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The Academy of Canadian Cinema & Television

June 22, 2010 12:15 PM

Sutton Place Hotel - STOP 33

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Toronto, Ontario

(Check Against Delivery)

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Thank you, Dan, for that kind introduction. That's got to be one of the best things about public speaking, that nice build-up at the beginning.

Good afternoon ladies and gentlemen. I'm really pleased to be here today to speak about Telefilm Canada. I do think of myself as being on the artistic edge of chartered accounting. I've been around Telefilm now for about 20 years—and I absolutely love it! I am so pleased and proud to be its Executive Director, and I don't know what I could do next in my career to top it.

One of the advantages I feel I have is that I know a lot of you. And even if I don't know you personally, I know quite a bit about your world. I most definitely have ideas for Telefilm that I've been thinking about and working with for a long time. But if you know anything about my style, it's a collaborative vision. I'm not a lone wolf. One thing has remained constant with me over the years: my commitment to finding winning solutions through teamwork. I think the best way I can help meet real industry needs is to shape my ideas through consultation, and then plan and execute using input from those consultations.

The appointment of someone from within the organization to the position of Executive Director of Telefilm Canada is certainly a sign of continuity and confidence. But please don't confuse continuity with complacency. From my point of view, it's a great opportunity for an insider like me to apply the benefit of my long experience, and to draw on the experience of other experts in the organization who, like me, are committed to doing better. We have the kind of team that has what it takes to shape a new and innovative organization.

Even before I was appointed Executive Director, Telefilm had embarked on a journey of reflective thinking about our strategy, about what's really going on in

the Canadian industry, and about the best ways of supporting the industry's development.

And since you were all kind enough to come and hear me speak today, I'd like to share some of these ideas with you. In fact, I want to touch briefly on three things:

First, I believe that Telefilm Canada, as an organization that assists the audiovisual sector in this country, must help the industry deal with a current groundswell of change.

Second, Telefilm Canada must learn how to better serve its clients in useful and creative ways.

Third, Telefilm Canada can become, and should become, a real instrument of success for the industry.

First things first. Telefilm's role must be to support the industry in this time of change.

What exactly do I mean by this time of change? Through my work experience at Telefilm and other places, I have come into contact with many different entrepreneurs working in a variety of sectors. All of these entrepreneurs have two things in common: a passion for what they do and an ability to tolerate risk. Passion is something that drives creative people, and I'm sure there's a lot of it in this room. Passion is what keeps you interested in and focused on producing a film in the sixth month, eighth month and even the fourteenth month. Passion is what keeps you going when the going gets tough. The ability to tolerate risk is not the same thing as being reckless.

The cultural sector has been a crucible for great entrepreneurial innovation, and great risk-taking. New ideas have constantly changed the order of things. Movies had an impact on live theatre and other performing arts like vaudeville and burlesque. Radio threatened newspapers. Television terrified film and radio. iTunes has replaced Sam the Record Man. Today, digital media is beginning to shape entertainment and culture in ways we don't fully understand yet. But what has been the net result? Except in rare cases, nothing has really replaced anything else. Movies, television, radio, newspapers, magazines, recorded music, live concerts and more all still co-exist. They all have audiences. For that matter, most cities still have symphonies and opera companies just as they did hundreds of years ago.

That really tells us that these revolutions, if you want to call them that, have created winners, survivors, and yes, a smaller percentage of losers who really didn't have a vision for themselves in the future.

In every case, the winners were those who knew how to seize the opportunity and ride the wave of the new and the innovative. The winners knew what risks to take to appeal to their audiences, or markets. As true entrepreneurs, they embraced change with a passion. And those who tried to stop the wave were swept away by it.

Since the creation of Telefilm Canada [in the late 1960s], Canada's independent audiovisual industry has gone through an amazing evolution. We've been successful in the marketplace; our own, and those of other countries. Bravo to Splice. Total box office in North America has now reached over \$15 million. We've tasted success in the world of awards that is so often used to measure critical success if not box office success. And our industry has become a major instrument of economic and cultural development. Through its policies and programs, Telefilm Canada has been a partner at every stage of this evolution.

Overall, as Minister Moore often says, cultural industries contribute \$46 billion to the total value of Canada's gross domestic product and create more than 600 000 direct jobs—as much as the fishery, forestry and agricultural sectors combined.

Thanks to entrepreneurship in the cultural industries, we now have a critical mass of knowledge and experience in all areas of the business, from writing and directing to producing, editing and marketing.

From its small-scale beginnings, audiovisual production has evolved to become a multi-level industry that today contributes as much or more than other industries to Canada's economic development. This contribution is important, although it often receives shamefully little attention.

The cultural sector, more than any other, is always being called on to justify its use of public funds. That's not always a bad thing, because I think people should be accountable when they use public funds. However, I am convinced from my experience at Telefilm that this industry needs public funding support, and that those public funds are well invested. Creating jobs, contributing to regional and national economies, providing Canadians with a reflection of their lives and identities—all of these are ways in which this industry gives the taxpayer a return on investment.

In this new environment, however, these truths are not self-evident. In order to survive and indeed thrive, we must temper the confrontations with a spirit of invention. I recently read a report prepared for Telefilm that described the new media business models being created on the Internet. It was extraordinary how innovative those entrepreneurs could be trying to make their activities self-supporting with razor-thin margins. It's how YouTube started out, and Flickr, and Ebay. We must constantly innovate to drive our growth and continue to raise our profile at home, and around the world.

Telefilm is part of an ongoing consultation on the digital economy, headed by Heritage Canada and Industry Canada. The goal, of course, is to develop a national digital strategy. Telefilm is developing a submission and I encourage you to do the same.

The second part of how I will approach my job is my belief that Telefilm must do more to serve its clients.

In these fast-paced times, I rely on a few certainties to help guide my decisions. And it is by building on these certainties that Telefilm will fulfill its mission.

First, we will always want to listen to stories—or rather, have stories told to us. And by us, I mean everyone, including myself. I'm a big fan of the audiovisual industry I support. Recently, I've really enjoyed watching *One Week*, *Dragon's Den*, *The Trotsky*, *Heartland* and *Cooking with Stella*.

New technologies may change the way we create and deliver stories, but we will always have an appetite for them because they reflect life back to us. Some of the most interesting stories are yours—the way you have overcome difficult obstacles to produce your art. We plan to launch a new campaign that will tell some of those stories.

Secondly, having to choose from among various projects is always going to be difficult for Telefilm, but it's always going to be necessary. Making decisions without necessarily having all the information at your disposal comes with the territory. But I can assure you that Telefilm employees are passionate about this responsibility and use all the means that are available to them to provide Canadians with a diversity of stories.

A third certainty we can always count on is that competition will be ever more global and more intense than it is today. The industry's capacity to thrive in a certain amount of uncertainty, to take risks and to be in synch with its market, will certainly set the stage for success in an evolving universe.

In order to continue fostering and promoting the industry's growth in the wider world, Telefilm Canada will also have to be more attuned to current challenges and opportunities. We must be able to take different kinds of risk, be innovative and remain flexible. That's on the program side. On the business side, we'll have to support all this by continuing to be efficient, transparent, predictable and soundly managed. Spoken like a true CA, n'est-ce pas?

It can be a genuine challenge to move organizations in a new direction, but I like challenges. And I know that if any organization can reinvent itself, it's Telefilm. People at Telefilm are anxious for a chance to make changes, make a mark on the industry.

Telefilm Canada is a group of 200 fans of your work, and who believe they can contribute to your success with their hearts and minds. I'm talking about the entire management team, the experts in each department, the lawyers... well, I'm not as sure about the lawyers to tell you the truth, but they have some good qualities too.

We're all going to have to take on these challenges together, as we've done in the past. I'd like to take this opportunity to thank the Telefilm employees and Board Member Elise Orenstein, for coming out today.

We also believe there are efficiencies across the organization that we have not yet tapped. I've already asked my senior managers to come back to me with suggestions on how to improve efficiency in their areas, the first goal being to reduce the amount of red tape within the organization.

But that's only a small step. I'm convinced that we're going to soon be discussing and debating things we've never talked about at Telefilm. In fact, I'm going to insist on it. The strategic planning process we have underway has been very creative and open to new thinking. We are realizing that it is very future-oriented and healthy for the organization. I believe that our upcoming five-year strategic plan will bring us closer to the current needs of the industry.

And now to my third and final message today. Telefilm Canada can become, and should become, a real instrument of success for the industry. Telefilm Canada was created to foster and promote the development of Canada's audiovisual industry. That remains its mission.

But to really fulfil this mandate in today's environment, Telefilm's strategies and activities may need to be quite different from what they were in the past. We can't simply provide financial leverage. There's no doubt in my mind that we must also find other ways to be a catalyst for success for the industry.

For one thing, we want to optimize the presence of our regional offices and also create new partnerships to bring us even closer to our clients.

Co-production also remains one of our priorities. These kinds of partnerships serve to diversify funding sources and make it possible to take new projects into production. They also have an important economic impact.

We work very hard to advance Canadian audiovisual products in international markets. But we want to do better.

We have more ideas too, and we're working hard to define what they will look like in practice. Remember a few minutes ago that I talked about the entrepreneurs that were creating new business models on the Internet? Well, at Telefilm, we

are using an entrepreneurial spirit to guide the decisions we will make regarding its future direction. It's a bit of a revolution/evolution inside our walls, and it's very exciting.

A lot of it is really about getting a lot closer to you, our clients, in order to meet the needs you have as you go about your work. Or maybe supporting you in areas you can't pay attention to when you're busy producing. Whatever direction we take, you'll know what we're doing because we'll engage you in conversation, at events like this, and other places too.

So here are the points I'd like to leave you with:

- First, our industry is experiencing a period of major change, a lot of it brought about by digital convergence. That's a challenge for all of us, and an opportunity for the winners among us.
- Secondly, Telefilm Canada must develop and deploy better ways to serve its clients.
- And thirdly, Telefilm Canada must innovate to find ways to be a catalyst for success for the industry.

Those will be my personal missions as Executive Director of Telefilm Canada, and it has been my privilege to speak to you today.

Thank you for listening.