



## DID YOU READ THAT?

### Vidéotron promises to behave

The chief executive of Le Groupe Vidéotron Ltée, Canada's second largest cable distributor, goes head to head with a CRTC federal commission of inquiry in defense of a proposed \$134.1 million acquisition of Télé-Métropole Inc. Reflecting concerns within the private sector, the commission asked André Chagnon for repeated assurances that the proposed acquisition of Canada's largest French-language broadcaster would not result in an excessive concentration of corporate/broadcasting power.

### Five year license renewal for Global

The CRTC has determined that a proposed minimum of 166 hours of new Canadian programming by Global Television should be increased to 183 hours. A five-year license was renewed on the condition that this minimum be met for the first 11-month beginning in October and that the southern Ontario broadcaster program 200 hours of new Canadian drama and variety programming during each of the following four years.

Global executives say the higher minimum leaves no incentive to achieve levels beyond what is set down by the CRTC.

### Life Channel: down but not out

"Unsupportable losses" or a debt of \$2.5 million finally resulted in a death knell for the Life Channel. Financial pressures forced the pay-TV channel off the air early during the morning of Dec. 1.

However, an application to the Canadian Radio Television and Telecommunications Commission may see the Life Channel brought back from the dead on the basic cable service.

### Ultimatum

Quebec film producers presented an ultimatum to a 700-member technicians' union warning that refusal to sign a collective agreement would mean the complete withdrawal of the agreement and an end to collective bargaining.

Representatives of the Association des producteurs de films et de vidéo du Québec and the Syndicat des techniciennes et des techniciens du cinéma du Québec have been negotiating the renewal of the illusive agreement since 1979.

## NFB vows equal opportunities

MONTREAL - It may take 10 years to implement but the National Film Board of Canada has become the first major Canadian cultural organization to sanction a mandatory program to assure that women achieve parity with men in all staff and contract positions.

François Macerola, chairman of the NFB, made the announcement Dec. 15, explaining that the NFB could not hope to be "culturally and socially responsive" without redressing the imbalance of men and women, in terms of numbers and wages, employed by the NFB.

The Equity Employment Program is based on an NFB-sponsored study entitled *Equality and Access: A New Social Contract* by Francine Fournier, a professor of political science at the University of Montreal, former president of the Quebec Human Rights Commission and by Bonnie Diamond, a management consultant.

Macerola told *Cinema Canada* that this study, conducted in 1986, and the gradual implementation of over 50 recommendations, is an NFB initiative unrelated to the employment equity Bill C-62 (April, 1986), framed by Flora MacDonald in her previous portfolio as minister of Manpower and Immigration, which does not apply to the NFB.

"We decided to take a social consensus which told us that something was amiss," says Macerola.

He explains that the decision to make the equity program mandatory is partially the outcome of a voluntary equal opportunity program in effect at the NFB since 1978 and of

the success of the women's Studio D, established in 1974, in raising the general profile of women filmmakers.

"Although the percentage of women who work in distribution and as filmmakers has doubled since 1975, we still have a long way to go to achieve equality," says Macerola.

Macerola's appraisal of the unsatisfactory degree of equality at the NFB is supported by the results of the Fournier/Diamond study which also takes a comparative look at the private sector.

The study reveals that women make up 28 percent of the Canadian film industry but hold only 15 percent of the principal positions in feature film production. Women filmmakers earn on average almost \$5,000 less per year than their male counterparts, according to the study.

At the NFB, women make up 22 percent of management, 31 percent of filmmakers, 15 percent of technicians and 34 percent of information and distribution personnel.

Also revealed is an average pay inequity at the NFB, similar to that in the private sector, of \$5,000 in favor of males in all categories except support staff where women account for 72 percent of employees.

The study concludes that women experience job segregation, training is inadequate and ad hoc, contract dollars to men are more than double contract dollars to women, women are rewarded less than men in merit pay and that while personnel policies are relatively free of discrimination, the performance evaluation system is not applied with

one standard across the NFB.

"Our objective is equal numbers," says Joan Pennifather, vice-film commissioner at the NFB, in charge of the program to date. She explains that strict equality in terms of the numbers of men and women employed at the Board is an objective to be aimed for but one that will not compromise the hiring of qualified persons regardless of gender.

Pennifather also describes as realistic the recommended 10-year implementation period during which time recommendations in the Fournier/Diamond study would give rise to new policies.

Among the first recommendations in the study is the appointment of an Employment Equity director. Pennifather told *Cinema Canada* that this could happen as soon as January 1987 with operations getting underway by April.

Other recommendations include a review of so-called "women's positions" or those in which women are in a majority to determine if employees are receiving equal pay for work of equal value; a women's training program created in consultation with Studio D and the women's program in French production with an emphasis on training women filmmakers in areas where women are under-represented; management training which sensitizes management personnel to the employment status of women.

As of February 1986, the NFB employed 825 personnel, full-time and temporary (for more than six months), of which 377 are female and 448 male.

## Current situation doubtful Women's studio in desperate straits

MONTREAL - The acting executive producer of Studio D, the women's filmmaking studio at the National Film Board, says the future of a Federal Women's Film Program is not as secure as it appears to be in an NFB study entitled *Equality and Access: A New Social Contract*.

The report, released Dec. 16, which contains recommendations for an Employment Equity Program with the aim of eliminating inequities between men and women hired by the NFB, has been approved by the NFB board of trustees.

The report states that parity will be achieved by the continued hiring practices outlined in the NFB operational plan and that funding to

women filmmakers will be increased.

Also recommended in the report is sustained support of Studio D, the Federal Women's Film Program and the recently established French-language women's production unit.

Ginny Stikeman, executive producer of Studio D, told *Cinema Canada* that she questions the current status of the Federal Women's Film Program established in 1980-1981 under the administrative control of Studio D.

The program was established to employ women filmmakers in the production of documentary films supported on a 50/50 cost sharing basis with various federal government agencies. In all, 12 films have been made

to date including the *Moving On* series.

Stikeman says it is uncertain whether the four most recent films in this program will receive funding for the final stages of post-production. Studio D is in need of close to \$375,000 in additional funds to complete several of its own films and develop new projects.

"On a first glance at the (Equality and Access) report, it would appear that the Federal Women's Film Program still exists," says Stikeman, "the fact is there is no program administration, no unit administration and four films yet to be released."