ethnic/diversity, syndicated and/or re-broadcast English-language content. "Not Applicable" includes paid programming or sign-off periods.

To frame these findings, Table 6 reports data results of all ethnic and non-ethnic programming when categorized using the model adapted from Fleras (2009). As the purpose of the case study is to assess the potential for ethnic content to assist in the development of social capital formation by audiences, although per-category percentage distribution results include coding outcomes for the *total* sample, only per-category percentage distributions for *relevant* programming (highlighted in Table 6) are considered useful in the context of this research. While an initial observation of results for the total sample, which categorizes a majority of programming on the aggregated OMNI stations' schedules as non-ethnic or not relevant, may indicate a problematic underrepresentation of ethnic content as a percentage of total content,

schedules are produced pursuant to regulatory requirements and are not within the stations' exclusive control. Thus, as conditions of licence set by the CRTC provide externally defined benchmark thresholds for minimum levels of ethnic content, the expectation for coding results to surpass this threshold is incongruous with the purpose of this research, as categories were not designed to be mappable onto, or exchangeable with, the regulatory obligations of the selected ethnic television stations. Rather, while conditions of licence and other regulatory requirements represent independent variables, the coding system is designed to assess the social capital potential supported by actual content—material broadcast on air—of ethnic programs distributed through the selected television channels.

Table 6. *Coding Results—Total (n=1,221) and Relevant (n=570) Programming on OMNI TV*

Code	Description	Programs	Percentage	
			/Total	/Relevant
1	Inward (Bonding, Insular) / Reactive (Defensive)	241	19.7	42.3
2	Inward (Bonding, Insular) / Proactive (Affirmative)	128	10.5	22.5
3	Inward (Bonding, Insular) / Neutral	62	5	10.9
4	Outward (Bridging, Integrative) / Reactive (Defensive)	18	1.5	3.2
5	Outward (Bridging, Integrative) / Proactive (Affirmative)	65	5.3	11.4
6	Outward (Bridging, Integrative) / Neutral	56	4.6	9.7
7	Not Relevant	651	53.4	N/A

Note. "Relevant" category includes all programming except for entries assigned a code of 7 (not relevant).

Coding results for relevant content. As indicated in the highlighted data in Table 5, the preponderance (42.3 percent) of relevant scheduled programming was categorized as Code 1, *Inward (Bonding, Insular) / Reactive (Defensive)*, with the large majority (75.7 percent) of all

relevant programming falling into one of three categories associated with “bonding.” Code 4, *Outward (Bridging, Integrative) / Reactive (Defensive)*, was the category with the lowest overall endorsement, capturing only 3.2 percent of all programming. Similarly, the cumulative percentage for categories associated with “bridging”—codes 4, 5 and 6—represented a comparatively low proportion of the total sample, with 24.3 percent of all content.

Note regarding the coding of “not relevant” content. As programming defined as *not relevant* represents over half of the total sample, it would be remiss to exclude a brief description of this content in the presentation of data analysis results. Programming coded to this category consisted primarily of syndicated American talk shows, game shows, and sitcoms; paid programming which is not associated with the thematic direction or content requirements for each station, but is used to generate advertising revenue during off hours; sign-off periods where indicated as part of the programming schedule; and miscellaneous non-ethnic Canadian programs, of which only two were coded to this category.

Discussion

The purpose of the case study of the OMNI Television program schedules was to determine the potential for social capital to develop through the distribution of content via ethnic television stations, particularly in the case where broadcasting policy and regulatory obligations dictate a highly specialized role and social function for these media outlets. In order to test this potential, qualitative data from week-long programming schedules for five OMNI Television conventional over-the-air ethnic stations were categorized using a coding system adapted from an earlier typology, which was developed by Fleras (2009) for the purpose of explicating the role of multicultural media in the development of social capital in diverse societies. This model provides a compelling integration of pragmatic measures of ethnic and multicultural media and

social capital, which Putnam (1993) describes as the “features of social organization, such as trust, norms, and networks, that can improve the efficiency of society by facilitating coordinated actions” and thus enables societies to overcome “dilemmas of collective action” (p.167).

However, in order to employ this theory as a measurement tool in the specific case of ethnic media as an area of public policy and contextualize the study of OMNI Television, the concepts of Putnam and Fleras must first be expanded to demonstrate key ideological differences in the authors’ valuations of “bonding” and “bridging” social capital.

In a direct application of Putnam’s model, government support for ethnic media—particularly in the case of third language content delivered to a specific cultural audience that cannot be understood by others outside of that cultural community—may appear tantamount to support for bonding social capital, which, by Putnam’s aforementioned definition, is opposite to the goals of cultural enrichment and societal integration communicated through the Ethnic Broadcasting Policy (1999) and the Broadcasting Act (1991). Indeed, as mentioned in previous sections, Putnam consistently defines networks based on ethnic ties as closed, exclusive and at odds with the goals of inter-group trust building (1993, 2007), and within this context, the claim that the government-mandated distribution of television programming made by and for *individual* cultural or linguistic groups will support a policy objective of fostering rich *multiculturalism* in Canadian society comes across as fundamentally flawed and ideologically incompatible. Furthermore, in that 42 percent of content in the case study of OMNI Television was coded as bonding, inward and reactive (Fleras, 2009)—the category that Putnam’s model would consider to be most incongruous with the formation of bridging social capital—it would appear public policy measures have failed to meet the objective of engendering intercultural engagement. However, by positioning the data sample as a benchmark exemplar of the types of

ethnic content that are generally distributed when over-the-air ethnic television stations operate in compliance with all regulatory obligations, it is argued that the ethnic programming distributed through the OMNI Television stations not only meets defined policy objectives, but supports the development of social capital.

According to the work of Fleras (2009) and supported in the present analysis, ethnic media, particularly those which encourage new, non-English or non-French-speaking members of Canadian society to participate in their social surroundings by disseminating community-oriented programming in a comprehensible language and style, are considered to contribute to network and trust formation. As an issue regularly observed in the governance challenges faced by Canadian policymakers when negotiating the requirements of the country's extraordinarily diverse population, multiculturalism presents additional issues in the coordination of divergent groups living together in a single society. However, rather than equating government support for multicultural, multi-language television with tacit public advocacy for cultural atomization, in-group exclusivity or ethnic enclavism, Fleras (2009) ascribes a particularly valuable role to ethnic media in the growth of social capital:

The potential loss of social capital [among groups living within a diverse population] puts the onus on multicultural media to neutralize this disconnection and distrust, in part by providing both the bridging capital between different groups (ties to people unlike you), in part by securing bonding capital within one's own group (ties to people like you). In that multicultural media represent instruments of cultural preservation as well as agents of societal incorporation, their reciprocal status as both pockets of insularity and pathways to integration

cannot be underestimated in advancing the principles of multiculturalism in a multicultural Canada (p. 727).

Though controversial when considered within the same conceptual frame as Putnam's interpretation of social capital, the belief that bonding through ethnocultural preservation will ultimately function as a reliable precursor to broader social integration, or "bridging," has informed the direction of Canadian multiculturalism policy since 1971 (Bramadat and Seljek, 2005). This position was publicly supported by Canadian Prime Minister Pierre Trudeau during the first stages of official Canadian multiculturalism, who believed that in the case of Canada's ethnic communities and new immigrants, "'confidence in one's own individual identity' can form 'the base of a society which is based on fair play for all'" (cited in Bramadat and Seljek, 2005, p. 163). According to this conceptualization, in cases where the transition into a new society requires the development of a completely new set of linguistic and cultural competencies, support from others experiencing similar challenges is fundamentally important for ethnic minorities, particularly when it is offered in a language or style that is comfortable and easy to understand for newcomers. Similarly cogent support for bonding as a pathway to bridging is reflected in Fleras's (2009) emphasis on enacting and maintaining regulatory measures that support cultural preservation *within* ethnic communities before external integration, as this process is considered to help equip marginalized communities with the initial group-sourced social and cultural resources necessary to engage outside of traditional settings. Thus, to address the specific case of ethnic communities who are also cultural or linguistic minorities, Fleras (2009) (see Figure 1) reinterprets the role of bonding—considered by Putnam to reduce the potential for robust social networks and intercultural cooperation—as a mechanism which

enables minority groups to participate in Canadian society, thus supporting the achievement of public policy goals.

Figure 1. Fleras (2009) Bonding to Bridging Process Facilitated by Ethnic Television

When employed to analyze the specific case of ethnic television as a conduit to social cohesion and integration by minority audiences, programming options which were found to promote both bonding and bridging social capital are argued to represent essential and fundamentally tools in the successful adaptation of ethnic minorities to Canadian society. However, this finding does not indicate that all ethnic programming, regardless of material content, can be claimed to support the formation of social capital. Rather, the results of this study demonstrate that in the case of ethnic programming that was initially categorized as bonding or insular, such as content broadcast to a single ethnic or linguistic community, a unique social process may occur: By connecting ethnic minority communities with one another, providing targeted social support during difficult transitional periods, advocating for specialized or unique needs, helping to provide access to domestic resources, bridging the distance between home countries and new environments, and providing intangible support for those navigating an unknown place, media that initially support bonding within ethnic groups can effectively transition into bridging social capital (Matsaganis, Katz & Ball-Rokeach, 2011). As such, access by targeted communities to programming categorized as “Inward/Bonding” represents a critical step in the process of cultural adaptation and integration—and an area where the over-the-air services provided by OMNI Television excel.

Summary

All societies are characterized by interpersonal networks of exchange, and the case study of OMNI Television presented in this paper demonstrates that ethnic programming—created by and for Canada’s many multicultural communities under the auspices of government regulations and conditions of licence determined by the CRTC—enables an exchange of information that may facilitate a transition of ethnic communities into the broader Canadian society through the

use of informational resources, such as access to local news or information that encourages participation in upcoming community events. In such cases, according to Putnam (1993), "personal interaction generates information about the trustworthiness of other actors that is relatively inexpensive and reliable...[and] ongoing social relations can generate incentives for trustworthiness" (pp. 172-173). When considered within this context, results of the OMNI Television data analysis demonstrate a key finding: among ethnic/diversity programming within the sample, the preponderance of content was coded as *Inward*, *Bonding* and *Insular* (Fleras, 2009). In this categorization, for which much of the content was third-language news programming that offered ethnic communities access to local and "home country" content, bonding social capital may be built through linguistic or cultural homogeneity, but is argued to be transitional in nature, ultimately performing a bridging role. By engendering generalized trust with outside communities, bridging social capital emerges through the availability of valuable information distributed through ethnic media, particularly in the case where programming encourages positive interaction with an external person or place.

While the case study of the OMNI Television stations presented in this paper is limited in scope to include only seven days of scheduled programming across the broadcast year, the data has been interpreted to show ways in which Canadian Federal policy and CRTC regulatory requirements for ethnic television support the distribution of programming with a significant focus on the unique needs of different ethnic groups, with content descriptions showing a clear priority for community-oriented local material, delivered in a manner that is meaningful to the targeted ethnic group. Insofar as ethnic media is positioned as a public service designed to facilitate a comfortable transition of new multicultural groups into Canadian society while also

enriching the demographic profile and cultural comprehension of all citizens, the case study shows positive potential for social capital development.

In sum, while the thematic distribution of ethnic programming on the OMNI schedules shows that a preponderance of content focuses on the specific, targeted and community-oriented needs of different ethnic groups, it has been argued that ethnic television—which in many cases may only be consumed by particular linguistic communities, may exclude others, and could thus be categorized by traditional understandings of social capital as “bonding,” or at odds with broader cultural integration—can be utilized to build trust and networks with people external to the targeted group. Further, while the sample represents a fraction of the growing catalogue of ethnic and third-language television services presently available to Canadians, the case study of OMNI Television demonstrates that in instances where government intervention, regulatory management and Canada-specific content requirements are most stringent, there is great potential for community-building, creative expression, social cohesion and civic engagement—for all Canadians.

Appendix A

Table A1. *Programming Schedule, CFMT-TV (OMNI.1 Toronto)*

TIME	DATE						
	8/6/11	8/7/11	8/8/11	8/9/11	8/10/11	8/11/11	8/12/11
5:00 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
5:30 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming		Paid Programming	Paid Programming
6:00 AM	OMNI NEWS: PORTUGUESE EDITION (cc)	LEHEN MALTI	VAMOS AO BAILINHO (G)(PORT)	OMNI NEWS: PORTUGUESE EDITION (cc)	OMNI NEWS: PORTUGUESE EDITION (cc)	OMNI NEWS: PORTUGUESE EDITION (cc)	OMNI NEWS: PORTUGUESE EDITION (cc)
6:30 AM	OMNI NEWS: ITALIAN EDITION (cc)	WORLD CUISINE (GER)	CANADA CONTACTO (PORTUGUESE)	OMNI NEWS: ITALIAN EDITION (cc)	OMNI NEWS: ITALIAN EDITION (cc)	OMNI NEWS: ITALIAN EDITION (cc)	OMNI NEWS: ITALIAN EDITION (cc)
7:00 AM		Z UKOSA (G) (POLISH)	SVITOHILIAD (G)(UKR)				
7:30 AM	LIGA LOGIA (G) (GRK)		YAK BULO KOLIS (G) (UKR)	NOVA VIZE (CZECH)	CARIBBEAN VIBRATIONS	PASQYRA SHQIPTARE (ALB)	NOR HAI HORIZON (ARMENIAN)
8:00 AM	EDO KAI TORA (G) (GRK)	Paid Programming	RUSSIAN WAVES	SLOVENSKY SVET (SLOVAK)	MACEDONIAN HERITAGE (MACEDONIAN)	MAGYAR KEPEK TV (HUN)	
8:30 AM	LEHEN MALTI	Paid Programming		TELEPEEGEL (EST)		NOI ROMANI	SVEIKS (LAV)
9:00 AM	NOR HAI HORIZON (ARMENIAN)	PASQUALE'S KITCHEN EXPRESS	PASQUALE'S KITCHEN EXPRESS (G) (ENG)	PASQUALE'S KITCHEN EXPRESS (G) (ENG)	PASQUALE'S KITCHEN EXPRESS (G) (ENG)	PASQUALE'S KITCHEN EXPRESS (G) (ENG)	PASQUALE'S KITCHEN EXPRESS (G) (ENG)
9:30 AM		ESTA ESCRITO (PORT)	PASQUALE'S KITCHEN EXPRESS (G) (ENG)	PASQUALE'S KITCHEN EXPRESS (G) (ENG)	PASQUALE'S KITCHEN EXPRESS (G) (ENG)	PASQUALE'S KITCHEN EXPRESS (G) (ENG)	PASQUALE'S KITCHEN EXPRESS (G) (ENG)
10:00 AM	NOVY VIZE (CZE)	CANADA CONTACTO (POR)	MAURY POVICH (S- WUTV)	MAURY POVICH (S- WUTV)	MAURY POVICH (S-WUTV)	MAURY POVICH (S-WUTV)	MAURY POVICH (S- WUTV)
10:30 AM	SLOVENSKY SVET (SLOVAK)	CORPO E ALMA (G) (PORT)					

TIME	DATE						
	8/6/11	8/7/11	8/8/11	8/9/11	8/10/11	8/11/11	8/12/11
11:00 AM	TURKUAZ TV (TURKISH)	THE MAKING OF A JUDGE (PG) (PORT)	DON'T FORGET THE LYRICS	DON'T FORGET THE LYRICS	DON'T FORGET THE LYRICS	DON'T FORGET THE LYRICS	DON'T FORGET THE LYRICS
11:30 AM	PASQUALE'S KITCHEN EXPRESS		DON'T FORGET THE LYRICS	DON'T FORGET THE LYRICS	DON'T FORGET THE LYRICS	DON'T FORGET THE LYRICS	DON'T FORGET THE LYRICS
12:00 PM	NOI ROMANI (ROM)	Paid Programming	FUNDAMENTAL FREEDOMS (PG)(CC)(DV)(ENGLISH)	THE REKAI BROTHERS (PG)(HUNGARIAN WITH ENGLISH SUBTITLES)	THE MAKING OF A JUDGE (PG)(CC)(DV) (ENGLISH)	MILES FROM HOME: A ROAD STORY (PG)(CC)(DV) (ENGLISH)	A MAN FOR ALL CANADIANS (PG)(UKRAINIAN W/ ENGLISH SUBTITLES)
12:30 PM	MAGYAR KEPEK TV (HUNGARIAN)						
1:00 PM	KONTAKT (UKRAINIAN)	DUSHA I TILO (UKR)	THIS IS OUR HOME (PG)(CC)(ENGLISH)	STORY OF A THE GOLDEN COIN (PG)(ROMANIAN)	CANADA CONTACTO (POR)	CORPO E ALMA (PORTUGUESE)	SINKING THE GUSTLOFF (PG) (POLISH)
1:30 PM		SVITOHILIAD (UKR)			TURKUAZ TV (TURK)	CANDA CONTACTO (POR)	
2:00 PM	PASQYRA SHQIPTARE (ALB)	LIGA LOGIA (GREEK)	LIGA LOGIA (G) (GRK)	SVITOHILIAD (G)(UKR)	THE HERO AND THE QUEEN (PG) (ROMANIAN)	HISPANIC ROOTS (SPANISH)	NA LUZIE (POL)
2:30 PM	CARIBBEAN VIBRATIONS	EDO KAI TORA (GREEK)	EDO KAI TORA (G) (GRK)	YAK BULO KOLIS (G) (UKR)			
3:00 PM	MACEDONIAN HERITAGE (MACEDONIAN)	NOI OGGI (ITA)	ITALIAN AFTERNOON	ITALIAN AFTERNOON	ITALIAN AFTERNOON	ITALIAN AFTERNOON	ITALIAN AFTERNOON
3:30 PM		REVIVAL, THE BEST OF THE PAST (ITA)	ITALIAN AFTERNOON CANADA	ITALIAN AFTERNOON CANADA	ITALIAN AFTERNOON CANADA	ITALIAN AFTERNOON CANADA	ITALIAN AFTERNOON CANADA
4:00 PM	HISPANIC ROOTS (SPANISH)	HOME IMPROVEMENT (G)(CC)	GENERATIONS (PG)(PORTUGUESE)	ESCRITO NAS ESTRELAS (PG) (PORT)	ESCRITO NAS ESTRELAS (PG) (PORT)	ESCRITO NAS ESTRELAS (PG) (PORT)	ESCRITO NAS ESTRELAS (PG) (PORT)
4:30 PM		HOME IMPROVEMENT (G)(CC)					
5:00 PM	SINKING THE GUSTLOFF (PG) (POLISH)	HOME IMPROVEMENT (G)(CC)	EVERYBODY LOVES RAYMOND (cc)	EVERYBODY LOVES RAYMOND (cc)	EVERYBODY LOVES RAYMOND (cc)	EVERYBODY LOVES RAYMOND (cc)	EVERYBODY LOVES RAYMOND (cc)

TIME		DATE						
		8/6/11	8/7/11	8/8/11	8/9/11	8/10/11	8/11/11	8/12/11
5:30 PM			HOME IMPROVEMENT (G)(CC)	THE KING OF QUEENS (S-PEACHTREE) (cc)	THE KING OF QUEENS (S-PEACHTREE) (cc)	THE KING OF QUEENS (S-PEACHTREE) (cc)	THE KING OF QUEENS (S-PEACHTREE) (cc)	THE KING OF QUEENS (S-PEACHTREE) (cc)
6:00 PM	Z UKOSA (G) (POLISH)		LETS TALK ABOUT IT (PG) (SPANISH)	THE SIMPSONS (14+) (cc)	THE SIMPSONS (14+) (cc)	THE SIMPSONS (14+) (cc)	THE SIMPSONS (14+) (cc)	THE SIMPSONS (14+) (cc)
6:30 PM				HOW I MET YOUR MOTHER (PG)(cc)	HOW I MET YOUR MOTHER (PG)(cc)	HOW I MET YOUR MOTHER (PG)(cc)	HOW I MET YOUR MOTHER (PG)(cc)	HOW I MET YOUR MOTHER (PG)(cc)
7:00 PM	NA LUZIE (POL)		AMERICA'S FUNNIEST HOME VIDEOS (PG)(CC)(S-ABC)	AMERICA'S GOT TALENT (14+)(CC)	TWO AND A HALF MEN	TWO AND A HALF MEN	TWO AND A HALF MEN	TWO AND A HALF MEN
7:30 PM					FAMILY GUY (14+) (cc)	FAMILY GUY (14+) (cc)	FAMILY GUY (14+) (cc)	FAMILY GUY (14+) (cc)
8:00 PM	SVITOHLIAD (UKR)		THE STORYTELLING CLASS (PG)(SPANISH)	OMNI NEWS: ITALIAN EDITION (cc)	OMNI NEWS: ITALIAN EDITION (cc)	OMNI NEWS: ITALIAN EDITION (cc)	OMNI NEWS: ITALIAN EDITION (cc)	OMNI NEWS: ITALIAN EDITION (cc)
8:30 PM	YAK BULO KOLIS(G) (UKR)							
9:00 PM	RUSSIAN WAVES (RUS)		FROST BITE (PG) (SPANISH)	WORLD BITES (PG)(ITALIAN)	VIVERE VII (ITALIAN)	VIVERE VII (ITALIAN)	VIVERE VII (ITALIAN)	VIVERE VII (ITALIAN)
9:30 PM				OMNI NEWS: PORTUGUESE EDITION (cc)	OMNI NEWS: PORTUGUESE EDITION (cc)	OMNI NEWS: PORTUGUESE EDITION (cc)	OMNI NEWS: PORTUGUESE EDITION (cc)	OMNI NEWS: PORTUGUESE EDITION (cc)
10:00 PM	COMING TOGETHER INSIDE THE EDMONTON		METROPIA (cc)	THE SIMPSONS (14+) (cc)	THE SIMPSONS (14+) (cc)	THE SIMPSONS (14+) (cc)	THE SIMPSONS (14+) (cc)	THE SIMPSONS (14+) (cc)
10:30 PM	HERITAGE FESTIVAL (PG) (UKRAINAN)		METROPIA (cc)	THE OFFICE (PG) (cc)	THE OFFICE (PG) (cc)	THE OFFICE (PG) (cc)	THE OFFICE (PG) (cc)	THE OFFICE (PG) (cc)
11:00 PM	THE LATE BLOOMER (PG) (MACEDONIAN)		CORPO E ALMA (G) (PORT)	METROPIA (18+)	METROPIA (18+)	METROPIA (18+)	OUT THERE WITH MELISSA DIMARCO	METROPIA (18+)
11:35 PM			CANADA CONTACTO (PORT)	THE LATE SHOW WITH DAVID LETTERMAN (S-	THE LATE SHOW WITH DAVID	THE LATE SHOW WITH DAVID	THE LATE SHOW WITH DAVID	THE LATE SHOW WITH DAVID

TIME	DATE						
	8/6/11	8/7/11	8/8/11	8/9/11	8/10/11	8/11/11	8/12/11
12:05 AM	Paid Programming	Paid Programming	WIVB) (cc)	LETTERMAN (S-WIVB) (cc)	LETTERMAN (S-WIVB) (cc)	LETTERMAN (S-WIVB) (cc)	LETTERMAN (S-WIVB) (cc)
12:30 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
1:00 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
1:30 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
2:00 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
2:30 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
3:00 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
3:30 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
4:00 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
4:30 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming

Note. Adapted August 6, 2011 from "OMNI.1 Programming Schedule," published online at <http://www.omnity.ca/ontario/schedules/omni1.shtml>.

Table A2. *Programming Schedule, CJMT-TV (OMNI.2 Toronto)*

TIME	DATE						
	8/6/11	8/7/11	8/8/11	8/9/11	8/10/11	8/11/11	8/12/11
5:00 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
5:30 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
6:00 AM	OMNI NEWS: SOUTH ASIAN EDITION (CC)	OMNI MANDARIN WEEKEND (G) (MANDARIN)	TRENDY ZONE (G) (CANTONESE)	OMNI NEWS: SOUTH ASIAN EDITION (CC)	OMNI NEWS: SOUTH ASIAN EDITION (CC)	OMNI NEWS: SOUTH ASIAN EDITION (CC)	OMNI NEWS: SOUTH ASIAN EDITION (CC)
6:30 AM			BADHAI HO! (HINDI)				
7:00 AM	OMNI NEWS: CANTONESE EDITION	Paid Programming	MOST AMAZING (CANTONESE)	OMNI NEWS: CANTONESE EDITION	OMNI NEWS: CANTONESE EDITION	OMNI NEWS: CANTONESE EDITION	OMNI NEWS: CANTONESE EDITION
7:30 AM			BUILDING FAITH 10 (PG) (ARMENIAN)				
8:00 AM	OMNI NEWS: MANDARIN EDITION	2011 IIFA GREEN CARPET SPECIAL (PG)(CC)(ENGLISH)	OMNI MANDARIN WEEKEND	OMNI NEWS: MANDARIN EDITION	OMNI NEWS: MANDARIN EDITION	OMNI NEWS: MANDARIN EDITION	OMNI NEWS: MANDARIN EDITION
8:30 AM							
9:00 AM	SHOWERS OF BLESSINGS(E) (CANT)	AMANTRAN (BEN)	AARAM (G) (TAMIL)	WAI WAI WIDE (JPN)	KALA KAVAYA (SIN)	ADMAS (AHMAR)	TV VIET TIEN (VIET)
9:30 AM	BOLLYWOOD FREETIME MOVIE: KHATTA MEETHA (PG) (HINDI)	KALA KAVAYA (SINH)	PLANET AFRICA (cc)	AFGHAN HINDARA	MUUQAALKA SOOMAALIDA (SOMALIAN)	ONDES AFRICAINES	
10:00 AM		TV VIET TIEN (VIETNAMESE)	LET'S MAKE A DEAL (S-WIVB)	LET'S MAKE A DEAL (S-WIVB)	LET'S MAKE A DEAL (S-WIVB)	LET'S MAKE A DEAL (S-WIVB)	LET'S MAKE A DEAL (S-WIVB)
10:30 AM							
11:00 AM		MUUQAALKA SOOMAALIDA (G) (SOMALIAN)	PRICE IS RIGHT (S-WIVB)	PRICE IS RIGHT (S-WIVB)	PRICE IS RIGHT (S-WIVB)	PRICE IS RIGHT (S-WIVB)	PRICE IS RIGHT (S-WIVB)

TIME		DATE						
		8/6/11	8/7/11	8/8/11	8/9/11	8/10/11	8/11/11	8/12/11
11:30 AM			BOLLYWOOD BLVD DAILY (G)(CC)(HINDI/ENG)					
12:00 PM			BOLLYWOOD FREETIME MOVIE: QURBANI (PG)(HINDI)	ARE YOU SMARTER THAN A 5TH GRADER?	ARE YOU SMARTER THAN A 5TH GRADER?	ARE YOU SMARTER THAN A 5TH GRADER?	ARE YOU SMARTER THAN A 5TH GRADER?	ARE YOU SMARTER THAN A 5TH GRADER?
12:30 PM				ARE YOU SMARTER THAN A 5TH GRADER?	ARE YOU SMARTER THAN A 5TH GRADER?	ARE YOU SMARTER THAN A 5TH GRADER?	ARE YOU SMARTER THAN A 5TH GRADER?	ARE YOU SMARTER THAN A 5TH GRADER?
1:00 PM	AADAB (URDU)			DEAL OR NO DEAL (PG) (cc)	DEAL OR NO DEAL (PG) (cc)	DEAL OR NO DEAL (PG) (cc)	DEAL OR NO DEAL (PG) (cc)	DEAL OR NO DEAL (PG) (cc)
1:30 PM	IRAN ZAMEEN (PERSIAN)			Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
2:00 PM	PASARGAD TODAY (PER)			THE STORY OF FURIOUS PETE (PG)(ENG W/ CHINESE SUB)	BUILDING FAITH 12 (PG) (SINHALESE)	CHANGING FACES OF COMEDY PT.1 (PG)(HINDI)	LETS TALK ABOUT IT (PG) (PUNJABI)	WHOSE SHARIA IS IT ANYWAY? (PG) (URDU)
2:30 PM	AFGHAN HINDARA (AFGHAN)				LUTONG PINOY (PG) (TAGALOG)	CHANGING FACES OF COMEDY PT.2 (PG)(HINDI)		
3:00 PM	OMNIYAT (ARABIC)	MOST AMAZING (PG)(HINDI)		MOST AMAZING (PG)(CANT)	ARIRANG KOREA (G)(KOREAN)	BOLLYWOOD BLVD DAILY (G)(CC) (HINDI/ENG)	FOREIGN DOMESTICS (PG)(CC)(DV) (ENGLISH)	IRAN ZAMEEN (PERSIAN)
3:30 PM	ONDES AFRICAINES (FRENCH)	MOST AMAZING (PG)(HINDI)		TRENDY ZONE (G) (CANTONESE)	OMNIYAT (ARABIC)	MOST AMAZING (PG)(HINDI)		PASARGAD TODAY (PER)
4:00 PM	OMNI NEWS: MANDARIN WEEKEND EDITION (E)	BADHAI HO! (HINDI)		AMANTRAN (BEN)	MALAYALA SHABTHAM (MAL)	BADHAI HO! (G) (HINDI)	FRONT PAGE PHILIPPINES	DADDY TRAN: A LIFE IN 3D (PG) (MANDARIN)
4:30 PM		AARAM (G) (TAMIL)		PLANET AFRICA (CC)	ONDES AFRICAINES	PUNJABI SPORTS (G) (PUNJABI)	AARAM (G) (TAM)	
5:00 PM	WANGGUI & ANNA (PG) (MAN)	LETS TALK ABOUT IT (PG) (PUNJABI)		OMNI NEWS: MANDARIN EDITION	OMNI NEWS: MANDARIN EDITION	OMNI NEWS: MANDARIN EDITION	OMNI NEWS: MANDARIN EDITION	OMNI NEWS: MANDARIN EDITION
5:30 PM								

TIME	DATE						
	8/6/11	8/7/11	8/8/11	8/9/11	8/10/11	8/11/11	8/12/11
6:00 PM	OMNI NEWS: MANDARIN WEEKEND EDITION (E)	PUNJABI SPORTS (G) (PUN)	LAW AND ORDER: CRIMINAL INTENT (14+)(cc)	LAW AND ORDER: CRIMINAL INTENT (14+)(cc)	LAW AND ORDER: CRIMINAL INTENT (14+)(cc)	LAW AND ORDER: CRIMINAL INTENT (14+)(cc)	LAW AND ORDER: CRIMINAL INTENT (14+)(cc)
6:30 PM		RABBI NOOR (G)(PUN)					
7:00 PM	MOST AMAZING (PG) (CANT)	CHANGING FACES OF COMEDY PT.1 (PG) (HINDI)	THE STORY OF FURIOUS PETE (PG)(ENG W/ CHINESE SUB)	LAW AND ORDER: SPECIAL VICTIMS UNIT (14+)(cc)	LAW AND ORDER: SPECIAL VICTIMS UNIT (14+)(cc)	LAW AND ORDER: SPECIAL VICTIMS UNIT (14+)(cc)	LAW AND ORDER: SPECIAL VICTIMS UNIT (14+)(cc)
7:30 PM	TRENDY ZONE (G) (CANT)	CHANGING FACES OF COMEDY PT.2 (PG) (HINDI)					
8:00 PM	SUPER CINEMA: ELECTION (14+) (CANTONESE)	BOLLYWOOD BLVD (G)(CC)(DV) (HINDI/ENG)	OMNI NEWS: SOUTH ASIAN EDITION (cc)	OMNI NEWS: SOUTH ASIAN EDITION (cc)	OMNI NEWS: SOUTH ASIAN EDITION (cc)	OMNI NEWS: SOUTH ASIAN EDITION (cc)	OMNI NEWS: SOUTH ASIAN EDITION (cc)
8:30 PM		MOST AMAZING (PG) (HINDI)					
9:00 PM		FOREIGN DOMESTICS (PG)(CC)(DV) (ENGLISH)	OMNI NEWS: CANTONESE EDITION	OMNI NEWS: CANTONESE EDITION	OMNI NEWS: CANTONESE EDITION	OMNI NEWS: CANTONESE EDITION	OMNI NEWS: CANTONESE EDITION
9:30 PM							
10:00 PM	DADDY TRAN: A LIFE IN 3D (PG) (MANDARIN)	FRONT PAGE PHILIPPINES (G)(TAG)	TWO AND A HALF MEN (CC)	TWO AND A HALF MEN (CC)	TWO AND A HALF MEN (CC)	TWO AND A HALF MEN (CC)	TWO AND A HALF MEN (CC)
10:30 PM		ARIRANG KOREA (G) (KOR)	KING OF QUEENS (PG) (CC)	KING OF QUEENS (PG) (CC)	KING OF QUEENS (PG) (CC)	KING OF QUEENS (PG) (CC)	KING OF QUEENS (PG) (CC)
11:00 PM	MOST AMAZING (PG) (CANT)	MOST AMAZING (PG)(HINDI)	GLENN MARTIN DDS (PG)(cc) (DV)	LAW & ORDER: C.I (14+) (CC)	LAW & ORDER: C.I (14+) (CC)	LAW & ORDER: C.I (14+) (CC)	LAW & ORDER: C.I (14+) (CC)
11:30 PM	TRENDY ZONE (G) (CANTONESE)	WAI WAI WIDE (G)	GLENN MARTIN DDS (PG)(cc) (DV)				
12:00 AM	LAW AND ORDER: C.I (14+) (CC)	Paid Programming	Paid Programming	Paid Programming	SWIFT JUSTICE WITH NANCY GRACE (PG)(cc)	SWIFT JUSTICE WITH NANCY GRACE (PG)(cc)	SWIFT JUSTICE WITH NANCY GRACE (PG)(cc)

TIME	DATE						
	8/6/11	8/7/11	8/8/11	8/9/11	8/10/11	8/11/11	8/12/11
12:30 AM		Paid Programming	Paid Programming	Paid Programming	HOME IMPROVEMENT (G) (CC)	SWIFT JUSTICE WITH NANCY GRACE (PG)(cc)	SWIFT JUSTICE WITH NANCY GRACE (PG)(cc)
1:00 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
1:30 AM	Paid Programming	BLIND DATE (cc)	Paid Programming	BLIND DATE (cc)	Paid Programming	Paid Programming	Paid Programming
2:00 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
2:30 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Prime Minister Series	Paid Programming	Paid Programming
3:00 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
3:30 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
4:00 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
4:30 AM	Paid Programming	Paid Programming	Sign Off	Paid Programming	Paid Programming	Paid Programming	Paid Programming

Note. Adapted August 6, 2011 from "OMNI.2 Programming Schedule," published online at <http://www.omnitv.ca/ontario/schedules/omni2.shtml>.

Table A3. *Programming Schedule, CJCO-TV & CJEO-TV (OMNI Edmonton and Calgary)*

TIME	DATE						
	8/6/11	8/7/11	8/8/11	8/9/11	8/10/11	8/11/11	8/12/11
5:00 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
5:30 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
6:00 AM	MUUQAALKA SOOMAALIDA [Language(s): Somali]	OMNI NEWS: SOUTH ASIAN EDITION [Language(s): English]	OMNI NEWS: SOUTH ASIAN EDITION [Language(s): English]	OMNI NEWS: SOUTH ASIAN EDITION [Language(s): English]	OMNI NEWS: SOUTH ASIAN EDITION [Language(s): English]	OMNI NEWS: SOUTH ASIAN EDITION [Language(s): English]	OMNI NEWS: MANDARIN WEEKEND EDITION [Language(s): Mandarin]
6:30 AM	ARIRANG KOREA [Language(s): Korean]	OMNI NEWS: CANTONESE EDITION [Language(s): Cantonese]	OMNI NEWS: CANTONESE EDITION [Language(s): Cantonese]	OMNI NEWS: CANTONESE EDITION [Language(s): Cantonese]	OMNI NEWS: CANTONESE EDITION [Language(s): Cantonese]	OMNI NEWS: CANTONESE EDITION [Language(s): Cantonese]	TRENDY ZONE [Language(s): Cantonese]
7:00 AM	Z UKOSA [Language(s): Polish]						
7:30 AM	SvitohliadSVITOHLIAD [Language(s): Ukrainian]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	CANADA CONTACTO [Language(s): Portuguese]
8:00 AM							NOI OGGI [Language(s): Italian]
8:30 AM	YAK BULO KOLIS	LIGA LOGIA	NOI OGGI [Language(s): Italian]	CANADA CONTACTO [Language(s): Portuguese]	STUDIO MULTICULTURAL CANADA	MUUQAALKA SOOMAALIDA [Language(s): Somali]	EDO KAI TORA [Language(s): Greek]
9:00 AM	MOST AMAZING	BOLLYWOOD BOULEVARD [Language(s): Hindi,English]	TV VIỆT TIÊN [Language(s): Vietnamese]	HISPANIC ROOTS [Language(s): Spanish]	AHORN TV	HISPANIC ROOTS [Language(s): Spanish]	TV VIỆT TIÊN [Language(s): Vietnamese]
9:30 AM	MOST AMAZING	MOST AMAZING			NOI OGGI [Language(s): Italian]		
10:00 AM	MAURY POVICH [Language(s): English]	MAURY POVICH [Language(s): English]	MAURY POVICH [Language(s): English]	MAURY POVICH [Language(s): English]	MAURY POVICH [Language(s): English]	PINOY ALBERTA	ARIRANG KOREA [Language(s): Korean]

TIME	DATE						
	8/6/11	8/7/11	8/8/11	8/9/11	8/10/11	8/11/11	8/12/11
10:30 AM						THE ALBERTA WEEKLY TV MAGAZINE [Language(s): Romanian]	OMNIYAT [Language(s): Arabic]
11:00 AM	THE PRICE IS RIGHT [Language(s): English]	THE PRICE IS RIGHT [Language(s): English]	THE PRICE IS RIGHT [Language(s): English]	THE PRICE IS RIGHT [Language(s): English]	THE PRICE IS RIGHT [Language(s): English]	LANGUAGE DOCUMENTARY SPECIALS	MOST AMAZING
11:30 AM						"LET'S TALK ABOUT IT" [Language(s): Misc]	BOLLYWOOD BOULEVARD [Language(s): Hindi, English]
12:00 PM	SOUTH ASIAN VEGGIE TABLE [Language(s): English]	SOUTH ASIAN VEGGIE TABLE [Language(s): English]	CANADA CONTACTO [Language(s): Portuguese]	HISPANIC ROOTS [Language(s): Spanish]	SOUTH ASIAN VEGGIE TABLE [Language(s): English]	PUNJABI SPORTS	OMNI BOLLYWOOD FREETIME MOVIE "QURBANI" [Language(s): Hindi]
12:30 PM	MUUQAALKA SOOMAALIDA [Language(s): Somali]	WAI WAI WIDE [Language(s): Japanese]	NOI OGGI [Language(s): Italian]		SVITOH LIAD [Language(s): Ukrainian]	RABBI NOOR [Language(s): Punjabi]	
1:00 PM	AHORN TV	TV VIỆT TIÊN [Language(s): Vietnamese]	PINOY ALBERTA	AARAM [Language(s): Tamil]	OMNIYAT [Language(s): Arabic]	ARE YOU SMARTER THAN A 5TH GRADER?	
1:30 PM	NOI OGGI [Language(s): Italian]		ALBERTA WEEKLY	RABBI NOOR [Language(s): Punjabi]	BADHAI HO! [Language(s): Hindi]	ARE YOU SMARTER THAN A 5TH GRADER?	
2:00 PM	LANGUAGE DOCUMENTARY SPECIALS "COURAGE AND COMPASSION: THE STORY OF JOSEPH WONG" [Language(s): Misc]	LANGUAGE DOCUMENTARY SPECIALS "PASSPORT TO CANADA" [Language(s): Misc]	LANGUAGE DOCUMENTARY SPECIALS "AGA KHAN: VOICE OF REASON" [Language(s): Misc]	LANGUAGE DOCUMENTARY SPECIALS "FADE TO BROWN" [Language(s): Misc]	LANGUAGE DOCUMENTARY SPECIALS "ADEENA NIAZI" [Language(s): Misc]	SVITOH LIAD [Language(s): Ukrainian]	
2:30 PM				LANGUAGE DOCUMENTARY SPECIALS "CHANGING FACES OF COMEDY PT.3" [Language(s): Misc]		YAK BULO KOLIS	
3:00 PM	JUDGE JOE BROWN [Language(s): English]	JUDGE JOE BROWN [Language(s): English]	JUDGE JOE BROWN [Language(s): English]	JUDGE JOE BROWN [Language(s): English]	JUDGE JOE BROWN [Language(s): English]	Z UKOSA [Language(s): Polish]	

TIME	DATE						
	8/6/11	8/7/11	8/8/11	8/9/11	8/10/11	8/11/11	8/12/11
3:30 PM	JUDGE JOE BROWN [Language(s): English]	JUDGE JOE BROWN [Language(s): English]	JUDGE JOE BROWN [Language(s): English]	JUDGE JOE BROWN [Language(s): English]	JUDGE JOE BROWN [Language(s): English]		MOST AMAZING
4:00 PM	THE NATE BERKUS SHOW [Language(s): English]	THE NATE BERKUS SHOW [Language(s): English]	THE NATE BERKUS SHOW [Language(s): English]	THE NATE BERKUS SHOW [Language(s): English]	THE NATE BERKUS SHOW [Language(s): English]	AHORN TV [Language(s): German]	ARE YOU SMARTER THAN A 5TH GRADER?
4:30 PM						TRENDY ZONE [Language(s): Cantonese]	ARE YOU SMARTER THAN A 5TH GRADER?
5:00 PM	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	ARE YOU SMARTER THAN A 5TH GRADER?
5:30 PM	KING OF QUEENS [Language(s): English]	KING OF QUEENS [Language(s): English]	KING OF QUEENS [Language(s): English]	KING OF QUEENS [Language(s): English]	KING OF QUEENS [Language(s): English]		DON'T FORGET THE LYRICS [Language(s): English]
6:00 PM	FRIENDS [Language(s): English]	FRIENDS [Language(s): English]	FRIENDS [Language(s): English]	FRIENDS [Language(s): English]	FRIENDS [Language(s): English]	THE OFFICE [Language(s): English]	TWO AND A HALF MEN [Language(s): English]
6:30 PM	HOW I MET YOUR MOTHER [Language(s): English]	HOW I MET YOUR MOTHER [Language(s): English]	HOW I MET YOUR MOTHER [Language(s): English]	HOW I MET YOUR MOTHER [Language(s): English]	HOW I MET YOUR MOTHER [Language(s): English]	THE OFFICE [Language(s): English]	TWO AND A HALF MEN [Language(s): English]
7:00 PM	AMERICA'S GOT TALENT	TWO AND A HALF MEN [Language(s): English]	TWO AND A HALF MEN [Language(s): English]	TWO AND A HALF MEN [Language(s): English]	TWO AND A HALF MEN [Language(s): English]	LANGUAGE DOCUMENTARY SPECIALS "SINKING THE GUSTLOFF" [Language(s): Misc]	BOLLYWOOD BOULEVARD [Language(s): Hindi,English]
7:30 PM		THE SIMPSONS [Language(s): English]	THE SIMPSONS [Language(s): English]	THE SIMPSONS [Language(s): English]	THE SIMPSONS [Language(s): English]		RABBI NOOR [Language(s): Punjabi]
8:00 PM	OMNI NEWS: SOUTH ASIAN EDITION [Language(s): English]	OMNI NEWS: SOUTH ASIAN EDITION [Language(s): English]	OMNI NEWS: SOUTH ASIAN EDITION [Language(s): English]	OMNI NEWS: SOUTH ASIAN EDITION [Language(s): English]	OMNI NEWS: SOUTH ASIAN EDITION [Language(s): English]	LANGUAGE DOCUMENTARY SPECIALS "DADDY TRAN: A LIFE IN 3D" [Language(s): Misc]	LANGUAGE DOCUMENTARY SPECIALS "CHANGING FACES OF COMEDY PT.1" [Language(s): Misc]
8:30 PM							LANGUAGE DOCUMENTARY SPECIALS

[illegible]

TIME	DATE						
	8/6/11	8/7/11	8/8/11	8/9/11	8/10/11	8/11/11	8/12/11
2:30 AM							
3:00 AM							
3:30 AM							
4:00 AM							
4:30 AM							

Note. Adapted August 6, 2011 from "OMNI Alberta Programming Schedule," published online at <http://www.omniab.ca/schedule/>.

7:00 AM	World in Focus (Language: English) English (TV-14)	OMNI NEWS PUNJABI EDITION (Language: Punjabi, English)	OMNI NEWS PUNJABI EDITION (Language: Punjabi, English)	OMNI NEWS PUNJABI EDITION (Language: Punjabi, English)	OMNI NEWS PUNJABI EDITION (Language: Punjabi, English)	OMNI NEWS PUNJABI EDITION (Language: Punjabi, English)	OMNI NEWS PUNJABI EDITION (Language: Punjabi, English)
7:30 AM	Focus Plus (TV-14) English (Language: English)						TV KOREA MAGAZINE
8:00 AM	Asian TV (Language: Chinese)	OMNI NEWS CANTONESE EDITION (Language: Cantonese)	OMNI NEWS CANTONESE EDITION (Language: Cantonese)	OMNI NEWS CANTONESE EDITION (Language: Cantonese)	OMNI NEWS CANTONESE EDITION (Language: Cantonese)	OMNI NEWS CANTONESE EDITION (Language: Cantonese)	NO OGS (Language: Italian)
8:30 AM	No OGS (Language: Italian)						Magazines TV (Language: English)
9:00 AM	Focus News (Language: Korean)	Language Documentary Special "COULTRIE AND COMPASSION: THE JOSEPH WONG STORY" (Language: Misc)	Language Documentary Special "PASSPORT TO CANADA" (Language: Misc)	Language Documentary Special "KADAJIAN VOICE OF REASON" (Language: Misc)	Language Documentary Special "KADAJIAN VOICE OF REASON" (Language: Misc)	Language Documentary Special "KADAJIAN VOICE OF REASON" (Language: Misc)	Language Documentary Special "KADAJIAN VOICE OF REASON" (Language: Misc)
10:00 AM	The Price is Right (Language: English)	The Price is Right (Language: English)	The Price is Right (Language: English)	The Price is Right (Language: English)	The Price is Right (Language: English)	The Price is Right (Language: English)	The Price is Right (Language: English)
10:30 AM							

Table A4. *Programming Schedule, CHNM-TV (OMNI BC)*

TIME	DATE						
	8/6/11	8/7/11	8/8/11	8/9/11	8/10/11	8/11/11	8/12/11
5:00 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming
5:30 AM		Paid Programming				Paid Programming	Paid Programming
6:00 AM	Nikkei TV [Language(s): Japanese]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]
6:30 AM							
7:00 AM	Women in Focus [Language(s): English,English]	OMNI NEWS: PUNJABI EDITION [Language(s): Punjabi,English]	OMNI NEWS: PUNJABI EDITION [Language(s): Punjabi,English]	OMNI NEWS: PUNJABI EDITION [Language(s): Punjabi,English]	OMNI NEWS: PUNJABI EDITION [Language(s): Punjabi,English]	OMNI NEWS: PUNJABI EDITION [Language(s): Punjabi,English]	Korean News [Language(s): Korean]
7:30 AM	Fusion Fare – Chefs Edition [Language(s): English]						TV KOREA MAGAZINE
8:00 AM	Ahorn TV [Language(s): German]	OMNI NEWS: CANTONESE EDITION [Language(s): Cantonese]	OMNI NEWS: CANTONESE EDITION [Language(s): Cantonese]	OMNI NEWS: CANTONESE EDITION [Language(s): Cantonese]	OMNI NEWS: CANTONESE EDITION [Language(s): Cantonese]	OMNI NEWS: CANTONESE EDITION [Language(s): Cantonese]	Noi Oggi [Language(s): Italian]
8:30 AM	Noi Oggi [Language(s): Italian]						Magyar Kepek TV [Language(s): Hungarian]
9:00 AM	Korean News [Language(s): Korean]	Language Documentary Specials "COURAGE AND COMPASSION: THE JOSEPH WONG STORY" [Language(s): Misc]	Language Documentary Specials "PASSPORT TO CANADA" [Language(s): Misc]	Language Documentary Specials "AGA KHAN: VOICE OF REASON" [Language(s): Misc]	Language Documentary Specials "ADEENA NIAZI" [Language(s): Misc]	Korean News [Language(s): Korean]	Macedonian Heritage Hour [Language(s): Macedonian]
9:30 AM	TV Korea Magazine [Language(s): Korean]					TV KOREA MAGAZINE	
10:00 AM	The Price is Right [Language(s): English]	The Price is Right [Language(s): English]	The Price is Right [Language(s): English]	The Price is Right [Language(s): English]	The Price is Right [Language(s): English]	Paivand TV [Language(s): Farsi]	Kontakt [Language(s): Ukrainian]
10:30 AM							

TIME	DATE						
	8/6/11	8/7/11	8/8/11	8/9/11	8/10/11	8/11/11	8/12/11
11:00 AM	Judge Joe Brown [Language(s): English]	Judge Joe Brown [Language(s): English]	Judge Joe Brown [Language(s): English]	Judge Joe Brown [Language(s): English]	Judge Joe Brown [Language(s): English]	Caravan TV [Language(s): Pushto]	Language Documentary Specials "THE MAKING OF A JUDGE"
11:30 AM	Judge Joe Brown [Language(s): English]	Judge Joe Brown [Language(s): English]	Judge Joe Brown [Language(s): English]	Judge Joe Brown [Language(s): English]	Judge Joe Brown [Language(s): English]		[Language(s): Misc]
12:00 PM	Korean News [Language(s): Korean]	Balitang Vancouver [Language(s): Tagalog]	Sveiks [Language(s): Latvian]	Slovenský svet [Language(s): Slovak]	Telepeegel [Language(s): Estonian]	BALITANG VANCOUVER	Women in Focus [Language(s): English,English]
12:30 PM	TV Korea Magazine [Language(s): Korean]	HUM 1 [Language(s): English,Urdu]	Rompost TV [Language(s): Romanian]	PAID PROGRAM	Paid Programming	Canada Contacto [Language(s): Portuguese]	HUM 1 [Language(s): English,Urdu]
1:00 PM	Caravan TV [Language(s): Pushto]	Nikkei TV [Language(s): Japanese]		Paivand TV [Language(s): Farsi]	PUNJABI SPORTS	Rompost TV [Language(s): Romanian]	MOST AMAZING
1:30 PM			Paid Programming		Rabbi Noor (God's Light) [Language(s): Punjabi]		Bollywood Boulevard [Language(s): Hindi,English]
2:00 PM	Maury Povich [Language(s): English]	Maury Povich [Language(s): English]	Maury Povich [Language(s): English]	Maury Povich [Language(s): English]	Maury Povich [Language(s): English]	Nikkei TV [Language(s): Japanese]	OMNI Bollywood Freetime Movie "QURBANI"
2:30 PM							[Language(s): Hindi,English]
3:00 PM	Don't Forget The Lyrics [Language(s): English]	Don't Forget The Lyrics [Language(s): English]	Don't Forget The Lyrics [Language(s): English]	Don't Forget The Lyrics [Language(s): English]	Don't Forget The Lyrics [Language(s): English]	Ahorn TV [Language(s): German]	
3:30 PM	Don't Forget The Lyrics [Language(s): English]	Don't Forget The Lyrics [Language(s): English]	Don't Forget The Lyrics [Language(s): English]	Don't Forget The Lyrics [Language(s): English]	Don't Forget The Lyrics [Language(s): English]	Noi Oggi [Language(s): Italian]	
4:00 PM	Law & Order: SVU [Language(s): English]	Law & Order: SVU [Language(s): English]	Law & Order: SVU [Language(s): English]	Law & Order: SVU [Language(s): English]	Law & Order: SVU [Language(s): English]	Na Luzie [Language(s): Polish]	
4:30 PM							
5:00 PM	OMNI NEWS: CANTONESE	OMNI NEWS: CANTONESE	OMNI NEWS: CANTONESE	OMNI NEWS: CANTONESE	OMNI NEWS: CANTONESE	Language Documentary Specials	

TIME	DATE						
	8/6/11	8/7/11	8/8/11	8/9/11	8/10/11	8/11/11	8/12/11
5:30 PM	EDITION [Language(s): Cantonese]	EDITION [Language(s): Cantonese]	EDITION [Language(s): Cantonese]	EDITION [Language(s): Cantonese]	EDITION [Language(s): Cantonese]	"SINKING THE GUSTLOFF" [Language(s): Misc]	BADHAI HO!
6:00 PM	The Simpsons [Language(s): English]	The Simpsons [Language(s): English]	The Simpsons [Language(s): English]	The Simpsons [Language(s): English]	The Simpsons [Language(s): English]	MOST AMAZING	Punjabi Sports [Language(s): Punjabi]
6:30 PM	How I Met Your Mother [Language(s): English]	How I Met Your Mother [Language(s): English]	How I Met Your Mother [Language(s): English]	How I Met Your Mother [Language(s): English]	How I Met Your Mother [Language(s): English]	Two And A Half Men [Language(s): English]	Rabbi Noor (God's Light) [Language(s): Punjabi]
7:00 PM	AMERICA'S GOT TALENT	Two And A Half Men [Language(s): English]	Two And A Half Men [Language(s): English]	Two And A Half Men [Language(s): English]	Two And A Half Men [Language(s): English]	Two And A Half Men [Language(s): English]	Law & Order Criminal Intent [Language(s): English]
7:30 PM	Word for Word [Language(s): Cantonese]	Two And A Half Men [Language(s): English]	Two And A Half Men [Language(s): English]	Two And A Half Men [Language(s): English]	Two And A Half Men [Language(s): English]	Two And A Half Men [Language(s): English]	
8:00 PM	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	OMNI NEWS: MANDARIN EDITION [Language(s): Mandarin]	Bollywood Boulevard [Language(s): Hindi,English]
8:30 PM							MOST AMAZING
9:00 PM	OMNI NEWS: PUNJABI EDITION [Language(s): Punjabi,English]	OMNI NEWS: PUNJABI EDITION [Language(s): Punjabi,English]	OMNI NEWS: PUNJABI EDITION [Language(s): Punjabi,English]	OMNI NEWS: PUNJABI EDITION [Language(s): Punjabi,English]	OMNI NEWS: PUNJABI EDITION [Language(s): Punjabi,English]	Language Documentary Specials "BUILDING FAITH 12" [Language(s): Misc]	Signature Series "FROST BITE" [Language(s): English]
9:30 PM						Trendy Zone [Language(s): Cantonese]	
10:00 PM	Friends [Language(s): English]	Friends [Language(s): English]	Friends [Language(s): English]	Friends [Language(s): English]	Friends [Language(s): English]	Language Documentary Specials "DADDY TRAN: A LIFE IN 3D" [Language(s): Misc]	Punjabi Sports [Language(s): Punjabi]
10:30 PM	Friends [Language(s): English]	Friends [Language(s): English]	Friends [Language(s): English]	Friends [Language(s): English]	Friends [Language(s): English]		Canada Contacto [Language(s): Portuguese]
11:00 PM	OMNI NEWS: CANTONESE EDITION [Language(s): Cantonese]	OMNI NEWS: CANTONESE EDITION [Language(s): Cantonese]	OMNI NEWS: CANTONESE EDITION [Language(s): Cantonese]	OMNI NEWS: CANTONESE EDITION [Language(s): Cantonese]	OMNI NEWS: CANTONESE EDITION [Language(s): Cantonese]	Super Cinema Night "ELECTION" [Language(s): Cantonese,Mandarin]	Balitang Vancouver [Language(s): Tagalog]

TIME	DATE						
	8/6/11	8/7/11	8/8/11	8/9/11	8/10/11	8/11/11	8/12/11
11:30 PM	Late Show With David Letterman [Language(s): English]	Late Show With David Letterman [Language(s): English]	Late Show With David Letterman [Language(s): English]	Late Show With David Letterman [Language(s): English]	Late Show With David Letterman [Language(s): English]		Svitohliad [Language(s): Ukrainian]
12:00 AM							Law & Order Criminal Intent [Language(s): English]
12:30 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming		
1:00 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Law & Order Criminal Intent [Language(s): English]	Paid Programming
1:30 AM	Home Improvement [Language(s): English]	South Asian Veggie Table [Language(s): English]	South Asian Veggie Table [Language(s): English]	South Asian Veggie Table [Language(s): English]	South Asian Veggie Table [Language(s): English]		
2:00 AM	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Paid Programming	Law & Order Criminal Intent [Language(s): English]	SIGN OFF
2:30 AM					Paid Programming		
3:00 AM		SIGN OFF	SIGN OFF	SIGN OFF		Paid Programming	
3:30 AM					SIGN OFF	Paid Programming	
4:00 AM						SIGN OFF	
4:30 AM	SIGN OFF						

Note. Adapted August 6, 2011 from "OMNI BC Programming Schedule," published online at <http://www.omnibc.ca/schedule/>.

Appendix B

Table B. *Ethnic Programs and Descriptions, All OMNI Stations*

PROGRAM NAME	DESCRIPTION
2011 IIFA GREEN CARPET SPECIAL	OMNI Television is the Official Canadian Broadcast Partner of the International Indian Film Academy (IIFA) 2011 Weekend and Awards. When IIFA 2011 makes its North American debut in Ontario this June, it will enchant Canadians with the glamorous IIFA Awards Ceremony marked by out-of-the-world performances, pomp and pageantry and fans from all over the world. One of the biggest nights in entertainment, this special live-to-tape broadcast will air on OMNI Television in B.C. and Alberta and OMNI.2 in Ontario, showcasing the best in Indian Cinema, giving viewers behind-the-scenes access to their favourite stars, show stopping fashion and breath-taking performances. From film premieres and celebrity special events, parties and more, OMNI Television will broadcast unprecedented coverage of the three-day long weekend and awards celebration to Canadians across the country.
AADAB	Aadab ("Greeting") highlights the issues of the local Urdu speaking community while providing a weekly platform for audience views. The programme features community news and also regularly explores useful topics such as law, immigration and education.
AARAM	Aaram (Garland) is a weekly community-oriented news and information programme that offers the local Tamil-speaking population practical information. The programme regularly explores such useful topics as skills development and career counseling, safety and health issues, along with other important resources/services available. Also featured: profiles of local community achievers, including artists, entertainers and entrepreneurs.
ADMAS	Admas (Horizon) promotes and reflects the culture and heritage of the Ethiopian-Canadian community in Ontario with a weekly half hour in a TV magazine-style format that provides hands-on information along with coverage of local, national and international news, community events, entertainment and sports. The programme regularly profiles local success stories and highlights the initiatives taken by members of the Ethiopian-Canadian community.
AFGHAN HINDARA	For 30 minutes each week, Afghan Hindara (Afghan Mirror) covers the news and deals with the issues and concerns that directly affect the Afghan community in Ontario. In Pushto/Dari.
AHORN TV	Ahorn TV (translation "Maple TV") is a German language program about the German speaking community in BC, focusing mainly on Metro Vancouver. This half-hour weekly program features stories about community events with informative segments on law, real estate, food, tourism, medicine, home and garden. Weekly interviews with community leaders and coverage of the local arts and culture scene will keep German speaking viewers connected to what's happening around town. Ahorn TV is hosted and produced by Mass Abedi of Abco Film Corp.
AMANTRAN	Amantran (Horizon) offers the local Bengali speaking community a weekly news/magazine programme that combines reports on community events, sports and entertainment with coverage of local, national and international news, as well as women's and youth-related issues.
ARIRANG KOREA	Arirang Korea is a news magazine style programme for Korean speaking Canadians, each week offering the local community 30 first-run minutes of news, information, entertainment and events.
BADHAI HO!	Badhai Ho! is a Hindi news-magazine programme that celebrates the successes of local community members in business, entertainment and the arts, and also provides a forum for issues and views.
BALITANG VANCOUVER	It's local, it's newsy and it's our voice! Balitang Vancouver is a half-hour, locally produced TV program that will serve as the voice and the reflection of the Filipino community in the city. Balitang Vancouver will deliver local news stories, will feature interesting topics, and will tackle up-to-date issues affecting our kababayans from immigration to HST to politics and including the arts & culture.
BOLLYWOOD BOULEVARD	Bombay's answer to Hollywood – has been a non-stop hit since its debut and now covers even more glitz and glamour from the South Asian entertainment scene. The programme airs in English and Hindi, and its focus ranges from local events and artists to the hottest films and industry gossip from India.
BOLLYWOOD FREETIME MOVIE: KHATTA MEETHA	A steady favourite with international movie enthusiasts, OMNI Bollywood Freetime Movie airs an array of new and classic Bollywood feature films -- most are sought after blockbuster hits from Bollywood, many of which have never been seen before on terrestrial (non-satellite) television. In Hindi, with English subtitles.
BOLLYWOOD FREETIME MOVIE: QURBANI	A steady favourite with international movie enthusiasts, OMNI Bollywood Freetime Movie airs an array of new and classic Bollywood feature films -- most are sought after blockbuster hits from Bollywood, many of which have never been seen before on terrestrial (non-satellite) television. In Hindi, with English subtitles.

PROGRAM NAME	DESCRIPTION
ITALIAN AFTERNOON	Airing weekday afternoons, Italian Afternoon is dedicated to delivering the latest news from Italy as well as covering the stories that affect the Italian community here at home. RAI International is the source of this new international coverage coming directly from Rome, Monday thru Friday. The TG1 newscast airs in the first half-hour, right after a local news update, and will bring viewers up-to-date with the most recent news and events from Italy. Other segments featured in this hour long broadcast will include daily topical features of interest to the local Italian community.
ITALIAN AFTERNOON CANADA	Airing weekday afternoons, Italian Afternoon is dedicated to delivering the latest news from Italy as well as covering the stories that affect the Italian community here at home. RAI International is the source of this new international coverage coming directly from Rome, Monday thru Friday. The TG1 newscast airs in the first half-hour, right after a local news update, and will bring viewers up-to-date with the most recent news and events from Italy. Other segments featured in this hour long broadcast will include daily topical features of interest to the local Italian community.
KALA KAVAYA	Kala Kavaya (Cultural Circle) is a weekly half-hour that covers local news and issues from the perspective of the Sinhalese community in Ontario and tackles concerns directly affecting its viewers. The programme also regularly showcases local Sinhalese talent and includes a sports segment featuring regular cricket updates.
KONTAKT	Magazine-style programme Kontakt links Ukrainians throughout North America with Ukraine and with each other.
KOREAN NEWS	Viewers in the Korean language community can follow local, provincial, national and international stories on Korean News.
LANGUAGE DOCUMENTARY SPECIALS "A MAN FOR ALL CANADIANS"	Ramon John Hnatyshyn, the 24th Governor General of Canada, touched all Canadians. He established awards for the Canadian arts: the Governor General's Performing Arts Awards, the Ramon John Hnatyshyn Award for Volunteerism in the Arts, thus creating a new excitement and passion for Canadian artists and performers. Mr. and Mrs. Hnatyshyn strengthened ties with Canadian youth by ensuring that young people were invited to as many events as possible and stressed the importance of encouraging Canada's youth to achieve their academic potential. Mr. Hnatyshyn understood the vital need to champion the diversity that enriched Canadian society and was a strong advocate of multiculturalism.
LANGUAGE DOCUMENTARY SPECIALS "BUILDING FAITH 10"	The multicultural makeup of urban Canada provides the setting for the 13-part series' multilingual exploration of the world's religious architecture with episodes in Pan Asian/African languages OMNI.2. OMNI.1 will launch Building Faith for European language audiences, Saturday, October 1 at 10 p.m. Religious buildings of the Hindu, Sikh, Christian, Buddhist, Zoroastrian, Islamic, and Jewish faiths are featured.
LANGUAGE DOCUMENTARY SPECIALS "BUILDING FAITH 12"	The multicultural makeup of urban Canada provides the setting for the 13-part series' multilingual exploration of the world's religious architecture with episodes in Pan Asian/African languages OMNI.2. OMNI.1 will launch Building Faith for European language audiences, Saturday, October 1 at 10 p.m. Religious buildings of the Hindu, Sikh, Christian, Buddhist, Zoroastrian, Islamic, and Jewish faiths are featured.
LANGUAGE DOCUMENTARY SPECIALS "CHANGING FACES OF COMEDY PT.1"	"The Changing Face of Comedy" is a series that was developed in cooperation with Mo-D Productions and the Omni Development Fund. The series focuses on stories about up and coming comedians from the South Asian community. In the beginning the talent pool was very slim with only the likes of Russell Peters making headlines, but as Executive Producer Mo-D says "through this series we have discovered the rapid growth of South Asian comedians taking to the stage, its like now stand up is not so taboo!" "The Changing Face of Comedy" series has profiled many stories, including the likes of Russell Peters, Sugar Sammy, Anita Majumder, Ben Mathai, Sabrina Jalees and Just for Laughs.
LANGUAGE DOCUMENTARY SPECIALS "CHANGING FACES OF COMEDY PT.2"	"The Changing Face of Comedy" is a series that was developed in cooperation with Mo-D Productions and the Omni Development Fund. The series focuses on stories about up and coming comedians from the South Asian community. In the beginning the talent pool was very slim with only the likes of Russell Peters making headlines, but as Executive Producer Mo-D says "through this series we have discovered the rapid growth of South Asian comedians taking to the stage, its like now stand up is not so taboo!" "The Changing Face of Comedy" series has profiled many stories, including the likes of Russell Peters, Sugar Sammy, Anita Majumder, Ben Mathai, Sabrina Jalees and Just for Laughs.
LANGUAGE DOCUMENTARY SPECIALS "COURAGE AND COMPASSION: THE STORY OF JOSEPH WONG"	The incredible and inspiring story of Dr. Joseph Wong begins in 1948 amid the desperate poverty and chaos of postwar Hong Kong. The story continues today. Dr. Wong is a modest man who humbly deflects praise. He shrugs off all the tributes and honours although he will admit to being proud of his Order of Canada. For him it represents proof that his love of this country has been returned.

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LANGUAGE DOCUMENTARY SPECIALS "CHANGING FACES OF COMEDY PT.2"	"The Changing Face of Comedy" is a series that was developed in cooperation with Mo-D Productions and the Omni Development Fund. The series focuses on stories about up and coming comedians from the South Asian community. In the beginning the talent pool was very slim with only the likes of Russell Peters making headlines, but as Executive Producer Mo-D says "through this series we have discovered the rapid growth of South Asian comedians taking to the stage, its like now stand up is not so taboo!" "The Changing Face of Comedy" series has profiled many stories, including the likes of Russell Peters, Sugar Sammy, Anita Majumder, Ben Mathai, Sabrina Jalees and Just for Laughs.
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LANGUAGE DOCUMENTARY SPECIALS "DADDY TRAN: A LIFE IN 3D"	Daddy Tran: a life in 3-D is a 47 minute documentary about a man's lifelong obsession with photography and the lengths he would go to leave a legacy of 3-D photos. At 65 years of age, Hai Tran is on a mission, to leave a mark in the one thing that has given him the most joy all his life – photography. He worked as a photographer in Vietnam to support his young family. But with the impending war between China and Vietnam, he was forced to flee his country on a small boat. Along with his family, he packed up his valuables – one suitcase of his most cherished photographs and 3 cameras. During the voyage, one of the cameras was used to save his family. Arriving in Calgary, Alberta in February 1980, he worked for minimum wage at a photo lab. And for the next 17 years, he saved every hard earned dollar to open "Vintage Visuals", the largest used camera store in Western Canada. Then seven years ago he discovered 3-D photography. It is through these "three-dimensional" photographs – places he's been to, his family and his prized possessions – for which he wants to be remembered.
LANGUAGE DOCUMENTARY SPECIALS "FOREIGN DOMESTICS"	Foreign Domestics: The Right To Stay is the story of six courageous Filipina domestic workers, the winter of 1981, changed the labour and immigration laws of Canada forever. Along with activist Fely Villasin and Ging Hernandez, six foreign domestic workers, namely, Zeny Dumlao, Linda Lising, Coco Tarape-Diaz, Tessie Rayo, Lohrie Rosas and Ving Domingo, formed an ad hoc committee to become one of the first organized movements to fight for Landed Immigrant Status for Domestic Workers, Inclusion in the Employment Standards Act and Ontario Human Rights Code, Full Coverage under the Workers Compensation Act, and the Right To Organize under the Labor Relations Act. Twenty-three years have passed since the ad hoc movement managed to change the labour and immigration laws in Canada. Some of the women have since moved on living normal Canadian lives. Some, like Fely Villasin and Coco Tarape are still involved in fighting for Domestic Workers' Rights in Canada. This documentary reunites these brave women who fought for the rights of all foreign domestic workers in Canada, and finds out how this time in Canadian history has changed their lives and others.
LANGUAGE DOCUMENTARY SPECIALS "FUNDAMENTAL FREEDOMS"	In 1982, one of the most important documents in Canadian history was born. The Charter of Rights and Freedoms provides the framework for the free and democratic society Canadians enjoy today. The Charter has evolved and expanded over several decades. As it celebrates its 25th anniversary, can the document withstand the pressures of technology, issues of privacy and the international demands of the 21st century.
LANGUAGE DOCUMENTARY SPECIALS "GENERATIONS"	A fascinating insight into Toronto's cultural mix, this 46 minute long documentary uncovers the dreams, hopes and reality of four families of Portuguese immigrants, who arrived in Canada from 1953 to 1975. Meet 5 very (extra) ordinary people opening their hearts to explain why and how they put themselves through such adventure and how this decision impacted their life as well the life of their second generation. Find out what a "pork chop" is to the children of Portuguese people, what a "rabbit passport" is and how a father of 12 pretended he was at work while he was on a flight, immigrating to Canada without the knowledge of his wife and kids.
LANGUAGE DOCUMENTARY SPECIALS "LATE BLOOMER"	Ed Jovanovski is one of the most talented young defenders in the National Hockey League. He is destined to become a superstar. Ever since becoming the first pick in the 1994 NHL entry draft, Jovanovski has been an idol for youngsters throughout Canada; especially for those of Macedonian origin who look up to Ed as a role model. Ed, who first played organized hockey at the age of eleven, really wasn't that interested in hockey in the first place. His first love was soccer. Our story is focused on the life and times of one of the very best hockey players in the world. From his beginnings in working class Windsor, Ontario, and born to Kostadin and Liljana, (who emigrated to Canada from Macedonia in the early 1970's), to the trials and tribulations of the world's finest professional hockey league. The documentary was shot on location in 2004 in Windsor, Vancouver, and Boca Raton, Florida, and attempts to profile the rise of an unlikely star. Interviews with family, relatives, and friends are intertwined with coaches, officials and a journalist who covers Canada's unofficial favourite pastime.
LANGUAGE DOCUMENTARY SPECIALS "LETS TALK ABOUT IT"	Let's Talk About It profiles the journeys of four exceptional women -- all of whom are newcomers to Canada -- as they try to find resolution to their experience as victims of domestic violence. Through intimate conversations captured on videotape by their children, the smallest and most innocent victims of domestic violence, the documentary explores the underlying cultural roots of their respective situations and offers a rare glimpse into the thoughts of a male abuser.
LANGUAGE DOCUMENTARY SPECIALS "MILES FROM HOME: A ROAD STORY"	Miles from Home: a Road Story tells the story of Pavlo, a Greek Canadian musician whose "overnight success" -- he is a Juno nominated composer, musician, and recording artist -- took almost 20 years to achieve. This 60 minute documentary explores Pavlo's life as he embarks on the North American release of his new album.

PROGRAM NAME	DESCRIPTION
LANGUAGE DOCUMENTARY SPECIALS "PASSPORT TO CANADA"	They've traveled thousands of miles from their homelands and have left behind their families and friends. For some, it is their first time away from home. They have scrounged and saved every penny and have sacrificed a good deal to be able to pay for the airfare. They have a Passport to Canada. They are Japanese people, who have come to live and study in Canada. They come with hopes and dreams, each as unique as the individual themselves. JumpPoint Entertainment proudly presents Passport to Canada, an hour long documentary that follows the trials and tribulations of three Japanese individuals each aspiring to achieve different goals in a foreign nation called Canada. The docs primary subject is 25 year old Mai Aoki. From Kawasaki City, Japan, Mai has recently received a Working Holiday Visa and has decided to live in Canada for a year. But she quickly learns the difficulties of living abroad when she is faced with the harsh consequences that entail living by yourself in a new country. From Culture Shock to Jet-Lag, from the happiest moments, to the toughest struggles, Passport to Canada is an up close and personal examination of living life a world away from home.
LANGUAGE DOCUMENTARY SPECIALS "SINKING THE GUSTLOFF"	German-born Canadian, Horst Voit, journeys back to his childhood home in the Polish city of Elblag to recount how, as a 10 year old boy in January 1945, he and his mother escaped the terrifying revenge of the Soviet Red Army by fleeing. They joined the sea of humanity - mostly women, children and elderly that poured into the Baltic port of Gotenhafen in search of sanctuary. With renewed hope, Horst and his mother, along with 10,000 others, board the former German cruise ship, Wilhelm Gustloff, to escape to Western Germany. Despite the risk of mines, hostile submarines and aircraft en route and cramped, uncomfortable conditions onboard, Horst and his mother are relieved to escape. However, prowling off the Polish coast is a Soviet submarine with a captain in desperate need of a 'kill.' Relief is displaced by doom as three Soviet torpedoes hit the Wilhelm Gustloff. The ship sinks within an hour. The tragedy claims the lives of over 9000; most of the dead, are children. Horst Voit is joined in Gotenhafen/Gdynia by two other remaining survivors, Eva Rothschild, who volunteered to work on the ship in 1945 and Gustloff expert, Heinz Shoen, assistant purser on the Wilhelm Gustloff.
LANGUAGE DOCUMENTARY SPECIALS "STORY OF A THE GOLDEN COIN"	They are young immigrants from Romania, aged from 9 to 16 years. They are Tzigane, better known in North of America, "Gypsies ". In 2003, the European Parliament decided that they are "the most persecuted ethnic group in Europe" and their official name will be Roma.
LANGUAGE DOCUMENTARY SPECIALS "THE HERO AND THE QUEEN"	The Hero and the Queen - This documentary on the first Canadian-Romanian love story explores the intertwining destinies of two exceptional characters: a Canadian lieutenant-colonel, Joseph Boyle, and Queen Marie of Romania. The Hero and The Queen re-visits the circumstances that brought Boyle and Queen Marie together in the midst of the dramatic events of World War I -- and subsequently, what events forced them to separate against their will.
LANGUAGE DOCUMENTARY SPECIALS "THE MAKING OF A JUDGE"	The story of The Honourable Justice George E. Carter is told here by his daughter, Linda V. Carter, a Black model and actress. Linda has had a lifelong passion and appreciation for her Canadian, West Indian and African roots, and uses the story of her father's pioneering life as the first Canadian-born black jurist to trace cultural influences on her family. Ms. Carter narrates and moderates conversations with her father and with his peers as they talk of racial aspects of the time, bonds between communities such as the Blacks and Jews, and, how ultimately, Judge Carter was encouraged to become a judge. And his story is never one of complaint. But one of personal accomplishment forged within a loving family that cherished education. The program's view ability is relaxed and easy due to Judge Carter's affable style and wit supported by Linda's poise and experience as a broadcaster and performer. Judge Carter's tale is a solid story of determination, disregard for color bounds, his integration in to the legal system as lawyer and judge, and the many friends and colleagues whose respect he continues to enjoy in retirement.
LANGUAGE DOCUMENTARY SPECIALS "THE REKAI BROTHERS"	In 1948, after declining a request to join the Communist Party, two young and ambitious medical doctors decided to leave communist Hungary with their families in search of a better life. The Rekai brothers and their families spent the next year and a half in Paris dealing with missed opportunities and struggles finding work. The brothers' and their families finally obtained entry visa's into Canada through the help of a Journalist friend who they previously met in Hungary. The brothers arrived to Canada in the early 1950s and moved from Montreal to Toronto to attend physician's college because their medical degrees were not acknowledged at that time. When their degrees were acknowledged, they open private medical praxis... Over the course of the years, Toronto experienced an immigration boom. Many of the immigrants did not speak English or very little...In 1958 they opened a small private hospital that had 30 beds and serviced patients in 8 different languages. Their small private hospital represented multiculturalism in the health sector. Paul Rekai and John Rekai, Kathy Rekai (wife of Paul Rekai) and her son-in-law all received the Order of Canada.
LANGUAGE DOCUMENTARY SPECIALS "THE STORY OF FURIOUS PETE"	A fascinating character study of a truly unique individual with a bizarre and ironic story, Peter Czerwinski was only sixteen years old when he was admitted to Toronto's Sick Kids Hospital, where he nearly died as a result of anorexia. Now seven years later, he has transformed himself into one of the greatest competitive eaters in the world - Furious Pete.

PROGRAM NAME	DESCRIPTION
LANGUAGE DOCUMENTARY SPECIALS "THE STORYTELLING CLASS"	Located in Winnipeg's downtown core, Gordon Bell High School is probably the most culturally varied school in the city. One recent survey found 58 different languages spoken by the student body. A large percentage of this diverse population is made up of children who have arrived as refugees from various war torn areas of the world. Traumatized by violence and displacement and experiencing culture shock in Canada these immigrant children face challenges that are not easily understood by their Canadian classmates. In an effort to build bridges of friendship and belonging across cultures and histories, Marc Kuly, a dynamic young teacher at Gordon Bell, initiated an after-school storytelling project whereby the immigrant students would share stories with their Canadian peers. The catalyst for this cross-cultural interaction was the students' reading of <i>A Long Way Gone</i> by Ishmael Beah. The book is a memoir of Beah's horrific time as a child soldier in Sierra Leone's civil war and how difficult it was for him and similarly traumatized children to be rehabilitated after the war ended. One week, during the course of Marc Kuly's storytelling project, Beah and his American adoptive mother, Laura Simms who is a renowned professional storyteller, were both in Winnipeg and they agreed to meet with the students to talk about the healing power of storytelling. By turns poignant, uplifting, angry and humorous, <i>The Storytelling Class</i> is a remarkable testament to the resilience of the human heart and its infinite capacity for forgiveness and redemption.
LANGUAGE DOCUMENTARY SPECIALS "THIS IS OUR HOME"	<i>This Is Our Home</i> provides rich, historical commentary on the contemporary and future relationship between community and church for Russian Canadians both young and old. The Artyukhovs – a father, mother and their six children – came to Canada as a family, an extremely rare circumstance for the time. Sisters Alexandra Furlany and Maria Slinko tell their tales, recounting how they settled into Canadian life.
LANGUAGE DOCUMENTARY SPECIALS "WHOSE SHARIA IS IT ANYWAY?"	"Whose Sharia is it anyway?" focuses on a proposal to use Islamic Sharia law to settle family disputes in the province of Ontario. Seen from the lens of a new convert to Islam, the documentary explores the pros and cons of the issue, the questions posed by supporters and detractors of the decision. Some of the focus is on how this will affect freedom of religion under Canada's Constitution; how do members of the community view this proposal? Who are the people in Ontario that support this proposal and who the ones totally against it? Will the law be fair to women? Through interviews with experts, proponents and opponents of establishing Sharia tribunals, the documentary tracks the journey of a person looking for answers.
LANGUAGE DOCUMENTARY SPECIALS "ADEENA NIAZI"	An inspiring portrait of a woman who came to Canada as a refugee from Afghanistan and went on to become an internationally recognized advocate for human rights; awarded locally, nationally and globally for her work.
LANGUAGE DOCUMENTARY SPECIALS "AGA KHAN: VOICE OF REASON"	Born into a world of wealth and privilege, he devotes his life to eliminating poverty and inequality. A religious leader who traces his ancestry back to the Prophet Muhammad, he struggles to balance the traditional with the modern. His Highness the Aga Khan is the spiritual leader of Ismaili Muslims, a Shi'ite sect with 15 million followers around the world. At a time when Islam is at odds with itself and with the West, the Aga Khan represents a voice of moderation, speaking out for pluralism and diversity, and promoting dialogue between civilizations. But will he be heard?
LANGUAGE DOCUMENTARY SPECIALS "CHANGING FACES OF COMEDY PT.3"	"The Changing Face of Comedy" is a series that was developed in cooperation with Mo-D Productions and the Omni Development Fund. The series focuses on stories about up and coming comedians from the South Asian community. In the beginning the talent pool was very slim with only the likes of Russell Peters making headlines, but as Executive Producer Mo-D says "through this series we have discovered the rapid growth of South Asian comedians taking to the stage, its like now stand up is not so taboo!" "The Changing Face of Comedy" series has profiled many stories, including the likes of Russell Peters, Sugar Sammy, Anita Majumder, Ben Mathai, Sabrina Jalees and Just for Laughs.
LANGUAGE DOCUMENTARY SPECIALS "FADE TO BROWN"	Fade to Brown, Toronto's own South-Asian sketch comedy team, makes its television debut compiling a selection of some of its tried and true hilarious sketches and a couple of brand new gems. Featuring a spicy masala of outrageous and groundbreaking comedy, the troupe successfully explores the absurdity of the everyday, from relationships and family dynamics to ethnic identity and pop culture. The team is made up of rising stars Shawn Ahmed, Jessie Gabe, Amish Patel, Daniel Stolfi, and Bobby Umar.
LEHEN MALTI	Lehen Malti offers the Maltese community 30 minutes of first-run language programming on a weekly basis, in a magazine-style format.
LIGA LOGIA	A weekly half hour of news, sports and business information, featuring regular interviews with people who are making an impact in and around the community. Hosted by Yiorgos Trialonis.
LUTONG PINOY	Lutong Pinoy is a family cooking show which is primer goal to educate and entertain. In this half an hour pilot, aunt Femie will show us how to make Kare-Kare, very popular Filipino dish, and for the desert she will prepare Mango float. Victoria Matalog Almario, our host, will try to explain what is good and healthy for us and why is it so. Fiesta Filipina Dance Troupe of Canada will entertain us, while we are cooking, with Tinikling and Binasua Dances, and Phil, our second host, will chair the mock discussion, with the panel of 2 and 3 years old experts, on what are the best toys to play with.

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MACEDONIAN HERITAGE	Macedonian Heritage Hour is focused on the happenings in Ontario's Macedonian community, featuring music, interviews and reports from cultural events. The programme also features news from Macedonia and the Macedonian diaspora.
MAGYAR KEPEK TV	Magyar Képek ("Hungarian Picture") TV is a weekly half-hour news and magazine-style programme that addresses the stories and events that concern and affect the local Hungarian speaking community.
MALAYALA SHABTHAM	Malayala Shabtham ("Voice of Malayalee") meets the needs of the Malayalam speaking community in Ontario by covering issues and events of interest, providing news and information, and platforming the accomplishments of local community members.
METROPIA	Metropia is about a group of multicultural, multi-ethnic, hip and happening, twenty-somethings living in Toronto. The series reflects the diverse cultural make up of Toronto and deals with young adult contemporary themes – university; jobs; social/ cultural issues (including sexual orientation).
MOST AMAZING	The Most Amazing is a fast, fun countdown of popular culture's highlights and low-lights; the people, moments and events that made showbiz headlines. From the best Hollywood couples and the biggest break-ups to on-screen comedy duos and off-screen rivals, "The Most Amazing" is fascinating series of personal stories starring the biggest names in entertainment.
MUUQAALKA SOOMAALIDA	Muuqaalka Soomaalida (Eye on the Somali) reflects the wide-ranging interests of the diverse Somali-Canadian community through regular features on such topics as family, women's issues and the social and cultural challenges faced by newcomers. An international segment will also provide regular sports updates and news from Somalia.
NA LUZIE	Na Luzie (Laid Back) has a contemporary approach to the entertainment scene, and is a full hour loaded with community events, profiles of local artists and musicians, music videos and a cooking segment.
NIKKEI TV	Nikkei TV covers local news, J-POP music, culture, special features – you name it – especially for audience members of Japanese heritage. This weekly hour-long programme is bilingual, produced in Japanese and in English languages, to be widely accessible across generations and communities.
NOI OGGI	A grassroots programme that bridges the generations and links North American and Italian cultures. Weekly features include a review of community happenings and a look back at the Italian-Canadian experience as recounted by people from all walks of life.
NOI ROMANI	Noi Românii is a weekly 30 minute programme that focuses on Romanian life in Ontario through news, interviews and entertainment, including: profiles of local artists, performances, community events, plus video clips from Romania.
NOR HAI HORIZON	Offers the Armenian community an hour-long weekly reflection on news, current and cultural affairs distinctively for and about the Armenian community. Featuring: analysis of issues and events, regular updates on sports and education, and a business segment for newcomers.
NOVA VIZE	Nova Vize (New Vision) is a cross-generational magazine-style programme about Czech community life in Toronto and throughout Ontario. The 30-minute programme will follow the cultural traditions of the Czech nation in Canada; present new social and business activities, and feature interviews with interesting community members each week.
OMNI NEWS: CANTONESE EDITION	OMNI News: Cantonese Edition airs at 5:00 p.m. and 11:00 p.m. on weekdays. Join anchor Karen So as she presents community, local, national and international news, including news from Hong Kong, China and Taiwan; OMNI News: Cantonese Edition also carries satellite feeds direct from China Central Television, Taiwan's Macroview TV Worldwide Satellite Channel, and Hong Kong's Asia Television.
OMNI NEWS: ITALIAN EDITION	Ontario's favourite Italian-language television newscast airs on OMNI.1 each weeknight, featuring international, national and local news; community based interviews, success stories and debates; along with details on sports and weather. Community events/public service announcements are highlighted on Thursday and Friday nights.
OMNI NEWS: MANDARIN EDITION	OMNI News: Mandarin Edition with Bowen Zhang covers community, local, national and international news; featuring satellite feeds direct from China Central Television; Taiwan's Macroview TV Worldwide Satellite Channel and Hong Kong's Asia Television.
OMNI NEWS: MANDARIN WEEKEND EDITION	OMNI NEWS: Mandarin Weekend Edition is Canada's first television current affairs/lifestyle magazine for and about the local Mandarin speaking community. The programme takes a weekly look at a wide spectrum of activities – financial, sports, arts and entertainment – and features special coverage of community related topics and concerns.

PROGRAM NAME	DESCRIPTION
OMNI NEWS: PORTUGUESE EDITION	Join anchor, Clara Abreu, and the Portuguese Edition news team, weeknights, Monday to Friday for a daily look at local, national and international news from a Portuguese-Canadian perspective. Delivered in language, OMNI News: Portuguese Edition features stories highlighting Ontario's diverse Portuguese population, along with local community events, weather and sports.
OMNI NEWS: PUNJABI EDITION	OMNI News: Punjabi Edition is Canada's first-ever LIVE 60 minute newscast delivered in Punjabi. The programme examines community, local, national and international news with satellite feeds direct from Associated Press Television News (APTN) providing coverage of major events in India and Pakistan. Jasdeep Wahla anchors OMNI News: Punjabi Edition, Monday to Friday at 9:00 p.m.
OMNI NEWS: SOUTH ASIAN EDITION	Join anchor, Angie Seth, and the South Asian news team, weeknights, Monday to Friday for a one-hour, LIVE, English language newscast focusing on local, national and international stories important to Ontario's South Asian community. From business, weather, sports and entertainment to in-depth stories on immigration and health - OMNI News: South Asian Edition covers news throughout the South Asian Diaspora, bringing Canadian viewers local interest stories from around the world.
OMNIYAT	More than news and information, Omniyat (wishes and aspirations in Arabic) reflects the collective inner spirit of its audience. Omniyat maintains an enduring appeal by shedding light on topics relevant to local Arabic speaking communities along with featuring a variety of segments such as: technology, job opportunities for youth, entertainment, Middle Eastern cooking and personal testimonies of success and hardship.
ONDES AFRICAINES	Ondes Africaines is a weekly 30-minute programme with a focus that is both local and international in scope. The programme has been developed to serve the distinct needs of the growing French African-Canadian community in Ontario while furthering the expression of its culture.
PAIVAND TV	Paivand TV is a 60 minute socio-cultural/variety programme for Farsi speaking viewers in OMNI BC's coverage area. The programme aims to integrate, educate and entertain the community by airing targeted news; interviews, music and dance -- presenting first generation culture to second generation individuals so that the legacy of the community and their contribution to Canada is preserved.
PASARGAD TODAY	Pasargad Today is a cultural affairs programme featuring news, entertainment and sports.
PASQYRA SHQIPTARE	Pasqyra Shqiptare (Albanian Reflections) is a weekly programme designed to bring together all Albanian Canadian groups and preserve their cultural background and language for present and future generations. The programme has a local focus and will reflect the issues, events and concerns of Albanian speaking Canadians living in Southern Ontario. Now featuring a weekly News Edition with news from the community, Canada and the Albanian territories.
PINOY ALBERTA	Pinoy Alberta, is a weekly half-hour Filipino television show from Alberta. The programme will feature stories on Filipino culture, customs and local community events in the province, including special events such as Association anniversaries, interviews, Filipino musical presentations and concerts. The show will be in the Tagalog language. "Pinoy Alberta" is produced by Jose Magpayo.
PLANET AFRICA	Ondes Africaines is a weekly 30-minute programme with a focus that is both local and international in scope. The programme has been developed to serve the distinct needs of the growing French African-Canadian community in Ontario while furthering the expression of its culture.
PRIME MINISTER SERIES	
PUNJABI SPORTS	Punjabi Sports is a community based program with the aim to expose Punjabi youth to sports, physical activities and healthy living. On a weekly basis Punjabi Sports will bring viewers the latest highlights from local, national and international sporting events including: Kabaddi, Soccer, Field Hockey, Wrestling, Ice Hockey, Basketball, Martial Arts, Volleyball, Tennis, Golf and many others.
RABBI NOOR (God's Light)	Rabbi Noor (God's Light) is a bilingual (Punjabi and English) programme about faith and human life, based on Sikh history and religious thought, a central tenet of which is our universal equality. This 30-minute weekly programme features stories about Sikh philosophy, discusses passages from the Guru Granth Sahib Ji -- a compilation of writings of the Sikh Gurus; Hindu and Muslim Saints and philosophers, and includes the singing of verses from the Sri Guru Sahib Ji. Rabbi Noor (God's Light) is hosted by Sarabjeet Singh of Chardi Kalaa.
REVIVAL, THE BEST OF THE PAST	New for Fall 2006, Revival, The Best From Our Past offers a diary of successes, challenges and events that helped shape the local Italian community over the past quarter century through rare footage and features from such viewer favourites as Domenica In Diretta; Incontrì; Noi Oggi and SoloMusica along with memorable moments from select OMNI-TV Special Presentations and OMNI News programming.

PROGRAM NAME	DESCRIPTION
ROMPOST TV	Rompost TV reflects Canadians of Romanian background with a weekly hour long programme made up of various segments for greatest appeal to the different interests, tastes and age groups within the community. Among these segments are: news; favourite recipes; home improvement and makeover tips; local "hot spots" and interviews with prominent individuals from the community who are making their mark in business, arts, sports or media.
RUSSIAN WAVES	OMNI.1 presents two Russian-language programmes weekly: the hour-long Morning Waves presents an in-depth look at local community issues, human interest stories and profiles of people who are making waves within the community.
SHOWERS OF BLESSINGS	Religious programming broadcast in Cantonese.
SIGNATURE SERIES "FROSTBITE"	Jet planes, underground bunkers and giant truck mounted missiles...With unprecedented access to the Canadian Forces and archival footage Frostbite reveals the many unique and important roles that Manitoba played during the Cold War. Frostbite is the first broadcast documentary that Andrew Wall directed and wrote. It began airing in 2007.
SLOVENSKY SVET	Slovensky svet (Slovak world) is a weekly half-hour magazine-style program dedicated to the Slovak community in Ontario. The programme explores the roots of the Canadian Slovaks with the aim of preserving the Slovak language and cultural traditions abroad. Slovensky svet covers cultural, social and business activities in the community, introduces interesting members of the community to its viewers, provides valuable information for Slovak immigrants to Canada, and brings news from Slovakia.
SOUTH ASIAN VEGGIE TABLE	Vegetarian cooking is a staple of many households around the world. South Asian Veggie Table invites fans of vegetarian cuisine to become reacquainted with their favourites -- while discovering some new ones. These fast, easy and nutritional recipes are both tasty and fun to make!
STUDIO MULTICULTURAL CANADA	30 minute television series that features the contributions of 18 different ethnic communities to the culture and history of Canada. Program hosted by Anthony Sherwood.
SUPER CINEMA NIGHT "ELECTION"	Hugely followed throughout Southern Ontario, Super Cinema Night works closely with some of the best-known Asian film distributors to present first-run, blockbuster and award-winning Chinese movies with cross-generational and cross-cultural appeal. Most air with English subtitles. (ELECTION): Rival gang leaders are locked in a struggle to become the new chairman of Hong Kong's Triad society.
SVEIKS	Sveiks reviews the issues and challenges facing Latvians in Canada today, looks at traditional music and culture, and features interviews with members of the community who've made their mark in the mainstream. The weekly 30-minute programme also includes a regular cooking segment.
SVITOHLIAD	Current affairs programme Svitohliad presents comprehensive interviews and in-depth features on topics especially relevant to Canadians of Ukrainian heritage.
TELEPEEGEL	Telepeegel (Television Mirror) provides the local Estonian-Canadian community with a weekly half hour feature-magazine programme that includes reports on cultural events and interviews with community leaders, local artists and entrepreneurs.
THE ALBERTA WEEKLY TV MAGAZINE	"The Alberta Weekly TV Magazine/SAPTAMINAL ALBERTAN TV MAGAZINE" is a half-hour programme that provides a community voice for Romanian-Canadians from Alberta, who contribute to the the multicultural mosaic of Alberta both economically and culturally. The Alberta Weekly TV Magazine covers news, events and activities from the Romanian Canadian community in Alberta.
TRENDY ZONE	Trendy Zone is a half-hour magazine-style programme that focuses beyond the local Chinese community to cover anything up-to-the-minute regardless of origin, whether it's events, lifestyles, people or places. Segments within Trendy Zone include: Trendy Activities (seasonal sports for example); Hot Spots for young adults and family to gather; Entertainment Expo for the latest celebrity news -- plus home décor and handyman info, auto advice and even beauty tips! If it's hip, cool and happening, you'll find it on Trendy Zone!
TURKUAZ TV	Turkuaz TV is a weekly 30-minute programme with a focus on the Turkish community in Ontario. The programme includes community news; interviews; coverage of social issues; multicultural education and lifestyle segments as well as music videos.
TV KOREA MAGAZINE	TV Korea Magazine covers community, arts and cultural events. The program showcases success stories of new immigrants. The magazine show has a talk show aspect where they interview leaders and outstanding figures in the community.
TV VIET TIEN	TV Việt Tiên covers a wide range of subjects, locally and from Vietnam, in 60 minutes each week, presenting coverage of news and entertainment along with special segments on fashion, community and youth issues.

PROGRAM NAME	DESCRIPTION
VAMOS AO BAILINHO	Vamos Ao Bailinho takes viewers to different clubs throughout Southern Ontario each week for a half-hour look at the latest happenings on the local Portuguese entertainment scene. Each week OMNI Television hits the road and visits a different location and profiles a Portuguese community and their event - everything from dances to cultural week celebrations will be covered.
VIVERE VII	OMNI.1's newest imported telenovella, Vivere IV, picks up where Season Three left off -- promising further mysterious adventures and even more plot twists and turns. Produced entirely in Italy and featuring an all Italian cast, Vivere IV takes place in a rich provincial town where conflicting passions ignite a series of bittersweet stories.
WAI WAI WIDE	Wai Wai Wide offers the Japanese community 30 minutes of first-run language programming, weekly featuring national and international news, coverage of local community events, entertainment, and information on lifestyle related topics.
WANG GUI & ANNA	Dramatic television program of Chinese origin.
WOMEN IN FOCUS	Shushma Datt, Host/interviewer of Women in Focus, takes viewers into the homes of dynamic women from all walks of life -- home makers, artists or professionals -- to weekly highlight the achievements of women in the South Asian community and share their stories of success.
WORD FOR WORD	More accessible than analytical, Word for Word brings together themes that include current political affairs, social issues, health matters -- and any other topic of interest to the local Chinese community -- in a friendly, yet informative, meeting of minds. Each week, two different guest experts join Word for Word host Kenneth Li (whom viewers will recognize from his work on OMNI News: Cantonese Edition) to discuss their personal perspectives on the latest happenings and to share these views with the audience.
WORLD BITES	A meditation on culture and identity, family and migration, that melds documentary with the structure of a food show.
WORLD CUISINE	OMNI.1 offers Ontario's German community 30 minutes of language programming with World Cuisine, cooking up appetizing meals with an authentic flair.
YAK BULO KOLIS	Profiles and events from past shows about the Ukrainian community.
Z UKOSA	Z Ukosa (Different Angle) is a one-hour public affairs programme that deals with topics of interest to Canadians of Polish background. Z Ukosa also has a recap of news from Poland, community news and Public Service Announcements.

Note. Adapted from OMNI Television websites and author's own observations.

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