

Text item 1: TEXT ITEM

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Subject: Re: Questions and comments after CEM convention
In-Reply-To: <96Mar21.150724ast.18456@igate.gov.ns.ca>
Message-ID: <Pine.SOL.3.91.960322134348.23977A-100000@tortoise>
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Dear Pat

Re: your query about the UNESCO 1995 Report entitled Our Creative Diversity. Marc Raboy said it was available in Canada through the UNESCO office in Ottawa. I have not yet tried to get it that way as I photocopied sections of it from Marc's copy at the Convention.

Also, this is an attempt to address some of the excellent points you have raised about the convention itself.

But first, I would like to ask George to forward this message to the Steering Committee editorial group as well.

I agree that at this point it is somewhat vague to many of us as to whether CEM is a movement, expanding institution or both. The question of an appropriate name for the institutional aspect of it came up in Working Group # 12. How about Cultural Environment Alliance?

I also agree that better clarification for responsibilities of Americans vers non-Americans on the CEM Board, Steering Committee or both would be helpful, however, I do not believe that "only Americans can change their own mainstream culture". There is a significant and urgent role for Canadians in particular to play because the North American television and film industry is now so interlocked in ways that go far beyond what Keith Spicer, chair of the CRTC, has been talking about. Despite the obvious gains that have been made by evidence of Canadian and American industry co-operation on things like the v-chip, quite apart from the limitations of the v-chip itself that everybody acknowledges, it is important to recognize that Toronto is now widely acknowledged as the third largest centre for TV and film production in NA, albeit a distant third behind LA and New York. All major Canadian cities now maintain joint venture promotion offices in Hollywood, as does the CBC, ALL AT CANADIAN TAXPAYERS EXPENSE. For example Robocop 3, the Kung Fu series

and other similar "action-packed" adventures have been vigorously sought and encouraged, not only by American industrial interests but Canadian

ones as well, supported by governments at all three levels.

For this reason, one resolution that Working Group #12 came up with that I think is especially important read as follows:

In order to reduce the exportation of media containing gratuitous violence, CEM should promote independent productions for domestic audiences and promote trade agreements that permit countries to limit the importation of foreign media containing gratuitous violence as judged by the importing nation.

David Plant who works in the Toronto film liaison office has, in the past, suggested that municipal criteria for issuing permits to film crews be designed to limit the number and nature of those given out on an international basis to producers with gratuitously violent scripts. This is now the policy with both the Toronto Transit Commission and the New York Subway System (unless things have changed recently).

People who give out these kind of permits evidently meet once a year at an international convention with about 250 cities around the world represented.

Finally, I'd like to end with a request of the Steering Committee editorial Group. When you report on Working Group #12's deliberations would you please modify the wording to reduce the number of times the word "should" is used.
Many thanks.

Also, Pat, I think that PEACE MAGAZINE, in which you have had articles published before would be interested in what you have to say. Get in touch with the editor, Metta Spencer and ask her. I'll do the same.
Rose Dyson