

Dealing with the classification of time, I accept a 25 per cent increase in prime time Canadian content and I asked for an increase from 40 per cent to 50 per cent maximum. This would be a full increase of 25 per cent. It is not an insignificant suggestion.

We recommended adjusting the commercial regulation proposals to conform with their own stated objective because they want to have imposed...

Senator Everett: Sir, will you go back to that 25 per cent increase?

Mr. Chercover: We have a 40 per cent prime time requirement. I say go to 50 per cent.

I asked them to examine our proposition of continuing the differential in content requirements between the public and private sectors, recognizing the Act does differentiate between the two elements, and places different and specific responsibilities on the public sector. And it does.

Mr. Fortier: What we are arguing about is really 10 per cent.

Mr. Chercover: Their proposal is the same. Their proposal in terms of the regulations is common and doesn't give another year to get there.

Senator Everett: What do you think about Mr. Griffiths...

Mr. Chercover: Let me go further and finish.

Of paramount importance was our urgent recommendation for reconsideration of the entire proposed package of regulations to incorporate incentives for excellence. We acknowledge that the qualitative approach is exceedingly difficult to administer, however, the quality of the overall programme service—and more importantly the quality of the Canadian elements of that service—are the only factors which can further strengthen a national identity, and create a strong base for high standard programme production in Canada.

Then I made some suggestions. I said "Here are some suggested qualitative measurements. It may be difficult, but here they are".

Mr. Fortier: A system of Brownie points?

Mr. Chercover: Firstly, Cost. Exactly how much money are you investing in that pro-

gramme, Mr. Fortier? Twice as much as that one? Four times as much? It is worth more.

Mr. Fortier: It comes back to the discussion we had two years ago on the CRTC involving itself in programming.

Mr. Chercover: I know the problem but I must point out again, and I will come back to this, that every option that we have taken, that has resulted in a programme that has had significance and has had recognition, was an option which we elected and which was not required under a quantitative rule.

Now we go to the second suggestion: programmes which are designed to orient or inform viewers or stimulate public dialogue with respect to issues of concern to Canadians.

That is not so difficult, is it? At least it isn't to me.

Senator Everett: It might or might not be.

Mr. Chercover: And lastly, programmes which by their intrinsic merit or quality, or as a result of simple salesmanship achieve penetration in foreign markets which contribute to a revenue flow to the Canadian production industry and to the Canadian talent pool.

That is not hard either. At least it isn't to me. These are positive incentives for excellence. The British feature film industry, which it was suggested by representatives of the Commission, was created by tariff walls, one thing and another—No bloody way. First of all, it was created by a massive subsidy programme on the part of the British government; in the first instance by regulations that precluded the viewers from having access to these foreign films unless they came in from proper techniques. 65 per cent of our viewers don't have to ask permission. If the theatre has been closed and there is no feature playing, you don't go to the movies. The theatre is not closing here, I am afraid.

There is another factor, the government and the neophyte or baby industry got together and created an incentive program to convince, in fact to coerce foreign producers, and particularly rich American producers to come to England to produce. In fact they did and the periods of high production for the British film industry are those when Americans are most active there.

To indicate how successful it has all been you only need to go to look at a number of British-based and trained creative people in