

# ORGANISATIONS

## CFI

Canadian Film Institute  
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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

past year in formulating and advancing rational solutions to the crisis in the industry, (despite the fact that CCFM has been refused an official seat on the CFDC Advisory Committee).

Following the adoption of CCFM resolutions the Toronto City Council established a working group on film under Mayor David Crombie. This group has organized meetings with federal and provincial ministers and set up a summer program of Canadian films to be shown in City Hall and parks throughout the city. Needless to say the tiny but perfect Mayor is our type of politician — lots of action. The leadership shown by the City of Toronto and its Mayor has underlined the abysmal lack of leadership from the other levels of government.

Because quota and levy are provincial responsibilities, CCFM has shifted its political focus during the past few months to the Ontario Government. We have been able to press the new Ministry of Culture and Recreation to give film higher priority than it has had in the past. Ontario cannot avoid this issue any longer. Other provincial governments have endorsed quota and levy (Manitoba and Saskatchewan). The press, particularly the *Toronto Star* and *Variety*, have been carrying increasing demands for action in this area.

The CCFM has prepared provincial film policy paper cataloguing the extent of support for quota and levy which will be the basis for upcoming meetings at the ministerial level. The CCFM also protested the Minister of Industry and Tourism Claude Bennett's trip to Hollywood to lure American production to Ontario.

### Lack of Leadership in the Federal Arena

Secretary of State Hugh Faulkner continues to move in all directions without perceptible progress. His staff have met with provincial officials to ascertain provincial attitudes to quota and levy. They have not changed provincial policies.

Michael Spencer, CFDC Executive Director, in an appearance before the Standing Committee on Broadcasting, Films, and Assistance to the Arts stated that the CFDC had invested in 10 English-Canadian films in 1973, 12 in 1974, and everything was fine in the film industry. He neglected to mention that 13 of those films were low budget (without private investment) while many of the others have yet to be completed. The CCFM is protesting this delusion and has requested that the Committee reconvene so that the

CCFM may present the filmmakers' side of the story.

The CCFM is presenting a position paper on Pay TV to the CRTC June 10th hearing. The paper recommends Pay TV be administered by public enterprise, possibly CFDC.

The CCFM has increased communication with Quebec filmmakers who are presently fighting the Quebec Government over the new film law — Bill 1 (see story elsewhere). The CCFM is developing a common front with Quebec filmmakers where federal institutions are concerned.

Now you've heard the good news: while much is happening in terms of our efforts, little is happening in terms of Government response. Lack of Government leadership has reached grotesque proportions and competes with American domination as the major problem for the industry. CCFM in the year ahead is going to be more important than ever before as the battle for a Canadian film industry escalates. CCFM has had to fill the vacuum created by lack of Government leadership. Unfortunately, CCFM may have to continue this role. We still believe it can be done.



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The Guild's Annual General Meeting held this year at the St. Lawrence Town Hall on the 17th of April, saw the following Executive elected for the coming year: President — Christopher Chapman; 1st Vice President — John Eckert; 2nd Vice President — Robert Barclay; Treasurer — Elizabeth Butterfield; Secretary — Sam Jephcott; Ottawa Representative — Peter Cock; Montreal Representative — Charles Braive; West Coast Representative — Robert Linnell; Board Members — Karen Bromley, Allan King, Gladys Richards, Bob Schulz; Executive Secretary — Evelyn McCartney.

A formal vote of thanks, unanimously endorsed by the membership, was tendered to Peter Pearson, Guild president for the past two consecutive years, for the tremendous contribution of time and energy he had

expended on behalf of the Guild. Under the terms of the Guild Constitution, a term of two consecutive years is the maximum allowable.

The following minimum rates, ratified by the AGM, cover the categories of production manager, first assistant director, second assistant director, and trainee assistant director.

### FEATURE FILMS/COMMERCIALS/TELEVISION DRAMA

Unit Production Manager — Daily \$115, Weekly \$515 (5 day week);  
First Assistant Director — Daily \$110, Weekly \$490 (5 day week);  
Second Assistant Director — Daily \$75, Weekly \$345 (5 day week);  
Trainee Assistant Director — Daily \$35, Weekly \$125 (5 day week).

All rates plus 5 per cent Vacation Pay.

For other categories of production, please consult the Guild office.

The April meeting of the CFDC saw conditional approval given to six projects. We should know within the next few weeks if producers are able to fulfill the conditions laid down. The next CFDC meeting is set for May 30th — following the Cannes Festival. Details on a number of additional projects are being discussed and/or finalized at the present time, and we should know very shortly which ones will be a definite 'go' for shooting this summer.

Plans are now well underway for the 1975 Canadian Film Awards. Dates: October 7-12 (Tuesday thru Sunday — Thanksgiving weekend). Location: Shaw Festival Theatre, Niagara-on-the-Lake. There will be screenings of competing films in all non-feature categories each of five days; screenings of two features a night for five nights; screenings and discussions around the Retrospective theme each of five afternoons — will include the historical perspective on filmmaking in Canada with two documentaries, as well as some of the early features; a retrospective tribute to the NFB; midnight screenings will be held each of the first five nights to show the best of recent international award winning films. The conclusion will be the Awards ceremony and reception on the sixth evening.

More later.

Evelyn McCartney



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