

Masse heads cultural offensive

MONTREAL — Federal Communications Minister Marcel Masse is spearheading what some observers consider the potentially largest offensive for a concerted Canadian cultural policy since the pan-Canada euphoria of Expo '67.

The current offensive is aimed at convincing Masse's cabinet colleagues of the need to surround upcoming free-trade talks with the U.S. with a legislative program repatriating the Canadian cultural domestic market in publishing, film and video. The opportunity was unwittingly provided by U.S. film industry chief lobbyist Jack Valenti, president of the Motion Picture Association of America.

Valenti, in an article published in *The Los Angeles Times* and reproduced Feb. 3 in the *Montreal Gazette*, threw down the gauntlet "to all nations that roam the U.S. marketplace with freedom and profit but construct the most ingenious hedgerows barring their marketplace to the Americans", citing Taiwan, Colombia, Canada, Quebec, Spain, Indonesia and India where trade "barriers stand guard against us."

Responding to Valenti in the same newspaper, Masse pointed to "the structural problem" created by U.S. distributors' domination of the Canadian theatrical film mar-

ket as a result of which only two per cent of screen-time in Canadian theatres is occupied by Canadian films.

In subsequent speeches, Masse noted repeatedly that

AT PRESSTIME Wilson tables budget

OTTAWA — With \$75 million for the arts in Finance Minister Michael Wilson's Feb. 26 budget, the Conservatives are putting back the amounts they slashed just over a year ago.

The money includes a \$33 million fund for production and distribution of Canadian features, \$13 million for book publishing, \$5 million for the recording industry, and \$10 million for Canada Council grants, plus an additional \$14 million for royalties for Canadian authors and improvements in Public Archive and library services.

"It is another indication of the government commitment to help culture," commented Communications Minister Marcel Masse, who said he was very pleased "given all the circumstances."

Initial reaction from the Canadian film industry was positive. *Cinema Canada* will have more detailed reaction to the budget announcements next issue.

Canada produces more films than the Canadian public is given an opportunity to see. For example, in 1984 Canada's per capita film output was twice that of the U.S. In the decade from 1972-1982, the number of Canadian production companies jumped from 139 to 322. Now 35,000-strong, the Canadian film industry is producing over 75 feature films per year.

Yet if Canadian films are rarely seen by Canadians, it's not because Canada is an insignificant market. On the contrary, Canada represents about one-quarter of the total world market for U.S. film and TV output. In 1984, Canadian filmgoers paid for more than 100 million admissions to theatres, considerably higher, for example, than Britain with 60 million entries and 2.5 times the population. As Masse noted, the consumer market for film and video in Canada is just under \$1 billion, with over 90% of Canadian distribution profits flowing back to the U.S.

But with only two per cent of Canadian screen-time available to Canadian production, "we face a serious industrial problem" that has "disconcerting" economic and cultural implications, Masse told an industry conference in Toronto Feb. 24. However, he went on, "I am proud that we have now

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Telefilm reorganizes into Entertainment and Corporate

TORONTO — Following weeks of discussions since last November in Montreal, Toronto, and western Canada with associations of producers and distributors, Telefilm Canada has entered 1986 considerably re-organized. The spirit of the revamp, say Telefilm officials, is to make the federal agency more responsive to the film industry.

The structure of the re-organization, announced Jan. 17 by Telefilm board chairman Ed Prévost, means primarily that Telefilm's previous French-English/Montreal-Toronto mode of operation is now no more. And where its divisions previously consisted of Administration, Distribution, English Production, and French Production, executive director Peter Pearson has redesigned Telefilm into a bicameral body composed of an Entertainment Business and a Corporate Affairs division. Further, the Entertainment division itself has been divided into Operations and Business Affairs components (each of which is headed by an executive and supported by managers in Montreal and Toronto).

As well, within Operations is the International Services section, which regroups all of Telefilm's exporting, marketing (including the Marketing Assistance Program), and over-

seas support activities and festivals (the latter included because of its role in promoting Canadian culture abroad). Other deletions within Telefilm have removed the posts of director of Marketing and Distribution and director of the Broadcast Fund.

Part and parcel of Telefilm's re-organization are several key personnel changes, among them the following: to deputy director and corporate secretary, Judith McCann (previously secretary of the Board and special advisor); to executive in charge of Operations, André Picard (previously director, production — Montreal and for six months director of the Broadcast Fund); to executive in charge of Business Affairs, Bob Linnell (previously director, production — Toronto); to executive in charge of Strategic Planning, Ian McLaren (previously director, distribution — Montreal); to executive in charge of Communications, Josée Miville-Dechêne; and to executive in charge of Administration, Yves J. Beauchesne (from director, finances and administration — Montreal).

With the aim of increasing Telefilm's responsiveness to the industry, the leading edge will lie in both the Operations and Business Affairs compo-

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MAP marks first year with good sales

TORONTO — Success, both in sales and syndication, has been the fortunate lot for Canadian producers at recent markets abroad, in the U.S. at the Jan. 17-21 NATPE market in New Orleans and in Europe at the Monte Carlo market Feb. 9-15. Both markets, attended by a combined Canadian contingent of over 100, concluded Telefilm Canada's 1985-86 fiscal year and the first year of its Marketing Assistance Program on an upbeat note.

For the one-year period since February 1985, MAP director Margo Raport told *Cinema Canada* that Canadians pulled in over \$13 million Cdn. in sales at international markets — a 300 per cent increase over the previous year. "You're looking at a phenomenal sales record, so we have to be doing something right," said Raport.

Something right carried into the new year at NATPE where,

for the first time, Canada was a unified entry with its own booth and a team numbering 12 Canadian exporters and five producers. NATPE, a syndication market described by Raport as "extremely important" for sellers as well as information and marketing strategies, not only drew Canadian broadcasters buying foreign programming but equally, generated considerable interest in syndication (by non-Canadians, a point Raport felt was immaterial given the sales achieved) of Canadian product.

Precisely what success met Canadians at NATPE was rhymed off in rapid-fire by Raport, highlights that included: the sale in 65 markets covering 40 per cent of the U.S. population of **Rocky Mountain Inn** (represented by Eagle Media); Canadians garnering all three nominations in the international sec-

tion of NATPE's Iris Awards, with programming executive Stan Thomas and CKND-TV of Winnipeg winning for **Tramp at the Door** (Thomas' fifth nomination and his second win in two years); the ordering of more episodes, thanks to excellent ratings, of CTV's **The Campbells** by the Christian Broadcast Network plus sales to Britain, Holland, and the Caribbean; the entry into its fourth year of syndication (represented by Access Syndication) of **Lorne Greene's New Wilderness**, which consists of 84 complete episodes offered on a barter basis and which now has covered 70 per cent of the U.S. market; and the addition of 14 U.S. markets to its coverage south of the border for the CTV series, D.L. Taffner's **Check It Out**.

CBC Enterprises "again did phenomenally well" said

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Ontario announces Film Corp

TORONTO — The Ontario Film Development Corporation, first announced by Ontario Citizenship and Culture Minister Lily Munro last Nov. 1, held its inaugural launch on Feb. 11. The OFDC, chaired by former Festival of Festivals director Wayne Clarkson, has held meetings throughout February with various industry groups (among them the Canadian Independent Film Caucus, Toronto Women in Film and Video, and ACTRA) both to publicize its aims and establish its guidelines.

The OFDC, established with \$20 million in funding to invest in Ontario-based productions over the next three years, also had its organization further fleshed out at the launch with the appointment by Premier David Peterson of a 13-member board of directors. Those individuals, culled from the media and arts community,

include: author/columnist June Callwood; Ontario Stadium Corporation chairman Martin Connell; movie directors David Cronenberg and Norman Jewison; TV producer and Chromavision International and Videoglobe Inc. founder Jacques de Courville Nicol; CHCH-TV general manager Frank DeNardis; Young People's Theatre general manager June Faulkner; True North Records' Bernard Finklestein; Toronto Life publisher Peter Herrndorf; jazz pianist/composer Oscar Peterson; Toronto **Cats** co-producer Tina VanderHeyden; literary agent Lucinda Vardey; and Rogers Cablesystems president Colin Watson.

Clarkson will serve as board chairman during corporation meetings, with directors receiving per diems of \$125 plus expenses for each meeting.