

Council of Canadian Film Makers

October, 1973

Motion pictures are an important element in our cultural life. They should serve a national purpose and reinforce our Canadian identity.

Secretary of State
Judy LaMarsh
*announcing the establishment of
The Canadian Film Development
Corporation, 1966*

The Council of Canadian Film Makers was formed in the Spring of 1973 in response to a variety of needs; the concern of many film makers for some rationalization of the situation among the technical unions, the desire of many English film makers – actors, writers, directors, technicians, for a credible group that could speak in their name, the obvious necessity of building up the film industry in Canada so that more and better feature films will be made here in the future. To date many of the major unions, including ACTRA, the Directors Guild, NABET, IATSE, the Canadian Society of Cinematographers, the Canadian Film Editors Guild, certain active groups of film makers such as the Toronto Film Makers Co-op, and almost three hundred individual film makers of every kind have joined the CCFM.

We have created the Council because we believe that Canada needs and will benefit from a lively Canadian film industry whose primary objective is the production of Canadian films, in the fullest meaning of that phrase. We will elaborate on what we mean by a 'Canadian' film in a moment.

One important point that we wish to make is our conviction that we will not see a feature film industry mature in Canada unless and until we stop tinkering with it. The making and showing of films is a complex business, and it is essential that we attack the problem as a whole, and not by nagging away at an element here and a detail there. To that end, we discuss below the four major areas of our concern, scripts, production, distribution, and promotion.

We are concerned here with the Canadian film, and to make clear what we are talking about, we mean a film that is written, produced, directed, acted, made by, and majority owned by Canadians. We do not suggest (and indeed, we reject) the suggestion that the subject matter must be 'Canadian' which is, in our opinion, a self-defeating limitation. Lest purists feel that the above definition is too rigid, we hasten to add that we believe that a degree of flexibility will always be required in applying such a definition. One way to provide this flexibility is to do what a group of film makers meeting at the Canadian Conference of the Arts did, work out a precise definition with that flexibility built in. We endorse this particular definition, and would be prepared to work with it. It is as follows:

A film will be considered Canadian if:

- 1) the artistic and financial control remains in Canadian hands
- 2) there is a minimum 51 per cent financing from Canadian sources
- 3) the production company and production unions are Canadian
- 4) all processing and post production work is done in Canada
- 5) all technicians and assistants are Canadian citizens or landed immigrants of at least one year
- 6) within the film's production, using the point system below, non-Canadian or non-landed immigrant participation does not exceed 6 points:

Director	7 points
Scriptwriter	7 points
Producer	7 points
Director of Photography	4 points
Art Director	4 points
Editor	4 points

Policy Statement on Feature Films

Acting leads	3 points each
Acting supports	2 points each
Specialized technicians	2 points each

The whole question of the Canadian film industry has been extensively researched and endlessly debated, but so far as we are concerned there are five essential propositions. For convenience, and to indicate that they are matters that have in essence been resolved at the federal level, we take a statement of four of these propositions from a speech made by Gerard Pelletier, then Secretary of State, on July 4, 1972, and of the fifth from a statement by Hugh Faulkner, the present Secretary of State, on January 27, 1973.

1) "The federal government . . . has commitments in the area of film activities which we would be wrong to neglect or restrict." M. Pelletier cited government involvement in the establishment of the CFDC, and through film activities of the Canada Council and the Public Archives, as evidence of such commitments.

2) "Films are especially effective tools." Their social usefulness has long been recognized.

3) Canada must control, in the cultural field, those "instruments whose influence on the thinking and culture of Canadians defies calculation." The government had moved, for example, through the CRTC, to regain control of broadcasting and cable television. Film is another essential instrument. ". . . We must be able to ensure that Canadians may not only express themselves in films but may also expect their films to be given their rightful place in their own country. As things now stand, it does not appear that foreign interests can be counted on to achieve this dual objective."

4) The film industry is economically important. "It would be unthinkable for the government to refuse its assistance to the development of this industry, both for those already in it and for those yet to come."

5) "Our priority is to support what is essentially indigenous."

Since we agree with these points so elegantly made in the last year or so by two Secretaries of State, we do not intend to argue here the case for the Canadian film, and particularly for the Canadian feature film. That case has been made. This statement puts forth specific practical proposals to make a Canadian feature film industry a reality.

Scripts

"Eighty percent of a picture is writing", Billy Wilder once noted, "the other twenty percent is the execution, such as having the camera on the right spot and being able to afford to have good actors in all parts."

A primary problem in the feature film industry in Canada to date has been the lack of well-written scripts. Since we cannot hope to make films that are better than the scripts from which they are shot, this situation must be corrected.

A subsidiary problem is the difficulty many producers have in securing the film rights to Canadian properties as options and the costs of purchasing rights steadily increase, partly because of increasing American interest in these materials.

It is generally agreed that the script problem is a crucial priority and must be solved.

The manner in which it is tackled will be important.

We propose the establishment of a script agency (or Corporation or office or whatever). We suggest that better practical results will be achieved if from the start we recognize that we need two agencies for the development of scripts, one in French, and one in English. We are dealing here with a practical problem and not one involving national



unity. Even if it should be decided that one agency can deal in both languages, two departments within that agency will be necessary.

It should be set up as simply as possible, with a minimum of permanent staff.

For each official language the basic personnel requirements are:

- an entrepreneur
- readers (on a freelance basis)
- a secretary-administrator
- one office. (In Montreal for French language films, in Toronto for English language films.)

The essential man will be the entrepreneur, who will, in effect, function as a producer, seeking properties that can be made into films, working with producers, working with writers, and generally making artistic decisions of many kinds. The secretary-administrator will act primarily as a manager.

Since we envisage a public body, a Board of Directors will be needed. We believe this Board should be small (a maximum of say six), and should consist of equal numbers of professional film writers, preferably selected by their union or other representative groups, and of the industry, with an emphasis on producers and directors. The entrepreneur should also be a member of the Board.

We suggest the functions of the agency should include the following:

- 1) to acquire rights in source materials,
- 2) to commission writers to prepare original film scripts, and scripts based on other source materials,
- 3) to market these materials and scripts.

While the agency should be able to develop scripts on its own, we assume that it would most often work in close co-operation with producers seeking specific properties. In every case the costs of acquiring rights, of paying the writer, and of servicing a particular project would become the basic sale price of a property to a producer. The primary advantage to producers is that they will be able to defer payment for a property until they have secured finance for the film.

Since it is clear that many of the properties such an agency develops will not be made into films, it is assumed there will be a need for a continuing public subsidy to run the agency.

We would emphasize that these proposals are derived from the needs of the English language film industry, and that French films may require different handling.

For administrative and accounting purposes it might prove more efficient to establish the script agencies as sub-groups of an existing agency, as was done with the Festivals Office at the Canada Council, but in any case we believe the script agency must be effectively separate as far as its work functions are concerned, and completely autonomous in its decision-making. In particular, we do not believe that the competition and jury-system that works so effectively for the Canada Council in determining recipients of its awards and grants is practical in dealing with the professional development of scripts for feature films.

Production

We distinguish three situations in the production of a Canadian feature film:

- 1) a purely private production,
- 2) a private production that receives some support or investment from public funds, and
- 3) a purely public production.

Some would add to this list an apparent fourth situation, namely a

co-production in which a Canadian producer is involved with a producer or producers from one or more foreign countries. Co-productions of this type are not dealt with here because they seldom meet the criteria we establish for a Canadian film, being ordinarily made to the requirements of the so-called international market. Such films have until now come in category 1 or 2, and while we welcome such productions in Canada we do not believe they should be supported from public funds unless they are fully Canadian as defined above, in which case they would fall in category 2.

1. The purely private production

Quite obviously, we welcome the maximum amount of private production that Canada can mount. Such production depends, in the main, on the amount of private finance it can attract, and we believe that every reasonable break should be provided to Canadian investors in films, consistent with federal and provincial policies for industry in general.

For example, in Ontario, it would obviously be fair to suggest that film makers be treated on a par with horse breeders, and that some portion of the tax money collected on films in that province be returned to the film makers in Ontario for the development of the industry, as is now being done in the case of horse breeding where a proportion of the parimutuel tax (the proportion is \$1.2 million in 1973) is being devoted by the province to develop the breeding industry.

Similarly, film makers should be eligible for grants, loans, and assistance similar or equivalent to those made to other severely depressed industries by the federal and provincial governments.

Apart from these measures, we do not, in general, believe that public money should be invested in private films, except as is now done under category 2 below.

2. Private productions that receive public support or investment

Certain kinds of private production are currently assisted by the Canadian Film Development Corporation. In general, we believe this program could be continued, provided that such assistance is strictly confined to Canadian films as we define them.

3. The purely public production

While both private and publicly assisted private film production should continue in Canada, our experience to date with such production suggests that an essential kind of Canadian film will not be made if these are the only avenues open to film makers. Basically, it is our contention that we are not going to see a significant number of Canadian films of the kind and quality we believe is fundamental until we decide to undertake some form of fully publicly supported production, along with the necessary script, distribution and promotion development that such production implies. One need only ask how much Canadian radio or television production there would be without the publicly owned Canadian Broadcasting Corporation to note the kind of problem we are facing with regard to feature films.

We therefore recommend that the Canadian Film Development Corporation, or another appropriate public agency, be enabled, and funded, to undertake the full financing of approximately ten English and five French feature films a year for at least the next ten years, under the following conditions:

- that the films be fully Canadian, all the talent, the crew, the production facilities, and so on, being Canadian;
- that the films be publicly owned, a fifty-one percent share going to the CFDC (or whatever public agency is responsible for financing the film), and a forty-nine percent share to the talent who make the film,

the talent share being divided in an agreed breakdown somewhat as follows: script – 10 per cent; direction – 5-10 per cent; producer – 5-10 per cent; cast and crew 19-20 per cent;

– that all films made in French be subtitled or dubbed and made available to English audiences and that all films made in English be subtitled or dubbed and made available to French audiences.

We recognize that it is unrealistic to make such films unless there are adequate means to distribute them. Distribution is dealt with below, but it is assumed that simultaneous measures will be taken to guarantee Canadian distribution to films made in this fashion, in whatever ways prove most practical. In addition, a complementary program of script development, which we have dealt with above, will be needed, as will promotion of the films.

There are four principal objections raised to this fully funded proposal: that it is an unwarranted interference with the private sector, that it will lead to censorship (at the worst) or 'content control' (at the best), that it poses horrendous administrative problems (a point really connected with content control), and that it will cost too much money.

As far as interfering with the private sector, the private sector of the feature film industry hardly exists in Canada, and isn't in any case producing what we understand by Canadian films, being more concerned just to keep alive by attempting to exploit the international market, and taking most of its cues from that American dominated jackpot. We would point out, however, that we are assuming that all films under this scheme will be made by independent producers and not by the CFDC or whatever public funding body is established so that the effect of the scheme will be to improve the lot of the private producers.

The problem of administration and content control is more serious. We believe that what will be necessary is a scheme similar to that we outlined under scripts; a separate autonomous body, charged (in this case) with producing films, but not (at least in the direct instance) subject to political or even high-level bureaucratic controls. This problem is not confined to the financing of films. It also exists in the CBC (to take an obvious example), which has to a large extent managed to maintain its program integrity.

And as we know, the problem is growing and will continue to grow throughout the arts in Canada as they are increasingly funded by grants and public aid of one kind and another, with permanent administrators whose jobs are really dependent not so much on their capacity to please the public (as in the case of the entrepreneur) as on their ability to keep an acceptable profile in a proliferating arts bureaucracy. Long-term funding, careful attention to the employment of the entrepreneurs, and a strict separation of powers among the various levels of arts support (governments, agencies, producing units) will be needed to maintain the integrity of the product.

This is why we believe the administrative units should be separated (scripts, production, distribution, and so on), to maintain a system of checks and balances as it were. This also relates to the need for parallel French and English facilities, to enable talent in both official languages to follow their different concerns, if they wish, without being subject to any kind of official guidelines which will have the effect of operating as a censorship.

The cost of this program would be relatively modest. We estimate that under present conditions it should be possible, for a maximum annual investment of about ten million dollars a year, to produce at least fifteen Canadian feature films of high quality. This is an absolute loss figure (i.e. the total production cost), and makes no allowance for potential income, from theatre admissions, television sales, or possible foreign distribution. Obviously, these films will earn money, which will allow either the production of more than fifteen such films, or the production of films at budgets somewhat higher than the \$250,000 to

\$700,000 range envisaged under this scheme, or a lowering of the basic support figure.

Most countries other than the United States use production subsidies to sustain a national film industry, and even the United States is being urged to take such measures!

Countries using such subsidies include India, Italy, Japan, France, Spain, West Germany, Greece, Mexico, Brazil, Argentina, Denmark, Austria, Sweden, Belgium, Israel, the Netherlands, Norway, Portugal, South Africa, and Great Britain. The list does not, of course, include the Socialist countries, almost all of whom wholly subsidize their film industries.

There is one other point that is often raised in connection with the production of feature films, and that is the attitude of the unions, many of whom are thought to be American oriented, or even American based. In this connection we wish to point out that these proposals are presented by a Council that includes in its membership most of the unions involved in the making of feature films in Canada.

ACTRA represents performers and writers, and is totally Canadian.

The Directors Guild of Canada represents directors, assistant directors, production managers and production assistants, and is totally Canadian.

IATSE 873, which represents technicians, is an 'international' union but is totally self-governing in Canada.

IATSE 644C, which represents cameramen, assistant cameramen, and still photographers, is an 'international' union.

NABET, which also represents technicians, is an 'international' union, but is totally self-governing in Canada.

It should be noted that one of the principal objectives of the Council of Canadian Film Makers is to work out practical methods to resolve some of the difficulties that the originally American rules of the technical unions have imposed on films being made under Canadian conditions. Discussions to date among these unions have been frank and helpful. The Council of Canadian Film Makers is the first group to attempt this, incidentally.

The unions who are members of this Council will use their best efforts to ensure that the production of fully funded Canadian feature films is facilitated in every possible way. We will be prepared to recommend to our members that on such films we work at or near our basic rates, provided that members who do so have a share in the profits their films may eventually make.

Distribution

There will be no point in our making feature films unless we can get them distributed, and out to the Canadian audience, who have indicated a desire to see them. Distribution is a central problem in the Canadian film industry, and the cause of much concern. "The Canadian film industry is particularly influenced by distribution patterns which are both inefficient and unsympathetic to Canadian productions," concluded Henry Mintzberg and William Litwack in a study prepared for the National Film Board, a point with which we ruefully agree.

In essence, the Canadian exhibition system for feature films is in the hands of foreign owned chains, principally Famous Players and Odeon. Canada is, for these exhibitors, an extremely important market, the fourth most lucrative in the world, and one of the least troublesome. These chains have given almost nothing to Canada; over the years they have taken out many hundreds of millions of dollars. (Foreign films currently earn over a hundred million dollars a year in Canada.) If they were acting responsibly, and developing the Canadian film, and the Canadian film industry, through investment, through promotion,



through distribution guarantees, and so on, there would be no cause for complaint.

They are not.

For generations they have bamboozled successive governments. Among the most illuminating anecdotes about them is the story of how (in 1949) Famous Players staved off Canadian government interference when their president promised C. D. Howe that if the federal government left them alone Famous would make certain Canada got more frequent references in American films. More recently we have watched the charade of the so-called voluntary quota introduced, a scheme so patently absurd that we do not feel it is worthy of discussion.

When your primary object is to make money then you do your best to make money, and not to serve this or that charity scheme. It is no reflection on the integrity of either Famous Players or Odeon to note that they are in business to make money, and not to promote Canadian films. Since these chains are functionally the agents of foreign distributors, the only way they (and others) can be brought into a scheme in which Canadian films will get a proper share of the Canadian market through their theatres is if they are told what the conditions will be; then at least Canadian films may replace such low-level fare as the recent spate of American Black exploitation films that rode through (the mainly empty) Canadian houses of these chains as a result of the tie-on system.

All of which adds up to the need, under present conditions of theatrical feature film distribution in Canada, for a system of quotas for shorts as well as features, which while it might begin at a realistically modest level, should quickly reach or exceed twenty percent of the available screen time.

Quotas, incidentally, are not revolutionary, but their consequences can be. They are a method of ensuring reasonable screen time for native feature films, for the idea of a quota is not to discriminate against foreign films but to open up a portion of your own market for your own films. The beneficial effects of a quota are many. A quota would:

- help guarantee that the largest possible number of Canadians are given an opportunity to see films which their tax dollars have helped to underwrite - something to which they are surely entitled.
- ensure that the best Canadian films will be booked into the small one or two theatre towns where they are not now shown.
- increase the competition in the larger cities for the best Canadian films which could result in a more profitable distribution/exhibition deal for the film makers.
- encourage exhibitors to take a stronger interest in both the production and promotion of Canadian "suitable product" to meet the quota.
- permit Canadian films to compete for the first time on an equal basis with inferior American films which have the present advantage of the Hollywood tie-on system (meaning that they are not in themselves economically justifiable but are booked in return for the rights to the larger grossing films).
- force the exhibitors to test the profitability of Canadian films in the marketplace rather than in the private screening room, where they are subject to the prejudices of too many years of experience.
- stimulate full capacity film production and therefore employment and profits for Canadians
- support our best film makers so they can develop to its maximum capacity an indigenous Canadian cinema.

Countries currently using quotas to gain these effects and to help sustain their national feature film industries include Italy, Great Britain, the Philippines, France, Spain, South Korea, Burma, Greece, Mexico,

Egypt, Pakistan, Brazil, Indonesia, Argentina, Malaya, Australia, Israel, the Netherlands, Hong Kong. The United States claims that one hundred and two film producing countries discriminate in one way or another against the importation of American films in order to ensure that their own films get access to their cinemas. Canada is apparently the only film producing country that does not do this, and we think perhaps it's time we did.

Quotas have been advocated by a wide range of groups and individuals in Canada, including George Destounis (Famous Players), Jan Kadar, Don Shebib, Mark Rose, M.P., Jiri Weiss, Claude Jutra, Michael Spencer, Michel Braut, the Toronto Star, ACTRA, the Committee for an Independent Canada, the Toronto Film Makers Co-op, Gerald Pratley, the John Bassett brief on film presented to the Ontario government, Michael Snow, Blake Cameron, and many others.

The attitude of the Canadian Film Development Corporation has been inadequate to deal with the dimensions of the distribution problem to date, and it is time for the Federal government to endorse and encourage legislative quotas in every province in Canada, and for the provinces (whose responsibility it is) to legislate such quotas.

Quotas are one step that can be taken now to increase the showing of Canadian films in Canadian cinemas, but they are not the only, nor even the ultimate answer in solving the distribution problem in Canada.

Another method of increasing the use of Canadian films in both Canadian cinemas and abroad might be through a Canadian Film Marketing Board. While a quota is the most effective immediate guarantee of exhibition, this needs not only the backup of a public production agency, but also the support of a Marketing Board that will be equipped to sell Canadian films to distributors, to the public, and to promote these films abroad.

The duties of a Film Marketing Board would include the proper promotion and marketing of all commercial Canadian shorts and features. It should administer whatever promotional funds are made available, as they are beginning to be by the CFDC, for example. It should guarantee some minimum distribution for less commercially competitive films. It should repatriate the distribution of NFB films from Columbia Pictures. It should underwrite blow ups, dubbing, and so on, to facilitate the distribution of a film. It should undertake national advertising campaigns for Canadian films and Canadian film talent. It should act as a watchdog for Canadian films, ensuring that they are assigned prime theatre space and not shunted around. It should organize proper press screenings and trailers. It should promote talent and help build up Canadian stars. It might help to fund major journals such as *That's Showbusiness* and *Cinema Canada*. It could oversee the Canadian Film Awards. It could develop a professional public relations staff to assist with film promotion.

The ultimate benefits of such a Board are bound to be great if it became the focus for much of the promotion and marketing activity recommended in this paper, activity that is essential to the healthy functioning of the feature film industry in Canada.

Another method we should use to get Canadian films to the Canadian audience is through showings on television.

Television distribution is not in itself a solution, since it kills the theatrical audience for a film and is therefore a secondary distribution outlet. Television pays for what it uses, however, and offers an additional source of revenue. Both the CBC and private television have a role to play here.

There are currently moves to make films primarily for showing in Canada on television, which are of interest, and in which the CFDC is involved. We should note, however, that there is often a distinct difference between a film for television, and a feature film which is ultimately shown on television. The differences between such types of

film may merely be a result of current production and distribution methods, which have seen relatively low budget films made for television in the United States, few of which have been of as high quality as the normal feature film. Television is not a suitable primary distribution method for the Canadian feature film, and in fact negates the entire purpose of a feature film industry. As a secondary distribution system, however, it is a must.

One important source of additional distribution and revenue for Canadian feature films is being largely ignored at the moment, and that is post-theatrical 16 mm. distribution to schools, libraries, and so on. Films distributed in this way substantially increase not only their earnings, but also their audiences. Concerted promotion, such as the CBC's successful promotion of its tapes to schools and libraries should be undertaken. Groups such as the Canadian Film Makers Distribution Centre and the NFB are the most effective in this field in Canada, but they need better funding to operate with maximum effectiveness.

Another potential source of distribution and revenue is cable television, if the operators can be persuaded to pay reasonable fees for the use of Canadian films. Pay television may also become an important market in due course.

One future method of distributing feature films, which for Canada may turn out to be the most important of all, is through cassettes, videograms, video discs, and similar compact devices. While the cassette revolution predicted with such high hopes a few years ago has not yet happened, it is obviously desirable from the public's point of view. It would be convenient, it would offer the public enormous choice, and would probably in the long run, be cheaper.

Compact devices unfortunately raise many problems. Nevertheless, their convenience for use in schools, libraries, homes and as a method of getting Canadian films to all parts of this enormous country suggest that we should study this potential method of distribution very carefully.

Such a study should address itself to the question of whether distribution by such devices will work, and the measures that need to be taken to protect the producers of materials that would be distributed in this way. While we believe that such distribution will work, we are also convinced that collection agencies able to deal in blanket rights in the materials distributed will have to be established to govern the public use of these materials (loans through libraries, educational use, and so on).

One requirement for successful distribution of this kind might be standardization hardware. This standardization might be accomplished by a deliberate decision by the relevant authorities to use one system throughout Canada.

There is no question that a rationalization of the videogram problem so that feature films could be sold on the retail market at reasonable cost could revolutionize the production and distribution of feature films to the benefit of all small independent producers, and particularly those in Canada, since it would give them a powerful new method of distribution for their product.

All the measures we are suggesting here to improve the distribution of Canadian films will help to create a system that will feed on itself for its own improvement. An improved production and market pattern in the industry will increase the chances for that industry to make a profit for both the public and the private investor, and will reduce the risk of loss, measures that will encourage investment. Such moves will help to ensure that all Canadian films receive the best possible promotion and distribution and help to make them more widely available to a larger Canadian audience, thus helping to repatriate film as a Canadian cultural medium. In addition, proper promotion and marketing will hopefully increase production and therefore employment and profit for

Canadians, results that can only be achieved by providing outlets for the films we do produce.

Promotion

The best films in the world are useless unless people know enough about them to want to go and see them.

We need greatly increased promotion of the Canadian film, of Canadian talent, and indeed, of everything to do with the business.

Individual films need increased promotion budgets, and ways must be found to ensure that this promotion takes place.

There must be increased promotion of Canadian talent. People naturally want to see actors of whom they know something, and it is absurd to invest millions of dollars in films (and theatre and television and radio) and not to pay proper attention to the promotion of the performers, writers, directors, and technical people who make these films and programs in the first place.

We need increased support, where necessary, for periodicals and newspapers such as *Cinema Canada* and *That's Showbusiness* that deal in matters related to the industry.

We urge continued support of the Canadian Film Awards.

Summary

We recommend:

- 1) A national film policy that will co-ordinate all the resources available in Canada for the writing, production, distribution, promotion, and marketing of Canadian films.
- 2) Continuing Federal-Provincial consultation to iron out any difficulties that may arise in developing a national film policy, by virtue of the fact that film distribution quotas and other film matters are the responsibility of the provinces.
- 3) Since many recent Canadian films have suffered from a lack of adequate, well-written scripts, the establishment of a script agency, preferably autonomous, able to purchase the rights in Canadian novels, stories, plays and other story sources; to commission Canadian writers to prepare original film scripts, or film scripts adapted from other sources; to deal with producers, and where necessary act on their behalf in the development of film scripts.
- 4) The establishment of an agency (or the reorganization of the Canadian Film Development Corporation) able to provide financial support to Canadian films in a flexible manner. Three main situations occur in the production of Canadian films:
 - a) The purely private film, financed from private sources, where no public support is required.
 - b) A private production requiring some public support, along the lines currently followed by the CFDC. We recommend that no support be given to such films unless they are fully Canadian, and that in particular, co-productions (in which a Canadian producer teams up with one or more foreign producers) not be given any public support unless the film is in fact fully Canadian.
 - c) What we call here the public film. This would be a film fully financed from public funds, and owned by the public corporation and the talent that produces the film in the proportion 51 per cent to 49 per cent, with the talent (the writer, the director, the producer, the performers, the technical crews, and so on) sharing in any such profits a film makes according to an agreed breakdown on the 49 per cent share.

The financing of this agency, or the CFDC if it is reorganized, should be realistic and on a long term basis. We would recommend that no



less than fifteen films a year be financed in this way, and that finance for a minimum period of ten years be guaranteed, at which time the effects of the scheme could be better measured.

5) The development of more practical methods for the distribution of Canadian films to the Canadian public. These include:

- an immediate quota system with a minimum objective of approximately twenty percent of screen time being given to Canadian films.
- guaranteed distribution of Canadian feature films on CBC,
- increased distribution of Canadian feature films on private television,
- increased distribution of feature films on 16 mm. after their theatrical and television distribution is finished,
- careful study of future distribution of Canadian films by cassettes, videograms, and similar compact devices, which would involve a standardization of hardware and the development of

adequate collection agencies able to negotiate for the public use of film materials distributed by such devices through libraries, for educational use and so on.

- 6) Greatly increased promotion of the Canadian film, Canadian talent, and the Canadian film industry. This includes the promotion of individual films as they go on distribution, of individual actors, writers, directors, and so on, increased support to newspapers and periodicals related to the industry, and continued support of the Canadian Film Awards.
- 7) The establishment of a Canadian Film Marketing Board, to deal both with domestic and foreign distribution of Canadian films.
- 8) The examination of practical ways to ensure that imported films contribute a share of their gross earnings in Canada to the funding of the production of Canadian films.
- 9) We agree with the conclusions of the study "Manpower Training in the Canadian Screen Industry", prepared for the NFB by Henry Mintzberg and William Litwack.

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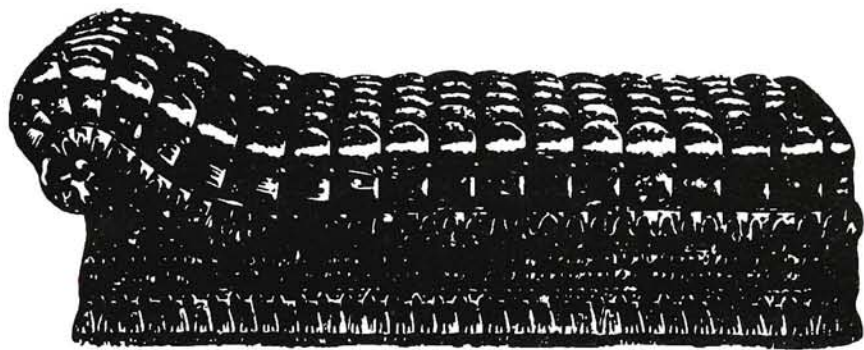
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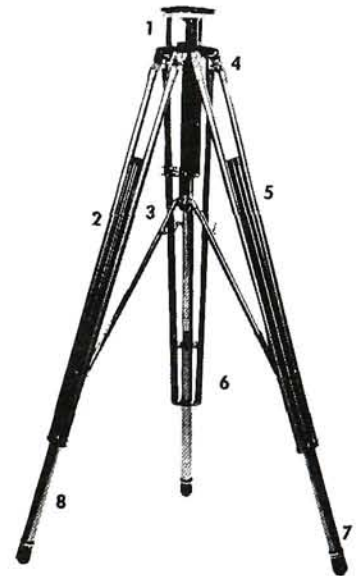
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