

# Espresso

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## A significant body of work


Since the arrival of the first *Espresso* in October 2000, we have notably made final preparations on the new guidelines for official co-productions, and held a national consultation on the Canada Feature Film Fund (CFFF), including the Screenwriting Assistance Program and the Low Budget Independent Feature Film Assistance Program.

The interim 2001-2002 guidelines of the CFFF will be available shortly on our website. The CFFF is the third fund set-up by the Telefilm team since 1996, following the Canadian Television Fund – that was recently renewed for a year – and the Multimedia Fund. The collective effort of these last years has been a fruitful one. Canadian talent is better supported than ever.

Each fund proved to be a considerable challenge for the Telefilm Canada team on both the financial and administrative systems front as well as on the promotional front. Each one has tested our capacity to listen, to dialogue and to reflect.

Our regional, national and international mandate dictates that we adopt a long-term vision that ensures the cultural and industrial balance required to promote durable development of the Canadian industry as a whole. This vision will be unveiled to you shortly in a new business plan for fiscal years 2001-2006.

This edition of *Espresso* is evidence of the amount of work accomplished on a daily basis at Telefilm. The team is committed to a process of constant improvement, which includes openness and accountability. We strive to be enlightened and productive partners.



François Macerola  
Executive Director

## Telefilm Canada: News from the Western office

Here are a few highlights from the last few months: seven Western producers were selected to attend the International Film Financing Conference in San Francisco (see page 5); Gary Burns' film *waydowntown* earned the Best Canadian Film of 2000 award from the Toronto Film Critics and the Vancouver Film Critics Associations; Noam Gonick's first feature *Hey Happy!* was premiered at the Sundance Film Festival; and the *BC Encyclopedia* CD Rom received excellent reviews.

The Western office has been busy training new interns, and contributing to the task of creating new guidelines for the Canadian Television Fund and the Canada Feature Film Fund. In addition, Kathryn Newsom, Special Projects Officer, is working on the "3P's" Project: Standard Policy, Practice and Procedure. This special project has been initiated to ensure ongoing consistency between departments and offices in the implementation of policy, business practices and procedure wherever possible. This will increase efficiency in the application evaluation and contracting processes, and enhance the transparency of our business practices.



Elizabeth Friesen  
Director – Operations,  
Western Region

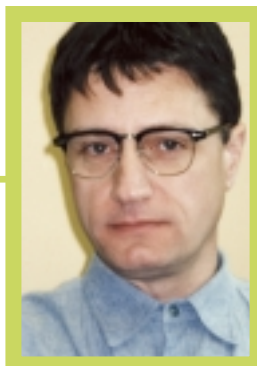


Industry professionals Cynthia Lickers and Eddy Malenfant at the Aboriginal consultation

## Consultation with Aboriginal stakeholders: Targeting assistance more effectively

Peter Katadotis, Director – Canadian Operations, and Elizabeth Friesen held a consultation on November 24, 2000, in Montréal, with a group of Aboriginal filmmakers, distributors and broadcasters. A review of past activity in the Aboriginal Language envelope of the Canadian Television Fund and the impact of the creation of the Aboriginal TV channel APTN highlighted the changing nature of this industry. All present voiced a need for increasing the profile of this industry and providing coordinated training support for Aboriginal writers, directors and producers. Telefilm, with APTN, has hired a consultant, Carol Geddes, who will be working with stakeholders to identify potential initiatives. Telefilm is also working in coordination with the CBC, NFB and Department of Canadian Heritage to design an executive training initiative we hope to be able to announce this fall.

New for 2001-2002: the contribution of the Licence Fee Program (LFP) to the Aboriginal Language envelope will no longer be administered by Telefilm due to the resulting reduction in available Federal tax credits. In recognition of the emerging nature of applicants to this fund, Telefilm will be implementing in next fiscal measures to reduce its due diligence and business affairs requirements.



John Dippong, Director – Feature Film Business Unit, Western Region, who was active in the implementation of the Canada Feature Film Fund

## Canada Feature Film Fund: It's a go!

Consultations were held in late November and early December in Halifax, Vancouver, Toronto and Montréal with clients and stakeholders. More than 40 participants were brought in to Vancouver from across the Western provinces to participate in these discussions.

The first application dates for the new Canada Feature Film Fund programs, the Low Budget Independent Feature Film Assistance Program and the Screenwriting Assistance Program, were set at January 31, 2001. Many applications for both programs were received in all Telefilm Canada offices across the country. Here in the West, we received 27 applications to the Low Budget Independent Feature Film Assistance Program and 62 to the Screenwriting Assistance Program.

### Successful applicants

#### Low Budget Independent Feature Film Assistance Program

*Shot in the Face*, David Hansen  
*East of Euclid*, Jeff Solylo

#### Screenwriting Assistance Program

##### Outline To Treatment

*Al's Good Bud*, Jaan Kolk  
*Cancer: A Practical Application*, Angus Fraser  
*Chikara*, Coralee Testar  
*Malpractice*, Wesly Lowe  
*Natural Disasters*, Susin Nielsen  
*Stryker*, Noam Gonick  
*Timsimian's Storm*, David Campbell

##### Treatment to First Draft

*Raid on St. Albans*, Sally Drake  
*The Women in My Life*, Carole Ducharme



Operations' Branch Management Meeting in Montréal: Karen Franklin (Ontario), Ralph Holt (Atlantic region), Joëlle Levie (Quebec), Peter Katadotis (Director – Canadian Operations), Elizabeth Friesen (Western region)

## The Western office oversubscribed

The television and feature film funds for development projects are oversubscribed. Applications are either being returned or held for future consideration after the CTF decision-making process has been completed in late May. Multimedia applications under evaluation also greatly exceed available funding.

## Internship program: A success

The Internship program we began a few months ago has so far been very successful. We now have seven interns on staff (four investment analysts and three project assistants), each on a six-month contract. They have all completed a "Telefilm 101" training curriculum and are preparing to meet the challenges of the Equity Investment Program of the CTF and CFFF decision periods. We hope to continue with this internship program over the coming months. If you are interested in applying for an internship please submit your résumé to us, with a cover letter outlining your goals for such an internship.

### Successful interns to date:

**Jacqueline MacDonald** joined Telefilm's Western office in mid-October, 2000 as a Project Assistant after a short stint at Haddock Entertainment. She holds a Master's in Business Administration from UBC and a Bachelor of Arts in Film Studies and English Literature.

**Marc Stephenson** has relocated from Manitoba and is working with us as an Investment Analyst. His background includes producing the critically acclaimed low budget feature *Heater* while at Marble Island Pictures, as well as MOW's, documentaries, commercials, and producing live theatre. He holds an Honors BA in History with a minor in film.

**Deborah Patz**, Investment Analyst, formerly the executive in charge of production at Forefront on the Emmy-award winning *The Magician's House* and on *These Arms of Mine*, has over 17 years of experience in film and television, is a Producer graduate from the Canadian Film Centre, and is author of the book *Surviving Production: The Art of Production Management*.

**Don Copeman** is an experienced producer and production manager of television dramas and documentaries. His credits include the Gemini-nominated programs *Frankie & Walter: One More Time...* the half-hour drama *Scrounge* and the NFB co-production *They Live to Polka*, winner of a 2000 Gemini Award for Editing. He has joined us as an Investment Analyst.

**Dave Forget** brings 20 years of experience in the distribution of mainstream and specialized films in Canada to his position as Investment Analyst at Telefilm Canada. Formerly of Red Sky Entertainment Ltd., Dave was responsible for sales, distribution, business affairs and acquisitions for the company. Dave has also worked with Alliance Releasing for four years, and managed the Canadian theatrical operations of 20th Century Fox for ten years. He is a graduate of McGill University, Montréal.

**Alasdair MacKay** has joined us as a Project Assistant. His background includes a period as the corporate affairs manager with the Gaelic Television Fund in Scotland. He has worked on a number of co-productions with national and international funders and producers. He holds a MBA from McGill University.

**Aniko Fenyvesi** recently joined Telefilm as a Project Assistant. She received her BFA in Film/Video from the Emily Carr Institute of Art and Design in 1999. Her graduation documentary, *My Grandfather's Garden*, was screened at the Vancouver International Film Festival. Last year, she collaborated with local choreographer/performer, Katherine Labelle as video producer/director.



Our interns: Dave Forget, Deborah Patz, Jacqueline MacDonald, Alasdair MacKay, Aniko Fenyvesi, Don Copeman (missing, Marc Stephenson)

## Telefilm and the industry on the road!

### Edmonton, Calgary, Winnipeg, Montréal, Whitehorse, Victoria

Telefilm Canada's newest board member, scriptwriter Louise Pelletier, attended **Cinémental Festival** (Winnipeg) this November. The winner of the Telefilm Canada Award for Best Short Film was director Serge Denoncourt, for *Via Crucis*.

Bill Hurst (Investment Analyst and our resident creative specialist) was in Edmonton on January 13 and Calgary the following day for the AMPIA Industry Development Initiative – **Doing Business with Writers workshops**.

In January, Calgary played host to the **Canadian Association of Broadcasters' (CAB)** annual conference, and William Barron, Director, Business Unit – Television, attended on behalf of Telefilm.

Elizabeth Friesen was in Winnipeg for the National Screen Institute initial planning meeting of the **Global International Interns Marketing Program** and in Montréal for the Aboriginal Consultation. She made a few additional trips to participate in the design of the CFFF guidelines and in Operations sector meetings.

The recently formed **Northern Filmmaker's Coop** in Whitehorse (Yukon) invited Grace Stad, Project Coordinator for the Western office, to make a presentation on television and feature film development. Around fifty people attended. The Yukon producers also had the opportunity to attend two training sessions – **How to Pitch to a Broadcaster** and **Financing a Production** – moderated by executives from the CBC, Adrian Mills, Suzanne Morgan and Susan Baker.



William Barron

Both William Barron and Bill Hurst took in the **Victoria Independent Film & Video Festival**, held from February 2 to 11, 2001. This year the Festival took the approach of picking one feature film script to analyze throughout the day. James Dennison's *The Critical Pound* was chosen and the day-long event began with a script reading with professional actors. Following this, the Script Editors Panel took over, offering up their assessment of what they thought worked about the script and what elements they thought the writer might consider trying to improve. Bill Hurst was on this panel along with John Frizzel (writer/editor, *Double Happiness*) and Michael Brandt (*Courier*). The moderator was Diane Boehme of CHUM Television/CIVI Victoria. The next session was the Directors Panel, which included comments and suggestions from Arthur Hiller (*Love Story, Silver Streak*), Sturla Gunnarsson (*Such a Long Journey, Scorn*) and Dirk Benedict (*Cahoots*). And, finally, William Barron moderated the Producers Panel, consisting of Mary-Pat Gleeson (Red Sky Entertainment), Trevor Hodgson (BC Film) and Scott Rosenfelt (*Home Alone, Smoke Signals*). By the end of the day, Mr. Dennison had received a wealth of information and advice from a varied mix of business and creative professionals. Good luck with your script, James!

### Singapore, San Francisco, Las Vegas, Cannes

Camille Gueymard attended the **Asia Television Forum (ATF)** which took place in Singapore from December 5 to 8, 2000. The ATF forum is a new media event organized by Reed Midem and Television Asia, and supported by the Singapore Broadcast Authority. It was conceived essentially to replace MIP-ASIA, which after three years in Hong Kong and two years in Singapore, did not seem to successfully establish itself as a key international market. For details of this event, check out the February 2, 2001 edition of *Zoom International* (Vol. 12, No. 1), on our website, [www.telefilm.gc.ca](http://www.telefilm.gc.ca): International Affairs.



Asia Television Forum: Camille Gueymard, Business Development – Asia Pacific, Western Region, with the representatives of the Singapore Broadcasting Authority

For the past two years our office has been supporting some of the costs associated with producers in our region who are selected to participate in the **International Film Financing Conference** (IFFCON), held in San Francisco from January 22 to 25, 2001. IFFCON brought together 68 film and video makers (documentary and dramatic long form) for a three-day series of meetings and pitching sessions with some 40 industry delegates, who included both domestic (American) and foreign buyers of television and feature films. This year, seven Western Canada producers were selected to pitch their projects (from a field of several hundred applicants). They were: Loretta Todd (BC) with *War Song*, Eda Lishman (AB) with *Sweetgrass*, Paul Scherzer (BC) with *Khaled*, Bob Frederick (BC) with *Ranger*, James Gottselig (AB) with *My Present Age*, Stephen Hegyes (BC) with *Punch* and Yue-Quing Yang (BC) with *Footbinding – The Three Inch Golden Lotus*. John Dippong attended as an industry observer. The conference is small enough that participants can meet with buyers one-to-one. Our Canadian producers ended to return with a new Rolodex full of contacts that will be of use to them in the future, and they also gained valuable experience pitching their projects (and watching others do the same) in the presence of their peers.

William Barron attended the National Association of Television Program Executives (**NATPE**) convention, which was held in Las Vegas from January 22 to 25, 2001. In addition to fielding inquiries as part of the team at the Telefilm stand, which acts as an umbrella for some 20 Canadian companies at the market, William had a chance to attend seminars on the latest trends in interactive TV, protecting intellectual properties, and financing low budget and factual programming, all from a global perspective. "This is the place to get a sense of trends for the U.S. market," says William. "And there is a growing international component, so for our clients it's one of the top markets to attend."

**MILIA**, held in Cannes in February, was perceived as a useful industry event for most Canadian companies attending. Telefilm Canada hosted a Team Canada at its umbrella stand, where commercial attachés from the major Canadian Embassies in Europe provided market intelligence on the multimedia and IT sectors to Canadian delegates. The feedback about Team Canada was highly positive. "During MILIA, several European professionals visited the Telefilm stand to let our representatives know that they will be in Vancouver in May for the World Education Market (WEM), also organized by Reed Midem. We expect an important delegation from France during this year's WEM in Vancouver. We have already received a request from this delegation to introduce Canadian companies to its participants during the market," said Camille Gueymard who attended MILIA on behalf of the Western office.

## Congratulations to our clients

- ▶ **Mind's Eye Motion Pictures** and **Anaïd Productions** and especially to **Matt Frewer** for his performance in *Mentors: A Transient, Shining Trouble*, Gemini, Best Performance, Children's or Youth.
- ▶ **Cracked Pot Films Inc.** for *A Feeling Called Glory*, Gemini, Best Dramatic Short.
- ▶ **Queen Bee Productions Ltd.** and **Vickie Grant** for *Scoop & Doozie, What Rubbish*, Gemini, Best Writing, Children's or Youth.
- ▶ **Camera West** and **Jackie Dzuba** for *They Live to Polka*, Gemini, Best Editing, Comedy, Variety, Performing Arts.
- ▶ **Asterisk Productions Ltd.** for *Reinventing the World*, Best Non-European Production at the Leonardo Festival in Parma, Italy.
- ▶ **Full Regalia Films** for *Legends: The Story of Siwash Rock*, Grand Honor 2000, at the Ethno Film Festival in Berlin.
- ▶ **A. M. Productions Inc.** and **Full Regalia Films** for *The John Walkus Story*, Best Service to the Community Award at the American Indian Film Festival in San Francisco.

- ▶ **Gary Burns** for *waydowntown*, Best Canadian Film 2000, Toronto Film Critics Association; and
- ▶ **Tony Nardi**, Best Actor Award at this year's Genies for *My Father's Angel*.

### Upcoming Dates

- ▶ **Local Heroes** (Edmonton), International Screen Festival, March 16-23, 2001,
- ▶ **Flicks** (Saskatoon), Saskatchewan International Children's Film Festival, March 23-25, 2001
- ▶ **Freeze Frame** (Winnipeg), International Festival of Films for Kids of All Ages, April 4-8, 2001
- ▶ **Telefilm Canada/APTN Aboriginal Awards**, closing dates for entries, April 30, 2001
- ▶ **Yorkton Short Film and Video Festival**, May 24-27, 2001
- ▶ **Banff Television Festival**, June 10-15, 2001

## Telefilm Canada at work

[www.telefilm.gc.ca](http://www.telefilm.gc.ca)

### Canadian Operations

#### Supporting the industry in all regions

Director: Peter Katadotis

At the end of the current fiscal year, the Canadian Operations team will have analysed and processed some 600 requests to support cinema, television and new media projects. In addition to the day-to-day management of financial resources that range from the scripting of projects to their distribution as well as through professional development, the four Canadian Telefilm offices are involved in all discussions concerning the evolution and the diversification of Telefilm's support of the industry. Their goal: to ensure that Canadian talent is highly visible on screens and in new media. Task forces on various issues have also been created across the country. They concern programs of the new Canada Feature Film Fund as well as increased corporate support of SMBs, financial tools of the different funds and programs, the business practices surrounding recoupment and implementation of diversity objectives and standardization of policies and procedures across the country. Furthermore, each office is preparing a business plan, which falls within the framework of the national plan, and will be custom tailored to respond more specifically to the needs of Telefilm clients in each region.

### Policies, Planning and Research

#### A long-term vision

Director: Guy DeRepentigny

Very involved in consultations and in the development of guidelines for the CFFF, the team is also working on the revision of the Multimedia Fund in order to provide more adequate financing tools and is contributing to the renewal of the CTF. Another major case is the five-year business plan – a first of so far-reaching proportions – that will be unveiled this spring. It will reflect the vision of all Telefilm sectors and will include performance indicators. The establishment of mechanisms to ensure accountability and to evaluate funds is also on the agenda, in accordance with the requirements of the Treasury Board for the transfer of payments. The division monitors statistics on the Corporation's financial commitments, coordinates research and analyses files on linguistic diversity, official languages, multiculturalism and official language communities, tracks box-office receipts, ratings and revenues of Canadian productions, and contributes to the sharing of national cultural expertise.

### Finances and Administration

#### Performance and accountability

Director: Danny Chalifour

Telefilm's financial resources and its volume of transactions will increase considerably in April 2001 with the implementation of the Canada Feature Film Fund. Telefilm has begun to upgrade its financial and computer systems. More powerful and better integrated, these new systems should allow us to improve customer service while meeting the Government's Financial Information Strategy (FIS) requirements. Telefilm wishes to accelerate certain administrative stages of the case follow-up process and eventually computerize many aspects of its transactions through the use of the Internet. Another challenge: to create databases that will allow for better control, analysis and sharing of information. Openness and financial accountability constitute essential goals. Furthermore, auditing policies are currently under review with producers, which should lead to new industry-wide auditing guidelines. The internal auditing program is progressing normally with the help of Deloitte Touche and will ensure the efficiency of control measures and improve them if needed.

### Communications and Public Affairs

#### More visibility for Canadian talent

Director: Danielle Dansereau

The team is contributing positively towards industry recognition at home and abroad. Four production catalogues (cinema, television – 2 – and new media) will be published shortly and will feature 400 works, including for the first time all those financed by the Canadian Television Fund. The new *Co-production Guide* (guidelines, list of co-production agreements, presentation of Canadian companies operating in this sector) will certainly be a bestseller, like the first one. The team is also producing advertising campaigns and documents in support of industry presence at markets and festivals at home and abroad. It manages the Canada Showcase program, which joins forces with approximately 30 festivals per year. It is decentralized and each Canadian office benefits from the expertise of communicators who support the regional business plans. The website has recently registered a record number of visitors since the posting of documents pertaining to the Canada Feature Film Fund. The site will be overhauled shortly to increase content and make it more user-friendly and interactive.

# Espresso National

## ❖ International Relations

### Considerable expertise to share

Director: Johanne St-Arnauld

Record Canadian participation at festivals and markets, accreditation of a continually high volume of co-productions, networking activities set-up by the Corporation's European office for Canadian and European communities: 2001 is shaping up as a banner year as far as international relations are concerned. Our international development tools are constantly being refined to be more accessible and useful to SMBs and regional industries, including minority status production. Co-production guidelines have been revised with the collaboration of Heritage Canada and professional associations and will be launched in the *Co-production Guide* at the MIP-TV trade fair. They are inspired by a strong will to encourage co-production in a spirit of equity, rigour and partnership. The team also possesses a strategic information mission in conjunction with *Zoom International*, to provide European press clippings, guides on various countries and special bulletins. Management has furthermore engaged in a series of consultations with provincial financing organizations in order to ensure better synergy favouring Canadian participation on international markets.

## ❖ Human Resources

### Expert skills at your service

Director: Stella Riggi

Beyond the institution, it's with financial analysts, content analysts, project coordinators, lawyers, marketing and dubbing specialists as well as communications and international relations experts that the various regional industry entities do business. The quality of our services is directly dependent on the competence, the open-mindedness, the ability to adapt and the continuing training of the team. To develop these aspects constitutes an important human resources objective at Telefilm. Furthermore, in accordance with the federal government's policies, the Company respects Canadian linguistic duality and wishes to encourage cultural diversity so that its team further reflects the image of Canadian society as a whole.

## ❖ General Counsel and Corporate Secretary

As Corporate Secretary for the Board, John Pelletier works with the Board Members and Telefilm's senior management to improve the Corporation's governance and its effectiveness. In his role as General Counsel he seeks constant improvements in the legal processes at Telefilm such as the enforcement of national legal standards, as well as overseeing legislation that affects Telefilm such as the *Access to Information Act and the Privacy Act*. Telefilm Canada employees are subject to a code governing their conflicts of interest. He also ensures that a sound legal foundation for all new technological developments that affect Telefilm, such as the Internet and Government on line is established.

## Aim For The World!

### Festivals: 2001 already a vintage year

Berlin, Sundance, Rotterdam, Biarritz, Clermont-Ferrand, and Göteborg: Canadian television and cinema made waves in January and February! Our productions received 90 invitations to international festivals. Twenty-two Canadian directors attended these festivals with the support of Telefilm Canada.

Among the successful productions, let us mention *Lost and Delirious* by Léa Pool, *Maelström* by Denis Villeneuve, *Law of Enclosures* by John Greyson and *The John Walkus Story* by Maureen Kelleher et Annie Frazier Henry.

The role of Telefilm Canada's International Relations department varies according to festivals but includes:

- ▶ the screening of Canadian works for festival organizers prior to selections;
- ▶ the shipping of films to festivals;
- ▶ setting-up screenings in different markets;
- ▶ coordinating the financing of feature film sub-titling;
- ▶ promoting the industry during events; and
- ▶ coordinating the presence of directors at important festival categories.

### Markets: moving towards record Canadian participation

Approximately 30 Canadian companies shared the Telefilm Canada booth at recent trade fairs such as the NATPE in Las Vegas and the MILIA in Cannes. Furthermore, the Corporation had a bureau at the European Film Market in Berlin, where it offered logistic support services to Canadian companies.

Upcoming events in which Telefilm Canada will participate: the MIP-TV in Cannes, the E3 in Los Angeles, the International Film Festival in Cannes and the Banff Television Festival.

### Make the most of our expertise!

Telefilm Canada possesses a wealth of information on international fronts.

International support is designed for SMBs that can benefit from:

- ▶ its logistic and promotional support;
- ▶ its extensive network of contacts;
- ▶ its expertise in international co-production;
- ▶ its knowledge of foreign markets.

To obtain further information, contact your regional bureau and consult the Festivals and Markets and International Affairs sections of our website.