



***General admissions: How to maintain success
and meet our challenges***

Speech delivered by

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MESDAMES AND MESSIEURS, GOOD MORNING – THANK YOU FOR INVITING ME TO SPEAK ONCE AGAIN AT PRIME TIME.

AS YOU MAY KNOW LAST WEEKEND WAS CHINESE NEW YEAR... THE YEAR OF THE PIG.

CONTRARY TO ITS RATHER NEGATIVE REPUTATION HERE IN THE WEST, IN CHINESE CULTURE THE PIG POSSESSES MANY DYNAMIC QUALITIES SUCH AS BEING ERUDITE AND TALENTED.

PIGS ARE NICE TO A FAULT AND POSSESS IMPECCABLE MANNERS AND TASTE.

PIGS ALSO WORK HARD TO KEEP EVERYONE IN THEIR LIFE HAPPY. HELPING OTHERS IS A TRUE PLEASURE FOR THE PIG, WHO FEELS BEST WHEN EVERYONE ELSE IS SMILING.

OBVIOUSLY, A CANADIAN PIG.

CONTRARY TO THEIR SEEMINGLY BENIGN DISPOSITION, PIGS ARE HIGHLY INTELLIGENT CREATURES FOREVER STUDYING AND PLAYING – THEY COULD HAPPILY SPEND HOURS ON END MAKING LOVE.

HOWEVER PIGS CAN BE QUITE VENOMOUS IN RESPONSE TO BEING CROSSED BY A LOVER, FRIEND... OR SOMEONE IN THE FILM OR TELEVISION BUSINESS.

THEREFORE I WOULD LIKE TO PROPOSE THAT THE BOARD OF THE CFTPA PASS A RESOLUTION TO MAKE THE PIG THE INDUSTRY'S MASCOT.

2007 IS AN IMPORTANT YEAR FOR TELEFILM CANADA – WE'RE TURNING 40.

TO BE PRECISE, ON MARCH 3RD 1967, WE WERE OFFICIALLY APPROVED BY PARLIAMENT.

WE'VE COME A LONG WAY. WE'VE INVESTED IN OVER 1,000 FEATURES, OVER 1,000 DOCUMENTARIES AND OVER 1,000 DRAMAS, MAKING IT POSSIBLE FOR TENS OF THOUSANDS OF TALENTED PRODUCERS, WRITERS, DIRECTORS, EDITORS, MUSICIANS, CINEMATOGRAPHERS, PERFORMERS AND TECHNICIANS TO PURSUE THEIR CAREERS IN CANADA.

I WON'T GO INTO DETAIL NOW, BUT WE WILL BE MARKING THIS ANNIVERSARY AT EVENTS AND FESTIVALS THROUGHOUT THE YEAR ACROSS CANADA AND ON THE INTERNATIONAL SCENE.

BUT TODAY I DO WANT TO RECOGNIZE A NUMBER OF INDIVIDUALS AND INDUSTRY ACHIEVEMENTS OF THE PAST 12 MONTHS.

THE ACCOMPLISHMENTS

THE BEST PLACE TO START IS RIGHT HERE WITH THE NOMINEES FOR THE CFTPA'S LIFETIME ACHIEVEMENT AWARDS – LINDA SCHUYLER, JOHN DELMAGE, IRA LEVY, LASZLO BARNA, ARNIE GELBART AND DAVID PAPERNY.

CONGRATULATIONS TO ALL – IMPRESSIVE CAREERS....
IMPRESSIVE ACCOMPLISHMENTS.

AS WELL, A TIP OF THE HAT TO THE RECENT GENIE AND JUTRA AWARD WINNERS – MOST NOTABLY *THE ROCKET* AND *CONGORAMA*.

AND BACK TO THE YEAR OF THE PIG, KUDOS TO THE NEW BIGGEST CANADIAN BOX OFFICE CHAMP AFTER 30 YEARS OF *PORK... BON COP, BAD COP*.

PROVING THAT SUCCESS AND QUALITY ARE NOT MUTUALLY EXCLUSIVE, THE FILM WAS THE WINNER OF NOT ONLY THE GOLDEN REEL FOR MOST POPULAR FILM BUT ALSO THE GENIE FOR BEST FILM.

A TIP OF THE HAT TO THE ENGLISH-LANGUAGE FEATURE THAT HAD A RECORD OPENING WEEKEND AND THAT WAS THE BOX OFFICE CHAMP IN ENGLISH CANADA... *TRAILER PARK BOYS*.

AND LET'S NOT FORGET THE MAJESTIC, AWARD-WINNING DOCUMENTARY *MANUFACTURING LANDSCAPES*.

ON THE WORLD STAGE, OUR PRESENCE AT SUNDANCE WAS THE STRONGEST EVER, HIGHLIGHTED BY THE SALE TO PARAMOUNT OF *HOW SHE MOVE* FOR \$3.5 MILLION.

WE HAD AN EQUALLY STRONG PRESENCE AT THE RECENT BERLIN FILM FESTIVAL WHERE *THE TRACEY FRAGMENTS*, DIRECTED BY BRUCE MCDONALD, WON THE MANFRED SALZBERGER PRIZE.

THE AWARD IS GIVEN TO THE FILM THAT “BROADENS THE BOUNDARIES OF CINEMA TODAY.”

WHO MORE DESERVING THAN BRUCE – EXPERIENCED IN MIND EXPANDING SUBSTANCES – AND NOW PUSHING THE BOUNDARIES OF CINEMA.

CONGRATULATIONS BRUCE!

AND THE BEST MAY BE YET TO COME WITH THE ACADEMY AWARDS ON SUNDAY WITH DEEPA MEHTA’S *WATER* IN NOMINATION FOR BEST FOREIGN-LANGUAGE FILM.

EVEN MORE CANADIANS MAY TAKE HOME AWARDS IN HOLLYWOOD WITH OSCAR NOMINATIONS FOR SCREENWRITER PAUL HAGGIS, ACTOR RYAN GOSLING ANIMATOR TORILL KOVE FOR *THE DANISH POET* AND SOUND ENGINEER PAUL MASSEY.

LOOKING AHEAD TO NEW RELEASES IN 2007:

FRANÇOIS GIRARD'S *SILK*; DENYS ARCAND'S *L'ÂGE DES TÉNÈBRES*; DAVID CRONENBERG'S *EASTERN PROMISES*; KARI SKOGLAND'S *STONE ANGEL*; *EMOTIONAL ARITHMETIC* STARRING SUSAN SARANDON, MAX VON SYDOW, CHRISTOPHER PLUMMER AND GABRIEL BYRNE, AS WELL AS *SHAKE HANDS WITH THE DEVIL* WITH ROY DUPUIS.

AN IMPRESSIVE LINE-UP OF TALENT AND FILMS!

THE ESTABLISHMENT, LAST APRIL, OF THE WORKING GROUPS TO SERVE AS ADVISORY COUNCILS TO TELEFILM ON THE ADMINISTRATION OF THE CANADA FEATURE FILM FUND WAS A KEY PART OF OUR ACTION PLAN.

THEIR WORK HAS BEEN NOTHING SHORT OF SPECTACULAR.

THE SIGNIFICANT REVISIONS TO THE CFFF GUIDELINES IN THE FALL, FOR EACH LINGUISTIC MARKET, WERE CLEAR EVIDENCE OF HARD WORK AND COLLABORATION.

CANADIAN TELEVISION FUND

AT THE CANADIAN TELEVISION FUND WE MADE THE TRANSITION TO ONE BOARD AND ONE ADMINISTRATION – ON TIME AND ON BUDGET.

TO QUOTE DOUG BARRETT, THE CHAIR OF THE CTF, FROM HIS RECENT APPEARANCE BEFORE THE STANDING COMMITTEE:

“TO MY PERSONAL SURPRISE, THE NEGOTIATIONS WITH TELEFILM WENT EXTREMELY WELL AND THE OPERATING RELATIONSHIP THAT OCCURS ON A DAY-TO-DAY BASIS FUNCTIONS VERY WELL FROM OUR PERSPECTIVE.”

THANK YOU DOUG.

I COMMEND THE GOVERNMENT AND MINISTER ODA FOR RENEWING THE CTF'S FUNDING FOR ANOTHER TWO YEARS, AND FOR MAKING THE ANNOUNCEMENT WHEN IT WAS MOST TIMELY TO DO SO.

LET'S BE CLEAR: THE INDUSTRY NEEDS THE CTF, AND BOTH THE PUBLIC AND PRIVATE FUNDING NECESSARY TO PRODUCE DISTINCTLY CANADIAN CONTENT.

SURE IT'S GREAT TO HAVE A CANADIAN VERSION OF *DEAL OR NO DEAL* WITH ATTRACTIVE CANADIAN MODELS CAPABLE OF OPENING BRIEFCASES ON COMMAND, BUT GIVE ME *SLINGS & ARROWS*, LITTLE MOSQUES, CORNER GAS STATIONS AND TRAILER PARKS... A VISION OF CANADA BOB AND DOUG MACKENZIE WOULD BE PROUD.

NEW MEDIA

ON NOVEMBER 8TH AT THE MONTREAL INTERNATIONAL GAME SUMMIT, TELEFILM LAUNCHED THE GREAT CANADIAN VIDEO GAME COMPETITION WITH UP TO \$2 MILLION IN FUNDING.

THE COMPETITION ATTRACTED 69 SUBMISSIONS FROM ACROSS CANADA, WHICH HAVE NOW BEEN WHITTLED DOWN TO THE BEST 10 BY A JURY OF EXPERIENCED PROFESSIONALS FROM THE PRIVATE-SECTOR VIDEO GAME INDUSTRY.

AND AN IMPRESSIVE JURY IT IS, WITH THE LIKES OF YANNIS MALLAT, CEO OF UBISOFT MONTREAL; RON MORAVEK, VICE PRESIDENT AND CHIEF OPERATING OFFICER OF ELECTRONIC ARTS CANADA; AND KELLY ZMAK, PRESIDENT OF RADICAL ENTERTAINMENT (VIVENDI UNIVERSAL GAMES CANADA).

WE'RE EXCITED TO SEE HOW THE FIRST ROUND OF 10 WINNING COMPANIES WILL TAKE THEIR PROJECTS TO THE NEXT LEVEL. THESE COMPANIES SHARE THE COMPETITION'S THEME OF WANTING TO *CREATE, COMMERCIALIZE AND CONQUER*. THEY WANT NOTHING MORE THAN TO SEE THEIR ORIGINAL CANADIAN CONTENT MAKE IT TO MARKET, AND TO BE THE WINNER OF THE TOP \$1-MILLION PRIZE.

SO, 2006 HAS HAD ITS SHARE OF SUCCESSES; HOWEVER IT WAS NOT WITHOUT ITS IMPERFECTIONS, STARTING WITH THE DECLINE IN BOX-OFFICE PERFORMANCE.

IN 2005, AS YOU KNOW, WE REACHED OUR OBJECTIVE OF 5% – THE PRODUCT OF EXCEPTIONAL PERFORMANCE, OF APPROXIMATELY 26%, IN THE FRENCH-LANGUAGE MARKET.

IN 2006, OVERALL, WE DROPPED TO 4.1% – THE PRODUCT OF A DRAMATIC DECLINE IN THE FRENCH MARKET DOWN TO 17%.

THE ONLY GLIMMER OF HOPE WAS A SIGNIFICANT RISE IN THE ENGLISH MARKET TO 1.7%... THE HIGHEST IN THE FIVE YEARS OF THE CANADA FEATURE FILM FUND.

AS I HAVE MENTIONED – THE INDUSTRY AND TELEFILM HAVE ACCOMPLISHED A LOT THROUGH HARD WORK, COOPERATION AND MAKING TOUCH DECISIONS.

AND WE'VE DONE IT WITH NO NEW MONEY.

SINCE THE CREATION OF THE FUND, PRODUCTION COSTS HAVE INCREASED, BUDGETS HAVE GROWN AND TELEFILM'S INVESTMENT RESPONSIBILITIES HAVE HAD TO INCREASE FROM AN AVERAGE OF 25% TO 35%.

THE END RESULT... FEWER FILMS.

DURING THE FIRST THREE YEARS OF THE CFFF THE NUMBER OF FILMS PRODUCED ANNUALLY WAS APPROXIMATELY 44.

THE AVERAGE FOR THE LAST THREE YEARS IS 31.

A DROP OF 30%.

WE HAVE TO ASK OURSELVES THE QUESTION:

“REALISTICALLY, CAN WE SUSTAIN A 5% BOX-OFFICE OBJECTIVE WITH DECLINING DOLLARS AND DECLINING PRODUCTION?”

OVER THE SAME SIX YEAR PERIOD THERE HAS BEEN NO NEW MONEY FOR TRAINING, INCLUDING NATIONAL TRAINING SCHOOLS LIKE THE CANADIAN FILM CENTRE, NSI AND L'INIS.

WITHOUT A COMMITMENT TO TRAINING FOR EMERGING TALENT AND TALENT FROM UNDERREPRESENTED COMMUNITIES – AN INDUSTRY CAN'T SURVIVE. YOU CAN'T BUILD AND SUSTAIN SUCCESS ON CHANCE.

THEATRICAL FEATURE-LENGTH DOCUMENTARIES ARE A PRIORITY FOR TELEFILM AND THE WORKING GROUPS. THE MINISTER, IN HER RESPONSE TO THE STANDING COMMITTEE REPORT ON CANADIAN CINEMA, STATED THAT THE CFFF WILL BE OPEN TO DOCUMENTARIES. TELEFILM WILL WORK WITH THE INDUSTRY AND HER DEPARTMENT TO FIND A SOLUTION.

ACCORDING TO MACHIAVELLI – THE EXPERT ON THE MECHANICS OF POWER – “WHOEVER DESIRES CONSTANT SUCCESS MUST CHANGE HIS CONDUCT WITH THE TIMES.”

TELEFILM CANADA IN CONCERT WITH THE INDUSTRY HAS, AND WILL CONTINUE TO ADAPT TO THE CHANGING TIMES.

WE RECENTLY COMMISSIONED A STUDY BY KPMG TO EVALUATE ALTERNATIVE FUNDING MODELS FOR THE FRENCH-LANGUAGE MARKET, BASED ON AN ASSESSMENT OF PUBLIC FINANCING STRUCTURES FOR FILM PRODUCTION IN A NUMBER OF COUNTRIES.

TELEFILM WILL BE FOLLOWING THROUGH ON THE REPORT'S RECOMMENDATION FOR THE CREATION OF A PUBLIC-PRIVATE NATIONAL INVESTMENT FUND.

WE WILL BE CONSULTING WITH OUR WORKING GROUPS AND INVESTMENT FIRMS AS TO HOW TO BEST STRUCTURE THE FUND TO ATTRACT POTENTIAL PRIVATE AND PUBLIC PARTNERS.

CONGRATULATIONS TO MINISTER LINE BEAUCHAMP IN COMMITTING \$10 MILLION ANNUALLY TO FILM PRODUCTION IN QUEBEC.

FRANÇOIS MACEROLA'S REPORT TO THE QUEBEC GOVERNMENT IS ENCOURAGING. IT TOO CAPTURED THE INCREASING NEED FOR PRIVATE FINANCING FOR QUEBEC MOVIES. WE LOOK FORWARD TO SHARING NOTES WITH HIM.

AS I STATED AT THE BEGINNING OF THIS SPEECH, THE CANADIAN FILM DEVELOPMENT CORPORATION – NOW TELEFILM CANADA – IS APPROACHING ITS 40TH ANNIVERSARY. AND THE ENTERTAINMENT LANDSCAPE HAS CHANGED DRAMATICALLY OVER THOSE 40 YEARS.

THE 500 CHANNEL UNIVERSE, DIGITAL TECHNOLOGY, THE INTERNET AND THE WORLD WIDE WEB; CELL PHONES, VIDEO ON DEMAND, 30-SCREEN MULTIPLEXES, VIDEO GAMES, WIRELESS, GOOGLE, YAHOO, MYSPACE AND YOUTUBE...

A REVOLUTION IN TECHNOLOGY THAT MARSHALL MCLUHAN WOULD MARVEL AT... AND I AM SURE WOULD EMBRACE.

BUT EVEN WITH ALL THAT TECHNOLOGY, I BELIEVE THE BASIC PRINCIPLES AND QUALITIES THAT DICTATED THE CREATION OF TELEFILM 40 YEARS AGO CONTINUE TO MATTER TODAY:

**CANADIAN TALENT MAKING CANADIAN ENTERTAINMENT
THAT ENGAGES CANADIAN AND INTERNATIONAL
AUDIENCES.**

IN THE MULTIPLATFORM UNIVERSE THE OPPORTUNITIES ARE
ENORMOUS FOR CANADIAN CREATIVE TALENT.

ONLY 18% OF HOLLYWOOD REVENUES CAME FROM TICKET
SALES IN 2004.

DISTRIBUTION PLATFORMS ARE PROLIFERATING. MOBILE AND
DIGITAL TECHNOLOGIES ARE ACTIVELY PUTTING
CONSUMERS IN CHARGE – WHAT THEY WANT, WHEN THEY
WANT IT AND ON THE PLATFORM THEY CHOOSE...
SOMETIMES EVEN THE SILVER SCREEN.

JUST AS THE INDUSTRY CANNOT SURVIVE BY PRODUCING
ONE PARTICULAR GENRE, A PROJECT CAN NO LONGER BE
THOUGHT OF IN TERMS OF A SINGLE-PURPOSE FORMAT.

BUT THE CHALLENGE OF 40 YEARS AGO – CANADIAN
CONTENT – REMAINS THE SAME.

HOW DO WE ENSURE CANADIAN TALENT – A CANADIAN POINT
OF VIEW – ASSERTS ITS PLACE IN THE MULTIPLATFORM ERA
AND ENGAGES THE WORLD?

AS MARGARET ATWOOD STATED: “IF A CANADIAN WERE TO
MAKE MOBY DICK IT WOULD BE FROM THE WHALES POINT OF
VIEW.”

OR PERHAPS MORE APPROPRIATELY, FROM “THE PIG’S”
POINT OF VIEW.

THANK YOU.