

shows, news shows, and areas where we do a great deal of work in the creation of shows—that is to say in public affairs we tend to deal in Canadian subjects. Public affairs unfortunately, very frequently—in fact, most of the time, tend to be critical of the subject. They tend to study institutions, Canadian mores, Canadian people and they tend, in fact, to be critical of things they study and, in fact, to polarize opinions about these things they study.

The areas where a celebration of life is possible, in song, in dance, in poetry and the dramas, we tend to restrict ourselves to a celebration of those things which are non-Canadian. We find this whole aspect of broadcasting in Canada today to be a very disturbing one. We find that there has been an imbalance in programming which can result in a polarization of opinion about things which are Canadian and a celebration of things which are non-Canadian.

The importation of a large portion of our programming, especially in the entertainment area, has resulted of course, in an almost total displacement of Canadian programming in the entertainment field. As a result of this, many of the writers, the producers, directors and actors have left our country. One of the chief resources for broadcasting is the talented people that contribute to programming and many of these people are unable to find continuing employment to be able to create for themselves a career in broadcasting in Canada and have left the country, reluctantly sometimes, sometimes jubilantly, but left none the less and they have become as a result of this a loss to this country. One of its chief broadcasting resources is being lost, and is continually being lost.

The Canadian Radio and Television Commission has made a recommendation to limit the importation of foreign material in broadcasting—to limit it to 40% in television. We presented a brief and a great many of the cultural communities all over Canada presented their point of view in support of that limitation. The limitation is not intended as a negative thing, although the shutting out a thing that the Canadian people desire often is. But it is a positive affirmation of the need for Canadian material on Canadian television.

One of the chief dangers that has perhaps already happened with this wholesale importation of foreign programming is that it is creating a foreign style in Canadian broadcasting and very frequently, even in the areas

where we attempted to create our own programming, we tend to make a judgment upon an Americanization of our own ideas. Very frequently programs are made in Canada with the idea that there is a possibility they can be sold on the international market, and very frequently they are sold on the international market; but for international, most people tend to think in terms of the American market and we have not been very successful in selling materials to the American market. I think the main reason for that lies in the fact that we are attempting to imitate American programming.

Frequently writers are instructed to remove from their scripts references to Canadian events and to place it in symbol as it were, not identifying its origin, the place of origin or the incident or things of this kind in the hope that it can be sold on the international market. Frequently, American codes of acceptability for television are quoted to writers so that they can remove all controversial subjects from these scripts in the hope that it may be sold to foreign markets, principally in mind is the American market.

Our failure in this respect has been signalled almost completely as a failure and the reason is quite plain: when you look at American programming for instance it is always about America, it is always about the United States, the people of the United States and its problems. People but it because they are interested in what is happening in United States in the same way that we made positively Canadian programs they would be interested to learn what we say about ourselves. They want to learn about themselves, but this pale imitation, that has resulted from the creation of a style of broadcasting in Canada that is essentially non-Canadian, results in the fact that we are now almost unable, as if guided by this particular philosophy, to create things which are indeed our own. We must of course attempt to reverse this so that we can positively affirm and acclaim Canadianism in broadcasting and then perhaps the world will become interested in what we have to say about ourselves and about our place in the world.

I suppose having made a statement we must attempt to define in our own minds at least our reason for believing that this has happened. One of the probable reasons is because the very heavy commercial bias that results on television today and we are especially concerned with the commercial requirements that the Parliament of Canada has