

and in the world; and that brings new insights and new glimpses of beauty and new appreciations, and a wide variety of ideas that cover a wide range of human value and human interests.

Following that kind of a policy is a good deal harder than trying to express it. You run into all sorts of clashes of tastes. Television time and resources are limited, and different members of the public have different views about what they want. We know, too, that often the program, which is obviously of more value to the people who wish to listen to it, will attract fewer listeners than something which costs less and is rather a more slick and showy kind of thing. We still think we should have a good, a fair proportion of programs that have some real value to them, as well as being attractive, and that they should be on, because the people who listen to them will perhaps listen or view them more intensely and get more out of them, and the sum total of what is added or put out into society will be more worth while. But that means that, at times, our so-called audience ratings will be lower. We do not too often put on heavy plays, too much Shakespeare or too much heavy music, but we think that sort of thing should have its fair place in programming.

The second main objective is, as we understand it, should be to have a core of Canadian produced programming. Of course it has always been our policy, as approved by various bodies that looked into broadcasting, to carry also a good proportion of programming from outside Canada. We do that in sound broadcasting and we plan to continue in television to bring in suitable programs from outside the country. But we believe the basis of the development must be Canadian production, production of programs for Canada by Canadians, with the material from outside Canada melded with that produced here into a reasonably sensible pattern of broadcasting.

The real problems in television come in the production of programs in Canada. I think sometimes it is not fully understood among members of the public what a great difference there is with simply building a transmitter and putting on programs which you get, say, from outside the country, on film, or by some other means; that sort of thing is not terribly complicated, it can be done. A great many people do not know how complicated a thing the producing of programs is especially in this country. The difficult thing is that the economic factors work very strongly against producing programs in this country. It is easy to see why that is so. A program is produced in the United States, and the cost is spread over a very large population indeed. The cost is really covered one way or another from a very large population. The use of the program in Canada, the right to use it, can be acquired for a very small amount and it is often a program that is very attractive to many people.

On the other hand, in Canada, at best, no matter how it is done, by what means, the cost of a program can be spread over far fewer people. To put it another way, the cost of producing programs per head in the United States is far less than in Canada. For instance, if any person who wants to have a television program, be it the C.B.C. or a private station or an advertiser, begins to look at costs he likely finds that he can import an attractive program on film and have the right to put it on the station for say \$200 or possibly less. But to produce something that will have even a fair proportion of the appeal of that program in Canada, you would probably have to start by paying out \$2,000 at least. The financial differentials are in that sort of range, 20, 30 or more to 1, against production of programs in Canada. That is inevitable pressure on anybody in television in this country. It is a pressure that always worked in sound broadcasting, but in television it works much more strongly because the