



Speech delivered by

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**THE BERLIN INTERNATIONAL FILM FESTIVAL:
A CANADIAN PERSPECTIVE**

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HERR/ FRAU/

Sehr geehrte Damen und Herren,

THANK YOU FOR INVITING ME TO SPEAK TODAY.

Ich danke Ihnen fuer die heutige Einladung.

FRIENDS, COLLEAGUES AND FILM-LOVERS

Freunde, Kollegen und Filmliebhaber

FOR MY ENTIRE WORKING LIFE, I HAVE BEEN
INVOLVED IN THE INDUSTRY AND WORN MANY
HATS IN THE PROCESS.

LONG BEFORE JOINING TELEFILM CANADA ONE OF THE COLOURFUL HATS I WORE WAS THAT OF FOUNDING DIRECTOR OF THE TORONTO INTERNATIONAL FILM FESTIVAL FROM THE LATE 70'S TO MID 80'S. THEY WERE WONDERFUL, YOUTHFUL YEARS BUILDING A FESTIVAL THAT TODAY RANKS WITH THE VERY BEST.....AND WHEN I SAY THE VERY BEST I MEAN BERLIN.

IN FACT BERLIN WAS FOR ME THE MODEL, THE STANDARD BY WHICH I WANTED THE TORONTO FEATIVAL TO BE JUDGED.....NOT CANNES (MUCH AS I ENJOY THE CHARM AND WARM WEATHER OF THE COTES D'AZURE.).

THAT STANDARD OF EXCELLENCE CONTINUES
TODAY AND IS MUCH IN EVIDENCE AT THIS
YEAR'S FEASTIVAL.

SUPERB, ECCLECTIC, TRULY INTERNATIONAL
PROGRAMMING, A MARKET THAT WORKS AND
REFLECTS THE DIVERSITY OF WORLD CINEMA;
GREAT RETROSPECTIVES UNMATCHED BY ANY
FESTIVAL IN THE WORLD INCLUDING TORONTO.
IN FACT I WOULD SPEND MOST OF MY TIME AT
THE RETROSPECITIVES SCREENINGS WITH
WONDERFUL PRINTS OF FILMS RARELY
SCREENED IN PUBLIC.

AND YES A FESTIVAL WELL ORGANISED AND ACCESSIBLE....A SIMPLE FORMULAE FOR SUCCESS.

THE BERLIN FESTIVAL HAS ALSO SUCCEEDED BECAUSE IT CELEBRATES AND CHAMPIONS THE BEST OF GERMAN CINEMA, ITS BUSINESS, ART, TALENT AND HISTORY.

AND IN THIS CONTEXT TELEFILM CANADA - HAS A COMPARABLE MANDATE - TO INVEST IN AND TO CHAMPION CANADIAN CINEMA – THE BUSINESS, THE CULTURE, THE TALENT AND HISTORY – DOMESTICALLY AND INTERNATIONALLY.

FOR ALMOST 40 YEARS, OUR CHALLENGE HAS BEEN TO BUILD CANADA'S FILM, TELEVISION AND MORE RECENTLY NEW MEDIA INDUSTRIES.

AND THAT CHALLENGE PERSISTS AND IS NO LESS VITAL IN 2006.

TODAY CANADIAN CINEMA HAS 5% OF THE DOMESTIC THEATRICAL BOX-OFFICE; HOLLYWOOD HAS APPROX. 85%; AND THE REST OF THE WORLD HAS 10%.

WHY IS OUR DOMESTIC SHARE A MERE 5% YOU MIGHT ASK AND DOES IT REALLY MATTER IN THIS SHRINKING DIGITAL WORLD.

LIKE ALL DIRECT QUESTIONS THE ANSWER IS BOTH SIMPLE AND COMPLEX.

CANADA IS A VERY BIG COUNTRY WITH A SMALL POPULATION SO CREATING THE MYTHS THAT SHAPE AND DISTINGUISH US FROM THE WORLDS' OTHER TRIBES – COMMUNICATING THE STORIES THAT DEFINE OUR IDENTITY AT HOME AND AROUND THE WORLD IS NOT AN EASY TASK.

THIS IS MADE ALL THE MORE DIFFICULT WHEN OUR NEIGHBOUR TO THE SOUTH, WITH TEN TIMES THE POPULATION, IS THE WORLDS LARGEST SUPPLIER OF ENTERTAINMENT PRODUCT.

SO WITHOUT THE RIGHT KIND OF GOVERNMENT SUPPORT AND INTERVENTION THROUGH FEDERAL INSTITUTIONS LIKE TELEFILM CANADA AND THE CBC AND THE NATIONAL FILM BOARD I BELIEVE CANADA WOULD BE AS DIFFERENT FROM AMERICA ASWELL AS MONACO IS FROM FRANCE.

AFTER ALL CULTURE TODAY IS WHAT SETS ONE NATION APART FROM ANOTHER AND GIVES PEOPLE THEIR UNIQUE IDENTITY.

IT IS FOR THIS REASON THAT THE CANADIAN GOVERNMENT WORKED SO HARD AND PLAYED A LEADERSHIP ROLE IN CREATING AND BEING THE FIRST SIGNATURE TO THE UNESCO CULTURAL ACCORD.

THEREFORE FOCUSING ON EFFORTS TO SEEK OUT INTERNATIONAL SALES, INTERNATIONAL FINANCING AND COPRODUCTION PARTNERS IS A VITAL PART OF OUR PUBLIC POLICY AND STRATEGY AND HAS BEEN FOR DECADES.

TELEFILM ADMINISTERS, ON BEHALF OF THE DEPARTMENT OF CANADIAN HERITAGE, INTERNATIONAL AGREEMENTS GOVERNING OFFICIAL COPRODUCTIONS. THESE ENABLE CANADIAN AND FOREIGN PRODUCERS TO POOL THEIR RESOURCES TOGETHER TO CREATE HIGH-QUALITY FILMS AND TELEVISION PROGRAMS.

THIS TYPE OF INTERNATIONAL PARTNERSHIP –
HAS CONTRIBUTED SUBSTANTIALLY TO THE
GROWTH AND STABILITY OF CANADA’S FILM
AND TELEVISION INDUSTRIES.

TO DATE, CANADA HAS SIGNED 49 OFFICIAL
INTERNATIONAL AUDIOVISUAL COPRODUCTION
AGREEMENTS COVERING 53 COUNTRIES.

HOW DOES THAT WORK???

A COPRODUCTION WITH CANADA CAN ALSO BE
A GATEWAY TO OTHER PARTNERS – AND TO
THE NORTH AMERICAN MARKET.

TELEFILM’S SUPPORT TO CANADIAN
PRODUCTION COMPANIES SEEKING TO BENEFIT
FROM INTERNATIONAL MARKETS AND

FESTIVALS, SUCH AS THE POPULAR CANADA
STAND IN BERLIN, HAS PLAYED AN IMPORTANT
ROLE IN ENSURING THAT CREATORS,
PRODUCERS AND DISTRIBUTORS HAVE THE
OPPORTUNITY TO MEET AND FORM BUSINESS
DEALS AROUND THE WORLD; THAT FILMGOERS
HAVE THE OPPORTUNITY TO SEE CANADIAN
FILMS; AND THAT CANADIAN FILMS GET MUCH-
NEEDED VISIBILITY IN FOREIGN MEDIA.

GERMANY AND CANADA'S FILM AND TV
INDUSTRIES HAVE ENJOYED A STEADY
HISTORY OF GOOD RELATIONS.

FOR MANY YEARS NOW, WE HAVE BEEN OPEN
TO TAKING ON EACH OTHER'S PRODUCTS AND

HAVE WORKED TOGETHER ON A RANGE OF
JOINT VENTURES. WE HAVE ENJOYED
SUCSESSES IN RECENT YEARS WITH
COPRODUCTIONS SUCH **METALLIC BLUES**
DIRECTED BY DAN VERETE AND GRAHAM
THEAKSTON'S **LAZARUS CHILD**.

IT IS A GOOD RELATIONSHIP THAT HAS SERVED
US BOTH WELL.

IN FACT, THIS YEAR THERE IS A DELEGATION
FROM CANADA'S OWN **NEW BRUNSWICK FILM**,
THEY HAVE COME TO TALK TO **NORMEDIA** –
WHICH IS REPRESENTING LOWER SAXONY AND
BREMEN – IN ORDER TO PUT THE FINISHING
TOUCHES TO A JOINT AGREEMENT.

DAMON D'OLIVEIRA, PRODUCER OF **LIE WITH ME**, WHICH IS FEATURED IN THE **PANORAMA** SECTION, IS ALSO HERE WITH A GROUP OF ONTARIO PRODUCERS WHO ARE LOOKING TO CONNECT WITH POTENTIAL PARTNERS FOR COPRODUCTIONS AND DISTRIBUTION.

THE ALBERTA FILM COMMISSION IS HERE LOOKING FOR BUSINESS – ANG LEE’S “BROKE BACK MOUNTAIN” WAS SHOT IN ALBERTA.

“CAPOTE” STARRING PHILLIP SYMOUR HOFFMAN WAS SHOT IN MANITOBA.

“TIDELAND” DIRECTED BY TERRY GILLIAM WAS
A BRITISH CANADA CO-PRODUCTION SHOT IN
SASKATCHEWAN.

ALL THESE PROJECTS AND MANY OTHERS
BENEFIT FROM FEDERAL AND PROVINCIAL TAX
ADVANTAGES.

WHY?

BECAUSE FILM & TELEVISION PRODUCTION IN
CANADA IS BIG BUSINESS WORTH
APPROXIMATELY \$4.5 BILLION TO OUR
ECONOMY AND GENERATING APPROX. 120,000
JOBS.

IN FISCAL YEAR 2003/004 PRODUCTION
DROPPED BY 30% - MOST OF THAT DECLINE
WAS IN TREATY CO-PRODUCTIONS.

AS WE KNOW, THE MECHANICS OF OUR
RELATIONSHIP WITH GERMANY WAS RECENTLY
AFFECTED BY CERTAIN FISCAL MEASURES.

HOWEVER, I UNDERSTAND THAT THOSE
MEASURES ARE CURRENTLY BEING REVIEWED
AND THAT WE HAVE EVERY REASON TO BE
OPTIMISTIC ABOUT THE FUTURE OF OUR
HISTORICALLY SUCCESSFUL RELATIONSHIP.

THE BERLIN INTERNATIONAL FILM FESTIVAL IS
A REMARKABLE EVENT AND ONE THAT IS
IMPORTANT TO CANADA'S CULTURAL AND
INDUSTRIAL PRIORITIES.

THE CO-PRODUCTION MARKET EXEMPLIFIES
THOSE VALUES AND OPPORTUNITIES.

I WOULD BE REMISS IF I DID NOT TAKE THIS
OPPORTUNITY TO TELL YOU THAT THIS IS
ANOTHER YEAR WHERE STRONG CANADIAN
TALENT IS WELL IN EVIDENCE.

THE BERLINALE HAS CHOSEN THIRTEEN
CANADIAN FILMS TO BE PRESENTED IN THE
VARIOUS FESTIVAL CATEGORIES, TWO OF
WHICH ARE IN **THE OFFICIAL COMPETITION.**

AND ANOTHER TESTAMENT TO THE QUALITY OF CANADIAN CO-PRODUCTIONS IS THE FACT THAT THE FESTIVAL OPENED WITH **SNOW CAKE**, DIRECTED BY MARC EVANS AND CO-PRODUCED BY RHOMBUS MEDIA, STARRING SIGOURNEY WEAVER AND ALAN RICKMAN.

ALLAN KING IS ONE OF OUR GREATEST FILMMAKERS WHO OVER 50 YEARS HAS ENRICHED THE DOCUMENTARY TRADITION.

THE FORUM IS SHOWING ALLAN'S FILM, **"MEMORY FOR MAX, CLAIRE, IDA AND COMPANY"** - AN EXTRAORDINARY INVESTIGATION OF THE HUMAN CONDITION. THAT IS PROFOUNDLY MOVING.

TO QUOTE ALLAN: "I ATTENDED MY FIRST BERLIN FESTIVAL BACK IN 1959. NO FESTIVAL IS MORE COURTEOUS, FILM-FRIENDLY OR QUALITY-CONSCIOUS. TO BE INVITED BY BERLIN IS ONE OF THE BIGGEST BOOSTS A FILM CAN RECEIVE. YOU CAN PUT THE FESTIVAL'S NAME ON YOUR PROMOTIONAL LITERATURE AND KNOW IT WILL MAKE A DIFFERENCE."

ALSO PREMIERING IN FORUM, IS DIRECTOR SO YUNG KIM'S "**IN BETWEEN DAYS**".

DAVID ULOTH IS A YOUNG CANADIAN WHO ATTENDED HIS FIRST BERLIN FILM FESTIVAL IN 2004 – 45 YEARS AFTER ALLAN. HE WAS ONE

OF FOUR INTERNATIONAL FILMMAKERS
CHOSEN TO MAKE A FILM – OUT OF OVER 500
APPLICANTS – IN THE 2004 **BERLINALE TALENT
CAMPUS 'TALENT MOVIE OF THE WEEK'
COMPETITION**. THE STORY IS BEST TOLD IN HIS
OWN WORDS.

"I LEFT CANADA FOR THE FESTIVAL WITH LITTLE
CREDIBILITY AS A PROFESSIONAL FILMMAKER.
I RETURNED TO CANADA WITH MY SHORT FILM
FROM THE **TALENT CAMPUS** AND IT WON MORE
THAN SIX PRIZES. THE FESTIVAL SENT ME
HOME LOADED WITH CREDIBILITY AND DOORS
THAT HAD ONCE BEEN SHUT NOW OPENED
FOR ME – . *BERLIN, ICH LIEBE DICH!*"

THIS YEAR DAVID ULOTH IS BACK IN BERLIN,
THIS TIME IN THE **KINDERFILMFESTIVAL** WITH A
SHORT FILM ENTITLED **THE FIRST DAY OF MY
LIFE.**

CLAUDE GAGNON'S AWARD-WINNING
KAMATAKI IS ALSO ON SHOW AT THE
KINDERFILMFESTIVAL. KAMATAKI IS THE
STORY OF A TROUBLED YOUNG CANADIAN WHO
FINDS REDEMPTION IN THE WORLD OF HIS
ECCENTRIC UNCLE, A MASTER POTTER IN
JAPAN.

SINCE 1983, CLAUDE'S WORK HAS BEEN
FEATURED AT **FORUM, PANORAMA** AND
KINDERFEST.

HE OPENLY ADMITS TO HAVING A LOVE AFFAIR WITH BERLINERS. AS HE PUTS IT: "THEY ARE THE TOUGHEST BUT THE FAIREST AND MOST STIMULATING OF CRITICS: THEIR FRANKNESS IS WONDERFULLY REFRESHING. I OWE THE BERLINALE A GREAT DEBT BECAUSE IT OPENED UP NOT ONLY GERMANY BUT ALSO THE WORLD TO MY WORK."

FINALLY I WOULD LIKE TO TELL YOU ABOUT **PERSPECTIVE CANADA**, A NEW TELEFILM CANADA SALES INITIATIVE THAT IS DESIGNED TO BRING CANADIAN PRODUCTS TO NEW AUDIENCES WORLDWIDE.

WE CANVASSED TOP INTERNATIONAL FESTIVAL PROGRAMMERS AND ASKED THEM TO NAME THEIR BEST TEN CANADIAN FILMS OF 2005.

I AM PLEASED TO SAY THAT PERSPECTIVE CANADA IS A FILM SERIES WHICH SPOTLIGHTS THE CREATIVE TALENT OF CANADIAN CINEMA AND IS AN OPPORTUNITY FOR DISTRIBUTORS TO SEE WHAT'S AVAILABLE; AND FOR PRODUCERS TO CHECK OUT THE TALENT AND POSSIBILITIES THAT CANADA OFFERS THEM.

THIS YEAR'S **PERSPECTIVE CANADA** IS THE FIRST OF WHAT WILL BE AN ANNUAL EVENT. THE CANADIAN EMBASSY IS OUR PARTNER IN THIS VENTURE AND WILL BE HOSTING THE

SHOWCASE AT THEIR BEAUTIFUL NEW
LOCATION ON THE POTSDAMER PLATZ FROM
FEBRUARY 10TH TO THE 14TH.

CANADIAN CINEMA IS BRAVE, PERSONAL, RICH
IN CULTURAL DIVERSITY AND UNIQUE VOICES
AND STORIES. IT IS BURSTING WITH AN
UNUSUAL ENERGY AND THERE HAS NEVER
BEEN A BETTER TIME TO CONNECT WITH IT AND
CREATE HIGH QUALITY FEATURE FILMS THAT
ENTERTAIN THE WORLD.

LADIES AND GENTLEMEN THANK YOU.

(IN NAMEN ALLE UNSERE FIMEMACHER, VIELEN
DANK!)