



**Speech delivered by**  
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**at**

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GOOD MORNING EVERYONE.

THANKS FOR THOSE KIND WORDS, GUY, AND FOR INVITING ME HERE TODAY.

IT HAS BEEN EXACTLY A YEAR AGO SINCE I LAST STOOD BEFORE YOU. ON THAT OCCASION I WORE A FUNNY HAT AND RIDICULED ANY COMPARISON BETWEEN WAYNE GRETZKY AND THIS WAYNE.

IT'S BEEN A CHALLENGING YEAR, A DEMANDING YEAR – OF CHANGES AND ADJUSTMENTS – FOR BOTH WAYNES! I DO NOTE THAT THE PHOENIX COYOTES HAVE A LOSING RECORD – BUT CANADA WILL WIN THE GOLD YOU CAN BET ON IT.

I THINK MY BIGGEST ACCOMPLISHMENT IS HAVING ACHIEVED “ELITE” STATUS ON AIR CANADA AND VIA RAIL!

A YEAR AGO, NOT SURPRISINGLY, I SPOKE IN GENERALITIES – MEANINGFUL PLATITUDES AND BROAD PRIORITIES.

A LOT HAS CHANGED SINCE THEN. NOT THE LEAST BEING A NEW GOVERNMENT AND A NEW MINISTER OF HERITAGE. I EXTEND CONGRATULATIONS TO BEV ODA ON HER APPOINTMENT AS MINISTER OF HERITAGE – THE FOURTH MINISTER IN THREE YEARS.

THESE ARE CHALLENGING AND CHANGING TIMES.

I BELIEVE IT IS SENSIBLE TO OPERATE ON THE PREMISE THAT THE STATUS QUO IS NOT THE ORDER OF THE DAY – THAT CHANGE AND RISK WILL LEAD THE AGENDA.

AND SO MY BRIEF COMMENTS TODAY, UNLIKE LAST YEAR, WILL BE MORE FOCUSED AND DIRECT – HIGHLIGHTING INTENDED ACTIONS AND DESIRED RESULTS OVER THE NEXT 12 TO 18 MONTHS – IT WILL BE MORE OPERATIONAL RATHER THAN PHILOSOPHICAL

FIRST, IF I MAY, SOME INDUSTRY ACCOMPLISHMENTS.

A YEAR AGO, THE THEN MINISTER LIZA FRULLA DIRECTED TELEFILM AND THE CTF TO RESOLVE THEIR DIFFERENCES AND ALIGN THEIR ORGANIZATIONS, AND IN DOING SO, TO BETTER SERVE THE INDUSTRY, AS DOUG BARRETT AND VALERIE CREIGHTON SO ELOQUENTLY MENTIONED.

THAT TASK HAS BEEN ACCOMPLISHED. THE CTF AND TELEFILM HAVE WORKED TOGETHER, WITH THE SUPPORT OF THE DEPARTMENT AND OUR RESPECTIVE BOARDS – A FEW OPERATIONAL TASKS REMAIN – BUT WE WILL BE READY FOR BUSINESS ON MARCH 1<sup>ST</sup>. THANK YOU TO DOUG BARRETT, VALERIE CREIGHTON AND CAROLLE BRABANT, WHO HAS BEEN HANDLING THE FILE AT TELEFIM.

ONE BOARD, ONE ADMINISTRATION – WITH THE SAVINGS PASSED ONTO THE INDUSTRY.

THERE HAS BEEN SOME CONCERN EXPRESSED BY THE INDUSTRY OUTSIDE OF MONTREAL AND TORONTO – ESPECIALLY AS REGARDS TELEFILM'S REGIONAL OFFICES AND THEIR CONTINUED ROLE.

FIRSTLY – TELEFILM IS COMMITTED TO ITS REGIONAL OFFICES, AND THE ROLE THEY PLAY IN SERVING THE INDUSTRY FROM COAST TO COAST IN FILM, NEW MEDIA AND TELEVISION.

THE CTF IN FACT STATED CLEARLY THAT TELEFILM'S REGIONAL OFFICES ARE IMPORTANT, AS THEY PROVIDE A POINT OF CONTACT FOR PRODUCERS IN ALL REGIONS. THUS APPLICATIONS WILL BE RECEIVED ACROSS THE COUNTRY.

LAST YEAR AT PRIME TIME I MET WITH REPRESENTATIVES OF THE DOCUMENTARY COMMUNITY. THEY STRONGLY EXPRESSED A NEED FOR A THEATRICAL LONG-FORM DOCUMENTARY FUND.

THIS ISSUE WAS RAISED EVERYWHERE I WENT ACROSS THE COUNTRY, AND MOST CLEARLY AT HOT DOCS IN THE SPRING.

SO TELEFILM TOOK ACTION AND IN JUNE WE LAUNCHED THE PILOT FEATURE-LENGTH DOCUMENTARY PROGRAM, IN PARTNERSHIP WITH CBC TELEVISION AND THE ROGERS GROUP OF FUNDS. A PUBLIC-PRIVATE PARTNERSHIP WHICH BROUGHT OVER A MILLION FROM THE PRIVATE.

TO THAT EFFECT, I AM PLEASED TO ANNOUNCE THAT **27**, PRODUCED BY BRAD FOX AND SANDRA CUNNINGHAM AND DIRECTED AND WRITTEN BY STUART SAMUELS, IS THE FIRST DOCUMENTARY PROPOSAL TO BE SELECTED TO RECEIVE PRODUCTION FINANCING FROM THIS PILOT PROGRAM.

THIS PROGRAM WILL CONTINUE THROUGH THE COMING MONTHS WITH A SECOND ROUND OF ENGLISH-LANGUAGE PRODUCTION APPLICATIONS TO BE SUBMITTED BY MAY 15.

THE RESULTS OF THIS PILOT PROGRAM WILL DETERMINE WHETHER OR NOT FULL-TIME FUNDING WILL BECOME AVAILABLE FOR FISCAL 2007-2008.

OUR SUCCESSFUL IMMERSION INITIATIVE – WHICH BRINGS OUR OWN PROFESSIONALS TOGETHER FOR DISCUSSIONS WITH OVERSEAS FINANCIERS AND PRODUCERS – TOOK US TO PARIS THIS LAST NOVEMBER. IT WAS VERY SUCCESSFUL THAT WE HAVE ORGANIZED A SECOND ONE TO BE HELD NEAR MANCHESTER, ENGLAND, DURING THE FIRST WEEK IN MARCH. I ANTICIPATE WE WILL CONTINUE THE PROGRAM OF IMMERSIONS IN THE NEXT FISCAL.

THE STANDING COMMITTEE ON HERITAGE UNDERTOOK A REVIEW OF THE CANADA FEATURE FILM FUND, AND RECEIVED PRESENTATIONS FROM ALL SEGMENTS OF THE FILM INDUSTRY.

TELEFILM APPEARED TWICE BEFORE THE COMMITTEE AND THEY HAD SOME TOUGH QUESTIONS – ACCOMPANIED BY SOME VERY POINTED RECOMMENDATIONS.

BUT WHAT'S MORE IMPORTANT IS THAT IN TERMS OF TALENT – IN TERMS OF MOVIES – WE'VE HAD A GREAT YEAR. **C.R.A.Z.Y.** HAS GROSSED \$5.7 MILLION IN QUEBEC AND CLOSE TO HALF A MILLION IN ENGLISH CANADA.

AS WE ALL KNOW, THE INDUSTRY IN QUEBEC IS ON A ROLL, HAVING CAPTURED A 26% MARKET SHARE IN 2005 WITH FILMS LIKE **AUORE** AND **HORLOGE BIOLOGIQUE**.

BUT IN FACT, QUEBEC FILMS ARE UP AGAINST CHALLENGES THAT ARE NO LESS DAUNTING THAN THOSE FACING ENGLISH-LANGUAGE CINEMA.

BUT HOW DO YOU INCREASE WORLD SALES? AND HOW DO YOU GENERATE MORE INTERNATIONAL COPRODUCTIONS? EXPAND YOUR

FOOTHOLD IN ENGLISH CANADA? MAINTAIN AND RAISE DOMESTIC MARKET SHARE WITH ONLY SO MANY FILMS, A LIMITED PORTFOLIO OF TITLES? AND FORGE NEW PARTNERSHIPS WITH DISTRIBUTORS AND EXHIBITORS?

CANADA ALSO HAD A STRONG PRESENCE AT THE BERLINALE. **SNOW CAKE** – A CANADA-UK COPRODUCTION – OPENED THE FESTIVAL AND 13 OTHER FILMS WERE ALSO IN THE SPOTLIGHT, INCLUDING THREE FEATURES AND 10 SHORTS.

AND THAT'S NOT ALL. WE CAN ALL BE PROUD OF THE CRITICAL AND COMMERCIAL SUCCESS OF DEEPA MEHTA'S **WATER**, WHICH HAS EXCEEDED \$2 MILLION TO DATE IN DOMESTIC BOX OFFICE.

AND IN THE COMING MONTHS WE HAVE THE HIGHLY ANTICIPATED TITLES **TRAILER PARK BOYS – THE MOVIE** AND **BON COP/BAD COP**.

IT'S HEALTHY TO STOP AND APPLAUD THE SUCCESSES – PRAISE THE CULTURE.

BUT WE MUST ALSO RECOGNIZE THE DISAPPOINTMENTS AND HIGHLIGHT THE WORK STILL TO BE DONE.

AS THE CFTPA'S ANNUAL REVIEW OF THE FILM AND TELEVISION INDUSTRY REVEALS THAT INDIGENOUS FEATURE FILM PRODUCTION WAS DOWN 31%, A \$116-MILLION DROP TO \$253 MILLION.

AND THERE ARE ALSO DROPS IN FOREIGN FINANCING AND INTERNATIONAL COPRODUCTION WITH FRANCE, UK AND GERMANY.

IN 2004-2005 PUBLIC SOURCES, SUCH AS THE CANADA FEATURE FILM FUND AND FEDERAL AND PROVINCIAL TAX CREDITS, ACCOUNTED FOR 51% OF TOTAL FINANCING OF CANADIAN FEATURE FILMS. AS A RESULT THEY'VE NEVER BEEN SO RELIANT ON PUBLIC SOURCES OF FINANCING.

THIS IS NOT A HEALTHY STATE OF AFFAIRS.

FIVE YEARS AGO WITH THE CREATION OF THE CANADA FEATURE FILM FUND – WE AS A WHOLE – TOOK ON A CHALLENGE: TO ACHIEVE A LARGER SHARE OF OUR DOMESTIC MARKET AS MEASURED BY THE BOX OFFICE... “THE 5% GOAL.” A PRACTICAL, MEASUREABLE, HONOURABLE GOAL.

AS WE ALL KNOW WE HAVE SUCCEEDED IN THAT TASK – TOPPING THE 5% MARK IN 2005.

AND WE ALL KNOW, HOWEVER, THAT THIS RESULT IS PRINCIPALLY BECAUSE OF THE DRAMATIC SUCCESS IN THE FRENCH-LANGUAGE MARKET WHERE CANADIAN FILMS HAVE A 26% MARKET SHARE. IN THE ENGLISH-LANGUAGE MARKET – OVERALL – WE CANNOT CLAIM SUCCESS.

YES, ENGLISH CINEMA'S MARKET SHARE GREW FROM 0.3% IN 2001 TO A HIGH OF 1.6% IN 2004 – OR – \$2 MILLION TO \$12 MILLION IN BOX OFFICE.

BUT LAST YEAR – 2005 – ITS MARKET SHARE ACTUALLY DROPPED TO 1.1%.

IT GOES WITHOUT SAYING – THIS IS UNACCEPTABLE – WE KNOW WE CAN DO BETTER.

THE STATUS QUO WON'T CUT IT. CHANGE IS NECESSARY – AT TELEFILM AND THROUGHOUT THE INDUSTRY. BUT WHAT IS A REASONABLE GOAL FOR ENGLISH-LANGUAGE FILMS IF WE ARE TO HAVE AN ASYMMETRICAL APPROACH? IS IT 1.5%, 2%, 3%? WHY NOT 10%? I'M OPTIMISTIC AND WILL ALWAYS DREAM ABOUT 10%. I BELIEVE IN SETTING GOALS, BUT LET'S BE REALISTIC.

TO BEGIN THAT PROCESS OF CHANGE, TELEFILM CANADA ORGANIZED A FOCUS GROUP OF PRODUCERS, DISTRIBUTORS, EXHIBITORS, BROADCASTERS, TELEFILM AND CRTC REPRESENTATIVES, AND DEPARTMENT OBSERVERS.

THE PURPOSE WAS TO CLEAR THE AIR – TO BEGIN TO WORK TOGETHER TO FIND SOLUTIONS. TO STOP RHETORIC – IT'S NOT GOING TO WORK, AND I SUSPECT IN THIS GOVERNMENT IT WON'T WORK.

WE ASKED LOTS OF QUESTIONS: WHAT DRIVES YOUR DECISIONS? HOW CAN TELEFILM'S POLICIES BE ADJUSTED TO HELP YOU BEST MARRY THE CANADIAN-CONTENT PORTION OF YOUR BUSINESS TO THE BOX-OFFICE OBJECTIVE?

WE WANTED TO HEAR ABOUT THE RISKS COMPANIES TAKE IN SUPPORTING CANADIAN FILMS, AND HOW TELEFILM'S POLICIES CAN

FACILITATE MORE EFFECTIVE REWARDS FOR BOX-OFFICE SUCCESSES WITH RECOGNIZABLY CANADIAN FILMS.

I HAVE TO ADMIT THAT I WENT INTO THIS FIRST FOCUS GROUP MEETING FEELING APPREHENSIVE. IT WAS AN APPREHENSION FOR WHICH, AT THE END OF THE DAY, I CANDIDLY HAD TO APOLOGIZE TO ALL PARTICIPANTS BECAUSE THEY HAD MADE AN ENERGETIC AND UNQUALIFIED COMMITMENT. THE FEEDBACK RECEIVED IN THE NEXT WEEKS WAS VERY POSITIVE.

A LOT WAS DISCUSSED AT THAT FIRST FOCUS GROUP MEETING, AND THERE'S MUCH TO BE PROCESSED FROM THE DISCUSSIONS. BUT THERE WERE FIVE RECOMMENDATIONS THAT IMPRESSED MOST OF US. I'M TALKING ABOUT BROAD BRUSHSTROKES, NO SPECIFICS HERE, BUT THEY ARE IMPORTANT.

THE FIRST CAN BE SUMMED UP IN TWO FAMILIAR WORDS: MORE MONEY – OR AS VALERIE CREIGHTON AND DOUG BARRETT SAID YESTERDAY – “IT’S TIME FOR A RAISE.” THE CFFF HAS NOT BEEN INCREASED SINCE IT WAS FOUNDED.

BUT –ESPECIALLY IN LIGHT OF WHAT WE HAVE ACHIEVED AND LEARNED THESE PAST FIVE YEARS – IT IS INCUMBENT ON ALL OF US TO

PRESENT A UNIFIED AND CONVINCING CASE TO THE GOVERNMENT AND THE DEPARTMENT FOR ADDITIONAL DOLLARS IN 2007-2008.

THE SECOND RECOMMENDATION I HEARD CONSISTENTLY IN VARIOUS FORMS WAS THE NEED FOR MORE AND BETTER SCRIPTS – THE SOURCE OF MORE AND BETTER FILMS. MORE TIME, AND THEREFORE MORE MONEY, IN DEVELOPING THOSE PROJECTS THAT WILL CHALLENGE, ENTERTAIN AND PLAY TO DOMESTIC AUDIENCES.

THE THIRD, AND PERHAPS MOST COMPLEX PROPOSAL, WAS INCREASED INDUSTRY INVOLVEMENT IN THE DECISION-MAKING PROCESS.

SPECIFICALLY, IN TRIGGERING PRODUCTION DOLLARS FOR THOSE LARGER-BUDGET FILMS REQUESTING TELEFILM FINANCING, OF SAY, MORE THAN \$2 MILLION... THE FILMS THAT ARE EXPECTED THEREFORE TO REACH A BROADER AUDIENCE AND GENERATE DOMESTIC BOX-OFFICE.

IF I WERE TO PARAPHRASE THE MESSAGE DIPLOMATICALLY IT WOULD SOUND SOMETHING LIKE: WE RESPECT WAYNE CLARKSON, HIS COLLEAGUES, THEIR CHOICES AND THEIR EFFORTS... BUT LET THE MARKETPLACE, LET THE INDUSTRY – LED BY ITS PRODUCERS AND DISTRIBUTORS – MAKE DECISIONS ABOUT WHICH FILMS ARE LIKELY TO ACHIEVE SUCCESS ONCE THEY HIT THE CINEMAS BASED ON REAL RISK TAKEN IN THE MARKET PLACE.

IN THIS CONTEXT – “WHAT OF THE ENVELOPES – WHAT IS THEIR FUTURE?”

THE FOURTH PROPOSAL IS SUMMED UP IN THE WORD “FLEXIBILITY” – OR – “WHAT CONSTITUTES A CANADIAN FILM.”

**WHERE THE TRUTH LIES**, DIRECTED BY ATOM EGOYAN AND STARRING KEVIN BACON AND COLIN FIRTH PLAYING DEAN MARTIN- AND JERRY LEWIS-LIKE CHARACTERS, IS A CANADIAN FILM.

**BEING JULIA**, DIRECTED BY ISTVÁN SZABÓ AND STARRING ANNETTE BENING IS A CANADIAN FILM.

BUT DAVID CRONENBERG'S **HISTORY OF VIOLENCE**, SHOT IN ONTARIO, ISN'T CANADIAN, EVEN THOUGH THE TORONTO INTERNATIONAL FILM FESTIVAL GROUP INCLUDED IT ON THEIR TOP 10 CANADIAN FILMS. BUT THEY DIDN'T INCLUDE **CRASH** – NOT CRONENBERG'S FILM – PAUL HAGIS'S **CRASH** – DESPITE HIS BEING CANADIAN.

AND OF COURSE **WATER** – SET IN INDIA AND SHOT IN SRI LANKA – IS ABOUT A YOUNG GIRL WHO IS WIDOWED AT THE AGE OF 8 – THAT'S A CANADIAN FILM!

IT'S COMPLICATED ISN'T IT? OR IS IT?

TO BE CLEAR, AS A CULTURAL ORGANIZATION, TELEFILM'S MISSION IS TO SUPPORT THE PRODUCTION AND DISTRIBUTION OF CANADIAN FILMS FOR CANADIAN AUDIENCES.

WHAT WE HEARD FROM THE FOCUS GROUP IS THE NEED FOR MORE FLEXIBILITY IN WHAT DEFINES A CANADIAN FILM.

WHAT WE'RE SURE OF IS THAT FOR RECOGNIZABLY CANADIAN FILMS, MAXIMUM PUBLIC DOLLARS ARE AVAILABLE – ANYTHING LESS... WELL THE PUBLIC DOLLARS DECLINE ACCORDINGLY.

THE FIFTH AND FINAL PRINCIPLE I CERTAINLY TOOK AWAY FROM THE FOCUS GROUP WAS THE REAFFIRMATION OF THE NEED FOR CONTINUED COMMITMENT TO THE SELECTIVE PROCESS, AND ITS ROLE IN ADVANCING CORE VALUES AND CORE POLICIES.

IN PARTICULAR, THE IMPORTANCE OF EMERGING TALENT, CULTURAL DIVERSITY, LOW BUDGET-HIGH RISK FILMS – THE TRAINING GROUND AND SOURCE OF DEVELOPING TALENT, AND SOMETIMES THE SOURCE OF VERY GOOD AND COMMERCIALY SUCCESSFUL FILMS.

THE FOCUS GROUP THAT I JUST DESCRIBED IS THE FIRST OF THREE MEETINGS. THE SECOND WILL CONCENTRATE ON THE CREATIVE AND THE THIRD ON MARKETING – ALL AIMED AT IMPROVING THE ENGLISH-LANGUAGE FEATURE FILM MARKET.

IN THE CONTEXT OF SELECTIVE DECISION-MAKING I WOULD LIKE TO BRIEFLY TALK ABOUT THE NEW POSITION BEING CREATED AT TELEFILM: THE ENGLISH-LANGUAGE FEATURE FILM EXECUTIVE.

I ANTICIPATE THIS INDIVIDUAL WILL BEGIN WORKING EARLY IN THE NEW FISCAL YEAR AND – WITH THE SUPPORT OF HIS/HER COLLEAGUES FROM COAST TO COAST – WILL ENSURE A MORE EFFICIENT, TRANSPARENT, ACCOUNTABLE AND RESPONSIVE PROCESS – AND NO APPLICATION DEADLINES.

I MENTIONED EARLIER A COMMITMENT TO CONTINUED CONSULTATION, PRODUCTIVE COLLABORATION. THIS IS EVIDENCED IN OUR CONTINUATION OF THE FEATURE FILM ADVISORY GROUP – NOW CALLED THE WORKING GROUP.

A GROUP OF PROFESSIONALS REPRESENTING INDUSTRY ORGANIZATIONS THAT WILL PROVIDE GUIDANCE AND DIRECTION TO TELEFILM CANADA ON THE CANADA FEATURE FILM FUND.

THIS WORKING GROUP WILL MEET AT LEAST TWO OR THREE TIMES THROUGHOUT THE YEAR – MORE IF NEEDED – AND WILL HAVE SUBCOMMITTEES TO REVIEW AND DEVELOP GUIDELINES, POLICIES AND PROGRAMS FOR EACH LINGUISTIC MARKET.

THIS WORKING GROUP, TOGETHER WITH RECOMMENDATIONS THAT MIGHT ARISE AT THE NEXT SERIES OF INDUSTRY MEETINGS, WILL INEVITABLY BRING CHANGES TO THE CANADA FEATURE FILM FUND FOR 2007-2008.

AS WE PREPARE FOR THE FUTURE, TELEFILM WILL BE FOCUSING ON:

- INCREASED PRIVATE AND PUBLIC FUNDING IN SUPPORT OF CANADA'S FILM, TELEVISION AND NEW MEDIA INDUSTRIES;
- AN EFFICIENT AND EFFECTIVE PARTNERSHIP WITH THE CTF;
- NEW AND DIVERSE INTERNATIONAL ALLIANCES AND FINANCING THAT SERVE OUR FILM AND TELEVISION INDUSTRIES;
- GREATER OPPORTUNITY AND SUCCESS FOR EMERGING TALENT THAT EMBRACES CULTURAL DIVERSITY;
- INCREASED AUDIENCES IN CANADA AND AROUND THE WORLD FOR CANADIAN TALENT AND CANADIAN PRODUCTIONS; AND
- A DYNAMIC, TRANSPARENT, PROACTIVE, AND EFFECTIVE TELEFILM THAT EMBRACES CHANGE AND CHALLENGE.

I WOULD ASK YOU TO HOLD ME TO THESE GOALS. THANK YOU. MERCI.