

ORGANISATIONS

CFI

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The Institute has undergone many changes in the course of its existence, but none so extensive and far-reaching as those of the past few months. Faced with continual financial difficulties and an ever increasing debt incurred in our attempts to do an adequate film study and film preservation job, we were forced to re-assess our position and our activities. Coupled with this was the emergence of the National Film Archives, a division of the Public Archives which was expanding its role in the areas of archival work, and providing research material for film study. A series of negotiations between us and the NFA culminated in the deposit of a great deal of our material — films, books, periodicals, indexes, stills and newspaper clippings — with the NFA, who will continue and expand the work that we have started. This transfer of material should take place sometime in April. Faced with this important and serious revision of the Institute's role, the organization is naturally undergoing some re-assessment of its position. To compound the difficulties our Executive Director Gordon Noble left in January to become Film Officer with the Secretary of State, and our archivist Peter Morris will soon be taking up a position as head of the UCLA Film Archives.

The deposit of materials has transferred the film archival and library and cataloguing work to the National Film Archives, leaving the Institute three areas in which to expand — these being our distribution library of films, and our exhibitions and publications programmes. Our film library, which holds about 7,000 titles ranging from scientific and educational short films and documentaries to our Film Study Collection of classics, has never had serious financial problems. Its function in the upcoming years is to expand into areas where there are certain deficiencies. A number of new catalogues

have been produced recently in specialized areas including Anthropology and Ethnology, Labour and Management, the Mentally and Physically Handicapped, History and Geography, and Sports.

It is in the publications and exhibitions field that we will make the most changes. A total re-thinking of this crucial area of activity is underway and a new direction tying the two together is in the planning stages. When plans are more definite we shall announce them in future issues. The backbone of our publications programme has been our yearbook of Canadian cinema, *Film Canadiana* and the new edition for this year should appear by June. Unlike last year, where we documented about 2000 television programmes as well as film production, the new yearbook will concentrate entirely on film. It will include the same types of information that were in past editions — a bibliography of Canadian cinema, lists of periodicals, books, organizations, festivals, awards, and lots more helpful and up-to-date information. While *Film Canadiana* has been our most prominent publication we have also produced other monographs of great value. Charles Backhouse's *Canadian Government Motion Picture Bureau* fills an important gap in our cinematic history. This Bureau was the precursor to the National Film Board, and its varied and unsettled history sheds much light upon the questions still faced by our present-day film industry. Peter Morris has finished the second part of his *Canadian Feature Films*, which covers the years from 1941 to 1963. Over fifty features were made in this period and the book provides a great deal of revealing information about how the films came to be made and how they were received, as well as providing credit lists and other pertinent documentation. A list of "Canadian content" films, and films shot on location in Canada make up the rest of the book. A third part, researching the rest of the sixties, is almost completed and will be available by early summer. About one hundred films will be included in this volume.

The exhibitions arm of the CFI — The National Film Theatre — is in a similar gestation period. The potential of this particular area of activity is enormous, especially in conjunction

with the Regional Film Theatres that are affiliated with the Institute. There are, however, innumerable problems attached to this section, not least of which is the fact that we lack our own theatre in Ottawa. This limits us to only a certain number of screenings a week and, with the amount of films available, it is a severe restriction. However, over the past few months there have been retrospective showings of the films of Douglas Sirk, Johan van der Keuken and Raoul Walsh, and the national cinemas of Finland and Sri Lanka. Upcoming programmes include an extensive series of new Swiss films, a look at primitive cinema of the pre-1914 period and an homage to D.W. Griffith's centenary.

— Piers Handling

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CCFM

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CCFM News

The CCFM Annual Meeting, being held Sunday, May 4, 2 p.m. at OISE, will report on our second year of activity. The agenda includes: a progress report of the Council's work in the last twelve months; resolutions to deal with the crisis in production; election of new members to the Executive Committee; and the first annual CCFM awards to be presented to those individuals, in Government and industry, who deserve "recognition" (included are "The Best Damn Fiddler of the Year" Award, "Action" Award, "Rip-Off" Award, "Lies My Father Told Me" Award and many, many more). Details of the meeting will appear in the next issue of *Cinema Canada*.

What's Been Happening?

Peter Pearson resigned as Chairman of CCFM in February to join a growing number of Canadian filmmakers who have been forced to go to Hollywood for work, Sandra Gathercole was elected Interim Chairperson.

The CFDC Advisory Committee Report was released in March. This

represents a consensus of the industry, including distributors and exhibitors. This Report paralleled, and therefore confirmed, CCFM policy and the success which CCFM has had in the