



PRIME TIME SPEECH IN OTTAWA

FRIDAY, FEB. 20th, 2009

CHANGE AND OPPORTUNITY FOR THE CREATIVE AGE

(Check against delivery)

GOOD AFTERNOON, LADIES AND GENTLEMEN. AND THANK YOU, GUY MAYSON, FOR THOSE GENEROUS WORDS OF INTRODUCTION.

FIRST, CONGRATULATIONS ON CELEBRATING YOUR 25TH ANNIVERSARY WITH THE FIRST ENTIRELY PAPERLESS EDITION OF PRIME TIME.

I ALSO WANT TO CONGRATULATE ALL THE NOMINEES AND WINNERS OF WEDNESDAY NIGHT'S INDEPENDENT AWARDS AS WELL AS THE NOMINEES OF THIS YEAR'S GENIE AWARDS TO BE HELD ON APRIL 4TH HERE IN OTTAWA.

AND I AM PROUD TO SAY THAT TELEFILM IS ON TRACK TO RENEW ITS SERVICE AGREEMENT WITH THE CTF FOR AN ADDITIONAL THREE YEARS.

AN ARRANGED MARRIAGE THAT'S TRULY WORKING.

I CONGRATULATE THE GOVERNMENT ON ITS RENEWED COMMITMENT TO CANADA'S DIGITAL FUTURE WITH \$28.6MILLION OVER THE NEXT TWO YEARS AND \$14.3MILLION ANNUALLY THEREAFTER. AS STATED IN THE GLOBE & MAIL EARLIER THIS WEEK, CANADA'S CULTURE IS BEING DROWNED IN A SEA OF ON-LINE VIDEO FROM THE US AND AROUND THE WORLD.

A \$100M FUND WOULD GO A LONG WAY TO ENSURE “OPENNESS AND INDIVIDUAL CHOICE WHILE MAINTAINING ACCESS TO AND FOR CANADIAN STORIES, IDEAS AND OPINIONS” TO QUOTE CRTC CHAIRMAN KONRAD VON FINKENSTEIN.

IT HAS BEEN LESS THAN A DAY SINCE THE PRESIDENT OF THE UNITED STATES VISITED OTTAWA; NOW TO SAY THAT PRESIDENT OBAMA IS COMMITTED TO CHANGE IS TO UNDERSTATE JUST HOW DIFFERENT OUR WORLD IS TODAY AS COMPARED TO JUST LAST FALL.

BUT AS MARK TWAIN ONCE NOTED: “EVERYONE IS IN FAVOUR OF PROGRESS; IT’S CHANGE NO ONE LIKES.”

THEN AGAIN, AS PRESIDENT OBAMA’S CHIEF OF STAFF RAHM EMANUEL STATED: “NEVER LET A SERIOUS CRISIS GO TO WASTE”

THE WORLD IS IN A SERIOUS CRISIS. OUR INDUSTRY IS IN A CRISIS. LET’S NOT LET IT GO TO WASTE.

IF HISTORY TEACHES US ANYTHING, IT’S THAT CHALLENGING AND EVEN CHAOTIC TIMES ARE THE INCUBATORS OF REAL CHANGE AND GAME-CHANGING PROGRESS.

I AM NOT THE ONLY ONE CLAIMING THIS.

LAST WEEK RICHARD FLORIDA AND ROGER MARTIN FROM THE ROTHMAN SCHOOL OF MANAGEMENT SUBMITTED TO THE PREMIER OF ONTARIO THEIR REPORT ON: “ONTARIO IN THE CREATIVE AGE”.

THE REPORT EXAMINES HISTORICAL CHANGES, AND PROJECTED FUTURE TRENDS AFFECTING ONTARIO’S ECONOMY, PEOPLE AND THEIR ABILITY TO REMAIN GLOBALLY COMPETITIVE AND PROSPEROUS.

IT MAKES FOR FASCINATING READING AND IS ESPECIALLY RELEVANT TO OUR INDUSTRY.

THE REPORT STATES: “WE ARE NOW EXPERIENCING A TRANSFORMATION FROM THE INDUSTRIAL AGE TO THE CREATIVE AGE, LEADING US INTO UNCHARTERED TERRITORY THAT IS FULL OF OPPORTUNITY.”

YOU’LL RECALL FLORIDA DISCOVERED THE LINK BETWEEN THE DENSITY OF CULTURAL CREATIVITY AND THE ECONOMIC PROSPECTS OF A CITY OR REGION.

HE TALKS ABOUT A “SUPER CREATIVE CLASS”.

BY THIS HE MEANS ARTISTS, ENTERTAINERS, MUSICIANS AND CULTURAL PRODUCERS...ALL OF YOU IN THIS ROOM.

HE ALSO MEANS RESEARCH SCIENTISTS AND ENGINEERS,
DOCTORS WHOSE CREATIVITY.....WELL.....CREATES NEW KINDS
OF WEALTH AND WITH IT NEW SOURCES OF ECONOMIC GROWTH.

IN THE NEW “ECONOMIC GEOGRAPHY” THE CITIES, REGIONS, AND
COUNTRIES THAT SUCCEED WILL DO SO BY ATTRACTING AND
KEEPING THESE SUPER-CREATIVE PRODUCERS.

FOR FLORIDA THERE ARE THREE “T’S” OF ECONOMIC
DEVELOPMENT: TECHNOLOGY, TALENT AND TOLERANCE.

IT IS NO COINCIDENCE THAT TORONTO, MONTREAL AND
VANCOUVER ARE THREE OF THE MOST CREATIVE CITIES ON THE
CONTINENT AS ALL ARE RICH IN CULTURAL DIVERSITY.

IN AUGUST OF 2008 THE CONFERENCE BOARD OF CANADA
PRODUCED A REPORT: “VALUING CULTURE: MEASURING AND
UNDERSTANDING CANADA’S CREATIVE ECONOMY”, WHICH
CONCLUDED THAT THE IMPACT OF OUR CULTURAL SECTOR ON
THE ECONOMY OVERALL WAS \$84.6 BILLION...7.4% OF TOTAL GDP”

THE CANADIAN GOVERNMENT IN ITS THRONE SPEECH OF LAST
NOVEMBER NOTED: “CULTURAL CREATIVITY AND INNOVATION
ARE VITAL NOT ONLY TO A LIVELY CANADIAN CULTURAL LIFE,
BUT ALSO TO CANADA’S ECONOMIC FUTURE.”

OUR INDUSTRIES ARE WELL POSITIONED – AT A TIPPING POINT - TO TAKE ADVANTAGE OF THE OPPORTUNITIES CREATED BY THIS SEISMIC SHIFT FROM THE INDUSTRIAL AGE TO THE CREATIVE AGE OR DIGITAL AGE.

FIVE YEARS AGO A NEW YORK TIMES ARTICLE STATED A FILM STUDIES DEGREE WAS THE NEW MBA.

MORE THAN 600 COLLEGES AND UNIVERSITIES THROUGHOUT NORTH AMERICA NOW OFFER FILM COURSES.

IS IT BECAUSE EVERYONE WANTS TO BE A DIRECTOR?

PROBABLY. BUT IT IS ALSO ABOUT POWER.

“A PEOPLE ENDOWED WITH SOCIAL POWER AND PRESTIGE IS ABLE TO USE FILM AND MEDIA IMAGES TO REINFORCE AND ASSERT POWER.

IT WENT ON: “CINEMA ISN’T SO MUCH A PROFESSION AS THE PROFESSIONAL LANGUAGE OF THE FUTURE. AND THE GREATEST DIGITAL DIVIDE IS BETWEEN THOSE WHO CAN READ AND WRITE WITH MEDIA AND THOSE WHO CAN’T”

SURELY THE SUCCESS OF “YOU TUBE” IS EVIDENCE OF THIS POWER - OF THIS TRANSITION TO THE “CREATIVE, DIGITAL AGE”.

OUR INDUSTRIES MAY NOT BE EXPERIENCING THE SERIOUS THREATS CHALLENGING THE AUTOMOBILE AND FINANCIAL INDUSTRIES.

BUT WE ARE NOT EXEMPT FROM HUGE CHANGES TO OUR ECONOMY AND THE EVEN BIGGER CHALLENGES THEY FORCE US TO CONFRONT HEAD-ON.

HOW BAD IS IT?

OVER THE PAST SEVEN YEARS, THE CANADIAN FILM INDUSTRY HAS SEEN THE CANADA FEATURE FILM FUND'S REAL DOLLARS SHRINK SIGNIFICANTLY DUE TO VARIOUS CUTS AND INFLATION.

DRAMATIC FLUCTUATIONS IN THE CANADIAN DOLLAR, COMBINED WITH INCREASED COMPETITION FROM LUCRATIVE TAX CREDITS OFFERED BY MANY U.S. STATES CONTINUE TO IMPACT SERVICE PRODUCTION.

THE DECLINING ROLE OF THE BROADCASTERS IN THE FINANCING AND PROGRAMMING OF CANADIAN FEATURE FILMS HAS BEEN A REAL OBSTACLE TO THE INDUSTRY'S GROWTH.

OUR CO-PRODUCTION AGREEMENTS NEED TO BE BROUGHT INTO THE 21ST CENTURY SO THAT WE CAN REASSERT OUR TRADITIONAL COMPETITIVE EDGE ON THE WORLD STAGE.

AND WHAT OF THE NEXT GENERATION OF TALENTED CANADIAN WRITERS, PRODUCERS AND DIRECTORS?

THE RECENT ELIMINATION OF EVEN MODEST PROGRAMS SUCH AS THE NATIONAL TRAINING SCHOOLS FUND MERELY COMPROMISE THE FUTURE OF OUR INDUSTRY.

WHAT CAN WE DO TO DEAL WITH THESE CHALLENGES – TO BRING ABOUT CHANGE AND CREATE THE KIND OF CREATIVE OPPORTUNITIES THAT ROGER MARTIN AND RICHARD FLORIDA SPEAK ABOUT AS THE KEYS TO OUR CREATIVE FUTURE?

I BELIEVE THERE ARE FOUR AREAS OF CHANGES WE CAN MAKE IN ORDER TO ADVANCE OUR INDUSTRY.

SO LET ME OFFER MY PERSPECTIVE ON THE ISSUES AND SOME POTENTIAL REMEDIES.

IN SPELLING THEM OUT THERE IS NOTHING I WANT MORE THAN TO INVITE YOUR PERSPECTIVE AS WELL BECAUSE IT IS GOING TO TAKE ALL OF US HERE PLUS THOSE IN THE DEPARTMENT OF HERITAGE AND UP THE STREET ON PARLIAMENT HILL TO GET OUR INDUSTRY BACK ON TRACK.....LEADING, NOT FALLING FURTHER BEHIND.

AS THEY SAY, YOU CAN'T WRING YOUR HANDS AND ROLL-UP YOUR SLEEVES AT THE SAME TIME.

SO, NUMBER ONE: THE 5% BOX-OFFICE SOLUTION THAT ISN'T.

THE DEFINING OBJECTIVE OF THE CANADA FEATURE FILM FUND SINCE ITS INCEPTION 8 YEARS AGO HAS BEEN THE 5% BOX-OFFICE TARGET.

WE MET THIS OBJECTIVE IN 2005, WHEN THE ANNUAL ADDITION OF 50 MILLION NEW DOLLARS BOOSTED PRODUCTION VOLUME.

CLEARLY, THE 5% TARGET HAS BEEN A DECISIVE FACTOR FOR US.

36 FILMS FUNDED BY THE CFFF WERE RELEASED IN 2005.

IN 2008, THE NUMBER DROPPED TO 27 DUE TO DWINDLING FINANCIAL RESOURCES.

THIS DECLINE IS MOST EVIDENT IN QUEBEC, WHERE THE BOX-OFFICE SHARE FELL FROM 27% IN 2005 TO ABOUT 14% IN 2008.

THERE IS AN AMERICAN MILITARY DICTUM THAT STATES:

“AN OBJECTIVE WITHOUT SUFFICIENT RESOURCES IS A MIRAGE”.

OUR 5% BOX-OFFICE OBJECTIVE IS A MIRAGE.

WE DON'T HAVE THE RESOURCES. WE BARELY DID!

WE NEED NEW MEASUREABLES...NEW OBJECTIVES AND THE RESOURCES TO ACHIEVE THEM.

MEASURABLES THAT REFLECT THE MULTI-PLATFORM UNIVERSE THAT CANADIAN FILMMAKERS WORK IN.

THE SUCCESS OF *PASSCHENDAELE* AT THE BOX-OFFICE – GENERATING APPROXIMATELY \$5M - IS ONLY THE BEGINNING.

LAST WEEK IT WAS IN THE TOP TEN DVD SALES.

HOW MANY WILL CHOOSE TO SEE *PASSCHENDAELE* IN THE COMFORT OF THEIR HOMES ON THEIR FLAT SCREEN TV WITH WRAP AROUND SOUND?

ON PAY TV, VIDEO ON DEMAND, OVER THE AIR BROADCAST.....? DOWNLOADS – LEGAL ONES.

WE ESTIMATE THAT THE FILM *BON COP, BAD COP*, WHICH HAS COMPLETED ITS RUN ON ALL RELEVANT PLATFORMS, HAS BEEN SEEN BY APPROXIMATELY 7 MILLION CANADIANS.

IT IS NOT ABOUT BOX-OFFICE – IT IS ABOUT CANADIAN AUDIENCES.....WHATEVER THE PLATFORM.

CHANGE NUMBER TWO – FEATURE FILM AND BROADCAST ARE ONE – JOINED AT THE HIP.

LAST YEAR TELEFILM CANADA, IN CONSULTATION WITH THE ENGLISH AND FRENCH LANGUAGE WORKING GROUPS, ASKED

PETER GRANT AND MICHEL HOULE TO PREPARE A STUDY FOR US ON THE RELATIONSHIP BETWEEN THE CANADIAN FILM INDUSTRY AND THE BROADCASTING SYSTEM.

IF YOU ATTENDED THIS MORNING'S PANEL DISCUSSION YOU WILL BE FAMILIAR WITH THEIR RECOMMENDATIONS.

IN PART I : THEY EXAMINED HOW COUNTRIES IN EUROPE SUPPORT THEIR FEATURE FILM INDUSTRY – WITH PARTICULAR ATTENTION DIRECTED TO CONVENTIONAL TELEVISION, PAY TELEVISION, VIDEO ON DEMAND AND THE INTERNET.

PART II: THEY EXAMINED THE STATE OF PLAY FOR CANADIAN FILMMAKERS IN THIS COUNTRY. AGAIN IT FOCUSED ON HOW ALTERNATIVE PLATFORMS ARE BEING USED TO SUPPORT DOMESTIC FILM PRODUCTION – INCLUDING A SURVEY OF CURRENT REGULATORY REQUIREMENTS IMPOSED BY THE CRTC UNDER THE BROADCAST ACT.

IN PART III: DRAWING ON SUCCESSFUL MODELS IN OTHER COUNTRIES, THEY PRESENTED RECOMMENDATIONS FOR GOVERNMENT AND REGULATORY ACTIONS THAT CANADA COULD ADOPT.

BY REQUIRING THE CANADIAN BROADCASTING SYSTEM TO BETTER SUPPORT CANADIAN FEATURE FILMS, I BELIEVE A KEY OBJECTIVE OF THE GOVERNMENT'S FILM POLICY WILL BE

ADVANCED: “TO BUILD LARGER AUDIENCES AT HOME FOR CANADIAN MADE MOVIES.”

ONE OF THE STATISTICS THAT MOST STRUCK ME IN THE REPORT WAS “ON AVERAGE AN INDIVIDUAL IN THE U.K. WATCHES 78 FILMS A YEAR; 3 IN CINEMAS, 18 ON DVD, 1 VIA VIDEO ON DEMAND AND 56 ON TELEVISION.

AN ASIDE: IT SEEMS IN THE AIRBUS 380, THE NEW SUPER PASSENGER JET; THE SOFTWARE USED TO RUN THE MOVIES AND VIDEO GAME CONSOLES IS MORE SOPHISTICATED THAN THE SOFTWARE USED TO FLY THE PLANE.

WHETHER YOU ARE IN THE AIR OR IN YOUR LIVING ROOM, IT’S NOT SURPRISING THE COUNCIL OF EUROPE IN 2008 CONCLUDED: “IT IS VERY RARE FOR EUROPEAN FILMS TO EARN ENOUGH AT THE BOX -OFFICE TO COVER EVEN THE COST OF RELEASING THE FILM, LET ALONE TO ENABLE REVENUES TO FLOW BACK TO THE PRODUCER TO COVER THE COST OF MAKING THE FILM.”

THE UK FILM COUNCIL IN ITS MOST RECENT STATISTICAL REPORT STATED: “WHILE MOST MEDIA ATTENTION IS PAID TO THE CINEMA RELEASE OF FILMS, IT IS VIA TELEVISION THAT PEOPLE WATCH MOST OF THE FILMS THEY SEE.”

IN 2007 IN THE UK THE TOTAL AUDIENCE FOR FILMS ON TELEVISION WAS 3.1 BILLION.....19 TIMES LARGER THAN THE CINEMA AUDIENCE.

IN FEBRUARY OF 2006 THE BBC EXECUTED A MEMORANDUM OF UNDERSTANDING WITH THE UK FILM COUNCIL THAT INCLUDED A FIVE POINT PLAN TO INCREASE BBC SUPPORT FOR BRITISH FILMS.

TELEFILM CANADA OVER THE COMING MONTHS, WILL MEET WITH THE INDUSTRY AND BROADCASTERS TO CREATE A MARKETING PROGRAMME TO INCREASE THE ACQUISITION, PROGRAMMING AND PROMOTION OF MAJOR CANADIAN THEATRICAL FEATURES INCLUDING CO-PRODUCTIONS.

GETTING MORE CANADIAN FILMS MORE AIRTIME AND MORE MONEY.

NOW POINT NUMBER THREE.

THE THIRD AREA OF OUR INDUSTRY THAT NEEDS ATTENTION AND SUPPORT IS IN INTERNATIONAL CO-PRODUCTIONS.

I BELIEVE THERE'S A REAL OPPORTUNITY FOR CANADA'S AUDIO VISUAL INDUSTRIES IN THE NEW CO-PRODUCTION POLICY THAT CANADIAN HERITAGE HAS DEVELOPED.

OUR FILM AND TELEVISION INDUSTRIES MUST EXPAND THEIR CO-PRODUCTION ACTIVITIES AND MARKET THEIR PRODUCTS MORE AGGRESSIVELY BEYOND THE 49TH PARALLEL.

TRADING CORRIDORS ARE CHANGING AND REALIGNING – BRAZIL, CHINA, INDIA - AND WE MUST BE PREPARED FOR AND PARTICIPATE IN THOSE CHANGES IF WE ARE TO REMAIN GLOBALLY COMPETITIVE AND PROSPEROUS IN THE CREATIVE AGE.

WE MUST CONTINUE OUR EFFORTS TO ESTABLISH NEW SOURCES OF FINANCING – PUBLIC PRIVATE PARTNERSHIPS – FOR CO-PRODUCTIONS.

THIS IS WHY TELEFILM’S BOARD OF DIRECTORS RECENTLY APPROVED A DRAFT PROPOSAL FROM MANAGEMENT TO ESTABLISH A “COMMERCIAL CO-PRODUCTION FUND” - IN PARTNERSHIP WITH OTHER PUBLIC AND PRIVATE INVESTORS.

WE WILL ALSO CONTINUE TO WORK WITH THE DEPARTMENT OF HERITAGE TO LAUNCH THE CO-PRODUCTION POLICY FRAMEWORK; AND MODERNIZE THE CERTIFICATION GUIDELINES.

WE WILL BEGIN THIS PROCESS BY HOSTING A FOCUS GROUP OF EXPERIENCED CO-PRODUCERS, DISTRIBUTORS, BROADCASTERS TO ESTABLISH WHAT ACTIONS ARE NECESSARY, IN THE SHORT AND LONG TERM, TO RE-ASSERT OUR LEADERSHIP AND COMPETITIVE EDGE.

I NOW WANT TO TURN TO THE FOURTH ASPECT OF OUR INDUSTRY THAT I BELIEVE NEEDS MODERNIZING - THE TAX CREDITS.

CANADIAN HERITAGE RECENTLY RELEASED THE EVALUATION OF THE CANADIAN FILM & VIDEO PRODUCTION TAX CREDIT (CPTC).

ESTABLISHED IN 1996 THE CPTC HAS PROVIDED TAX CREDIT SUPPORT TOTTALLING MORE THAN \$1.6 BILLION TO MORE THAN 9,000 FILM AND TELEVISION PROJECTS – ACCOUNTING FOR MORE THAN \$17.3 BILLION IN PRODUCTION BUDGETS.

IS THIS GOOD? ABSOLUTELY. CAN IT WORK BETTER? YOU BET.

ONE OF THE MANY FINDINGS OF THE HERITAGE REPORT IS THAT COUNTRIES SUCH AS AUSTRALIA, THE UK AND FRANCE ARE RELYING MORE AND MORE ON TAX CREDIT SCHEMES TO SUPPORT FILM AND AUDIO VISUAL PRODUCTIONS... AND THEY'RE INCLUDING NEW MEDIA PRODUCTIONS IN THEIR CHANGES.

WHAT'S MORE, ALL THREE COUNTRIES HAVE RECENTLY ADOPTED A MORE COMPREHENSIVE EXPENDITURE BASE RATHER THAN JUST LABOUR EXPENDITURES.

THEY HAVE NOT ADOPTED CANADA'S RESTRICTIONS ON THE SALE OF COPYRIGHT BY THE PRODUCER.

THE WIDER ADOPTION OF TAX CREDITS IN THESE COUNTRIES HAS ALSO BEEN ACCOMPANIED BY MORE GENEROUS SUPPORT FOR NATIONAL PRODUCTION IN EACH OF THEM.

IN AUSTRALIA, AS AN EXAMPLE, THE SIGNIFICANT CHANGES INCLUDED NOT ONLY A GENEROUS 40% TAX REBATE BUT ALSO THE AMALGAMATION OF THEIR THREE FEDERAL FILM AND TELEVISION AGENCIES INTO ONE SUPER AGENCY – SCREEN AUSTRALIA.

AS WITH OUR CO-PRODUCTION AGREEMENTS I BELIEVE WE MUST MODERNIZE OUR TAX PROGRAMS TO ENSURE CANADA REMAINS COMPETITIVE, HERE AT HOME AND ABROAD.

I’M SURE THERE ARE A HOST OF OTHER CHANGES THAT CAN BE MADE TO KICK-START OUR INDUSTRY.

BUT I ASK THAT YOU THINK ABOUT THE FOUR CHANGES THAT I’VE MENTIONED TODAY – THE NEED FOR NEW MEASUREMENTS OF SUCCESS THAT REFLECT ACTUAL VIEWING PATTERNS; THE NEED TO INTEGRATE SUPPORT FOR FILM WITHIN THE BROADCASTING SYSTEM; THE NEED TO OFFER MORE SUPPORT FOR INTERNATIONAL CO-PRODUCTIONS; AND FINALLY THE NEED TO REFORM AND MODERNIZE THE TAX CREDIT SYSTEM.

AGAIN I OFFER THESE IN THE SPIRIT OF INVITING MORE IDEAS IN RETURN.

ALL OF THEM SHARE A SINGLE IMPULSE - FOR OUR AUDIO VISUAL INDUSTRY TO SURVIVE RELENTLESS, INEXORABLE CHANGE.

I CONTINUE TO BELIEVE STRONGLY THAT WHEN IT COMES TO
DRAMATIC CHANGE AND OPPORTUNITY - ESPECIALLY IN
CANADA'S CULTURAL INDUSTRIES - GOVERNMENT
INTERVENTION IS ESSENTIAL.

AS WITH OUR BANKING AND FINANCIAL INSTITUTIONS AND
HEALTH CARE - CULTURAL INDUSTRIES ARE NO LESS CRITICAL.

WE MAY GRIPE ABOUT OUR BANKING SYSTEM, OUR HEALTH CARE
SYSTEM AND OUR OWN INDUSTRY. BUT YOU DON'T FIND MANY
PEOPLE FROM OUTSIDE CANADA COMPLAINING ABOUT THEM.
IN FACT, THEY'RE LOOKING AT US WITH A MIXTURE OF
ADMIRATION AND ENVY.

WITHOUT GOVERNMENT INTERVENTION AND COMMITMENT OVER
THE PAST MANY DECADES, I BELIEVE CANADA WOULD BE AS
DISTINGUISHED FROM THE UNITED STATES AS....WELL AS
MONACO IS FROM FRANCE.

WHY?

BECAUSE WE'RE A VERY SMALL POPULATION IN A VERY LARGE
SPACE.

SO CREATING THE MYTHS THAT SHAPE AND DISTINGUISH US
FROM THE WORLD'S OTHER TRIBES; COMMUNICATING THE
STORIES THAT DEFINE OUR IDENTITY ISN'T AN EASY TASK.

NORTHROP FRYE EXPRESSED IT BEST FOR ME: “IDENTITY IS LOCAL AND REGIONAL...ROOTED IN THE IMAGINATION AND WORKS OF CULTURE.”

THE ACCLAIMED CANADIAN NOVELIST MARGARET LAURENCE MADE AN EQUALLY ELOQUENT STATEMENT:

“ONE CAN WRITE OF EVENTS IN A SMALL PRAIRIE TOWN, AND EVERYTHING THAT HAPPENS THERE IN SOME WAY HAPPENS EVERYWHERE.”

THIS IS MY FINAL YEAR OF THE FIVE YEAR CONTRACT AS EXECUTIVE DIRECTOR OF TELEFILM CANADA.

I HAVE HAD THE PLEASURE OF SPEAKING AT PRIME TIME FOR EACH OF THE FIVE YEARS AND ENJOYED IT IMMENSELY.

I WANT TO THANK THE CFTPA FOR INVITING ME.

SOME OF YOU MAY EVEN HAVE NOTED RECURRING IDEAS, THEMES AND VALUES EACH YEAR.

THAT’S NOT REPITITION – IT’S CONSISTENCY.

FOR ME ONE THING THAT HAS NOT CHANGED WHILE I HAVE SERVED AT TELEFILM; A VALUE THAT HAS GUIDED ME IN ALL DECISIONS:

A COMMITMENT TO: “CANADIAN TALENT; MAKING CANADIAN
CONTENT; THAT ENGAGES CANADIAN AUDIENCES....AND THE
WORLD.”

THANK YOU.