Applebert and Fournier are most convincing when they suggest that the primary objective of government intervention should be the production of creative and innovative films and television programs. They state, in The Sense and Nonsense of Applebert & Fournier: "The challenge for the distribution process is to minimize risk by creating convenient places where the consumer will have the best chance to see quality products..." Unfortunately, Applebert and Fournier tend to confuse high-quality programming with Canadian content.

TAXATION AND THE DISTRIBUTION SYSTEM

Applebert and Fournier seek to ensure a market in which consumers will have the best chance to see quality products. They believe that the government has a role to play in ensuring that this occurs. They argue that the Canadian content requirement should be increased dramatically in the short term.

U.S. DOMINATION OF THE THEATRICAL MARKET

Fournier condemns the existing theatrical distribution system in which several major Hollywood studios dominate the world market. They are, "so powerful that almost no Occidental country succeeds in escaping from their grip."

APPLEBERT

Applebert rejects the idea that cultural policy should be achieved by the private sector. He believes that the government should provide the Canadian-controlled film distribution system with the economic strength to market Canadian films successfully to Canadian and foreign audiences through a variety of exhibition and sales. He suggests that subsidies and loans could be made to Canadian-owned film distributors for distributing Canadian films.

FOURNIER

Fournier is very specific in his recommendation for the Canadian distribution system. He suggests that the government should provide the economic strength to market Canadian films successfully to Canadian and foreign audiences through a variety of exhibition and sales. He suggests that subsidies and loans could be made to Canadian-owned film distributors for distributing Canadian films.

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latter on the basis that governments should "foster the development of independent and socially responsible Canadian pri-

Language

The Majors have usually been slow to introduce French versions of their big hits because their policy requires the Regie du cinema et la video to limit distribution of films for which there is neither a French version nor an English version. The restrictions only take effect 60 days after the first public showing of the film in Quebec. After that the film may not be shown in that province for another 120 days. Following this blackout period, only one copy of the film in each format can be distributed for public exhibition. These provisions are reasonable. It is fact difficult to believe that the federal government has done all that it could to see that high-quality Canadian films and television programs were produced in both languages as quickly as possible. Applebert comments that, "federal cul-
tural policy recommends that, "CBC television and radio programming should be more or less duplicated in both official languages."

U.S. domination of the television market

Both Applebert and Fournier are very concerned about U.S. domination of Canadian television. According to Fournier, "Almost a million Quebec homes now subscribe to cable and thus receive a good deal of American programming, mainly American." Not only do the majority of Canadian homes receive American staa-

tions, but Canadian stations purchase as much U.S. programming as they can. Applebert explains that, "the problem of Canadian content stems from two facts: first, it is much cheaper to acquire foreign programs than produce a domestic one of equivalent quality; and second, foreign, especially U.S., comedy and music programs attract larger audiences than Canadian equivalents because they can be more heavily promoted and because the larger market to which they are exposed makes it possible to invest larger sums in their production, thus often enhancing their appeal." What irritates Applebert even more is that the CRTC has not done its part to maintain a Canadian contribution to the making of films and television programs. Applebert points out that Canadian stations have a market nearly three times the size of Canadian television. According to Fournier, "There is no point in producing a thousand hours of public broadcasting if we have a market large enough to yield a hundred thousand dollars of profit." That profitability proviso is one that Applebert finds quite reasonable. In fact, it is one of the few provisions in the new copyright law that conditions will favour specialization, in the arts and specialized programs, sector distributes its own general in-

terest and social interest material produced by itself, and by the private sector for individual government dep-
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Public-sector distribution objectives

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