



2018 Annual Public Meeting

Phi Centre, Montréal

January 22, 2019

Marie-Linda Lord, Chair, Strategic Planning and Communications Committee

Good morning, ladies and gentlemen. It's a pleasure to see you all here in Montréal for Telefilm Canada's annual public meeting — and on the very same day that the Oscar nominations were announced. A busy day indeed!

We're very pleased that several shorts will represent Canada. Congratulations to:

- *Animal Behaviour*, from Vancouver filmmakers **Alison Snowden** and **David Fine**, nominated in the Short Film – Animated category. Hats off to the NFB!
- *Fauve*, by **Jeremy Comte**, and produced by Midi La Nuit and Achromatic Media, nominated in the Short Film – Live Action category.

- *Marguerite*, written and directed by **Marianne Farley**, produced by Les Films de l'Hydre. nominated in the Short Film – Live Action category.

We're extremely proud of these nominations.

Now, in the next few minutes, all of us will have the pleasant duty of reminding you that 2017-2018 was a year marked by several major successes, both nationally and internationally.

Canadian creativity made its mark everywhere, driven by an increasing diversity of talent and by ever-more inspiring stories. These stories were propelled around the world, via traditional networks as well as through some of the most popular online platforms.

That's why we titled our 2017-2018 annual report *Eye on the World*.

In this year that marked our country's 150th anniversary and Telefilm's 50th year, Canada was the country of honour at the European Film Market in Germany; in Guanajuato, Mexico; in Goa, India; and in Glasgow, Scotland.

And in February 2019, we'll be country of honour at the Clermont-Ferrand International Short Film Festival!

With regards to films in 2017-2018, let's applaud the coproduction ***The Breadwinner***, by Nora Twomey, which picked up an Oscar nomination, and ***Les Rois mongols (Cross My Heart)***, by Luc Picard, winner of the Crystal Bear for the Best Film, awarded by a children's jury in the Generation Kplus competition at the Berlin Film Festival.

And let's not forget ***Les Affamés (Ravenous)***, by Quebecer Robin Aubert, ***Les Faux tatouages (Fake Tattoos)***, by Quebecer Pascal Plante, ***Meditation Park***, by Vancouver filmmaker Mina Shum, ***Long Time Running***, by Montréaler Jennifer Baichwal

and Torontonians Nick de Pencier, and ***Black Cop***, from Nova Scotia filmmaker Cory Bowles, among many others.

In all, Canadian films were invited to more than 60 international events. Our films are in high demand. Bravo!

Our coproductions are also making a mark. At Eurimages, the European Cinema Support Fund, of which Canada is now a member, seven projects were accepted in the course of a single year, including, of course, ***1999: Wish You Were Here***, by Acadian director Samara Grace Chadwick. A happily precedent-setting development in the context of a highly competitive environment.

Finally, ***Bon Cop***, ***Bad Cop 2*** and ***De Père en flic 2*** each earned more than \$7 million at the box office. ***Maudie*** and ***Ballerina*** also each earned around \$3 million. Two other films about our national sport, hockey, went over the million-dollar mark: ***Junior majeur*** and ***Goon: Last of the Enforcers***.

In short, more than 2.2 million Canadians viewed our six biggest productions.

I'm very proud of these results, not only as a member of Telefilm's board, but also because our country is being increasingly recognized for its creativity and savoir faire.

Thank you for your attention.

Grant Machum, Acting Chair of the Board

Bonjour à tous. Good morning and thank you for joining us for our annual public meeting.

In the **2017-2018** fiscal year **our industry performed well both at home and on the international scene.**

For us at Telefilm, it was a year of innovation to benefit the new generation of filmmakers as well as advances with diversity and inclusion.

Solid governance, improvements to business practices and strategies, and listening to our clients and stakeholders resulted in excellent results in terms of creative and administrative performance.

We are especially pleased with the evolution of the Talent Fund. The Fund plays a key role for emerging talent and our promotional efforts of the film industry. The Talent Fund has a

bright future and must continue to invest in the new wave of talent.

I want to thank **Hartley T. Richardson**, who chaired the Talent Fund Advisory Committee for six years. I welcome the Committee's new chair, **Christine Magee**. Christine and the Advisory Committee will benefit from the recent arrival of two new esteemed members: **Vincenzo Guzzo** and **Kimberley Walker**.

In 2017 to 2018, Telefilm provided **\$106.3 million** in funding support to the industry, the highest level in eight years. The additional \$7.5 million received from the federal government was allocated to coproduction and to national and international promotion.

The successes **Ms. Lord** just talked about, not to mention the many other successes, helped to boost our portfolio's overall performance by **13%**. At the same time Telefilm's client satisfaction level stood at 85%.

Before we speak about the future, we want to once again express our appreciation for **Michel Roy**, who chaired Telefilm for 10 years until October 2017 and to former Executive Director **Carolle Brabant**, who retired in March 2018.

We owe both of them a great deal. Under their leadership **Telefilm evolved as an investor, promoter, thought leader and administrator.**

I would like to also thank two other board members for their important contributions: **Corey Anne Bloom**, whose mandate came to an end in September 2018, and **Ram Raju**, who stepped down in December. Both were tremendous contributors to the Board.

The Board recently had the pleasure of welcoming a new board member, **Étoile Stewart** from Manitoba. We are looking forward to additional board appointments in the coming months.

For five months in 2018 **Jean-Claude Mahé**, served as Acting Executive Director of Telefilm. He truly stood out in his dedication to Telefilm. His retirement last month as Director of Public and Governmental Affairs marked the end of an outstanding career **both at the National Film Board and at Telefilm.**

Finally, in July 2018, we warmly welcomed **Christa Dickenson** as our new Executive Director, with whom we will share a new chapter. We are very enthusiastic and confident in the future of Telefilm and the industry based on her rapid engagement with the industry, as well as her solid yet modern leadership.

Welcome aboard Christa!

As our **2018-2020 strategic plan states**, Telefilm intends to ***See bigger***. This plan focuses on four key goals:

- To **innovate** in the matter of content, business models and management.

- To **strengthen** the industry's competitiveness by fostering an entrepreneurial approach.
- To **export** more Canadian content by highlighting its visibility and by encouraging coproduction.
- And to **excel**, because Telefilm strives to provide added value to the industry in all its areas of activity.

In closing, I encourage the audiovisual industry and its partners to join together and ramp up their efforts to **forcefully** highlight and promote our industry's cultural and economic impact – something we can all truly be proud of!

On that note, I will turn things over to **Christa Dickenson!**

Thank you for your attention.

Christa Dickenson, Executive Director

Good morning, ladies and gentlemen, dear colleagues. It's a real pleasure to be here with you today at the **Phi Centre** to talk about Telefilm and our strategic vision.

Like all of you, no doubt, I'm impressed by the overall picture of Telefilm's achievements over the last year. And, more broadly, of its achievements over the last 50 years!

This is an organization that listens, that moves ahead, that now wants to *See bigger*. That's a vision I fully subscribe to. We work in a spirit of continuity, by constantly pushing boundaries!

So, I'm asking myself: What's Telefilm going to look like in five years?

An organization that enabled the best creative talents to connect with a vast audience? An organization that breathed new life into arts funding in our country? An organization

endowed with a network of partners unmatched anywhere else in the world?

I'd like to share a few of the approaches and pathways we're working on.

We all have big ambitions for our cinema, for our talent, for our companies.

We intend to grow the Talent Fund to \$25 million within five years. That's doable, because donor interest in the Fund isn't fading. And I'm pleased to say that more and more countries are looking to set up a similar fund for their own generation of emerging talent.

Telefilm is studying other long-term funding streams. This is an activity that should involve all of us, working together.

It goes without saying that the support system for our industry will evolve. We want it to be more robust, more collaborative, and flexible enough to meet the needs of today and tomorrow's markets and consumers.

In December, the 20th anniversary of **François Girard's** film *The Red Violin* was celebrated in grand style with a screening at the National Arts Centre in Ottawa. More than 2,000 people attended this memorable evening. The event in our nation's capital followed in the wake of a very successful screening of the film last October, with musical accompaniment by the New York Philharmonic.

Clearly, this great classic and its music hasn't aged a bit and continues to win the hearts of so many.

I've noticed that the work of our filmmakers is attracting a great deal of interest — an interest that we need to nourish and stimulate.

Better yet, I'm convinced that, **right now, we need** to take advantage of the unique and historical **momentum** driving our film industry. Momentum propelled by the recognition and reach of Telefilm itself; by the Talent Fund and our emerging filmmakers; by the success we've had with Eurimages, on iTunes, on YouTube and on other platforms; by the increasing attention we're getting in markets with a reputation for being hard to crack, such as the Asian market; and by the fame of such wonderful filmmakers!

Together, let's showcase Canadian creativity on every possible screen, including virtual reality and narrative web concepts.

More and more online platforms are being launched, and they're crying out for your work. We must explore what's out there... it's a land of plenty. And you can count on us to partner with you to seek out new opportunities to disseminate your productions. Most of all, you can count on us to partner with you to find new audiences for your work. Work that will move them, make them laugh, make them think and more.

Speaking of new opportunities, we were excited to partner with the CBC for their new streaming service **Gem**. I've had the opportunity to speak with **Catherine Tait** several times recently, and her enthusiasm is truly contagious.

Indeed, I've noticed that enthusiasm is to be found everywhere!

Someone recently said that **diversity** is being invited to the ball... and **inclusion** is being asked to dance...

Well, we want to make sure that more and more highly talented Canadians from all backgrounds — men and women — take their place on the dance floor! This is a priority that engages the entire organization and that requires tireless effort and dedication.

In concrete terms, we're looking at **incentives** aimed at ensuring that, starting this year, a higher number of projects budgeted at more than \$2.5 million are directed by women.

Women have a distinct vision of our society and a distinct way of telling stories, and it's becoming more and more pressing that their creative leadership have a greater impact on the big screen via medium-length and feature films.

Ladies, you can count on us to come up with ways to better support your projects.

The Talent to Watch program is already meeting representational targets, and it includes LGBTQ projects. I'm in awe of how passionate new filmmakers and entrepreneurs are about their work!

Broadly speaking, we've begun to see that projects currently in preparation are showing greater diversity. This started in a more official way with gender parity and an increased presence of Indigenous filmmakers. However, we've committed to directing our efforts more to fostering greater cultural diversity.

Internally, we're also moving ahead to modernize our governance. For example, we're adapting our hiring process so that Telefilm employees are representative of our country.

And together with 12 other institutions, Telefilm is helping to put in place solid measures aimed at ensuring that we have a safe and respectful workplace environment for all.

And now, please allow me to thank Telefilm's Board and team, who so warmly welcomed me. I'd also like to thank Grant Machum, our Acting Chair, for his leadership.

Serving as Executive Director is an assignment that I take very seriously. I'm fully aware of how much we're at a crossroads in terms of the industry's technical and technological practices and in terms of habits and behaviours of audiences.

It's up to us to be nimble and enthusiastic in the face of everything new, while maintaining a steadfast course when it comes to sound governance and excellence.

And I'm proud and delighted to know that it's by teaming up with all stakeholders that we can take on these amazing challenges.

Thank you for your attention. Now, I'd like to turn things over to **Michel Pradier**, Director of Project Financing.

Michel Pradier, Director, Project Financing

Hello everyone, and thank you for being here in such large numbers today.

I'd like to go through the highlights of the fiscal year. A lot of numbers, which show that we've met the commitments we made to you.

We invested **\$84.1 million** in production and development.

Telefilm thus contributed to:

- the **production of 141 feature films**, a record number, of which 16 were feature documentaries;
- and to the **development of 348 feature films**, also a record; our funding support for development projects directed by women filmmakers, documentary filmmakers and regional talent increased.

- Directors of a first or second feature film made 41% of these films, which earned 21% of box-office revenues, which meets expectations.
- Congratulations to Geneviève Dulude-De Celles, whose first feature, ***Une colonie***, won awards at the Whistler and Ville de Québec festivals, and which will be at the Berlin Film Festival next month. Congratulations also to the Denmark-Canada coproduction ***The Kindness of Strangers***, directed by Lone Scherfig, which will open the Berlinale.
- Finally, every dollar Telefilm contributed in production funding generated \$1.47 in private and foreign investment.

Telefilm also recommended as official treaty coproductions **56 projects with 20 countries**, the highest such level in the last three years.

And on the topic of coproductions, allow me to salute my colleague **Roxanne Girard**, Director, Business Affairs and Coproduction, along with everyone on her team!

Let's now talk about **diversity**, which has been an overall commitment of the Canadian audiovisual industry for the last two years.

We've communicated the first statistics relative to our **gender-parity** goals, which show that 44% of films are directed by women, 46% are written by women and 48% are produced by women. In all, 45% of projects for the fiscal year included two or more women in a key creative position.

These are encouraging results; positive change is happening. However, bigger-budget films pose the greatest challenge. We need the industry's collaboration to increase the number of women-driven projects in this category.

As part of our commitment to the Indigenous community, not only have we increased our financial support to **\$5 million**,

we've also set up a jury-led decisional process guided by our partner, **imagineNATIVE Film and Media Arts Festival**. We also participated very enthusiastically in the creation of the Indigenous Screen Office, headed by Jesse Wenté.

Indigenous stories have huge potential. Take for example, Stephen Campanelli's ***Indian Horse***, based on a novel by the **Anishinaabe** writer Richard Wagamese, which looks at residential schools and the strength of First Nations, was acclaimed across the country and earned close to \$1.7 million at the Canadian box office.

In 2017-2018, Telefilm and the Rogers Group of Funds celebrated 10 years of partnership through the **Theatrical Documentary Program**.

In June 2018, we announced the titles of 44 debut features to be supported under the new **Talent to Watch** Program. It replaces the Micro-Budget Production Program and will now

fund twice as many first feature and narrative web series as before. This announcement made headlines, as well it should!

This program — as necessary as it is bold — is funded in large part by the **Talent Fund**, which celebrated its fifth anniversary in 2017-2018.

During the year, the Fund invested \$2.5 million in the industry, funding 18 films. On the promotional front, the Fund played an active role at the Oscars, at the Berlin Film Festival, at the Canadian Screen Awards — and I could go on!

On that note, I'd now like to hand things over to my colleague **Francesca Accinelli**, Director, Promotions and Communications.

Francesca Accinelli, Director, Promotions and Communications

Good morning, dear colleagues.

I've come to talk to you about a topic that I'm passionate about, the promotion of Canadian productions.

Since the first national symposium on promotion, organized in 2012 by Telefilm, the Canada Media Fund and the CRTC, the audiovisual industry has set itself a goal of making Canadians aware of Canadian content. And to see to it that Canadians are proud of this content.

Well, we've come a long way! In a 2017 survey, more than 75% of participants said that it is important to promote our creative talents and that they were proud when Canadian films are celebrated abroad.

So, what have we done lately to bring Canadians closer to their cinema? We've focused on partnerships, on the most popular online platforms and on social media, not to mention festivals and other events.

In 2017-2018, the number of national promotional initiatives that we supported across the country rose by 17%.

Every dollar that Telefilm invested in promotional initiatives generated a contribution of \$1.80 from the private sector.

Better yet, activities tied to discoverability, accessibility and promotion are being further consolidated in order to reach audiences **where they are**.

Speaking of **accessibility**, I'll conclude by saying that television is becoming an increasingly important pillar of our cinema. The amount of screen time devoted to your feature films has risen from 12.8% to 16.9%. And the share of screen time in theatres has gone up from 3.5% to 4.2%, growth that is now supported by our **Theatrical Exhibition Program**.

My team and the international promotion team are working very hard to maximize synergies among the local, the national and the international.

Indeed, we've invested a total of **\$22.2 million** to promote your films nationally and internationally.

- Telefilm supported **155 festivals and industry activities** across the country; and the marketing of **72** feature films.
- Internationally, we supported a Canadian presence at **39 festivals and markets** and supported the marketing of **91** feature films.
- And we created an experimental Export Assistance Program, which supported three films.

Several anniversaries were celebrated in a big way in 2017.

Some 20 partners from all sectors of society were involved with **Movie Nights Across Canada** around the country. More than

10,000 people attended the screenings, and our hashtag reached 9 million Canadians.

The screening of François Girard's *Hochelaga, Land of Souls* right here, in Montréal, was a real success.

National Canadian Film Day in 2017 celebrated Canada 150 by offering a record **1,700** screenings of Canadian films, including 100 international screenings.

Via Rail Canada became a major partner, resulting in **150,000** views of Canadian films on its entertainment system. And there's more!

The **Birks Diamond Tribute to the Year's Women in Film** annual celebration at TIFF marked its fifth anniversary in dazzling style and showcased one of our greatest assets: **the diversity of our talent.**

Finally, Telefilm highlighted the work of Canadian women producers and creators through the **Five in Focus** series at

Canadian festivals. The **Canada Now** series of arthouse screenings has spread from New York City to Los Angeles and Washington D.C., as well as to China and Mexico.

The **Eye on TIFF** screenings have also expanded, and are now offered in two U.S. cities, as well as in London and Paris.

We also created the **First Look** screening series, which gives buyers a sneak peek at Canadian films that are about to hit the market.

A shift in our social media strategy resulted in **10 million social media impressions**. Our campaigns focused on creating appetite for your productions and on connecting with audiences on Instagram and Facebook, among other platforms. We expanded our social media presence into China, and launched targeted promotional campaigns in Germany and the U.S.

Thanks to a partnership with Apple, the **Rendez-Vous Canada** iTunes promotional boutique generated more than **350,000**

views of Canadian films in Canada, the United States and Germany. And the store has now expanded to include France and the United Kingdom.

Éléphant : mémoire du cinéma québécois made almost 50 Quebec films available in Spanish, expanding their reach here as well as in the large Spanish-speaking market.

The **Encore+** YouTube channel, with its thousands of hours of Canadian movies and TV shows, has more than 18,000 subscribers. The channel has garnered over 5 million views since it was launched by the Canada Media Fund with support from its partners, including Telefilm.

Finally, Telefilm launched the **RDVCANADA.ca website**, which helps to boost the export of Canadian content and talent.

Thank you to our public and private partners for associating their resources and branding with Canadian stories. This makes it possible for our joint messages to reach even more people.

And welcome to our future partners!

Thank you.