

CRTC to maintain CanCon levels Pressured into sex stand

TORONTO — The federal broadcast regulator has backed off a proposal to reduce Canadian content levels for television during daytime broadcasting.

Last summer the Canadian Radio-television and Telecommunications Commission (CRTC) proposed that under certain conditions television broadcasters be allowed to reduce daytime Canadian content levels from 60 to 50 percent.

The CRTC proposed the reduction provided broadcasters invested a proportion of gross revenues equal to their best 12-month performance in the last three years.

At a September 1985 hearing, industry support for the proposal was expressed, but so were ideas for changes and opposition, a CRTC statement reads.

The CRTC, as a result, decided to stick with the existing regulations except in the case of ethnic and remote stations.

The proposed reductions for daytime Canadian television would not have affected primetime (six p.m. to midnight) levels that are set at a 50 percent minimum for private broadcasters. Also, they would not have affected the CBC at all.

In its December announcement the commission said Canadian broadcasters must continue to make financial and program commitments for

quality Canadian shows at license renewal hearings.

The CRTC has also announced new "streamlined" television broadcast regulations. The commission says the new regulations eliminate outdated provisions, clarify others and provide a more "flexible regulatory framework."

CRTC chairman André Bureau said the new regulations bring the broadcast and cable television industries in-line with modern conditions.

"With this leaner, cleaner regulatory environment, the commission expects strong commitments from its licensees to produce and air distinctive, high-quality Canadian programming," Bureau said.

The CRTC says because it is adopting a more supervisory approach it expects the television industry to adopt codes for self-regulation in specified areas. These areas include advertising during newscasts, the use of subliminal advertising and television station contests.

Famous at Yorkdale Mall

TORONTO — Three new movie theatres were unveiled in December at the Yorkdale mall cinemas, one of Canada's first multi-screen movie complexes.

Famous Players Limited opened three new movie theatres at its Yorkdale Mall complex as part of a previously announced \$4 million expansion program in the Toronto area.

Under a two-phase program Famous Players added three theatres and refurbished its three other theatres at Yorkdale. Total seating capacity is increased to about 2,265 from 1,200.

The three new theatres have Dolby Sound and 20-foot high curved screens. Two of the three are equipped with 70mm projection equipment.

The Yorkdale theatres

opened in 1964 as a dual screen complex.

Famous Players plans to build 13 new screens in the Toronto area by the spring of 1987.

The Yorkdale theatres also have expanded concession stands and box offices as well as improved seating.

Walter Senior, chairman of Famous Players, said the Yorkdale theatre complex is an example of the high quality movie houses the Toronto-based firm intends to bring Canadians through its expansion and renovation programs.

Across Canada, Famous Players will build 11 new theatres with 60 screens by the end of the year. A press release states that another 50 to 60 screens will be constructed by 1990.

OTTAWA — Public pressure is what motivated the Canadian Radio-television and Telecommunications Commission (CRTC) to take a stand against sexism on television and radio, says MP Lynn McDonald, NDP critic for communications and culture.

McDonald calls "praise worthy," the CRTC decision to dismiss self-regulation for hard and fast guidelines and a warning to broadcasters that portraying women in demeaning roles could, in extreme cases, mean the loss of a license.

A former member of the federal government task force on sex-role stereotyping in 1982, McDonald, told *Cinema Canada*, that pressure by women's organizations and other concerned citizen has gradually weaned the CRTC away from favoring private broadcasters.

"The CRTC had been dragging its heels on sex-role stereotyping for three years just like it did on the whole issue of Canadian content," says McDonald.

She says the decision to revise and strengthen guidelines already in effect on a self-regulatory basis by the Canadian Association of Broadcasters is bound to get results.

On just how successful the CRTC will be at measuring improvements to the "image of women," McDonald says that a quantitative measure will be "simple."

"If women appear 5 percent of the time instead of 50 percent of the time that is a fault," she says.

She says qualitative improvements, more prone to interpretation, will follow quantitative improvements.

McDonald who is also a member of the Parliamentary Standing Committee on Communications and Culture, expects that the new guidelines will be enforced in the the spring.

On Dec. 23, the CRTC announced that broadcasters will be ordered to follow strict guidelines, as a condition of their licenses, to eliminate excessive prime-time violence and sex-role stereotyping.

The aim of the CRTC policy is to improve the television image of women and increase their overall presence in broadcasting.

Petrie/Agostini win Emerillons

OTTAWA — The Emerillon, the emblematic statuette of the France-Canada Film and Video Award and an accompanying grant was presented for the first time, Jan. 15.

Screenwriter, director Daniel Petrie (Canada) and cinematographer Claude Agostini (France) became the first recipients of the award for their collaboration on *The Bay Boy*, a Franco-Canadian co-production.

Both filmmakers received a \$10,000 grant each and The Emerillon, named after one of Jacques Cartier's ships sculpted by Canadian Charles Daudelin.

The award, a symbol of cinematographic and audio-visual relations between both countries is presented every two years based on a decision by a mixed jury.

Louise Marleau (Canada), Marcia Couëlle (Canada) and Daniel Vigne (France) were the 1987 jurors.

Officiating at the ceremony was Flora MacDonald, minister of Communications and Jean Sirois, chairman of Telefilm Canada. François Léotard, French minister of Cultural Affairs was among the guests.

Special distinction was given by the jury to *Adolescente sucre d'amour* by Jocelyne Saab and *Lune de miel* by Patrick Jamain.

The next Franco-Canada Award will be held in Paris in 1989.



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"I would go to his room. During the day, when he was away from the house. Not to do anything, but just stand there, trying to pick up clues as to what the man was all about. I'd study the folds of his rumpled bed-sheets, the depression his head had made in the pillow. I'd check out his belongings, his taste in art — postcards, paperbacks, Gitane cigarettes, back issues of FUSE magazine — just the little things anybody would collect in the ten years or so since leaving high school."

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