

MOTION PICTURES IN CANADA

A brief history of the development of Canadian film.

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THE FIRST DECADE

The early history of the motion picture in Canada followed closely upon developments in the United States, Great Britain and France. In fact, the first ten of Thomas A. Edison's Kinetoscopes - those box-like machines into which patrons inserted ten cents, peeped in and saw moving pictures - were installed in New York by a pair of Canadians, the Holland Brothers, from Ottawa, Ontario. It was under their management that the first commercial exhibition of the Kinetoscope took place in New York on April 14, 1894. Soon afterwards, similar machines were being installed in the major cities of North America.

Canada's first screen projection of films took place in 1896, in Montreal. The exhibitors were Auguste Guay and André Vermette, who had brought over from France one of the first Lumière machines. Between 1897 and 1900, films were shown with travelling road shows and circuses, at the Canadian National Exhibition in Toronto, in tents, stores, church halls and colleges. In 1898, a large Canadian manufacturer of agricultural equipment, the Massey Harris Company, arranged with Edison to make a publicity film of its binder at work on Ontario farms. By February, 1900, Biograph films of the South African War were being shown at Massey Hall, Toronto's foremost concert hall, to raise funds for the Canadian Patriotic Fund. In 1900, too, the Canadian Pacific Railway arranged with Charles Urban, the American producer who had become prominent in the British film field, to send a crew to photograph Canada, and later to exhibit the films in the United Kingdom to induce emigration to Canada.

In 1907, Ernest Ouimet opened in Montreal a theatre called the "Ouimetoscope", representing an investment of \$100,000 - unheard of

in its day. It was the first deluxe motion picture theatre in America, preceding the Strand, New York, by eight years. The Ouimetoscope was the first movie house to challenge the legitimate theatre, offering reserved seats, premium prices, two performances a day, an orchestra and singers. The theater seated 1,000, the walls of the lobby were made of China ceramic and the house lights were controlled by dimmers. For his Ouimetoscope, Ernest Ouimet even made his own newsreels.

Thus, in the first decade, motion pictures had been used in Canada for popular entertainment, for publicity and advertising, for public information, and even as a serious challenge to the legitimate theatre - a pattern which remains substantially the same to this day.

FEATURE-FILM PRODUCTION

One field of the motion picture industry, that of film production, did not develop in Canada with as much celerity nor in the same direction as in the United States. With a population one-thirteenth that of its Southern neighbour, yet sharing its language and cultural heritage, Canada occupied for many years, in the field of creative film-making, much the same relationship to the U.S.A. as Belgium does to France: until comparatively recently, the most talented, dynamic and resourceful Canadians active in feature-film-making were to be found in Hollywood: Louis B. Mayer, Jack Warner, Alan Dwan, Mary Pickford, Marie Dressler, Mack Sennett, Walter Huston, Walter Pidgeon, Norma Shearer, Raymond Massey and Deanna Durbin were all Canadians who achieved fame and fortune in American films. But feature-length production in Canadian studios was very slow to develop and has at no time achieved any noteworthy distinction of its own.

Endeavours to make features in Canada, though they date back to the second decade of this century, have been fraught with disappointments. In the early days, a number of unscrupulous promoters (several of whom were sentenced to jail) misused the possibilities of establishing a permanent

industry. Later, other attempts were equally short-lived. The great American production companies were at that time winning control of the distribution of films and were increasing their control over exhibition. Canada became an integral part of the American distribution-exhibition system, and in consequence independent producers in Canada experienced difficulty in getting their films shown.

Ontario's first studio, at Trenton, was operated by the Adanac Film Company between 1917 and 1923, when it sold out to the Ontario Government. The Trenton studio was used, in 1928, to shoot the most expensive Canadian feature film ever made, CARRY ON SERGEANT, a nostalgic and slightly humorous film about the first World War, directed by a cartoonist, Captain Bruce Bairnsfather, creator of a highly popular character, "Old Bill", a downtrodden foot-soldier. The film was a complete failure: although Bairnsfather, a man without any previous film experience, could scarcely have been expected to create a significant piece of film art, the fate of CARRY ON SERGEANT was sealed when it had to be released as a silent film at a time when sound had already spread throughout the key exhibiting centers of North America. CARRY ON SERGEANT is one of the few feature-length films produced in Canada between 1920 and 1940 to have been preserved, and was donated to the Canadian Film Archive in 1949.

Although there were a number of more modest, yet commercially successful, feature films produced by Canadians in the 1920's (such as THE MAN FROM GLENGARRY, produced by Ernest Shipman), inadequate facilities and lack of money prevented these pioneers from establishing themselves permanently. Instead, foreign companies came to Canada "on location", attracted by the beauty of the Canadian landscape. First National Pictures and Universal Pictures often sent their Hollywood crews to shoot stories against the spectacular background of the Canadian Rocky Mountains. This practice of using the Canadian scenery as the backdrop to films continues to this day, and the Royal Canadian Mounted Police owe to the motion

picture much of the contemporary mythology that surrounds the tales of the early days of this law-enforcement body - just as the American cowboy has become a twentieth-century legend because of the Hollywood "Western".

One part of Canada was destined to become particularly well-known on the screens of the world: the North. The Italian-American co-production *THE SAVAGE INNOCENTS*, for example, which Nicholas Ray directed in Hudson's Bay in 1959, is but one of a long succession of motion pictures in which foreign script-writers have exploited the convenient exoticism of the land of the Canadian Eskimo. Indeed, so popular has been the Eskimo, and so romanticized, that the many films based on his way of life have contributed significantly to perpetuating abroad the mistaken impression that Canada is a land of snow and ice, when in fact most Canadians, now highly industrialized, live near its Southern border, close to the 49th parallel, and enjoy a continental type of climate. One should add that the first film produced about the Eskimo - Robert Flaherty's beautiful documentary *NANOOK OF THE NORTH* (1922) - remains by far the most artistically successful of all these productions.

Another factor of different origin influenced Canadian feature production in the 1930's. Because Britain had ruled that exhibitors in England must devote a quota of their playing time to Commonwealth-made films, a number of production companies established Canadian subsidiaries to meet their quota obligations. Columbia Pictures established Central Films Ltd. in British Columbia (conveniently close to Hollywood), where 14 "B" features were made around 1936, mostly using U.S. technicians and actors. But this quota production scheme faded out when the British ruled that such films must represent an expenditure of at least \$150,000. In 1942, a British film, *THE FORTY-NINTH PARALLEL* (directed by Michael Powell, and starring Laurence Olivier and Leslie Howard) was shot in Canada and enjoyed a good critical reception. After the war, other British producers also proposed to make films in Canada (as in Australia, where *BUSH CHRISTMAS* and *THE OVERLANDERS* were photographed), but currency exchange difficulties prevented most of these plans from bearing fruit: Sterling was by this time frozen while Canada remained in the Dollar area.

The 1940's and early 1950's were characterized by a sustained production effort on the part of wholly Canadian-financed film producers. This time, interest shifted to the French-speaking element of the population, centered in the Province of Quebec, and constituting more than a quarter of the cinema audience in Canada. Backed by local financial support, Renaissance Films, under the direction of J.A. de Sève, and Quebec Productions, under the direction of Paul L'Anglais, were established, with studios in Montreal and St. Hyacinthe. Using French-Canadian actors, but many foreign technicians (among the directors were the Hungarian Fedor Ozep and the Frenchman René Delacroix) a series of melodramas of local interest were produced between 1945 and 1953 which proved successful commercially but of doubtful artistic interest. Some of these (LE CURE DU VILLAGE, directed by Richard Jarvis, 1949 and UN HOMME ET SON PECHE, directed by Paul Gury, 1949) were based on highly popular radio programmes. Other producers were inspired by local historical events (ETIENNE BRULE, GIBIER DE POTENCE, directed by Melburn Turner, 1952, the first full-length Canadian film in colour) and a few made films simultaneously in French and English versions (SON COPAIN or THE UNKNOWN FROM MONTREAL, directed by Jean Devaivre, 1950; LA FORTERESSE or THE WHISPERING CITY, directed by Fedor Ozep. 1947). One film, possibly the best of the group, was based on a widely acclaimed French-Canadian play by Gratien Gélinas (TI-COQ, directed by René Delacroix, 1953). However, none of the 17 French-speaking features produced between 1945 and 1954 found a significant market outside Canada, and when television was introduced in 1953, the drop in theatrical audiences eliminated the narrow margin on which Canadian producers had been operating and brought production to a halt.

In 1956, as a result of the success of the Stratford, Ontario, Festival of Drama, a film record of Englishman Tyrone Guthrie's production of OEDIPUS REX was made - but the film was not widely exhibited and was eventually presented on the television network. Since 1958, the scene has once again shifted to English-speaking Ontario, and an average of

two features a year have been produced in Toronto: One, A DANGEROUS AGE (Sidney Furie, 1958) has received some critical notice abroad, but on the whole it is safe to conclude this survey by stating that feature production is not the most significant aspect of the Canadian cinematographic industry.

SHORT AND DOCUMENTARY FILM PRODUCTION

The documentary film produced for the Massey Harris Company in 1898, to which reference has already been made, may well be the world's first "sponsored" film. Symbolically, it was the precursor of an area of film-making in which Canada was destined to become famous. Already, in 1914, the Canadian Government had established, under the Ministry of Trade and Commerce, a film-producing section designed to promote interest abroad in the potentialities of Canada's growing industrial strength and the abundance of her natural resources. Later, in 1921, the service was transformed into the "Canadian Government Motion Picture Bureau" whose services became available to all Government Departments. A large number of short documentary films were produced during the next decade, of which a substantial proportion were produced specifically to encourage the tourist trade. Although these activities are of historic significance inasmuch as they represent the earliest attempt in Canada to produce a sustained programme of information films, the productions of the Motion Picture Bureau are of little artistic interest. Under such titles as APPLE TIME IN EVANGELINE'S LAND, and SCENIC BEAUTIES OF CANADA, the Bureau's film-makers - happily anonymous - contented themselves with a series of static "picture post-cards" rather than genuine works of cinema. The Ontario Provincial Government also set up its own film-producing unit, and operated during the 1920's in the Trenton studios.

These government activities led to the establishment of private industries specialized in the making of short films. Around 1927, Associated Screen News of Montreal, an organization whose primary function had hitherto been to provide suitable newsreel coverage of Canadian events, began to produce an increasing number of sponsored documentary

films. The Canadian Pacific Railway - whose association with the motion picture dates back to 1900 - held a 50% interest in the Company and sponsored a large number of travel and promotion films at a time when the use of motion pictures in public relations was still relatively untried by private enterprise both in Canada and in the United States. By 1932, A.S.N. had launched a theatrical series of short films, the "Canadian Cameo" Series, which were directed by Gordon Sparling, the first Canadian filmmaker of note whose films have been preserved to this day. Between 1932 and 1953, Sparling directed some 85 of these theatrical "Canadian Cameo" shorts, of which the most interesting are RHAPSODY IN TWO LANGUAGES (1932), GREY OWL'S LITTLE BROTHER (1932), ACADIAN SPRING SONG (1935), BALLET OF THE MERMAIDS (1938), THE THOUSAND DAYS (1942), SITZMARKS THE SPOT (1949) and THE ROARING GAME (1952). Few of Sparling's films betray much pre-occupation with the aesthetics of film expression, and he remains basically an unsophisticated showman with an engaging naivety of style, and a love for entertaining his audience with the fads and fashions of the day.

By the 1930's, however, official Government activity in the film field had all but ceased. The Ontario Government Motion Picture Bureau had closed in 1932 and its Federal counterpart had failed to attract the necessary creative personnel to face the challenge of the new sound techniques. By 1935, at a time when in England such films as SONG OF CEYLON and DRIFTERS were already becoming famous, the Motion Picture Bureau was still producing silent films basically similar to those it has made fifteen years ago. Two notable exceptions to this rather unproductive era of Government film activity are the sound feature-documentary IEST WE FORGET (1937), a film history of the First World War which obtained wide theatrical distribution, and HERITAGE, an impressionistic chronicle about the development of the Canadian west, made in 1938 by J. Booth Scott.

To revitalize Government film production, some far-seeing officials decided to invite John Grierson, father of the British documentary movement, to recommend a future course of action to the Canadian Government. His report, submitted in 1938, led to the formation of the

National Film Board in 1939, by a special Film Act of Parliament. Grierson himself was installed as the first Government Film Commissioner.

The fundamental basis of Grierson's recommendations was the need for Canada to produce Government films in the broad public interest, subsidized by a direct Parliamentary grant. These productions, claimed Grierson, would help Canadians to understand each other, and their common problems, and would project the image of Canada to the rest of the world. Films in specific subject areas, designed to fill special needs of particular Government departments, would continue to be produced as before under the sponsorship of the departments. The Second World War began only a few months after Grierson had taken office, and provided him with an opportunity to put his recommendations quickly into effect. To help the programme get under way, Grierson brought over a few key technicians and film-makers from England: Raymond Spottiswoode, Stanley Hawes, Stuart Legg, Norman McLaren. For a while production totals were doubled each year and quality improved at the same time. Young producers had a wide range of subjects in which to gain experience: training films for the armed services, news topics for Canadian theatres, films on every aspect of Canadian life for the huge non-theatrical audience that was building up, and films for the general cinema-going public and for distribution abroad.

It is in this last category that Canada was to become, almost overnight, an important world center for the production of short films. Not only did Canadian film-makers such as Guy Glover, James Beveridge and Julian Roffman emerge as the nucleus of a new creative group, but foreign artists such as Joris Ivens, Alexandre Alexeieff, and Boris Kaufmann occasionally lent their services to make films for the N.F.B. Under the general direction of Stuart Legg, the bi-monthly series THE WORLD IN ACTION was instituted. Most of the films, editorial in style, were made up of stock shot and newsreel material gathered from all over the world, adopting a style of film-making originated by Dziga Vertov some twenty years earlier and practised with some success in the late 1930's by the American MARCH OF TIME series. Combining the social preoccupations of the

British documentary movement with the urgency of war-time public information, THE WORLD IN ACTION series soon became internationally known for the vitality of its expression and its lucid, sometimes prophetic thinking on world problems. The Series discussed geopolitics, the rise of Asian nationalism, the logistics of food supplies, the battle of the Atlantic, the integration of industrial development. Over 35 films were produced in this series between 1942 and 1946, and more than 70 were made in a companion series called CANADA CARRIES ON. Among the more notable successes were CHURCHILL'S ISLAND (1941), INSIDE FIGHTING RUSSIA (1942), THE MASK OF NIPPON (1942), GEOPOLITIK (1942), THE GATES OF ITALY (1943), THE WAR FOR MEN'S MINDS (1943), GLOBAL AIR ROUTES (1944), TARGET - BERLIN (1944), and NOW THE PEACE (1945), all produced by the team under the direction of Stuart Legg, which by that time included a young editor, Tom Daly, who later supervised the production of many of the Board's international prize-winning films.

Since 1945, the development and diversification of Canadian film-making in the short film field has been maintained, and three important factors have influenced the continued growth of the industry. First, the decision of the Government to carry out, in peace-time, the basic recommendations of John Grierson that production of information films is in the public interest. Second, the establishment of an important 16mm non-theatrical distribution system, reaching millions of Canadians through community screenings. Third, the advent of television and the need for filmed programmes as well as "live" studio presentations. In 1959, the National Film Board completed nearly 100 original film productions and employed a permanent staff of 639; in addition, some 54 private firms and laboratories employed 1,365 people on film production and in printing, laboratory and other services. Of these 54 companies, eight had their own shooting stages and some were equipped with video-tape apparatus for the production of television programmes. In all they made that year more than 500 non-

theatrical films and over 2,000 commercial advertising films. The enormous number of technical, television and business films produced in recent years has however had only an indirect impact on the creative growth of the film industry in Canada. Yet this production forms the background against which film artists have exercised their talents.

One of the most successful of the private companies has been Crawley Films, of Ottawa, whose output has won a number of awards in national and international competitions. *THE LOON'S NECKLACE* (directed by F.R. and Judith Crawley, 1948), a short film relating an old Indian legend, is possibly one of the most widely seen Canadian films. *NEWFOUNDLAND SCENE* (F.R. Crawley, 1951) is another distinguished documentary produced by the same firm. A few independent film-makers, all of them young, have also given works of considerable promise. Among these are Christopher Champan (*THE SEASONS*, 1954), Jacques Giraldeau (*LES BATEAUX DE NEIGE*, 1960), Allan King (*SKID ROW*, 1956, and *RIKISHAW MAN*, 1960) produced for the Canadian Broadcasting Corporation), Claude Jutra (*PIERROT DES BOIS*, 1955 and *ANNA LA BONNE*, 1960), Guy Borremans (*LA FEMME IMAGE*, 1960, an avant-garde surrealist film). Many of these film-makers have had to finance their own productions, or in a few rare cases obtained the benevolent patronage of a large corporation desirous of "prestige advertising". Most film-makers in Canada who work in private industry, however, have failed to reconcile the utilitarian requirements of their industrial sponsors with their personal aspirations as artists, with the result that the vast output of privately sponsored films attains at best a high level of technical competence without making any significant contribution to the art of film.

It is at the National Film Board, however, that the most important creative and technical advances in Canadian film-making continue to be made. Empowered by law to "interpret Canada to Canadians and to other nations", the National Film Board enjoys a remarkable latitude to film with objectivity contemporary subjects of significance to Canadians, and has established an enviable reputation amongst educators and critics alike.

Its films have won prizes at almost all of the major film Festivals, including Cannes, Venice, Berlin, San Sebastian and Edinburgh, as well as an "Oscar" from Hollywood and several awards from the British Film Academy. The Board produces films in both French and English, and maintains production units for general information films, films for television, animation and puppet films, newsreels, documentary and interpretative films, training films, scientific films, experimental films, as well as a filmstrip production unit and a photo library of some 150,000 prints.

Within this highly diversified output, various subject areas have been explored in greater detail to meet certain special needs. Between 1947 and 1950, a remarkable series of films on mental health, made by Stanley Jackson and Robert Anderson, were seen, studied and used by specialists the world over; in 1953 and 1954, a series of six films, made under the direction of Morten Parker, examined the Canadian labour union movement, its structure and its relationship to management; since 1954, Frank Spiller and René Jodoin have produced a series of technical training films remarkable for their clarity of exposition and pedagogical precision (such as INTRODUCTION TO THE THEORY OF JET ENGINES, 1958); a continuing series, begun in 1941, has documented the life and works of Canada's foremost painters; and a series of short dramatized discussion films, directed between 1953 and 1957 by Gudrun Parker, was designed to throw light on various problems of concern to adolescents.

With the introduction of television, the Board turned in 1954 to the production of other public information series. One of the most notable achievements have been the "essay" films, produced by Nicholas Balla, Ronald Dick, Douglas Tunstall, and William Weintraub, which examine at length (as many as thirteen half-hour films) certain vital questions of our time: world population and resources; the history and structure of the Commonwealth of Nations; the emancipation of women. These films, whose visual content is made up of newsreel and actuality

materials, continue, in the tradition of Stuart Legg's WORLD IN ACTION series, the analysis in depth of political and sociological topics. Another documentary development has been the so-called "Candid-Eye" films, in which the use of unobtrusive, hidden or hand-held cameras shooting large amounts of 16mm film under completely documentary conditions have captured the spontaneity of real situations with visual, cinematographic effectiveness. To achieve greater flexibility of shooting under synchronous sound conditions, the technical department of the Board developed and adapted light-weight apparatus of great reliability, freeing the film-maker from the usual techniques of studio shooting with heavy, bulky apparatus.

Although the aims of the National Film Board direct its primary responsibility towards the effective presentation of matters in the public interest, the imaginative traditions of the Board have resulted in the emerging of a number of film artists who have achieved international recognition of their talents. Among these is Norman McLaren, the Scottish-born animator who came to Canada in 1941 and has been working for the Board ever since. McLaren is best known for his abstract colour films where music is synchronized to patterns painted directly on clear film, without the use of a camera. FIDDIE DEE DEE (1947) and BEGONE DULL CARE (1949) are examples of this technique, while BLINKITY BLANK (1955, Grand Prix, Cannes Festival) utilizes the technique of scratching opaque film with a sharp instrument, again without the use of a camera. Throughout his long and distinguished career, McLaren has pioneered a number of animation techniques and extended the use of others. In NEIGHBOURS, for example, an anti-war film about two neighbours who fight for a flower which is growing between their adjacent plots of land, stop-frame animation is used on human beings, thus giving to their movements a stylized quality of symbolism. In this same film, which won a Hollywood "Oscar", a synthetic sound-track is used, in which calibrated black-and-white striations are photographed according to a pre-determined "music score", thus creating music without the use of musical instruments.

McLaren has successfully animated paintings (LA POULETTE GRISE, 1945), paper cut-outs (RYTHMETIC, 1957 and LE MERLE, 1959) and inanimate objects (A CHAIRY TALE, 1958, and OPENING SPEECH, 1961). All of McLaren's films are very short, and none exceeds ten minutes in length. Yet, by his lively sense of humour and his great mastery of the psychological meaning of pure movement, he is widely held to be one of the world's foremost animation artists.

Colin Low, though still relatively young (he was born in 1926, at Cardston, Alberta), has already proved himself to be a most versatile film-maker. Equally at home in the documentary and the animation film, Low has directed CORRAL (1953), CITY OF GOLD (1957), and CIRCLE OF THE SUN (1960) - poetic documentaries photographed in the Canadian West - and co-directed UNIVERSE (1960) - a popular science-animation film of considerable imagination and technical ingenuity.- Low's films have won numerous international awards and CIRCLE OF THE SUN was seen at the 1961 Moscow Film Festival.

Roman Kroitor (who directed UNIVERSE with Colin Low) is another film-maker whose work is beginning to attract widespread attention. In addition to having made PAUL TOMKOWICZ (1953), Kroitor is - with Wolf Koenig - one of the guiding hands behind the "Candid Eye" films in the Board's television series. Other film-makers of note are: John Feeney (THE LIVING STONE, 1956); Gilles Groulx (LES RAQUETTEURS, 1958); Wolf Koenig and Robert Verrall (ROMANCE OF TRANSPORTATION, 1953); Pierre Patry (LES PETITES SOEURS, 1959); Stanley Jackson (SHYNESS, 1953); Bernard Devlin (ALFRED J., 1956); Claude Fournier and Michel Brault (LA LUTTE, 1961); and Guy Coté (TETES BLANCHES, 1961).

Through the years, the Board has been host to a large number of European, African and Asian film-students on various scholarships and technical assistance programmes, and has sent its own experts to Turkey, Nigeria, Israel, Ghana, and the West Indies to assist these countries in the production and use of audio-visual materials. In 1949, Norman McLaren

was sent to China on an invitation by UNESCO to carry out an experiment in fundamental education through audio-visual techniques; in 1952, he took part in a similar project in India.

The National Film Board studios are located in Montreal, though the Board maintains distribution representatives in the major Canadian cities, as well as in New York, London, Buenos Aires and New Delhi. During the fiscal year 1959-60, some 18,000 prints of its films were placed in circulation. The yearly non-theatrical audience alone is estimated at some 40,000,000 viewers, in addition to theatrical and television audiences in Canada and abroad. Individual films have proved highly popular: for example, THE ROMANCE OF TRANSPORTATION, a humorous cartoon film in colour, has been retained for theatrical distribution in 37 countries, including U.S.S.R., and made into 15 language versions. In addition, it is distributed on 16mm - as are most National Film Board films - through Canadian diplomatic posts abroad.

FILM CRITICISM AND FILM APPRECIATION

Until comparatively recently, the pattern of feature film exhibition in Canada relied almost exclusively on motion pictures of American origin, together with a smaller number of British films. In Quebec Province, French films were also popular among the French-speaking element of the population. However, strict censorship prevented many of the more controversial films from reaching Canadian screens. In certain cities, large minority groups of Ukrainian, Polish, Italian or German immigrants were also occasionally shown films in their mother tongue, without sub-titles. However, the great majority of the Canadian public had no opportunity to see films from other countries, either in sub-titled or dubbed form. Two main consequences resulted from this situation: first, there was little or no enlightened film criticism in the popular press; second, film societies, or film appreciation groups, were the affair of a small minority of enthusiasts, rather than a popular movement. However, a number of developments between 1950 and 1960 were to alter the situation for the better.

In the early 1950's, the "art cinema" movement made its first, tentative steps in Canada's major cities. In Toronto, then in Ottawa, Vancouver and Winnipeg, small cinemas began to show films chosen more for their artistic value than for their purely entertainment potential. This movement, a reflection of the general cultural awakening of the film-going public, was hastened by the coming of television: now that people could see free entertainment at home, they expected more than routine films from the movie theatres. Many cinemas began to show their films on enormous screens (Cinemascope, Vistavision, etc.) to attract clientele, but others began importing unusual films of quality from foreign countries.

In the early 1950's, too, the film society movement organized itself into an autonomous Federation, and rapidly expanded, tripling in size within eight years. A few critical magazines began to appear, and though these were short-lived, they played their part in the

general evolution. In 1957, the first International Film Festival was held at Stratford, Ontario and in that same year a national film center was established in Quebec by the Roman Catholic clergy to promote film appreciation in schools and colleges. By 1961, in addition to a trade paper published from Toronto, there were three critical magazines devoted to the art of cinema (L'Ecran, Séquences, and Objectif '61) published in French from Montreal. Montreal, Stratford and Vancouver were all holding major international Film Festivals presenting masterpieces of the cinema from Italy, Russia, France, India, Japan, etc. These Festivals brought much critical notice from the daily press, and many of the films were later exhibited on the commercial screens. There were about eighty adult Film Societies, totalling 20,000 spectators, and several hundred ciné-clubs in schools and colleges. A few educational institutions, in fact, added cinema as part of their general curriculum in the teaching of the arts, and 1960 saw the first regular "cinema professors" in Montreal. In 1955, the French network of the Canadian Broadcasting Corporation instituted a regular series of television programmes specifically designed to stimulate interest in the art of film and which varied in form from a pictorial history of the cinema to the presentation and discussion of important feature films. Throughout the country, film censorship became more liberal, and prize-winning though controversial films at last reached a small but growing public.

In the 1950's, a temporary Canadian Film Archive was formed and some of the most important Canadian films from the 1930's (in particular the Canadian Cameo Series) were saved from destruction. Annual Film Awards were instituted to single out the best Canadian films of the year, and by 1960 the Government, through the Canada Council, was offering a few scholarships to promising young filmmakers or film students. These developments in the field of film appreciation, encouraging though they may be, are however not of the same significance as Canada's achievements in documentary film production, and much ground remains to be covered before the

cinematographic sensitivity of the Canadian public reaches a level comparable to that of the public in Europe's major cultural centers.

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