



**“Life is like riding a bicycle.  
To keep your balance, you must keep moving.”**

**Keynote address by Carolle Brabant, C.P.A., C.A., MBA  
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Thank you Michael [Hennesey].

Congratulations to the CMPA on another successful edition!

Good morning everyone. Bonjour. As always, I'm very happy to be with you here today.

Last month at the Palm Springs International Film Festival—where more than a dozen Canadian titles were screened by the way—Julia Roberts said something during her gala speech that caught my attention. She said, “All birds fly finer and faster in formation than any individual bird can ever fly alone.”

The importance of working together with the industry has been a priority during my tenure at Telefilm Canada. This has paved the way for new initiatives, new ways of doing things, new ideas and approaches, as well as ultimately new successes.

We've already started and a few examples come to mind.

It was in April 2012 that the Academy of Canadian Cinema and Television announced that it would merge the Geminis and the Genies into a new awards show—the Canadian Screen Awards.

Before the announcement was made, however, a number of industry representatives got together in the aim of finding ways to ensure that the event was a success. And they succeeded!

The CBC called last year's inaugural event an “outstanding success” and the Awards attracted 2.9 million Canadians throughout the TV broadcast. 2.9 million... that's about 10% of the population!

We just learnt that this year a unique alliance will see top showbiz reporters from the major broadcasters co-host the red carpet special. Bravo!

But that's not all.

Next week, Telefilm, the Consulate General in Los Angeles and the Academy, along with the Toronto International Film Festival (TIFF), Bell Media, the Canadian Film Centre and the National Film Board of Canada, are co-hosting a first-ever red carpet event in LA to showcase Canadian talent.

Having garnered four recent Oscar nominations in three years in the Best Foreign Language Film category, the industry is now rethinking its strategy for Los Angeles.

This event is another example of the kind of innovative initiative that we can take as an industry in order to move forward.

So, this morning I will tell you a story—it's my perspective on where we've been, where we are today and what lies ahead.

Part of my story will focus on some things you may have heard me speak about before—things like the importance of promotion and partnerships—because I believe they’re worth repeating. But I’ll also speak about accessibility, its increasing importance and the reasons why we must tackle this question together.

But before focusing on what’s next, let’s talk briefly about the past year.

### **“State of the Union”**

Good news for the industry in the new edition of the CMPA’s *Profile*: Canadian theatrical feature film production increased by 11 million dollars in 2012-2013, bringing this sector’s total volume to a three-year high of 351 million dollars.

According to the Canadian Heritage report “Looking Ahead: Viewing Canadian Feature Films on Multiple Platforms”, in 2011, there were approximately 93 million views of over 750 unique Canadian feature film titles in theatres, on DVD (rentals and sales) and on television (conventional, specialty and pay).

At Telefilm, I’m proud to say that despite a demanding operating environment, we again managed to reduce our administrative expenses, which dropped to 5.8% in fiscal 2013.

This represented 2.5 million dollars in administrative savings, which we reinvested in our programs.

In 2012-2013, Canadian talent received 60 international awards and mentions.

Just like the Dufour-Lapointe sisters who won over everyone watching Sochi, young Canadians also “owned the podium” on the international filmmaking scene.

Now don't get me wrong, I'm certainly proud of the successes of our veteran talent, but it's extra special when emerging directors like Mark Raso take home the Audience Award for Narrative Feature at Slamdance and is also honoured by the Student Academy Awards, an annual competition for college and university filmmakers as selected by the filmmaker members of the Academy.

I would also like to congratulate Geneviève Dulude-Decelles whose film *La Coupe* took home the Short Film Jury Award for International Fiction at Sundance!

### **Delivering on our promises**

On our end, I'm impressed with how Telefilm has been able to change within the context of constraint... to be more efficient, to be more flexible... and to be less bureaucratic.

We made promises, that I shared with you right here at Prime Time two years ago, and I'm proud to say we delivered on them.

We were committed to Telefilm becoming a lever of overall success, and in 2011 we launched the Success Index.

We were set on making important changes within Telefilm. In consultation with the industry, we refocused our Development, Promotion and Production programs in order to be more efficient and client focused, as well as to be more aligned with our objective to push for audience growth.

In 2012-2013, we surveyed our clients regarding our new Development and Promotion programs: 79% reported being satisfied with their overall Telefilm experience.

And finally, we continued to further enhancing our role as a promoter.

## **Promotion**

But expanding our role as promoter would not have been possible without the collaboration of numerous partners.



Eye on Canada (or Vue sur le Canada in French) is a new brand to rally the industry around the promotion of Canadian content. More than 30 partners—including funding agencies, broadcasters, associations, schools, festivals and unions—have come together to engage online communities. In fact, the #eyeoncanada hashtag was one of the top five hashtags for MIPCOM 2013.

Work is currently underway to leverage other marketing channels.

Also thanks to a host of partners, our Ottawa screenings continue to be a great success. In fact, our Movie Nights were recognized by *Macleans* magazine as one of the “Five events that matter most to Ottawa’s power brokers”.

In terms of social media, we’re launching the second edition of our *Off The Wall* Facebook video series, this time featuring influencers from outside our industry. Here’s a sneak peek.

[ROLL VIDEO]

I'm sure these videos will connect with Canadians!

Thanks to strong cross-promotional initiatives we're spotlighting homegrown talent to Canadian consumers. One great example was our tribute, with Maison Birks, to the year's 10 Canadian women directors and actors at the Toronto International Film Festival.

Surrounded by a packed fan zone, stars—like Kelly Rowan and Paul Haggis—as well as dozens of reporters, the likes of Deepa Mehta and Évelyne Brochu were honoured at the Birks' Bloor Street store.

Our talent promotion strategy is also strongly rooted in the regions. I'm pleased to say that the results of our industry's campaign to bring Canadians films and stars to Canadians have been impressive.

The Calgary International Film Festival and the St. John's International Women's Film Festival, in partnership with Telefilm, the Canada Media Fund (CMF), Entertainment One, Alberta Film as well as the Newfoundland and Labrador Film Development Corporation, brought Don McKellar's *The Grand Seduction* to sold-out crowds.

## **Partnerships**

There's that word again... "partnerships."

Whether it's with Corus Entertainment to create the Family Feature Production Fund, with the Rogers Group of Funds for the Theatrical Documentary Program, with CBC Television to bring you the Short Film Face Off, or with Bell Media for the Promotion Fund, it's only together that we can develop Canadian talent and reach our shared goal to increase audiences for Canadian content.

One key partner that I have to thank is Valerie Creighton and her CMF team. Whether it's been Eye on Canada or the red carpet screenings, they have been invaluable collaborators. As well, I'm pleased to see that our two teams have worked well together to efficiently deliver funding programs for TV and digital media.

I'm particularly proud of our new Micro-Budget Production Program. It supports emerging talent in the production and promotion of their first feature-length film, especially those using digital platforms for marketing and distribution. The Program was enhanced for its second year with the addition of an Aboriginal component.

But my point, once again, is that this program is made possible thanks to 28 education partners from across Canada. Not to mention Technicolor Canada, our exclusive partner in postproduction services.

So, yes, when we band together we can make a difference.

But now comes the challenging part...

## **Accessibility**

While great strides have been made in promotion and partnerships, one important question remains, as Telefilm's Chair, Michel Roy, addressed during our Annual Public Assembly: How can we make our films more accessible, especially given new consumption patterns and new platforms?

According to our recent poll of film consumers in Canada, 55% of respondents said that they want to see more films online.

In addition, according to Canadian Heritage research, most Canadians watch Canadian feature films on television. In 2011, 93% of views of homegrown feature films were on TV.

So it's clear that if Canadian content is accessible Canadians will seek it out.

So what's next?

Well to quote Albert Einstein, “Life is like riding a bicycle. To keep your balance, you must keep moving.”

Faced with these findings, there are difficult questions we need to ask ourselves, for example:

As consumers are rapidly changing the way they consume content these days, how do we foresee adapting our business strategies?

What conditions should change to allow Canadian films to become more available more quickly to Canadian consumers?

On our end...

What can Telefilm do to ensure that content is more accessible on all platforms?

How can Telefilm adjust its programs to better incorporate online distribution, while still effectively supporting theatrical?

We've turned our attention to the next phase of our program redesign... Marketing and Distribution. We're consulting with the industry and looking at innovative pilot projects that will move away from the 'one-size-fits-all' approach.

### **Moving forward**

I would like to close by reiterating that our industry is adapting to a pace of change that would have been unthinkable when Telefilm Canada was first created more than 45 years ago.

The digital world means we have no choice but to be both creative and aggressive in providing access to Canadian films on every screen, small or big, and to do it in collaboration with broadcasters, distributors and producers.

Now let me put this out... should we be continuing to try to convince all Canadians to consume homegrown content?



From our consumer research, 49% of Canadians are Casual viewers who watch few films per year, whereas the other 51% are more active viewers. In fact, the more frequent consumers of cinema in this group are indeed heavy users of home and online channels to access and view films.

So shouldn't we, the industry, focus on this 51% by making our films more easily accessible at any time on more platforms?

How can we better promote films to this segment?

Will the changes required be easy? Probably not, but we have two compelling reasons to make it happen. First, Canadians are paying for this content, and two, our content is simply too good not to provide better access!

Thank you. Merci.