

ORGANIZATIONS

CCFM

Council of Canadian Filmmakers

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Said the CCFM to the CFDC

August 23, 1975

The Council of Canadian Filmmakers is extremely alarmed by the situation in the Canadian film industry. Specifically, we are concerned about the following:

- 80% unemployment throughout the industry
- many of our best directors are in Hollywood
- not one major English feature film is in production at this late date in 1975
- production of major English feature films has fallen from 13 in 1972; 6 in 1973; 4 in 1974; to 0 in 1975 (as of this date)
- during the same four years revenue earned in Canada by the 7 major Hollywood distributors has increased 98.9% to \$54.4 million. Canada is now the largest foreign market in the world for Hollywood films despite our relatively small size. The total estimated Canadian box office is now running at \$200 million annually.

In the last month, the industry's concern about this situation has been aggravated by several events:

- the Secretary of State's announcement of a patently absurd scheme to extend the failed "voluntary agreement" with Famous Players and Odeon - an arrangement which serves the purposes of the foreign-owned theatre chains but has the full potential to defeat the purposes of the Canadian film industry
- the recently revealed financial situation of the CFDC itself
- the appointment of former film commissioner Sydney Newman as the latest in a long line of people and bodies to study, rather than act on, the pressing problems of the Canadian feature film industry.

These events of the past month have raised many disturbing questions which cannot remain unanswered.

Communication

1) Why have two major policy initiatives - the "voluntary agreement" and the appointment of Mr. Newman - been taken without consultation with the industry, and prior to any discussion of the industry's consensus as contained in the report of the Canadian Film Development Corporation Advisory Committee released March 5, 1975?

2) Why has the Secretary of State not met with the CFDC Advisory Committee in the five months since their report was presented to him?

3) Why were the provinces, particularly Manitoba, Quebec, and Ontario which have been actively taking measures on quota and levy, not informed of the Secretary of State's plans to announce the "voluntary agreement"?

4) Why was the industry not informed of Treasury Board's refusal to grant the CFDC its investment budget for the 1975-76 fiscal year when such a decision substantially affects people in the industry, particularly those with projects pending?

5) Why is the film industry being misled, if not lied to, repeatedly? Harold Greenberg publicly charged at the Winnipeg Film Symposium in February of this year that "We've been lied to" by the Secretary of State's Department. The CCFM was directly and repeatedly lied to by senior officials of that department when it expressed fear that plans were afoot for the kind of "voluntary agreement" which Mr. Faulkner did announce on August 5th.

6) Why did a senior official of the Secretary of State's department deny that CFDC had been refused by Treasury Board when the story first appeared in the press, and why is that department still camouflaging the truth? Last week it assured an MP who called on behalf of a filmmaker constituent that the CFDC had sufficient funds for investment to last to the end of 1976.

7) Why does the CCFM, which represents a combined total of 8,000 people in the Canadian film industry, still not hold a seat on the CFDC Advisory Committee despite repeated

requests over a two year period for such a seat?

CFDC

1) What was the role of the CFDC in the negotiation of the "voluntary agreement"?

2) Why did the CFDC give such misleading testimony on the situation in the Canadian film industry when it appeared before the Standing Committee on Broadcasting on March 20th?

3) Was the Board of the CFDC immediately advised when CFDC funds were refused by Treasury Board? It is our understanding that the Board was not so advised until August 6th, the day the story broke in the *Vancouver Sun*, and approximately 3 months after the decision was made.

4) What were the events which led up to Treasury Board's decision to refuse CFDC funds?

5) Has, or will, any official appeal against the Treasury Board decision be launched?

Voluntary Agreement

1) Why was the "voluntary agreement" announced when the central document - the agreement itself - did not exist?

2) Why was the Secretary of State seemingly unaware of the extent of opposition his announcement was bound to arouse? To date that opposition ranges from the Government of Manitoba, the City of Toronto Working Group on Film, the A.R.F.Q., to the Society of Filmmakers and Members of Parliament as well as the 11 major unions and associations represented by CCFM. Press reaction has unanimously been negative.

3) Why was the industry not consulted prior to such a step being announced?

4) Does the "agreement" cover low budget feature films for the purposes of investment and quota? If it doesn't, does that not make the "agreement" virtually meaningless since the majority of feature films produced with CFDC assistance in the last few years have been low budget?

If it does cover low budget features, why was George Destounis, President of Famous Players, quoted in the *Vancouver Sun* August 6th as saying that there was "no way" he was going to

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give screen time to low budget features?

5) Is the promised \$1.7 million to be invested by the theatre chains in Canadian production intended to complement CFDC funding? If it is not, why did Mr. Faulkner refer in his press release to supplementing the \$3 million or thereabouts now invested annually by the CFDC? If it is, how is the arrangement affected by Treasury Board's decision on CFDC funding?

6) Why weren't all of the above negotiated and finalized in a written document before any announcement of the "agreement" was made?

7) Does the definition of a Canadian film, and of a "Canadian", as set out in the CCA schedule apply to the "voluntary agreement" for purposes of quota and investment? If it does, does this not mean this agreement is a blueprint for a branch plant industry?

(...)

8) Was the original "voluntary agreement", negotiated with the same parties in 1973, a success or a failure? If it was a success, why have both the Secretary of State and the CFDC refused to release results of that agreement?

If it was a failure, as Mr. Faulkner claimed in his appearance before the Standing Committee on May 9th, and as you yourself admitted when you told me you were "equally dissatisfied" with its results on CBC Radio's "As It Happens", why is this arrangement being repeated?

9) Do you and Mr. Faulkner actually believe that verbal, voluntary agreements with interests which have hundreds of millions of dollars annually at stake, are to be taken seriously? If you do, you are defying the experience of every film producing country of the world, as well as the advice of the Secretary of State's policy advisors and the consensus of the industry.

(...)

Provinces

1) Why did you and Peter Roberts advise the Secretary of State that no action on legislated quota and levy was likely with the provinces, when both Ontario and Quebec have recently introduced enabling legislation for quota. CCFM negotiations with Ontario for quota and levy are documented in attached letter from John White, Chairman of the Cabinet.

2) If the Secretary of State is sincere in his expressed desire for legislated quotas, why did Peter Roberts request that Manitoba shelve quota legislation which had been prepared for introduction in the legislature?

Policy

1) Since July 4, 1972, when Gerard Pelletier, then Secretary of State, announced the First Phase of a film policy and promised a Second Phase, the following studies have been done: Secretary of State's Advisory Committee Report; the Bassett Report; the Klopchic Report; the Parikh report; and on March 5 of this year, the CFDC Advisory Committee (composed of representatives of all aspects of the film industry, Canadian and American alike), delivered their consensus report to the Secretary of State. All of these studies came to basically the same conclusions.

Why, despite this incredible input, have none of these recommendations been implemented?

2) Why is there still no Second Phase of the Film Policy?

3) Why have two major policy decisions been made without reference to the consensus which already exists?

4) Why has Sydney Newman been hired to initiate yet another "study", this one at significant cost?

The CCFM requests that these questions be put before the members of the CFDC Board, at their meeting on Monday, August 25, and that answers be transmitted back to CCFM at your earliest convenience.

Sandra Gathercole
Chairperson

Replied the CFDC to the CCFM

Your letter of August 23 was delivered by hand to the members of the Canadian Film Development Corporation prior to their meeting of August 25 in Montreal. Under the circumstances and given the fact that it was a one-day meeting with a very heavy agenda, none of the members nor I had the opportunity to give it careful consideration.

However, I am pleased to take this opportunity to inform you and the Canadian Council of Filmmakers that the operations of the new quota will significantly improve the situation so far as the exhibition of Canadian films in Canada is concerned. Furthermore,

there is no doubt that the Treasury Board when it is provided with the information which it requires in connection with the financing of the Corporation will in all probability accede to our request for further funds. Under the circumstances, we expect to be able to continue our operations without interruption.

Michael D. Spencer
Executive Director

CSC

Canadian Society of Cinematographers

22 Front St. West
Toronto, Ontario

CFEG

Canadian Film

P.O. Box 46, Terminal A
Toronto, Ontario



Annual Dinner and Dance

Again this year, the Canadian Society of Cinematographers is presenting craft awards recognizing the artistic achievements of Society members.

Awards will be presented for Cinematography in the following three categories:

Features:

Theatrical release; television feature drama; (colour or black and white, any film format).

Documentary:

Educational; sponsored; Government; public affairs; industrial; (colour or black and white, any film format).

Television Commercials:

Colour or black and white, any film format.

Films and television commercials must have been produced and completed between October 1st, 1974 and September 30th, 1975. Deadline date for entries was October 20th, 1975.

Films in each category will be judged by a separate jury made up of CSC members *not* involved in that particular category.

The Canadian Films Editors Guild is also presenting its own Effigy Awards for excellence in film editing in the following categories: *Features,*

T.V. Drama, Sales and Promotion (over 3 minutes), Sales and Promotion (under 3 minutes), Documentary and Educational (over 20 minutes), Documentary and Educational (under 20 minutes), and Short Subject. All films entered in the above categories are also eligible for the Sound Editing Award.

Presentation of the Awards will be made at the Annual Dinner & Dance of the Canadian Film Editors Guild and the Canadian Society of Cinematographers to be held on the evening of Saturday, November 22nd, 1975, at the Ontario Science Centre, Toronto. Contact Bob Bocking (416-636-9587), Co-Chairman of the 1975 CSC Awards, for further information.

TFC

Toronto Filmmakers' Co-op

67 Portland Street, Toronto, Ontario
(416) 366-3005

The annual General Meeting of the members of the Toronto Film Co-op will be held Sunday, November 30, at one o'clock in the afternoon, at OISE auditorium. Business, aims, reports on progress, etc. are discussed, and the executive members elected.

In its fourth year of operation, the Toronto Film Co-Op is announcing the opening of a new service to those in the Toronto film industry. A job placement centre has been created to fill the need for a central office which will list opportunities for those seeking employment in the media, and also to supply production companies in need of skilled technicians with the names of those who are available. A placement officer has been engaged to search out positions for its members and to be available for consultation with production companies.

To facilitate the success of the venture, there will be no financial contribution asked of prospective employers, thereby encouraging their use of the office. Filmmakers enrolled with our office will be asked for a fee of \$6.00 for a three month listing. It is hoped that the placement office will add more efficiency and organization to the Toronto film industry. Further information may be obtained by calling the job placement office at the co-op. Your comments or queries are welcome.

Lacja Kornyló

Erratum

In the October issue of Cinema Canada, no. 22, a line was omitted on p. 17 in the Film-expo piece. At the top of the last column the sentence should have read "**Cockfighter**, directed by Monte Hellman and starring Warren Oates, is not a film made for people like me". Our apologies.



That's saying a lot, but to film-makers it automatically means... Bellevue Pathé. It just goes to show that good news really does travel fast in an industry where you have to produce — or else.

And that's a cue to quality, because that's the one imperative we demand of ourselves. We set higher standards for ourselves than even the most discriminating client. We have the technical skills in our people and we have the technical facilities in our equipment. Put them both together and the results make friends out of clients.

And that's a cue to quality, too, like: Paramount - 20th Century-Fox - Columbia - Warner Bros. - United Artists - MCA Universal - Cinepix - Potterton - Agincourt - Quadrant.

Our circle of friends and clients continues to grow.

A FEW OF OUR RECENT ORIGINAL PRODUCTIONS ARE:

- THE APPRENTICESHIP OF DUDDY
- WEDDING IN WHITE
- KRAVITZ
- LIES MY FATHER TOLD ME
- CHILD UNDER LEAF
- ALIEN THUNDER
- DAY IN THE COUNTRY
- PAPER BACK HERO
- NEPTUNE FACTOR
- BETWEEN FRIENDS

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