

REFERENCE PAPERS



INFORMATION DIVISION

DEPARTMENT OF EXTERNAL AFFAIRS

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RADIO IN CANADA

The story of radio broadcasting in Canada is one of a unique system designed to overcome the problems posed by vast distances, six of the world's twelve time zones, a scattered population of only thirteen and a half million, and two languages, English and French.

After more than two years of studying briefs, hearing representations and questioning witnesses, the Royal Commission on National Development in the Arts, Letters and Sciences made its Report to Parliament June 1, 1951. Its section on radio broadcasting states in part:

"Radio broadcasting is akin to a monopoly. Any man who has the impulse and the means may produce a book, may publish a newspaper or may operate a motion picture theatre, but he may not in the same way operate a radio station. The air-channels are limited in number and normal competition in any air-channel is impossible. Throughout the world these channels are recognized as part of the public domain; and radio stations may operate only with the permission of the state.

"The state, having the right and the duty of issuing licences, must impose certain conditions on radio broadcasting. There are, it seems to us, two alternative views between which every country must choose. First, radio may be regarded primarily as a means of entertainment, a by-product of the advertising business. Such a view does not imply that it may not be used for education, for enlightenment and for the cultivation of taste; all these bring entertainment to many people. On the other hand, radio, as one of the most powerful means of education, may be regarded as a social influence too potent and too perilous to be ignored by the state which, in modern times, increasingly has assumed responsibility for the welfare of its citizens. This second view of radio operation assumes that this medium of communication is a public trust to be used for the benefit of society in the education and the enlightenment as well as for the entertainment of its members.

"In Canada, we conceive, the principle that radio broadcasting is a public trust has been followed consistently for twenty years. We have noted the principle advocated by the Aird Report of 1929, which, starting with the proposition that "Canadian radio listeners want Canadian broadcasting", stated that although the enterprise of private broadcasters was providing free entertainment for the benefit of the public, Canadian broadcasting showed an increasing tendency to excessive advertising, importing most of its programmes from outside the country and catering mainly to urban centres. The authors of the Report stressed the importance of complete coverage, of varied programmes including information and education as well as entertainment, of an exchange of programmes between different parts of the country, and, in general, emphasized the necessity of carrying on broadcasting "in the

interests of Canadian listeners, and in the national interests of Canada."

"This analysis of the situation and this statement of principle were followed by recommendations for a broadcasting system owned and controlled by the nation. These recommendations were adopted in the main, and the principles of Canada's system, established by legislation, have been confirmed year after year by ten Special Committees of the House of Commons and by the opinion of disinterested radio listeners. The system recommended by the Aird Commission to the nation has developed into the greatest single agency for national unity, understanding and enlightenment. But, after twenty years, the time has now come for a restatement of the principles of Canadian broadcasting, tacitly accepted for so many years, and also for some account of what it has done for the country.

"We have pointed out that the isolated areas of the country which need it most would not enjoy its benefits except under a national system. We believe that the national system has fulfilled the expectations of those who planned it. We think that, despite the inevitable limitations and deficiencies of which we shall have something to say later, it has exceeded all reasonable expectations; it has become, we have found, a source of pride and gratification to the groups most representative of Canadian listeners; and we can state here that we fully share their feelings.

"In the early days of broadcasting, Canada was in real danger of cultural annexation to the United States. Action taken on radio broadcasting by governments representing all parties made it possible for her to maintain her cultural identity. Through Canadian radio, however, much more than this has been done. Radio has opened the way to a mutual knowledge and understanding which would have seemed impossible a few years before. Canadians as a people have listened to news of their own country and of the world, have heard public topics discussed by national authorities, have listened to and have participated in discussions of Canadian problems, and have, through radio, been present at great national events. All these things are so obvious today that it is easy to forget what they have meant especially to the many Canadians who live in relative isolation, lacking a daily newspaper and enjoying little contact with the outside world.

"Canadian sectionalism is not yet a thing of the past, but it is certain that the energetic efforts of the Canadian Broadcasting Corporation in providing special regional programmes and informative talks, and in introducing a great variety of Canadians to their fellow-citizens, have done much to bring us nearer together. From Vancouver Island to Newfoundland and from the Mackenzie River to the border, Canadians have been given a new consciousness of their unity and of their diversity.

"But national unity and knowledge of our country are not the only ends to be served. These important purposes are also a means to that "peaceful sharing of the things we cherish", in St. Augustine's phrase cited at the beginning of this volume. We are thus further concerned with radio broadcasting in that it can open to all Canadians new sources of delight in arts, letters, music and the drama. Through a fuller understanding and a heightened enjoyment of these things Canadians become better Canadians because their interests are broadened; they achieve greater unity because they enjoy in common more things, and worthier things.

"This view of the principle or purpose of Canadian radio broadcasting, as we see it, dictates Canadian policy. Other

countries may adopt the policy of licensing privately-owned radio stations which depend for revenue on advertising. That such a system may produce excellent programmes is undeniable and many of these from the United States are received and enjoyed by Canadians. But such a system may also produce any programmes which are trivial and common-place and which debase public taste. In Canada, although not wishing to dispense with plenty of light entertainment, including American entertainment which we import freely, we have been forced by geography and by social and economic conditions to exploit deliberately the more serious possibilities of radio broadcasting in the interests of Canadian listeners and of the Canadian nation. For this purpose we have developed our own national system, which is different from that of the United States, or of any other country, and which this Commission believes to be admirably suited to our special needs.

"This system has, however, a striking peculiarity in that it continues the existence within the national system of "private", "commercial" or "community" stations as they are variously styled. The CBC had and still has the right to take over all private stations, and for a time these led a somewhat uneasy existence. It soon appeared, however, that these pioneers in the field of radio broadcasting had made a place for themselves in their own communities and that they could perform important national services. It seemed therefore in the national interest that the CBC should recommend the continuance of their licences and that they should be regarded as an integral part of the national system.

"In this broad country we still have inadequate radio coverage; without the supplementary outlets of the private stations many more areas would be deprived of the national programmes of the CBC, and could be reached only at great additional public expenditure. Apart from this direct national service, the private stations perform community services which, as they rightly point out, are important to the nation; local advertising is in itself a service of value to the community; local news, information and the promotion of worthy causes are essential services, as many individuals and groups have testified. A third proper function of the local station is the encouragement and development of local talent. This third function has in general been neglected.

"Most private stations have prospered within the national system. In addition to their private business many of them have benefited from CBC programmes, both commercial and sustaining. That all have not benefited equally is certainly true. But that private stations have increased greatly in numbers, size and wealth since 1932 is undeniable; and that this increase is at least partly due to their incorporation in the national broadcasting system many of them are prepared to admit.

"Regulation of radio broadcasting is carried out chiefly through rules drawn up and enforced by the Board of Governors of the CBC. The regulations complained of by the private stations include the control of network broadcasting, the right to require private station affiliates to reserve time for national programmes, the regulation of advertising practices, and limitations on the use of records and transcriptions. Exception is also taken to rules governing political broadcasts as prescribed by existing legislation. The principal complaint is that the CBC "... is at one and the same time competitor, regulator, prosecutor, jury and judge."

"We wish to acknowledge here the frankness and clarity with which the private broadcasters have presented their views. It must, however, be obvious, from what has already been said, that we cannot agree with their conclusions. We believe that Canadian

radio broadcasting legislation contemplates and effectively provides for one national system; that the private stations have been licensed only because they can play a useful part within that system; and that the CBC control of network broadcasting, of the issue and renewal of licences, of advertising and of other matters related to radio broadcasting, is a proper expression of the power of the CBC to exercise control over all radio broadcasting policies and programmes in Canada.

"The principal grievance of the private broadcasters is based, it seems to us, on a false assumption that broadcasting in Canada is an industry. Broadcasting in Canada, in our view, is a public service directed and controlled in the public interest by a body responsible to Parliament. Private citizens are permitted to engage their capital and their energies in this service, subject to the regulations of this body. That these citizens should be assured of just and equal treatment, that they should enjoy adequate security or compensation for the actual monetary investments they are permitted to make, is apparent. We shall have recommendations to make on this matter later. But that they enjoy any vested right to engage in broadcasting as an industry, or that they have any status except as part of the national broadcasting system, is to us inadmissible.

"Before 1919, there was in Canada no property interest in any aspect of radio broadcasting and no citizen's right with regard to broadcasting. From 1919 to 1932, some citizens enjoyed, under licence, the privilege of radio broadcasting. In 1932, the Parliament of Canada, with full jurisdiction over the whole legislative field of radio broadcasting communication, established a commission "to carry on the business of broadcasting" in Canada by a system which contemplated the subordination and final absorption of private stations. In 1936, the CBC was constituted to "carry on a national broadcasting service within the Dominion of Canada". It was given for that purpose the very powers over private stations which are now the subject of complaint. The only status of private broadcasters is as part of the national broadcasting system. They have no civil right to broadcast or any property rights in broadcasting. They have been granted in the national interest a privilege over their fellow-citizens, and they now base their claim for equality with their "business rivals" on the abundant material rewards which they have been able to reap from this privilege. The statement that the Board of Governors of the Canadian Broadcasting Corporation is at once their judge and their business rival implies a view of the national system which has no foundation in law, and which has never been accepted by parliamentary committees or by the general public. The Board of Governors is the national authority under whose direction the private stations exercise their privileges and with whom their arrangements are made.

"We wish to recognize fully the private stations as important elements within the framework of our national system. But we are resolutely opposed to any compromise of the principle on which the system rests and should rest. Radio has been the greatest single factor in creating and in fostering a sense of national unity. It has enormous powers to debase and to elevate public understanding and public taste. Believing as we do that it is an essential instrument for the promotion of unity and of general education in the nation, we cannot accept any suggestions which would impair the principles on which our present national system is based.

"This does not mean that we claim perfection for the system or that we are not impressed with the importance of taking every possible measure for the further improvement of programmes. We have had this matter in mind in framing the financial recommendations which follow, and in certain recommendations on programme production. We are, however, convinced that the policies advocated by the private

stations must lead to an extension of the commercial tendencies in radio programmes which are already too strong, and which have been the subject of much complaint. We were particularly impressed by the fact that few of the representatives of private stations who appeared before us recognized any public responsibility beyond the provision of acceptable entertainment and community services. The general attitude was that the government might, if it chose, subsidize "cultural programmes" but that the private stations must be left free to pursue their business enterprise subject only to limitations imposed by decency and good taste. We offer no criticism of this frankly commercial attitude; we cite it only as evidence that those who honestly hold these views are not primarily concerned with the national function of radio. Indeed the improvement of national programmes was not urged by the Canadian Association of Broadcasters as a reason for the reorganization of the national system or for any concessions to commercial groups."

With this statement of principle as background, the majority report in its recommendations urged the preservation of the present control of broadcasting in Canada by the Canadian Broadcasting Corporation, but suggested that the Board of Governors be enlarged in order to make it more widely representative. The recommendations affecting private stations included licences for five-year periods, a suggestion that the Board of Governors grant the right of notice to stations when considering matters affecting them, including the right to a full public hearing with a final appeal to a federal court as provision against substantial miscarriage of justice. To assure adequate finances for the CBC the report recommends the granting of a statutory grant set by statute for five years based on a total revenue for the Corporation equal to \$1.00 per head of the Canadian population. It recommended retention of the annual licence fees for radio receiving sets at its present level (\$2.50 per year), income from commercial activities and the balance being a payment out of public money. Other recommendations for the national system urged improved coverage and the establishment of a second French network.

The Report recommended that direction and control of television broadcasting in Canada be vested in the Canadian Broadcasting Corporation which should proceed with plans for the production of television programmes in French and English and for national coverage by kinescope recordings or by any other practicable means; that private television broadcasting stations when licensed be required to serve as outlets for national programmes and that television be financed along parallel lines to the recommendations for broadcasting.

Canadian Broadcasting Corporation

The Canadian Broadcasting Act of 1936 provided for the establishment of a Corporation to be known as the Canadian Broadcasting Corporation which should consist of a board of nine governors, who are appointed for three years and serve without salary with a full-time Chairman, A. Davidson Dunton, who is a salaried official, a general manager who should be chief executive of the administrative body and an assistant general manager, both appointed by the Governor in Council on the recommendation of the Board. The members of the Board are chosen to represent various geographical divisions of Canada and various facets of Canadian life. The Board directs broadcasting policy as it applies to both CBC and privately owned stations.

The CBC operates all networks in Canada; the Trans-Canada and Dominion networks serve English-speaking listeners from coast to coast and the French network serves French-speaking listeners in the Province of Quebec.

Operations

The networks are made up from 19 CBC-owned and 96 privately-owned stations located across Canada. The Trans-Canada has a maximum outlet of 42 stations; the Dominion a maximum of 48; and the French network a maximum of 15. For occasional broadcasts of national interest the three networks are joined to form the National network. In addition to these outlets, the CBC has pioneered in the development of low-powered repeater stations, which operate automatically with the network, in remote areas of Canada. French-speaking listeners in northern Quebec and on the western Prairies are served by shortwave stations; another is used to reach listeners in the northern coastal regions and interior of British Columbia, and one serves remote listeners in Newfoundland. A shortwave receiving station is maintained at Ottawa, mainly for the reception of BBC transmissions. Eight of the CBC's 19 stations operate with a power of 50,000 watts.

Frequency Modulation

The CBC has two FM stations in Montreal, one in Toronto, Ottawa, and Vancouver. A number of privately-owned stations in Canada have also installed FM transmitters, carrying in the main the same programmes as their AM transmitters. Three FM stations have been established as separate stations not associated with AM.

Television

The CBC, under the interim development plan for television in Canada approved by the Canadian government in March 1949, and financed by a federal government loan, is establishing television production centres in Montreal and Toronto with associated transmitters. It is hoped to have these in operation in 1952. Key personnel -- men who have studied television techniques in the United States and Europe -- have been appointed, and training of additional staff for the two centres will begin in the next few months. Plans were announced recently for the provision of a television network linking Toronto and Montreal, when these two production centres are operating, and Toronto and Buffalo to allow the Canadian stations to carry American television programmes. The contract for providing such a service was awarded to the Bell Telephone Company. Concerning the future development of television in Canada the Massey Commission made the following recommendations:

- a. That direction and control of television broadcasting in Canada continue to be vested in the Canadian Broadcasting Corporation.
- b. That the Canadian Broadcasting Corporation proceed with plans for the production of television programmes in French and English and for national coverage by kinescope recordings or by any other practicable means.
- c. That no private television broadcasting stations be licensed until the Canadian Broadcasting Corporation has available national television programmes and that all private stations be required to serve as outlets for national programmes.

The Commission further recommended that television operations by the CBC be financed "from public money by parliamentary grants" and "that the costs of the national television broadcasting system for programmes and current needs be provided by licence fees on television receiving sets at rates recommended by the Board of Governors of the Canadian Broadcasting Corporation and approved

by Parliament, by commercial revenues, and by such statutory grants as may be necessary". To date no licenses have been granted for the operation of private television stations.

Facsimile

Facsimile broadcasting has technically been developed satisfactorily but economically it has not proved successful and there are no stations operating facsimile broadcasting in Canada or in any other country on a regular basis.

Shortwave

Since its inception in February 1945, the CBC International Service (shortwave) has expanded until now the Voice of Canada is heard abroad in 14 languages. (Finnish and Russian were added early in 1951.) Built and operated by the CBC on behalf of the Canadian government the transmitters of the International Service, located at Sackville, New Brunswick, send out the strongest signal heard in Europe from North America. Programme headquarters for CBC IS are located in Montreal's Radio Canada Building but many programmes also originate in other CBC production centres throughout Canada. There is ample evidence that International Service programmes are reaching a wide and appreciative audience. In its six years of broadcasting CBC IS has received more than 150,000 letters from listeners in all parts of the world. During the meetings of the General Assembly in New York, the United Nations used the CBC transmitters for 90 minutes each day, directing reports to Czechoslovakia, Russia, Turkey, Switzerland, Norway, the Netherlands, Poland, France, Greece and Egypt.

Programming

A cardinal rule of CBC programme planning is that programme schedules should include radio fare for everyone so that listeners might hear everything from talks to new talent, from Bach to boogie, from hockey to Horowitz.

Canadian talent is used to the fullest possible extent, compatible with financial resources. In addition to presenting the best Canadian talent available, the CBC brings to its listeners some of the finest programme fare available in the United States and England on a regular basis, with occasional contributions from other countries.

The primary job of the CBC is to continue the development of a radio system which is Canadian in scope and content. Programmes are predominantly Canadian in character. At the present time approximately 83 per cent of all programmes carried on CBC networks and stations are Canadian in origin.

The remaining 17 per cent consists of programmes which the CBC carefully chooses from other countries on the basis of listeners' preferences and needs. These programmes are mostly of the type which are not available within Canada and are chosen with the overall programme balance picture in mind. The Canadian listener thus has a wide range of programmes from which to choose.

Consequently, the dual nature of CBC's revenues, (from licence fees and some commercial revenue), and programmes works to the definite advantage of the Canadian listener in that CBC can provide a very extensive Canadian programme service, plus the best that other countries have to offer, within certain limits. CBC can also provide a similar service to its French language listeners in Quebec. French network programmes are almost entirely Canadian in origin but provision is made to feature programmes from the United States, France and Britain. Once

again, the completeness of this service results mainly from the dual nature of CBC revenues. Many fine sponsored programmes on both English and French networks could not be duplicated on a sustaining basis unless there were a very large increase in CBC revenue from licence fees. Others could not be duplicated under a non-commercial system.

Commercial programmes not only provide additional revenue for the national system, and affiliated private stations, but also make it possible for the CBC to maintain a good balance in a programme sense. Many listeners attracted by famous names on commercial programs from the United States remain tuned in to hear other types of programmes which might not normally come to their attention. Radio tastes of listeners are often broadened in this manner, and the listener receives increased benefits and entertainment from his radio.

In planning programme schedules, CBC programme personnel feel that they must plan to meet the listening audiences with varied tastes in radio fare, many of them overlapping. They believe that the lover of classical music has a right to expect more than a minor acknowledgment of his existence -- that he enjoys this music on more than a once-a-week basis, -- that the farmer wants and needs not only a programme of lively music in the early morning but also market prices and produce information at noon when he can most conveniently listen and that he can also benefit from a night-time programme devoted to his many problems.

The Canadian housewife is interested not only in recipes and daily serial dramas (soap opera) but also enjoys intelligent comment on world affairs such as the CBC's Women's News Commentary in the late afternoon, periods of good music throughout the day. These examples show that CBC does make a variety of programmes available to meet the tastes of various types of listeners and does meet the needs of listeners. If radio is to retain the interest of everyone, and if radio is not to waste its tremendous potentialities, the programme services of all stations and networks must meet all tastes and needs on a planned, regular basis, day in and day out, year in and year out.

In addition, radio has the responsibility of devoting a fair share of its broadcast time to a type of programming which might not be generally popular at the moment. This is exemplified by "CBC Wednesday Night" on the Trans-Canada network.

"CBC Wednesday Night" made history in North American radio when it came into being in December of 1947. For the first time on this continent an entire evening was set aside on a national network for the presentation of music, drama, talks and readings designed to meet the tastes of discriminating listeners. It was decided to ignore the conventional time limits for programmes to incorporate the wealth of material available which could not be used intelligently within the rigid confines of the normal radio clock. Even more important was the belief that this country had thousands of adult listeners who would enjoy a full evening of stimulating entertainment from their radio.

"CBC Wednesday Night" is valuable to everyone who likes a better type of entertainment but it is especially valued by listeners to whom the stage, lectures, concerts, libraries, museums and similar facilities to be found in the larger cities are not available.

One of the most ambitious programmes undertaken was "A Layman's History of Music" in which the history and development of music was traced, and illustrated, from the earliest days to the present time. This required two programmes, each 2½ hours in

length, on successive Wednesday evenings. Programmes of that length, and programmes dealing with that type of subject, were unheard of in North America at that time -- yet, the response from listeners set a new record. Encouraged by this another 2½ hour period was devoted to a broadcast under the name of "A Day in the Life of Samuel Johnson", whose whole purpose was to re-create an earlier day for the listener. These were adventures in listening on the part of the listener and adventures in creative radio for writers, musicians, actors and CBC programme personnel.

"CBC Wednesday Night" has brought the entire "St. Matthew Passion" and "The Messiah" to Canadian listeners. A wealth of other music has been presented including premier performances of compositions by such Canadian composers as John Weinzweig, Barbara Pentland, Jean Coulthard Adams, Walter Kaufman, Harry Somers, Paul De Markey, Alexander Brott and Roger Matton. Then there is a regular Wednesday Night period for recitalists where the purpose is to give representation to Canadian recitalists and also to bring Canadian listeners, from time to time, artists of international reputation.

"CBC Wednesday Night" dramas have been many and varied. In 1948 in one of the regular morning School Broadcast periods, a weekly series of six half-hour broadcasts dramatizing "Hamlet" was presented. This was arranged in a two-hour version for Wednesday Night listeners. Other productions have included "Julius Caesar", and other classics such as Ibsen's "Ghosts" and "Peer Gynt"; Shakespeare's "The Winter Tale", "Twelfth Night" and "King Richard II"; Coleridge's "The Rhyme of the Ancient Mariner"; Hawthorne's "The Scarlet Letter"; "The Rubaiyat of Omar Khayam"; Dickens' "Cricket on the Hearth"; Synge's "The Well of the Saints"; and Sean O'Casey's "Juno and the Paycock".

"CBC Wednesday Night" talks have covered a wide field. They have included such items as a series based on an analysis of "The Canadian Personality", folk tales and legends by Robert Gard, and an analysis of "Civilization on Trial" by Arnold Toynbee, the eminent historian.

While the French network has not had a whole evening comparable to "CBC Wednesday Night", it has for several years devoted much of its Sunday schedule to broadcasts of high calibre. These programmes, ranging from fifteen minutes to a full hour, have alternated with lighter offerings.

During the summer months Sunday programmes on the French network have included, in addition to the morning recitals and chamber music periods, programmes of little symphonies such as those of the 17th and 18th century composers, from Stamitz and Rameau to Haydn and Mozart with Roland Leduc conducting.

CBC payments to Canadian musicians, singers and radio artists totalled \$1,760,000 last year amounting to more than \$15,000,000 in the fifteen years the Corporation has been in existence. The support which the CBC gives to Canadian symphony orchestras totals more than \$60,000 annually. As a result of this expenditure Canadians are able to hear a concert by a Canadian orchestra every week in the year. The CBC also holds regular auditions for all types of talent and schedules regular recital periods for the encouragement of promising young artists. Programmes such as Opportunity Knocks on the Dominion network and Nos Future Etoiles on the French network have been developed to encourage Canadian talent. These programmes offer winners network programmes of their own as well as cash awards. Commercial programmes like Singing Stars of Tomorrow play a similar role and offer scholarships to the winners. CBC Wednesday Night programmes, the Sunday evening Stage series and many others offer training and employment for many Canadian artists. Nearly all the radio

plays originated by the CBC are either originals or adaptations by Canadian writers.

The CBC, both in the dramatized public affairs features and in spoken word broadcasts, makes a constant effort to reflect fairly the major points of view or trends of opinion. CBC policy is to encourage a frank exchange of opinion and to maintain freedom of speech on the air. Spoken word programmes, apart from news, range from critical analyses of current events to the light and humorous radio cartoon; from book, movie and radio reviews to cooking school of the air; from the reading of original Canadian short stories to the reading of light verse. Within this wide field the objective is to find good radio speakers with something interesting and important to say, and considerable time is spent by talks producers in coaching prospective speakers in microphone technique.

Important questions of the day are presented to listeners in the form of commentaries, discussions, quiz shows, interviews and documentaries or semi-dramatized programmes. One of these is Citizen's Forum, listened to each week by organized groups across the country. The programme is presented in cooperation with the Canadian Association for Adult Education and study bulletins are sent out in advance outlining topics to be discussed. Each week listener groups report their opinions and these are summarized on the broadcast the following week. Several times a year a national report of forum opinion is broadcast.

Political and Controversial Broadcasts

The CBC accepts its responsibility in connection with broadcasts in which opinions are expressed, and its policy in this regard has been laid down in a White Paper on Political and Controversial Broadcasting. This policy is based on the principle that the air waves belong to the people and that therefore no person or group may acquire a proprietary right to them by reason of position or wealth.

For this reason the CBC will not sell time to anyone for broadcasts of matters of opinion. Instead it gives time for these purposes free of charge, providing equal opportunity for the expression of varying points of view. All major points of view about social economic or political questions are represented among licence payers -- and they have a right to hear an expression of the major points of view. It is felt that while frank expression of opinion may arouse criticism this is in the interests not only of good broadcasting but of the preservation of democracy in Canada. Freedom of the air is freedom to share in the opportunities to be derived from this portion of the public domain. Both the CBC and private stations are responsible for seeing that speakers do not violate general broadcasting regulations and that their scripts do not contain libel or obscenity. But the CBC does not in any way censor the expression of ideas in a speaker's script.

Service to Farm Listeners

Similar to Citizens' Forum but of a more specialized nature, is National Farm Radio Forum -- the largest listening-group programme of its type in the world. In its tenth season (1949-50) there were 1,600 groups registered with about 27,000 members; 413 new groups were organized during the season. The programme is produced by the CBC in co-operation with the Canadian Federation of Agriculture and the Canadian Association for Adult Education. It serves as a common meeting hall for Canadian farmers everywhere who exchange views through radio. Another aspect of public service broadcasting as it affects farm families directly is the daily noon hour broadcast for farmers in each region, giving them up-to-the-minute market

reports and agricultural news. Fishermen in the Maritime provinces are provided with special broadcasts as well, giving them detailed weather reports and other news which assures them of greater safety and a better chance of a good catch.

School Broadcasts

Through the facilities of the CBC, Canadian schools from Vancouver Island to Newfoundland, and from the Yukon to the American border, are provided with at least 30 minutes of broadcast programmes specifically planned by departments of education to meet classroom requirements. Today some 8,300 schools, with an audience of 500,000, receive free radio licences from the Department of Transport for the operation of school receiving sets.

On Mondays through Thursdays the school broadcasts are provincial or regional in scope, and are tied in directly with provincial curricula. For these programmes the CBC provides studio and production facilities and air time free of charge, while the departments of education pay the script writers and actors involved. National school broadcasts, prepared with the advice of departments of education and teachers, and financed solely by the CBC, are heard on Fridays. The aim of this series is to strengthen the sense of Canadian unity and citizenship among school children.

During the school year 1950-51 (the ninth year of school broadcasts), approximately 1,100 broadcasts went on the air in all parts of Canada, mostly in dramatized form. There were seven series of National School Broadcasts, planned for students from grade three to senior high school. In addition, five programmes were received in transcription from other countries of the Commonwealth -- Great Britain, Australia, New Zealand, South Africa and Ceylon, all dealing with aspects of life in these countries. In exchange for these programmes, CBC contributed a dramatization titled A Trip Through the Canadian Rockies which was broadcast to schools in the other five participating countries.

In response to a request from the CBC, the National Advisory Council on School Broadcasting, in March 1951, set up a Television Committee of its members to watch over and cooperate in the development of in-school telecasts and telecasts connected with school work.

Educational broadcasts as a supplement to classroom teaching are also carried on the French network under the title "Radio College". Broadcasts from this series have been translated, into several languages and broadcast to Europe through the CBC's International Service, at the request of the United Nations, to meet the need for new educational material in war-devastated countries. Since its inception ten years ago Radio-College has broadcast more than 3,000 programmes dealing with such topics as science, Canadian history, literature, theatrical arts, music, world geography, sociology, philosophy and religion.

CBC News

In order to provide Canadians with a distinctly Canadian radio news service the CBC organized a national news service of its own in 1941. It is based on the full wire service of the Canadian Press and British United Press, supplemented by reports from CBC correspondents abroad.

CBC commentators and engineers accompanied the first Canadian division when it sailed for England in December 1939.

Throughout the war years, CBC men were on hand to bridge the gap between Canadians at the front and their folks at home. Equipped with armored mobile recording vans, CBC commentators and engineers pioneered new techniques in battle-front operations, using methods of securing actuality reports which were soon adopted by American networks. On many occasions, Canadians at home were able to hear the actual sound of a battle only a few hours after it was fought. CBC men reported the behind-the-lines side of the war as well, interviewing Canadian sailors, soldiers and airmen on leave or in reserve, and bringing the sound of their voices thousands of miles to the firesides they had so recently left.

With the end of the war, the main job was finished. But CBC commentators are still overseas, reporting the postwar scene in Europe, and the deliberations of the United Nations on the road to peace.

At home, the CBC News Services, with six newsrooms across Canada in order to give regional service to listeners, is maintaining its original standards of impartiality, honesty, and news without distortion.

With the dispatch of Canadian troops to join the United Nations Forces in Korea, the Corporation sent CBC correspondents to report directly to its news roundup service. To supplement these correspondents' reports, CBC mobile equipment for on-the-spot recorded interviews arrived recently in Korea.

Awards for Programmes

Each year programmes produced by the Canadian Broadcasting Corporation have won awards at the exhibition of the Institute for Education by Radio, held at Ohio State University, in competition with the large United States networks. In 1945, the CBC won four first awards; in 1946, five awards; in 1947, three top awards, three honourable mentions, and a special citation. The following year, 1948, brought the CBC four first awards and two honourable mentions, and in 1949 the CBC received four first awards and a special citation for national network programming, a first award for regional network programming, and two honourable mentions.

Last year, for the first time, the Institute for Education by Radio at Ohio State University, decided to limit its awards to regional or local programmes, excluding both American and Canadian national network programmes which it had judged in previous years. In announcing the change, the Institute recommended that Canadian programmes be considered by other United States agencies giving awards to national network programmes. Canadian programmes, it said, "frequently illustrate superb quality in both content and production and provide wholesome competition to American networks". In 1950, three regional CBC programmes won first awards and the International Service won an honourable mention for its programme Canadian Primer, the ABC of Canada.

The National radio system has given Canadians an unequalled opportunity to get to know each other. Through discussion programmes and talks Canadians living thousands of miles apart have been able to meet on common ground. Through other programmes Canadians living in some of the remotest hamlets have been privileged to hear the same fine music, the same stirring dramas, the same march of ideas which used to be reserved for the city dweller. National radio has spread out to reach more than 96 per cent of the radio homes in Canada, tying them together in a broader love of country, a neighbourly interest in the traditions, the aspirations and the problems of their fellow-Canadians.

National Radio is contributing to the development of a truly Canadian outlook. The important thing is unity, not uniformity. And while the music and songs of Quebec are kept alive, and the Gaelic tradition of Cape Breton or the Fraser Valley, the Ukrainian songs and dances of the prairies, and the seafaring traditions of the maritimes, Canadians have the common privilege of sharing these local cultures for the enjoyment of all.

August 9, 1951.

RP/C

...the development of a
...the important thing is unity, how
...And what is the music and songs of these people
...and the social condition of these people in the
...of the world, and the suffering
...of these people is the enjoyment of all.

August 9, 1951

1951