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NOTES FOR A SPEECH BY

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CHAIR OF THE BOARD

AT THE 2015 ANNUAL PUBLIC MEETING

FEBRUARY 5, 2016
OTTAWA, ONTARIO

CHECK AGAINST DELIVERY

Thank you Reynolds, distinguished guests, Ladies and Gentlemen.

Today Carolle and I will try to explain where we've been, and where we're going. I hope you enjoy the story.

As we look back at the year past through our annual report, and to the future through our new three-year corporate plan, we can confidently state that our industry is getting stronger, is filled with talent and potential, and is on the cusp of achieving even greater things by working together.

I wish to extend my gratitude to the Canadian Media Producers Association for offering us this opportunity to speak with you today.

We really value our collaboration in better understanding the data that defines our audiences, our productions and the swiftly changing media landscape.

The title of Telefilm's 2015 to 2018 corporate plan, **INSPIRED BY TALENT. VIEWED EVERYWHERE.**, reflects our shared commitment to continue to build an industry that is driven by creative people in front of and behind the camera, and that is embraced by audiences, wherever and whenever they are watching it.

It's been said that "what's past is prologue," and the recent past, as told in our newly released 2014-2015 annual report, bodes well for the industry's future.

In 2014, nine Canadian films earned more than 1 million dollars each at the Canadian box office, including DR. CABBIE, THE F WORD, MOMMY and 1987.

Supported by our Micro-Budget Production Program, emerging Canadian filmmakers from across the country shone brightly on the festival scene.

Newfoundland director Christian Sparkes' *CAST NO SHADOW* swept the Atlantic Film Festival, bringing home six awards, and Julie Lambert's *UN FILM DE CHASSE DE FILLES* received three prizes at the Québec City Film Festival.

Ten Canadian feature films, including François Delisle's *CHORUS* and Guy Maddin's *THE FORBIDDEN ROOM*, were selected by the 2015 Sundance Film Festival—a record number for our country.

We definitely live in an age of storytelling.

This is in no small part due to the new communications technologies available to us.

But those same technologies, and the cultural and business environments they spawn, present enormous challenges to us all. It's no longer enough to make and distribute great programs. We have to understand and influence the evolving "storyscape" to ensure that Canadian stories thrive in a global industry, no matter what new forms they take.

Indeed, the world of media production and consumption is trending toward amalgamation.

Platforms, formats and genres continue to meld into one another in ways that never fail to astound and to challenge.

When asked by a colleague whether his films had a beginning, middle and end, Jean-Luc Godard replied, “Yes, but not necessarily in that order.” Godard was a visionary and it seems like we’re now living in that kind of storytelling world.

In recent years, Telefilm has consulted, listened and changed, and done so in a collegial, positive and transparent manner.

Our new corporate plan, the most ambitious in Telefilm’s half-century of funding and promoting the Canadian film and television industry, will be fulfilled in part with an ongoing, rigorous assessment of the organization’s own practices.

We ask our clients and partners to be innovative. Well, we're going to be just as innovative in order to achieve excellence in our ongoing pursuit of efficiency and effectiveness.

You realized, especially through Carolle's leadership, that you have a true partner in our organization—a partner that is very well-positioned to work directly with you as the global film industry undergoes a fundamental transformation.

These days, it seems that, if we forget about our smartphones even for a single minute, we risk missing out on another seismic shift in culture and communications. But there are more questions than answers.

Content consumption is increasing by the minute—but how do we satisfy this craving?

The quality of Canadian productions matches the world's best—but will our financial resources keep up?

Our marketing practices must adapt to the new realities and generate the results we need to continue to grow our industry.

Numbers can tell stories too. Let's look at some.

Telefilm is proud to have joined as an official partner along with the CMPA, the Department of Canadian Heritage and l'Association québécoise de la production médiatique in the production of the 2015 PROFILE—a long-standing and trusted industry publication—which will launch later today.

According to the 2015 edition of PROFILE, total film and television production volume in Canada, which includes foreign location and service production, grew significantly in the last year—by 20%—to reach a little more than 7 billion dollars.

Within that total, the volume of Canadian film production reached close to 350 million dollars, an increase of 2% over the previous year.

When we talk about movies amongst ourselves, we think of the theatrical box office and the crowds seeing STAR WARS: THE FORCE AWAKENS for the third or fourth—or maybe the sixth—time.

Yet over 80% of films viewed by Canadians are watched at home.

Television is by far the most widely used platform for watching films, and of course, connecting to the Internet via television, computer or tablet, streaming is next in line as the platform of choice for film viewers in Canada.

Ensuring that Canadian productions are front and centre on every possible platform, discoverable and highly visible in every window is a central challenge.

Our new collaboration with the National Film Board of Canada to create a new online channel for emerging filmmakers and the soon-to-be-launched pilot project with Entertainment One and VIA Rail, showcasing 40 Canadian films, both speak well to this.

And deriving meaning from these and other vital numbers, and creating new metrics to help us better measure success, is essential, and one of our key focuses.

Telefilm's achievements in recent years have allowed it to deliver on its four key roles—as a funder, a promoter, a thought leader and as a government agency dedicated to organizational excellence.

We've refocused our efforts to more effectively highlight the excellence of Canadian cinema. We've changed our programs, streamlined our processes and shortened our decision turnaround times.

We launched new initiatives, such as the Success Index, an essential tool for measuring the broader success of the movies we fund, and the Micro-Budget Production Program, aimed at emerging filmmakers, including Aboriginal talent and talent from official-language minority communities.

To help diversify funding resources, we set up the Talent Fund, a vehicle that allows private donors to financially support Canadian film production.

And I'm pleased to report that the Talent Fund, having reached as much as 15 million dollars, now supports over 75% of the Micro-Budget Production Program, which is also made possible by partnerships with educational institutions and film cooperatives across Canada.

I'd like to take this opportunity to thank our advisory committee of eight business and community leaders for their commitment to raise funds from companies, foundations and individuals.

Elsewhere, industry promotional initiatives—such as the Perspective Canada market screenings at Cannes and Berlin, the Eye on TIFF industry previews in New York and Los Angeles, as well as the Birks Diamond Tribute to the Year’s Women in Film—saw their impact enhanced by public-private collaborations.

In addition to strengthening our roles of funder and promoter, we also delivered strong administrative results and significant efficiencies. We moved almost 7 million dollars in budget savings into funding programs over the last four fiscal years.

As well, our 2014-2015 management expense ratio stands at 5.3%—the lowest in Telefilm’s history.

And 85% of our clients have reported being satisfied with Telefilm's services.

Looking to the future, we're now moving from the accomplishments of the last corporate plan to the roadmap of the new one.

How are we planning to take on this brave new world with you? Well, Telefilm's Board members devote considerable thinking time to what's ahead.

On that note, we have here with us two Board members:

- Elise Orenstein, Vice-Chair and Chair of the Audit and Finance Committee; and

- Grant Machum, Chair of the Nominating, Evaluation and Governance Committee.

One of the top priorities will be to encourage marketing innovation to reach audiences—putting audiences first, and getting productions to them, wherever they are, no matter which platform, device, technology or comfortable cinema seat they choose.

We've enhanced our guidelines to include innovative forms of distribution and marketing strategies.

Our Marketing Program will continue to improve, remaining flexible and reflecting the changing environment in which the Canadian audiovisual industry operates.

We know that marketing a film or the talent that brought it to life is as important as making it.

Going forward, Telefilm will improve its Success Index to best reflect our goal of stimulating demand, namely, measuring success through viewership levels.

We will also continue to seek funds with imagination to achieve sustainability.

We welcome Minister Joly's confidence in our industry, as indicated by the federal government's commitment of additional funding. We also thank Minister Joly for signing the new co-production treaty with Ireland yesterday.

Telefilm is inspired by its cultural mandate to seek out fresh ideas to fulfill it.

We are reaching out to new partners, in concert with our private-sector colleagues, to generate not only new sources of funding but new funding strategies as well.

Finally, it is our responsibility as a public corporation to live up to the highest standards of governance.

Our corporate plan, our methodologies, and our culture of accountability and consultation, and the work of our dedicated employees, have proven to be effective and we pledge to you, our colleagues in this amazing venture, that we will continue to be your trusted partners.

Thank you.