

have co-operated with the Canadian Broadcasting Corporation, especially in the writing field in the past, in setting up work shops for would-be writers, etc. but it has not been entirely on our initiative—it has partly been the CBC.

Senator Prowse: While you don't have the facilities to go out and create the talent yourself or to gather it up and train it, besides this, the only present limitation you have on the use of new talent is that they be paid at professional rates if they are used as professionals.

Mr. Knight: That's right.

Senator Prowse: Is that a fair way of putting it?

Mr. Knight: That is a fair way.

Senator Pettit: And then after four occasions do they have to join your union?

Mr. Knight: No, they don't have to. They are invited to, but they can continue to work on their own but most of them join because there are considerable advantages for them.

Senator Pettit: They prefer to join?

Mr. Knight: Yes.

Senator Pettit: How do you build it up?

Mr. Knight: Well, I have only met one occasion where a performer who had got his four assignments in then didn't want to join the Association but he subsequently did however.

The Chairman: The discussion we have been having relates primarily to television. Have you any comments on the radio?

Mr. Gray: Radio is one of those extraordinary areas. Canadians have done some fabulous things in radio. I listen to a lot of radio and I have spent many years in England and I would say that our radio at its best is the best in the world. It is the CBC radio I am talking about—I must qualify that; it is the CBC radio that I am talking about. Private radio does not have the same performance record but the CBC radio is in my own opinion one of the finest broadcasting organizations in the world, and it is particularly good in certain areas.

It has I think, trained more talent and particularly given more opportunities to more

writers than any. The BBG of course has a marvellous record there as well, but it is just superb and whenever I get an opportunity I like to say so.

The Chairman: Well, all right then, let me ask you the most obvious question, and it is a pretty tough question, but why doesn't anybody listen?

Mr. Gray: Well, I suppose—well, I really don't know, I'm not really qualified to answer that.

The Chairman: You do know that the ratings are very small I'm sure.

Mr. Gray: The ratings are relatively small but I used to work on Maclean's magazine...

The Chairman: Well, I was going to ask you about that in a few minutes.

Mr. Gray: And I remember Ralph Allen and I once had a long argument about fiction in *Maclean's*. It is minorily audiences that we are talking about now, you know, and everything becomes relative. Well, in any case that only about 40 per cent of the readership of *Maclean's* read the fiction, issue after issue; one issue would be 39; and the next issue would be 41 and so on. They were determined to kill the fiction which they ultimately did.

The Chairman: Why?

Mr. Gray: His argument was that 40 per cent wasn't enough. I think then what you really get into in regards to radio is probably you have to decide at what point you are not really serving sufficient people to justify it. I think and I have said to the people in the CBC, and I would like to say publicly that I think it would be a disaster if the CBC radio operation were cut-back merely because of some kind of a new miracle appreciation. I suspect the people who do listen to the CBC are very loyal and therefore a very good audience, if I can use those terms. Certainly when you turn the audience around and when you look at what it does for the creative end of the business you then go on to assist the country in many other fields. For example, novels—Morley Callaghan lived on radio you know for years and now everybody says that Morley Callaghan is a fine writer and we have given him \$65,000.00 this year and so on; but he ate off of the radio program for years. For a long time, it was our Canada Council.