

# **Telefilm Canada**

## **From cinemas to cell phones**

# Telefilm Canada

## Why are we here today?

- To provide you with a review of my first year as Executive Director of Telefilm Canada
- To get your feedback on our strategic priorities for moving forward
- But most of all – to listen to you and to work together

# Year 1 in review

## Building audiences

- **Canadian cinema** enjoyed new levels of success with a domestic market share of 5.3% in 2005
  - *C.R.A.Z.Y., Water, Maurice Richard*
- **Dramatic television** in 2003-2004 (supported by the CTF) made up 19% of all Canadian drama programming, but drew 35% of viewing
  - *Les Bougon - C'est aussi ça la vie !, Degrassi: The Next Generation, Trailer Park Boys*
- **New media** projects reached significant audiences
  - [www.degrassi.tv](http://www.degrassi.tv), [www.11someset.com](http://www.11someset.com),  
*Broken Saints*

## Year 1 in review (cont'd)

### Building capacity

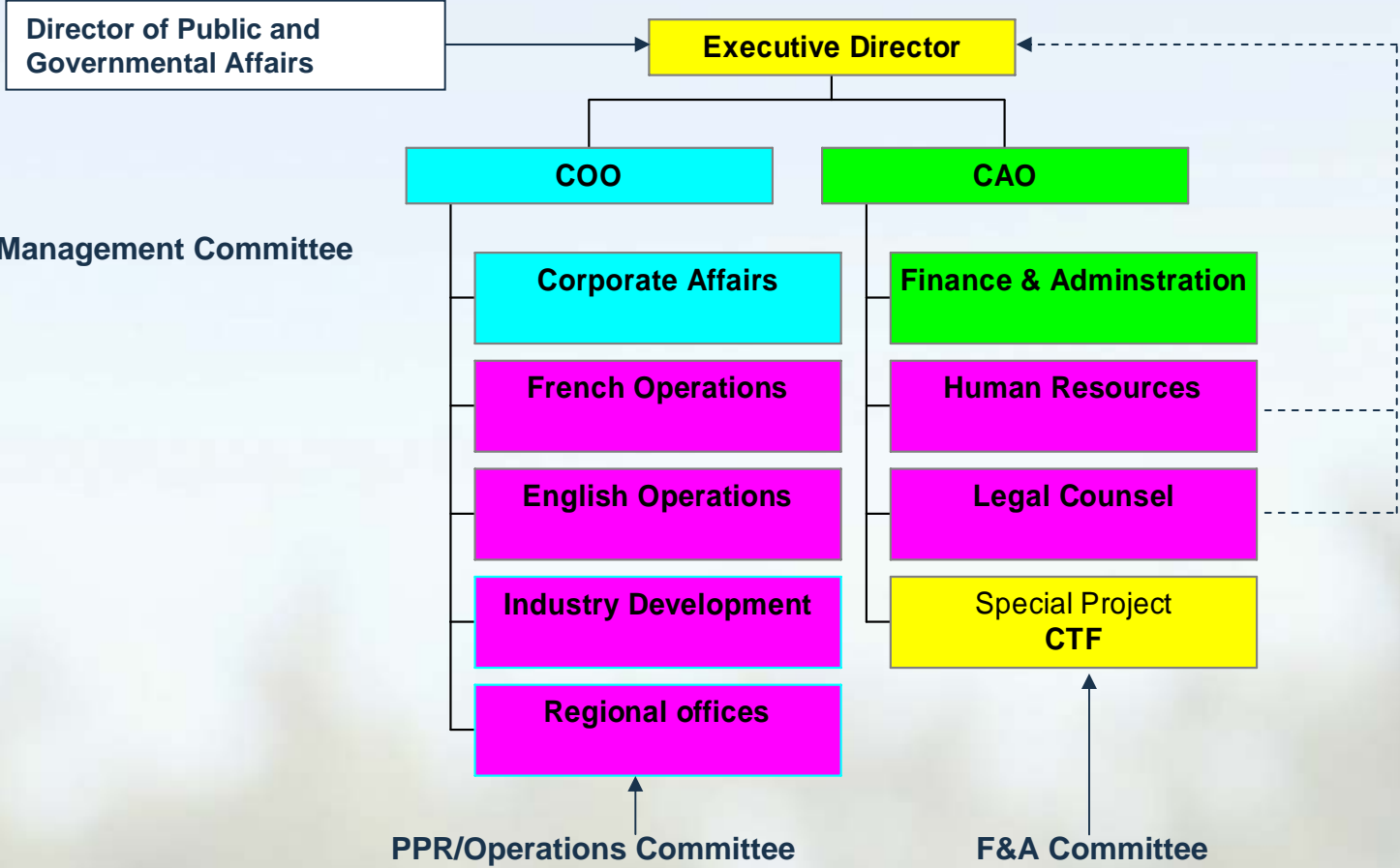
- International markets & festivals
  - 350 Canadian companies at seven major international markets – over 80% client satisfaction rate
  - Berlin 2006: 14 films selected & two winners (*Kamataki* and *In Between Days*), Perspective Canada screenings
  - Sundance 2006: *Eve & The Fire Horse*
- Canada-UK Television Coproduction Immersion
- Spark Plug Program – award from the Canadian Diversity Producer's Association
- New Theatrical Feature-Length Documentary Pilot Program

## Year 1 in review (cont'd)

### A strong administrator

- One Board and One administration at the CTF – administrative savings to the industry
  - One contract and one drawdown schedule
- Close to 250 clients using our enhanced online service, eTelefilm

# Moving forward: A new structure



## Moving forward: A new CTF collaboration

- One Board (CTF) and one administration (Telefilm)
- Program design is the responsibility of the CTF management and Board
- Selective decision-making, once involving staff in the TFC regional offices, is now the responsibility of the marketplace through the Broadcaster Performance Envelopes
- Regional offices will receive applications that will be subsequently analyzed and completed in Toronto and Montreal
- Comments, concerns and feedback on future program design should be made directly to the CTF management team



## **Moving forward: A new CTF collaboration (cont'd)**

- We are committed to ensuring a national standard of service for our clients regardless of the location of their company. Benchmarks will be developed with the CTF.
- We will start receiving your applications on March 1<sup>st</sup> at the Telefilm offices situated across Canada for all program components (LFP and EIP).
- Once the administrative team is complete they will be on the road to ensure clarity in the policies and procedures to deliver the CTF guidelines.



## Telefilm's business plan

- Our basic goal of building Canadian audiences remains unchanged.
  - Success at home and then abroad
  - A portfolio approach that includes a diversity of formats, genres, budgets and voices
  - Improving the capacity of the industry (talent development, audience development and financing and sales)

# Canadian cinema

- Canada Feature Film Fund renewal – 2007-2008
- Asymmetrical approach for two distinct language markets – programs and box-office objectives
- Focus on success at home first and then abroad – local stories for local audiences that have potential to succeed abroad

## English-Canadian cinema

- Three Focus Groups: Decision-making, Creative, Marketing
- Feature Film Working Group
- Enhanced script development and marketing
- New feature film executive – for major investment decisions
  - Works with our regional offices and clients
  - Regionally decentralized resources remain
- No application deadlines – projects will proceed when they are ready

## **French-Canadian cinema**

- Sustain current audience success and volume of production (international investment and sales)
- International markets, festivals and coproduction continue to play an important role, particularly in the French-language market, which has achieved tremendous success with local audiences
- Develop audiences for French-language films outside of major centres in Quebec
- Align Industry Development initiatives to meet the primary objective

## Canadian new media

- Canada New Media Fund renewal – 2007-2008
- Distinctively Canadian projects don't have the budgets to compete on the international stage
- Resources are insufficient to meet ever-increasing demand
- Highly mobile Canadian talent is being lost to service activities
- Work with the industry to develop and implement audience measurement tools in order to measure the success of the Fund

## Telefilm's commitment to the regions

- As a Crown Corporation we remain committed to supporting the industry across Canada.
- We will maintain and work to expand our regional presence.
- We will continue to target and decentralize a portion of development and production resources in feature film and new media.
- Our regional offices, and you, will play a key role in reorienting our Industry Development activities to Telefilm's corporate objectives and your needs.

## **Industry Development sector: Consolidating complementary activities in television, feature film and new media**

1. Building audiences
  - Audience development initiatives
  - Program review of Canada Showcase
2. Building skills
  - Training for entry-level individuals
  - Professional development for visible-minority and minority-language clients
3. Building capacity
  - Coproduction certification & initiatives
  - International markets and festivals
  - Financial tools and partnerships



## Improving our administration

- New version of eTelefilm with enhanced file tracking, direct deposit, individual accounts and easier registration
- Client survey 2003
  - Helped us to define a Customer Service Charter
- Client survey 2006
  - How have we done?
  - Will help us to define a consultation charter
- Pressing need to update Telefilm Canada's Act

## .... Looking to the future

- Increased audiences in Canada
- Increased private and public funding
- Strategic international alliances
- Strategy for emerging talent that embraces cultural diversity
- A dynamic, transparent, proactive and effective Telefilm that embraces change and challenge