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suffering. The report notes that "two decades of varying degrees of retrenchment have taken a toll on the creative staff, and reduced significantly the flow of materials into the marketplace." Miller adds, "The National Film Board has always denied any responsibility for children in Canada. They say their mandate is to explain Canada to Canadians, but as far as they're concerned, Canadians begin at 18."

- A dwindling market means a market that draws increasingly toward the centre. "Approximately 40 per cent of the annual sales for the last year were in the Toronto region, with a further 20 per cent in the rest of southern Ontario... There is a very real disparity of educational opportunity in Canada."
- Weak copyright laws (and low purchasing budgets) have meant that institutions are often copying material illegally, ordering tapes on "preview" and then making a copy for their permanent collection.
- The people in charge of school board library media collections are often poorly trained, and usually in the position for too short a time. The report puts the blame for this "decline in the level of expertise" on "decision-makers (who) now appear to regard the position of media coordinator, or audio-visual librarian, as a place to put supervisory aspirants for a couple of years of management training."

Broadcast, distribution legislation in doubt

OTTAWA - With rumours in the wind of a federal election to be called this fall, time is running out for two long-stalled pieces of Department of Communications legislation.

Neither the Broadcast Act nor the film distribution bill appear to be on cabinet's priority lists for this parliamentary session. If they are not passed before the next election, they could easily be lost in the shuffle of a new cabinet with new concerns.

The film and television industries have been putting pressure on minister Flora MacDonald to push the legislation through. According to Communications spokesperson Patricia Dumas, the broadcast legislation will be ready to be tabled in June, after having suffered several setbacks.

"Not to point fingers at anybody, but the Caplan-Sauvageau report was to be tabled in January of '86 and it was tabled in September of '86," Dumas said. Had it been tabled in January, "the legislative agenda would have made it quite possible for the bill to be passed before the next election." But the delay meant "almost a year in terms of what you can do with committee."

In addition, parliamentary reforms that gave standing committees more independence led to disagreements with the minister. And faced with questions about new forms of broadcast technology, Ms MacDonald sent the committee back to the drawing board.

The report was expected in January, Dumas said, but the resignation of Alberta MP Jim Edwards as chairman of the Parliamentary Standing Committee on Communications and Culture meant a further delay.

Even when the report is finally finished, legislation will have to wait for a policy statement from the ministry. This statement will permit "an analysis of the discrepancies or the similitudes between their report and the work being done internally here," Dumas said. "It really depends on the standing committee's timetable. It will take at least two or three weeks before the policy paper can be adjusted to the standing committee report. I think you're talking about June."

The spring session of Parliament usually ends in June, but "people are talking about extending the session," according to Dumas.

In spite of high odds that the two pieces of legislation will not be passed before an election, and may not even be tabled, Dumas maintained that "everybody's moving ahead with the intention of introducing the legislation plus the policy statement quickly after the report." The delays have largely been circumstantial, she said, not the fault of Ms MacDonald.

"Everyone is attacking her for not being able to introduce the legislation, but it's much more complex than that."

Private connections for CBC all-news

TORONTO - The CBC is having exploratory meetings with ten groups of private investors about involvement in the all-news channel with a view to commence broadcasts by February 1989.

Denis Harvey, vice-president of English television at CBC, told an audience of broadcasters April 20 that the Corporation has not yet made a decision on how to involve the private sector. Although the CRTC issued the CBC a license for the all-news channel late last year, the Cabinet in an unusual move set the decision aside. Earlier this year the minister of Communications, Flora MacDonald, asked the CBC to seek private sector involvement in the news channel.

Harvey also noted that 20 per cent of the material for the news channel will come from independent suppliers. He said that the CBC has compiled an exhaustive list of all information programming produced in Canada and will be holding talks with the producers in the near future.

Academy names nine apprentices

TORONTO - Nine more young directors have been picked to take part in the Academy of Canadian Cinema and Television's Director Observer Program.

Now in its second year, the Academy's program takes young filmmakers (mostly documentary and music-video makers) and puts them on the set of feature productions to work with and learn from directors. Only one of the candidates, documentarist Peter Weyman, has been matched with a production. Weyman works on the Norman Jewison-produced *The January Man*, directed by Patrick O'Connor (*A Month in the Country*, *Stars and Bars*).

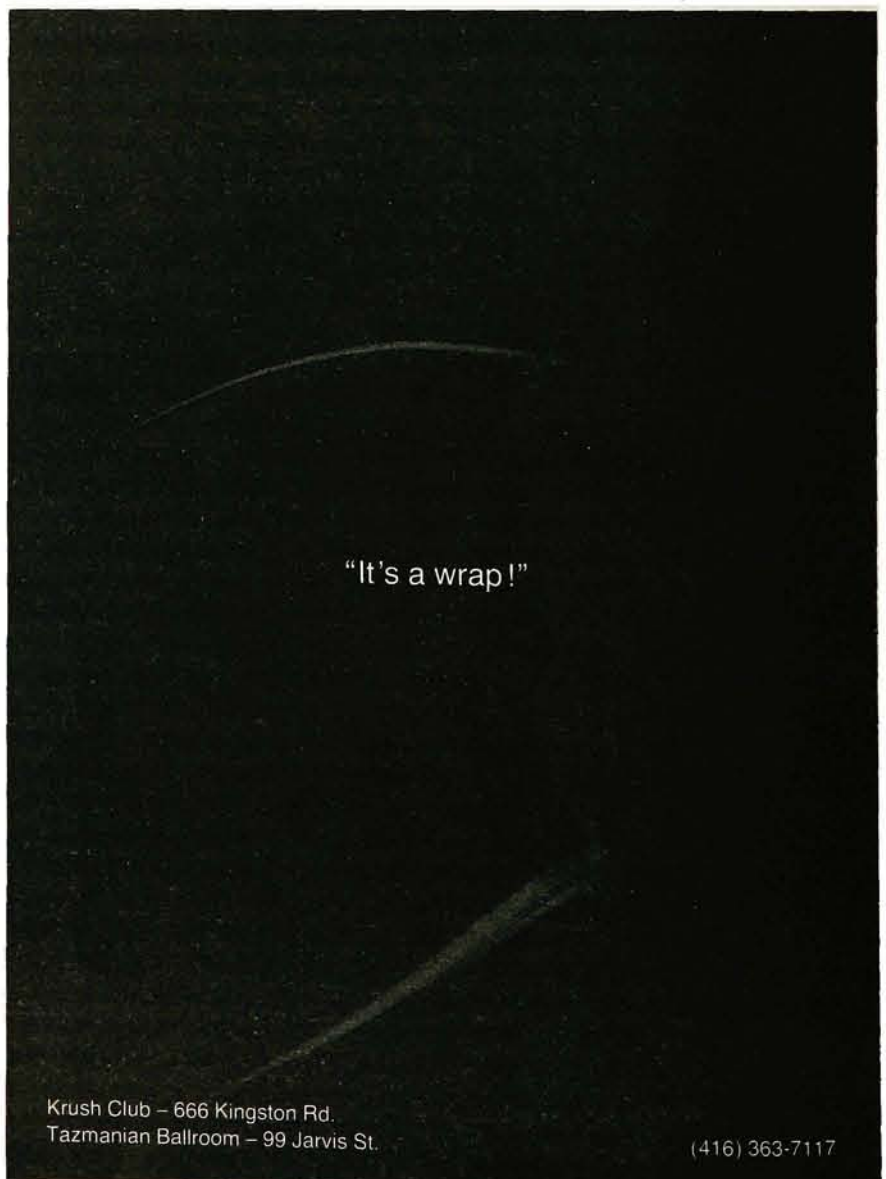
Oscar-winning filmmaker Brigitte Berman was the first of this year's apprentices to be announced. She spent time on the set of David Cronenberg's *Twins*.

The program, funded by the Ontario Film Development Corporation, is currently open

only to residents of Ontario, although the Academy hopes financial assistance will come through from other provinces. Candidates are placed on productions according to their expertise and interest (and the agreement of the production's director), and are paid for a maximum of 12 weeks.

The nine apprentices are:

Alan Gough, writer and director of industrials and music videos; Neil Grieve, director of *Perfect Strangers* (1984) starring Tom Butler and Fiona Reid; documentary filmmaker David Harel, maker of *Raoul Wallenberg: Buried Alive*; Paul Jay, director of such documentaries as *Here's to the Cowboy*, and the forthcoming *Albania*; Janis Lundman, director of the recent dramatic comedy *Close Your Eyes and Think of England*; Allan Novak, director and editor of several episodes of CBC's *It's Only Rock and Roll* and *Vid Kids, Series II*; Donna Preece, director/writer of documentaries for Global Television, CBC and TVO; music video and documentary maker Chris Terry; and Peter Weyman, whose *Against Reason: A Portrait of Jack McClelland* won the Canadian Heritage Award in Yorkton in 1986.



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