

ORGANIZATIONS

ACTRA

Association of Canadian Television and Radio Artists

105 Carlton Street, Toronto,
Ontario M5B 1M2 Tel.: 363-6335

The ACTRA board of directors, at a meeting held in mid-January, decided to create the eleventh branch of ACTRA, the Toronto Writers' Branch. The last ACTRA branch formed was the Newfoundland and Labrador Branch, established in 1965.

ACTRA, with a total membership of over 5,000, is at the moment divided into ten branches – British Columbia, Edmonton, Calgary, Saskatchewan, Winnipeg, Ottawa, Toronto, Montreal, the Maritimes and Newfoundland & Labrador, each of which includes performers and writers. The largest of these is Toronto Branch with approximately 3,000 members (followed by Montreal with around 600 members, and British Columbia with over 500). The total membership of the Toronto Branch has increased by 50% in five years and the writer membership by an even larger percentage. The Branch contains about 600 writers – freelance writers in all areas of television and radio, feature film writers and stage playwrights.

The possibility of a Toronto Writers' Branch has been discussed for some time and the board received a petition signed by over 100 writer members requesting the formation of such a branch. ACTRA has been from its inception a performers' and writers' union. This form of united organization, with performers and writers belonging to the same union, is unique in the English-speaking world and gives ACTRA a strength which is valued by both its writer and performer members.

Donald Parrish, the national president of ACTRA, said that he believed that the creation of a writers' branch in Toronto would add to ACTRA's strength in the negotiation of collective agreements and the continued lobbying of government at various levels on the concerns of ACTRA and its members.

The Toronto Writers' Branch will come into being on April 1, 1977, and

Toronto ACTRA members who are registered as writers will be contacted concerning their participation in the branch.

The base of national ACTRA is the branches. Members of one branch are completely free to work in any other branch and this situation will not change with the formation of a Toronto Writers' Branch – an ACTRA member is an ACTRA member and may work in any area of ACTRA's jurisdiction, performing or writing.

BCFIA

British Columbia Film Industries Association

916 Davie Street
Vancouver, B.C.
(604) 684-4712

In its first meeting of 1977, the executive board of the British Columbia Film Industries Association elected the following officers:

President: Ms. Fiona Jackson

Vice-President: Ms. Patricia Robertson

Secretary: Mr. John Wardlow

Treasurer: Mr. Kirk Tougas

Ms. Jackson is a freelance casting director who has cast most of the major feature films produced in BC over the past seven years, as well as numerous industrial and commercial films and television commercials. During her career she has worked in most of the other aspects of film production and is a member of the Directors Guild of Canada. She is also a writer whose articles have been published in *Cinema Canada* and other Canadian publications. Her involvement in Canadian film and the politics of film in Canada has been extensive.

Ms. Robertson is a production manager who has worked on several feature films in addition to television commercials and short films. The feature *The Supreme Kid* which she produced has been featured at film festivals both in Canada and abroad. She is FIA representative to the Council of Canadian Filmmakers and has

been involved in the business aspect of filmmaking for several years. Her appointment as vice-president comes after three years as an executive board member.

John Wardlow is the western representative of the Directors Guild of Canada and is an assistant director. He has become involved in the business and politics of filmmaking since his appointment to the Directors Guild, and has spent almost all of the past year studying the background of film. His appointment to the board serves as an almost natural extension to his Guild work.

Kirk Tougas is director of Pacific Cinemateque. He serves as a consultant to the federal government on film policy. A former filmmaker, Kirk is in the business of distribution and exhibition of film and his knowledge of all aspects of filmmaking is invaluable.

Other members of the Board are:

Keith Cutler, producer/director. Part of the Vancouver film scene for almost 30 years. An award-winning director of industrial and sales motivation films, Keith is outgoing president of FIA.

Bob Linnell, production manager and associate producer of feature films. Has worked and continues to work all across the country but maintains his home base in Vancouver.

Ken Jubenvill, producer/director, Jubenvill Embra Films. Extensive filmmaking background. Has collected many film awards. Produces industrials, documentaries, commercials. Also directs dramatic films.

John White, president of ACTRA, the national actors' association. Has been on the board for one previous term and has during that time done research into pay-TV which makes him invaluable on the West Coast.

Peter Pryor, president of IATSE Local 891, which represents film technicians in western Canada. This local of the international union has serviced all major features shot in Vancouver as well as many of the recent productions in Alberta.



Subscribe
now!

**cinema
canada**

CSC

Canadian Society of Cinematographers

22 Front St. West
Toronto, Ontario

We're continuing the assistant cameramen's course starting in March. However, this time we'll go about it differently. Last year we had a very large group and therefore very little individual attention was given to the students. This time about 12 will be selected from all the applications. We expect about 80 applications; therefore, it is in your own interest if your applications give a full resume of your schooling, experience, etc. If you are attending a film school, only fourth-year students are considered. Please do not apply if you wish to be a director, producer, or something else. This is a very valuable course for assistant cameramen only. The instructors all volunteered their time and, frankly, we don't want to be bothered by dilettants.

We have started a sponsor membership drive. Predominantly aimed at companies who are involved directly or indirectly with the film industry, such as film laboratories, equipment suppliers, TV stations, mixing studios, etc. It offers them the opportunity to attend CSC meetings, give exhibitions of their services, and so on. They will not have voting rights, however. A sponsor membership costs \$100 a year, and a suitable membership certificate, framed, will be sent to them. You can help us by phoning your contacts in the area where you work and if they are interested, send their name and company address to:

Robert Bocking, C.S.C.
75 Hucknall Road
Downsview, Ontario
M3J 1W1

and he will follow up and write them. The names of the paid-up sponsors will be published in the *Shutterblade* in every issue. Initial response has been extremely good indeed and here is a list of sponsors thus far: Cinequip, Film Opticals of Canada Ltd., Jack A. Frost Ltd., Kingsway Film Equipment Ltd., Quinn Laboratories.

Robert Rouveroy, C.S.C.

CCFM

Council of Canadian Filmmakers

Box 1003, Station A,
Toronto, Ontario, M5W 1G5
(416) 869-0716

New executive committee member

Fin Quinn has been appointed to the CCFM executive to fill a vacancy created by the resignation of Gordon Pinsent.

Pay-TV

The CCFM pay-TV research project is complete. The project had three phases: the pay-TV booklet which was distributed to the industry in August; the seminar "Impact of pay-TV on the program production industry" which was held August 19 in Toronto; and a 300-page research brief which has just been completed.

Copies of the edited transcript of the seminar and of the research document are available for perusal in all CCFM member organization offices and are for sale at a cost of \$10 and \$20 respectively.

The edited transcript includes 26 speakers on the economics, technology and impact of pay-TV, as well as a discussion of four proposals for the implementation of pay-TV. The research document includes the following sections: wired city; economics; technology; the US experience; case studies; impact on theatres, television and cable; production and programming; jurisdiction; proposal.

CCFM has taken the position that public hearings are essential prior to the introduction of any pay-TV program. The Council was instrumental in organizing a request to that effect signed by 220 organizations in the production, performing arts, consumer and public interest areas which was sent to the Minister of Communications in late September.

The CCFM position on pay-TV is that it will not be beneficial to Canada on the basis proposed by the cable operators - the American model of 8 movies a month for \$8. We believe that such a system introduced into the present production climate would be damaging rather than beneficial to the industry. CCFM has therefore re-

commended that an introductory phase of universal, subscription pay-TV with 60% Canadian content be established and run for a five-year period by a public agency. This would generate \$100 million annually, of which \$75 million would be invested in programming. The purpose of this introductory phase would be to fund a quantum leap in Canadian production and prepare the industry to compete in a second phase of pay-TV which we recommend as a common carrier, pay-per-program system.

It is expected that public hearings will be held on pay-TV sometime in the next few months.

Voluntary agreement

CCFM analysis of the voluntary agreement between Famous Players, Odeon and the CFDC shows that it has not been a success.

The terms of the agreement stated that participating theatres - those owned outright by the chains - were to play four weeks a year of Canadian films, with drive-ins required to play one week. Between August 1, 1975, and July 31, 1976, 87 of the 234 Famous Players participating theatres met this requirement (including 22 drive-ins), 108 Famous theatres played *some* Canadian films but less than four weeks. And 39 participating theatres played *no* Canadian films. Therefore 37% of the Famous Players participating theatres met the terms of the agreement and 63% did not.

The CCFM remains opposed to the voluntary agreement and has asked the CFDC and Secretary of State not to renew the program but to proceed with the legislated forms of quota and levy which these most recent results confirm the need for.

Sandra Gathercole

PAY-TV

Edited transcript

Cost: \$10 per copy
(185 pages)

**Council of Canadian
Filmmakers
Box 1003, Station A
Toronto, Ontario**
