



BULLETIN

Canadian Conference of the Arts ~ Conférence canadienne des arts

FILM POLICY IS CULTURAL POLICY

Ottawa, March 29, 2005 - Last December, the House of Commons Standing Committee on Canadian Heritage announced that it was going to “conduct a comprehensive study on the evolving role of the federal government in support of the Canadian feature film industry”. The Standing Committee stated that the focus of their study would be on the “influence and effectiveness of the Government of Canada’s Canadian Feature Film Policy (2000)”, as well as “the structure and effectiveness of existing direct and indirect support mechanisms” (i.e., Telefilm Canada, the National Film Board, Canadian Television Fund, federal production and services tax credits).

Aware of the Canadian Conference of the Arts’ ongoing role in ensuring that artists and creators contribute freely and fully to Canadian society, as well as our commitment to providing expert advice on public policy in arts and culture, the CCA made a written submission to government. Entitled “Telling Canadian Stories”, the full text of CCA’s submission is available at:

www.ccarts.ca/en/advocacy/publications/policy/index.html#submissions

The Standing Committee began holding public hearings in Ottawa at the beginning of February and future hearings will be held in Winnipeg (April 4), Toronto (April 6-7), Montreal (April 20-21), Vancouver (May 4-5), and Halifax (May 18-19). CCA National Director Jean Malavoy and Peter Fleming appeared before the Standing Committee on Thursday, March 24th and emphasized the following points during their one hour presentation:

1. Film policy must be driven by cultural goals to ensure that Canada’s national cinema reflects Canadian views, values and experiences, as well as industrial objectives to ensure the sustainability of the film industry.
 - * CCA recommended that the committee take a broad view of the task of evaluating the federal feature film policy, looking at its success and failure in meeting the four major goals set out in the 2000 Department of Canadian Heritage policy, “From Script to Screen”. The text of this government policy is available here: www.canadianheritage.gc.ca/pc-ch/sujets-sujets/arts-culture/film-video/script-policy_e.cfm
2. Film policy must aim to ensure that Canadians have access to the diverse stories of Canadians, from all regions of the country, and from all backgrounds.
 - * CCA recommended that the federal agencies that fund feature film initiatives should maintain and increase English and French-language fiscal envelopes for feature film, and supplement them with new money for Aboriginal and multicultural productions.
3. Developing a strong Canadian film industry takes a concerted effort from a wide variety of players – public and private.
 - * CCA believes that Canada’s feature film policy should aim for harmonization, instead of integration, of all the different federal mechanisms for fiscal and program support.
 - * CCA recommended that funding for all the major interveners in the feature film process, including Telefilm, the Canada Council for the Arts, the National Film Board, and the Canadian Broadcasting Corporation should be maintained, or increased where possible.
 - * CCA stated that the Standing Committee should consider means of ensuring more Canadian broadcasters to become involved in the financing and presentation of

For more information:
Kathleen McManus
Communications Officer
804 - 130 Albert Street
Ottawa, ON K1P 5G4
(613) 238 3561 ext.11
Fax (613) 238 4849
info@ccarts.ca
www.ccarts.ca

14/05

Please post and/or
distribute. When reprinting
CCA Bulletins, please give
appropriate credit.



feature film; by regulation, if required, as well as new fiscal incentives to reward their commitments. Furthermore, CCA believes that, as the national public broadcaster, CBC must play a major role in such efforts.

4. Accountability for public funds is essential but must not encumber the process to the extent that it becomes the end in itself.

* CCA understands the wish to ensure that taxpayers' monies are invested effectively and efficiently. However, CCA argued that if systems become so complex that the support provided becomes overly expensive to access, Canadians face the problem of directing too much public money to process and not enough to production.

For more information about the CCA's presentation, including questions and answers with committee members, the minutes of the meeting will be soon available at:
www.parl.gc.ca/committee/CommitteeList.aspx?Lang=1&PARLSES=381&JNT=0&SELID=e22_2&STAC=1089934

According to the stated intentions of the Standing Committee, the interim findings of this study should be available by the end of June 2005.

MORE USEFUL CULTURAL STATISTICS RELEASED

Ottawa, March 29, 2005 - Statistics Canada has released four products that examine the cultural sector's contribution to Gross Domestic Product (GDP) and employment in various Canadian jurisdictions. Downloadable versions of all four products can be found at: www.statcan.ca/english/freepub/87-008-GIE/them/economiccont.htm

Figures from 2002 show that the direct impact of culture on GDP was \$40 billion that year, while the direct impact on employment amounted to 600,000 jobs (including full-time and part-time employed and self-employed positions). Both of these figures represent a substantial increase from 1996: growth in culture GDP was 37%, while culture employment grew by 15%. The 2001 report shows that, because of the growth in the overall economy, culture GDP remained constant as a percentage of the overall Canadian GDP (3.77% in 1996 and 2001).

In 2002, culture GDP and employment were both dominated by the three largest sub-sectors:

- * written media: \$17.4 billion GDP impact (44% of culture sector GDP) and 158,900 employment positions (27% of culture sector employment);
- * broadcasting: \$4.7 billion (12%) and 55,200 employment positions (9%); and
- * film: \$3.1 billion (8%) and 71,600 employment positions (15%).

The "provincial perspective" report shows that culture GDP increased in every province between 1996 and 2001, although Saskatchewan experienced only a very small increase. As a group, Ontario, Quebec and British Columbia accounted for 82% of the national GDP impact and 81% of the national employment impact in 2001.

The detailed national and Ontario reports reinforce previous findings (see, for instance, Canada's Cultural Sector Labour Force from the Cultural Human Resource Council) concerning some characteristics of culture sector workers, including full-time vs. part-time work, unemployment rates as well as public and private sector employment.

(More information on these studies can be found in Hill Strategies Research Inc's Arts Research Monitor, Volume 3, no. 9, available at www.hillstrategies.com)