

A number of public affairs television programs are designed to analyse and offer comments and opinions on the events and trends of the day; this, combined with their fast-moving format and their controversial approach, attracts large audiences who greatly enjoy the programs. Thus in 1965-66 *The Public Eye* discussed Capitalism Today and *Défis Nouveaux* studied the Problem of the Aging in Canada. *The Sixties* examined Canadian Immigration and the Problem of Fresh Water Supplies in North America. *This Hour Has Seven Days* and *Le Sel de la semaine* presented ideas and opinions about current events, using comedy, music and satire as regular techniques. *CBC Newsmagazine* presented weekly interview and documentary programs. *Camera 65* on the French television network reported on national and international events and actualities. In the 1966-67 season, *Twenty Million Questions*, a new public affairs program, will keep Canada's 20,000,000 citizens informed about major political issues and other topical matters of national concern.

Special programs are broadcast on radio covering the three-day Winter Conference of the Canadian Institute on Public Affairs, which examines sociological questions in open meetings and group discussions. The summer evening sessions of the annual week-long Couchiching Conference have been broadcast for a number of years. This Conference, organized jointly with the Canadian Institute on Public Affairs, examines Canadian and international affairs in open meetings and group discussions.

The French radio network presents *Fémina* five times a week for women listeners and also broadcasts a number of weekly programs dealing with fine arts, music, literature, theatrical arts, sciences, religion and philosophy under the auspices of Le Service des émissions éducatives et d'affaires publiques. On the English network *The Feminine Touch*, an anthology of writings by women, including fiction and non-fiction, verse and prose, was broadcast during the summer of 1966. *Take Thirty*, a week-day television show for women, has a different 'flavour' on each program—entertainment and interviews of performers; travel topics and features on events in Canada and abroad; cooking, child care and household management; discussions on social problems; and interviews with men and women from the sporting world. In the 1966-67 season, *Take Thirty* will have programs filmed on location in London, Paris, New York, Newfoundland and five African countries. Its closest radio counterpart is *Trans-Canada Matinée*.

A few of the programs for the 1966-67 season include such favourites as CBC television's major cultural series *Festival*, which enters its seventh season presenting drama and concert programs, and *Show of the Week*, which is a major showcase for a great variety of performers such as Wayne and Shuster and Juliette. *A World of Music*, a new variety series, features music from many lands sung by performers from all over the world, and an *Anthology* series gives new and established Canadian writers an opportunity to air unpublished short stories, poetry and plays. Centennial programs include *The Reluctant Nation*, which recreates important historical events and personalities that shaped Canada's development during the 1880s and '90s; *Chansons*, a television musical salute to the Centennial of Confederation, which spotlights authentic folk music presented by top Canadian artists and filmed in various colourful locales from St. John's to Victoria; full coverage of EXPO 67; the Pan-American Games in Winnipeg; Camera Canada's documentaries; and Canada 100. William Ronald, one of Canada's leading painters, will again be host as *The Umbrella* begins its second season of exploration of the arts; and *Life and the Land*, a half-hour country and gardening program bringing items of national and local interest to all viewers, will continue on the English network.

Educational Functions of the National Film Board.—The National Film Board, an agency of the Federal Government, was established by Act of Parliament in 1939 and reconstituted by the National Film Act in 1950. In the years since its establishment, the Board has grown from a supervisory body over Canadian Government motion picture activities to a national documentary film-producing and -distributing organization whose films about Canada are seen wherever people may freely assemble. The Board produces