

The biggest need of the French network is, of course, for expansion, to get to serve all the French-speaking communities in the country as funds become available; that's our main problem. Also, American imports are counterbalanced for us by imports from French-speaking countries. We do a lot of joint production with Belgium, Switzerland and France. We also buy so many French and Swiss programs, that we now receive as many programs from French-speaking countries as from English-speaking countries, i.e. Great Britain and the United States.

Mr. Fortier: If one of the proposals of the CRTC goes through, these programs of French or Belgian origin won't count, isn't that right?

Mr. David: As 50 per cent Canadian.

Mr. Fortier: Is that going to create any problems for you?

Mr. David: No, not at all.

Mr. Fortier: What percentage of your programs is of French origin, other than Canadian?

Mr. David: We put on close to 20 hours from French-speaking countries, and from 18 to 20 hours from English-speaking countries, i.e. Great Britain or the United States. The rest is Canadian production, out of a schedule of close to 117 hours.

Mr. Fortier: You say that the dubbed American programs have not caught on as well as the original American programs. Are such programs shown in English over the Canadian network?

Mr. David: No. As you can see, our most popular programs are the programs that attract the most listeners. That is why the commercial impact doesn't at all present the same disadvantages as could appear, say, for the English network, because, since they are the most popular programs, they are the ones that draw the most sponsors. So all interests coincide: our obligations under the Act, the preferences of the audience, and the interests of the sponsors who turn to the preferred programs.

Mr. Fortier: Would you please sketch out for us, in a few minutes, a picture of the differences between the French network, on the one hand, and the English network on the other, from the point of view of programming, of production and of income?

Mr. David: From the point of view of production, there is, of course, one striking thing, and that is that we have developed a great deal from the point of view of drama. I think that television drama has always been a prominent feature of French network programming, because, once again, we couldn't directly import "Bonanza", "I Love Lucy" "Music Hall" and all those shows of that kind. You know there was a wonderful flourishing of Canadian song in French Canada (you have only to think of Vigneault, Ferland, Dor, Léveillé and all the others) so that our "Variétés" program could be supplied fairly easily with our own people. So I think the CBC was a great Canadian force behind the making of authors, actors and singers. In fact, that's the first feature.

We have also put a strong emphasis on children's programs. This, again, was because the O.R.T.F. (Radio-Television Network in France) wasn't producing any adventure programs at that time and adventures for children had to be created, since the time of "Radisson" and "D'Iberville", and so did all the others, like "La Boîte à Surprise". So necessity, after all, was for us also the mother of invention, in that case.

One of the problems, perhaps, is that we haven't thought enough about the French-speaking people in the other provinces, i.e. there are times when the French network is not taking sufficiently into account French groups in the other provinces. There are times when the French-Canadians in the other provinces complain that the network image is too Quebecish, and much more on television than on radio. On radio, we can have big contributions from stations like the ones in Ottawa, Moncton or Vancouver, because they have the means of production. In television, Toronto too, yes, we have programs coming from there, and if you listen to the network, you will see that every hour, the news comes from a different city such as Moncton, or Toronto, but it doesn't come from Vancouver because of the time difference. Yet, even Vancouver contributes to the network with a variety program like "Radio Transistor". So we have been able to create a network, truly not just a distribution network, but a radio production network.

In television, the only place we can draw on, if we come here, outside Quebec province, that has facilities is Ottawa. Moncton will soon have them, in the fall as a matter of fact. We can be fed directly from Moncton, and we can reverse the network (which is a