

highest rates. Many of our members will not work for these rates. They are not allowed to work below that minimum but the producer may choose from among all performers available to him so he is not limited to the membership of ACTRA in choosing these performers or broadcasters he is searching for. He can choose from many sources.

**Mr. Fortier:** But no member of ACTRA will work with a non-member, is that right?

**Mr. Knight:** Yes, he will.

**Mr. Fortier:** In the same performance?

**Mr. Knight:** In the same performance, by all means.

**Senator Prowse:** He just insists that the fellow be paid the same rate.

**Mr. Knight:** That's right.

**Senator Prowse:** That is better than I thought it was. What provisions do you have for bringing in and training new people?

**Mr. Knight:** Well, unfortunately we don't have the facilities for training. This is why we keep this open-door policy. Of course, in the dramatic field, there are dramatic schools; in the musical field there are musical schools. But broadcasting is much wider than that and there are many broadcasters who get training in far different fields. Many broadcasters come from the newspaper world, for instance. We don't have the facilities to train people, in fact, neither do we have the ability to judge their merits. This is why we keep the open-door policy, so that there is an open field for them to come in to broadcasting without any restrictions from us.

**Senator Prowse:** We have the Ryerson Institute in Toronto and we also have various trade schools.

**Mr. Knight:** We have the universities also. They are setting up communications departments and things of this nature.

**Senator Prowse:** You don't have a direct connection there, or do you just carry on a form of...

**Mr. Knight:** Many of our members work in the communications field as indoor instructors and things of this nature, but no, we don't have any direct connection.

**Senator Prowse:** Generally speaking then, your situation is that your organization—the only limitation that you set is, "Alright, if you are going to put on a show here you have to pay people a fair price for a fair appearance".

**Mr. Knight:** That's right.

**Senator Prowse:** Is that basically it?

**Mr. Knight:** Yes.

**Senator Prowse:** And you say that in addition to that, you have no concern at all about the ability of the Canadian broadcasting industry to meet the demands that are made upon you now by the CRTC?

**Mr. Knight:** I believe that the talent is readily available in Canada to do anything that is required of us. If I may quote Mr. Chercover on this at the CRTC hearings last week. He said quite clearly there is no problem with regards to either creative or performing talent in Canada. It is readily available.

**Mr. Fortier:** He also praised the union for locating new and good Canadian talent. Do you recall that statement?

**Mr. Knight:** No, I didn't hear it.

**Mr. Fortier:** Well, I am informed...

**Mr. Knight:** Because I wasn't there at all the hearings.

**Mr. Fortier:** Well, I was informed that he did. The question is: what is "new talent"? Is this amateur or professional new talent?

**Mr. Knight:** Well, there is a stage where almost all talent is amateur and progresses to professional when he gets paid for what he does.

**Mr. Fortier:** And then he can join you?

**Mr. Knight:** That's right.

**Senator Prowse:** On a regular basis?

**Mr. Knight:** That's right.

**Mr. Fortier:** Just the same you are not interested in promoting or assisting new talent?

**Mr. Knight:** Interested we are but we don't have the resources or facilities to do it. We