



**OPENING REMARKS FOR CAROLLE BRABANT, C.P.A., C.A., MBA**  
**EXECUTIVE DIRECTOR OF TELEFILM CANADA,**  
**SYMPOSIUM ON THE PROMOTION OF CANADIAN FILMS AND**  
**TELEVISION PROGRAMS IN CANADA AND INTERNATIONALLY**  
**INTERNATIONAL INSTITUTE OF COMMUNICATIONS 2012**

[‘PRODUCTION’ MIPCOM VIDEO POSTCARD, 0:23]

**INTRODUCTION**

HOPED YOU LIKED OUR VIDEO POSTCARD FROM MIPCOM. YES,  
WE’RE A BIG COUNTRY AND WE LIKE TO DO THINGS IN A BIG  
WAY!

GOOD MORNING EVERYONE. THANK YOU ALAIN FOR YOUR  
KIND WORDS.

IT GIVES ME GREAT PLEASURE TO WELCOME ALL OF YOU TO THE FIRST-EVER SYMPOSIUM ON THE PROMOTION OF CANADIAN CONTENT.

FIRST OFF, THANK YOU TO THE INTERNATIONAL INSTITUTE OF COMMUNICATIONS FOR INTEGRATING US INTO THEIR CONFERENCE SCHEDULE.

AND MANY THANKS TO THE CRTC AND THE CANADA MEDIA FUND. THANK YOU JEAN-PIERRE AND VALERIE FOR YOUR PARTNERSHIP.

FINALLY, I WOULD LIKE TO ACKNOWLEDGE THE GENEROUS SPONSORSHIP OF CINEPLEX AND eONE.

MY OPENING REMARKS THIS MORNING ARE FOCUSED ON THREE THINGS: FIRST, WHY A SYMPOSIUM ON PROMOTION; SECONDLY, HOW DO WE LEVERAGE OUR SUCCESS; AND THIRDLY, TO WHERE CAN THIS INITIAL CONVERSATION LEAD?

**WHY A SYMPOSIUM ON PROMOTION – THE NEED TO STIMULATE DEMAND FOR OUR CONTENT**

FROM OUR INDUSTRY CONSULTATIONS IT WAS CLEAR THAT WE HAVE CONSENSUS THAT WE HAVE ALL DONE AN EXTRAORDINARY JOB AS AN INDUSTRY IN CREATING A STRONG AND HIGH-QUALITY SUPPLY OF CANADIAN CONTENT.

HOWEVER, IT WAS ALSO APPARENT THAT WE ARE STILL STRUGGLING WITH FINDING A WAY TO ADDRESS THE DEMAND SIDE OF THE EQUATION.

THE CHALLENGE WE HAVE BEFORE US IS: HOW DO WE GET OUR PRODUCTIONS IN FRONT OF LARGER AUDIENCES, MORE AUDIENCES AND NEW AUDIENCES?

IF WE ALL AGREE WITH THIS OBSERVATION, THIS SYMPOSIUM COULD PROVIDE US WITH A SPECIAL AND TIMELY OPPORTUNITY TO DEVELOP AN INDUSTRY-WIDE STRATEGY TO STIMULATE GREATER DEMAND FOR CANADIAN CONTENT.

FOR OUR PART, IN PARTNERSHIP WITH THE CANADA MEDIA FUND, MANY BROADCASTERS AND PRIVATE-SECTOR SPONSORS, WE HAVE BEEN EXPLORING NEW WAYS TO SHOWCASE CANADIAN CONTENT AT RED CARPET EVENTS ACROSS THE COUNTRY. THESE PUBLIC SCREENINGS ARE FOCUSED ON EXPANDING AUDIENCES AND INCREASING AWARENESS OF OUR AWARD-WINNING FEATURE FILMS.

SIMILARLY, ON AN INTERNATIONAL SCALE, WE HAVE REORIENTED OUR PROMOTIONAL ACTIVITIES TO INCREASE THE PROFILE OF OUR CANADIAN STARS AT EVERY CHANCE WE GET.

TAKE FOR INSTANCE OUR COLLABORATION WITH THE INDUSTRY, INCLUDING THE PROVINCIAL AGENCIES, FOR MIPCOM 2012. WITH CANADA AS THE COUNTRY OF HONOUR THIS YEAR, WE JOINED FORCES TO SPOTLIGHT GREAT HOMEGROWN TELEVISION AND DIGITAL MEDIA PRODUCTS.

HOW MANY COUNTRIES CAN LAY CLAIM TO HIGH-BUDGET GLOBAL DRAMA SERIES SUCH AS THE CRITICALLY ACCLAIMED *THE BORGIAS*?

THIS SERIES, STARRING FRANÇOIS ARNAUD AND DIRECTED BY JEREMY PODESWA, JUST TOOK HOME THREE TOP HONOURS AT THE DGC AWARDS.

WHAT OF *SAVING HOPE*, ONE OF OUR HIGHEST-RATED MEDICAL DRAMA SERIES, STARRING ERICA DURANCE, MICHAEL SHANKS AND DANIEL GILLIES?

OR *PRIMEVAL: NEW WORLD*, A MUCH-ANTICIPATED CANADIAN SCIENCE FICTION TELEVISION PROGRAM WITH NIALL MATTER AND SARAH CANNING, WHICH JUST SOLD TO MULTIPLE TERRITORIES LIKE THE U.S. AND FRANCE?

**HOW TO LEVERAGE OUR SUCCESSSS – CANADIAN TALENT IS THE JEWEL IN OUR CROWN**

SO IT'S CLEAR THAT OUR INDUSTRY HAS ACHIEVED A MATURITY THAT IS REFLECTED IN THE INTERNATIONAL ACCOMPLISHMENTS OF OUR CONTENT.

WE HAVE THE TALENT AND THE QUALITY... THE QUESTION NOW IS HOW DO WE LEVERAGE THIS SUCCESS AT HOME?

WELL, ONE PLACE TO START IS WITH OUR CANADIAN TALENT – THEY ARE THE JEWEL IN OUR CROWN.

CONSIDER THE ASTONISHING SUCCESS OF DENIS VILLENEUVE, WHO IN THE WAKE OF *INCENDIES*' INTERNATIONAL CAREER, HAS BEEN TAKING FULL ADVANTAGE OF HIS ENGLISH-LANGUAGE CLOUT.

AS YOU KNOW, DENIS WRAPPED UP SHOOTING WITH JAKE GYLLENHAAL FOR *AN ENEMY*, WHICH IS PRODUCED BY NIV FICHMAN.

ELSEWHERE, MONTREAL FILMMAKER KEN SCOTT, WHO DIRECTED AND CO-WROTE THE HIT *STARBUCK*, WILL REPRISE BOTH ROLES FOR A U.S. REMAKE BY STEVEN SPIELBERG'S DREAMWORKS.

PRODUCER ANDRÉ ROULEAU HAS ALSO JOINED THE TEAM. HAVING THE ORIGINAL DIRECTOR AND PRODUCER ON A U.S. REMAKE IS QUITE A FEAT.

AND CERTAINLY, WE HAVE TO MENTION THE INTERNATIONAL SUCCESS OF KIM NGUYEN'S *WAR WITCH*, CANADA'S SUBMISSION FOR THE BEST FOREIGN LANGUAGE FILM OSCAR IN 2013. WE'RE PLEASED TO PROVIDE EVERYONE HERE TODAY WITH A DVD COPY.



## **STARTING THE CONVERSATION – GOING FORWARD**

SO, THE OPPORTUNITIES FOR CREATING, OR IN SOME CASES, ELEVATING OUR BRAND HAVE NEVER BEEN SO PROMISING. WE HAVE THE RECOGNITION, THE TALENT AND THE INFRASTRUCTURE.

FOR INSPIRATION, ONE NEED NOT LOOK FURTHER THAN THE CANADIAN WINE AND CHEESE INDUSTRIES WHOSE PLAYERS HAVE COME TOGETHER TO CREATE MARKETABLE COLLECTIVE BRANDS.

TODAY CAN BE THE BEGINNING OF A DISCUSSION FOCUSED ON GOALS, STRATEGIES, TARGETS AND RESOURCES.

FOR EXAMPLE, WE ALREADY HAVE THE PIPELINES – THE NETWORKS – THAT ARE KEY TO MAKING THE MARKET BIGGER FOR CANADIAN CONTENT.

CANADIAN BROADCASTERS CONTINUE TO BE PRIMARY EXHIBITORS OF CANADIAN CONTENT TO CANADIAN AUDIENCES.

IN FACT, TELEFILM'S CONSUMER RESEARCH SHOWS THAT TELEVISION REMAINS THE MOST IMPORTANT PLATFORM FOR CANADIANS TO ACCESS CANADIAN FILMS AND THE MOST IMPORTANT SOURCE OF INFORMATION ABOUT FILMS, SECOND ONLY TO WORD OF MOUTH.

THIS RESEARCH ENDORSES WHAT WE ALREADY KNOW – CANADIAN FILM LOVES CANADIAN TELEVISION!

AND YOU KNOW BETTER THAN I THAT CANADIANS ARE VIEWING CONTENT NOT JUST IN THEIR LIVING ROOMS BUT ON PLANES, TRAINS, SUBWAYS AND BUSES...

IN ESSENCE, THE CHOICES ARE ENDLESS BECAUSE AS LONG AS THERE ARE OPTIONS TO CHOOSE FROM, AND AS LONG AS CONSUMERS SPEND MORE AND MORE ON ELECTRONIC DEVICES, THERE EXISTS BOTH VIEWING AND PROMOTION OPPORTUNITIES FOR OUR INDUSTRY.

ONE OF STEVE JOBS' PRINCIPLES FOR SUCCESS AT APPLE WAS 'MASTERING THE MESSAGE'.

YOU CAN HAVE THE MOST INNOVATIVE IDEA IN THE WORLD, BUT IF YOU CAN'T GET PEOPLE EXCITED ABOUT IT, IT DOESN'T MATTER.

WITH THIS IN MIND, I WANT TO REMIND US ALL THAT OUR OFFER IS AS GOOD AS ANY OTHER COUNTRY'S. THE REST OF THE WORLD KNOWS IT.

AND THAT'S WHY WE'RE HERE TODAY. THANK YOU.