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NOTES FOR A SPEECH BY

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CHECK AGAINST DELIVERY

Thank you, Mr. Roy.

Good morning, everyone. It's really a pleasure to be here with you to celebrate Canadian talent once again.

Mr. Roy has told our story well. For it is all of ours, together.

What a year this has been, with a total of 21 Oscar nominations received by Canadian-produced films and coproductions.

Two Canadian coproductions—ROOM, produced by No Trace Camping, and BROOKLYN, produced by Item 7—received Best Picture nominations.

Then Rachel McAdams for SPOTLIGHT, not to mention Denis Villeneuve's SICARIO, and so much more.

Add to that all recent announcements for the Canadian Screen Awards and Les Jutras. I think we can say that Canada has always been cool.

Our shared journey with you has been through the culture of collaboration, the building of robust industry practices, the search for funds, for audiences, for answers and recognizing the need to "Dare to Agree."

These are ongoing conversations, and my door is open to all as we engage in it together.

Indeed, I've met dozens of you and other film industry professionals in recent months, and you've helped us validate new ideas and question old methods.

You've made me a better listener, and made me drink much more coffee than is recommended.

I'd also like to share with you today some stories, some ideas, some numbers and, yes, some news.

I feel privileged to have a front-row seat as this industry continues to innovate and amaze.

The talent and dedication it takes to produce a film or television program—to assemble the teams, to weave together a unique mix of financing, to craft a product that audiences will embrace—is something we must celebrate.

And what fabulous year to celebrate, with ROOM, HYENA ROAD, BROOKLYN, PAUL À QUÉBEC, LES ÊTRES CHERS and LA GUERRE DES TUQUES 3D.

Not to mention series such as CBC TV's hit SCHITT'S CREEK, Bell Media's ORPHAN BLACK, Radio-Canada's SÉRIE NOIRE, TVA's LES BEAUX MALAISES and Super Channel's VERSAILLES.

Let me say how proud Telefilm employees are on the renewal of our partnership with the Canada Media Fund, on helping deliver great Canadian television and digital media content and on promoting Canadian talent. Thank you, Valerie, for your leadership and invaluable support.

This is an industry that goes from strength to strength, with successive generations of talent now succeeding side by side at festivals and awards ceremonies around the world.

We can all agree that Canadian cinema is indie cinema... and is therefore very different from Hollywood movies.

That's why we must ensure that we recognize the diversity of voices and the uniqueness of storytelling of our country's filmmakers.

Feature films from emerging talent, like Aboriginal filmmaker Sonia Bonspille Boileau's *LE DEP*, Stephen Dunn's *CLOSET MONSTER* and Andrew Cividino's *SLEEPING GIANT*, burst off the screen, wowing critics and winning over new audiences for Canadian cinematic storytelling.

And there's much more to come. We're eagerly looking forward to Amy Jo Johnson's debut feature, *THE SPACE BETWEEN*.

We should listen to audiences—they are our newest collaborators.

Thinking about audiences doesn't mean we have to pander to them, or ask them what kind of films they want to see, then slavishly deliver on their wish list.

In fact, it means the opposite.

When movie-goers hear that a new Xavier Dolan film is coming out, they *want* his artistic vision to lead them, they *want* to be surprised, to see something they haven't seen before onscreen.

Speaking of Xavier Dolan, Adele's video *Hello*, which he directed, has now been viewed more than 1 billion times!

And so, all of us have to think about audiences in new ways, not as "market segments" or merely ticket buyers, but as collaborators in a cultural exchange, one that extends from the big screen to Twitter, from the TV screen to fan fiction, from smartphones to selfies with the stars of MURDOCH MYSTERIES or UNITÉ 9.

To this end, Telefilm is pleased to announce an “audience first” campaign—developed in collaboration with Toronto ad agency The Hive—which will drive awareness for Canada’s talent, gathering momentum as Canada celebrates its 150th in 2017.

This campaign will work in partnership with the Eye on Canada Website.

And it’s designed to appeal to millennials, who, as of about five minutes ago, pushed us graying boomers a bit to the side, in terms of their demographic presence.

We launched our AUDIENCES IN CANADA: TREND REPORT at the Playback Marketing Summit in October.

The Report indicates that the incidence of film viewing is growing across the country, with the increase driven by digital platforms and younger audiences.

But the Report also indicates that attendance at movie theatres remains constant among heavy film-viewing audiences and millennials, so we all have to keep every screen size in our sights.

We know audiences love what they see when they are given the chance to see great Canadian works.

This is also true of audiences outside Canada, who know a great story when they see one—and are particularly okay with the fact the story is Canadian.

Amidst these success stories, as Mr. Roy stated, we need to re-double our efforts to ensure Canadian work is properly funded, widely seen—and that they'll grab the attention of press and fans in 2017 and beyond.

We also need to ensure that our talented individuals are seen and recognized especially when praised on the world stage.

Canada's international success would not be possible without the great teams behind the content, such as the CMF, the CMPA, the AQPM, the provincial agencies, the unions and guilds, the distributors, the broadcasters, the private funds, the exhibitors, the festivals, as well as the private sponsors, such as Rogers, Corus, Bell, Birks, RBC, Air Canada, Technicolor and WF White.

Telefilm has the mandate to develop and promote the industry. We all need to work differently, and work together to address these critical challenges:

- How do we encourage and support an ecosystem of companies to deliver continued success to Canadian and worldwide audiences, with a focus on digital platforms?

- How do we best adapt our funding programs to meet the challenge of evolving consumption patterns?
- How can we attract more funds for the industry, from more diverse and untapped sources?
- How can we rally more fans to support our cultural industries?

Those of you who know me well know that I love a challenge—and even more than a few!

It's important to note that some of these challenges will be most effectively engaged in the global coproduction arena... a form of partnership that Canada has almost invented.

The Canadian audiovisual industry spearheaded 67 coproduction projects with total budgets of 527 million dollars in 2014, an increase for the second year running.

In fact, over the past 10 years, total Canadian coproduction budgets have amounted to 4.8 billion dollars!

This remarkable growth is largely due to the excellent reputation of our industry and the incredible work of our provincial partners, and speaks to Canada seizing and earning its position as a coproduction partner of choice.

We consider coproduction a priority and an important measure of success. It's also a critical source of financing that allows us to penetrate new markets, and allow new audiences to discover Canadian talent.

One major example of this is Eurimages, a pan-European cultural fund that invests 25 million euros each year in creative films and the work needed to connect them with audiences.

We are hopeful that Canada can participate in Eurimages, which should increase the volume of coproduction with Canada.

We will continue to seek out such rewarding approaches to funding and promoting the work of Canadian creators.

Canadian cinema is indie cinema, and when we use that frame, Canadian films compete and succeed with the best.

Our ambitions as an industry are clear, achievable and well underway: to see Canada viewed and recognized internationally as a creative leader.

And to encourage innovative promotional efforts for our products, our talent, and the Canadian production and distribution sector as a whole.

By the way, congratulations to Patrick Roy, President, Entertainment One Films Canada & Les Films Séville, who was honoured last week at Ciné-Québec.

Congratulations, Patrick!

All of us who work in Canadian cinema know how powerful storytelling is. And how rewarding it can be to see an audience immersed in a film.

To be produced, to be seen, to be recognized. Quite simply, these are the ambitions we seek for all great Canadian stories, and for the homegrown talent that generates them so well.

Impressive talent that shines in the spotlight on King Street during TIFF and in the Piazza Grande during Locarno... TALENT WITHOUT BORDERS.

We thank you, and look forward to more opportunities to work with you, and to share those great stories.