

## FINAL DRAFT REPORT

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### INTRODUCTION

#### 2<sup>nd</sup> DRAFT.

1. A first point to take is that the national film service in South Africa is not the poor, undeveloped, negligible thing which many people suppose. The work of the Department of Education is important: particularly in schools and in relation to formal curricula. The educational film library, with its 1,500 members or so, is notably competent. At the State Information Bureau, the production and distribution operations at home and abroad are watchful of special occasions and constant in effort, though the flow is not large.
2. Qualities appear to be particularly high in the field of exposition; and much affection has been given, in particular, to films dealing with landscape and wildlife (an interest which would seem to be uniquely South African in its universality and fervor). More ambitious films like "Pondo Story" would be regarded as technically good in any company. In general, technical qualities - photographic and laboratory - are high, though there has not been a corresponding ambition in the higher, creative, i.e. aesthetic, qualities.
3. I note that there has been a real effort from the film industry deliberately to join in the duty of projecting South Africa both at home and abroad. This effort should be objectively appreciated, in spite of the differences, which prevail between various parts of the industry. A sense of the duty to the public service is not always associated with national film industries.
4. But this effort is only good so far as it goes. It is piecemeal, though I should emphasise that there is no reason whatever to say that it is wasteful. It simply lacks size, scope and real support as a force capable of much development in the service of the nation.
5. It is not good enough that a Government film service emanating from overseas should operate as widely in South Africa as the South African Government's own service. Nor is it good enough that South Africa, which, for so many reasons, commands international attention, should occupy one of the poorest places in the distribution channels of the world.
6. What is needed obviously is: (a) conviction in high quarters that the film can and ought to be developed as an instrument of national policy; (b) an objective appreciation - free from mere film interest and film enthusiasm - of the relationship of the film to the larger and deeper processes of public information; (c) a plan of action which will, (i) serve departments in an orderly and long-term fashion, (ii) serve to inculcate

patriotism, unity and drive in the Nation as a whole, (iii) presents South Africa abroad in the most powerful and penetrating way and on all valuable levels of interest; and provide a direct service to the officers of external affairs, (iv) bring into the service of the union and co-ordinate in the common interest, all possible forces, other than governmental, which can contribute to the articulate presentation of the national image: not least the forces of the film industry, of the churches, and of the public relations departments of industry and commerce, with, of course, all due regard for the preservation of their free and independent initiation and development, (v) mobilise and encourage creative, technical and administrative talents to these ends.

7. There is nothing very difficult in this, for it has been done elsewhere. The achievements and errors of other countries are there to be examined and noted; and South Africa may even be fortunate in that, coming late to the field, it can avoid the mistakes of other countries.
8. What is perhaps is right is frightening to any Government is the possible cost involved. Film is an expensive medium. It is subject to the whims and fancies of all manner of enthusiasts and self-appointed experts: and not least to the perils of indecision in a medium in which indecision is the costliest items of all. At the same time the audiences available to the film can justify the basic cost: and enough experience has been gained over three years - and sometimes the hard way - to guide the film operation to proper control and economy.
9. This fact I emphasise throughout the report, even if it may hurt the enthusiasts. I do so for the simple reason that no forces have hurt and frustrated the national use of films so much as those who have brought it into discredit by irresponsibility in the use of public funds. I shall point out various ways in which the total expenditure involved can be shared with others and the Government's investment in equipment and time held to a minimum.
10. South Africa, because of the apparent inadequacy of its Information services abroad, has no alternative but to approach the matter with determination and conviction. Its subject matter is vital to itself and to a wider world. The country is spectacular with an enormous visual range. Its relative youth presents the medium with much that is vital and dynamic. Its problems which, seen close up, may seem frustrating, are the best earnest of dramas in the making and a destiny to be revealed. Its vistas, both technological and human, are not only national-wide, but also African-wide and, in many respects, world-wide. South Africa, moreover, has the eyes of the world upon it. It has, therefore we, everything to gain by giving them the reality to look upon.
11. I do not propose to separate the foreign problem from the National one. I have been told by some that South Africa's greatest immediate concern is the misunderstanding of it on the part of other nations. I appreciate this point but no one in his senses will expect, by simple formula, to liquidate the host of misunderstandings and prejudices which, coming from the depths of 19<sup>th</sup> century political formulae, now surround the considerations of South Africa problems. Much can, of course, be done by direct

attack; for the major tasks of South African development in all the spheres of technical and sociological achievement have not yet been commandingly presented. Nor are the representatives of External Affairs directly served by film as they come to grips with specific matters of discussion. Much too can be done by simply giving and repeating an impression of decisiveness and strength.

12. But, in the long run, effectiveness of Information on international levels lies with the subtler, long-term and indirect methods of securing understanding and appreciation. The image of a country is composed of the many various facets of its interests and, for each, there is a communicating line to similar interests everywhere. Special and even sensational impact the film can certainly provide, particularly when, as in the case of the U.S.S.R. and U.S.A., there is no lack of personnel and money, and the cost of the gamble need not be counted. But, even then, the longer way is the better way if only because the problems of misunderstanding today are deep in historical origin and necessity. I make special note of the fact that even when a small country cannot afford to shout so loud as a large one, it is not thereby robbed of the possibility of being more clever. Big countries with their complex, top-heavy, and slow-footed administrations are not necessarily very.
13. The first essential of any policy is to see to it that whatever is done strikes to a considered target. This does not necessarily mean that all effort must be defensible on normal rational grounds. It does not mean a special premium on those who most glibly can say No. The obvious in information may be dull and thereby ineffective; and the stirring of the sub-conscious, or it may be the imagination, is so important that one may best arrive at Birmingham, as G. K. Chesterton puts it, "by way of Beachy Head". Nonetheless, the watch-word must be 'first things first' and the greatest care taken to examine projects, establish priorities and estimate progress. Effective production: and no double talk - aesthetic or other - should be allowed to confuse the issue.
14. In a young country with all too many creative administrative and technical claims on its limited European population, a first measure of good sense is to concentrate talent. Even Britain, with larger resources in personnel, has tended to spread its skills so thinly over a wide field, that its Information Services has been greatly weakened. South Africa should watch this and rather keep to a limited but considered programme well done, than embrace film, as it is all too easy to do, in promiscuous armful.
15. Above all, South Africa should approach the task with confidence and even, it may be, in a spirit of assertion. The case of Canada is interesting in this regard. At the outset of its film development, it was, in most cultural respects, rotted with spiritual colonialism: measuring itself at every turn against the examples of Europe and the United States. In nothing has the National Film Board of Canada so justified itself as in the work it has done to destroy this national atmosphere: not only by giving the Canadians a powerful and confident sight of themselves as a world power, but by, itself, in a spirit of great self-confidence, successfully staking its claim in the

international film world. This naturally involved a considerable effort in seeking out imaginative talent and encouraging experiment. In the issue it has been amply justified.

16. South Africa should consider this point. The deflated and deflationary atmosphere of many countries today is notably lacking in the spirit of 'audace'; and it is the presence of this quality in South African political discussion, which is so striking and refreshing to the observer. South Africa can lose nothing and can only gain if it comes to invest the wider field of national expression. If South Africa has a message, this is probably it.

### ARGUMENT.

#### SHAPING A SOUTH AFRICA FILM INSTRUMENT.

1. We are concerned here with a plan for the film presentation of South Africa to itself and to the world.
2. But film is only one medium at the disposition of the Government of the Union. Film has its own special claims as a medium of great vitality and power of enlivenment. Nonetheless, no Government can afford to establish its national image in piece-meal fashion and all the media must be given their appropriate place in a progressive and orderly plan. Great aid can be given in their own spheres, by certain of the arts, e.g., painting, design and music. They have tended to be forgotten by governments, as instruments of Public Information. In furthering the special claims of the films in the field of information, I ask that these other arts should not be forgotten.
3. The first consideration is not the service of the film in itself but the service of the State in the matter of its many problems of exposition and presentation at home and abroad. The prior consideration must always be not the interest of the medium but of the science and art of public Information in the services of the Nation.
4. A national plan for film must, therefore, be (a) a functional plan and (b) a plan correlated on the ministerial level with the whole national effort in information, (radio, pamphlet, news, exhibition, etc.).
5. Film as Service to Information: As regards (a), experience shows that medium enthusiasts, whether amateur or professional, are apt to get in the way of the purpose of the Information Services. The essence of the matter is an appreciation of the work being done by the departments and by the Nation as a whole. The first value of the film is its capacity to report on and dramatise this work and the problems and visions which relate to it. Appreciation of the character and complexities of that work is

therefore a sine qua non of the film operation. It involves accordingly academic power as well as creative and technical powers on the part of the film information service.

6. Need for Separate Film Development Authority Correlated With Other Information Media On Ministerial Level: As regards (b) the experience of other countries demonstrated that where real ministerial interest is lacking the information service loses its drive and tends to become a bureaucratic, uninspired service of departmental hand-outs. Harm comes too with the isolation of the media from each other on a policy level. Certain media are given special attention and others forgotten; and their power to help each other is neglected. (A special example would be the failure to develop the close relationship between Radio, Television and Film). Above all, the impact of the Information as a single integrated national force, fulfilling the National will, is not developed.
7. This does not necessary mean a single organisation governing all the media, for each has its own special laws of development. In particular, it does not mean that Film, Radio, etc., should be put under the governance of another medium, e.g. press. What is wanted is correlation on the ministerial, i.e. on the National policy level; with freedom to each of the media, under its own institution , to develop in its characteristic way and according to the special conditions which govern its creative nature.
8. One special considerations is worth noting which makes a separate administrative instrument for film development inevitable. Of all the media, film suffers most from untutored (sic) criticism; and film in fact is a Kibitzer's paradise, in which there is no end to the self assurance of the outside expert as to what should or should not be included and what should be left out. Film making, however, is a highly professional matter with an X-factor making for quality or showmanship which is not easily or quickly to come by. Film development, therefore, requires a separate supporting Authority, in Board or other form, which will progressively acquire an understanding of the special factors which govern successful film production and guarantee to it the conditions within which good and vital work is possible.
9. Film as Supplementary Rather Than A Nationalised Instrument: It does not follow that South Africa should approach the organisation of its film operation in the same way as it approached its Radio problem. Radio, for profound reason of State, is responsible for the provision of all kinds of services from entertainment to education. On the other hand, a film operation need not necessarily, and cannot expect effectively, under State authority, to cover so wide a field. The provision of entertainment film is today a vast and highly developed business and no State except the Soviet one has thought of nationalising it. All have been content to provide a supplementary film service directed to the information of the public in matters of national concern and to the education and instruction of the public in specialised fields of knowledge.
10. In the best example, Canada, the United Kingdom and Holland, there has been a relatively clear demarcation of the fields of operation, as between the film industry

and the Government film services. In these cases, collaboration has benefitted both parties.

11. Collaboration with Film Trade: Moreover, a young and relatively small nation cannot afford to squander its resources in unnecessary competition and misunderstanding. Collaboration with the trade is therefore more than advisable. It has screen space of the greatest importance to contribute; it has access to film material from abroad which must become progressively useful to a national and international film service; it has access to foreign audiences which government agencies do not readily command; it has certain technical services to sell or hire which relieve a public organisation from what may tend to be embarrassing overheads in capital outlay, equipment and personnel.
12. Moreover, collaboration with the trade in other countries has to prevent the State film services as such from determining its own destinies, though a measure of give and take in the matter of box-office quality is inevitable. The heart of the matter is that collaboration is advisable; that it is possible on terms advantageous to a young nation with limited resources to make all pertinent forces contribute to the national interest.
13. Taking these points into account it is clear that an Instrument for the film in South Africa need not follow the pattern of the S. A. B. C., and not least because of :-
  - (a) its closer functional relationship with government departments;
  - (b) its ability to secure services from others, and act as a liaison and promotional service, rather than a self-contained all-embracing Authority.
14. Proposed Range of Film Operation: I envisage the range of the film operation as covering:-
  - (i) the service of departments in giving an account of their stewardship; in explaining public statutes and securing co-operation for them; in helping them carry out their responsibilities in education and instruction; and bringing alive to the country the various problems and achievements in which they are departmentally involved,
  - (ii) The presentation of the South African nation as a living whole to itself and to the world;
  - (iii) Collaboration with all forces,
    - (a) of the film industry,
    - (b) of industry and commerce, and
    - (c) of all provincial, civic, professional and community organisations which can effectively supplement its effort

1. It is to be noted in particular that 14 (ii) above is not a departmental matter at all but one which deeply concerns the Government service as a single integrated force. A quotation from Dr. Goebbels is important in this connection: "In the day to day pursuit of departmental interests, the national interest is forgotten; this must be guarded against".

16. Conclusions With Regard to Shape of Film Instrument:

I draw the following conclusions at this point:

- (a) Film requires a separate instrument for its governance, because of its special nature;
- (b) But that instrument needs not to cover so wide a field of responsibility as the S.A B.C. Because of the more direct relationship of the film service to departmental and governmental services and materials, it should not be so detached from ministerial responsibility as the S.A.B.C. but should properly have Ministerial chairmanship and vice-chairmanship;
- (c) Because of the more direct relationship of the film service to departmental and governmental services and materials, it should be so detached from Ministerial responsibility as the S.A.B.C. but should properly have ministerial chairmanshi and vice-chairmanship.
- (d) Moreover, it is anomalous for the principal instrument of national expression to be attached to separate portfolios. While their laws of development are different and separate administrative instruments are necessary they are all aspects in the end of a single responsibility, which is the expression of the nation at home and abroad in terms of the mass media. Their common responsibility in this regard need not be marked by the creation of the Ministry of Information, and in fact there are always cabinet and other problems attending the creation of such a ministry, except in times of urgency. At the same time it is necessary and proper that there be co-ordination of policy; not least when it is considered that television and film have a big stake in each other's future. It is, moreover, necessary that such sweeping powers as the mass media posses over attitudes at home and abroad should be under progressively knowledgeable review on this Ministerial level, and subject to Parliamentary discussion. It is necessary, too, that administrative and financial methods, while they are bound to differ in each medium, should be brought to a common standard in public responsibility, wherever public funds are involved. One concludes inevitably that a single Minister be assigned to answer in cabinet and Parliament for the services: press information, film and radio. I shall return to this matter at a later stage.

NATIONAL BOARD AS FILM INSTRUMENT

1. The best example of the film-government relationship is in Canada. There is the close relationship of the National Film Board to Ministerial leadership (chairman and vice-chairman) has given the film operation close and deep contact with the realities of national development. It has guaranteed it place in cabinet councils of such importance that the National Film Board today, after a relatively short life, is not behind the Radio Corporation in the service and appreciation of the nation. It has thrown the work of the Board properly into the arena of public observation and discussion in

Parliament and has thereby guaranteed it a maturity of public status and responsibility. Its single weakness, which South Africa can avoid, is a bastard form of public accounting, half slave and half free, which neither adequately serves the public interest, nor the interests of the film services itself. South Africa's superior experience of boards of one kind or another will suggest ways and means of avoiding this anomaly and in fact I shall propose that the South African Board, otherwise free to develop its own appropriate methods, shall be accountable annually to the Auditor-General.

#### FRAMEWORK OF FUNCTION FOR NATIONAL FILM BOARD.

What then is the framework of functions for a National Film Board in South Africa?

18. Departmental Uses:
  - (i) It is concerned by statute with the governance of all production and distribution on behalf of Government departments and of the Government as a whole, and it is concerned with the production and distribution of films for and on behalf of any statutory or other public authority if it is so directed.
  - (ii) It is not concerned with the governance of the film trade nor with the invasion of the present prerogative of Economic Affairs and of the Department of the Interior in respect of their relations with the film trade.
  
19. Experience shows that, sooner or later, most departments of government discover a use for films. In Britain today, for example, there are something like thirty departmental programmes. The use of film varies. It may be used in actual research work by the Department of Scientific and Industrial Research, the Ministry of Supply, the G. P.O., Railways, etc. It is certainly used by many departments (a) to give instruction within the departmental framework of reference or (b) to report progress to the public. It is, moreover, used to explain legislation and secure co-operation from the public in national plans. But this is not normally done where high controversy is still rampant; and, it is well to proceed in accord with the consensus of opinion.
  
20. Non-Departmental Uses: In an over-all, i.e. non-departmental way, the film is used to let one part of the country know what the parts of the country are doing and, not least, to give townsmen and country-men an appreciation of each other's life. It is used on a growing scale to explain national and international economics and to direct the national mind to more scientific and better technical methods. It is used to give the nation an appreciation of its character and a will towards the future. It is used finally to present abroad an account of the character and achievements of the nation.

1.Need for Strong Central Authority to Relate Departmental Requirements: The departmental requirements are, of course, designated in the first place by the departments themselves. This means requests of varying authority emanating from ministers, section heads, research chiefs and others. It means in most cases that more requests arise that a central fund can readily accommodate. It becomes necessary therefore to develop a system, which will equitably establish priorities and dispose

the monies to be relatively spent. A strong and trusted central authority is thereby made necessary. It should reflect high responsibility, as I have noted, on the Ministerial level, in so far as an act of national policy is involved. It should also have the highest representation from the public service itself, in so far as an act involving the specific interests of departments is involved. This double relationship is notably appreciated in in Canada and Holland. Some of the difficulties of the British service since the war have been due to the failure to grasp the nature of the act involved and to place bureaucratic and technical forces in command of an operation which requires high guidance.

1.Establishment of Central Fund for Extra-Ordinary: Allocations: If, as may happen, departments tend to be discontented when matters of specific interest to them are shut out by the higher authority, the solution is simple enough. A central fund should be put at the disposition of the National Film Board of South Africa for (a) departmental allocation, (b) an over-all national programme and (c) film representation abroad. If the departments require further services than the departmental allocation permits, it is for the departments to ask for special further allocation in their own vote and make their case to Treasury in the normal way. This has been the practice in Canada for years and works well. Care should taken, however, to see that Parliament, which can be easily deceived in the matter, is made aware of the full extent of the expenditure involved.

23. Question of Separate Status for Specific Departments: Are there any categorical differences between the services required by the different departments? Experience elsewhere shows that in certain fields there are cases for special and exceptional arrangements.

1.Case of the Department of Education: I here in particular refer to the Department of Education, which in all countries stakes a special claim to direct its own work. In South Africa it has particular reasons to do so, because (a) its initiative in the development of the public service, (b) the usually wide range of its educational responsibilities. The making of film to fit the school curricula is a specific job which outsiders are wise to leave to the professionals, who cannot in any case transfer their curricula responsibilities to others.

25. Case of the Department of Defence: Likewise the film interests of Defence, in so far as they may involve matters of secrecy, are best handled under a separate arrangement

1.Other Departmental Claims to Special Status: The handling of Native Education in the wider sense-particularly as it must increasingly involve fundamental education rather than curricular education - must bring together the forces of agriculture, health education, etc., and require an integration of these forces for expert governance of the problems involved.

1. A time may come moreover when the scientific and technical instruction of the nation has similarly to be attacked and integrated by expert authority, combining the various interests involved.

28. In a less important way, there is a gain in the economy if the research men, and the men in the field in agriculture and, it may be, other departments as well, are permitted to shoot their own material as and when it becomes available.

1. While such separate services as these should be developed under expert terms of governance, they ought clearly to be subject, for economy's sake, to a common governance in the matter of technical standards and costs.

30. Separate Panels for Specialised Interest to Ensure Separate Status: The important point is that steps should be taken from the first to give Education and Defence (when and as Defence so requires) a special status in relation to the National Film Board; and make allowance in the statute for similar arrangements as and when required by other specialised interests.

1. Relationship of Panels to Film Board: This means that separate panels of governance should be created under the Board (a) having their own specific terms of reference and authority but (b) reporting to the board and (c) being subject to the Board in the matter of technical qualities and costs.

- 32.. Composition of Education Department Panel and Relationship to Film Board:

In the case of Education I have noted that the South African Department enjoys a special status. Its record in film work is good and its competence notable. Moreover its range of responsibility is wider and more various than ordinarily attaches to education departments. It would be logical, therefore, to allow it a special panel of experts nominated by the Department of Education, plus one member of the Board. The Department of Education should also have ex-officio representation on the National Film Board on both ministerial level and membership level. The Department of Education has pointed out to me that they would welcome the concept of a federated authority, i.e. of a central instrument which allows for the direct guidance by Education of school matters. This proposal is specially intended to meet their request but in no way to prejudice the principle of the central control of film costs in the public interest.

### FACTORS DETERMINING COMPOSITION AND SIZE OF BOARD.

1. It is clear on the one hand that many departmental interests will be sooner or later involve in the film question. Yet, on the other hand, the membership of an effective instrument of policy and administrative control must be limited. It is clear too that the public, should, in fact, be represented not only because it is essential to the development. Much of the work of the Board will be done among the communities and not only in the strictly educational or scholastic field. In Canada, which provides a good example of community co-operation, churches, trade unions, farmers groups,

business groups, women's groups and a host of other organisations, local, provincial, national and international, are active partners in the film development. The strength of Canada's National Film Board is in part a reflection of its wisdom in decentralising its effort and securing a wide range of public partnerships in a far-flung country. But not all the Departments can be presented nor all the outside organisations which might quite properly wish to be. The key to the matter is to lay emphasis from the first on (a) the over-all responsibility of the Board, (while allowing for the special cases indicated above): (b) the patent priorities of the national need at the present time; (c) the fact that each member sits not for the organisation or interest he is directly chosen from, but as a person of person high standing responsible in judgement for the whole.

34. Membership of the Board of 12: Taking all factors into account under South African conditions they seems to point logically to a Board of twelve.

1.Recommendations on Chairman and Vice-Chairman; Members from Public Service; Radio: The Chairman and Vice-Chairman, because of the reasons set out, should be of Ministerial status. Of the Board members four places should be available for persons of the highest status in the public services, chosen from Departments or from closely related statutory bodies. A fifth member should be either the chairman or the Director-General of S. A. B. C. (Ex-officio). Five members should be chosen from individuals of national status associated with the larger fields of the public interest. Of the Departments and Boards, there are special reasons for choosing representatives of Education, the Information Bureau as members ex-officio with two places rotating. At the present juncture representatives of External Affairs and Agriculture could valuably be incorporated to complete the roster from the public services appointment to be for 3 years and 2 years, new appointments to be for 3 years. The strongest representation is made for the membership by the S. A. B. C., because of its special national function, its close concern on a national level with the whole process of information, and its inevitable concern with television.

36. Recommendations on Individual Members: Individuals or public members might logically be drawn from the following fields of public interests: (1) Religion, (The Press, (3) Art and Culture, (4) Industry and Commerce, (5) Science and Technology. These five memberships should all be for a period of three years, under a system by which appointments are made, in the first place, one-third for a year, one-third for two years and one-third for three years.

1.Exclusion of Film Industry Representation: In so far as, at various points, trading with the film Industry is involved, it would be sensible in the public interest to exclude representation from the Film Trade. This is in Canadian practice and it has not been seriously challenged.

38. Manner of Appointment to Board: All appointments other than the ex-officio ones should properly be in the prerogative of the Governor in Council. Of the ex-officio members, Information and Education should be represented by their senior officers

and Radio as may be decided, by either the Chairman or the Director- General of S.A.B.C.

1. Problem of Ministerial Representation and Appointment: The Case for the Minister of the Interior as Chairman: It would be easy to duck the possibly embarrassing problem of Ministerial representation by saying that the Chairmanship and Vice-Chairmanship (both Ministerial) should also in the prerogative of the Governor-in-Council. This is the case in Canada. Experience over the years, however, appears to demonstrate that it is in the national interest to associate one particular portfolio with the progressive mastery of an responsibility for the processes of Information. I have cited the advantage of Co-ordinating the responsibility in policy for Information, Radio and Film under one portfolio in Cabinet and Parliament. The only question is what portfolio most naturally can be associated with the multiple task. The practice in other countries is not revealing. In fact the responsibility has, in nearly all cases, come somewhat fortuitously to one Ministry or another. There is logic for attaching the task to the Lord President of the Council in Britain. There is, however, no good case for attaching it to the Ministries of Education or of Health or of the Fine Arts or of Tourism as has been done in others. In particular, it is the strong view of those closer to the development of public Information that the logical portfolio in a modern State is not the Ministry of Education, because of its lack of functional contact with the larger processes of technological, economic and public development outside the sphere of formal education. With this view I concur. It may even be that the scholastic or schoolman's point of view is an obstacle to the larger development of the mass media in the highly complex and informal worlds in which they are bound to operate. The key to the matter is that the film in the service of the Nation is something more than an instrument of instruction and something more than an instrument of culture and art. It is not just a mirror held up by nature: it is a hammer helping to shape the future ; we are dealing, to be plain, with the process which reaches out beyond the schools and the academics to the whole life of the nation and neither the pedagogic nor aesthetic aspect of its work represents the more effective reaches of its influence. This will be patent when we come to discuss the range of film distribution. The logical portfolio I suspect, subject to higher judgement in a matter essentially for the Governor-in-Council, would seem to be the Ministry of the Interior.

1.A special guide to the matter is the great responsibility of the service for presentation of South Africa in foreign countries. It involves a film service which will reflect the Nation in all its variety. It is clearly a task requiring a special approach and therefore requiring a special measure of Cabinet sanction.

42. The Case for the Minister of Education as Vice-Chairman: But, in token of the special concern of the Department of Education with film, the Ministry of Education should carry with it, ex-officio, the Vice-Chairmanship.

1. Vote of the Board: For practical purposes, as well as in reflection of its over-all national role, the Board's vote should be presented to Parliament as a separate vote for a separate instrument of the Government Service.

44. Remuneration of Members: Experience suggests there is no need to pay members of the Board, though expenses should of course be allowed. Seven of the twelve members, as envisaged, are already paid out of public funds; the other five may well find it a privilege to serve. In any case, the outside members required are hardly likely to be the sort requiring, or needing, payment for a small matter of public service.

## FUNCTIONS AND METHOD OF OPERATION OF THE BOARD.

1. What then does the Board do and how does it operate?

46. Appropriation of Funds to the Board: It meets once a month, regularly, by statute, to administer the expenditure of a special fund appropriated, to administer the expenditure of the special fund appropriated by Parliament, subject to the audit of the Auditor-General. That sum should not, in the first instances, be less than a hundred thousand pounds for the first year, if the intention of the Government is serious. It should range from a hundred, according to the efficacy of the plans drawn. It will incorporate all the monies now being departmentally spent on films. Some other governments spend far more: but it is proper for the Board to find its feet and plan its development in a preliminary period before it can hope to justify the appropriation of larger sums. Experience indicates that the film service of a country like South Africa may progressively justify, but in time, an annual outlay of up to four hundred thousand pounds a year; all public interests considered.
47. Three-Fold Monetary Responsibility: The Board will be responsible for the governance of all public funds spent on production, distribution and information activities in regard thereto.

### 1. Administrative, Production and Distribution Powers of the Board:

It will have administrative control over all Government film activities (other than those relating to duties, censorship, etc.); but, in the case of Education, etc., as already indicated, it will delegate production control and distribution control in a defined field to special panels which will report to the Board. It will have power to extend this delegation of production control and distribution control to other panels as circumstances require their establishment.

- 49: Functions of Executive Establishment of the Board: It will have an executive establishment under the Director General (or Commissioner) for (a) administrative control; (b) direct production services; (c) direct distribution services; (d) the acquisition of technical facilities from the trade as and when required (e) contract with outside production units for supplementary production; (f) co-operation with the Trade in joint measures of production and distribution.
50. Relationship of Director General to Board: The Director General will give a full account of his stewardship once a month. He will be totally free to carry out, and

totally responsible for, the policy of the Board between meetings, gave where the interests where the interests of Cabinet may intervene.

51. Independence from Civil Service Administration Conditions: Everything demonstrates that a film operation is sui generis for administrative purposes. Its ways of working and its special kind of personnel cannot readily be brought within the normal framework of Civil Service practice and management. Every effort to force Civil Service practice upon it has failed miserably elsewhere; frustrating quality, engendering waste of time and money, and, in fact, preventing a vital public film service. The Board therefore should make its own appointments and run its own accounting systems, through its Director General and its key officers or controllers, subject to audit of the Auditor General. The Controllers are the controllers of (a) administration, (b) production, (c) distribution, the controller of distribution taking the related information services.
52. Special Powers Delegated to Director General (Monetary): In the main, the Board will approve the general plan under which the executive operates. In fact, the establishment of an over-all plan and the governance of it represent a first duty. But film is a fast medium, necessarily involving decisiveness of judgement as the circumstances of production and distribution alter. In fact, as have noted elsewhere, indecision and fumbling delay are the greatest contributors to waste and ineffectiveness in a film service. The Director General should therefore have power to spend any sum up to twelve hundred and fifty pounds - except in the matter of acquisition of property-subject to report at the next meeting of the Board. All sums above this figure should require prior authority.
53. ... (Appointments) ... likewise staff appointments should be the responsibility of the Director General, subject to report. Senior appointments above say, one thousand pounds per annum, should require the prior sanction of the Board.
54. By these measures, we can hope to secure (a) an overall framework of control, (b) latitude, on the professional level, to the Board's executive, (c) total accounting stewardship.
55. Audit and the Report Requirements: I have noted that the accounts of the Board should be subject to audit by the Auditor General. Monthly reports to the Board should therefore be co-ordinated in an annual report to the Auditor General.
56. Experimental Production Fund: In one particular, special latitude should be allowed to the Director General. If he has not a certain measure of freedom to experiment, the calibre and spirit of the creative undertaking may well suffer. A proportion of the production fund should be specifically set aside for this purpose - say 10% to 15% of the total for national and international production-and the D.G. only required to give a six-monthly account of his stewardship in this matter. In the case of other countries, no expenditure has been more effective. It has stirred over the whole undertaking and greatly increased the general morale to have a small adventurous operation in its midst.

In the case of a young country, this special measure of latitude encourages the discovery of new talent in a medium which is not yet highly developed from a professional point of view.

57. Policy responsibilities of the Board: The range of the Board's responsibility for policy must widen as the use of film grows over the whole departmental range. In production and distribution it has already delegated responsibility in the matter of films for curricular use and it may decide later to delegate other special programmes to appropriate panels. But these are special cases. By and large it is responsible for (a) the execution in production and distribution of the Departmental programmes, (b) the national over-all programme, (c) the international programme, (though (c) is not exclusive of (a) and (b)); (d) co-operation with the production and distribution programmes of industrial and other organisations, (f) the encouragement of supplementary production forces, e.g., the amateur cine movement, (g) the encouragement of supplementary distribution forces, e.g., the film societies, the churches, the public libraries, etc. (h) contact and collaboration with the National Film Boards of other countries, etc. Let us examine these categories.
58. ... with Regard to Production and Distribution of Departmental Programmes... (ref.57 (a)). The departmental programmes will obviously be produced to specific departmental requirements. On the hand, many occasions will arise where departmental films are capable of serving both their departmental requirement and the larger interests of Information. In other cases, it may be an economy to combine departmental requirements in the films of common value to several. It will be one duty of the Board to prevent the over-parochialisation of departmental programmes, eliminate overlap and make the departmental need serve the national need. Departments, and particularly divided departmental experts, are not the best guides to film shapes and film qualities. They will have to be watched, not least in prevention of the delay and waste they frequently engender. It has already been noted that there is the probability of more requests emanating from departments than the proportion of the Board's vote dedicated to departments - say 50% - can readily accommodate. It is the Board to establish a system of priorities.
- .59. ...with Regard to National and International Programmes ... (ref.57 (b) and (c)). However, well and imaginatively managed, the departmental programmes will not add up to a national programme. It will be for the Board, as one of its chief functions, to plan what such a programme should consist of. It will concern itself with such high matters as the national achievements which have international validity, the problem and activities of the nation which are likely to interest specialised groups at home and abroad, the face and culture of the nation, and aspects of the national activity which will best serve the needs of Ambassadors and give South Africa representatives supporting material for specialised international conferences. (This latter incidentally is a field only clumsily covered by other countries).
60. ... With regard yo Co-operation with the Trade ... (Ref. 57(d)). Co-operation with the Trade calls for a large measure of statesmanship. The Trade has much to give and also

much to get. To give, it has an all-important ownership of screen space, technical facilities to hire, power to make capital investments and save the Government service various species of technical headache. To receive, it has film supply, the hiring of technical facilities and, therefore, a measure of insurance on capital investment for larger production purposes. Its future place in the television set-up is a matter of obvious interest to it. The Board, therefore, will have the constant problem before it of securing effective collaboration on terms which represent a maximum of economy and the fullest use of South Africa's film resources in the national interest.

1. ...with Regard to Industrial and Other Organisational Programmes... Collaboration with the production and distribution programmes of industrial and other organisations is a point often missed by national film services. I propose that South Africa, because of its special conditions, take this matter most seriously. It will both serve the Film Board and the National purse a lot of money and secure them a richer service if the Board works out a plan of co-operation with the South African Railways and Harbours, the Iron and Steel Industry, the Mines, African Explosives, etc. In the U. S. A. various departments of Government (Mines and Commerce, etc.) Depend on industries for a part of their programmes. The Canadian national film story is richly supplemented by the two Railroads (C.P.R., and C.N.R.), the Hudson Bay and other corporations. The British picture is likewise filled out by the film programmes of Shell Oil, Anglo Iranian, B.O.A.C., I.C.I., the Coal and the Transport Board and the City Corporations. In South Africa, Shell and General Motors are already considerable film operators, particularly the first. The representation of the industry on the Board has, therefore a special importance. It may well be the means of making the Board's programme worth more than double in the result. In fact the day when Government film services shunned co-operation with industrial groups is long over. No contribution to the national image can be ignored. The larger possibilities include, as well as Industry and Commerce, Provincial Authorities, City Corporations, national organisations, etc.

62. ...With Regard to Encouragement of Supplementary Distribution Force and Relations With Boards in Other Countries: (Ref.56 (F-), (g) and (h).) The relationship with the amateur film movement and with supplementary distribution forces and treaties with other Film Boards, I shall take up at a later stage.

#### PRODUCTION

63. The Executive of the Board will therefore have wide and complex responsibilities. A strong Controller of the Administration is essential because of the inherent tendency of healthy film operations to run away from controls. This tendency, while a reflection of the creative spirit has nonetheless to be governed.

1. The principal dangers to be guarded against in production are, (a) loose planning of the production schedule as a whole, (b) lack of an exact and firm costing system, (c) hasty decisions to produce, (d) confused briefs, (e) indecisiveness and lack of drive at the scenario stage, (f) indecisiveness in actual production, (g) lack of a clear conception at

the outset of the specific distribution for which the film is intended, (h) lack of a 24-hour accounting system or as near to a 24-hour system as can be achieved.

65. As has been noted, however, special sanctions should be permitted in the matter of experimental films, but in a defined field, and within a specific proportion of the production budget. Moreover, if, in proper avoidance of the dangers, the control system becomes bureaucratic and pettifogging, the creative baby is apt to be thrown out with the bath water.
66. The Director General should, therefore, have among his qualifications a special sensibility towards the creative problem; and his controller of Administration must likewise be wise as well as firm.
67. Liaison Service with Departments: Much can be done, along the line to maintain the vitality of the service by the establishment of a small but authoritative liaison service with departments. The liaison officers, say 2, should not simply be good hearty contact men, but should be mentally capable of appreciating specialised departmental problems (economic, scientific and others) and should ideally combine academic, administrative and creative qualifications. This I know is difficult but I am proposing an optimum. I re-emphasise that the central driving force will not come from knowledge of film techniques (which can be learned) but from an imaginative understanding of the difficult processes of the Public Information. The liaison service, scripting service and the costing service represent the heart of the matter, so far as production is concerned.
68. Apportionment of Production Monies Between Education, Departmental Work and National Programmes: Of the sum devoted to production, (a) a specific sum should be set aside for the direct governance of the Educational panel, (b)altogether, 50% of the total production sum should be available for the work of departments, (c) 50% should be available for the national and international programmes; and 10-15% of this sum should be set aside for experimental films.  
  
1. Production Authority of Director General: It is to be expected that departments will have a most direct say in the production of films intended for their specific services. But the Director General, subject to the Board, must retain final judgement on all questions of quality and cost.
70. For the national and international programmes the Director General should be totally responsible to the Board.
71. Use of Existing Units and Outside Writing Talent: The Board should, in the name of economy, make a maximum use of existing units and should not seek to build up any larger production organisation of its own than is absolutely necessary. Canada has been careful to encourage outside commercial units as well as its own government units and so have Holland and Britain. This is advisable (a) for economy of operations

and particularly for the cutting- down of continuing overheads and the prevention of large vested interests of personnel in a ever-changing field where talent may die on you; (b) for access to all the talents in the field; (c) for encouragement of the spirit of competition in a field especially sensitive to competition and (d) for co-operation with units who have certain access to distribution.

72. In the matter of scriptwriters, it is best to have an officer who is a script liaison officer, in touch with all possible writing talents outside. It is best to employ this talent, as and when required, and on a fee paid basis, rather than have a team of resident writers. This possibility should be examined closely over other fields as well.
73. Nevertheless, the executive should be free to build up its own special production units to supplement outside forces and help establish standards of measurement in cost and quality. But it should in the main and as a matter of policy concentrate on planning, costing, liaison with departments and outside unit and the scripting of films.
74. It is a matter of note that government units are not always sensitive in the matter of their contacts with outside units who produce for them. Tendencies have been noted to use the government-sponsor position to lay down the law roughly as to what directors, etc., should be appointed, and in fact outside units are properly restive over slightly bullying arrangements. Co-operation and good work cannot be got this way and liaison with the trade is, in this connection, a matter to be studied closely and sensitively.
75. Scope of Production Function: A special production arrangement has been proposed which will permit the Educational Panel of the Board direct control of production for all formal educational requirements coming under the authority of the Ministry of Education. While it is impossible for the Ministry of Education and the Provincial Authorities to forego their direct responsibility for the films which are to be used in connection with curricula, in the matter of all other films which may be described as educational, there is no sharp line of demarcation. Many other forces of the public interest have a stake to be considered, not least the other departments of the Government. Therefore, all films outside the formal educational responsibility should be the concern of the Board as a whole, on which the educational interests are already highly represented.
76. Caveat Regarding Capital Outlay and Technical Facilities: Above all, the executive should keep its holding in (a) capital outlay and (b) technical equipment and services, to a maximum. It should, as I have indicated, concentrate on controlling and creative staff and avoid inundation by mere technicians. As a rule, the majority of the technical services can be hired as and when required; and so, too certain categories of technicians. If technical services and personnel cannot be hired, as and when required, the Board should consider most carefully whether it is not better to encourage their availability from outside on hiring terms rather than take the easy but progressively embarrassing steps, from the point of view of public funds, of accumulating possessions and staff.

77. The troubled experience of the U.K. in this matter, is worth citing. On this have I written, on another occasion. "It is all too natural for film men to want better and better equipment and to build up their own pet technical teams. On the mechanical side, technicians tend to share the illusion of golfers. The less inspired they feel, the more inclined they are to try to buy it in the shops. Nor is it so comfortable to have to pay for cutting time, projection time, studio time and technicians' time, when the record is an exact measurement of dilatoriness and indecision. It is easier altogether to have access to one's own facilities, without the burning record to demonstrate the exact relationship with commercial practice. In the highly personal arts of painting and writing, this I all very well; for the arts are personal and relative only to what a man needs to survive and to the relatively cheap raw materials he requires. Film is another matter, Its raw materials and processing are expensive; the talents, technical, creative and administrative, it requires for each single operation are many; and delay, indecision and slackness in the management of facilities mean a geometrical rise in cost. Allowance must , of course, be made for special cases, particularly when they involve small experimental units working with modest equipment and establishment. But the net effect of the tendency in Britain has been disturbing from the administrative and public accounting point of view. One recent and significant reform has been to put the provision of all government technical facilities under a separate authority so that all government units will have to hire their facilities in the normal commercial way and have measurement taken of their efficiency relative to commercial standards. But the present feeling of those responsible is that even this only scratches the surface of the problem. The feeling is that it was never in the first place necessary to involve a public institution in expensive holdings in studios and equipment. There has been much heart-searching by the British government authorities in acknowledging this error and coming to this decision, but it is felt to be inevitable if efficiency and responsibility in the matter of the expenditure of public funds are to be served". The implication should not be lost on the South African government where there must be a limited sum for the film service service and where there must accordingly be rigid economy in capital expenditure and avoidance of the extravagance that goes Pari passu with luxurious establishments.
- 78 For the civil servants who read this I add a special word of warning. Gadgets and gadgeteers are the devil because very often you don't understand what they are all about. You are at the mercy of technicians' double talk and will, in bewilderment, more quickly pass their requirements for equipments than you would something you suspect you understand. The result in other countries has been an occasion the establishment of nests of highly expensive equipment of the most wonderful order, only partially used and, sometimes, not used at all. Likewise, it has been all too painfully noted that when mere technicians multiply, the creative processes, and certainly the purposive processes, go out of the window. If trade unionism follows, the original end, in terms of ordinarily recognised terms of the public service, is ever more difficult to promote. The burden of this caveat is that no public service should (a) unnecessarily increase the area in which it is inexpert and /or governed by technicalities and therefore proportionally out of policy control; (b) unnecessarily

increase the numbers of public service personnel, particularly in technical categories which can be made available in precise contractual terms.

- 79 Proposed re-Hiring Technical Facilities: I advise from this experience that the Board should invite African Films to make available a satisfactory service of technical facilities and at a centre to be agreed upon. This includes (a) laboratory services; (b) cutting rooms; (c) vault space; (d) technical editorial services; (e); secondary camera man services, (Not creative editorial services, for the Board, in respect of its own units, will, of course, have its own writers, directors, editors and even its own leading camera men if there is a necessity for these); (f) recording services; (g) studio services; (h) theatre services as far as production is concerned; (I) technical art service.
80. Weighing Value of Government's Own Technical Centre: I do not here propose to draw a hard and fast line of demarcation. The Board should be free to say, in the light of experience, where the line is to be drawn between its own incidental technical services and the principal services, which it will be hiring. It will, in respect of its production units, want free access to any and every creative talent which can serve it, even if it involves the direct acquisition of such personnel as composers, poets, creative sound men, writers, editors, etc. On the other hand, it is good practice to bring in people like poets, composers, writers, etc. on a fee paid basis and thus have access to the widest field. What is to be avoided is the piling up of staff and machinery that can be got in the open market.
- 81 My specific proposal is that African Films be invited to establish a service and be guaranteed a reasonable percentage of the business of the Board in the matter of technical services. (I Propose 70% for consideration ). This will assure a principal technical services supply for South Africa as a whole. The remaining percentage of the technical services of the Board should be available for issues to competing concerns or, if need be, for execution by the Government's own technical centre in Pretoria-studio, laboratory, etc., - in the Department of Education is important in this connection. I propose that its growth be not encouraged unless circumstances justify. It is at present a modest centre but, by the very nature of things, there must be a tendency to extend it. Such expansion must bring the Board into the difficulties and dangers I have noted. Already, for example, application is being made for funds to extend the studio. In the light of the argument presented I consider this the beginning of a patching process to which there is no end. The alternatives are: (1) extensive patchwork on a basically inadequate structure, and (2) establishment through the trade of an up-to-date facility centre equipped specifically to meet the requirements of the Board and the Nation in their in their growing film development.
82. It is to be noted, however, that I do not propose the elimination of the Government Film Centre, it should on the other hand be retained until such time as the Board may decide that outside facilities are assured and on a basis satisfactory to the Board. I ask, however, that this recommendation should not be used to confirm a status quo or in any way diminish the strong argument against piling up unnecessary outlay in the matter of the purchase of equipment and the acquisition of the continuing staff.

83. Essentials Provision of an Agreement with the Trade: The arrangement with the trade should be a long term, ten year arrangement reviewable every two years and subject to cancellation for cause. A formula for securing at all times equitable prices should be determined in consultation with the Auditor General. Moreover, the film trade should be required, in respect of this arrangement, to guarantee specific services to the Board. These should in particular include undertakings in respect of the theatrical distribution of film, favourable rates on the supply of film materials from trade libraries, favourable arrangements securing access to newsreels for the Board's materials or subjects of interests to the Board, etc.
84. More will be said of guarantees in the matter of distribution and exhibition under the heading of "distribution". I need only indicate at this point that the Government and the Board on its behalf is in a position from the first to promote economy in what may otherwise be a sprawling and expensive undertaking by securing certain firm distribution arrangements in return for the technical business it gives to the trade.
85. The Board, S.A.B.C. and Television: It is important that this arrangement should be discussed and agreed with the S.A.B.C. because of its similar problem in the matter of television development. In fact, the coming of television makes a common arrangement in the matter of technical facilities advisable. The strength of a joint arrangement can be considerable from the Government's point of view.
86. ...Centre of Operation: From every point of view it would be best for the Board to have its centre of operation in Johannesburg where there is maximum contact with the film industry in all its branches. It appears that the necessary space will become available at Broadcasting House where is among other things theatre spaces for the central presentation of the Board's films. Ideally, Broadcasting House should be made a sort of film centre for all groups interested in the public and cultural use of the film. I do not, however, press this notion now. Its value may emerge in time.
87. Range of Production Potentials: The Board should not imagine that a production programme consists only of a programme of films designed and executed by its own and outside units. There are many possible variations, which will make for economy and / or extend that range and influence of the operation.
88. The most important single instrument of information relative to cost is the availability of the world's newsreels, access to them is of first importance. On Many occasions it will be better to spend, say, 200 British pounds on a newsreel for immediate mass circulation than engage in a mere expensive production, the distribution of which is less certain, less massive and certainly more delayed.
89. Where the trade produces series of films, as is their common habit at home and abroad, it is frequently a good and economical policy (a) to invest in supplying material which

the trade or television can in one way or another incorporate or (b) invest in securing their co-operation in the production of films required by the Nation. I am thinking of series like Popular Science, Unusual Occupations, Modern Age, March of Time, etc. The prime advantage is, of course, in securing guaranteed distribution. Often an expenditure of a relatively small sum of facilities, supplementary expenses, etc., will secure much larger results than simple dependence on one's own resources. Close contact with the total potential of the trade is therefore important. This policy has paid the British and Canadian Governments well.

90. Policy in Respect to Independence...As Film Distribution Channel... A word should be added about the independent producers of South Africa, who are suffering from a sense of frustration. Quality units should be encouraged, but not at the expense of trade arrangements, which carry with them secure distribution and exhibition. This latter mistake has been made by Britain since the war with damaging effect on its film service. Certainly a proportion of films designed for non-theatrical distribution should be placed with the independents. The allowance for the theatre distribution of a certain number of independent productions should be made in any contract with the trade.
91. On Stock, Equipment and Processing ... The independent can further be encouraged by adopting a generous policy which will make stock and equipment available to responsible organisations, though again it is not in the National interest to pile up technical facility centres beyond the calculated needs of the country. The imposition of import duties on film shot in South Africa and processed elsewhere should be reviewed; but the conditions which make, or appear to make, film processing in the U.K. necessary, should be eliminated.
92. Re technical Facilities... Distrust of facilities hired from rivals is a characteristic of independents everywhere. This distrust can sometimes reflect an inferiority complex -or an excuse for relative failure. It may also derive from the enthusiast's honest passion for having his own technical shop. One possibility for the consideration of the Board is the encouragement of an independent company, which will confine itself to the provision of laboratory and studio facilities for technical business of the Board, which does not go to the principal facilities centre. An alternative possibility if (sic) the establishment of a public utility corporation to take over the technical facilities of the Education Department. I have, however, already suggested that these facilities be kept under the governance of the Board. The second possibility should, therefore, only be considered in the light of the trade's arrangements in the matter of setting up the principal facilities centre.
93. As Liaison Agent Between Producers and Organisation Using Film... I have noted that the Board should co-operate with any other production and distribution forces, which may develop in the country. A likely source of complimentary effort is the use of films by the church (Karfo); by industrial corporations; by provincial and city authorities; and, of course, by the several Board. They are in many cases likely to use

independent producers who have no distribution to offer. The Film Board, taking account of this, would encourage the independent producers greatly by adopting a generous policy in the matter of acquiring films from them for the Board's non-theatrical distribution. There can be no questions of using the State service for the promoting of brand products. On the other hand, sponsors such as I have indicated have been, in other countries, a rich source of films pertinent to the wider field of public information (e.g. Shell, I.C.I., etc.). Here the Board should adopt a more generous critical measurement, than is possible if only the service of the formal curricula is considered.

94. Avoidance of Competition with Trade... Further, the Board should be most watchful about competing, or appearing to compete with, independent or other trade units. The path is difficult enough for independents. It will be made worse, and inequitably so, if the Board undertakes production commissions from Industrial and other groups on whom the independents depend for their livelihood. Even a semblance of unfair competition must affect relations with the commercial units and, in the long run, affect the total production power of the Union and the total production power of the union and the total film presentation of its activities. One guide might be that the Board should not itself produce films unless public funds are involved.
95. Encouragement of Amateurs: Especial encouragement should be given to amateur filmmakers. They have an important part to play: especially in the aid they can give to local community services, hospitals, etc. A generous policy should be adopted designed to make new materials readily available to any amateur usefully engaged in the description of wild life or in cultural and community filming. Not only are amateurs a source of professional personnel: they sometimes widen the sights of film making as a whole. Their circulation, particularly in the field of tourism, can be important. Encouragement might include from time to time a prize system for the best work done on lines, which serve the purpose of the Board.
96. Uses of Two Languages: As regards the use of language in films, the only sensible solution is the straight forward one adopted by the Canadian Government of producing everything equally in both languages, except where special circumstances obtain.

## DISTRIBUTION

97. Pre-requisites for Successful Distribution: The proper measurement of any information service must be the effectiveness of Distribution. This, of course, depends to some extent on the quality of production: but it is too simple to think that distribution necessarily follows production quality. Success depends on expert work on all the possible levels of distribution and exhibition; and expert work includes a sense of showmanship and appreciation of the information and publicity techniques, which positively encourage distribution.

98. Categories of Distribution: The field is customarily divided into 'theatrical' and 'non-theatrical'; but each, in its turn, has many categories of distribution ranging from general to specialised. Theatre includes newsreels, shorts, publicity trailers and features. Shorts and features may be general or specialised and apply either to mass circulation or circulation through specialised theatres.
99. Non-theatrical represents a vast distribution potential with varying possibilities in every field of specialised interests from the learned societies to the philatelic clubs.
100. In between the two - theatrical and non - theatrical is the growing exhibition of entertainment programmes in small halls not originally designed as theatres - on a one-night-a- week or one-night-a-month basis. There is growing world of itinerant commercial exhibitors, and the development of this new distribution in both South Africa and areas to the North is of special importance for the future of Africa.
101. Securing Theatrical Distribution for National Films... The present access of National films to theatre circulation is not considerable, though, on the other hand, it is not negligible. African Mirror sometimes circulates items called for by the Information Department. As I have already indicated, subsidy of specific items and of even a proportion of the newsreels' coverage is a valuable possibility to be considered.
102. Newsreel Arrangement: A scheme of great value to the Canadian Government was an arrangement with the trade which took advantage of the fact that foreign newsreels were generally 800 ft. long and were, therefore, short by about 200ft. of one reel length. The arrangement was that the Government should fill the available space with an item which generally ran 120ft. The newsreel quality had, of course, to be guaranteed. I light of other possible arrangements.
103. Study of Character of Programmes to Determine Size of Films: A closer study should be made of the make-up of African theatre programmes. Films should not be produced for theatre circulation which in size do not fit the character of the programmes. Thus, it would appear that the films in 4 reel form may not suit the African programme style. There should be concentration on one reel items, or at most on short two reel items. At the same time limited circulation in specialised theatres permits other and longer forms. The size of such specialised circulation and its effect should be taken into account in deciding whether the production outlay is justified. I emphasise the point that at no stage of the game should there be production outlay without exact measurement of distribution possibilities and, wherever possible, certain distribution in the offing. It has been the practice in some countries to associate a distribution concern with the production of a film from the very outset, particularly if the film has possibilities in showmanship.
104. African Films and African Mirror as National Developments-Production, Distribution Tie-ups: It appears that today African Films only circulate shorts which have been produced by their own units. Here I cite an arrangement which has existed

for years between the U.K. Government and the Cinematographical Exhibitors Association of Great Britain by which C.E.A. accepts a one reel film a month from the Government for universal theatre distribution within the country. A supplementary arrangement has recently been made by which C.E.S. will occasionally accept a two reel film if the subject is of special importance. It may, moreover, in particular circumstances, carry more than the regulation 12 films a year. Thus the C.E.A. does an important national service, the Government providing the requisite number of prints for free circulation. Box office quality is guaranteed and this must always be one aspect of a healthy theatre arrangement.

105. Exclusive Tie-ups with World-Operators: I propose that African Films be invited to make a similar arrangement in respect of the Board's films, i.e. for 12 a year. I have no reason to believe that African Films would refuse, particularly as I have noted that a quid pro quo would be due to the Board in respect of business given in the matter of technical facilities. But the present condition of 'production by African Films own production unit' does not do justice to the situation from a National Viewpoint. The equitable arrangement which should be sought is that of the 12 films supplied only 50% need be produced from African Films and that other 6 be produced by the Board either directly or through independents. African Films might further be invited to provide for theatrical circulation a quarterly series, (i.e., 4 films a year of two reels each), reporting the progress of the Nation. The Board should be prepared to subsidise 2 of these, arranging the production of one through its own organisation, one from African Films. I have already noted that African Mirror should be regarded as an important National instrument and every effort made, by subsidy of items to strengthen its reflection of the national scene.
106. Arrangements should be sought for Metro-Golwyn-Mayer (sic) to carry a minimum of 6 one-reelers in their programmes. They should be exclusive to M.G.M. and not be the same films as are carried by African Films. A like arrangement should be sought with 20<sup>th</sup> Century Fox. M.G.M., and 20<sup>th</sup> Century Fox, as world-operators, are notably appreciative of the privilege of trading in foreign countries and of the corresponding duties which that privilege carries with it. They have been most helpful to the Australian and British Governments in particular in securing not only national distribution but powerful foreign distribution as well.
107. Board Distribution for Organisational and Industrial Film: In the light of the possibilities outlined above, the question of quotas does not appear to arise: at least at this stage. In fact, if the above figures are totted up, the Board has a likelihood of very important circulation throughout the country. If the supply from industrial co-operation, etc. is added and similar distribution arrangements are made for the circulation of suitable films from the source, the mass supply of South African films to the South African public in theatre terms would be notable.
108. Problems of Feature film: In the matter of features, I have no proposals to make, except that they are so relatively expensive that they should be avoided until the Board is on its feet and appreciates exactly the risk involved. A single failure on the

expensive feature level can be disastrous where public funds and parliamentary criticism are concerned. In the long run, the penetrating cumulative effort of the short film in its many forms and its multiple approaches to the public is a much safer and much richer gambit. Nonetheless the Board should aid feature film development in South Africa in the matter of facilities, where there is promise of an effective result in the interest of the Union. It should, however, stay clear from actual participation - a highly speculative business-except when the circumstances and guarantees patently justify the adventure.

109. Television as Aspect of Film Distribution ...at National Level: Special consideration will arise when television develops. It is to be noted that I have proposed, for the S.A.B.C., ex-officio representation on the Board. In fact, the film development must, over a wider area, go hand in hand with television developments; for television is, in one sense and from the point of view of the Board, only one aspect of film distribution. It is fairly certain that the S.A.B.C. will be brought to consider the development of 'bulk viewing' as well as 'home viewing'. This means television in the theatre, but it may also mean television in new circuit of specialised theatres. The Board should not lose sight of the opportunity thus presented for (a) supplying television, (b) securing mass theatre circulation, (c) securing specialised theatre circulation, (D) joining with television in the preparation of material over the whole range of the television programme. In respect of (c), there should be close collaboration with S.A.B.C., with a view to establishing the feasibility of a valuable addition to South Africa's theatre facilities, capable of securing community cultural requirements: under a joint arrangement with the film trade, by which the capital outlay from public funds will be reduced to a minimum.
110. On International Level: Theatre circulation abroad should be taken in conjunction with the possibility of the circulation through television. This is especially worth concentrating on in the U.S.A., where the tendency is for television to become the principal user of short film and for theatres to concentrate on features. In fact, the acquisition of short films for theatre programmes diminishes in both the U.S. and the U.K., though to a lesser degree in the U.K. By and large, there is a larger supply of shorts than the theatre traffic can take. This makes it hard for operators who, like the South African Film Board, will be relatively new in the field. The following point, however, might be noted. South Africa has a special line in its wild-life, landscape, sport, etc. It is therefore in a position, to encourage visits by production units, particularly from the States (who already have secure theatre or television distribution). African Films may be particularly valuable in the securing of foreign distribution for South African films because of its bargaining power as a large exhibitor. This service on the part of African Films should be part of the general arrangement covering facilities, national distribution, etc. For the rest, the principal distribution, in years to come, is more likely to lie with television than with the theatre, in the countries where it is possible to develop television.
111. A close and professional study should therefore be made of the totally new art of getting films across in television programmes. The appointment of the Board's

Distribution Officers in North America and Europe should be made with television possibilities in mind.

112. Non-Theatrical Distribution: The area of distribution in which the Board, like its forebears in other countries, may be expected to shine, is the field of non-theatrical distribution. There, by its nature a national body has many advantages of contact and also of outlook. It has become a highly expert and rewarding field. Some have worked it better than others and for the reason that they have thought out the potential of non-theatrical distribution in sociological, technological and cultural terms. While a good beginning has been made in South Africa it is doubtful if this fuller potential has been realised. This is at once due to the lack of financial resources and to the fact that the non-theatrical field has been approached from the formal educational viewpoint. The potential range goes far beyond that and into the whole living process of community leadership of all kinds everywhere.
113. Analysis of the Non-Theatrical Audiences: It is of importance to consider the two propositions well understood by the great propagandist of the thirties, (German, British, Russian, etc.). (a) The first proposition is that public opinion can not only be approached in terms of specialised interests and specific groups. Thus the 'public' is infinitely divisible in terms of its interests: religious, professional, civic, cultural and personal. It is so organised and can be so approached. (b) The second and relative proportion is that the 'public' in other countries is similarly divisible. A true line of communications runs 'each to each', as the British theory puts it, across borders: providing organised audiences for all kinds of film.
114. Mobilisation of Organised Groups: This provides a first and principal guide to both production and distribution. Production, we have seen, is determined by the purpose and requirements of departments and the Nation. The production plan should, however, be cross-referenced with the purposive requirements of the organised groups of the community. Distribution involves the scientific mobilisation of these groups and the encouragement of new ones where gaps in the structure of civic interest exist. This can be done, as in Canada, by the organisation of Community Film Councils, which, working in co-operation with the Board, will see to it that all the interests of the community take advantage of the film service provided. In Canada, the libraries which act as services are the public Film Libraries. In South Africa special conditions may suggest another form.
115. Decentralisation of Non-Theatrical Distribution: This means that the Board in its non-theatrical distribution should get away from the policy of doing everything from headquarters. The heart of the matter is with the community itself. There should be maximum decentralisation on a nation-wide co-operative plan, in which the State is merely the leading partner in a service intimately involving community organisations on locally organised basis. It will fall to the Board to help develop the community film councils. They should, when the time is ripe, be organised nationally and given national status. Because they are community-based, and therefore functionary based, they stand to provide a more real contribution to the national film development than,

say, the British Film Institute, which was initiated on an intellectual metropolitan basis and without proper reference to provincial and local community interests.

116. Relationship of Board Public Membership with Non-Theatrical Distribution Groups: I have been conscious of this particular aspect of non-theatrical distribution in making my proposal that the five public members of the Board should be chosen from the churches (which might be through Karfo); from art and culture; industry and commerce; the press, the science and technology.
117. Community Film Councils Participation: As and when it is possible to organise community film councils on a national basis they should be given an opportunity twice a year of consulting with the National Film Board in the matter of production and distribution interests. If experience serves, these meetings can only help bring an element of local vitality to the proceedings of the Board.
118. Nucleus of Central Library Service in Library of Education Department: At present the library service of the Education Department is eminently satisfactory, so far as it goes. It gives an excellent impression of tidy organisation. It should, however, be reformed as the formal education wing of a larger central library (with decentralised agencies) under the administration of the Board. This formal education wing might well remain under the direct guidance of the educational panel; but administrative costs, etc., should be under the central supervision of the Board.
119. Non-Theatrical Audience Potential: The fuller potential in audience figures should be considered. At present the education library has a membership of 1, 500 and an annual audience of around a million and a half. The Canadian Library has an annual audience of 12 million and upwards. The British figures for non-Theatrical distribution at home are represented in an audience of upwards of 10 million, though the figure in the past has been as high as 27 million. The secret of the Canadian figure is that it is not dependent, as the British one is, on the film expenditure of the State only. Because the British operation has not appreciated the secret of decentralisation and the co-operation of community organisations, it was forced at one stage after the war to limit its holding by arbitrarily cutting down the scope of its service. Its present figure, therefore, does not represent the true audience but, only the one it is prepared on its budget to give service to. The Canadian audience, on the other hand, is an over-expanding one in so far as it is maintained by funds and services deriving not only from the National Film Board, but from provincial authorities, education institutions, chambers of commerce and boards of trade, trade unions, farmers groups, women's organisations, etc. In fact the community film service is relatively economical in direct proportion to the vitality of its community councils; and this is as it should be.
120. With the development of television, of course, the audience potential for cultural films of one kind or another is of course very great indeed. It should be noted, however, that television cannot properly be expected to reach all the specialised audiences which interest the national film service. Thus, there may be occasions when the Board may find it necessary to send highly specialised messages to highly specialised groups. One

case in point arose last year when a new diagnosis of polio had to be quickly communicated to the General Practitioners of Britain. One's impression is that, at least 50% of the service will remain a matter for local projectors or for travelling projectors in the hands of the Board or the community film councils.

121. Study of Travelling Units as One Distribution Means: It has been the tendency of certain Governments to rely to a considerable extent on a system of travelling projection units. Britain, until recently, maintained 150 units, but has now cut the number to 105. These units are regionally based under regional officers. They are operated by trained projectionists. They move from hall to hall, factory to factory, etc., on a schedule prepared by the regional officers. In the main, they show Government films but also include films from the Dominion and suitable films but also include films from industrial and commercial sources. They do not show entertainment films. It is an expensive proceeding and, under present circumstances in Britain, it has not been easy to justify. At the same time, there are certain kinds of distribution which can only be effected by travelling units, e.g. urgent distribution to specialised groups. Likewise, they are important for the purpose of initiating groups in the use of films and especially important in providing services to scattered rural areas where it is not feasible to ask the local communities to invest in projectors. Another example of the travelling unit development is the Canadian. Here the circumstances are different. It is a country of scattered communities, and the units have given rich service in developing the use of films all over the country. Here the running of the units is much more developed and intensive. They are worked to maximum efficiency, giving as many as 20 full day's showing a month; in general, playing the schools during the day and the community halls at night. They are operated, not by trained projectionists but generally by school teachers and other community leaders, who have been trained as projectionists. The difference is important and, in fact, the travelling units of Canada have been the means of creating discussion groups throughout the country in many matters of public interest, technical, professional and other. Moreover, the full cost of the units, as I have noted elsewhere, does not fall on the National Film Board of Canada. They represent, in the deeper sense, a community service to which all manner of community organisations contribute in one way or another.
122. By and large, the South African situation may be similar to the Canadian one and may encourage the Board in the development of travelling units. The greatest consideration, however, should be given to: (a) the fact that the Churches in South Africa could easily provide an important service by equipping their halls and, where necessary, providing projectors which could pass from one hall to another. Indeed, the travelling unit principal, because of its expense, should be approached with caution, though this is not to say it does not have a vital contribution to give, particularly in scattered areas and particularly in connection with the fundamental education of natives.
123. It is not satisfactory for the National Film Library and its decentralised agencies to rely on members, particularly membership of formal available establishments. They may be important, but approach must also be made to all manner of other community groups who have halls or have access to halls. They include Chambers of Commerce,

business clubs, women's groups, children's groups, farmers' and workers' groups, factories themselves, etc. Acquisition of projectors by them would be encouraged by the existence of a rich library. In any case, the fullest use of all projectors available should be specifically organised by seeing to it that their spare time is usefully occupied. Technical maintenance could be guaranteed in exchange for the use of the national interest of the spare time of privately owned projectors.

124. Building a Film Library: As I have noted, the supply of films should be a rich one, if maximum interest is to be created. While the basis of it must be the growing library of South African film, it will be good sense for the Board to see to it that all possible films are added which will enrich the civic outlook of South African audiences. In most cases this will cost the Board very little. Governments and industries across the world may be happy to contribute the materials; and Governments and industries are today the richest of sources. All departments of the Government should be encouraged to keep an eye on films suitable for their purposes and a service of observation and guidance in this matter set up by the Board. One of the most important assets of the national film service in Britain is its great and constant knowledge of the films available from other countries on all manner of specialised subjects; particularly in the fields of scientific and technical development. Acquisition in South Africa tends to be at present a somewhat casual process. It should be made both expert and deliberate. Likewise industrial authorities should be invited to contribute films to a planned national programme. The British example shows that certain of the city authorities have made valuable contributions in the matter of films dealing with their civic services. The exchange of knowledge throughout the country of the life and work of the various cities has been accordingly encouraged. It should, further, be noted that many industrial and road safety films can logically be expected from industries and insurance companies, films of progressive agriculture from the oil and chemical companies and technical and research films from the industries and the Board. Here is a field of potential co-operation which only requires leadership from the Board, the orderly planning of a national library, and the ensurance of good distribution to the various parties involved.
125. Avoiding a Division Between Home and Overseas Film Services... In the United Kingdom there is an ugly division between the home film service and the overseas film service which should, at all costs, be avoided in the South African development.
126. It must, of course, be readily allowed that External Affairs has special responsibilities wherever it operates and it is unthinkable that any service of the South African Government should act without the knowledge of, and it may be in deviation from, the policy of External Affairs. But co-operation is a simple matter to arrange. The Canadian practice is for the National Film Board to finance and direct the operation of its various agencies and activities abroad, but for policy and discipline it places its operators strictly under the governance of the country's senior representatives in foreign territories. The film men operate, of course, in co-operation with the Information Officers, who are a direct emanation of the Department of External

Affairs; but their responsibility of the National Film Board is direct in respect of all technical matters.

127. In Regard to Distribution... This system works well and has been brought in question. The advantages are considerable. The distribution of films is a highly skilled and professional undertaking. It involves contacts with all manner of operatives, not all of whom come readily within the normal world of discourse of embassies. In this sense it may even be convenient to have both a right and left hand at the disposition of the public interests. Certainly latitude must be given to the distribution officers abroad to develop their skills. They are often opportunist skills, and not of the sort which can readily be guided by civil servants. The alternative of having film attaches is not to be recommended. Caught up directly in the manner and atmosphere which embassies must effect your attache is not likely to serve the distribution purpose, and increasingly less so, as his accent changes and his ambitions inevitably turn to a future not in film, but in diplomacy. The attache alternative is, in fact, notably amateur and, in the end, ineffective and extravagant; and there is not a case today where countries that have followed the attache alternative, have a vital foreign distribution service to show. Distribution, as have I noted, is a professional matter and, while all consideration has to be given to the correlation of the National Information Service abroad, this is best done by putting the film service under the professional guidance of the Board and, at the same time, maintaining a strict system by which discipline and a sense of responsibility are established.
128. In Regard to Production ... In the matter of production, the divorcing of the external programme from the internal programme is equally unfortunate. In the United Kingdom, the film service has tended to grow like Topsy and latterly to no central considered plan or economy. There are, in fact three sources of programmes for abroad. In the past few years the internal programme has been specifically laced to departmental purposes without any obligation in the matter of international circulation. The result has been to invest it with every manner of local accent and, in fact, to make it parochial. The second, or Foreign Office, programme is intended to include the sort of thing that Britain wishes other countries to see. It has, by the very abstract origin of its films, tended to lack vital contact with the national reality. The British Council Programme has been geared exclusively to cultural communication with countries abroad. It has, at times, been distinguished, but on the whole has suffered, like the Foreign Office programme, from its lack of contact with the national reality.
129. Domestic Programme as Mainstay of Overseas Distribution: The lesson here is important. Despite the limitations attending the production of a domestic programme for domestic audiences, it is, in fact, the domestic programme which has, in the issue, proved the mainstay of external distribution. The reasons are easy to appreciate. It is true that countries with rich cultural traditions can always communicate effectively along cultural levels and, in the case of the United Kingdom, the British Council has done so. Likewise, there is always a special viewpoint to be brought to bear from External Affairs, and valuably so. Indeed, a country's ambassadors have special

opportunity of showing specific aspects of their nation's life and work to specially select and important audiences and should, at all times, have such services of films as may help them when they come to grips with particular sources, Native Affairs, etc. These opportunities should be allowed for and even emphasised in any national programme. On the other hand, the essence of a country's story lies in what it is doing in domestic terms: in agriculture, industry, public health, research, cultural development and the rest. The country's image is, in fact distilled from the plan, the spirit and the high surroundings, in which it lives and works. The local story becomes the universal story if the achievement has international validity. Thus, South Africa's unique achievements in research at Onderstepoort and Stellenbosch may expect to command attention of scientists and agriculturists everywhere. So, too, with the particular achievements in South Africa in design which might in proper presentation, create an enormous impact on, say, the couturiers of Paris, New York and Hollywood. The special achievement of South Africa in the conservation of wild life is another example among many. It would, in fact, be the first duty of a film service to tease out all the things in all the domains of effort in which South Africa is either first, or so notable as to be worth high attention. Even on a more modest level, the domestic story is still the heart of the matter so far as external presentation is concerned. As I have emphasised elsewhere, people everywhere, are by large, similarly interested in similar things: on all levels, as I have put it, from the learned societies to the stamp collectors. Your information man is wise to consider these innumerable internationales of interests and will do well if he knows how to serve them in the specific terms of local achievement. Thus, many of the country's domestic interest fall into place as not only concerning the people at home but as interesting similarly involved groups elsewhere. Scientist everywhere are interested in what their fellow experts are achieving; woman's groups have common interests which bring alive all manner of household management activities in domestic architecture and gardening. The co-operation of the commercial and industrial production forces of the country should help to fill out the total intimate image of the country's life and work.

130. Relating the Film Operation to Vital Forces in the Community: The seating capacity of the Dutch Reformed Church halls is notable; their community influence is powerful; their access to independent finance gives them a great part to play in non-theatrical exhibition. If necessary, the Board might, on a case properly presented, find it possible to advise the Government to contribute on a one pound for two pound basis to the mobilisation of the full nation-wide film resources of the churches in South Africa.
131. The Board should, at all times, be conscious of its duties to the other arts and seek to put its always more justifiable services ( as more easily related to Departmental functional interests) at the disposition of the other arts. The Board should seek to relate the cultural traditions and activities of South Africa to the purpose of the national and international film services. It should also seek, in its development of theatre facilities, to accommodate the purposes of other national cultural organisations (in art, music, theatre television, etc.).

132. The Board should realise that no central organisation can adequately command all the vital forces of civic community organisation. It should, therefore, encourage the formation of local film councils throughout the country, so that the multifold community interest in films will be represented; encourage the national organisation which might be called the National Advisory Film Council; and hold with such a national organisation two meetings a year to the end of seeking their advice in respect of film requirements for all manner of community groups and seeking their general co-operation in the development of the national film service.
133. Film Treaties: The Board should, subject to the governance of the Department of External Affairs, enter into treaties with the film authorities of other nations in the respect of the exchange of films: on the lines of the treaties drawn up between the U.K., Denmark and Holland and between Australia and other countries.
134. Cost of the South African Films Operation: How much is all this going to cost? My judgement is that the Board should, if National resources permit and results justify the expenditure, move with experience from the expenditure of 125, 000 pounds in the first year to an expenditure of 250, 000 pounds in the third year or fourth year; figuring on stabilisations of national policy justify a large one. All in all, one would expect, in the light of experience and in avoidance of others' mistakes to make a first rate contribution on a national and international scale at that level. I do not forget that the other film resources of South Africa - particularly the resources of the independent trades and industries - should in the meantime be mobilised. The two efforts together should bring the South African development right alongside the Canadian one from the point of view of national and international influence.
135. The Special Potential of Karfo as a National Service: Nor do I forget the established potential of organisations like Karfo. It occupies a special position. It has access to a large number of halls and has the will to use them for cultural and social purposes. The best guides to non-theatrical distribution is the seating capacity of the existing halls. There is, in fact, far more seating capacity outside the theatres than there is inside them. The figures I have been given by Karfo show the seating capacity in the halls of the Dutch Reformed Churches alone to be in the region of a quarter of a million. On the basis of 40 shows a year the potential annual audience is 8 million in this field alone. Karfo appears to have access to financial resources in the region of 200,000 pounds, it has access to continuing community finance for services rendered. If likewise assured of access to programme materials it could, with proper organisation, create a valuable service. This should greatly add to the distribution resources of the National Film Board. If the Government encourages it, its subsidy should be conditional on the money being used to equip halls and create a national distribution service: not in the investment of the subsidy or its covering sum in the acquisition of technical facilities for production and processing. In other words, the subsidy should be given strictly for the encouragement of Karfo in the creation of distribution and exhibition services. It should be encouraged to co-operate as far as possible with the existing agencies of the trade though not, of course, in a manner to prejudice its basic and different purpose.

136. Allocation of a First Grant: By and large the Government now spends the sum of approximately 65, 000 pounds a year. It is, I am sure, not misspent. On the other hand, the considerations which govern the spending are apt to be parochial. The first grant of, one hopes, 125, 000 pounds, should be carefully allocated so that a beginning is made in creating a service which will do justice in clearly considered proportion, (a) to continuing work of the education department, (b) to the service of other departments, (c) to the creation of a national and international service which will, in so far as film can help, bring South Africa alive to itself and to the world. (Of the total sum annually allotted 50% should be available for the national and international programmes. Of this latter 10 to 15 percent should be set aside for experimental films).

#### THE NATIONAL FILM BOARD'S EXECUTIVE

137. The Board's Executive should consist of a Director General or National Film Commissioner, as may be decided in accordance with South African practice, supported by three Controllers (of Administration, of Production and of Distribution). They should be servants of the Board and should not sit as members, or even as advisory members of the Board.
138. Director-General-Powers and Duties: Special powers should be attached to the Director-General and should be made specific by status.
- ( ) He should at all times be under and subject to the direction of the Board.
  - ( ) He should be free between meetings to carry out instructions of the Board without other direction or supervision except where the Chairman may give special direction from Cabinet.
  - ( ) He should report monthly and as he may be required on all aspects of the Board's activities.
  - ( ) He should be free to spend on his own authority sums up to 1,200 pounds. He should not be free to spend sums over and above 1,200 pounds except with the prior consent of the Board.
  - ( ) He should be free to 'hire or fire', subject to immediate report, all personnel who are paid under 1,200 pounds per annum. But the employment of personnel with salaries of 1, 200 pounds or above should be subject to the prior consent of the Board.
  - ( ) He should be free to acquire or dispose of property up to a figure of, say, 400 pounds, subject to report, but over and above that sum the prior consent of the Board should be obtained.

- (i) For the rest, his administrative duties to the Board should include: (i) the control of production, distribution and exhibition activities at home and abroad. (ii) The co-ordination of national and departmental film interests. (iii) the establishment of methods for securing quality, efficiency, economy and effective co-operation in the production, distribution and exhibition of Government films. (iv) The approval of production, distribution and exhibition contracts and agreements in connection with Government film activities. (v) Representation of the Board in all relations with commercial and non-commercial film organisations which derive from the Government's film activities under the Act. (vi) Special responsibility for the encouragement of creative talent in the initiation of the film experiment. (vii) Special responsibility for leadership in securing the co-operation of the film industry, encouraging independent units and furthering the interest of community film organisations and, in general, securing for the film an appropriate place in the national life.

139. Controller of Administration: The duties of Controller ( Administration) should be the normal ones expected of such a post, in the public service, i.e. general management and control of expenditure, and of establishment, with power to appeal to the Board in the case of differences of opinion with the Director-General in any matter affecting responsibility for public funds. He should be appointed as a matter of good sense in consultation with the Controller and Auditor General, but his duty to the Director-General should likewise not be left in doubt. He should be the secretary of the Board. He should under the Director-General to be responsible for:

- (i) All costing.
- (ii) All management of property, purchases, sales, etc.
- (iii) The drawing up of all contracts, (in respect of personnel, production, distribution, technical facilities and otherwise).
- (iv) All stores.
- (v) All reports in respect of time sheets, disposition and efficiency of technical services, etc.
- (vi) Consultation with producers associations, if any, and trades unions, if any, in respect of the conditions of employment.
- (vii) The acquisition and the welfare of staff.

140. Controller of Production: The Controller of production should be:

A person with enough academic background to appreciate the enormous hinterland of departments in the matter of economic, social, scientific, technology and cultural implications. He should naturally have the will and capacity to use the film for the presentation of the deeper aspects of national reality. Academic qualifications, knowledge of public information, creative capacity in the matters of the films, and the knowledge and power to control technical staff are equally essential. He has the duty of taking departmental or Board's briefs and bringing them to reality in theatrical or non-theatrical terms. He should understand the obligations of distribution in both

spheres. He should know what experiment means. In fact, he should be a producer: Someone who can be an effective impresario of a variety of talents. One cannot guide the Board too closely in this matter. It is on the face of it difficult to find a person who combines the variety of talents which is ideally called for. He will not be picked easily and must certainly be taken from the ranks of creative leaders, not from the safety-first man of technical exercise or civil service propriety. He should not of course be a 'political appointment'.

141. Controller of Distribution: The controller of distribution should be more easily recognisable, but his scope is also wide. His efforts must range from the needs of theatrical distribution, (which naturally involves a sense of showmanship) to the needs of specific group in the 'each to each' non-theatrical circuits. He has to advise the controller of Administration in the matter of theatrical contracts and this involves a certain knowledge of complex trade considerations, nationally and internationally. He has to follow television developments as a matter of first importance in this stage of its development. He has, at the same time, to know where educational forces, civic forces, religious forces, and other professional and academic and cultural groups can contribute to the larger process of public enlightenment by film. His range specifically involves distribution, (a) through newsreel; (b) through shorts in theatres; (c) through trailers; (d) through features in theatres, ( generally through association with commercial investments); (e) through centralised and decentralised national organisations; (f) through travelling units; (g) through associated service in provincial, civic, business or other hands. Abroad, he has to have some knowledge of distribution: (a) through film trade contracts; (b) through Embassies and High Commissions and / or special Board agencies set up in association with Embassies and High Commissions; (c) through other Government film agencies; (d) through film societies and scientific film societies nationally and internationally; (e) through agencies of the United Nations; (f) through educational, civic, and other organisations which progressively across the world are using films. Lest this seem too wide a range, it should be said that much experience has been gained over the past 20 years and that it is not too much to expect to find a man who has it is a good part of the field. Certainly the South African nominee for Controller of Distribution may rely on receiving guidance from established operators in the United Kingdom, United States, Canada and certain continental countries.
142. Distribution Officers for North America and Europe: Apart from the appointment of the Controller of Distribution two persons should be assigned at an early date to gain the experience necessary for the development of distribution in (a) North America and (b) Europe. A preliminary period of study may be necessary but, again, those who know the field will be only too ready to help South African nominees in getting the necessary experience.
143. Liaison Officers with Departments: Much can be done along the line to maintain the vitality of the service by the establishment of a small liaison service with departments. The liaison officers, say two, should not simply be good hearty contact men but

should be mentally capable of appreciating specialised departmental problems ( economic, scientific and others) and should ideally combine academic administrative and creative qualifications. This I know is difficult but I am proposing an optimum. I re-emphasise that the central driving force will come not from knowledge of film techniques ( which can be learned) but from an imaginative understanding of the deeper and more difficult processes of public information.

### PROPOSALS.

#### Board

1. Establish by statute a National Film Board of South Africa - a corporate body with the usual powers of a corporate body
2. The Affairs of the National Film Board should be managed and controlled by a Board of Governors of 12 : consisting of a chairman, a vice-Chairman, four members to be persons in the full-time service of the State, one member to be the chairman the Director-General of S.A.B.C., as may be decide. Five members to be persons of calibre and influence in the more important fields of public interest and development.
3. The Chairman to be a Minister appointed by the Governor in Council and to represent the Ministry that might be considered as most appropriate of the National interests of (a) Radio, (b) Press Information, (c) Film. (The Minister of Interior is suggested , but tentatively, in the view of the special nature of the problem. The Ministry of Education is specifically not suggested for reasons which appear in the Argument).
4. The Minister Chairman should represent the will of the Board, except where considerations of Cabinet intervene. The Board should not be thought of as an aspect of his departmental activity as such, but as a separate responsibility.
5. The Vice-Chairman should be ex-officio the Minister of Education, for reasons which appear in the Argument.
6. Ministers should not nominate officials as substitutes; only Ministers, or Parliamentary Secretaries, if they are created. If no Ministerial substitutes are present, the remaining members of the Board should appoint a temporary Chairman from among those members who are not Non-officio.
7. Of the four Governors from the Public Service, two should be the principal officers of Press Information and Education (ex-officio) and two should be appointments by the Governor in Council, rotating, so that the various Departments may, in the course of the Board's development make their contribution. (As a beginning, the principal Officers of External Affairs and Agriculture are proposed).

8. Of six other governors, one should be the Chairman or the Director General of S.A.B.C. (ex-officio), as may be decided. As regards the other five governors, I do not argue with the recommendation of the Crawford and Ulswater reports in respect of the appointment of Governors to the B.B.C. and believe that purely personal appointments tend to amateur and dilettante representation. I propose, on the other hand, that strong, influential and expert figures be sought from the specific fields of (a) the church, (b) the press, (c) art and culture, (d) industry and commerce, (e) scientific and technological progress. These appointments should be within the direct prerogative of the Governor-in-Council; and not subject to the confusion and controversy which may arise from organisational nominations.
9. All appointments other than the Ministers and the ex-officio members should be for three years, provided that, of the first members to be appointed, approximately 1/3 should be appointed for one year, 1/3 for two years and 1/3 for three years.
10. Members should be eligible for re-election, but fresh representation should be encouraged as a matter of principle
11. Members should be removable for cause by the Governor in Council.
12. No fee or emoluments of any kind should be payable to or received by members, but expenses should be allowed.
13. No member of the film industry or of any commercial organisation which may possibly enter into contractual relations with the Board should be available for membership (see clause 5, National Film Act of Canada).
14. The purpose of the Board should be set down as follows:
  - (a) to advise the Governor in Council in connection with film activities;
  - (b) to produce and distribute films and /or secure the production and distribution of films designed to acquaint people in South Africa and elsewhere with South Africa and South African life; to establish information services in relation thereto; to administer such sums as may be appropriated by Parliament for this purpose; and to administer such supplementary sums as may be transferred from the appropriations of departments to the National Film Board (account for the purpose of production and distribution and in ) the interest of the departments concerned.
  - (c) To act as sole agency for departments in the matter of production and distribution, processing of films and information services in relation thereto; except in such cases or classes as the Board may determine or except in such special cases or classes as the Governor in Council, in exceptional circumstances, or for reasons of National security, may direct. (qualification: The National Film Board should

permit departments to carry on their own film activities where it is economical and sensible to do so, e.g. in the research work and field work of agriculture; but this delegation of responsibility should always be subject to report to the Board and the Government of the Board in respect of technical costs and qualities).

- (d) To act as sole agency for the purchase of film apparatus and materials by departments and for safety precautions in relation thereto, except where the Board or the Governor in Council, in special circumstances, may otherwise direct.
- (e) To act as sole agency in the matter of the production of films for any statutory or other public authority expending public funds, if the Governor in Council so directs. (Qualification: Except where there is this special direction, all bodies expending public funds on film services, should be required to use agencies approved by the Board and, in any event, report their film activities and expenditures, annually to the Board and, for incorporation in an annual report, showing to Parliament the total expenditure of public monies on film activities).
- (f) To advise the Governor in Council on all requests for subsidies, grants or concessions in respect of film production, film distribution, film exhibition, acquisition of film apparatus and materials and information relating thereto.
- (g) To represent the Government of South Africa and its Departments in their relationships with persons engaged in commercial and non-commercial film activity in matters arising out of the film activity of the Government or any Department. (Qualification: The Board should not, of course, invade the prerogatives of the Minister of the Interior in the matter of censorship, nor of the Minister of Economic Affairs in any matter of duties, taxes, Quotas, etc. On the other hand, the Board should have powers to advise these Departments in respect of these matters in so far as they concern the development of the National Film Service and should seek to have delegated to it powers to specify films and materials which, in the interest of the National Film Services, should be free from duty and the process of censorship).
- (h) Discharge such other duties as the Governor in the Council may direct it to undertake.

The Powers of the Board should include:

- 15. (a) Power to produce, direct, project and exhibit or arrange for the production and distribution, projection and exhibition of films in South Africa, or elsewhere, on its own behalf or on behalf of others.
- (b) Power to acquire property and enter into contracts, including contracts for personal services on behalf of the Government and in the Board, for any purpose necessary to the production and distribution, projection or exhibition of films pursuant to the Act.

- (c) Power to do such other things that are necessary for, or incidental to, the attainment of the purposes of the Act
- (d) Power to dispose of any property acquired by it under the Act at such price and upon such terms as the Board may agree.
- (e) Power to organise its own establishment and classification of the positions necessary for the proper functioning of the Board and fix the rates of pay, with all regard to comparable rates in the Civil Services, the S.A.B.C., and the film industry.
- (f) Power to fill the positions established under 15(e) determine conditions of employment and promotion, except where the Governor in Council may, for security reasons, otherwise direct.
- (g) Power to use all monies received in the further development of the service.

16. The scope of the Board's activities should be limited to films, film-strips and such television programmes as may be required in the general interests of the Service.  
(Qualifications:

- (a) In the case of television, the Board should act in co-operation with the S.A.B.C. not only in respect of South African television services but also in respect of television services abroad.
- (b) The scope of the Board's work should not include still pictures, exhibitions, pamphlets or publications, except in the matter of information services relating to film, film-strips and television programmes. Exhibitions, photographs, pamphlets and publications may best be developed by the State Information Department and micro-film services by the Department and the State Archives.

17. The Board should be accountable to the Controller and Auditor-General, to whom it should make annual report.

18. The Board should be required, by statute, to meet monthly and with all possible regularity in the matter of dates. All proceedings should be minuted. The Chief, i.e. the Director-General should, under statute, be present at meetings and also such other executive officers, and in consultation with the Chairman, he may decided to bring with him. A Controller of Administration, under the Director-General, should act as Secretary.

