



Speech delivered by

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WELCOME LADIES AND GENTLEMEN :

YOU MAY ASK WHAT THIS GUY FROM TELEFILM  
CANADA IS DOING HERE. HAS HE TURNED UP AT THE  
WRONG EVENT? IS THERE A BUNCH OF FILM AND TV  
PROFESSIONALS IN A HALL SOMEWHERE  
WONDERING WHERE THE HELL HE'S GOT TO?

I CAN ASSURE YOU THAT NOT ONLY AM I EXACTLY  
WHERE I'M MEANT TO BE – I AM ALSO VERY  
DEFINITELY WHERE I *WANT* TO BE.

IF I TELL YOU THAT, IN THE NEXT FIVE YEARS OR SO,  
THE PERSON HOLDING DOWN MY JOB AT THE HEAD  
OF TELEFILM CANADA WILL PROBABLY BE ONE OF  
YOUR OWN, THEN YOU WILL UNDERSTAND THAT I

BELIEVE THIS COMMUNITY IS TO BE TAKEN VERY SERIOUSLY INDEED.

NEW MEDIA MAY BE THE JUNIOR SIBLING IN TELEFILM TO THE FILM AND TV INDUSTRIES, BUT IT IS NEW MEDIA THAT IS DESTINED TO BECOME HEAD OF THE FAMILY.

THE SIGNS ARE THERE. PRICEWATERHOUSE COOPERS PROJECTED THE WORLDWIDE GAME INDUSTRY REVENUE TO INCREASE FROM \$25.4 BILLION IN 2004 TO \$54.6 BILLION IN 2009.

THE FIGURES DEMONSTRATE THAT YOU ARE AN ENTERTAINMENT FORCE THAT HAS CLAIMED ITS PLACE BY VIRTUE OF EXTRAORDINARY CREATIVITY, INNOVATION, AND CULTURAL RELEVANCE.

GAME DEVELOPERS DO SOMETHING THAT IS NEAR  
AND DEAR TO THE VERY HEART OF TELEFILM'S  
MANDATE: YOU TELL STORIES, YOU PROVIDE  
CONTENT.

IN FACT, YOU DO MORE THAN THAT.

AS DOUG HAUSER, THE 31 YEAR OLD CREATIVE VICE-  
PRESIDENT OF *ROCKSTAR* STATED: "GAMES ARE  
GOING TO TAKE OVER FROM MOVIES AS THE  
MAINSTREAM FORM OF ENTERTAINMENT.

"BUT WHY IS THAT HAPPENING?

"WELL, BOOKS **TELL** YOU SOMETHING. MOVIES **SHOW**  
YOU SOMETHING. BUT GAMES LET YOU **DO**  
SOMETHING. SOME OF THE RESPONSIBILITY THAT  
THE DIRECTOR USED TO TAKE, WE'RE ACTUALLY  
GIVING TO THE PERSON PLAYING THE GAMES. SO

FOR THE PERSON CONSUMING THE MEDIA OR INTERACTING WITH THE ART, WHATEVER THE RIGHT PHRASE FOR THAT IS, A GAME IS A FUNDAMENTALLY MORE ENGAGING EXPERIENCE.”

IN FACT, WE ARE NOW GETTING THE MOVIE OF THE GAME:

**THE WARRIORS** A FIGHTING GAME BASED ON THE 1979 CULT FILM DIRECTED BY WALTER HILL. THE FILM **DOOM** IS HITTING THE SCREENS RIGHT NOW. **LARA CROFT** IS A MOVIE ICON. WHEN WILL WE SEE A MOVIE DEAL FOR **PRINCE OF PERSIA**? GAMES ARE SPAWNING BOOKS AND THE CREATION OF PRODUCTS THAT ARE GAME-BASED.

YOUR WORK REMINDS ME OF JAZZ. WHEN THE MUSIC FIRST APPEARED IN THE EARLY 20TH CENTURY, IT

WAS DISMISSED AS FRIVOLOUS AND CHILDISH. MANY ATTACKED IT AS A DESTRUCTIVE MENACE TO BOTH YOUNG PEOPLE AND THE FUTURE OF CIVILIZATION. THEY POINTED TO THE PEOPLE WHO PRODUCED IT, DESCRIBING THEM AS DEVOID OF ANY CULTURE, AS PEOPLE WHO SHOULD NEVER, *NEVER* BE TAKEN SERIOUSLY.

DOES IT SOUND FAMILIAR?

ROCKSTAR GAMES HAS BEEN LIONIZED FOR ITS EXPANSIVE DESIGNS AND RICH STYLE WHILE, AT THE SAME TIME, THE COMPANY HAS BECOME THE MAIN TARGET FOR THOSE WHO BELIEVE THAT VIDEO GAMES ARE A PRIME CAUSE OF SOCIETY'S MORAL AND CULTURAL DECAY.

AS WE KNOW, JAZZ WENT ON TO BECOME ONE OF THE SIGNATURES OF TWENTIETH CENTURY CULTURE. IT INVIGORATED EVERYTHING: LITERATURE, THE VISUAL ARTS, FILM AND, OF COURSE, ALL FORMS OF MUSIC. IN SHORT, JAZZ CHANGED THE COURSE OF CULTURAL HISTORY FOREVER.

IT'S STILL EARLY DAYS BUT SINCE 2001, TELEFILM HAS INVESTED MORE THAN \$30 MILLION IN 250 SMEs TO HELP PRODUCE 300 PROJECTS. WE HAVE STIMULATED \$85 MILLION OF NEW PRODUCTION IN CANADA.

FOR EXAMPLE, WE HELPED KUTOKA OF MONTREAL TO PRODUCE **MIA MOUSE**, AN EDUCATIONAL GAME FOR SMALL CHILDREN THAT HAS WON IN EXCESS OF 100 AWARDS; BUDGET MONK'S PRODUCTIONS OF VANCOUVER TO PRODUCE THE COLLECTORS' DVD

SET OF THE MULTIPLAYER ONLINE GAME **BROKEN SAINTS** THAT HAS WON PEOPLE'S CHOICE AWARDS IN CANADA, BRAZIL AND AT THE SUNDANCE FESTIVAL; **EGREGIOUS DOWNHILL** PRODUCED BY ARC-9 INTERACTIVE IN HALIFAX, WHICH IS AT THE PROTOTYPE STAGE, IS A MOUNTAIN BIKING ADVENTURE GAME THAT TAKES US DOWN CANADA'S MORE DARING MOUNTAIN TRAILS.

WE HELP PREPARE AND SEND PRODUCERS TO E3 EVERY YEAR. WE'VE SUPPORTED **DIGIFEST** IN TORONTO, **VIDFEST** IN VANCOUVER.

AND WE ARE PROUD TO BE SUPPORTING THE MONTREAL INTERNATIONAL GAME SUMMIT. AND OUR SUPPORT CONTINUES UNABATED IN TWO DAYS' TIME WITH THE **ARCADIA FESTIVAL** WHICH FEATURES 50% CANADIAN CONTENT.

AS WE KNOW, THE WORLD COMES TO CANADA TO MAKE MOVIES AND TV. IT IS A MULTI-MILLION DOLLAR BUSINESS IN MONTREAL, TORONTO, VANCOUVER AND ACROSS THE COUNTRY THAT IS DRAWN HERE PRIMARILY BY OUR SKILLED CREWS AND TECHNICIANS – AND, YES, BY OUR TAX BREAKS TOO.

ONLY LAST WEEK, THE *GLOBE AND MAIL* ANNOUNCED THAT ANOTHER FOREIGN PLAYER IS SETTING UP SHOP IN CANADA FOR THE VERY SAME REASONS. THIS TIME IT'S A GAME PRODUCER FROM JAPAN, KOEI. THEY HAVE OPENED UP A DEVELOPMENT OFFICE IN TORONTO AND ARE HIRING CANADIAN UNIVERSITY GRADUATES FROM ACROSS THE COUNTRY.

IN JAPAN, KOEI RELY HEAVILY ON LOCAL HISTORY AND CULTURE FOR THEIR STORIES.

WE DO IT SO WELL FOR OTHERS. SO WHAT IS STOPPING US FROM DOING IT WELL FOR OURSELVES? WHAT IS STOPPING US FROM USING CANADIAN HISTORY AND CULTURE FOR OUR STORIES, AND EXPORTING THE RESULTS ALL OVER THE WORLD?

SOME YEARS BACK, ONE CREATIVE INDIVIDUAL DREAMED UP AN OVERLY POLITE MOUNTIE WITH A DEAF DOG CALLED DIEFENBAKER AND SAW THEM EXPORTED TO A WORLDWIDE AUDIENCE THAT COULDN'T GET ENOUGH OF A TELEVISION SERIES CALLED **DUE SOUTH**.

THERE WAS A LOW-BUDGET, CANADIAN SCI-FI THRILLER, **CUBE**, THAT BECAME A CULT CLASSIC WORLDWIDE AND MADE A CELEBRITY OF DIRECTOR VINCENZO NATALI IN JAPAN.

MY POINT IS: TELEFILM IS COMMITTED TO SUPPORTING TOP QUALITY CANADIAN CREATIVE TALENT AND CONTENT.

SO, BELIEVE ME WHEN I TELL YOU THAT WE WANT TO SUPPORT THE NEW MEDIA INDUSTRY AS BROADLY AS POSSIBLE, AND THAT TELEFILM **IS** GOING TO BE A KEY PLAYER.

REST ASSURED THAT IN TELEFILM YOU HAVE A CHAMPION.

MESDAMES, MESSIEURS, MERCI!