

Through the immediacy of broadcasting, political and social action have been immeasurably speeded up and the geographical factor in the separation of nations vastly reduced in importance. By broadcasting, the proceedings of Parliament reach beyond the nation's frontiers, the town hall can embrace all citizens, and the walls of the concert chamber can be widened to seat the whole people.

The New Zealand Broadcasting Service in the past has endeavoured to improve standards of reception and to raise standards of talent. Despite the difficulties of recent years, considerable progress has been made in these directions; when stations have been established at three or four more points the coverage will provide reasonably good reception for the whole country; the standard of local talent required for broadcasting has been gradually raised, especially in regard to orchestral and dramatic work; and a considerable number of presentations have borne a not too unfavourable comparison with world standards.

So far broadcasting has been considered from a *national* point of view—that is, providing the best programmes available without much regard to the locality of artists or stations. The time is now opportune for the adoption of a supplementary policy—that of using radio as a *local* institution to serve as an instrument for developing the cultural life, artistic endeavour, and civic consciousness of towns and districts. The development plans therefore include provision for the establishment of a chain of low-powered local stations throughout the Dominion, outside the chief centres, which will to a considerable degree depend for their appeal upon local interest in the artists and their work, or the local significance of talks or relayed ceremonies. Local talent drawn upon for broadcasts over these stations need not be of as high a standard as is expected from the more powerful stations, so that a wider range of artists may be afforded the opportunity of being heard. It is hoped by this means to provide a stimulus to the various grades of talent, and help to foster choral, instrumental, and dramatic work throughout the community.

It is anticipated that local studios will become centres of artistic activity and bring the officers of the Broadcasting Service into touch with all the talent of the country.

Talent of sufficiently high grade discovered by these “local” stations will be broadcast by the more powerful “district” stations, and the high-grade “district” talent will be used on a “national” level. The highest grade of “national” talent will be used for touring, for festivals, and stage presentations. Thus will be provided a means of grading talent from that which is only acceptable for “local” stations up to that which is selected for touring, each stage providing a stimulus to the artists of the grade below. These “local” stations will be regarded definitely as serving the community interests of the immediate surroundings and will work as closely as possible with local organizations. They will act as extensions of town hall, concert chamber, and school-room, while retaining their own status as providers of entertainment and instruction.

By these means broadcasting will become fully integrated with the life of the community and offer stimulus and opportunity for that creative expression which is necessary to the healthy growth of a nation.

It is interesting to note that, in a comparison of the world's broadcasting systems Norman Corwin, well-known American radio author and winner of the Wendell Willkie Memorial Award, stated that in his opinion the nations making the best use of radio within their objectives are Russia, Britain, and New Zealand.

The network of the New Zealand Broadcasting Service when fully developed will be as follows:—

(1) *Stations*.—(a) International short-wave stations at Titahi Bay. These will be operating at an early date.

(b) National station—at present represented by 2YA—to provide a means of broadcasting Parliament, events of national importance, and outstanding artists.