

**Telefilm Canada**  
**Annual Public Meeting**  
**Winnipeg, November 23, 2011**

**Speech by the Chair of the Board**  
**and the Executive Director**

**MICHEL ROY**

Thank you, Véronick.

Good afternoon, ladies and gentlemen.

**CAROLLE BRABANT**

Welcome, everyone.

**MICHEL ROY**

As Chair of the Board of Telefilm Canada, I am very pleased to be in St. Boniface today for our organization's third annual public meeting.

Our two previous meetings were held in Montréal and Halifax. Why are we travelling around the country like this? Because it gives Telefilm the opportunity to be even closer to its clients and partners, to meet them in the places where they live and work, the places that, year after year, give us productions that enrich our cultural heritage.

I want to welcome the Chair of the Board and the CEO of Manitoba Film and Music, **Ms. Alana Langelotz** and **Ms. Carole Vivier**, and all of our colleagues and partners who are here in the room with us.

And, of course, a warm welcome goes out to the many Canadians who are attending this event via the live webcast.

One year ago, I announced that Telefilm was taking on the challenge of *Daring to Change*. That meant daring to question the way we do things. Daring to rethink some of the rules of the game. Daring to refocus our organization around a new objective—to stimulate audience demand for Canadian content.

In fiscal 2010-2011, Telefilm boldly took on that dare and translated the Board's vision into a corporate plan whose ambitious goal is clearly stated in the title—*Fostering Cultural Success*.

I am pleased to report that this plan, based on extensive consultation with our clients, our partners and our employees, is well on the way to implementation.

Our mandate to foster the development and the promotion of the Canadian audiovisual industry remains the same. However, in light of the industry's maturity, the quality of its products, and its growing

international reputation, Telefilm has redefined its own role around four key pillars.

- To foster cultural success, Telefilm will continue to play its core and critical role as an investor in high-quality productions. But it will do so within a new performance-measurement framework that encompasses not only commercial success, across all platforms, but also cultural and industrial success.
- Secondly, Telefilm will bolster its role as a promoter to create a groundswell of public interest in Canadian products and talent.
- Thirdly, the organization will become a resource for information that is targeted towards an industry that is mainly made up of small and mid-sized companies.
- And lastly, we will continue to pursue organizational excellence by making our clients our central concern.

As mentioned in our 2010-2011 annual report, several elements of the corporate plan are already in place.

First, Telefilm has focused on promoting Canadian talent at home and abroad. And this approach has produced results.

The brand image of Canadian cinema is increasingly strong. Last year, two films—Denis Villeneuve’s *Incendies*, produced by Luc Déry and Kim McCraw for micro\_scope, and *Barney’s Version*, directed by Richard J. Lewis and produced by Robert Lantos for Serendipity Point Film—took home 52 awards and grossed 35 million dollars at the box office. In all, Canada won 127 awards worldwide, 20 more than the previous year.

Financing national feature films is always an important challenge, in every country. But in an encouraging sign, Canadian private-sector investments and foreign participation doubled last year, accounting for 26% of total production budgets. The number of Canada’s coproductions with other countries also rose, to close to 60 projects, representing a foreign capital injection of 200 million dollars.

Furthermore, as announced at our last public meeting, we have developed a new index for measuring the success of Canadian

cinema, an index that will provide a more accurate and more complete picture of the careers of movies supported by Telefilm. This index is a real innovation, and I'll tell you more about it in a few minutes.

Telefilm listens closely to its clients' concerns, and for that reason it wants to streamline access to its services. Ms. Brabant and her team are reviewing all of Telefilm's programs, initiatives and guidelines, and the result will simplify life for our clients and make it easier for them to do business with us.

The Board is overseeing the gradual implementation of Telefilm's corporate plan to foster cultural success.

It is my honour to chair that Board, composed of seven members, and I would like to introduce those who are with us today:

- a communications and marketing specialist, who works in Vancouver and chairs the Strategic Planning and Communications Committee, **Ms. Marlie Oden;**

- a Halifax lawyer, specialized in labour relations and a partner at Stewart McKelvey, who chairs the Governance Committee, **Mr. Grant Machum**;
- an education and digital media specialist, from Ottawa, **Mr. Ram Raju**.

I'd like to say hello to the three other members that are with us online:

- **Ms. Elise Orenstein**, our Vice-Chair, a specialist in intellectual property law in Toronto;
- **M. Yvon Bélanger**, from Quebec City, accountant and chair of our finance and audit committee;
- and **Mr. Tom Perlmutter**, Government Film Commissioner and Chair of the National Film Board of Canada.

Like my fellow Board members and Telefilm's management, I feel that this is a particularly exciting time for Canadian cinema. Just look

at Philippe Falardeau's latest film, *Monsieur Lazhar*. It has already garnered public and critical acclaim and won international awards, and it is representing Canada this year in the Oscars race for Best Foreign Language Film.

For more on this, you are going to hear from Carolle Brabant, the Executive Director of Telefilm. Carolle...

### **CAROLLE BRABANT**

Thank you, Mr. Roy.

Greetings to all of you here in St. Boniface and on the Web. And especially to the Manitoba Film and Music team, our long-time partner at the Canada Pavilion at international markets.

I recently had the pleasure of attending several events in the Western region, including the Gimli Film Festival and the Vancouver International Film Festival. Like many Canadian festivals, they are valuable allies in promoting Canadian cinema. But what impressed me most is the way these events are supported by their communities.



Speaking of Western, I want to tip my hat to Winnipeg's own brilliant filmmaker Guy Maddin, a true international star who served on the jury at the 2011 Berlin Festival. He was also ranked third best filmmaker of the twenty-first century by Meta-Critics.dot.com.

Sometimes Canada's talent and success is a bit too much like a hidden treasure. At Telefilm, we want to uncover this treasure and put it in the spotlight!

Like Mr. Roy, I feel that 2010-2011 was an excellent year for Telefilm and for Canadian screen-based content. Canada offered a line-up of diverse and top-quality products.

Maybe you've seen *Incendies* or *Barney's Version*, which Michel Roy mentioned? Or Sylvain Archambault's *Piché : entre ciel et terre*, produced by Pixcom, or Vincenzo Natali's *Splice*, a Canada-France coproduction? The writer and director of these two films were honoured this year with Telefilm's Guichet d'or and Golden Box Office awards.

In 2010-2011, Telefilm supported a total of 48 feature films, compared to 43 the year before.

What allowed us to invest in five more films was an increase in private-sector and foreign participation.

Telefilm provided 31% of the overall production costs, down from 38% the year before. In other words, by having to invest less per film we were able to fund more films.

This is part of what we mean when we say that Telefilm wants to be a creative investor—taking steps to help the industry depend less on the public purse and diversify its partnerships and financing sources.

But, to succeed, we also have to vigorously and strategically promote Canadian content. In 2010-2011, we put the focus on “*getting the word out*”, most notably by showcasing Canadian talent at festivals and markets with new activities and events. That created a promising buzz in the industry and the media. And there’s much more to come.

In April 2012, we will launch a national and international promotional strategy aimed at creating a groundswell in favour of Canadian content. And I am delighted that the Canada Media Fund is partnering with us in this major initiative.

In fact, Valerie Creighton, the President and CEO of the Fund, is here with us today. Valerie is piloting the project and has already held a far-reaching national consultation. We are also pleased to have **John Dippong** here today. He is Telefilm's regional director, business development for the Western Region.

We are very proud of our smooth transition to the funding programs of the Canada Media Fund, and of having helped launch the CMF's Experimental Stream. We have also renewed our service agreement with the Fund, marking five years of collaboration between the two organizations.

Lastly, as a chartered accountant, I hope you'll allow me the pleasure of a few words about administration. Telefilm kept the fees for administering its programs at 6.2%, in line with our promise of

sound governance for the public and private funds that are entrusted to us.

This performance generated an administrative surplus of 1.5 million dollars, which we re-invested into the Canada Feature Film Fund. For Telefilm, being a good administrator means encouraging creative production as much as it possibly can!

Mr. Roy ...

**MICHEL ROY**

Yes, Telefilm is an organization managed with rigor, discipline and competence, and that's very much to the credit of its various teams.

But we also try to think outside the box, to innovate.

In that sense, I am pleased to tell you about our new success index. We developed it in close cooperation with our clients and our partners, and we are confident that it will have very positive consequences for the industry.

Telefilm and the industry feel that the domestic box office demonstrates only a fraction of Canadian cinema's success.

The career of a film is not limited to screenings in Canadian theatres. It often begins at a festival, here at home or elsewhere. One festival leads to another, and it is not unusual for a film to be shown at ten or even fifteen festivals.

A film's career also continues on conventional television and other platforms, such as DVDs, the Web and a whole host of recent devices. International events serve as a launch pad for multiple territories, and a film may be seen in ten or twenty countries, or even more.

With our industry's brand gaining international strength, and distribution platforms proliferating, it was clearly time to innovate, to move off the beaten track, to get in step with the world's new consumption habits.

This is what led us to create a versatile and inclusive success index that will reflect the true value of the films we support.

In order to foster cultural success, it's obvious that Telefilm must properly measure the value of Canadian cinema.

The index that we are proposing for the years ahead will have three components: commercial, cultural and industrial.

- The commercial component will of course include the Canadian box office, which is still very important, but it will also, and more broadly, include national sales for other platforms as well as foreign sales.
- The cultural component will take into account the various honours earned by Canadian productions at home and abroad. By this we mean selections for certain international festivals, awards, nominations for competitive events like the Genies, the Jutras, the Directors Guild Awards, the Oscars, the Golden Globes and the Césars, as well as major festivals such as Berlin, Cannes and Toronto.

- The industrial component will consider the private financing in productions supported by Telefilm. This is an important measure for the future of Canadian production, given that our cinema is still largely funded by the public purse, whether through Telefilm or through other federal or provincial agencies.

In terms of relative value in the index, the commercial component will be weighted at 60%, of which 40% for the domestic box office and 20% for other Canadian revenue and foreign sales.

The cultural component will be weighted at 30%, and the industrial component at 10%.

The merit of the new index is that it will provide a more accurate picture of the national and international success of Telefilm-supported films. This will make it easier to illustrate the important cultural and economic contribution of our cinema—and thus its real value for all Canadians.

Furthermore, and very important in the eyes of Telefilm's Board, this index will furnish a wealth of information about how our portfolio of projects is evolving from year to year. That will enable Telefilm to target its industry support more accurately and more strategically.

We have consulted the industry and our partners about the project, and their reaction has been favourable. That's an encouraging sign.

Carolle ...

**CAROLLE BRABANT**

Today marks an important milestone in Telefilm's history and that of our clients. For that reason, I'd like to continue for a moment on this very exciting announcement! The entire Telefilm team is eager to introduce the new index as it will be an invaluable tool in our information gathering, operational practices and promotional efforts.



The index will give Telefilm and the industry a clear picture of the results of their choices and strategies, and enable them to make adjustments as needed.

In other words, we see this index as an essential tool for success. Telefilm and its clients, who are small and medium-sized companies, are really focused on this goal—quality products with audience appeal.

In the past few months, I have had the opportunity to talk about our index with industry stakeholders from other countries, and I can tell you that there's a lot of interest in what we are doing. This is because, as a general rule, the success of their national cinema is measured in quantitative terms, mainly by production volume or audience numbers.

Telefilm Canada's announcement today demonstrates the leadership role it's taking and you can certainly count on me to promote it! In fact, I would like to see our index serve as the starting point for a dialogue about success—I'd like to see it become THE international reference.

We are very pleased with the results for 2010-2011, but many other things have happened since then.

In July, for instance, the Karlovy Vary Festival held a retrospective of Denis Villeneuve's films. This festival also awarded its Independent Camera Award to Aaron Houston, of Vancouver, for his film *Sunflower Hour*. I was very impressed with Aaron's enthusiasm, imagination and fantastic flair for marketing.

At Venice, *Marécages*, a first feature by the young Canadian director Guy Édoin, got a seven-minute standing ovation. That's a moment I will never forget.

David Cronenberg was honoured for his outstanding career twice this fall, with a prestigious British Film Institute Fellowship and a Gotham Independent Film Award, in New York.

Closer to home, Rob Lieberman's comedy *Breakaway*, starring Vinay Virmani in the tale of a young Ontarian Sikh who becomes a hockey star, was cheered by a crowd of parliamentarians and dignitaries in

Ottawa, and has captured an impressive share of the theatrical market.

Ken Scott's hilarious *Starbuck*, produced by Caramel Film, also triumphed in Ottawa and is hitting it big at the box office and with foreign sales.

But it's not just movies that are having success. Look at the great television series coproduced by Canada, like *The Tudors* and *The Borgias*. Or *Life With Derek*, sold in 120 countries and translated into 18 languages, or *Les Invincibles*, licensed to Sony Pictures which is adapting it in English for the Fox Network.

In October, at the last MIPCOM, in Cannes, we showcased Canadian productions for children and youth. The companies in this sector offer solid creative content because they maintain close ties with their audiences, sometimes even consulting them on how characters should evolve!

Their business models are increasingly diversified, in order to keep step with the growing array of creation and distribution platforms,

and social networks. For all these reasons, those companies are in great demand as coproducers.

We're talking about culture here, about Canadian content, but we're also talking about industry, meaning business. Canadian sales and pre-sales made at international markets in 2010-2011 amount to 15 million dollars. Producers and distributors very aggressively pursued new business - a survey covering five markets showed that over 6000 business meetings were conducted, and half of them were with new partners!

From one event to the next, these partnerships take shape and grow stronger, and lead to major international coproductions like Jean-Marc Vallée's *Café de Flore*, a beautiful film distributed by Alliance Vivafilm and produced by Pierre Even and Marie-Claude Poulin, and a definite highpoint of 2011.

I'm going to leave the final word to Mr. Roy now.

## **MICHEL ROY**

I think it's been clear to everyone since the start of this meeting that Telefilm does not operate in a vacuum. We inform and consult the industry. We encourage partnerships. We have a strong sense of belonging to an evolving organization that feels responsible for the public funding it receives, and wants to be accountable for its activities and results in a tough economic environment.

The audiovisual sector makes a substantial contribution to the Canadian economy, adding 6.8 billion dollars a year to the GDP, which is more than the fishing, hunting and forestry sectors combined. It is also an industry that provides some 120,000 interesting and well-paid jobs all around the country.

So it stands to reason that this pool of talent and expertise, and these jobs, must be preserved by maintaining a steady volume of production, a critical mass of Canadian stories that capture and hold the public's attention, stories that bring us together.

This evening we will have the pleasure of screening Shelagh Carter's film *Passionflower* for some 300 guests from the Winnipeg area, including the Minister of Culture, Heritage and Tourism, Ms. Flor Marcelino, and the Mayor of Winnipeg, Mr. Sam Katz. I want to thank the Manitoba Film and Music team for organizing this event in celebration of Manitoban cinema.

The meeting is going to continue now with clips from the outstanding 2010-2011 line-up of Canadian productions.

Action. Emotion. Entertainment—they have it all!

Thank you for your attention, ladies and gentlemen. Have a good day.

-End of speeches-