

New administration weakens Montreal film promo office

MONTREAL — A new administration in Montreal's City Hall and a restructuring of the bureaucracy has Guy Trinque, city film commissioner since 1985, thinking seriously about returning to the private sector.

"I'm working here for the remainder of the summer but I don't think I will be here much longer than that," says the young film commissioner.

Trinque explains that in his efforts to reorganize City Hall and save an estimated \$3.4 million, Mayor Jean Doré, elected November 9, 1986, has rendered impotent the film commissioner's office.

Despite an estimated \$45 million expenditure, in 1985, by Canadian and foreign (U.S.) productions in Montreal, \$110 million in 1986, an anticipated \$150 million in 1987 and \$200 million in 1988, Trinque says the City Hall reform will allow his successor the same administrative power as a parade commissioner.

"Film will become one small section of a larger cultural service," says Trinque. "However much you explain to them that a film will bring \$1 million versus a parade that will cost \$20,000, that parade is now as important as a film, an art exhibition as important as a film production."

Within the new reform, designed to eliminate an overlap of a number of City Hall jurisdictions by integrating and scaling down the number of departments, the film commissioner's office has been moved out of the Commission d'initiative et de développement économique de Montréal (CIDEM) and placed in the larger Commission d'initiative et de développement culturel (CIDEDEC).

Trinque argues that City Hall should not have moved the business of running a film commissioner's office out of the realm of economics and placed it in the realm of cultural development.

"I can't say that they're wrong, just that my thinking is different. I tend to want the city to support an industry that will create employment and investment and a massive return on taxes. This administration wants to place more emphasis on developing the cultural aspects of the city in general. I don't see the point — why there is as much if not more of an emphasis on a parade as there is on a film production."

He says a larger office, more bureaucratic red tape and less

accessibility to City Hall will make Montreal less attractive to foreign and domestic producers.

"It won't work. You need a commissioner, somebody who has the power to say 'go ahead.' If I wanted Chalet Mount Royal for a shoot I used to say 'shoot.' Now I write a thick dossier, go to the executive council and hope they say yes. I'm afraid for my successors."

Bruno Blache, an official working closely with Pierre Beaudet, the director of CIDEDEC (who was on vacation at press time), says the larger department will not be any less accessible.

He explains that prior to the reform, the film commissioner's office was the only cul-

tural office with an economic mandate under the CIDEM umbrella. CIDEDEC, he says, will treat all cultural industries equally and fairly with a three-tier system of management — politics, cultural industries and equipment, events and facilities. Each tier will be run by a management team expected to be active in early 1988.

"It is true that there will be more people to deal with but they will get the job done," says Blache, stressing that City Hall is well aware of the economic impact of film production in Montreal.

"The role of the film commissioner is to develop good relations with the film industry and provide facilities for producers.

We feel this can be handled better."

Blache argues that a smaller office is not necessarily a more accessible office. "That small things are easier to manage is a matter of philosophy. A smaller office would focus only on last-minute demands."

Asked why he did not leave sooner, Trinque says, "I am still here because I respect the industry and I don't want to compromise any ongoing production by leaving too quickly."

"If I go tomorrow they will hire three or four persons to do my job. One will be in charge of permits, one in charge of something else and the third when he is not busy... will do a parade."



Foreign sales up for Film Board

MONTREAL — The National Film Board of Canada reports the best sales year ever for the International Marketing Division. Gross revenue from television, video, theatrical and non-theatrical foreign sales in 1986-1987 was just over \$3 million, up 34 per cent from fiscal year 1985-1986.

New international markets were developed in Brazil and Argentina and an agreement was struck with France (Ministry of Culture) to make video copies of NFB films available throughout France.

The NFB reports that in Japan, 25 animation films were released on Laserdisc for home consumer markets.

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