

Mr. Fortier: All right, that's a good explanation. You are saying then that the brief of the CAB, even after what has been said of it, is more positive?

Mr. Audet: I think so. You know, one thing which has not emerged out of all these meetings is that all broadcasters, whether English-speaking or French-speaking, have devoted their whole life to building the Canadian broadcasting system and intend to continue to do so in the best interests of Canada. If they sometimes wonder how they are going to manage to do it in these days, I think that it is after all a reasonable question.

Mr. Fortier: The development of Canadian culture and identity...

[Text]

Senator Bourque: Are you still on this CAB subject because I have a question.

The Chairman: Senator Bourque and Senator McElman have a question but you carry on, Mr. Fortier.

[Translation]

Mr. Audet: I hope that the third question isn't the worst.

Mr. Fortier: The development of Canadian culture and identity—in your brief you recognize that broadcasters must be concerned with this. And you say that, on the other hand, this should not be the sole responsibility of the broadcaster. Do you think that, in the field let us say of the print media there should be a government agency such as the CRTC which should encourage the papers to propagate this Canadian culture and identity?

Mr. Audet: To tell you the truth, I don't pretend to be sufficiently familiar with the newspaper field to put forward a suggestion as to how the newspapers should be encouraged. I think I should prefer to remain on more general ground, but it does seem to me that all Canadians should make a concerted effort.

Mr. Fortier: You are not complaining of the effort demanded of you by the CRTC?

Mr. Audet: I should like to make a distinction. We of the French language do not find it a problem. As you have seen, we have already reached the required percentage. We don't mean to flatter ourselves on that account, it is the language barrier which has protected us but which, on the other hand, has, as you know, caused us other problems.

The problem differs slightly in the English and French-language groups. Even we would like to have access to more programmes made in Canada. It is possible to reflect Canadian culture, but when you are absorbed in the problem of reflecting Canadian culture you realize that there are not many films which have been produced in Canada. The film, it is always said, is an economical way of interesting the public. I have one opinion, and my colleagues have another different opinion on the subject of the film. A film may be a great cultural work if it is a serious film. It is often the equivalent of a masterpiece. A masterpiece in film is the equivalent of a written masterpiece, but the standards are different. In the same way, a masterpiece on a record may perhaps also be a masterpiece. Thus, in order for these masterpieces to become available, we must be able to make them known to the public. In order for them to be known, we must, in our humble view, create a favourable climate of opinion in all fields.

Now, there are perhaps also practical applications. You might imagine, for example, giving a person or a group of players a grant to put on a play in a small hall somewhere, and I'm all for it, it's very good, it mustn't be stopped. But couldn't one conceive of the same grant being given to a group to go and perform on television? Couldn't one imagine that the same grant might be given to a film producer who really wants to do an authentically Canadian work in order to make this work available? Couldn't provision be made, for example, in certain cases so that certain organisations would pay royalties?

I am going to give you an example of something that happened with us: at one point we wanted to show "Nuages Sur Les Brûlé". I don't know if you know it. "Les Brûlé" is a sort of novel which was written by a native of Trois-Rivières and a real native of Trois-Rivières, Mr. Hervé Biron, who was then editor of the local paper. The National Film Board was happy to rent us this production, but later, representatives came to see us and said: "Listen, if you want to borrow that work for broadcasting, you must pay royalties". And that would cost us, let us say, between \$10,000 and \$15,000. Thus, unfortunately, we were not in a position to broadcast it. So then we said: "Shouldn't there be people other than broadcasters to make provision for this kind of thing. I think that the same applies for broadcasts which have already been recorded in the past and which should, because of their quality, be re-shown to the public, but which cannot be because at