

### Conservatives take bite out of culture

OTTAWA – Barely three months after pre-election promises offering a better deal to the arts (see Cinema Canada No. 111), the impact of Conservative spending cuts on cultural programs appears to be more than double the level of cutbacks in non-cultural programs.

As announced by Finance minister Michael Wilson in his economic statement Nov. 8, the most visible and single, largest cut affects the Canadian Broadcasting Corp., slashed by \$85 mln. (\$75 million from its 1985-86 budget plus \$10 million earmarked for the purchase of new technology).

However, background papers to the Wilson statement reveal overall cuts to the culture and communications sector of the federal budget totalling \$121.5 million. In terms of specific agencies, the National Film Board of Canada is cut by \$1.5 mln., the Canadian Radio-Television and Telecommunications Commission (CRTC) also by \$1.5 mln., the National Arts Center by \$1 mln., the Canada Council by \$3.5 mln., the department of the Secretary of State by \$9.8 mln., and the department of Communications by \$7

mln. In percentage terms of annual budget, this represents for the CBC a 9.5% cut, the Canada Council 5%, the NFB 2.4%, the NAC 2.7% and the CRTC 5.9%. With cuts extending as far as Parks Canada's historic sites program, the only agency apparently unscathed so far is Telefilm Canada and this year's \$60 million-dollar Broadcast Fund.

Ottawa sources report that in some specific instances, notably the Canada Council, the government has directed the agencies to effect the cuts from administrative and overhead cuts as opposed to reducing funding programs. But, as one source put it, noting that this too contradicts election promises, "That's a pious hope now."

In the affected agencies, the mood is being described in words such as "shock" and "distress." Official reaction on the part of the agencies concerned is virtually non-existent as in most cases it is not known how the cuts are to be implemented. The NFB, in a terse official statement Nov. 9, acknowledged "the need for better budget control" adding,

however, that no details on the implementation of the cutbacks would be available until the end of the month.

The difficulty of assessing the extent of the cuts and the manner of their implementation is compounded by the government's tight control over information. "The discipline the government is exerting is incredible," Brian Anthony, national director of the Canadian Conference of the Arts, told Cinema Canada.

As for policy guidelines on the direction of the new government's cultural orientations, Patricia Finlay, cultural policy advisor to the minister of Communications, would only comment that "Everything is under review," indicating that the review process could continue until February.

According to Finlay, the federal-provincial ministers' conference on national cultural issues, originally scheduled for December, had been moved back to February when the cultural review process will have been completed.

"I'm still trying to find the elusive logic that would explain the cuts," the CCA's Brian Anthony told Cinema Canada. "I don't understand why the cultural sector got hit the way it did, with cultural programs taking average cuts of 5.4% as opposed to 2.5% for non-cultural programs.

"It doesn't seem to be an economic exercise. You don't get that much money out of the cultural sector and what money there is is already well-established in terms of its economic benefits. So I don't know what to make of it."

According to Anthony, "Our major concern is that there may be more cuts in the forthcoming Spring budget."

For the Canadian Conference of the Arts, which lobbies cultural policy-makers on behalf of its over 400 national arts organization-members, a first response to the cutbacks announced so far "must be to muster all the arguments floating around that justify expenditures in the cultural sector. This is an authentic educational need, if only to head off further cuts.

"If the government seems to be determined to have its way, we, for our part, have to demonstrate that our concerns are valid."

But, Anthony added, "a lot of people must be distressed at having to continually play catch-up ball. We've played this game so many times in the last decade."

### Producers' associations jockey for position with minister Masse

TORONTO – In the wake of federal budget cutbacks announced Nov. 8, rival production groups have been busily vying for input at the department of Communications. While, the Canadian Film and Television Association (CFTA) with the Canadian Association of Motion Picture Producers (CAMPP) – the two organizations are to merge Jan. 1 – were holding discussions with key officials of the film policy unit of the department, the Association of Canadian Film and Television Producers (ACFTP) and L'Association des producteurs de films du Québec (APFQ) went to the top, meeting with minister Marcel Masse in Ottawa on Nov. 14.

CFTA/CAMPP held a Nov. 13 meeting with John Watt, Robin Jackson and Sandra MacDonald of the DOC, which included 50 representatives from all sectors of the film industry.

Stephen Ellis, CFTA president, said that "it was a three-hour, no holds barred, animated and lively discussion. It went off very well." He thought that "it was quite clear that the DOC mandate is to keep their finger on the pulse of the industry. The new minister wants a hands-on role. John Watt kept stressing that there was a new mandate – and the minister is making the decisions. In fact, as far as film policy goes, Masse has decided to go ahead with unfinished business, including negotiations with the majors for more Canadian screen-time."

Ellis noted that industry representatives were trying to send a number of messages to Masse. These included:

- "great reservations about the bidding system which is making things very difficult for independent exhibitors and is having a constricting effect on screen time for producers;
- "the pivotal role of Telefilm Canada – the great fear is that with the CBC cuts, the Broadcast Fund might have trouble disposing of its allocation;
- "the need for some stability, a sense of an orderly market evolving;
- "another look at the tax rules – some alternatives that might improve the lot of producers looking for private investors."

Pat Ferns, ACFTP president, said that his association had presented a brief to the minister which Masse did not want publicly released until he had a chance to study it. Ferns indicated that distribution policy constituted a major section of the brief. He was not willing to elaborate further. "We hope to make it public within the next months," he said.

Asked if there was a danger of the industry being disregarded because of conflicting advice from the production community, Ferns replied that "the ACFTP/APFQ represent \$111 million of the \$134 million budget of Broadcast Fund projects. The Quebec sector and our group are talking with one voice. I know which voice will be heard."

Ellis was not so sanguine. "The industry is suffering greatly because it is divided. We don't always say the same thing. The government has no idea what to do. It can dismiss us as not universally ac-

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### Music, sports revive Pay-TV

TORONTO – Canadian specialty services, The Sports Network and MuchMusic, are reaching more than 300,000 subscribers each following their first month of operation, according to the latest figures released by Mediastats of Toronto.

First Choice \* Superchannel with 472,302 subscribers has a 10% market penetration of Canadian cable-served homes, while TSN and MuchMusic have 324,315 and 334,058 subscribers respectively. Subscriptions to the American specialty services are running at about a third of the Canadian ones, with The Nashville Network leading with 125,635 subscribers closely followed by Arts Entertainment with 124,827.

There were 355 cable companies operating across Canada

as of Sept. 30 servicing 4,959,051 subscribers.

Pay-TV is offered in a bewildering array of stand-alone and combination packages. The most popular package, the Can Pack which includes First Choice \* Superchannel, MuchMusic and TSN, has 183,143 buyers. The next most popular buy is the nine-pack with 82,123 buyers taking the Can Pack and six American specialty channels.

Well over one half of pay-TV subscribers live in Ontario and about half of those in Toronto. After Toronto, Vancouver has the highest number of pay-TV subscribers followed in descending order by Montreal, Calgary, Edmonton, Ottawa-Hull, and London.

#### Sales as of Sept. 30/84

| Canadian services           | Sales as of Sept. 30/84 |
|-----------------------------|-------------------------|
| First Choice * Superchannel | 472,302                 |
| Super Ecran                 | 64,436                  |
| The Sports Network          | 324,315                 |
| MuchMusic                   | 334,058                 |
| WorldView                   | 8,848                   |
| U.S. specialty services     |                         |
| The Nashville Network       | 125,635                 |
| Arts & Entertainment        | 124,827                 |
| Cable News Network          | 116,014                 |
| Financial News Network      | 108,297                 |
| The Learning Channel        | 95,049                  |
| Country Music Channel       | 97,001                  |

### Base CanCon on performance

TORONTO – The Ontario government has called for a "major overhaul of the current quota-based approach to Canadian content regulation for private television broadcasters." The Ontario Minister of Transportation and Communications, James Snow, advocated the change on releasing a study commissioned on Canadian content regulation by Nordicity Group.

The study, "Implementing a Performance-Based Approach to Canadian Content", recommends the elimination of quotas for daytime Canadian programming on the grounds that it is economically inefficient and has low audience appeal. Private broadcasters would have the flexibility of reducing daytime Canadian program-

ming and making up any audience loss during prime-time. Nordicity estimates a change would result in industry-wide savings of between \$16 to \$30 million, with a single station benefitting anywhere from \$783,000 to \$1.1 million.

The report argues that, while the volume of Canadian programming may be less, the dollars spent on Canadian shows will actually increase to deliver a product that will attract larger audiences. They envision the regulator's role shifting from imposing penalties for non-compliance to offering incentives for better performance.

The ministry has twice previously intervened with the CRTC for changes to Canadian content regulations.

# CBC cuts make indy producers anxious

TORONTO – A mood of uncertainty grips the production industry in the face of \$75 million cuts at the CBC and continued silence from Marcel Masse, minister of communications, about Conservative film and culture policy.

With access to the Broadcast Fund heavily dependent on the CBC – in the Fund's first year of operation, CBC/Radio-Canada projects accounted for over 70% of the Fund's budget – cutbacks in programming can severely affect producers' access to the Fund. Claude Daigneault, director of communications at Telefilm Canada which administers the Fund, was unable to say what the effects of CBC cutbacks will be. He noted, however, that the minister has assured Telefilm its budget will be maintained.

For Michael MacMillan, president of Atlantis Films and vice-president (production) of the Canadian Film and Television Association (CFTA), the prospects are "frightening." "The worry clearly is," he said, "that if they're making \$75 million in cuts one can only hope none of it comes from funds earmarked for production. It would be destructive for the progress made in past years."

Producer Peter O'Brian, president of the Canadian Association of Motion Picture Producers (CAMPP), said that "we are worried and concerned that if there are budget cuts they will adversely affect the entire film industry cycle. It will mess up the film industry financing cycle which is just straightening out." O'Brian suggested that the uncertainty may be causing delays in getting projects under way. He added that under present arrangements CBC is "unable to respond to the industry's demand for development funds and licenses."

Pat Ferns, president of the Association of Canadian Film and Television Producers, said that he was "looking for assurances that the independent productions sector as a key policy sector would not be affected by this." He indicated that the cuts were "clearly motivated by the auditor general's report." The auditor general's report, released earlier in the year, suggested that there was severe waste and inefficiencies in CBC management.

In a subsequent interview with Ferns, after he had met Nov. 14 with Masse and CBC president Pierre Juneau, he said that he was satisfied that the "independents are not going to be sacrificial lambs. The priority of the government is to go to administration rather than programming. The CBC is making every effort to involve the independents."

Stephen Ellis, president of CFTA, said that "it was a little early to react in areas that con-

cern us. We don't know if it will affect programming. I am somewhat relieved that the government has appointed an independent task force to oversee the cuts. What we fear is that CBC will make cuts in a very political way to demonstrate a huge loss to the viewing public, which would affect us."

Rudy Buttignol, chairman of the Canadian Independent Film Caucus, which has been lobbying for more CBC outlets for the works of independent documentary makers, was "encouraged by announcements that the minister wants to take the cuts out of administration." He hoped that the cuts would be an "impetus for effecting changes – to bring things out to the private sector."

The mood within CBC is rather more sombre and uncertain. "We don't know very much, if anything," said Ray Hazzan, president of the Association of Television Producers and Directors (Toronto), which represents CBC producers. "We've been told what everybody else knows – cuts will be visible but programming will be preserved as much as possible."

Hazzan is more worried that the CBC's mandate is being fundamentally altered without

a public airing of all the issues. "I hope that the public in general is aware of what is at stake," warned Hazzan. "It's the future of public broadcasting in this country. What's happening strikes right at the heart of public broadcasting. The CBC cuts will have a ripple effect which will affect all other cultural things CBC does. There will be no outlets for local cultural expressions. If CBC doesn't do the job, no one else will. ACTRA figures say that CBC spent \$1.3 million on writers, Global spent \$450. The consultants are looking at the role of CBC, its future mandate. That means a totally new role for CBC, presumably a reduced one. If the CBC is going to have a minor role, who is going to take up what CBC has done – reflecting Canada to Canadians?"

Asked if the association will cooperate with management, Hazzan answered that "we've replied saying we're ready to meet. We hope to have some kind of input." No firm arrangements for a meeting with management had been made.

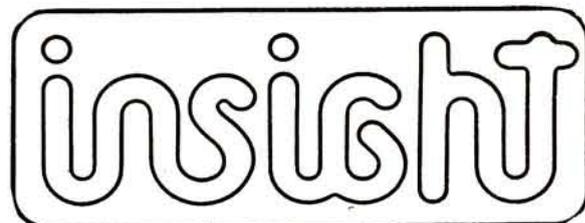
CBC technicians are equally in the dark about what the cuts mean. Bryon Lowe, NABET's CBC organizer, said "We are waiting to find out exactly what they intend to do. Because of the size of it, it will cut some

programming which is deplorable. The administrative side could well do with pruning because of the abundance of bureaucracy." Lowe is not clear how they can reduce technical personnel.

"In regards to our own bargaining unit we are running to standstill. There is not enough personnel to do all the technical functions." Would NABET countenance lay-offs? "Our collective agreement is there," said Lowe. "There is a clear provision with regard to numbers which cannot be affected during the life of the agreement. There can be no lay-offs while acquiring programs from outside." The current NABET agreement expires in June of next year.

CBC officials are keeping quiet about how the cuts will be effected. Richard Chambers, acting head of corporate communications, said "At the moment we have no sense of how it will affect independent production; no sense of the role of the consultants; we are unable to say what happens to prime time Canadianization."

Paul Audley, one of the three consultants appointed by the minister to oversee CBC cuts, said that all he could tell Cinema Canada was that he had "a brief to work with CBC as a representative of the minister. We will be reporting directly to the minister." The other consultants are former newsmen Tom Gould and Montreal consultant Jean Paquin.



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## NFB management plan provokes employee response

MONTREAL - The \$1.5 million budget-cuts announced by the federal minister of Finance Nov. 8 may have been the spark required to reverse the chronically low morale at the National Film Board of Canada as a new combativeness is now evident among employees already angered by a management plan to implement the National Film and Video Policy.

The 38-page document, obtained by Cinema Canada, is translated from French and entitled "Five-Year Operational Plan: Discussion document," dated October 1984. It was presented by Government Film Commissioner François Maccrola to the NFB's board of trustees' recent meeting in Moncton, N.B., where it got an unenthusiastic response, according to union sources at the meeting.

The plan, which proposes to implement the national film and video policy's two objectives (turning the NFB into a world-class center of film and video excellence, and a national training center for advanced

research, development and training in film and video art and technology), recommends:

- a decentralized production program that over five years will balance productions done in Montreal with production from the other parts of Canada;
- reductions in creative staff to a permanent core of 30 English and French filmmakers, with 70% of NFB films produced by freelancers by 1989-90;
- integration of production and marketing through the addition of 30 coordinators of marketing and audience research, marketing officers, information and promotion officers, writers, distribution agents, and r & d officers to develop and identify audience requirements and new market trends;
- the creation of 12 audiovisual centers, one per province, with two for Ontario and Quebec, to be involved in production, promotion and distribution;
- formalization through federal directive of relations between the NFB and CBC/Radio-

Canada for access to the national public television network, and greater use by the NFB of conventional, pay- or cable TV;

- transfer to Telefilm Canada of \$1.45 million, including the NFB's four international offices and 17 employees on Oct. 1;
- elimination of "a significant

number of positions" in the engineering sector through long-term sub-contracting;

- opening the NFB laboratory to private production by Dec. 30, 1984, through tenders to Canadian laboratory owners for business proposals that would allow the lab to function

as a separate entity, jointly administered by the NFB and the private sector;

- tenders by Dec. 30, 1984 on the privatization of the NFB shooting stage in co-management between the Board and the private sector;

## Telefilm opens Halifax office

HALIFAX - In a move to encompass the regions in its operations, Telefilm Canada has announced the opening of a Halifax office which should be operational by the end of November.

Modelled on the Vancouver office, the Halifax one will be a point of contact between Atlantic filmmakers and Telefilm.

Appointed to direct the Maritime office is Bill Niven, an experienced administrator making the move from Correctional Services of Canada. Niven admits that it is an unusual move for him. He says, however, that he is bringing with him "a fair amount of administrative experience and experience in dealing with the private sector."

Niven says his first priority will be to get to know the

people in the industry. "I aim to learn a lot about the film business. I want to meet all the filmmakers and find out what their concerns are."

He sees the role of the Halifax office as an information transmitter. "We will be a conduit of information between Maritime filmmakers and Telefilm." Decisions on approving projects for Telefilm funding will be made in Montreal by André Picard. There will be no quotas, either high or low, on productions to emanate from the Maritimes. "We are going to go strictly on the strength of the project. My job is to help them access the fund," says Niven.

Niven is not sure how possible regional cutbacks by CBC would affect production in the Maritimes.

## Video Atlantic for broadcasting

CHARLOTTETOWN - Charles Duerden, director of public relations, announced the formation of Video Atlantic to provide a full broadcast quality facility in the Maritime region. Video Atlantic became operative in September as they took on coverage of the Pope's visit to St. John's, Newfoundland. The company has just completed a half-hour drama, *The Job*, for CBC Halifax. Duerden noted

that Video Atlantic is a completely mobile unit. Presently looking to CBC regional broadcasting for co-productions, they are concerned about CBC cutbacks which may effect regional programming.

Meanwhile, on Oct. 22, Telefilm Canada announced the opening of its Halifax office to stimulate production in the Maritime region.



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- allocation of more resources and effort towards research of audience viewing habits, new technologies, and audience reaction methodologies;
- clarification of the NFB's mandate concentrating on socially and culturally relevant films;
- a new administrative framework headed by a president, five vice-presidents and a management committee.

In assessing costs of the

operational plan, the document estimated slight savings in the \$300,000-500,000 range, noting "We do foresee that there will be slightly fewer employees... than at present." However, the document states also that "all of the duties that now exist will continue to exist under the new structure." While transitional costs of the implementation plan were not known, it was estimated the plan would not add to expenditures "but

could reduce staff costs significantly."

The Board's official position is that it is only a discussion document and that before implementation of such a plan, there would be consultation with NFB employees.

However what has angered NFB technicians, filmmakers and their union, is precisely that there was no consultation before the document was circulated.

"The document reflects about five or six management inputs," commented one employee. "There was no consultation with the directors of English or French production, nor with executive producers; and no consultation with the staff at any level."

"It is little wonder the NFB is facing the difficulties it is," the same employee added, "when you have a document written by people who have no interest

or knowledge of the place. None of the upper management have experience in film; they are largely technocrats. And they are using the Board as a public institution for the private interest. The document certainly reflects a lack of understanding of what this institution is about."

"Our reaction to the document is very negative," says Anne-Claire Poirier, newly elected president of the Syndicat general du cinema et de la television - section ONF, which represents 380 filmmakers and technicians, and is the largest of five unions at the NFB.

At a union meeting Nov. 9, it was unanimously resolved to reject outright the five-year implementation plan because, as Poirier told Cinema Canada, "it goes against the nature of the institution and what it does."

"On the other hand," Poirier added, "we're not demanding the status quo either, but we're not for change simply for the sake of it. And they (management) might as well know it."

While the union's specific strategy to prevent the plan's implementation is still in the process of being elaborated, Poirier did feel that both the announced cutbacks and the implementation-plan document had been beneficial in clarifying the basic issues.

"In recent policy statements - you can see it a little in the national film and video policy, and you can see it quite clearly in the implementation plan - what is being attacked is the specificity of the Board, the integrated character of the institution. It is the fact that it consists of specialized technicians, of a lab, of a distribution sector, that give the place its specific character. If the institution keeps self-destructing, by getting rid of its distribution sector, then its lab, then its sound service, where are we going to end up?"

"Since Guy Roberge left some 20 years ago," Poirier continued, "each successive Film Commissioner has left the place in worse shape than he found it in, each commissioner has taken with him a piece of the Board. Well, either they have each agreed to play the role of grave-digger or they are people in the wrong job. We want to clear this up. We're going to have to do the work that a good Film Commissioner should do."

"Because, we're all in the same boat - Radio-Canada, Telefilm or the Board, it's all part of the same world. This business of public-sector/private-sector has been grossly confused: there is no private industry, since all the money in the end comes from public funds. We're just as affected by cuts at the CBC as they are by cuts at the Board. And we have to fight together with them because what's at stake is the quality of the work we do."



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## NEWS

### ATLANTIS AND NFB SIGN CO-PRODUCTION AGREEMENT

Atlantis Films Ltd. and the National Film Board of Canada have signed an agreement to co-produce 17 half-hour dramas for initial broadcast on the Global Television Network. The Global Playhouse series is an anthology of dramas adapted from Canadian short stories. Principal photography for the first episode, based on Margaret Laurence's *To Set Her House in Order*, began in Edmonton in November, and is being directed by Anne Wheeler. Other titles in the series include *Uncle T* by Brian Moore, *The Concert Stages of Europe* by Jack Hodgins and *The Rebellion of Young David* by Ernest Buckler. The first eight episodes, produced by Atlantis in collaboration with the NFB, is presently being aired on Global TV.

### IN COLUMBUS...

Don Brittain's *Something to Celebrate*, an hour documentary showing how some senior citizens prove that life doesn't necessarily slow down after sixty, earned the President's Chris Award for the Best of Festival production at the 32nd International Film Festival, Columbus, Ohio, on November 3. *Something to Celebrate* is an NFB/CBC co-production.

### IN CHICAGO...

At the 20th International Film Festival in Chicago, November 9-23, *Real Inside*, directed and produced by John Weldon and David Verrall, earned a Silver Hugo in the animated film category; *Japanese*



Don Brittain on location for *Something to Celebrate*, the President's Chris Award at the Chicago Festival.

*Woman*, directed by Kalle Lasn, won a Silver Plaque; and *A Good Tree*, a half-hour drama directed by Giles Walker, also earned a Silver Hugo. *A Good Tree*, one of the eight Global Playhouse series, was produced by Atlantis in collaboration with the NFB, and will be telecast on Global TV, Thursday, December 20, at 9:30 p.m.

### IN YORKTON...

Six NFB productions earned awards at the Yorkton Short Film and Video Festival, October 3 to November 4. Golden Sheaf awards went to *The Boy and the Snow Goose*, Gayle Thomas director; *Flamenco at 5:15*, Cynthia Scott director; *Narcissus*, by Norman McLaren; to Douglas J. Dodd for best musical score for the film, *Hoppy: A Portrait of Elisabeth Hopkins*. Co Hoedeman's *Mascarade* received the Golden Sheaf Award given by the Queen City Junior Film Society for best production for children; and *Steams, Schemes and National Dreams* received the Antoinette (Nettie) Kryski Canadian Heritage Award.

This film was made by the Credo Group, produced by the NFB for Parks Canada.

### NEW CATALOGUES

The National Film Board of Canada has just released *Our Bodies, Our Minds*, a comprehensive catalogue of *Film Video and Multi-Media Resources for Health Education*, providing information on over 250 productions produced and/or distributed by the NFB.

Subjects include: Addiction, Aging, Child Abuse, Death and Dying, The Disabled, Films for Kids, Fitness and Nutrition, Mental Health, Occupational Health and Safety, and Parenting.

The National Film Board has also released its 1984/85 French and English Film and Video Catalogues. Over 2500 English titles and 1800 French films are in distribution. NFB films are distributed in 16mm, some in 35mm, and all are available on 1/2" V.H.S., 1/2" Betamax and 3/4" U-matic videocassettes. To obtain copies of NFB catalogues contact the nearest NFB regional office.

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# Unions join to denounce CBC cuts

TORONTO - In a rare move, eight broadcasting unions and guilds representing 15,700 CBC employees joined forces to denounce the CBC budget cuts.

At a press conference here Nov. 22, representatives of the Alliance of Canadian Cinema, Television and Radio Artists, the American Federation of Musicians (Canada), the Association of Television Producers and Directors (Toronto), the Broadcasting Council, the Canadian Union of Public Employees, the Canadian Television Producers and Directors Association, the Canadian Wire Service Guild, the National Association of Broadcast Employees and Technicians, and the National Radio Producers Association, told reporters that "the massive budget cuts imposed on the CBC, and the way in which the government is overseeing the implementation of these cuts jeopardizes the integrity of the CBC, and threatens both the CBC's future and

the future of public broadcasting in Canada."

Ray Hazzan, president of ATPD (Toronto), who was chairing the news conference, said that what concerned him most was the fundamental alteration of the CBC mandate implied in the budget cuts and which were not subject to any public discussion. He blasted the government for retreating on an arm's length policy for the CBC. "The appointment of the three consultants is blatant interference," he said. He accused CBC management of "astonishing passivity in the face of the cuts." He defended the unions' belated response to the budget cuts - decisions about by the cuts have to be made by the end of November - saying that the unions have been making representations to CBC management for some time. He added that on Nov. 14 the unions sent a telegram to CBC president Pierre Juneau asking for an immediate meet-

ing before final decisions on the cuts are made. He said "we have had no reply. It is outrageous that we have been excluded from the entire decision-making process."

Hazzan suggested it was still not too late to engage in consultations. "The cuts won't be implemented until April 1." The unions have not formalized any further strategy to fight the cuts.

Colleagues in Quebec representing 4000 CBC and contract employees held a similar meeting in Montreal.

"Obviously the unions haven't read the mandate," Paul Audley, one of the three consultants appointed by minister of Communications Marcel Masse to oversee the CBC cuts, told Cinema Canada. "We are surrogates for the minister so that he can understand the kinds of choices the Corporation is making - and has to make."

At CBC, Richard Chambers,

acting head of communications, said the unions have not been locked out of the consultative process. "No decisions whatsoever have been made," he said.

TORONTO - Universal Films announced a new release date for *The River* which stars Mel Gibson, Sissy Spacek and Scott Glenn. It is now scheduled for release Jan. 25. The film has been repositioned to avoid a clash with two other similar films in current release.

## Global/Atlantis shine in Chicago fest

TORONTO - Global Television Network and Atlantis Films have announced jointly that two episodes of Global Playhouse won silver awards at the 20th annual Chicago International Film Festival.

*A Good Tree*, directed by Giles Walker from a screenplay by Gloria Demers, won a silver Hugo in the short subject category.

*The Painted Door*, directed by Bruce Pittman from a Joe Wiesenfeld screenplay, won a silver plaque in the short subject category.

The Global Playhouse series consists of 24 half-hour dramas produced by Atlantis Films, in collaboration with the NFB and

with participation by Telefilm Canada.

Global News captured two of the top three honours for excellence in television news broadcasting at the annual conference of the Radio and Television News Directors Association. Global took the Charlie Edwards award for spot news coverage and the Sam Ross award for excellence in commentary, editorials and news analysis.

The Charlie Edwards award was for a report on the funeral of underworld figure Paul Volpe. Doug Small, Global's Ottawa bureau chief, took the Sam Ross award for his commentary concerning the abuse of English by bureaucrats.

## Fraggle Rock gets Emmy nod for second year

TORONTO - CBC announced that an episode of *Fraggle Rock*, its co-production with Henson Associates, has been nominated for an international Emmy for the second year in a row. *All Work and All Play* is the episode entered in the children's programming category. *Fraggle Rock* took the Emmy in that category last year.

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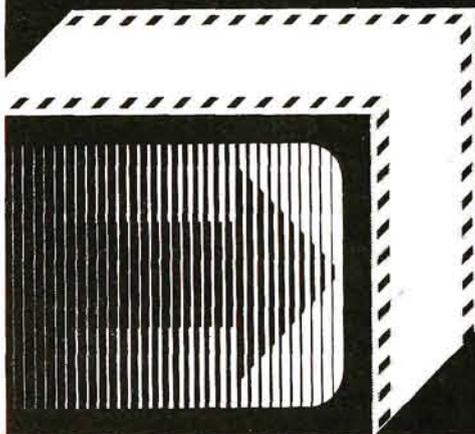
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to Film, Television, and Communication Studies in Canada

1985

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