

## ATLANTIC ECHOES

by Mike Riggio

HALIFAX - Paul MacLeod just recently completed a 37-minute film on oil and gas. *Offshore Oil - Are We Ready?*, a co-production between Memorial University of Newfoundland and the Atlantic Studio of the National Film Board, is the culmination of several years' work on the subject of offshore oil and its onshore impact.

When the film first started in 1978 it was a gamble. At the time there was no Hibernia, though there was exploration. And this gamble was a concern to the film's executive producer Rex Tasker (National Film Board's Atlantic Studio) whose previous co-production with Memorial University on *Fish Farming* (1976-77) never got as much as was hoped.

*Offshore Oil* was shot in 16mm in Norway, Scotland, and the Shetland Islands. "Everything was then transferred to video, and at the University we edited some 20 modules related to specific subjects. One of the things that we were determined to do was not just make a general documentary, which might or might not be used, but rather to develop materials for

use in specific settings - community meetings mostly."

Rather than put together a one-hour documentary that would touch on all the issues, the Media Unit felt it would be more useful to develop specific modules for each audience group. In this way the videotapes could address various issues - kinds of jobs that might be generated from the offshore, what a supply base looks like, what are its effects on the fishery.

Says MacLeod, "And that's what we did. The Film Board was very tolerant of us proceeding with our video modules. Because, after all, their mandate to date has been mainly to make films."

The film was broadcast by CBC-TV both in Newfoundland and Nova Scotia, with separate follow-up studio discussion for each province.

Since its inception in 1968, the Film Unit of Memorial University has been closely involved with the National Film Board, although the initial impetus to

set up the Unit came from the University.

The Film Board provided basic training and handled processing in the early years, and a good working relationship has continued with both the Montreal office and the Atlantic Studio, often as a result of good working relations between Media Unit personnel and NFB personnel that were established in the early years.

Although Memorial's Film Unit has been perceived by some as a branch of the Film Board, MacLeod objects. "I certainly hope we haven't been perceived that way. Over the years we identified certain areas of common interest and worked together on them. In my opinion, certainly we (Memorial) could not have done *Offshore Oil* and all the tapes without it being a co-production."

Even internally, "Some feel that we should be doing everything ourselves, and that the Film Board shouldn't be doing production in this province. But I don't think the film community is big enough for that. And," he adds, "depending on what the Board does on any particular occasion, there are often complaints from one group or the other."

How does Paul MacLeod feel about the development of the industry in the area?

"I would like to see as much take place as is possible. And I hope the Film Unit has been good for the development of the film industry in Newfoundland. Certainly in terms of the Film Co-op, we helped with workshops and access to facilities and in the early days we provided equipment and basic training. I would like to see more of that. But somehow, our limited budgets have mitigated against that in recent years.

Paul MacLeod, a senior film producer-director, has been with Memorial University's Extension Media (Film Unit) since 1968. He also serves on the programming committee for the Atlantic Studio of the National Film Board.

## Bonnière wins Emmy

TORONTO - Canadian art director Claude Bonnière has won a 1982 Emmy Award for outstanding art direction in children's programming for her work on *My Mother Was Never a Kid*, a program from the American Broadcasting Corporation's After School Special series. Bonnière has served as art director on several Canadian feature films, including *Love, Circle of Two, Finishing Touch, A Man Called Intrepid, Between Friends*, and *A Fan's Notes*.

## Peking professors visit Ryerson and York for 10 weeks

TORONTO - Two film professors from the Peking Film Institute in China are visiting Toronto as guests of Ryerson Polytechnical Institute's Film and Photography Dept. to learn about film education in Canada.

Liu Gou Diang, documentary cinematographer and associate professor, and Zhang Yong An, feature film and special effects cinematographer and lecturer, arrived May 6 and will spend approximately ten weeks observing the film studies programs at both Ryerson and York University, meeting professors, and visiting Toronto-area production facilities.

"We want to know about filmmaking, cinematography, and photography here in Canada," said Liu. "We have both taught for 26 years, and want to know how professors teach here."

The Peking Film Institute is the only film school in China. Enrollment is limited to 200-300 students, and often there are as many as 1,500 applicants for the 20 or 30 spots available in the school's five departments: directing, cinematography, acting, film design, and recording. The school is also one of 11 production studios under the direction of China's Ministry of Culture. It produces three feature films a year made by both professors and students, costing an average of \$200-300,000 each, compared to

budgets of \$400-500,000 for films made outside the Institute, according to Liu.

All Chinese feature production is done in 35mm, though Liu said there is now a move to do some work in 16mm as well. Prints are distributed in 35mm in the cities and 16mm and 8.75mm in the countryside, and it takes over two years for a film to be distributed throughout the entire country, said Liu.

The visit, which concludes July 18, is part of a series of exchanges between Chinese and Canadian film officials which began when a four-man Canadian delegation visited China in October, 1980. A return Chinese delegation visited Canada in December, 1980,

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ciété Radio-Canada and TF 1 are participating in the production.

Meanwhile, the women of Quebec are getting on with their low-budget projects.

Brigitte Sauriol has written *Mon père, ma mère, ma sœur et moi* and plans to direct on a budget of \$1.2 million, starting at the end of July. Monique Messier is producing.

Micheline Lanctot teams up again with producer René Malo to make *Sonatine* which she wrote and will direct. The film is scheduled to begin in September with a million dollar budget.

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