

All listeners do not like the same things, and there are minority groups whose tastes must be taken into account. In commercial broadcasting, it is usually the custom to place programs of mass appeal in the peak listening hours, so a sponsor may reach the widest possible audience. The CBC has never followed this policy, and programs usually considered as suited to a limited audience -- discussion groups, symphonic concerts, recital periods, or informative talks -- will be found on CBC networks in some of the best and commercially profitable listening periods. But whether a listener likes Bach or "boogie", light opera or symphony, discussion programs or soap serials, jazz or book reviews, he'll find it in the CBC program schedules.

The greatest amount of broadcast time is devoted to light music, including dance music, light classics, band music, and old-time programs. This is followed, in order, by news, drama, variety programs, classical and sacred music, talks, agricultural, educational and religious programs, and programs devoted to the interests of women, sport fans, and children.

Since it was first organized in 1936, the Canadian Broadcasting Corporation has paid well over \$10 million to Canadian musicians, singers, and radio writers, (not including members of CBC staff). It is a fair statement to say that the CBC does more than almost all other bodies put together to encourage music in Canada, and to enable musicians of all kinds to make a living from their art. For example, the CBC is the most important support of Canadian symphony orchestras, paying orchestras in Toronto, Montreal and Vancouver a total of more than \$50,000 annually. The money these orchestras receive for broadcasting is an important factor in their budgets. In return for this money, the CBC is able to provide Canadian listeners with a symphony concert by a Canadian orchestra every week in the year, and sometimes more than one a week.

In addition to presenting established orchestras and artists, the CBC does a great deal for the encouragement of new talent of all kinds. Throughout the week, various recital periods are scheduled on national or regional networks to give younger artists a chance to be heard and to make themselves known. A large number of new actors and actresses are tried out in the course of a year on the numerous drama and feature programs, and those with talent and capacity for hard work often get into the circle of regular professional performers quite quickly.

The encouragement of Canadian talent has been especially effective in the case of writers. During the season 1947-48 for example, the CBC produced 320 radio dramas in English, broadcast from Vancouver, Winnipeg, Toronto, Montreal and Halifax. Of these, 90 per cent were written by Canadians. Most were original plays; some were adaptations. The French network also carried an extensive series of drama broadcasts and experimental radio drama was carried on for some weeks in two series during a nine month period to provide a vehicle for the works of young authors.

The works of Canadian composers are heard frequently on CBC networks, often featured by themselves in special programs.

The first full-length Canadian opera -- "Deirdre of the Sorrows" -- was commissioned by the CBC and presented to listeners coast to coast during the 1945-46 season. A shorter ballad opera, "Transit Through Fire", was commissioned and produced in the 1941-42 season. Both were the work of composer Healey Willan and author John Coulter.