



***Partners in action: Why co-producing works***

**Speech delivered by**

**Wayne Clarkson, Executive Director of Telefilm Canada,**

**before**

**The Trigger Points Pacific Co-Production Conference**

**at**

**The Victoria Independent Film and Video Festival**

**Victoria, British Columbia**

**February 3, 2007**

**Fairmount Empress Hotel, 8:30 a.m.**

THANK YOU FOR INVITING ME TO SPEAK AT TRIGGER POINTS.  
IT'S AN HONOUR TO WELCOME COMMISSIONING EDITORS,  
PRODUCERS AND BROADCASTERS FROM THE U. S., CHINA,  
THE U.K. AND AUSTRALIA.

IT'S ALSO GREAT TO BE HERE IN BRITISH COLUMBIA – ONE OF  
THE CORNERSTONES OF OUR PRODUCTION INDUSTRY.

A NUMBER OF EXCITING LOCAL FILMS ARE MAKING WAVES,  
INCLUDING *FIDO*, A QUIRKY, SATIRICAL ZOMBIE PICTURE. AND  
THERE'S ALSO THE EPIC *PARTITION*.

IT'S A DRAMATIC LOVE STORY SET DURING 1947 INDIA.  
CANADIAN FILMS ARE INCREASINGLY PROVING INDEPENDENT  
CINEMA IS NOT ONLY THRIVING BUT ALSO ESSENTIAL.

INDEED, THIS IS AN INSPIRING YEAR FOR CANADIAN CINEMA.  
WE ARE DELIGHTED AND PROUD TO HAVE CANADA  
REPRESENTED AT THE OSCARS BY DEEPA MEHTA'S *WATER*,  
NOMINATED FOR BEST FOREIGN FILM.

IT'S A RICH AND COMPLEX FILM THAT CLEARLY RESONATES WITH AUDIENCES ALL OVER THE WORLD, INCLUDING MEMBERS OF THE ACADEMY.

I AM A CHILD OF THE CINEMA... THAT IS TO SAY I AM OF A CERTAIN AGE WHEN GOING TO THE MOVIES WAS MORE POPULAR THAN WATCHING TELEVISION – PRINCIPALLY BECAUSE THERE WAS ONLY ONE CHANNEL IN OTTAWA AND IT WAS DIVIDED BETWEEN ENGLISH AND FRENCH PROGRAMS.

FILM HAS HAD AN IMPACT (LITERALLY) ON ME SINCE THE FIRST TIME I WENT TO THE MOVIES – I WAS ABOUT 5 OR 6 AND MY OLDER SISTER TOOK ME TO A MATINEE IN OTTAWA... ANTHONY MANN'S *WINCHESTER 73*, A WESTERN STARRING JIMMY STEWART.

IT WAS WINTER, AND AS I WAS CROSSING THE STREET I WAS HIT BY A CAR.

NOT TO WORRY, I SURVIVED.

A DRAMATIC BEGINNING... BUT MY LOVE OF MOVIES... AND  
FEAR OF AUTOMOBILES... WAS FIRMLY PLANTED.

*WINCHESTER 73* IS OF COURSE AN AMERICAN FILM – IN THE  
MID FIFTIES THERE WASN'T MUCH CHANCE OF FINDING A  
CANADIAN DRAMATIC FEATURE IN ANY OF THE MOVIE  
PALACES OF THE DAY.

THE NEXT DRAMATIC FILMGOING MOMENT FOR ME – WITH  
EQUAL BUT LESS PAINFUL IMPACT – WAS SOME YEARS  
LATER, WHEN AS A TEENAGER LIVING IN THE WEST END OF  
TORONTO, I SAW MY FIRST CANADIAN FEATURE.

IT WAS DON OWEN'S *NOBODY WAVED GOODBYE*, STARRING  
PETER KASTNER AND JULIE BIGGS.

DON'S FILM CAME OUT THE SAME YEAR AS A *HARD DAY'S NIGHT* AND *GOLDFINGER*, TWO VERY ENJOYABLE AND ENTERTAINING FILMS.

BUT THEY DID NOT HAVE THE SAME IMPACT... THEY DIDN'T RESONATE THE WAY DON'S COMING OF AGE STORY DID.

HIS FILM WAS NOT MERELY ENTERTAINING – IT WAS ENGAGING... MY WORLD, MY CITY, MY NEIGHBOURHOOD, AND MY FEARS AND APPREHENSION OF THE TEENAGE YEARS.

NORTHROP FRYE SAID IT BEST: “ALL CULTURE IS LOCAL AND REGIONAL, ROOTED IN THE IMAGINATION AND WORKS OF ART.”

A FEW YEARS AFTER THE RELEASE OF *NOBODY WAVED GOODBYE* – PRODUCED ON A MINIMAL BUDGET THROUGH THE NFB – THE CANADIAN FILM DEVELOPMENT CORPORATION – NOW TELEFILM CANADA – WAS ESTABLISHED – MARCH 2<sup>ND</sup> 1967 TO BE EXACT.

NOW, MORE THAN 40 YEARS LATER THE LANDSCAPE HAS CHANGED DRAMATICALLY.

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

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

BUT I BELIEVE THOSE BASIC PRINCIPLES AND QUALITIES COMMITTED TO IN 1967 – AND THAT WERE INHERENT IN DON OWEN'S FILM AND DON SHEBIB'S FILM, *GOIN DOWN THE ROAD*, AND THEIR EQUIVALENT IN COUNTRIES ALL OVER THE WORLD CONTINUE TO MATTER TODAY:

***CANADIAN TALENT MAKING CANADIAN MOVIES THAT  
ENGAGE AND ENTERTAIN CANADIANS AND THE WORLD.***

IN 2001, THE CANADIAN FEATURE FILM POLICY WAS CREATED WITH \$100 MILLION ANNUALLY TO SUPPORT CANADIAN CINEMA.

IT HAD AN OVERRIDING GOAL... TO ACHIEVE A MODEST 5% OF THE CANADIAN BOX OFFICE OVER THE FIVE YEARS OF THE FUND.

BLUNT THOUGH THAT GOAL IS, IT CONTINUES TO SERVE AS THE PRIMARY MEASURE OF THE POLICY'S SUCCESS TODAY.

IN 2005 WE ACHIEVED OUR GOAL ONE YEAR AHEAD OF TIME – AND MODESTLY EXCEEDED IT AT 5.3%.

THE REALITY AS WE KNOW IS THAT THIS ACHIEVEMENT WAS MAINLY – BUT NOT EXCLUSIVELY – THE PRODUCT OF A RENAISSANCE IN QUEBEC CINEMA.

A RENAISSANCE NEVER BEFORE EXPERIENCED THAT AT ONE POINT REACHED 26.6% OF THE DOMESTIC FRENCH-LANGUAGE MARKET.

IN ENGLISH CANADA OUR SUCCESS WAS MUCH LESS IMPRESSIVE – ACHIEVING A HIGH OF 1.9%.

A CONSIDERABLE ACCOMPLISHMENT NONETHELESS ESPECIALLY WHEN YOU REALIZE THAT AN INCREASE OF 1% IN ENGLISH CANADA MEANS AN ADDITIONAL \$7 MILLION AT THE BOX OFFICE.

OVER THE FIVE YEARS THE ENGLISH-LANGUAGE BOX OFFICE GREW AN INCREDIBLE 600% – FROM \$2 MILLION ANNUALLY TO APPROXIMATELY \$12 MILLION TODAY.

THAT SUCCESS WAS THE PRODUCT OF FILMS SUCH AS: *MEN WITH BROOMS*, *MAMBO ITALIANO*, *THE BLUE BUTTERFLY*, *WATER*, *WHITE NOISE* AND *THE CORPORATION*.

AND MORE RECENTLY THE HIGHEST GROSSING CANADIAN FILM EVER WITH \$12 MILLION, *BON COP, BAD COP*, FOLLOWED BY THE ONE OF THE BIGGEST OPENING FILMS EVER IN ENGLISH CANADA, *TRAILER PARK BOYS: THE MOVIE*.

I WAS JUST AT THE SUNDANCE FILM FESTIVAL WHERE TELEFILM CANADA HAD SEVEN FEATURE FILMS IN COMPETITION: *FIDO*, *MANUFACTURED LANDSCAPES*, *WEIRDSVILLE*....

I HAVE TO BRAG A BIT AND MENTION MY SON WYETH DIRECTED ONE OF THEM. HIS FILM *SK8 LIFE* HAD ITS WORLD PREMIERE AT THE WHISTLER FILM FESTIVAL AND WAS SHOT IN VANCOUVER.

THREE OTHER CANADIAN ENTRIES ALSO STOOD OUT: *RÊVES DE POUSSIÈRE*, *ON A TIGHTROPE* AND *HOTHOUSE*. ALL THREE ARE COPRODUCTIONS.

(NOTE: FRANCE, BURKINA FASO, /NORWAY /AND ISRAEL...)

THAT'S WHY WE'RE HERE TODAY, TO CELEBRATE AND SUPPORT CONFERENCES LIKE TRIGGER POINTS AND FILM FESTIVALS FROM VICTORIA TO PUSAN THAT ARE INCREASINGLY IMPORTANT FOR INDUSTRY PLAYERS WITH ENDLESS IMAGINATIONS IN SEARCH OF FINANCING PARTNERS.

***POOLING RESOURCES TO INCREASE PRODUCTION***

SUNDANCE WAS ONCE SEEN AS THE EDGY FESTIVAL. IT WAS TO CANNES WHAT NIRVANA WAS TO CHARLES AZNAVOUR.

IT'S NOW ONE OF THE MOST COMMERCIAL FILM FESTIVALS GOING, ATTRACTING TALENT BUYERS AND SELLERS ALL OVER THE WORLD.

TELEFILM IS COMMITTED TO PLAYING AN ACTIVE ROLE ON THE INTERNATIONAL STAGE BY PROVIDING OPPORTUNITIES AND RESOURCES TO CANADIAN PRODUCERS AND TALENT TO PARTNER WITH THE WORLD'S BEST.

WE DON'T RESTRICT OURSELVES TO SUPPORTING ONLY TELEVISION MOVIES AND NEW MEDIA PRODUCTIONS. WE ALSO ACT STRATEGICALLY, TARGETING DOMESTIC AND INTERNATIONAL FESTIVALS AND MARKETS.

OVER THE PAST THREE YEARS CANADA HAD OVER 188 CO-PRO PROJECTS WORTH OVER \$1.1 BILLION.

WE COULD NEVER HAVE DONE THAT ALONE. TELEFILM'S ANNUAL OUTPUT IS ROUGHLY 33 FILMS – 20 ENGLISH-LANGUAGE AND 13 FRENCH-LANGUAGE.

CO-PRODUCING HAS ADDED ANOTHER 15 FILMS TO OUR PORTFOLIO.

OUR FINANCIAL LIMITATIONS HAVE PUT TELEFILM ON ANOTHER PATH.

TO BUILD MOMENTUM WE DEVELOPED AN INTERNATIONAL STRATEGY THAT TAKES CANADIAN PRODUCERS AND THEIR FILMS TO FESTIVALS AND MARKETS AT HOME AND ABROAD.

WE COORDINATE THE CANADIAN PRESENCE AT SUCH EVENTS AS MIPTV AND MIPCOM AND FUND INITIATIVES SUCH AS NSI'S GLOBAL MARKETING PROGRAM.

THIS PAST YEAR WE LAUNCHED PERSPECTIVE CANADA WHICH SUPPORTS MARKET SCREENINGS AND PROMOTES TELEFILM-SUPPORTED FILMS INTERNATIONALLY.

THE FIRST SCREENINGS WERE AT THE CANNES FILM FESTIVAL LAST YEAR; WHERE FILMS SUCH AS 'THE ROCKET' SOLD TO 6 TERRITORIES.

WE ALSO DISTRIBUTED DVDS OF OUR FILMS AND RAN ADS TO PROMOTE SCREENINGS TO THE MORE THAN 95,000 BUYERS, SELLERS AND PRODUCERS FROM OVER 80 COUNTRIES.

WE WILL USE THE SAME STRATEGY FOR 13 CANADIAN FEATUTRES AT THE EUROPEAN FILM MARKET DURING BERLIN'S INTERNATIONAL FILM FESTIVAL.

SUPPORTING THE PROMOTIONAL EFFORTS AND INTERNATIONAL SALES OF CANADIAN PRODUCERS AND DISTRIBUTORS ALLOWS TELEFILM TO SOLIDIFY ITS ROLE IN BUILDING A DYNAMIC, SUSTAINABLE AUDIOVISUAL INDUSTRY.

AS THE GOVERNMENT AGENCY IN CHARGE OF THE ADMINISTRATION OF 50 CO-COPRODUCTION TREATIES, WE ARE WELL POSITIONED TO SOUND OUT COPRODUCTION TRENDS, FOREIGN TALENT AND FINANCIAL MECHANISMS THAT HELP THE CANADIAN INDUSTRY.

UNFORTUNATELY IT'S IMPOSSIBLE TO RAISE ENOUGH MONEY  
IN THE CANADIAN MARKET, EITHER PUBLICLY OR PRIVATELY.

THE INTERNATIONAL MARKET AND CO-PROS ARE THE ONLY  
WAY TO SUSTAIN THE VOLUME NEEDED TO SATISFY OUR  
AUDIENCES.

ON A POSITIVE NOTE, FIGURES FOR 2006 ARE STRONG –  
CO-PROS HAD A TOTAL PRODUCTION VOLUME OF  
\$271.4 MILLION.

IT'S NOT SUPRISING FRANCE HAS BEEN OUR MAIN CO-PRO  
PARTNER FOR THE PAST THREE YEARS WITH 42.5% IN  
PRODUCTION ACITIVITY.

NEXT IS THE U.K. WITH 34.5%, AND IN THIRD PLACE IS ASIA  
WITH 3.7%.

THAT ACTIVITY IS PRIMARILY RESTRICTED TO JAPAN, SOUTH  
KOREA AND THE PHILIPPINES. ((PARTITION + WATER))

OF COURSE, WE WOULD LIKE TO DO MORE WITH ASIA.

AND WE INVITE OUR PACIFIC RIM COLLEAGUES TO LET US  
KNOW HOW OUR COUNTRIES CAN BUILD NEW CO-  
PRODUCTION MODELS AND PARTNERSHIPS.

***THE TWO FACES OF CANADIAN CONTENT***

TELEFILM WILL ALWAYS SUPPORT FILMS THAT REFLECT THE  
CANADIAN EXPERIENCE FOR CANADIAN AUDIENCES, BUT  
PART OF OUR STRATEGY IS TO IMPROVE INTERNATIONAL  
SALES AND FINANCING.

THAT'S WHY OUR CO-PRODUCTIONS TEND TO HAVE MORE  
INTERNATIONAL FLAVOUR.

AS MARGARET ATTWOOD SAID; “ IF CANADIANS WERE TO DO  
MOBY DICK, IT WOULD BE FROM THE POINT OF VIEW OF THE  
WHALE.”

## **WHAT IS CANADIAN CONTENT?**

FOR ME FRANÇOIS GIRARD'S *THE RED VIOLIN*, AN ITALIAN-CANADIAN CO-PRO, FITS THE BILL. AND *SILK*, HIS NEXT FILM, WILL AS WELL.

A CANADIAN-ITALIAN-JAPANESE CO-PRODUCTION, IT TELLS THE STORY OF A FRENCH SILKWORM SMUGGLER WHO TRAVELS TO JAPAN AND HAS AN AFFAIR WITH ANOTHER MAN'S CONCUBINE WHILE HIS WIFE STRUGGLES IN WARTORN FRANCE.

BASED ON AN ITALIAN NOVEL, IT WAS WRITTEN AND DIRECTED BY MONTREAL'S GIRARD, AND STARS KEIRA KNIGHTLY AND MICHAEL PITT.

SHOT IN THE COUNTRIES OF ALL THE PARTNERS, IT TOO LOOKS LIKE A WINNER. IT'S A CO-PRODUCTION IN EVERY SENSE OF THE WORD. AND IT'S NO LESS CANADIAN.

## **MULTIPLATFORM...**

IN THE MULTIPLATFORM UNIVERSE DIGITIZATION AND DELIVERING CONTENT ON DEMAND ARE JUST THE BEGINNING. THERE'S A REVOLUTION GOING ON AND WHETHER WE LIKE IT OR NOT WE'RE A PART OF IT.

AND WE MUST THINK ABOUT HOW WE CAN SUPPORT THE NEXT GENERATION OF FILMMAKERS.

AS OUTLINED IN OUR CORPORATE PLAN – *FROM CINEMAS TO CELL PHONES* – THE OPPORTUNITIES AND CHALLENGES IN THE MULTIPLATFORM ERA ARE ENORMOUS FOR CANADIAN CREATIVE TALENT.

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

DISTRIBUTION PLATFORMS ARE PROLIFERATING, FROM THE MORE TRADITIONAL DVD RENTALS AND VIDEO ON DEMAND, TO THE INTERNET, MOBILE PHONES AND GAME CONSOLES.

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

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

SO, WHAT OF THE FUTURE...

TWENTY-ONE-YEAR-OLD DAVID LEHRE FROM WASHINGTON, MICHIGAN HAS MADE OVER 50 SHORT FILMS WITH HIS BEST FRIENDS.

HE POSTED *MYSFACE: THE MOVIE* ON YOUTUBE EARLIER THIS YEAR AND IS NOW FIELDING OFFERS FROM SEVERAL U.S. NETWORKS AND STUDIOS BECAUSE HIS FILM RECEIVED OVER 30 MILLION VIEWS.

THERE ARE ALSO TWO YOUNG MEN FROM MADISON, WISCONSIN WHO PREMIERED THEIR SHORT *CHAD VADER, DAY SHIFT MANAGER* ON *GOOD MORNING AMERICA* AFTER PRODUCERS SPOTTED IT ON YOUTUBE.

THEIR BIG INVESTMENT WAS A PIECE OF PVC PIPE TO CREATE THE VOICE EFFECT FOR DARTH'S LESS ACCOMPLISHED BROTHER.

JACK LONDON ONCE SAID, "YOU CAN'T WAIT FOR INSPIRATION. YOU HAVE TO GO AFTER IT WITH A CLUB."

WE'RE HERE TO GIVE YOU THE TOOLS TO GRAB THAT INSPIRATION.

THANK YOU.