

## The Canadian film industry

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producers, publicists, writers, supporting actors and many others are put into activity as well; if these are Canadians (C.F.D.C. quotas demand that most of them are), it becomes rather obtuse to deny that a Canadian industry of some description is being generated.

Is the content 'Canadian'; are we creating a distinctive 'national cinema'? Before the cart must come the horse. Without a broad supply of skilled, experienced artists and technicians, extensive facilities for pre, during and post production, commercially feasible filmmaking is simply no longer possible on a wide scale. This applies equally (make that doubly) to having a well-lubricated economic foundation with producers that have had leeway to gain credibility.

We may dislike the fact that Michel Vennat and his associates prefer *The Silent Partner* to *Mon Oncle Antoine* because of the former's box office returns, but it is harder to argue against what Vennat sees as the C.F.D.C.'s central objective: the creation of a "strong producorial (sic) base."

Culture can neither be bought nor ordered by government

...artistic merit is always a byproduct of commercial cinema...

command. York Film Professor James Beveridge speaks of a

"conscientious obligation" of film to be attendant to the issue of Canadian content. As the industry becomes more Canadian, so will this obligation become more manifest, and not before.

The returns from *The Silent Partner* and *The Changeling* may

seem like ill-gotten gains, but there is no doubt that they pave the way for more ventures. It's no use blaming the loan officers of the C.F.D.C.; like it or not, artistic merit is always a byproduct of commercial cinema and at this point we have to be happy to get it any way we can.



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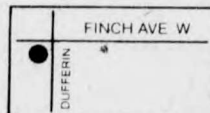
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