questions relating to curating and curatorship are in these days, with seminars, articles and a recent issue of provincial essays devoted to the topic. Who determines what gets shown and what is written about it? What gets included in historical record? What relation has this determination to the market evaluation of art and/or its sociopolitical value? What is the relative power between patronage and curatorship, and how do art, politics and government-funding interact? Do curators observe and place into context, or interpret, or do they, in fact, create theses for which the work serves merely as example? And what has this to do with film? Nothing and everything (as usual).

Film, as other reproducible art, is not a part of the collectible art market. It is conceivable that these same art forms are largely ignored by museums! The market in relation to film is the feature-film industry. And what gets shown and produced is 'selected', via Telefilm, by television executives.

As far as I know, there are no curators of film in the major public art galleries, which generally refuse or are unable to include film in the curating of contemporary art market. Is it conceivable that curating as the procuring of, caring for and exhibition of a collection, there is no curating of experimental film. And there are no curators of film in public art galleries! Why is there no curating of experimental film? And there are no curators of film in experimental film. Experimental films should be collecting and regularly screening at least the 'founding experimental' films, thereby exposing the public and providing a context for independent curating of programmes of contemporary film art, and exhibition in artist-run centres.

Artist-run centres arose in Canada to provide artists unmediated access to galleries. Selection committees are composed of artists and/or administrative staff. Artistic and curatorial initiatives were given a chance to develop, with a similar result. Experimental films are often presented in programmes selected according to an independent curatorial screen, or a combination of the two. But does placing individual films in a context aid viewers to see more insightfully or does it limit the viewing experience by giving priority to the curator's position? Also, what control has, or should a filmmaker have, over the context in which her/his work is seen? And who are the accredited critics as such? Is film taught in art history courses? In the meantime, let's continue to screen films — more and more — and keep a debate going on criticism and curatorship.

Continuing with excerpts from interviews with film journalist Florap Hof and Canadian filmmakers:

Joyce Wieland: I teach children painting — I'm a painter, too — and I speak to them about the future. They've done statistics on children in public schools and 75 per cent think there isn't any future. So I like to say 'Draw a picture of the future' — draw a little house and let's make a drawing of where you would live. Some of them want to live in space. Their negativity keeps coming in and you always have to keep going towards positive things. You build a bridge through drawings or a film.

I work with older people, too. They also have to have their eyes opened. They have to have the layers peeled off and even if they are not going to be artists professionally, they have to see that the most important thing is to enrich their lives by seeing.

For instance, one woman who owns her own business was afraid at first to touch the paper, even to begin to draw. Then she started to see. One day she went outside and she saw the sun reflected on some buildings and she took about half an hour to walk down that street! From then on, she and the others were looking. Hofp What are the layers on the eyes of filmmakers in Canada?

National Film Board of Canada Office national du film du Canada

MONTREAL

ON (EXPERIMENTAL) FILM

by B. Sternberg

The National Film Board will contribute $1.8 million over a five-year period to help fund the newly-formed Canadian Screen Institute, a national organization based in Edmonton which will provide training in film production. In making the announcement, NFB chairman Francois N. Macerola stated that the institute represents a "vital step in ensuring that Canadian stories reach our screens and that filmmakers from across the country have the opportunity to tell their stories.

The Canadian Screen Institute has grown out of the Dramalab, which brought together young filmmakers from across the country to train in the various crafts of filmmaking and animation techniques and a deep commitment to social responsibility in the cause of universal peace and justice.

To mark his contribution to peace education, McGill has instituted a prize bearing McLaren's name which will be presented every year to a student who demonstrates exceptional talents in media studies and manifest political consciousness and awareness exemplified by McLaren.

FORUM ON WOMEN'S STUDIES

The education sector has long been a major user of NFB films. As part of a program to revitalize exchanges between filmmakers and film users, a two-day workshop was recently held in Montréal which brought together several educators, family life and women's studies coordinators and NFB women producers from across the country and from Studio D. They explored the main issues affecting self-image attitudes and expectations of today's female high school students and discussed how filmmaking and film utilization can help generate attitudinal changes and challenge the status quo. A report summarizing the discussions and outlining recommendations will be made available to educators across the country.

FILM FESTIVALS

CANNES

The Decline of the American Empire, Denys Arcand's new feature film, has been selected to open the Directors' Fortnight at the 1986 Cannes Film Festival. The film was co-produced by the NFB and Corporation M & M Léa.

BANFF

Six films produced or co-produced by the NFB have been selected to be part of the official competition at the Banff Television festival: Genie winner Final Offer: Bob White and the Canadian Auto Workers Fight for Independence; ACTRA Canada's Sweetheart: The Saga of Hal C. Banks; The Great Buffalo Saga; With Our Own Hands; Le Vieux art l'enfant; and The Space Between, Part III of the Defence of Canada series.

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NFB Offices in Canada:

Headquarters – Montreal (514) 283-9253
Pacific region – Vancouver (604) 666-3411
Insular region – Winnipeg (204) 949-2612
Prairie region – Toronto (416) 973-0855
Ontario region – St. John's (709) 576-4898
Atlantic region – Halifax (902) 426-7350
plus offices in most major cities

With Our Own Two Hands.

64/Cinema Canada – June 1986
Wieland: I think commercial filmmakers in English Canada don't have their eyes opened - they don't have a fresh view in themselves to develop, from inside. They look at product from other countries, from the cause there's no vision. They want to emulate that vision.

Hopf: What are these films from inner vision?

Wieland: It began in New York in the '60s and before, the underground filmmakers, and I saw what they called "ecstatic vision" and thought what could that be - and I wanted it! I would see these people developing from their own vision, from their lives in their studios or wherever, they would see the light and it was always about light. The problem is to go into oneself and find out what one is and to suffer what it is to be oneself. Go to the darkest parts and brightest parts and find out what you like and want and to validate that.

When you work with students you have to stay with them all the time. It's not just a question of art and finding out who you are and to make this wonderful thing happen out of yourself, it's the responsibility to society and to care about other people. There needs to be much more communication - about joy, about light, about things that are considered frivolous by some political filmmakers.

It's difficult to get the films shown. We're hindered by middle people - writers, TV people. A lot of people think art separates, but art is to embrace others - whether to convey something difficult or talk about light - to communicate those things without selling out...

Work that comes from the spirit, journeys into the spirit, that's what we need now.

Student entry project for Ontario productions

TORONTO - Students in Ontario film production programs looking for an introduction to the film industry have, for the past six years, been able to find some recognition in CBC Ontario's annual Telefest. New this year, and with a similar insight into the industry, is the Student Entry Project.

The project, which will hold jury screenings May 22-23 with an awards gala May 31 at the Ontario Science Centre, is attempting to take advantage of the fact that approximately 900 film students graduate annually from the production programs at post-secondary institutions throughout Ontario.

Seth Feldman, a York University film instructor, says four films each year will be invited from institutions that include Sheridan and Niagara colleges, York, Queen's and universities, and Ryerson Polytechnical Institute. Categories will consist of narrative, documentary, experimental, and animated films, Feldman noting that organizers are hoping to expand the project to encompass screenwriting and film criticism as well.

In the works since February, Feldman said the project's been enthusiastically received by the industry -- prizes will be donated by Norman Jewison and Budge Crawley, with a possible appearance by David Cronenberg -- and that, in his view, it will fill "a fairly large gap" in opportunities currently available to film graduates.

While the project is still coming together, Feldman says approaches by organizers have also been made to TVOntario's programming director about possible airplay and to the Academy of Canadian Cinema and Television (organizers of the Genies and recently-announced Gemini Awards) regarding the future inclusion of a project award.

Organizers are also lobbying, says Feldman, for changes in youth unemployment regulations to get graduates on productions faster, as well as a relaxation of rules among technical unions and guilds to permit more apprenticeships.