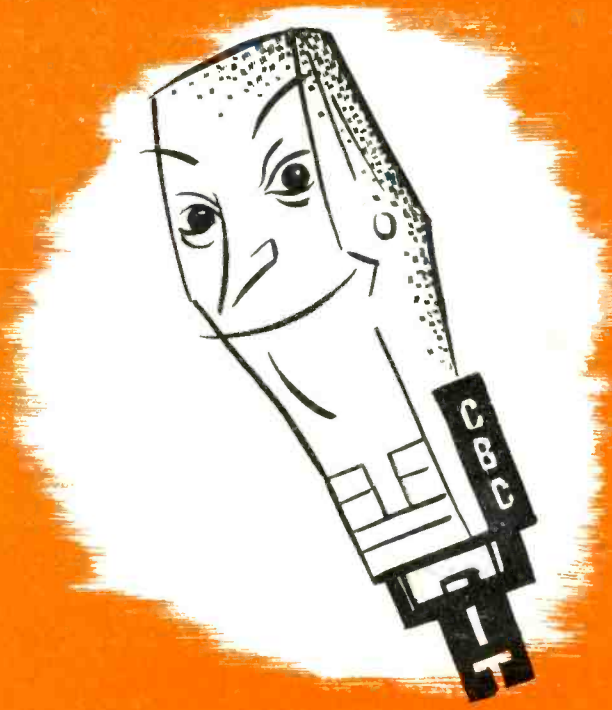
This is the CBC



YOUR NATIONAL RADIO SYSTEM

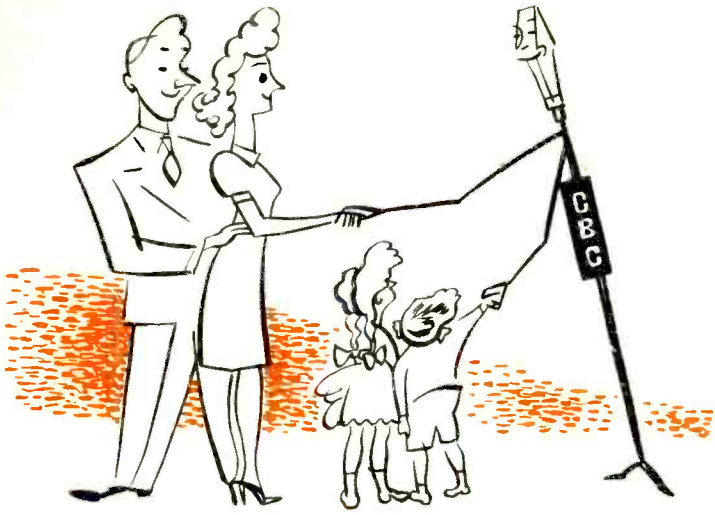
YOUR RADIO SYSTEM—

Owns modern studio and transmitters valued at $2,500,000.

Has no debts and has paid its own way. All loans from public funds have been repaid with interest.

Has spent, over the last ten years, almost $10,000,000 in fees to Canadian singers, musicians and actors.

Brings to Canadian listeners—for less than a cent a day in the cost of a license—a full service of entertainment, music, news and information.



Canada has had its national radio system—the Canadian Broadcasting Corporation—for ten years.

Seven of those years were war years—not the best time for getting acquainted. Everyone, including the CBC, was concerned with only one important job—winning the war.

Now that the CBC is getting back to peace time service, Canadian listeners can take a fresh look at their publicly operated radio system. Many of us may have forgotten why this particular plan of broadcasting was chosen as the one best suited to Canadian needs.

Canada's radio system is based on regional and national network service that is publicly operated, and local community service that is privately owned. It is different from the BBC, which is entirely state owned and carries no commercial programs, or American radio which is privately owned and supported entirely by commercial revenue.

☆ ☆ ☆

"Why do I have to listen to so much advertising on the air? Why can't we have a system like the BBC?"

☆ ☆ ☆

"Why do I have to fork out every year for a radio licence? Nobody does in the States."

Why do I have to fork out $2.50?

You can't mention radio without starting an argument, because there are as many ideas about radio as there are people. Some people like one program, some like another. Some people want no advertising on the air, other people don't mind it at all—they prefer it.

You can't mention radio

When you have a lot of different tastes and opinions, you can do one of two things. You can say, "We're going to have it all this way, and if you don't like it you can lump it."

Or you can say, "Reasonable people don't try to force all their views on other people. They try to find a workable solution that's got common sense in it."

That's how Canada came to have a system of broadcasting that is in part publicly operated, and in part privately operated. Canada has had to work out something that is Canadian, that meets Canadian needs. Here's the story.

How National Radio Got Its Start

Radio broadcasting for entertainment got its start in Canada in the early 'Twenties.

It was the child wonder of the day

It was the Child Wonder of the day. Everybody patted the baby on the head and said how marvellous it was.

Then the baby started to grow. It grew so fast and had so many growing pains that people began to get worried.

They said, "We'd better do something about it. Let's consult a specialist."

But there wasn't any specialist. This new baby, Radio, had a brand of colic that was different from anything that anyone had ever heard of, and neither Modern Child Care nor Old Fashioned Remedies were equal to the occasion.

By the late 'Twenties, when radio was seven or eight years old, every one was so worked up about it that the government began to take notice. Canadian radio had to be taken seriously.

So they asked three very able Canadians—a banker, an electrical engineer and a newspaper editor—to be a Royal Commission on Radio Broadcasting. That means, in unofficial language, that these three men were asked to travel across Canada, meet all kinds of people who were interested in radio, talk to

During the season 1945-1946 the CBC produced 862 radio dramas in French and English by 203 authors. Of these, 80 per cent were by Canadians.

radio experts from other countries, and try to figure out just what system of broadcasting would do the best job for Canada.

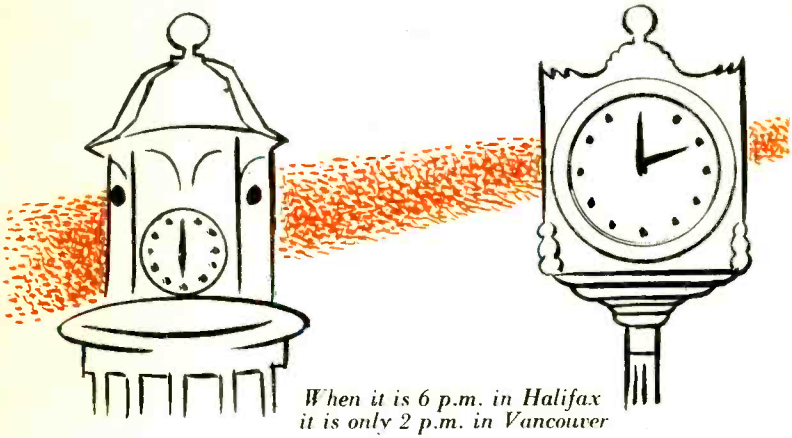
They soon realized that Canada's radio plans had to take into account certain things that are peculiar to this country.

We have the big friendly U.S.A. just to the south of us. We have a lot of ideas and tastes in common—but while we share in some things, we prefer to go our own way in others. Which means that while Canadians like some American radio programs, they want their own programs too, produced by Canadian writers and singers and musicians and actors.

Then too, Canada, aware of British tradition and background, was interested in what the BBC had worked out. There were many things to be learned from the experience of other countries, in developing a plan that would best meet Canadian conditions.

Canadians, only twelve or thirteen millions of us, live in an enormous country, half a continent. Canada was settled in a spotty sort of way, and many Canadian communities are widely separated from others. We have nine provinces, each with a different background

and tradition and interests. We have two languages. We set our clocks, between the Atlantic and the Pacific, at five different hours. When it is 6 p.m. in Halifax, it is only 2 p.m. in Vancouver.



When it is 6 p.m. in Halifax it is only 2 p.m. in Vancouver

In many ways, it's a fine thing that we have all these differences of background and culture and tradition. It adds variety to life, and gives us many things to share with one another.

But as a nation, Canada had to have some way of pulling all these scattered groups into one big community, of making them feel that they were all part of Canada. Radio seemed to offer, in a really miraculous way, the means of giving all Canadian homes, no matter where, a friendly neighborly interest in what was going on in all the other parts of the country.

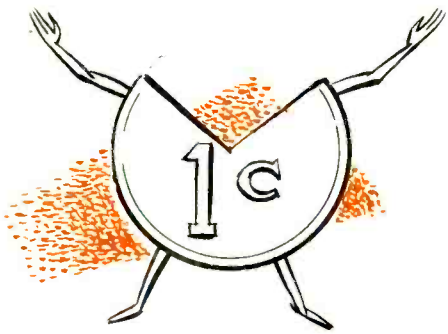
A System Suited to Canada's Needs

Those were the big important things that impressed the Royal Commission on Radio, back in 1928. It came to the conclusion that even if all radio broadcasting in Canada were commercial, it still couldn't meet the cost of running a national network. It said, too, that on a purely commercial basis, Canadian broadcasting would soon become completely dependent on the big U.S. commercial networks. Since privately owned stations had to depend on commercial revenue, they would naturally confine themselves to districts with the most population, which offered the biggest commercial markets. Smaller places, and the more sparsely settled parts of Canada, would be deprived of radio service that brought much variety of entertainment and information.

If Canada was to have a national radio system of her own, said the report, a system that would give Canadian talent a chance to develop, that would link the country together and provide as good programs for the small community as for the big city, it would be necessary to collect a small annual fee from the owners

of radio sets. That was what every country was doing except the United States, which had so many advertisers willing to spend huge sums for radio programs, that radio could be run on a purely commercial basis.

Compared with most countries, our radio licence fee in Canada is small, $2.50 a year.* It makes it possible for listeners in every part of Canada to hear, at a cost of less than five cents a week, the best that



Less than one cent a day

**Radio licence fees in some other countries: United Kingdom, $4.00; Australia, $3.25; New Zealand, $3.80; Union of South Africa, $7.75; Czechoslovakia, $7.20; Yugoslavia, $9.00. (Information supplied by offices of these countries in Ottawa.)*

Canadian radio talent can offer, and a lot of the most popular American programs as well. The national system proposed for Canada by the Royal Commission, was to be financed partly by the radio licence fees, and partly by advertising.

Parliament set up a special committee, on which all political parties were represented, to study the Royal Commission's report. After many meetings, after a great deal of discussion, this committee recommended a national system of radio broadcasting. Parliament then passed an act setting up the Canadian Radio Broadcasting Commission, with the unanimous support of all political parties. The CRBC began to function as a national system in November, 1932.

Parliament set up a Special Committee

"They don't call it the CRBC now, do they?"

No, it's the CBC—the Canadian Broadcasting Corporation, and it has been since November, 1936.

In fact, our national broadcasting system, in its present form, celebrates its tenth birthday this year. After three years of experiment, the original Radio Commission was found to be too limited. So it was changed from the CRBC to the CBC in 1936, when the present Broadcasting Act was passed, setting up a corporation flexible enough to carry out the big job that faced a national radio system in a country like ours, with so many special problems.

CBC Not "Government Owned"

Since 1946 marks the tenth anniversary of the CBC, perhaps you'd like to hear some more about it. After all, the people who own sets and pay licence fees have a personal stake in our broadcasting system.

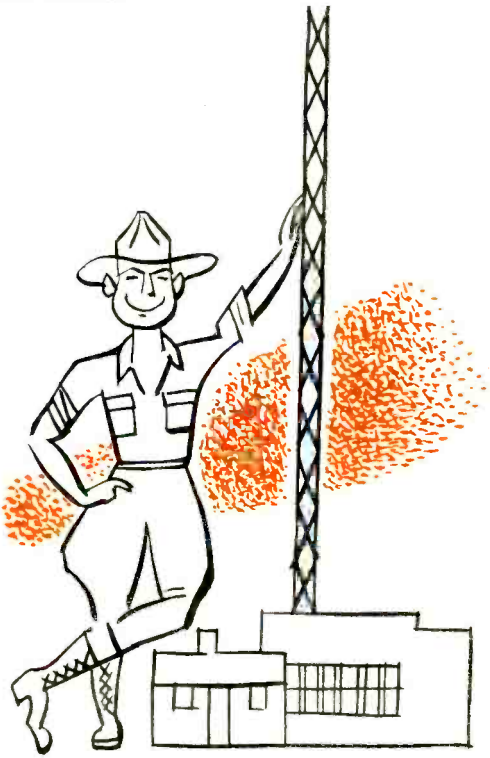
"O.K. I'd like to know what it's all about.

I thought it was all government owned."

That's where a lot of people have the wrong idea.

You sometimes hear talk about the "government owned CBC."

It's not. And it isn't a kind of government department either.



The CBC is owned by the people

The CBC is owned by the people of Canada. The Board of Governors of the CBC acts as trustee for all radio listeners, the people who pay the licence fees.

Under the Broadcasting Act, a special corporation was set up with a Board of nine Governors. The Governors of the CBC serve for three years, without salary. They are representative men and women from different parts of the country—businessmen, lawyers, others representing labor and agriculture, educationists and professional men. The Chairman works full time and is paid a salary; the others meet frequently during the year. Their main job is to see that the people of Canada are well served by their radio system, both by the national networks and by the local community stations. The CBC has eleven stations that it owns outright, including four big 50,000 watt stations, but these alone do not cover the whole country. So, many of the local private stations join the national networks for several hours of programs each day. In this way most Canadian listeners, no matter where they live, can share in national as well as local program service.

In the annual international competition of the Institute for Education by Radio at Columbus, Ohio, the CBC in 1945 won three first awards for dramatic productions. In 1946 the CBC won two first prizes, one for a series on public health, the second for the production of *Julius Caesar* in a school broadcasts series of Shakespeare's plays.

Now, to get back to the CBC setup again. The General Manager is responsible for the administration and day-to-day operation of the Corporation. The administrative headquarters of the CBC are in Ottawa. The National Program Office, however, is in Toronto, and the head of that important branch is the Director General of Programs. The Engineering Division, with one of the toughest jobs on its hands of any radio system in the world, has its headquarters in Montreal, under the Chief Engineer. The French program offices are also in Montreal.

You may say, if the CBC isn't "government owned" but is operated for the listener who pays a licence fee, who keeps tab on what is done with his two-fifty? The CBC is an efficiently operated business. It has its books audited daily by the Auditor General of Canada, and presents an annual report. But there are additional safeguards.

Sports College of the Air, which CBC produces in co-operation with the National Council of Y.M.C.A.'s in Canada, drew 426,998 pieces of mail from eighty fifteen-minute broadcasts. Sixty-five per cent of this mail comes from rural areas and places of less than 5,000 population.

It's true that the CBC is not responsible to the "government"—that is, to the party in power at Ottawa. But it *is* responsible to Parliament.

Every year, when the CBC gives Parliament a report on finances and operations, its affairs can be

—and they are discussed

discussed—and they *are* discussed, often very critically. Then, every year or two. Parliament appoints a special committee on radio broadcasting, which calls in as witnesses the senior officials of the CBC and any others who are interested in radio who have complaints

or suggestions to make. The whole operation of radio in this country is put under the spotlight. Any listener who wants to find out something, or who has a suggestion to make, can write to his Member of Parliament or to the Chairman of the special committee, and the matter will be discussed.

Any listener can write to his Member of Parliament

The special committee can, and does, make recommendations, and these are a guide to the CBC in carrying out its job. The CBC carries out policies that are the expressed will of the Canadian people—policies that have been arrived at by democratic means through discussion and argument by all political parties and other interested persons.

What is "Freedom of the Air?"

Here is an example—the matter of "Freedom of the Air". When we talk about "Freedom of Speech" we like to think that anyone can say anything he chooses about anyone or anything, anywhere, So he can, in a free country—provided he doesn't say anything libelous, or go in for obscenity, or get into a tangle with the police by blocking the traffic to give a speech. Then there's "Freedom of the Press." That

Anyone can say anything he chooses

doesn't mean that everyone who wants to, can say what he likes on the editorial page of a newspaper. Maybe he can in theory, if he has the money to own a press and print a paper. But not everyone can do that. He may get a letter or an article printed in the paper, but that's up to the publisher—so it's "freedom" with some limitations. "Freedom of the Air" doesn't mean that each and every one of us is free to broadcast his opinions whenever he has a notion to, anywhere,

There just aren't enough wave-lenghts

at any time. There just aren't enough wave-lengths for radio stations, or enough hours of broadcast time available, for everybody to exercise this privilege, even if the unhappy listener could stand hearing opinions and speeches every hour of the day.

What is the *democratic* solution to this problem of "Freedom of the Air"?

It is this—the time available for the expression of views on controversial and political issues must be shared, in the public interest, on a basis that will be fair to all points of view.

That's democracy—not letting any one person, or one political party, or anyone organization or interest, force its views on the public to the exclusion

Not letting anyone person force his views

of other legitimate views, just because it may have more money to buy broadcast time. To put it simply, "Freedom of the Air" means "Freedom to Share"—not to exploit the airwaves for the advantage of any single person or group.

So the CBC does not sell its network time to people who want to express their views on public issues. Instead, it offers network time *free* for such discussions, and it makes sure that all of the different sides are heard. The amount of time has to be limited, of course—listeners are interested in public affairs, but they're interested in music and entertainment and a lot of other things too.

The CBC doesn't handle this business of free time entirely on its own hook. When something controversial comes up, with which people all over Canada are concerned, the CBC consults with all the interested groups—political, labour, business, agriculture—gets their views and asks them to suggest speakers. Some of these public questions are discussed on the air in forum programs, where three or

Each representing a different slant

four people, each representing a different slant on things, argue it out before the microphone. And when anyone goes on the CBC network to express his views, he does so without any censoring by the CBC.

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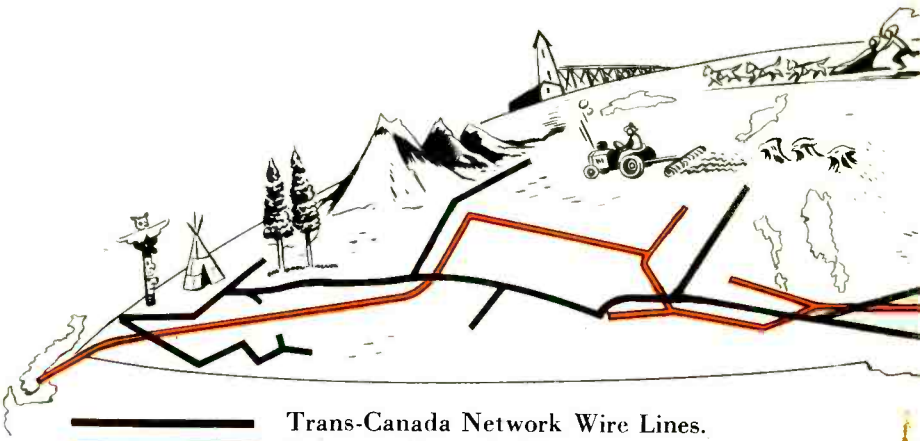
In the course of a year CBC broadcasts over 55,000 separate network programs.

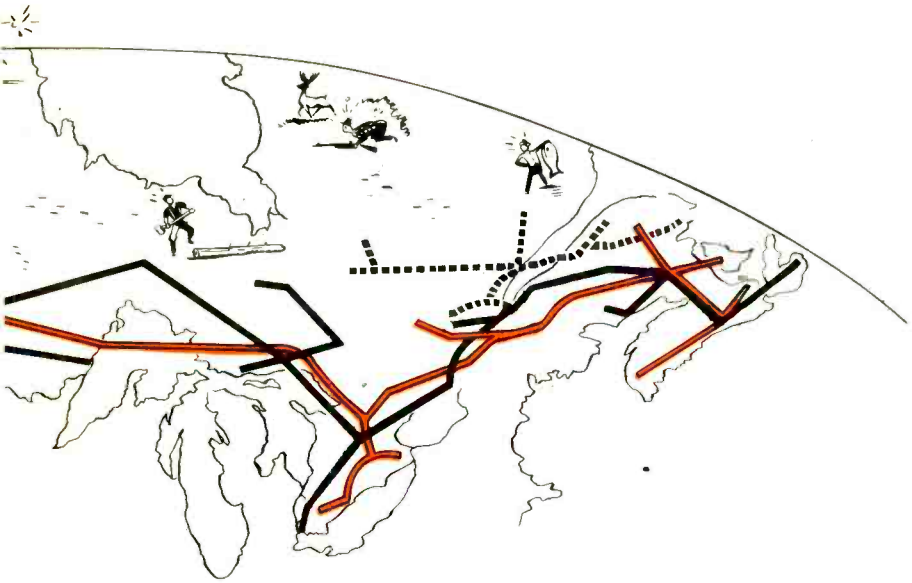


Trans-Canada Network Wire Lines.
Dominion Network Wire Lines.
French Network Wire Lines.

A network is a group of radio stations, whose transmitters are linked together with wire lines so that they can all carry the same programs at the same time. Each station is heard by listeners living in the area surrounding that station—which may be a single community, a part of a province, or several provinces, depending on the power of the transmitter. A network, linking these individual radio stations—large ones and small ones—may be a national network with links running across the whole country, or regional networks that serve one section of Canada.

Your national system owns and operates eleven radio stations—CBH in Halifax; CBA in Sackville, N.B.; CBV in Quebec City; CBJ in Chicoutimi; CBM in Montreal (English programs); CBF in Montreal (French programs); CBL in Toronto; CJBC, which serves the Toronto local area; CBK at Watrous, Saskatchewan, and CBR, Vancouver. Four of these—CBA, CBF, CBL and CBK—are 50,000-watt transmitters, powerful enough to cover wide areas.

The Trans-Canada Network is made up of seven CBC stations, and seventeen privately owned stations. It operates for sixteen hours a day in



each region. The Dominion Network is made up of one CBC station (CJBC Toronto) and twenty-eight private stations. This network provides program service for three hours each evening. The rest of the time, the stations that make up the network provide their own programs.

French-speaking listeners in Quebec are served by the French network, which includes CBC's three stations in that Province, and eight privately owned stations. Some musical programs are shared by both English and French networks, with the opening and closing announcements in both languages. Many other programs—drama, talks, news bulletins, variety shows— are written and produced entirely in the French language.

The wire lines that link network stations together are leased by the CBC from the railway telegraphs, and occasionally from the telephone companies. These are special circuits suitable for transmitting programs without loss of quality. Their rental is one of the heaviest charges in network operation in a country as big as Canada, where some twenty thousand miles of wire lines are leased daily for network operations. Nearly a fifth of CBC's total revenues is paid out in line rentals.

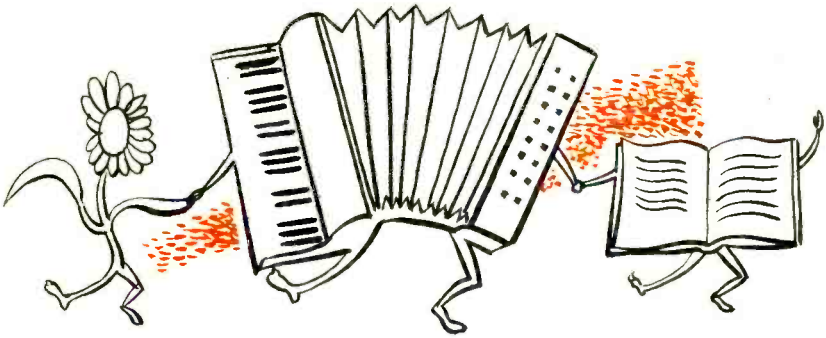
So long as he is not slanderous or obscene, he can say exactly what he thinks. Even during wartime, the CBC did not exercise any censorship of its own; it was subject to exactly the same general censorship as the press and private radio stations.

Take religious broadcasts, for instance. People in a free country have many faiths, and many opinions on religious matters. The CBC doesn't sell its network time to any particular faith. Instead, it has worked harmoniously for years with the National Religious Advisory Council, representing the different faiths, in seeing that they all have a turn in presenting religious programs on the air.

There Are All Kinds of Tastes

Some people are interested in politics and economics and world affairs. Some folk want to forget about them and hear a good variety show. Some want to hear about the latest books, others want to know how to grow better gardens. You like music—

The United Nations Educational Scientific and Cultural Organization (UNESCO) has chosen for rebroadcast in seven different languages in the liberated countries of Europe, the Radio-College series of broadcasts which were carried on the CBC French Network.



Gardening—Music—Books

but what kind? There are as many kinds of tastes as there are people. You can't plan network programs on the basis of a straight majority vote—the minorities have their rights, and they pay licence fees too.

The people who plan the CBC's programs try to take these things into account. They know that while radio can bring news and commentaries and discussions of public affairs, it must entertain. There's no reason, of course, why programs that carry information on serious matters can't be entertaining—often they are. Popular taste is a hard thing to get at. CBC believes that popular taste is a lot better than some people think, and that in order to please the

public you don't have to play down to it. There's always a chance that the long-hair who likes a harpsichord series may tune in on a prizefight by mistake,

and find it exciting; or that the person who takes pride in being an out-and-out low-brow, may by a chance flip of the dial find that symphonic music is up his alley after all. If radio catered to only one kind of taste, no one would ever enjoy the adventure of discovering new and interesting forms of entertainment.

Licences issued to owners of private radio receiving sets in Canada, have grown from 1,038,500 in 1936 to 1,759,100 in 1945. Over the last ten years a total of 14,802,803 licences have been issued.

To do a better job of meeting the special needs and different tastes of people in different parts of Canada, the CBC operates on a regional basis. There are five main centres for producing programs:

VANCOUVER

WINNIPEG

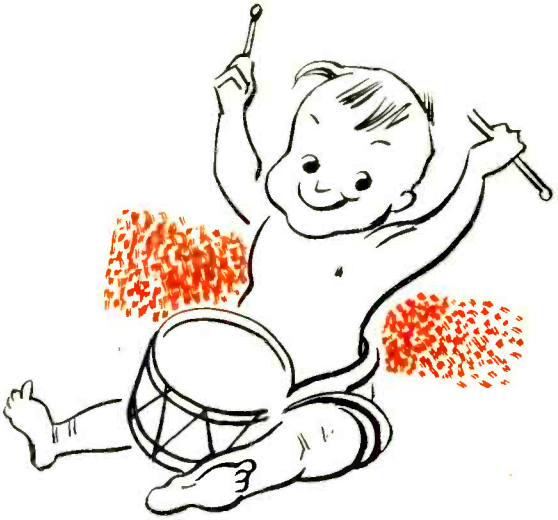
TORONTO

MONTREAL

HALIFAX

There are CBC studios in all these cities, (and also in Ottawa, Chicoutimi and Quebec City) where local musicians and singers and actors and radio

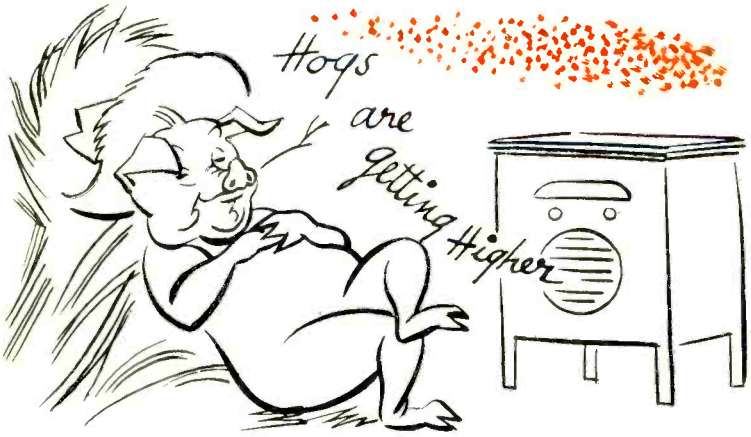
writers contribute to programs that are heard on the national networks. In this way the CBC can draw on talent, and help to develop new talent, in all parts of Canada. There are other advantages in this regional setup. Because there are CBC newsrooms



Help to develop new talent

at all of these points, listeners can hear news bulletins at the right local times, and the bulletins can carry a good proportion of regional news. The same thing is true of the special service broadcasts for farmers.

There is a noon hour farm broadcast in every region, with up-to-the-minute market news, discussion of matters of seasonal and local interest, and a dramatic



Farm Broadcast

serial of farm life. In the Maritimes there is a broadcast of market reports and other special news for the fishermen. With the cooperation of the Dominion Meteorological Bureau, weather forecasts go on the air regularly in each part of Canada.

In addition to the programs that are supplied from its own studios, the CBC carries from time to time programs that are produced by local radio stations that are linked with the national networks. And many sporting events of general interest—football, hockey, golf, curling, regattas and so on—are broadcast

from wherever the event may be taking place, the CBC often cooperating with the local radio station to make such network broadcasts possible.

CBC a Cross Section of Canada

Who are the people who are doing this job? The CBC has a staff of close to a thousand, working for you in its different regional studios and offices—announcers, producers, radio engineers, program planners, members of the administrative staff, commercial and traffic departments, clerks, stenographers, news

editors. They make a good average cross-section of Canada. They come from every province. They were picked for their jobs for only one reason, a special capacity for the particular branch of broadcasting in which they are engaged.

Most radio people work behind the scenes. Artists who are heard on popular programs get to be well known; and that is true of some announcers. But the people who do the day-to-day job of planning, organizing and putting programs on the air are for the most part anonymous. Their work is interesting, but it is hard work, exacting in its demands. On an average, the CBC is a youthful organization, although many of the senior members of the staff were announcers and operators and producers in the early days of radio. There are a good many members of staff, both men and women, who saw service in the second world war. There are veterans of the first war, too. The CBC has a contributory pension plan for its staff, since they are not civil servants, and staff welfare is safeguarded by staff councils which present the viewpoint of the

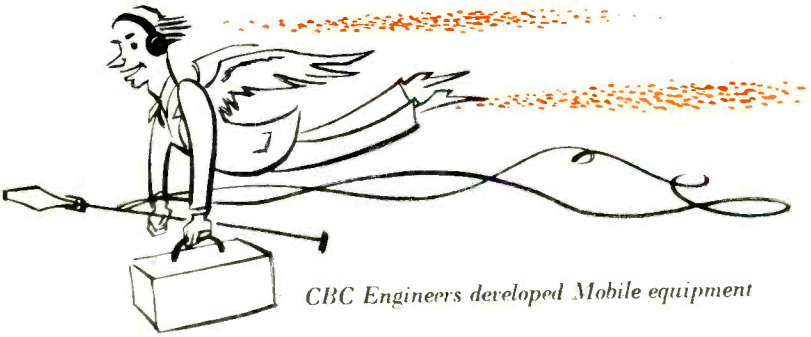
The CBC is the most important support of Canadian symphony orchestras. A total of more than $50,000 annually is paid to symphony orchestras in Vancouver, Montreal and Toronto.

staff to the management on any matters of common concern.

He started as an announcer in the twenties

Big Job of Engineering

CBC's radio engineers learned their job the hard way—by doing it. No country in the world has a radio system that presents more problems for the engineer. Vast distances, scattered population, financial resources that are certainly not unlimited. CBC Engineering Division has set up research laboratories and workshops, and many a piece of studio and transmitter equipment has been developed and made by CBC's own technicians. Planning and carrying through the coverage of the Royal Tour in 1939 was one of the biggest and most successful jobs of radio



CBC Engineers developed Mobile equipment

engineering in radio history. CBC engineers developed mobile equipment, making use of standard army vehicles, for radio reporting from the battlefields of the second world war; their careful planning put the CBC ahead of other networks in bringing to the folks

at home a first-hand account of what was happening on the fighting fronts.

CBC's engineers planned and supervised all the intricate technical arrangements for broadcasting by American and British as well as Canadian commentators, at all of the important international conferences held in Canada during the war and afterward—the two historic conferences at Quebec, the UNRRA conference and the meeting of the Provisional International Civil Aviation Organization in Montreal, the meeting of the United Nations Food and Agriculture Organization in Quebec. The more recent conferences have also been broadcast by the CBC International Service, whose shortwave programs are heard in Europe with greater strength and clarity than any from this continent—another tribute to the technical skill of CBC engineers.

Here's one example of the sort of special problems that CBC engineers have had to work out to meet Canadian conditions. There are many small scattered communities in the interior valleys of British Columbia, and in some other parts of Canada, too small to support

The CBC maintains an Overseas Bureau with headquarters in London, to bring first-hand reports on developments in the United Kingdom and Europe.

local commercial radio stations. Because of the mountain barriers, listeners in these places can't pick up distant stations, even with good receiving sets. The CBC couldn't afford to put up regular transmitters in these places. However, its engineers worked out a scheme that has been both economical and effective—small unattended transmitters, connected to the wire lines that carry CBC network service, so that each isolated community can hear the network programs.

International Short Wave

To encourage young writers and to discover new talent, the CBC organized a literary contest on its French network during the season 1945-46. Three hundred and thirty manuscripts were submitted—Cash prizes were offered and six of the competitors received orders for sketches which were subsequently broadcast on the French network.

The CBC operates an International Service, with regular broadcasts by shortwave of news, talks, music and entertainment to listeners in the United Kingdom, Europe, the West Indies, and Central and South America. It is planned to broadcast programs by shortwave to Australia, New Zealand and South Africa and to a larger list of foreign countries. In its first year of operation, in spite of disorganized postal service in Europe, the International Service has received and answered over ten thousand letters from listeners abroad, which shows the extent to which it is making friendly contacts for Canada in other countries. The operation of this service—the object of which is to develop friendship and understanding of Canada and her people abroad and to promote international goodwill—is paid for by the Canadian people through a direct government grant. The International Service is not paid for out of the licence fees which the CBC receives from Canadian listeners, all of which go toward paying for programs heard here in Canada.

The CBC's network service from April 1, 1946 to March 1, 1946 broadcast 81.2 per cent non-commercial programs and 18.8 per cent commercially sponsored programs.

New Canadian Talent Encouraged

The CBC makes a special effort to develop and encourage young Canadian talent. Anyone who thinks that he or she has ability can apply for an audition at any of the CBC studios. Audition boards are held regularly, and they are made up of competent experts who are not members of CBC staff. On the basis of their recommendations, many new artists get a chance to appear in CBC programs. It is true, of course, that the newcomer in radio may find the going slow at first. It is necessary to compete with professional artists whose reputations have been established. It is

A genius

only once in a long time, that a genius turns up in the radio field, who is an immediate and unqualified success.

CBC's program service includes light and serious music which takes up 62.5 per cent of network time; drama; news; public affairs (including talks and forum discussions); women's interests; childrens' programs; religious broadcasts; farm and fishermen's service programs; variety and features, and a growing service of school broadcasts, which are worked out in close collaboration with provincial departments of education.

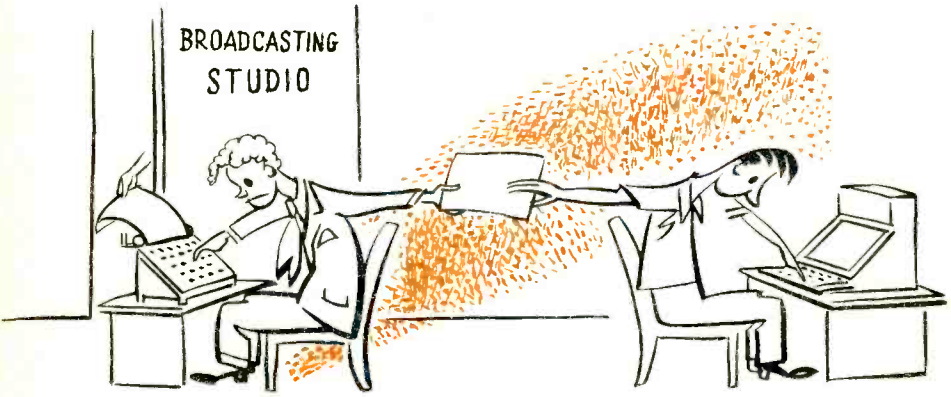
CBC has exchange arrangements with American Networks and BBC. Popular American variety and musical programs are carried regularly on CBC networks. Many BBC programs—particularly of news and information —are relayed from BBC shortwave transmissions.

The CBC regards its news service as a particularly important responsibility to the public. All CBC newsrooms—in Vancouver, Winnipeg, Toronto, Montreal and Halifax—receive by teletype the full newspaper wire services of The Canadian Press (which includes Associated Press and Reuters' foreign news) and British United Press (which brings the foreign news of the United Press). These news stories, which are received in exactly the same form and volume as

CBC musical programs are made up of serious music, 15 per cent; semi-classical music, 60 per cent; dance music, old-time music and band, 25 per cent.

by the papers, are summarized for broadcasting. Accuracy, dependability, and complete fairness in handling political news are the guiding principles that CBC news editors are asked to follow.

There is no aspect of Canadian life that is not touched on in some way by radio. You may not always know when a program of special interest to *you* is coming up—although the CBC Press and Information Service gives as much advance information as possible to daily and weekly newspapers and radio publications. For listeners who are interested in the more outstanding musical, dramatic, educational and information series, leaflets are available which list such programs a month in advance.



News comes in by teletype

National Radio's Vital Role

It's your own radio system. The people who work in it are fellow-Canadians who are sincerely anxious to have the CBC perform the greatest possible service for listeners of every sort, in every part of the country. They realize, perhaps more keenly than anyone, the shortcomings, the difficulties and the challenge of national radio. They welcome your friendly interest and advice; your criticism of things that you think are wrong or badly done, your commendation if you think it deserved. The CBC keeps in constant touch with public opinion and public needs through many organizations—farm organizations, boards of trade, chambers of commerce, labour unions,

CBC keeps in constant touch with Public opinion.

educational organizations, representatives of the different political parties, veterans' organizations—with all groups that are taking an active part in the development and growth of Canadian thought, in the moulding of Canada as a nation.

The CBC believes that if it is to keep pace with the needs of a young, growing and vigorous country, it must be continuously alive to these needs. It realizes that new ideas for programs, and new techniques in their presentation, should always be welcomed; that radio must always be exploring and experimenting, never tied to a rigid formula. Because it enters so intimately into the lives of all Canadians, radio above everything else must be vital and creative. This realization of the part that radio must play in Canada's national life, imposes a heavy sense of responsibility on those who plan CBC programs.

But the most important thing of all in the development of national radio is what you, the listener, whose licence fee makes national radio possible, think about it. Its shortcomings should be your concern; its achievements a source of your satisfaction.

Eighty-five per cent of all CBC network program time is devoted to programs of Canadian origination.

"The CBC Presents . . ."

This is the story of a Radio Program . . . First, someone gets an Idea and writes a Script  and the Script is given to a Producer  who picks the Musicians and Singers and Actors  and the Show goes into Rehearsal  until the Producer has whipped it into shape and it goes On the Air  in a CBC Studio under the eye of an Operator in the Studio Control Room  who sends it over a wire circuit to the Master Control Room  where all sorts of Programs are

dispatched on their way over Wire Lines  to

the Transmitters of Radio Stations  on the CBC

Networks . . . Each Transmitter Tower radiates the Program

over the Airwaves  and it is picked up by

the Radio in your home  within a split

second of the time of the actual performance in the studio

you hear it in your Living Room . . . at the end of a trip that

might include thousands of miles over Wire Lines and hundreds

of miles by Airwave.

"This is the Canadian Broadcasting Corporation"

What Happens to Your $2.50

This is the way in which CBC revenues are spent:—

Revenues	100.00%
Expenditures	
Program Production	47.05%
Lease of network wire lines	17.60
Operation of studios and transmitters	17.31
Administration	4.47
Operation of Commercial Department	2.09
Press & Information Service	1.91
Interest on loans	.28
Capital costs (Transmitters, studios, and equipment)	7.46
Excess of revenues over expenditures	1.83
	100.00%

During almost ten years of operation (November 2nd, 1936 to March 31st, 1946) the Canadian Broadcasting Corporation has received a total of $29,869,000 in radio licence fees from Canadian owners of receiving sets. $10,211,000 was received from commercial operations and sundry sources during the same period.

Of this total revenue, $18,858,000 was spent on the production of non-commercial programs. Of the monies spent in the production of programs, almost $10,000,000 was spent in fees to Canadian muscians, singers, actors and radio writers.

During the past ten years, $6,939,000 was spent by the CBC Engineering Department on the Technical operation of studios and transmitters, including the salaries of the Engineering staff.

Rental of wirelines for network operation over the same period cost the CBC $7,054,000.

Other expenditures were as follows:—$1,792,000 for general administrative costs; $837,000 for the operation of the Commercial Department; $767,000 for the operation of the Press and Information Department (which supplies daily program information to the press, prints booklets dealing with program information etc.) and $110,000 in interest on loans.

Since 1936, the CBC has borrowed $1,250,000 from the Federal Treasury to pay for building studios and transmitters. This money has been paid back to the Government with interest.

A total of $2,989,000 has been invested in studios, transmitters, buildings and permanent equipment.

The International Short Wave Service is operated by the CBC for the Government of Canada on a separate grant for this purpose. It is not a charge against the money received for licence fees.

Your radio licence fee is used solely for the production and broadcasting of programs for Canadian listeners.


CBC
RADIO CANADA