

inspire.
celebrate.
illuminate.

TORONTO
INTERNATIONAL
FILM FESTIVAL
GROUP

ANNUAL REPORT 2002

TORONTO INTERNATIONAL FILM FESTIVAL GROUP



Keith Behrman's *Flower and Garnet*



inspire. celebrate. illuminate.

- inspire audiences to a greater understanding of the world through film
- celebrate past, present and future achievements of Canadian and international filmmaking
- illuminate the power of film through education for all ages



Todd Haynes's *Far From Heaven*



Laurie Lynd's *I Was a Rat*



Mahamat-Saleh Haroun's *Abouja*



The Toronto International Film Festival Group is a charitable, cultural and educational institution devoted to celebrating excellence in film and the moving image.

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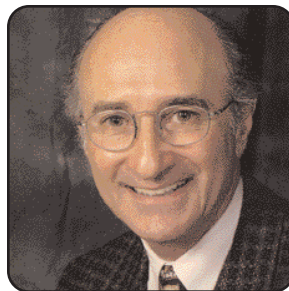
Jonathan H. Slan

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*as at December 10, 2002



FROM THE CHAIR

Every year, the Toronto International Film Festival Group establishes new hurdles for itself and presents new programming to reach more and more filmgoers.

2002 was no exception.

As we look back on the Group's accomplishments over the past year, it is clear that each division demonstrated astonishing growth.

This year was a particularly crucial period as the foundation was laid to move toward the next phase in the organization's history. The eyes of the world are now focused on TIFFFG as we move toward the realization of the dream of a permanent home.

We are extremely proud of the commitment to celebrate, illuminate and educate through film, one of the most influential and pervasive forms of cultural and populist expression of our times.

Continued support of this vigorous, forward-looking organization should be a goal for each of us as it continues to fulfill its vision.

Allen Karp, Chair

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FROM THE DIRECTOR

2002 was an extremely successful year for all divisions of the Toronto International Film Festival Group by any standards and we are extremely proud of our accomplishments.

The Group now reaches local, national and international audiences throughout the year. We are perceived as a leader in programming and have secured a reputation for the high quality of our work. Our activities are designed for audiences of all ages.

Cinematheque Ontario continued to set new standards of curation and presentation. The Film Reference Library built upon its important special collections of Canadian filmmakers and began work on digitizing its collection and on an online presence. Sprockets celebrated its fifth anniversary with an expanded programme, higher attendance, more guests and an increased industry profile.

Film Circuit confirmed itself as an alternative exhibition model for Canada and beyond. Serving almost 100 Canadian centres and numerous international venues through international tours, Film Circuit screenings of Canadian films generated total box-office earnings of more than \$1.4 million, of which two-thirds flows back into the Canadian film industry and one-third remains in each community.

Talk Cinema's surprise screenings, an initiative that gives audiences a value-added experience by having film professionals engage in post-screening discussions, have been so successful that the programme expanded to a second location.

As we look back on another successful year, we are confident we can look forward to an even brighter future.

A handwritten signature in black ink that reads "Piers Handling". The signature is stylized and includes a large, sweeping flourish at the end.

Piers Handling, Director, Toronto International Film Festival Group

TORONTO INTERNATIONAL FILM FESTIVAL GROUP

CINEMATHEQUE ONTARIO

Cinematheque Ontario, the Group's year-round screening programme, presents the history of world cinema through thoughtfully curated retrospectives, filmmaker monographs and international touring programmes.

FILM CIRCUIT

Film Circuit facilitates screenings of Canadian and international independent films in communities across seven provinces. Film Circuit provides filmgoers in underserved communities with access to Canadian and international films they might otherwise not have the opportunity to see.

THE FILM REFERENCE LIBRARY

The Film Reference Library is an invaluable resource devoted to the study of film as art and industry, and to the preservation of Canadian cinematic history. It houses the world's largest collection of English-language Canadian film-related materials, including numerous Special Collections and the Province of Ontario's Collection.

SPROCKETS TORONTO INTERNATIONAL FILM FESTIVAL FOR CHILDREN

Sprockets presents the best of contemporary and classic international children's cinema to family and school audiences. Educational and entertaining, this Festival offers children the opportunity to learn about cultures from around the world.

TORONTO INTERNATIONAL FILM FESTIVAL®

The Toronto International Film Festival is now in its 28th year and is widely recognized as the most successful public film festival in the world and the most important international film festival after Cannes. Toronto's discriminating and sophisticated filmgoers make the Festival a must-attend event for the public, the film industry and the press alike.

TALK CINEMA

Talk Cinema is a popular subscription series that features monthly sneak preview screenings of Academy Award®-calibre films and the best in international cinema, followed by interactive, informal discussions with film critics and professionals. Talk Cinema's membership for 2001/2002 sold out, prompting the addition of a second series for the 2002/2003 season.

CANADA'S TOP TEN

Canada's Top Ten promotes and celebrates Canadian cinema through an annual initiative in which a panel of this country's leading experts in Canadian cinema – film critics, academics and industry professionals – select the best Canadian films of the year.

INDUSTRY PROGRAMMING AND SERVICES

Industry Programming and Services is a year-round initiative that serves as a nexus for the Canadian and international film industries. Its programmes and services are designed to address issues that are critical to the industry while providing an open, accessible forum for industry professionals.

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Jean-Luc Godard's For Ever Mozart



Filmmaker Jack Chambers

CINEMATHEQUE ONTARIO

"To see perfect prints in an ideal screening room is every cinephile's dream. We're lucky to have a great programme, and the means to show it off beautifully."

– Atom Egoyan, Filmmaker, 2002

Cinematheque Ontario's 2002 programming highlights included retrospectives of the work of Jean-Luc Godard and Alexandr Sokurov, the latter of which toured to The Museum of Modern Art in New York City and the Harvard Film Archive in Cambridge, Massachusetts. National cinema spotlights focused on the Czech Republic, Hong Kong and the Arab world.

This year saw the publication of Cinematheque Ontario's fifth monograph, *The Films of Jack Chambers*, edited by Kathryn Elder and published in conjunction with Indiana University Press.

The Kon Ichikawa tour, begun in 2001, travelled to 13 North American venues, the Edinburgh International Festival and the British Film Institute. A selection from the Ichikawa monograph, published in 2001, was reproduced in the DVD release of Ichikawa's *Tokyo Olympiad*, distributed by The Criterion Collection.

On the operations side, several adjustments were made: online ticket ordering was introduced, increasing customer satisfaction; marketing approaches were refreshed; and more repeat screenings were offered to increase membership and opportunities to see classic films.

GROWTH AND DEVELOPMENT

Since its inception in 1990, Cinematheque Ontario has enjoyed spectacular growth. From 700 members in 1991, its membership has grown to more than 2,600 members in 2002 – an increase of more than 350 per cent. In 2002, The Film Club, Cinematheque Ontario's \$1,000-plus membership programme, grew by more than 50 per cent.

- 317 features from 38 countries
- 208 short films
- 376 public events
- 48,204 Cinematheque attendees
- 45 guests
- 3 national cinema spotlights
- 13 Limited Runs
- 26 Directors' Retrospectives
- 11 Filmmaker Presentations
- 4 guest curators
- 5 guest writers
- 81 sell-outs



Wiebke von Carolsfeld's *Marion Bridge*



Lyndon Chubbuck's *The War Bride*

FILM CIRCUIT

“No filmmaker can thank the Film Circuit enough for their work. Their vision and relentless passion to get quality Canadian and international films to audiences all across the country is commendable... This is the fuel a filmmaker needs to survive and this is precisely what a forum like the Film Circuit offers.”

– Gaurav Seth, Director, 2002

- 29 centres added
- 98 Circuit centres in 7 provinces
- 236,289 Circuit-goers
- 13 Circuit conferences held across Canada
- 191 films screened, including 48 Canadian films
- 45,000 Circuit-goers screened Canadian short films
- 45 guests
- \$1,486,505 total box-office
- \$401,356 total box-office revenue for Canadian films
- Guests included Liane Balaban, Gary Burns, Anais Granofsky, Bruce McDonald, Sarah Polley, Gaurav Seth, David Weaver and Anne Wheeler

2002 was Film Circuit's most successful year to date, with attendance and box-office growing by 42 per cent. Twenty-nine new Circuit centres were added – the largest expansion ever.

More than 25 per cent of the films on the Circuit were Canadian. In comparison, the national average is 2 per cent.

In addition, the Canadian Short Film Showcase launched 20 short films, facilitating nearly 300 bookings across Canada and the United Kingdom. As a result, approximately 45,000 people saw Canadian short films.

The Grey Fox was re-released in over 20 centres across Canada and the United Kingdom, grossing over \$10,000. *The War Bride*, which garnered seven Genie nominations, was distributed to 80 Canadian centres and grossed more than \$125,000.

The UK tour of 12 Canadian feature films and six Canadian short films played in 16 centres across England, Northern Ireland, Scotland and Wales. In total, more than 3,000 people attended screenings of Canadian films through this tour.

GROWTH AND DEVELOPMENT

Conceived in 1992, the Circuit joined the Festival Group in 1995 with 16 groups. It has since blossomed into an alternative exhibition/distribution model, which currently services nearly 100 communities across Canada. By the end of 2002, almost 240,000 filmgoers had attended Circuit screenings across Canada. Annual box-office revenue was \$132,000 in 1995 and now exceeds \$1,400,000, an increase of about 1,000 per cent.

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François Girard's *The Red Violin*



Poster of Patricia Rozema's *I've Heard the Mermaids Singing*

THE FILM REFERENCE LIBRARY

“Without a library to store and gain access to our filmic history we have little chance of learning from the past. Now we have no excuses.”

– Patricia Rozema, Filmmaker, 2002

The Film Reference Library continued in its role as a leading educational resource for students, academics, researchers, cinephiles and film and television professionals.

Following its two-year national tour, the Film Reference Library's *Brave Films, Wild Nights* Poster Tour ended its run with a special exhibition in Los Angeles.

In 2002, the Film Reference Library participated in community outreach events, including Doors Open Toronto in May and Word on the Street in September.

The year also saw extensive work on the digitization of the collection and development of a website that is expected to double the usage of the Library's resources.

GROWTH AND DEVELOPMENT

The Library's existing collections and special archives continue to expand. In 2002, the Library acquired collections donated from acclaimed Canadian filmmakers Patricia Rozema and Don McKellar. The donations include scripts, records and significant documents of their past works and highlight *I've Heard the Mermaids Singing*, *When Night Is Falling*, *Mansfield Park*, *The Red Violin* and *Last Night*, among others. In addition, Atom Egoyan has already begun to donate a second accrual of his material to the Library.

- 10,979 questions from public and industry answered
- 12,157 items catalogued
- 2,800 attendees annually
- 206 total memberships
- 100 student members
- 296 day passes sold
- 14,000 books
- 8,000 videos, laserdiscs and DVDs
- 300,000 images
- 60,000 film files
- 8,000 posters
- 140 magazine titles in subscription



Carlos Bolaño, B.Z. Goldberg and
Justine Shapiro's *Promises*



Jennifer Ussis's
The Unique Oneness of Christian Savage

SPROCKETS

TORONTO INTERNATIONAL FILM FESTIVAL FOR CHILDREN

"I sat in the screening room with a group of children, we watched a film and exchanged honest dialogue about the subject matter and the process. Cinema speaks to children in a massive way."

– Charles Officer, Filmmaker, 2002

- 6,631 total School Week attendance
- 27% Family Weekend attendance increase
- 26 sold-out screenings
- 5 films sold
- Pocket Fund recipient numbers doubled
- 14 screenwriters visited 34 classrooms for screenwriting sessions
- 26 feature films
- 42 short films
- 20 guest filmmakers
- 8 world and North American premieres
- 36 animated films
- 19 countries
- 21 languages
- 2,687 minutes of film

2002 was Sprockets' fifth anniversary and the most successful edition ever – School Week attendance increased a whopping 98 per cent over the previous year.

To mark the occasion, Sprockets presented new initiatives and programmes, including *Children in Warzones:Voices from the Frontlines*. It also hosted an increased number of guests, including international press and industry, and filmmakers from the Netherlands, Spain and all across Canada.

Programme highlights from the 2002 Sprockets Toronto International Film Festival for Children included the 2002 Academy Award® nominee *Promises*, the world premiere of *I Was a Rat* and several North American premieres.

Sprockets moved to new theatres in 2002, which allowed it to double its capacity and generate breakthrough attendance. In addition to 26 sold-out screenings, the total attendance for the event increased by 42 per cent, with box-office revenue growing by 39 per cent.

GROWTH AND DEVELOPMENT

Since its inception in 1998, Sprockets has witnessed unprecedented growth. In 1998, attendance was 2,300; in 1999 it grew to 6,000; in 2000 it increased to 9,100 and in 2001, an audience of almost 12,000 attended Sprockets. In 2002, Sprockets had a record-breaking 15,385 children and caregivers in attendance.

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Actor Michelle Pfeiffer

TORONTO INTERNATIONAL FILM FESTIVAL

“Toronto is the ideal of what all other festivals should be.”
– Elvis Mitchell, *The New York Times*, September 7, 2002

The 27th edition of the Toronto International Film Festival was among the most successful to date. The highest attendance ever, along with obvious satisfaction from our audience, made for a very successful event for the filmgoing public, the international press corps and industry attendees.

A record-breaking 194 world and North American premieres from 50 countries were presented in a dizzying array of formats – from Super 16 to digital video, from double system to satellite download.

Films throughout the programme, among them *The Crime of Father Amaro*, *Spellbound*, *Frida* and *Talk to Her*, went on to receive Academy Award® nominations. *Nowhere in Africa* was honoured with the best foreign language film award.

2002 also saw the publication of *Allan King: Filmmaker* (edited by Seth Feldman and published by the Toronto International Film Festival in conjunction with Indiana University Press), a monograph on the work of this monumental Canadian filmmaker. The publication complemented a programme of 18 of King’s films presented by the Festival.

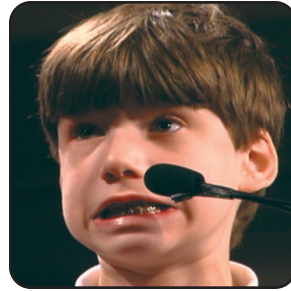
GROWTH AND DEVELOPMENT

The 2002 Festival saw the addition of Visions, a new programme that presents films that challenge our notions of mainstream cinema. Visions spotlights works that enter new cinematic territory, use unconventional approaches to storytelling or employ new technologies in distinctive ways. Twenty-five titles were presented, including *Russian Ark*, *Morvern Callar*, *Irréversible*, *City of God*, *Japón* and *Gerry*.

- 345 films from 50 countries
- 42 Canadian features (including co-productions)
- 28,141 kilos of film
- 1,226 screenings on 24 screens
- 727 press
- over \$2,000,000 total box office (up 15%)
- 2,104 industry delegates
- 546 staff members
- 1,218 volunteers who filled 11,970 shifts
- 32 languages represented by volunteer interpreters
- 194 world and North American premieres
- 3,024 total submissions
- 27,390 minutes of film



Spike Jonze's *Adaptation*



Jeff Blitz's *Spellbound*

TALK CINEMA

“Talk Cinema was a very enjoyable experience. It was interesting and helpful to get feedback from the audience and to express my point of view of the character of Khaled.”

– Michael D’Ascenzo, 11-year-old Actor, 2002

- 3,400 attendees in 2002
- 13 events in 2002/2003 season
- 24 guests
- 8,232 muffins/croissants/Danishes served
- 9,673 cups of coffee/tea/hot chocolate served

Now in its fourth season, Talk Cinema enjoyed a sold-out series in 2002.

Talk Cinema is a surprise – the audience does not know what they will see until showtime. It always delivers a mix of the season’s most anticipated films (*The Pianist*, *Adaptation*), non-English-language gems (*The Clay Bird*, *The Cuckoo*) and documentaries (*Spellbound*).

Indeed, Toronto’s town hall for movie lovers has developed an engaged audience who are passionate about going to the movies.

The lively post-screening discussions featured a variety of special guests, including critics Geoff Pevere and Brian Johnson, filmmaker Helen Lee, screenwriter Semi Chellas, academics and programmers.

GROWTH AND DEVELOPMENT

The overwhelming success of the sold-out 2001/2002 Talk Cinema season prompted the expansion of the programme to include a second venue.

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Guy Maddin's
Dracula: Pages from a Virgin's Diary



David Cronenberg's *Spider*

CANADA'S TOP TEN

"Canada's Top Ten lays a trail for audiences to discover the creativity of Canadian cinema. It's an important and overdue celebration."

- Jim Allodi, Filmmaker, 2002

Canada's Top Ten is an annual event that recognizes and honours excellence in Canadian cinema. An independent, 10-member national panel votes on the best Canadian films of the year.

2002's Top Ten, in alphabetical order:

Ararat (Atom Egoyan)

Dracula: Pages from a Virgin's Diary (Guy Maddin)

Flower and Garnet (Keith Behrman)

Gambling, Gods and LSD (Peter Mettler)

Marion Bridge (Wiebke von Carolsfeld)

Le Nèg' (Robert Morin)

Océan (Catherine Martin)

Spider (David Cronenberg)

Tom (Mike Hoolboom)

La Turbulence des fluides (Manon Briand)

- 2002 Panel:
Luc Dery
Laura Michalchyshyn
Tom McSorley
William D. MacGillivray
Katherine Monk
Geoff Pevere
Sékolène Roederer
Bruce Sweeney
John Walker
Jerry White

GROWTH AND DEVELOPMENT

To celebrate the 2002 list, moderated discussions open to the public were inaugurated. On Performance, moderated by acclaimed actor-director Don McKellar, featured first-time feature directors Keith Behrman and Wiebke von Carolsfeld and established award-winning actors Callum Keith Rennie and Rebecca Jenkins. On Editing was a conversation among two of the world's most pre-eminent directors, David Cronenberg and Atom Egoyan, their collaborators Ronald Saunders and Susan Shipton, and moderator Bruce McDonald.



Michael Danna in conversation



Maverick Tilda Swinton

INDUSTRY PROGRAMMING AND SERVICES

“The Toronto International Film Festival Group is vital for both emerging and developing Toronto filmmakers. Participating in TIFFG gives one a sense of community that is essential for growth and confidence.”

– Clement Virgo, Filmmaker, 2002

- more than 400 producers registered
- 700 distribution executives from 48 countries registered with the OMDC Sales Office
- more than 2,000 Industry Delegate Passes issued
- 34 industry programmes produced
- 73 guest speakers from 20 countries
- 25 new distribution companies

During the 2002 Festival, the Rogers Industry Centre continued to provide a high level of service for the buyers, sellers, distributors and studios in attendance; in addition, its programming reflected every area of filmcraft and industry.

2002 programming included The Mavericks, among them Robert Duvall, Catherine Breillat, Tilda Swinton, Brian De Palma and Gaspar Noé; other highlights included Ed Lachman on cinematography, Jack Cardiff on digital filmmaking, author Anne Michaels and director Jeremy Podeswa on literary adaptation, discussions on creative financing, and the Ivan Reitman Masterclass.

Buyers were active, especially in the latter half of the Festival; sales of 39 titles were facilitated through the OMDC Sales Office.

Industry Programming included the Screenwriter Mentorship Programme, which mentored 12 writers as they worked toward a first draft of a screenplay.

GROWTH AND DEVELOPMENT

In 2002, Industry developed a Sales and Industry component at Sprockets. Five international buyers were supported, a networking event was launched and a Masterclass with screenwriter Gavin Scott was held.

The Rogers Industry Centre launched two new programming initiatives – Telefilm Canada’s News & Views, and Doc Salon. In addition, the OMDC Sales Office dramatically increased the number of acquisitions executives from Latin America and Japan.

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Sprockets Jury



Ivan Reitman Masterclass

EDUCATION

TIFFFG provides a variety of education initiatives to both the film-loving public and industry professionals. 2002 saw new programmes implemented and existing ones expanded:

- Sprockets School Week for educators and their classes complete with a Study Guide and Film Literacy Workshops
- outreach programmes (Special Delivery) and funding initiatives (Pocket Fund) to ensure wide access to Sprockets programming and activities
- annual publication of monographs to accompany Cinematheque Ontario and Festival programming
- the Film Reference Library's collections and holdings, readily available to the public for research and general interest
- question-and-answer sessions after Festival, Cinematheque Ontario, Film Circuit and Sprockets screenings
- in-depth introductions and question-and-answer periods featuring filmmakers, film critics and industry professionals at Talk Cinema events
- Canada's Top Ten moderated public discussions featuring acclaimed Canadian talents exploring the creative aspects of their craft
- a Screenwriter Mentorship Programme to help screenwriters refine their scripts and hone their skills
- industry programming including Masterclasses, The Mavericks filmmaker sessions and topical forums addressing innovations, developments and craft practices

TORONTO INTERNATIONAL FILM FESTIVAL GROUP

STATEMENT OF OPERATIONS

as at December 31, 2002

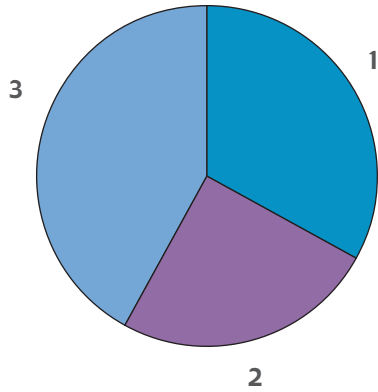
REVENUES	Earned Revenue	\$	3,752,513
	Government		2,840,542
	Fundraising		4,678,698
			<hr/>
		\$	11,271,753
	Transfer to Endowment Fund	\$	- 30,000
			<hr/>
		\$	11,241,753
EXPENSES	Programming	\$	5,727,583
	Marketing, Communications and Customer Service		1,467,063
	Fundraising		702,161
	Industry Services		473,445
	Education		784,710
	Operation and Maintenance		708,765
	Depreciation		208,741
	General and Administrative		1,135,166
			<hr/>
			\$
	Excess of Revenue over Expenses	\$	34,119
			<hr/> <hr/>

ENDOWMENT – Over the last four years, the Group has transferred \$1,475,906 to OCAF, which was fully matched by the Province of Ontario. Interest from the endowment fund is used by the organization for its educational programmes.

FESTIVAL CENTRE – In 2002, the organization spent \$250,171 to produce Space Feasibility Studies for a potential new Festival Centre. Monies for these projects were taken from the Group's Building Fund (\$2,110,669 at December 31, 2002).

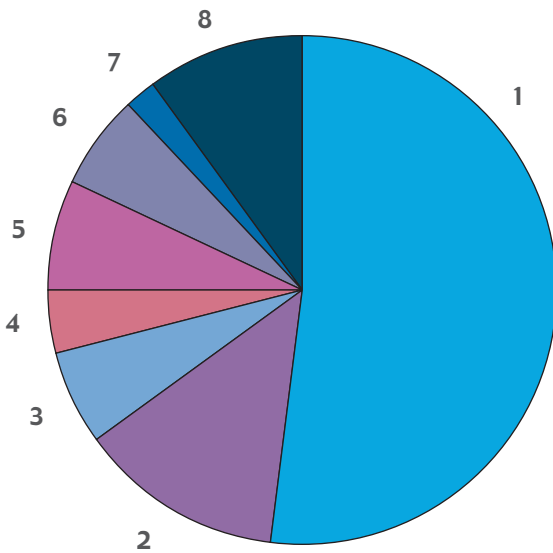
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2002 TIFFFG REVENUES



- 1. earned revenue
- 2. government
- 3. fundraising

2002 TIFFFG EXPENSES

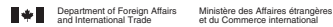


- 1. programming
- 2. marketing, communications & customer service
- 3. fundraising
- 4. industry services
- 5. education
- 6. operation & maintenance
- 7. depreciation
- 8. general & administrative

SPECIAL THANKS

The activities of the Toronto International Film Festival Group in 2002 would not have been possible without the support we receive from many of our generous supporters and partners.

GOVERNMENT SUPPORTERS



TIFFG SPONSORS

We would like to thank specifically those corporations whose involvement extends year-round, with consistent support throughout the year for our activities:

Bell Canada • Bell Mobility • CIBC • Cineplex Odeon • DGC – ONTARIO
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Universal Studios Canada • VISA • Warner Bros. Entertainment Inc.

TIFFG DONORS

We would like to extend our thanks to the generous individuals, corporations and foundations whose donations supported key areas of our mandate in 2002:

Gifts of \$25,000 and up

The Jack Freedman Fund • Wappel, Babits

Gifts of \$5,000 to \$24,999

Apotex Foundation/Mary & Allen Shechtman and Honey & Barry Sherman • The AV Preservation Trust
S.M. Blair Family Foundation • Walter & Duncan Gordon Foundation • Harbinger Foundation
Hudson's Bay Charitable Foundation • Latoplast Ltd. • Roger Martin & Nancy Lang
Shaw Children's Programming Initiative – Dr. Geoffrey R. Conway Fund • Toronto Community Foundation

Gifts of \$1,000 to \$4,999

Barry Avrich & Melissa Manly • Jacqueline Brodie • Brendan & Mary Calder • CIBC • J. Rob Collins
Prudence Emery • Piers Handling • Michèle Maheux • Peter Morris • Jacques & Sandra Reiss • Ron Rosenthal
Nelson Smith & Sabine Koy-Smith • David Vella

We would also like to extend our thanks to all 2002 Gold Patrons, Silver Screen Society and Film Club members whose memberships support our educational programming.

And a very special thanks to all our volunteers who help us during the year.