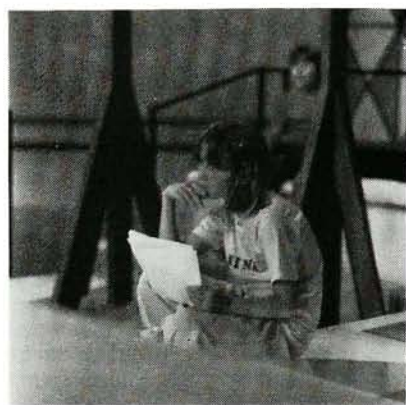
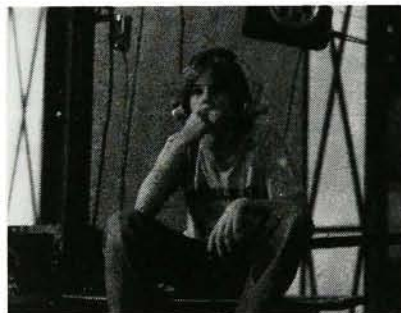
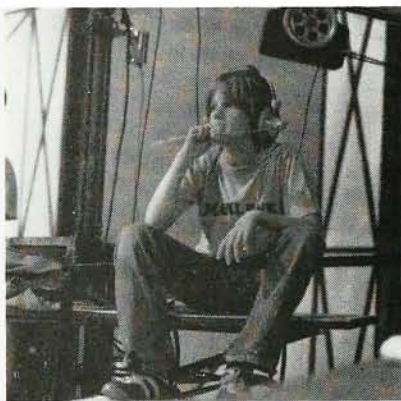


breaking out

# guerillas in t.v. land:



Photos: Robert C. Rasdale



Leading a lively and innovative attack against the adult-bound structures of contemporary broadcasting, Carol Burtin Fripp helps constantly changing, polygot groups of children produce and star in *For Kids Only* — a show of their own. Fripp's assault on TV land may well encourage a re-evaluation of the potentials of the medium. Michael Asti-Rose reports.

by Michael Asti-Rose

For a woman who professes not to like television much, Carol Burtin Fripp's presence in T.V. land may seem hypocritical. Although she may talk a passion for 70's T.V., don't be fooled. Her face is not the fallen soufflé of many CBC longtimers. She crackles with a zeal for innovation that is reverberating through Children's Television in the wake of a show sparked from her ingenious concept of a grass-roots editorial board whose members would be children and which would serve as the basis of a kid's magazine program. The CBC turned her proposal down last year, but Don Elder, who has a reputation for being one of the network's few executive producers with eyes and mind open to where T.V. is going, arranged a special function. Carol was imported from OECA

(Ontario Educational Communications Authority) and put on contract. It is rather a case of the proverbial apes acquiring an anthropologist, because Carol Burtin Fripp is already part of the post-Television College of Media Mandarins, people in the television industry who see something far beyond what has been done to date.

Her pronouncements on what television is *not* make one wonder at first why she is not directing theatre. But on closer examination it becomes evident that the direction of *For Kids Only*, of which she is associate producer, actually is in the round. At its best it is a participatory gestalt for a public school generation that has virtually been wiped out by hyp-



notic imports from the U.S. Carol has an absurd prescription, for instance, to cure passivity in the kids who have come into the world since the advent of Beatle power carried the electronic media from its support role in the 50's to its function as sociological shaper and guide of the 70's: a pedal powered generator that the child must operate 10 minutes out of every hour he or she wants to watch the set. But there is a rare sanity in her indictment of the U.S. imports that have made a chimera of Canada's Broadcasting Act. And she is not alone. Doctors, psychiatrists, educators and parents are beginning to rally around the same common protest. The mass invasion of Canadian culture via the airwaves is being recognised for what it is, the genocide of a generation who have logged hundreds of hours of **Policewoman**, **Kojak** and **Million Dollar Man** and find their imaginations and nervous systems involuntarily programmed into a frenetic re-run of L.A. culture... culture as in "bacteria."

To say that children are being robbed of childhood this way is no sentimental truism: it is a major crisis of the individual in our time. The ennui of the *me* generation and the arrival, long before 1984, of the Orwellian tele-screen, make Carol Burtin Fripp's assault on T.V. land a praiseworthy guerilla act. One day her portrait may be reproduced on futurist health food products along with Laura Secord.

The show itself is being tuned-in to by more and more Canadian homes. Produced "by kids and for kids," it comes in a magazine format that does not casually anthologise stock-shot and studio set-ups. A constantly changing stable of polyglot children runs everything. They even interrupt verbose on-camera guests. The producers refused to drop this affront to adult sensibility in the editing, defending the right of the child host to keep up the child-oriented momentum even at the cost of adult face, and their own right to graphically depict the integrity of their intentions.

But **For Kids Only** has not arrived as a package. It is a long way from doing what may seem simple at first, but demands a complex re-think of what the medium is and has been. The studio set itself is an impediment. Budget restrictions forced the producers to accept a design compromise, and the set is an uninspired re-work of the CBC disco stage. It never occurred to them to do the obvious and let 8 - 12-year-olds conceive and create the set themselves, a solution which would have cost no more. (This formula has worked with great success at the Adventure Playground space at Toronto's Harbourfront where adults are prohibited from entering the outdoor environment which is a kids' version of recycled building materials.)

And this is symptomatic of what the producers are struggling against in forced alliance when hired-for-life CBC floor crews, slouch and tread water when the show's zingy format cries out for a kibbutzim liveliness and innovation from every part of the production team, graphics man to floor director.

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*Michael Asti-Rose is a filmmaker, writer, publisher and lecturer whose comedy **Silent Movie** received the Etrog Special Jury Award in 1975. At present he is completing editing of **The Voyage of the Nylund** which was shot during a year-long voyage on a 54' schooner in the vicinity of England and France.*

Video-tape itself inhibits the process. But Don Elder is not letting classic studio techniques get in the way of his intention to defeat the machine's predisposition to choose its own people and its own subjects: in fact, tape is used much like film, and each show, which a lesser person would insist on being shot live for tape, is hours in VTR editing.

The studio atmosphere also depresses the bouncy spontaneity that appears on the T.V. monitors in the control booth *in between* tapings. When the children get up from their assigned groupings, which all too often resemble the year-book photograph, one longs to hear the fiat "roll tape!" from someone higher up. There is a stasis in the Camera 1, Camera 2, Camera 3 set-up. In one taping I observed technicians in the studio who despaired of getting a simple foreground shot framed between the shoulders of two youngsters. It makes one hope that the studio heads who approved the concept of **For Kids Only** will let things rip and allow the natural anarchy of children to repossess VTR cameras from the unions who stick to their NABET doctrine of text-book formulas long since bankrupt by porta-pak technology and the nimbleness of cord-less film cameras. The fact is that the accidental images between takes are the effective images that **For Kids Only** should be striving for - one might object, as Chaplin once did after viewing an appallingly bad set of rushes, "All the great moments were between the frames!"

Perhaps what is needed within the studio environment is the equivalent of the Hollywood script doctor, a professionally astute para-medic who urgently prods the productions, pointing it in directions that the production team are unaware of because they are too close to the product. Here are some notes for the sort of alternatives that the production team might have considered for a particular show taped in November:

#### **Over Rehearsal**

The guest is a snake expert, and when he produces his snakes in the final, televised version, where is the reaction? By the time this has been rehearsed two or three times the kids are used to the snakes, which kills the key element of "Ooooh!"

#### **Punchy Out-Cues**

The item should go out with a punchy audio "button": for instance, one or two of the kids make hissing sounds and all the others leave the set in a stampede so that only the guest and one blasé child are left. As it is, the item comes to a non-conclusion and we are left hanging.

#### **Movement**

In the book review no use is made of the book itself. When the child host says, "I think I might read that book myself," he could take hold of it and flip through it. Movement like this should accompany spoken material throughout.

#### **Transition**

Links between one item and the next are weak in places. Camera pull-back from book review to kids tossing a soccer ball back and forth could set up the next item on Pelé with stronger continuity.

#### **Formula Interviews**

Preconceptions that kids listen to learn in interviews with adults may have to be offset by the kids' own comments and opinions. The kids are in danger of sounding like it is only questions that are expected of them - where are their own ad-libbed opinions and views that would keep the interviews moving along?



## Exhaustion

Rigid faces and bodies of children could be loosened up more between takes — or just before takes with isometric exercises and comic relief from the floor.

To deal with some of these problems, executive producer Don Elder has brought in a "kid's coach," David Harris, officially designated Creative Consultant, who has a writing, teaching and acting background. His job is primarily to prime the youngsters on set and to coordinate the ideas that they spawn in the editorial boards.

"We found that kids could talk for half-an-hour on a topic," says Harris, who was amazed at how open and curious and generally aware about life kids are today. "It is a nightmare to follow up all the things they want to do."

He describes the making of a 15 minute item on Louis Riel which was researched and written by kids. The two prosecuting kids presented their own case — and the child judge and jury weighed the case.

On the basis of all research, Riel was found "Not guilty." "You see kids on the street and think of them as selfish," says Harris. "But not so. In one math quiz a boy found it hard to add and started to cry. The other boys rallied around to give advice, saying, 'It's O.K.' They seem to possess a social awareness and generosity that one wouldn't expect, which is reassuring."

As a result of his keen interest in the kids and his creative role in the studio of keeping their minds on the show, David Harris' hulking back fills the monitors and often harries the switcher. The cry, "Get Harris off camera!" becomes a virtual substitute for, "All quiet in the studio!" Harris' real love is

location filming, however. He expresses excitement about film items like the one done recently on dolphins, at the end of which the kids jump into the water and one of them is pushed to shore by a dolphin. "We had a kid *outside* at the top of the CN Tower talking to window-washers. The kids are always game," he enthuses.

The fun, yes. But do the kids want a serious show? "They are dying for information, whether it has to do with sports, science or animals," says Carol Burnit Fripp. "They want power... and they know that adults have power because of what they know."

Children's programming wants power too. "What we would like," says Ms. Fripp, "is prime time, or a 5:00 o'clock Sunday afternoon slot. I don't see why there isn't a show like this on prime time."

John Kennedy, outgoing head of Children's Television at the CBC, describes the dilemma facing programmers who want to see this move to "narrowcasting," rather than the broad output of derivative schlock. "The CBC is given money and mandate to produce something — but the fact that our product doesn't match American sit-com or advertiser's serial standards is a problem that I haven't chosen to go head to head on. If I say, 'I can't make **Six Million Dollar Man**,' I can at least go after something that is accessible to children, that they can really feel is made in response to them, that they can write into and get an answer, while the bionic thing can be seen to be merely canned. The philosophy is alternative programming, the best possible we can do."

Carol Burtin Fripp is more certain than ever that this sort of change in attitude is necessary: "I have an inherent distrust of the machine — I think it's interaction that really counts." She describes her first experiences of using film in education in connection with the BBC, "We turned off the lights and the kids switched off. It has to be a challenge, it has to be made into a puzzle, you have to really give kids something to watch for — you have to begin it and end it."

The kids have been encouraged to develop their own games on **For Kids Only**, and have invented frenzied math rallies, relay races on addition using two teams of four, the multiple clue game "sportsense," and a cross-country treasure hunt that is designed to span three weeks of shows.

And what do the kids themselves say? Between takes they rarely stop talking and even during taping Don Elder has O.K.'d a murmuring of infant voices in the background, saying lines like, "Those snakes are so big — what do they eat?"

"Small children around 12-years-old," is the reply.

"Oh good, I'm only 11," comes the quick retort.

Jeremy, one of the few who have done film work before, has found T.V. land illuminating: "I used to think Mr. Dressup was done in a real house!" He is highly self-critical, confessing. "I always blow my lines," unaware that no one else has noticed.

Fiona is dismayed, "When I go in front of the T.V. camera my voice seems to change." Strange.

"All these lights," moans Anne, adding, "I like watching myself on T.V."

The studio is quieter, ready for a take. David Harris steps out of shot. The kids turn on David Frost and Barbara Walters faces with practiced casualness. The camera dollies in on a Pakistani-Canadian. "Hello — and welcome to **For Kids Only**, the show for kids by kids..."

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# CCFM news

The Council of Canadian Filmmakers represents 14,000 people working in film and television production in English-Canada through its member organizations: ACTRA; Directors Guild of Canada; Canadian Film Editors Guild, Canadian Society of Cinematographers; NABET; IATSE 644c; IATSE 873; Canadian Filmmakers Distribution Centre; SGCT-ONF [NFB Union] and the British Columbia Film Industry Association.

CCFM membership is \$10 annually and includes subscription to this newsletter. We gratefully acknowledge the assistance of the Canada Council and the Ontario Arts Council.

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TORONTO, ONTARIO

MAY, 1979

## Annual General Meeting

Over the years, the CCFM Annual General Meeting has gotten longer and longer because the amount of business to be conducted continues to grow. Therefore, the Executive Committee has decided that this year the AGM will meet on two separate occasions. We hope this will increase contact with our constituency and allow greater dialogue at the meetings.

The first meeting will be relatively informal and will concentrate on the future of the industry and CCFM's role. It will be held on Sunday, May 27, 1979, at 2 pm, in Room N201, OISE, 252 Bloor St., W., (at the St. George subway station), Toronto. Memberships will be available at the door. The second meeting will be held in September, 1979, and will include other business such as the election of a new Executive Committee.

### 1978-79 EXECUTIVE COMMITTEE

Kirwan Cox	[Chair.]
Patrick Spence	[Vice-Chair.]
-Thomas	
Penelope Hynam	[Sec-Treas]
Bob Barclay	Directors Guild of Canada
Natalie Edwards	
Anne Frank	
Sandra Gathercole	
Jack Gray	ACTRA
Peter Harcourt	
Jim Kelly	Canadian Film Editors Guild
David Kelly	IATSE 644c [cameraman]
Allan King	
Jerry McNabb	Canadian Filmmakers Distribution Centre
Monty Montgomery	IATSE 873 [technicians]
Ken Post	Canadian Society of Cinematographers
Patricia Robertson	British Columbia Film Industry Ass.
Ken Steel	NABET
Bob Verrall	SCCT-ONF [National Film Board union]

## An Election Review of Federal Film Policies

Traditionally, cultural issues have been left by default to the Liberals. The two opposition critics, Cyril Symes for the NDP and David MacDonald of the Conservatives, deserve credit for changing that backward tradition. For the first time in living memory, not only are cultural issues being taken more seriously, but each of the three parties actually have a film policy.

The opposition policies generally follow the ideological thrust of their parties. However, being in opposition allows these critics the freedom to present wide-ranging and fairly complete plans. The Liberal position has been more incremental and *ad hoc*. We hope that the following summaries of each policy will be useful.

### The Conservative Policy

David MacDonald released a discussion paper on the film industry in Canada and backed that up with a major speech in the House of Commons on November 24, 1978. The themes developed in these documents included the need to reduce and consolidate bureaucracy; support private enterprise through incentives; improve the responsiveness of cultural institutions; and, especially, regionalize those institutions. In fact, regionalization would seem to be the major cultural priority of a Conservative government.

In his film policy, David MacDonald states two main objectives. The cultural objective is "to help us appreciate the 'harmony in diversity' of Canadian nationhood" and "assist our film industry in developing as an important medium of cultural dialogue and individual expression for all Canadians". The commercial objective is to "assist the Canadian film industry in becoming commercially viable on a world scale while guaranteeing its cultural integrity".

Continued on page 6



## Editorial

On April 11th last year, John Roberts told the Standing Committee that "It is not acceptable that the present system works so overwhelmingly to present foreign films and does so little to develop the market for Canadian material".

The system Mr. Roberts described as "not acceptable" last year has not changed. Curiously, the Secretary of State's film policy update which is printed in this issue of CCFM News completely ignores the market problems he railed against so forcefully before.

It is clear from Mr. Roberts' last two film policy statements that he has come to accept the unacceptable system he wanted to change when he became Secretary of State. It is not surprising to see another Minister lose his reforming zeal. It is sad.

## FILM POLICY UPDATE

by *The Hon. John Roberts, Secretary of State*

A year ago I presented to the House of Commons' Standing Committee on Broadcasting, Film, and Assistance to the Arts the federal government's revised film policy for the support of films.

I promised then that I would report in a year's time on the progress we were making in meeting our film policy objectives. I would like to make that report today.

### The Feature Film Industry

The Government's film policy is based on the belief that a healthy commercial sector is an essential condition to a successful feature industry. We believe that Canada has the necessary creative talents to make films that will be popular and successful, not only in Canada but also in international markets. Given the high cost of making feature films, success in markets outside Canada is in most cases essential if a Canadian film is to be commercially profitable. The expansion of the activities of the CFDC to meet the industry's changing needs and the continuing positive impact of the 100% Capital Cost Allowance has created a climate of growth for the industry. This growth is providing more opportunities than ever before to our filmmakers and more Canadian features of all types and for all tastes.

It is too early for a definitive judgement of the popular and commercial success of the films made during the recent surge of activity. Preliminary results, however, are encouraging. The past twelve months have been a year of tremendous growth for Canada's feature film industry. In the 1978-79 fiscal year, a total of \$76 million was invested in the production of feature films. The CFDC advanced \$7.8 million towards production during this time which resulted in some \$46 million worth of production. Thirty million dollars worth of feature production was produced without CFDC assistance. \$1.2 million of the total amount advanced by the CFDC went towards Quebec productions which had a combined budget of some \$7.5 million. Among the recently completed Quebec productions are *Thetford au milieu de notre vie*, *Eclair au chocolat*, and *L'hiver bleu*.

Approximately thirty feature films were completed during 1978-79 and several of them have been picked up or are currently being considered for distribution in the United States by American majors and major independent American

distributors, among them: *Murder by Decree*, *In Praise of Older Women*, *Agency*, *The Brood*, *Meatballs*, *City on Fire*, *Wild Horse Hank*, *A Man Called Intrepid*, *Running*, and *Old Fishhawk*.

1979 will really be the first year that Canadians will produce a significant number of films of international commercial standard and the outlook for them is very promising. The industry's recent progress stems from many factors, not the least of which are the CFDC's expanded financing, script development, and promotion activities. Other factors include the emergence of a group of strong, creative producers, the development of new sources of financing through public offerings by recognized brokerage firms, the 100% Capital Cost Allowance, and Canada's co-production treaties with Britain, France, Italy, West Germany, and Israel.

It has sometimes been said that one result of the industry's desire for success in the international market has been that fewer films are being made about the Canadian experience. But there are many Canadian filmmakers who believe, as I do, that a well-made film about the Canadian experience can be successful in the international market. The CFDC is currently involved in the support and development of a variety of films that deal with Canadian themes. Let me list some of them: *The Falcon and the Ballerina*, the writer is Jack Darcus, the story is a vehicle for Karen Kain and the National Ballet; *Bond of Fear*, written by Peter Rowe, is about the B.C. prison riot that led to the death of Mary Steinhouse; *Surfacing*, written by Nika Rylski, based on the popular novel by Margaret Atwood; *Child of the Holocaust*, by Jack Kuper; *Long Lance*, written by Allan King, is based on the novel about a Canadian western hero; *Naples 44*, written by Martyn Burke, a story about Canadian soldiers in Italy after the war; *Riddler*, written by Jack Gray, is a Canadian political thriller; *Eve*, written by Chuck Israel, based on a Canadian novel set in Montreal and involves conflict between two cultures; *Bill Miner*, written by Donald Brittain, is a story based on a Canadian hero; *Snow Lark*, written by Robin Spry, based on a popular novel dealing with English-French relations; *The Diviners*, written by Venable Herndon, based on the popular novel by Margaret Laurence.

### The Role of the National Film Board

The film policy was also designed to improve relationships between the National Film Board and the private sector and to encourage a gradually larger share of government filmmaking going to the private sector.

For the first time action has been undertaken to improve NFB tendering procedures and to direct the Film Board to contract out more sponsored productions and more regular productions. There have been some difficulties in implementing those policies, largely because of the cuts which were imposed by the restraint program of the National Film Board. Nevertheless, I believe we are on the right track in implementing this policy and discussions are continuing between the National Film Board and the private sector to help in meeting our objectives.

During the past twelve months the National Film Board has awarded or assigned \$2,164,829 or 54.2% of sponsored film volume to the private sector.

*continued on page 8*  
May, 1979



## The Clyne Report: A Very Positive Step Forward

The Clyne Report was released last month following a leak to several newspapers about its contents. The 98 page report titled, *Telecommunications and Canada* is the result of three months' work by a group of eight prominent Canadians appointed by Communications Minister Jeanne Sauvé. Thus, J.V. Clyne, Guy Fournier, Carl Begie, Robert Fulford, Beland Honderich, Dianne Narvik, Alphonse Ouimet, and Lloyd Shaw became the "Consultative Committee on the Implications of Telecommunications for Canadian Sovereignty". Broadcasting expert Henry Hindley was a key member of their staff.

Given that broad mandate, and the time available, and the non-expert background of most of the Committee members, they did an amazing job. All things considered, the Clyne Report is a very positive addition to the broadcasting and telecommunications debate, although it is certainly not the final word.

The report can be divided into three general areas: first

are the recommendations which affect program production; second are the areas which affect delivery systems or telecommunications per se; and third are the issues dealing with the electronics manufacturing industry.

The recommendations on program related items are very good overall, but there are some weaknesses. It is long past due that the CBC is recognized for the essential national institution that it is. Clyne did not equivocate:

"The broadcasting services provided by the CBC are the main national instruments for the preservation of Canadian social and cultural sovereignty and should be recognized as such. The CBC should be afforded whatever means may be required to reinforce its function in that regard."

Beyond that extremely important statement, the Committee seemed at a loss to make further recommendations about the CBC. They suggested a task force under the Inquiries Act look into the CBC and make recommendations regarding management, programming, and funding policies. This recommendation is weak because it doesn't include the private broadcasters.

The Committee recognizes that the private broadcasters are not doing a good enough job, but they do not deal with the structural causes for this failure. The structural problems of private broadcasting in Canada certainly justify a task force inquiry and Clyne misses that boat.

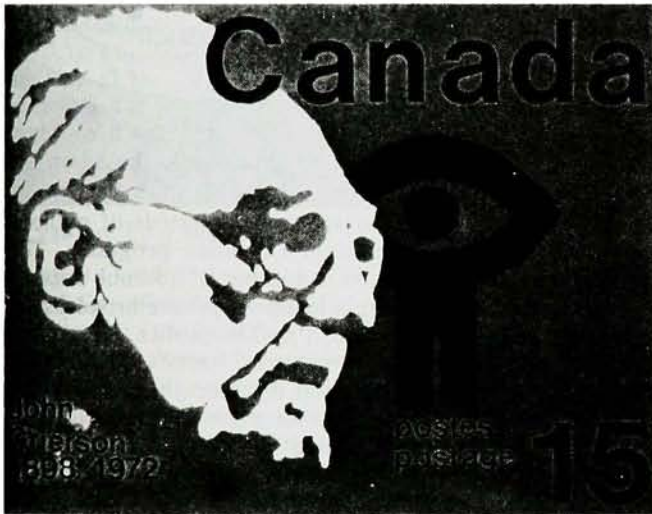
However, four recommendations affect the private broadcasters: Clyne wants the new Act, Bill C-16, amended to require a higher level of programming performance from the private sector; he wants the CRTC to introduce a Canadian content system that encourages quality without giving up the concept of minimum quantity; he wants the CRTC to establish classes of broadcasting licenses with a minimum percentage of revenue for each class devoted to programming; and he wants tax incentives or rebates to encourage more advertising on Canadian programs. These are all extremely good ideas.

The committee sees two additional sources of program revenue. The first is the cable industry which Clyne wants to tap for funds without turning over programming decisions to them. He wants some of the revenues from cable subscription fees to be turned over to a production fund which would be administered by the CFDC or a similar public agency. This is CCFM's basic "Pay-TV" recommendation.

The next source of program revenue is Pay-TV. Clyne wants a pay-per-program system provided by licensed program undertakings (meaning not carriers such as the cable companies) with appropriate Canadian content rules. He wants a levy on Pay-TV profits to go into Canadian programming. These recommendations are basically good, but there are some serious shortcomings.

Clyne has been sucked into the vision of television minorities being satisfied by Pay-TV with programs on chess or opera or other minority subjects made economically possible. The evidence to date does not support this view because people seem to want mass programming even when minority programming is available. Pay-per-program systems in the U.S. confirm this reality. Finally, pay-per-program requires an enormous investment in hardware which should be going first into Canadian software. They also slipped by

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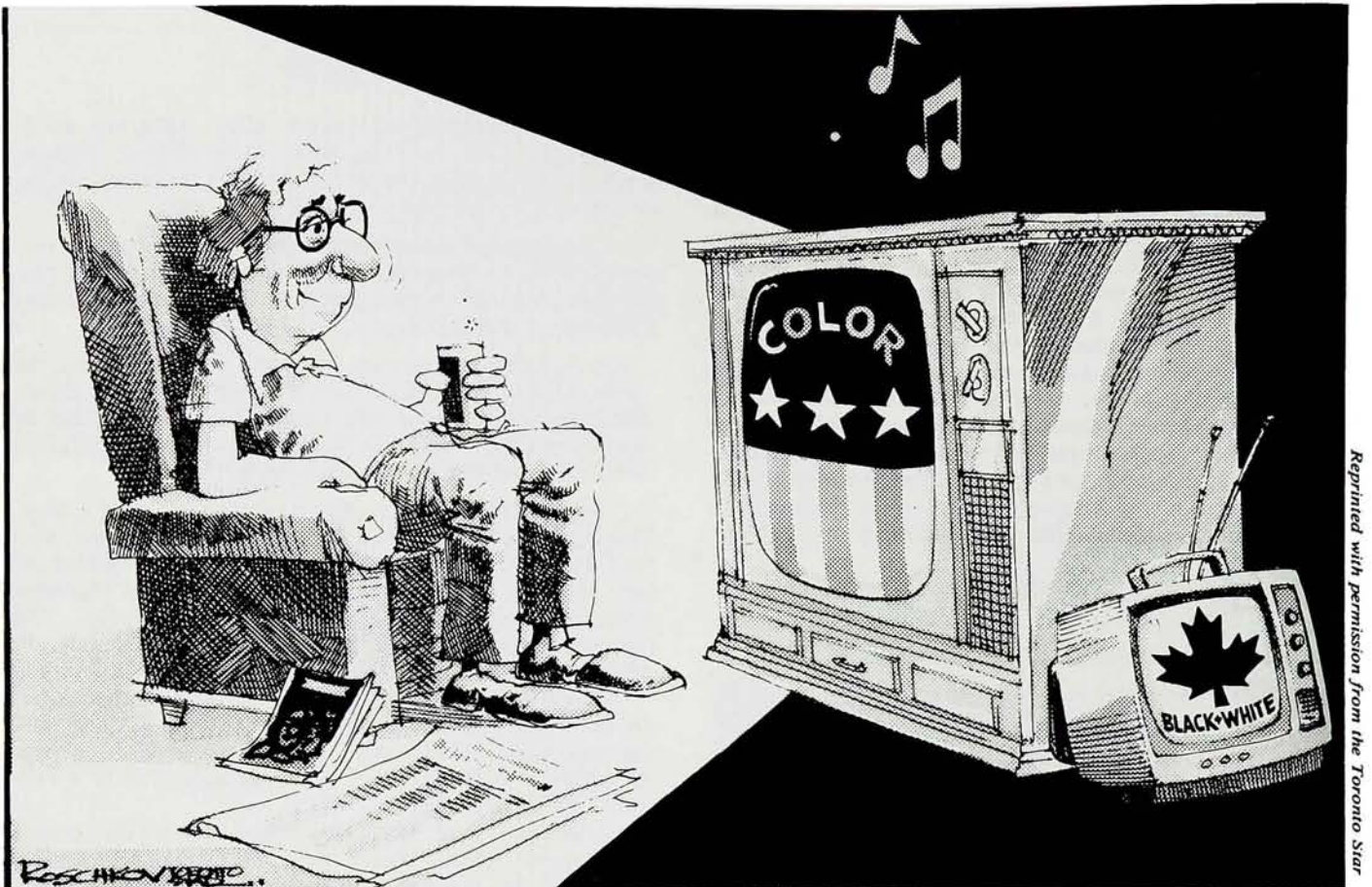
### *NFB 40th Anniversary Stamp*

The CCFM decided to celebrate the NFB's fortieth anniversary by promoting a commemorative stamp of John Grierson— founder of the Board and patron saint of the documentary movement. The NFB had a design ready and the Secretary of State was an enthusiastic supporter of the idea.

However, the Postmaster-General said he had all the stamps he needed for 1979. Maybe a Grierson stamp will come out to celebrate the 41st anniversary — after the value has been raised above the optimistic fifteen cents placed on this drawing.

Meanwhile, the Board is forced to live with a drastic budget cut that has filmmakers answering the phones. Luckily there is a solution in sight. The head of Encyclopedia Britannica, the American communications conglomerate, has offered to buy the National Film Board should the government ever decide to sell. The offer included the film library, distribution network, and production operation. □





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suggesting a levy on profits instead of a levy on revenue. The Committee expects to see pay-per-program in two or three years.

The Committee dealt extensively with the problem of American channels on Canadian cable systems, or transplants as they called them. In this area the Committee had difficulty reaching unanimous decisions. They agreed that the transplants were unfair to Canadian stations because Canadian stations had bought the Canadian right to U.S. programs carried on the transplanted stations which both fragmented the market and reduced advertising revenues in Canada by carrying "spillover" ads.

Having agreed that the U.S. transplants were unfair and destructive, the Committee had difficulty in finding solutions. However, a majority of the Committee wanted Canadian stations to have exclusive rights to U.S. programs that they purchase. This would mean that the program carried on the U.S. channel would be blacked out and would be seen only on the Canadian channel. A majority also wanted the CRTC to limit the carriage of American channels to four and continue to insist that cable companies give priority to Canadian channels.

These majority opinions seem eminently sensible. They would allow Canadians to see just about everything the Americans can produce for television, but they would limit the number of time slots that "Laverne and Shirley" would be available. This is a small sacrifice to help shore up the Canadian broadcasting industry— including program production.

In the long run, the only workable solution is to produce Canadian programming of high enough quality that Canadians will choose to watch it over the American

alternatives. This will mean spending hundreds of millions rather than tens of millions on Canadian programs. The Clyne Committee pointed to a number of revenue sources besides the Treasury including levies on private broadcasting revenue, cable revenue, and Pay-TV profits. They also suggested incentives for advertisers, points for quality Canadian content, and reduction of competition from U.S. stations on cable. Taken together these are sensible ideas which are desperately needed and the Clyne Committee can be congratulated for putting them together.

In the other areas of the Committee's work — telecommunications, computers, microchips, and the manufacturing industry — the Report sounds a very strong alarm which is all the more noticeable because little information on these problems has seeped into the public consciousness. The final paragraph of the Report is, again, quite clear:

"We conclude our work, therefore, not with another recommendation but with the exhortation: with all the force at our command, we urge the Government of Canada to take immediate action to alert the people of Canada to the perilous position of their collective sovereignty that has resulted from the new technology of telecommunications and informatics; and we urge the Government of Canada and the governments of the provinces to take immediate action to establish a rational structure for telecommunications in Canada as a defence against the further loss of sovereignty in all its economic, social, cultural, and political aspects."

The Clyne Report is an excellent base for this crucial debate on the very real crisis of Canada's communications system, that is, Canada's future. □



## Some Election Questions For Your Local Candidates

### (1) Priority of Cultural Support

Over the last ten years, federal expenditures on culture have remained a static 1.6% of the federal budget. Is this enough? Should the cultural industries have a greater priority?

### (2) Public Agencies

The public agencies were severely hurt by the precipitous budget cutback last fall. The cuts to the NFB and the CBC, for example, have had a significant negative impact on employment in the private sector. What role does your party see for each major agency listed below? What, if any, changes should be made? Should the present levels of support be increased?

Agency	Estimates*	
	1978-79	1979-80
Canada Council	\$39,352,000	\$39,116,000
National Arts Centre	10,367,000	10,334,000
Canadian Film Development Corp	3,448,000	4,078,000
National Film Board	34,263,000	30,406,000
National Museums of Canada	52,671,390	46,063,927
C.B.C.	541,900,000	522,400,000

\*Source: Estimates for the Fiscal Year ending March 31, 1980

### (3) Feature Film Market

On April 11, 1978, Secretary of State John Roberts said that in 1975 Canadian films earned \$3 million from Canada's box office total of \$240 million. Screen time for Canadian films has only been about 4% over the years. He added: "It is not acceptable that the present system works so overwhelmingly to present foreign films and does so little to develop a market for Canadian material..." Is this an acceptable market share for Canadian movies? If not, what would your party do about it (or what has your party done about it)?

### (4) Broadcasting

The Clyne Report has said that the CBC's services "are the main national instruments for the preservation of Canadian social and cultural sovereignty and should be recognized as such. The CBC should be afforded whatever means may be required to reinforce its function in that regard."

Do you agree or disagree with this statement? Should the CBC be properly funded? If not, should it be disbanded? What will the future hold for the CBC under your Government?

In English-Canada, more than 70% of the prime time audience is watching foreign television programming (Clyne Report, p. 37).

Is this a problem? If it is, what would your party do to solve it? If the solution means raising and spending more money to increase the quality of Canadian programs, would your party do this? Clyne has recommended a levy on cable television revenues, broadcasting revenues, and Pay-TV profits to support production. Do you agree or disagree with these measures? What other ways would you suggest to support quality Canadian programs?

May, 1979

## Special Election Issue

This is a special election issue of the CCFM newsletter geared to provide information and analysis that is useful and relevant to the program production industry during the current election campaign. CCFM maintains a non-partisan position on the three parties although we do have opinions about their policies.

We want this election issue of CCFM News to be made as widely available to the film community as possible. For that reason, we have paid to have it included as an insert in the current issue of Cinema Canada as well as mailed to CCFM members.

*The Cinema Canada insert is eight pages devoted to the forthcoming election. CCFM members will receive a slightly different edition that includes two pages of additional material.*

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### WHAT WAS SAID:

## P.M. Backs Culture At Juno Awards

Toronto, March 21, 1979

"The cultural industries are the ones in which Canadians engage themselves the most of any other activity. The cultural industries are bigger than steel in Canada, they're bigger than pulp and paper. Some six billion dollars a year. It's a big industry. And we have to remember that — we the outsiders, we the government, we the onlookers—that if an artist creates and performs for himself or herself, he's also up against industrial competition. In Hollywood, in New York, in Europe and other parts of the world. And that's why it's not anymore possible for any country to be without a cultural policy than it is to be without an industrial policy.

I like to think that the people of Canada.....are aware of that. And the people they elect are aware of that too. Because it's extraordinarily important that a policy be set up to make sure that the artist is not overwhelmed by the industry. And that the artist in a small country has an equal chance with the artist in a large country — no matter the industrial power of that country.

...We realise that they are more than the contributors of an industry which is big business. We realise that they also express first their own soul, their own feelings, their own interior strength.... But also they sing the song of Canada — they sing from the heart of Canada — they sing from the feelings of Canada. And for this reason they deserve our support. It wasn't always this way. I hope it will become increasingly so and that government at all levels — federal, provincial, and municipal — will take this industrial reality into account."



# Film Policy Review

*Continued from page 1*

These objectives will be carried out under three agencies. First, there will be a Film Advisory Council drawn from the various segments of the industry to advise on film policy and oversee the regular five-year "sunset law" review of all programs and agencies. Its work would be carried out by a Secretariat.

Secondly, the Canadian Film Development Corporation would continue to encourage the film industry— especially the small and medium sized business sector. The role of the government will be to ensure the fair operation of the free market and its prime policy tools will be the tax laws, the new Competition Act, as well as the CFDC. The CFDC will offer particular assistance in the investment, pre-production, and promotion of Canadian feature films. It will also operate a Canadian Film Export Agency to help market Canadian films abroad.

Thirdly, non-commercial filmmaking will be encouraged through the National Film Board, as well as the tax laws. The NFB will be taken out of active competition with the private sector and it will be heavily decentralized. Each region will have a major production capability and decision making authority ( which will include CBC facilities also). The NFB will develop national film schools in regional centres in cooperation with existing educational institutions. NFB non-commercial distribution will be expanded and it will assist private filmmakers in sub-titling their films in French and English.

The capital cost allowance will be retained, but the definition of a Canadian film will be tightened. The production company, copyright, and domestic distribution would have to be in Canadian hands. Also, the executive producer, line producer, and director would have to be Canadian and no more than two actors could be non-Canadian.

The 100% tax write-off would be extended to exhibitors who could deduct the net box office receipts from Canadian feature films. Remittances of foreign film rentals abroad would be taxed at 25%, up from the current withholding tax of 15%. Finally, if the distribution and exhibition of Canadian feature films has not opened up significantly within three years, the Secretary of State will be prepared to take contingency measures which may include a levy on foreign films, amendments to tariff schedules, and a joint federal-provincial initiative on screen quotas.

A number of these points were reiterated by Mr. MacDonald in the House of Commons on November 24, 1978 in a cultural policy speech. The Conservative critic pointed out that the Canadian market share in records, books, and films is only 8% and his goal will be to increase that share to 20%. He would expand the capital cost allowance to the publishing and recording industries and provide federal guarantees on loans to Canadian firms producing or distributing Canadian films, records, or books. He would also temporarily extend Ontario's "Halfback" program nationally for losing Loto tickets.

Mr. MacDonald also said: "Some fly-by-night operators have moved in and out quickly to exploit our celluloid tax shelters. More seriously, the administration of the film investment allowance has undermined the independence of our fledgling, indigenous film industry. There exists a serious danger this infant industry will become a ward of the Hollywood majors, thus defeating the purpose of creating a

genuine Canadian industry".

## The New Democratic Policy

NDP cultural critic Cyril Symes announced his film policy at a lunch hosted by CCFM on March 15, 1979. He said a New Democratic government would spend at least \$14 million yearly on the Canadian film industry with half being raised through a 10% levy applied against rentals of foreign films and the remainder from general revenues.

"Before Canadians can enjoy that greater expression of Canadian identity," Mr. Symes said, "there must be a clearer definition of the role and responsibility of government towards the arts. The reaction of the present federal government to budget deficits has been to label culture as a frill, to be brutally abandoned in periods of austerity. No industry can grow with that lack of support...."

"The ills of the Canadian film industry are symptomatic of the basic structural weaknesses of the Canadian economy. Canadian films are forced to compete on an unequal basis in a market already dominated by an American product. ...Foreign control of the Canadian film market is so dominant that without significant government initiatives our indigenous film industry cannot hope to compete."

The major NDP policies include a quota for Canadian films within two years in cooperation with the provinces. The quota would start at 10% and rise to 25% in ten years for Canadian features and 50% rising to 75% for Canadian shorts.

A levy would be assessed against all non-Canadian feature films which would be collected by a 10% increase in the withholding tax for foreign film rentals. In addition, a surtax would be collected on foreign films which gross over \$1 million at the box office.

There would be dramatic changes in the exhibition system with consideration given to purchasing a major theatre chain; guaranteed loans and tax credits would be given to independent Canadian theatres which show a substantial number of Canadian films; and subsidies would be provided to alternate exhibition facilities such as film societies and film co-operatives.

The 100% tax write-off would be retained, but the definition of a Canadian film would be tightened. The film must be financially controlled by Canadians and all producers must be Canadian. At most, only the director or writer or two acting leads can be non-Canadian (for example, if there are two foreign actors, the director and writer must be Canadian or if the director is foreign then the writer and all the actors must be Canadian).

The CFDC would be strengthened with additional funding and administration of the levy. It would also take a more active role in helping to market Canadian films abroad. Both the public and private television networks would be required to show more Canadian films and develop plans to support the independent film industry (through the CRTC). The NFB would be continued in its present role and special assistance would be made to independent filmmakers producing educational films.

Finally, Symes, like MacDonald, is concerned about the takeover of Canadian production by foreign interests. The NDP critic "warned that government policy has allowed tax shelters without requiring significant benefits to Canadians, and in effect has provided subsidies to American and European film production."

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### The Liberal Policy

Secretary of State John Roberts developed a strong film policy which he was unable to get through Cabinet in the winter of 1977-78. His major film policy statement to date remains his speech to the Standing Committee on Broadcasting, Films, and Assistance to the Arts on April 11, 1978. The Minister perhaps best described this speech when he told the Standing Committee: "My approach is pragmatic... I have felt that what is needed is not a massive renovation but a jiggling of the present institutions to provide an even more effective context for growth."

The federal agencies were a major focus of Mr. Roberts' policy. The National Film Board was to use the private sector more frequently. The NFB's sponsored film program was to remain at 50% of dollar volume going to the private sector up to \$4 million and 75% of the volume in excess of \$4 million.

Mr. Roberts said that the CBC would increase its use of films from the private sector and Al Johnson agreed to review the number of co-productions with private producers. The CFDC would be given an extra \$1 million, some of which would be made for-for-TV features.

Mr. Roberts said he would raise with the Council of Ministers of Education the problem of foreign domination of the educational market. He planned to develop a subsidy program to encourage Canadian production of educational materials.

The Secretary of State pointed out some of the problems which Canadian films face in the Canadian marketplace. He said: "A continuing concern to me is the degree to which the revenues generated at the box office in Canada are drained out of Canada and contribute very little to the financing of Canadian productions. ... It is not acceptable that the present system works so overwhelmingly to present foreign films and does so little to develop a market for Canadian material. It is discouraging as well that so little has been done by international distributors to show Canadian films abroad."

The solutions Mr. Roberts announced were to exhort the American distributors to do a better job within one year. His press release said he: "urged the ... Motion Picture Association of America to take steps immediately to stimulate investment in Canadian feature films by their members. He said he would be following closely and assessing their response over the next 12 months.

"He said he has discussed the distribution problem with U.S. distributors and he expects them to find methods to provide better distribution of Canadian films at home and abroad. He assured the Committee that the distributors' response to this and the question of financing, will be studied with considerable attention over the next 12 months.

"The Minister also revealed his intention to renegotiate an improved voluntary quota for the exhibition of Canadian films to ensure better access to our cinemas. Film co-production agreements will also be examined over the next year by the Secretary of State to determine if their potential is being fully realized."

[See *Film Policy Update* on page 2]

### A Brief Analysis

The aspects of the Minister's policy which were under his control, namely the support of the private sector by the  
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federal agencies, were undercut by the budget cutbacks announced last fall. The NFB was severely hurt and the CBC only slightly less so. As a result there is less money in those agencies to buy, rather than make. The CFDC budget went up, but only by \$600,000 rather than the \$1 million the Minister had anticipated. Furthermore, the Government will generally have less sponsored work as each department looks harder at its publicity and promotion budget.

Secretary of State John Roberts is also in a double bind with his exhortation to the American companies to invest in, and distribute, Canadian films. That goal would obviously lead to a branch plant film industry and the spectre of the Canadian tax write-off being used by Hollywood to subsidize its films (with *minimum* Canadian content of course). Both the opposition critics are strongly on record against a branch plant industry and, of course, the Secretary of State doesn't want that either. Unfortunately, his failure to get his original policy through Cabinet has forced him to fall back on the traditional pleading with the American industry to do something nice. They are doing something, but there will be a price to pay and, as usual, it will be high.

The Conservative film policy is probably the most radical of any policy announced, or unannounced, to date. It is radical because it would dramatically overhaul the public agencies, while it would tend to leave the private sector (including the American companies) alone except for tax incentives or strict use of the new Competitions Act. The public sector would be used to compensate for the structural problems of the private sector, but David MacDonald sees those problems primarily in terms of regionalization.

His film policy would drastically decentralize the CBC and the NFB to help develop major regional production centres while attempting to cut back or consolidate their bureaucracies. On the surface these are contradictory objectives. Also, the country may not be populous enough to support five or six *major* production centres, with or without *major* financial increases.

Another apparent difficulty is Mr. MacDonald's strong reliance on tax incentives to deal with the dominant market control exercised by the American companies. The record would suggest that tougher medicine is needed. Also, while there is no doubt that Mr. MacDonald's commitment to Canada's indigenous cultural industries is very strong, there is a real question about such a commitment from a Conservative cabinet (just as there is with the Liberal cabinet that rejected Roberts' original film policy).

While the Conservative policy radically overhauls the public sector, the New Democratic policy radically overhauls the private sector — especially exhibition and distribution. There might be some question of the efficacy of purchasing a theatre chain as opposed to legislating its behaviour, and the policy deals with some areas beyond its jurisdiction such as theatre quotas, but the thrust of this policy cannot be faulted.

Only the New Democratic Party comes out solidly for a levy which has been the major policy goal of the CCFM over the years. The NDP also agrees there are structural problems in the marketplace which need legislated solutions aimed at breaking American domination. Unlike the other parties, the NDP doesn't aim its main policy guns at the public agencies which are certainly not the major obstacles to the development of the Canadian film industry.

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## Film Policy Update

Continued from page 2

I will, in the next few weeks be receiving three reports from the Board — one which deals with distribution of Canadian audio-visual materials, another looking at ways in which the Board can redirect its expenditures on goods and

services so as to increase the proportion spent on contracting or commissioning complete film projects from private companies, and the third detailing the breakdown on a fiscal year basis of all National Film Board expenditures in the private sector.

I will be taking steps to ensure that all government departments and agencies adhere to the requirement outlined in the Film Act to channel their demands for film production through the National Film Board — which should result in a greater volume of work for the Film Board and for the private sector. My departmental officials have been doing preliminary research looking at a proposal to establish a subsidy program for producers of Canadian audio-visual material. In cooperation with the National Film Board, my officials have also done preliminary research in the area of educational films, looking at ways to remedy domination of foreign audio-visual materials in Canadian classrooms.

## Film Policy Review

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All three parties would maintain the 100% capital cost allowance while the two opposition parties would significantly strengthen the definition of a Canadian film. CCFM supports both of these parties in their desire to make sure the tax benefits really benefit the Canadian film industry and not con artists or foreign companies. All three parties agree that the purpose of the Canadian film industry must be, at root, cultural as well as commercial. Therefore a branch plant industry is irrelevant in the long run. Again, CCFM strongly supports this position.

Finally, public policy issues are organic. They are constantly developing and changing. They are a guide to each party's thinking, rather than create a monument which is immutable. Policy can be changed, but not necessarily for the better.

It is important that everyone working in the cultural industries make their voice heard as loudly as possible at election time if we are to be listened to after the election. Ask questions and make culture an issue in your riding. Once you decide which party to support, use every opportunity possible to manifest that support from letters to the editor of your newspaper to lawn signs to the ballot box. Your voice counts, but only if it is heard. □

### The Canadian Broadcasting Corporation and Film Policy.

I noted last year that I would urge the CBC to review its "make or buy" policy to increase its purchasing from the private sector. Most of the action taken over the last year has been in the form of increased co-production activity. Three excellent productions made by the CBC and the private sector recently are: *Crossbar*, *One Night Stand*, and *Riel*.

CBC President Al Johnson will be meeting with all major industry groups, both French and English speaking, and assures me he is confident that further concrete progress will be possible as a result of these meetings.

I will be continuing to monitor developments in the industry to see if further steps are warranted, but at the moment the evidence of the past year suggests that our programs are working successfully towards the objectives I set out a year ago. □

## THE COUNCIL OF CANADIAN FILMMAKERS

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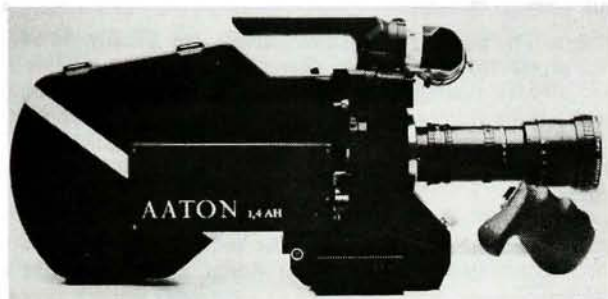
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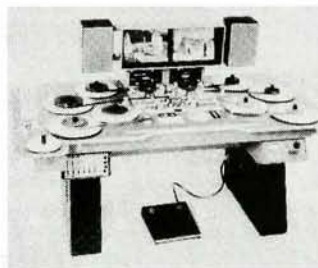
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