

BRITISH COLUMBIA FILM

{ACTIVITY REPORT 2003/04}



contents

- 1 Message from the Chair
- 2 Industry Overview
 - Economic Impact
 - Competitive Advantages
 - Opportunities for Future Growth
- 6 An Industry Like No Other
 - Costs
 - Demand
 - Risk
 - Behavioural Dynamic
- 8 Film and Television Industry Value Chain at Work
- 10 A Catalyst for Competitive Advantage
 - British Columbia's Role in the Film and Television Industry Value Chain
 - Enhancing the Film and Television Industry Value Chain
 - Adapting to Change
- 14 Program Activity 2003/04
- 26 Industry Partnerships

a catalyst in a changing environment

The British Columbia film and television industry operates in an environment in which there is continual change. Ongoing fluctuations in the demand of the international marketplace, redefinition of the Canadian government's mandate as a cultural investor in the film and television sector, and the growth and increased capacity of the domestic industry in the province since British Columbia Film's inception in 1987, are just some of the key factors impacting this landscape. In addition, our organization has been required to take steps to operate within available financial resources provided by the provincial government.

In recent years, both federal and provincial governments have introduced tax credit programs to foster the growth of the film and television industry across Canada. In British Columbia, the provincial tax credit program was introduced in 1998 and further enhanced in subsequent years. Most recently in 2003, the province launched a Digital Animation and Visual Effects (DAVE) tax credit and added a regional incentive to the existing Production Services Tax Credit. For many British Columbia companies these tax incentives have become a key source of production financing. In this context, British Columbia Film has adapted its available resources and designed programs to fill the gaps in the film and television industry value chain not filled by the tax credit program.

Our changing role is also reflected in the range of services provided by the organization to government, to the film and television industry and to individual filmmakers. These services include policy development, advocacy, and research and statistics. In this capacity, the organization works at a national level through the Association of Provincial Funding Agencies (APFA) and, in British Columbia, with the British Columbia Film Commission, the Motion Picture Production Industry Association (MMPPIA-BC), the Canadian Film and Television Production Association – BC (CFTPA), the Documentary Organization of Canada – BC (DOC) and New Media BC.

Despite the changing environment and the many challenges our industry faces, British Columbia has established itself as a world leader in both foreign and domestic film and television production. We at British Columbia Film are privileged to play an ongoing part in this success.



MICHAEL FRANCIS

Chair,
Board of Directors, British Columbia Film

board of directors 2003/04

NINI BAIRD

DARYL DUKE

MICHAEL FRANCIS

Chair

CATHERINE MURRAY

BRIGITTE PROCHASKA

GERRY RUTHERFORD

SHELLEY TRATCH

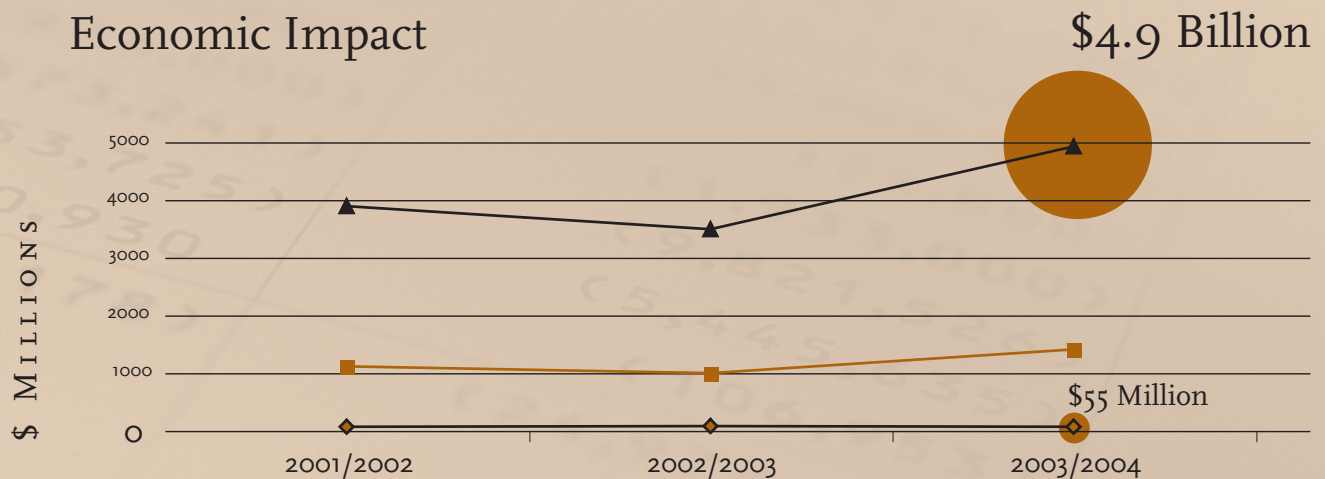
Vice-Chair, Secretary/Treasurer

industry overview

“Our goal is to sustain BC-owned film and television production in this province and to ensure that our filmmakers are equipped to succeed in the increasingly competitive national and global marketplace.”

ROB EGAN, PRESIDENT AND CEO, BRITISH COLUMBIA FILM

Economic Impact



| | 2001/2002 | 2002/2003 | 2003/2004 |
|---|-----------|-----------|-----------|
| ◆ Current Funding (FINANCING THROUGH BRITISH COLUMBIA FILM AND PROVINCIAL TAX CREDITS) | 63 | 68 | 55 |
| ■ Overall Production Output (TOTAL PRODUCTION VOLUME) | 1,108 | 994 | 1,404 |
| ▲ Economic Impact (3.5 ECONOMIC MULTIPLIER, 'THE ALBERTA FILM REVIEW COMMITTEE REPORT' SEPTEMBER 10, 2001, P.6) | 3,878 | 3,477 | 4,914 |

I. economic impact

Film and television production has emerged as a global industry with an estimated worth of approximately \$50 billion annually. Almost every country around the globe now competes for its share of this growing and very lucrative market.

Film and television is a key driver of British Columbia’s content industries. In 2003, film and television contributed \$1.4 Billion in production expenditure into the provincial economy. This expenditure is comprised predominantly of inward investment from the United States. The overall economic impact of this sector is estimated to be \$4.9 Billion in 2003/04 (see chart left). Over 35,000 British Columbians are now employed in film and television production and many more contribute to the provinces’ technologically advanced and innovative post-production, special effects and new media businesses.¹

The film and television industry in British Columbia is made up of two different but complementary production sectors – *domestic and service*.

Service productions are those initiated and owned and controlled by producers from other jurisdictions outside of Canada. Foreign producers are primarily interested in British Columbia as a production location. Typically, service production is highly mobile and expends money on a project by project basis. The production hires local talent and crew, however, key creative decision-making remains with the foreign producer. In 2003, approximately 88% (or \$1.2 Billion of the \$1.4 Billion) of all spending on film and television in British Columbia was from foreign sources. As noted in a report by BC Stats in August 2004, *this dependence on highly mobile foreign production underscores the need to strengthen the domestic sector of the film & television industry.*²

In contrast, domestic productions are those that are created, developed and owned and controlled by British Columbia resident production companies. As such, these companies make long term investments in corporate infrastructure to develop a portfolio of film and television projects. A domestic production hires British Columbia key creative talent and crew and in so doing contributes to stable employment levels. In addition, this production provides opportunities for British Columbia content creators to tell their stories to a national and international audience.

KEY ECONOMIC BENEFITS

- High wage sector
- High economic multiplier to regions and suppliers
- Low environmental impact
- Growing economic infrastructure – legal, accounting, financial services

KEY ECONOMIC CHALLENGES

- Decision-making is on a project-by-project basis
- Contractual nature of work results in a limited number of full time employees
- Film and television production is mobile, driven by location, cost and star power

¹ SPIRIT OF 2010 - CONTINUING SUCCESS IN THE BRITISH COLUMBIA FILM INDUSTRY, MINISTRY OF SMALL BUSINESS AND ECONOMIC DEVELOPMENT (2004)

² INFOLINE, BC STATS DOCUMENT, MINISTRY OF MANAGEMENT SERVICES, AUGUST 2004, ISSUE-0433

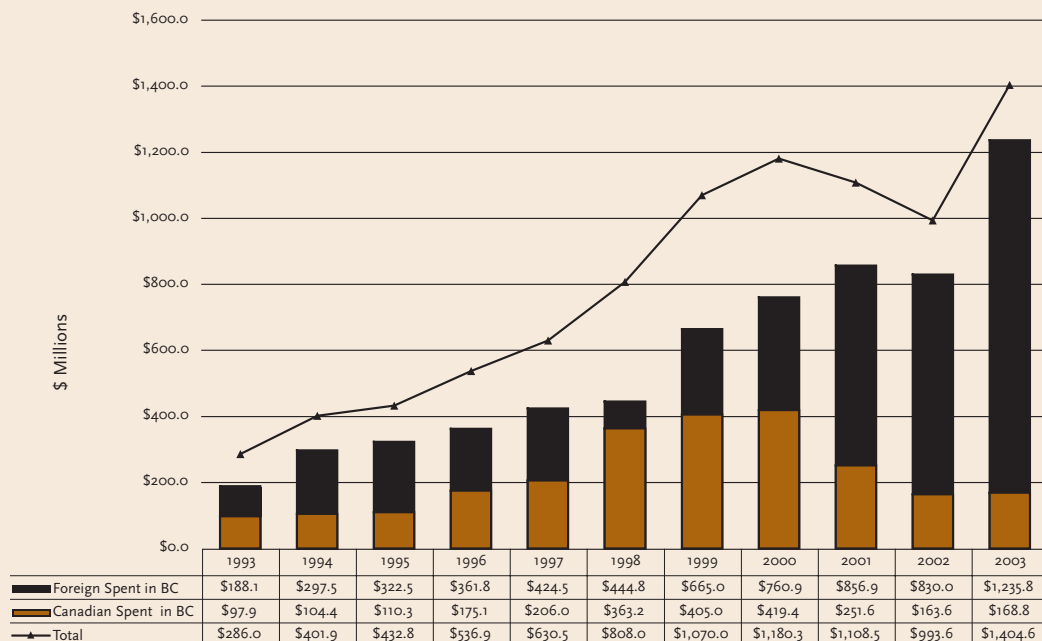
2. competitive advantages

British Columbia has emerged as a world leader in film and television production and offers a number of key advantages which provide a solid foundation for future growth. British Columbia is an established full service production centre serving the needs of both domestic and international production companies.

KEY COMPETITIVE ADVANTAGES

- Favourable currency exchange rate
- Diversity of locations
- Film friendly communities
- Creative talent pool (directors, writers, producers, actors)
- Established relationships with creative/financial partners in the United States and Europe
- Labour stability
- English speaking production environment
- Competitive incentives to attract and sustain production
- Proximity to Los Angeles
- Experienced and highly skilled crews
- World class infrastructure (studios, equipment rental, talent agencies)
- Capacity to crew multiple productions concurrently
- Post-production facilities using state-of-the-art technology
- Expertise in animation and new media

FILM AND TELEVISION PRODUCTION IN BRITISH COLUMBIA 1993 - 2003

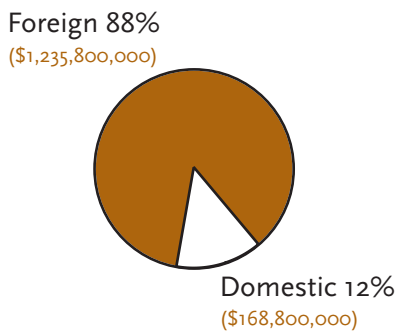


3. opportunities for future growth

The film and television industry in British Columbia is well positioned to build on its past successes.

However, recognizing the increased competition from jurisdictions as far a field as Prague to Pretoria, it will be necessary for British Columbia to take steps to maintain its position as a leading production centre. A key strategy to achieve this includes the establishment of a stronger domestic film and television sector.

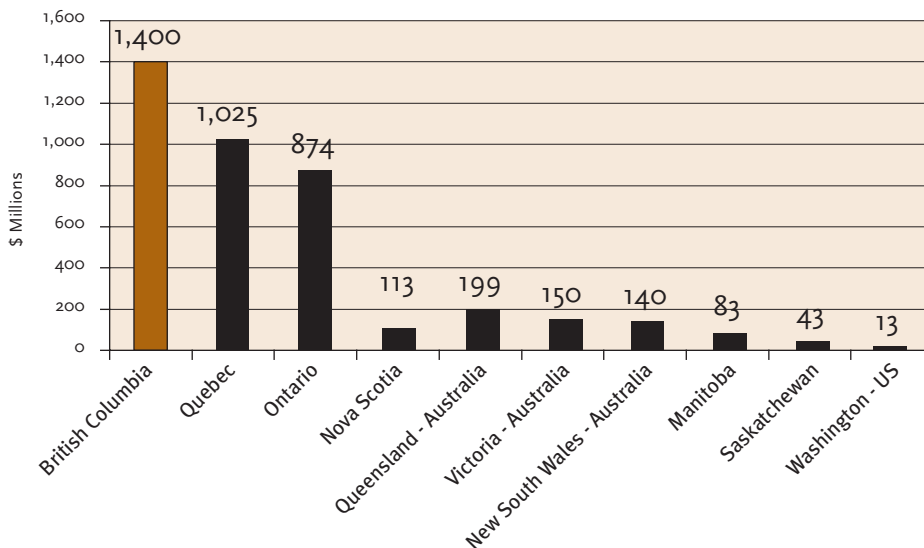
BRITISH COLUMBIA FILM AND TELEVISION PRODUCTION – 2003 FOREIGN/DOMESTIC BREAKDOWN



STRENGTHEN DOMESTIC SECTOR BY

- Establishing integrated companies operating across development, production and distribution
- Capitalizing existing production companies
- Attracting financing from private investors
- Securing adequate resources for script development to improve quality and marketability of productions
- Exploiting international marketing opportunities
- Creating opportunities to keep British Columbia talent at home
- Utilizing new technologies and links to new media

TOTAL FILM & TELEVISION VOLUME 2003 COMPARISON BY REGION



The economic behaviour of content industries such as film and television, book publishing, sound recording, and new media is fundamentally different than other sectors of the economy.

an industry like no other

“From Da Vinci’s Inquest, to Edgemont, to Human Cargo, British Columbia Film continues to play a key role in the development and production of CBC Television’s flagship productions created in British Columbia.”

RAE HULL, REGIONAL DIRECTOR, CBC TELEVISION BRITISH COLUMBIA

I. costs

Intellectual property-based businesses are unique in that their costs are concentrated upfront in artistic creation, research and development. Once the first copy (the master) is completed and paid for, the cost of reproducing additional copies for sale in the marketplace is minimal.

2. demand

The demand for creative products is unique in that each consumer evaluates the product only in its consumption (ie: reading a book, watching a movie). Unlike other commodities in the marketplace, demand for a creative product is difficult to predict regardless of the significant costs incurred to bring the product to the audience.

3. risk

It is virtually impossible to predict ahead of time which creative products will achieve commercial success. The risk factor that is inherent in the creation and marketing of a new creative product is significant. Until the creative product actually reaches its audience, all financial projections are often little more than guesswork. Although most film and television productions fail to achieve commercial success

those that do succeed offer a substantial return on investment. It is also the case that releasing a creative product in a smaller market is inherently a higher risk than its release in a larger geographical market. This speaks to the importance of the international market in recouping the costs of operating in a smaller market jurisdiction like Canada.

4. behavioural dynamic

A successful film and television industry is a collaborative effort. From the development phase through to exhibition, this sector involves multi-party negotiation between a variety of players. Film and television product is realized through the collaborative contribution of a number of companies. For example, production companies require locations, equipment, studios, post-production houses, and film processing labs in order to complete their projects. Broadcasters require independent producers to fill their programming needs. Financial institutions, federal and provincial funding agencies, insurance companies, legal and accounting firms all contribute to a production's financing and business affairs. This "vertical disintegration" is a characteristic of the film and television industry that further underlines its unique nature.

How are creative products different than ordinary commodities?

| ATTRIBUTE | ORDINARY COMMODITY {IE: CAR, LAUNDRY SOAP} | CREATIVE COMMODITY {IE: TV SERIES, FEATURE FILM} |
|------------------------------|--|---|
| Nature of product | Serves utilitarian purpose | Communicates ideas, information, or entertains |
| Nature of production process | Assembly line – individual units require significant resources | Expensive one-time process – creates intellectual property that can be cheaply reproduced |
| Cost of unit/product | Significant | Insignificant |
| Predictability of demand | Demand predictable month after month | Large element of risk – difficult to determine demand prior to incurring cost of production |
| Substitutability | High degree of competing brands | Product perceived as unique – hard to substitute |
| Time line of demand | Demand continues in a product cycle | Demand falls off after product is introduced |
| Who determines demand | Consumer | Advertiser / broadcaster / distributor = gatekeepers |
| Nature of consumption | Each unit consumed | Intellectual property can be made endlessly available |
| Time line of advertising | Continual over many years | Intense at time of launch of product, then falls off |

film and television industry value chain at work

BRITISH COLUMBIA FILM AND "THE CORPORATION"

"The Corporation" is a feature length documentary film created and produced by British Columbia production company Big Picture Media Corporation. The film took 5.5 years to make, from script to screen, beginning in 1998. Since its theatrical release, "The Corporation" has proven to be one of British Columbia's recent success stories – both at the box office and with critics around the world. Over the years, British Columbia Film provided financial support to this project at ALL stages of the industry value chain.

* Indicates British Columbia Film support of the project and/or production company

| TRAINING | SCRIPT DEVELOPMENT | PRODUCTION & POST PRODUCTION | MARKETING & DISTRIBUTION | EXHIBITION |
|---|--|--|--|---|
| 1998 – Producers participate in Professional Development Workshops at Cineworks - Partnerships in Training, British Columbia Film * | 1998 – Script Development process begins | | | |
| | 1999 – Project receives development financing, The Development Fund, British Columbia Film * | | | |
| | 2000 – Project receives development financing, The Development Fund, British Columbia Film * | 2000 – Commencement of Principal Photography (Production) | 2000 – Producer selected to "pitch" project at Toronto Documentary Forum (TDF), Passport to Markets, British Columbia Film * | |
| | | 2000 – Project receives production financing, Television and Film Financing Program, British Columbia Film * | 2001 – Producer selected as observer at TDF, Passport to Markets, British Columbia Film * | |
| 2002 – Producer receives Kick Start award - Partnerships in Training, British Columbia Film * | | | | |
| | | | 2003 – Producer selected as observer at TDF, Passport to Markets, British Columbia Film * | 2003 – World premiere screening at the Toronto International Film Festival |
| | | | 2003 – Producer attends Amsterdam Documentary Forum, Passport to Markets, British Columbia Film * | 2004 – Project receives financing in support of theatrical release, BC Feature Film Fund, British Columbia Film * |
| | | | | 2004 – Film opens in theatres in Canada |
| | | | | 2004 – Film opens in theatres in United States |
| | | | | 2004 – Film opens in theatres in Australia |

Note: Box office figures as of September 2004: \$1.6 million in Canada, \$1.7 million in the United States and \$500,000 (aud) in Australia, for total box office of \$3.8 million. "The Corporation" will be released in the United Kingdom, France, Greece, Italy, Poland, Brazil and Mexico in fall 2004 and will be broadcast on television in a further seven countries – significantly adding to its already impressive box office revenues. During its run on the film festival circuit, "The Corporation" garnered over 20 critical and popular awards.

Film and television production is a highly complex business. The process of developing projects is long, often arduous and involves elements of considerable risk. Securing production financing is difficult to achieve and finding a distributor or broadcaster is highly competitive. This section will outline the various elements that make up the film and television production process.

Training

The film and television industry relies upon a highly skilled workforce for both “above-the-line” (directors, writers, producers, actors) and “below-the-line” (electricians, set designers, etc.) positions. To a large degree, the strength and size of the film sector in any jurisdiction reflects the capacity of the workforce to crew multiple productions. Given the rapid pace of technological change, training and upgrading of both emerging and established film professionals is an ongoing priority.

Script Development

Allocating significant resources and time towards the proper development of a script is critical to the success of any film or television project and can help mitigate the inherent risk. Developing a film or television project typically takes several years. Starting with a concept or idea, a script will undergo extensive rewriting before it is ready to be produced. This work takes place prior to the start of actual principal photography.

Through the development process, in addition to acquisition and writing expenses, producers bear the costs of:

- Raising financing to move the project forward to production
- Attracting commercial interest from broadcasters, distributors and investors
- Negotiating agreements (actors, equipment)
- Attending international markets to pre-sell the product

Production and Post-production

Most film and television productions are made by companies established for the sole purpose of making a single production, under the management of a parent company. Arranging a production shoot is a demanding, high stress activity – securing the production office, negotiating contracts, hiring production staff, hiring cast/crew, location

scouting, ordering equipment and catering, costume design, supervising the technical aspects of post-production – these and many additional tasks are the overall responsibility of the producer. As such, film and television producers must possess extraordinary management and communication skills. Production is a carefully orchestrated manufacturing process with all participants having a clearly defined role and purpose. A production crew can range in size from 20 to 2000 people depending on the scope and budget of the production.

The post-production phase involves three key activities – picture editing, sound design, and music composition and/or acquisition. This is the final step in the production process and is where the final story elements are shaped. Post-production activities are capital intensive requiring a significant investment in state-of-the-art technology and facilities.

Marketing and Distribution

The marketing and distribution of a film or television production is a key element of its economic viability. Attaching a distributor early in the development phase can be advantageous to a project in achieving both commercial and critical success. Marketing and distribution requires specialized skills and experience and there are companies that exist to provide this unique service. Marketing and distribution campaigns range from “guerilla” strategies (where producers engage in grassroots self-distribution) to the multi-million dollar marketing efforts of Hollywood studios.

Exhibition

Exhibition of a finished production has many platforms. The theatrical release of feature films in local cinemas and the broadcast of shows on pay or free television remain the most popular forms of exhibition. However, the ancillary platforms of DVD, video, Video on Demand (VOD) are increasingly important vehicles for commercial success.

Since its inception in 1987, British Columbia Film has played a role in all aspects of the film and television industry value chain.

a catalyst for competitive advantage

Over the years, British Columbia Film has been steadfast, accessible and innovative in its support of CTV projects. Most recently, we partnered with British Columbia Film on the First Shots Training Initiative, a unique opportunity for BC writers and directors to work in television on an original prime time drama series, Robson Arms.

LOUISE CLARK, DIRECTOR OF WESTERN INDEPENDENT PRODUCTION, CTV

I. British Columbia Film's role in the film and television industry value chain

British Columbia Film continues to contribute to the competitive advantage of British Columbia's vibrant film and television industry. In particular, the organization plays a direct role in supporting the domestic sector of the provincial film and television industry, a sector that is currently the third largest among Canadian provinces.

Training

British Columbia Film recognizes that strengthening the domestic sector of the provincial film and television industry requires the ongoing professional development of above-the-line talent. In this context, British Columbia Film offers support to nationally recognized training initiatives and, where appropriate, develops specific programs to meet provincial needs.

British Columbia Film supports the skills development of above-the-line film professionals in a variety of ways:

- The Professional Internship Program creates “on-the-job” mentorship placements for emerging writers and producers.
- The Career Development Fund supports directors, writers, producers and editors accepted to leading national film and television training centres, including the Canadian Film Centre and Women in the Directors Chair.
- The Partnerships in Training program enables industry organizations to offer high level skills development initiatives, including the National Screen Institute, Praxis Centre for Screenwriters and Cineworks.
- A variety of short film programs offer emerging writer/producer/director teams the opportunity to create a calling card film to advance their careers, including Signature Shorts, Kick Start, Picture This and Shortz.

Script Development

It is generally accepted in the industry that a successful project begins with a properly developed script and usually requires a significant amount of time and money. The key challenge for production companies is to secure adequate development monies given the inherent risk.

In Canada, this risk is shared by a variety of private and public sector financiers. Through The Development Fund, British Columbia Film offers development financing to film or television projects that have secured commitments from a broadcaster or distributor. Funding is “market-triggered” and does not include a creative or selective assessment of projects submitted.

Production and Post-production

Once the development phase is completed, there is no greater challenge shared by film or television companies than securing financing for production. In Canada, production financing is frequently assembled from a variety of private and public sources. It is not unusual, for example, for a production to be financed from 10 or more funders and/or investors.

With the announcement of the creation of the Canada Feature Film Fund in 2001, administered by Telefilm Canada, the provincial government created the BC Feature Film Fund to ensure that British Columbia producers would be well positioned to access the federal program. The BC Feature Film Fund offers production financing to fictional, animated or documentary feature-length films.

In addition, British Columbia Film administers the provincial film and television tax credit program (FIBC and PSTC) on behalf of the Government of British Columbia. The tax credit program is a significant source of financing for both domestic and foreign film and television productions shot in British Columbia. As such, tax credits ensure that British Columbia is competitive with other Canadian and international jurisdictions and serve to attract inward investment to the province.

Marketing and Distribution

Recognizing the limitations of the size of the Canadian market for film and television product, British Columbia Film has identified the international marketplace as a vital source of inward investment and export development. As the film industry has globalized, accessing the financing and business opportunities offered by the international marketplace is now a key part of a production company's business plan.

In support of this objective, the Passport to Markets program supports the attendance of British Columbia production companies selected by the marketplace to attend

internationally recognized film and television markets. In addition, through its International Markets initiative, British Columbia Film works with federal and provincial partners to offer business centres at key international markets that facilitate sales and export development.

2. | enhancing the film and television industry value chain

Policy Development

British Columbia Film works closely with ministries of the Government of British Columbia, other provincial film agencies, the federal government and its agencies, and film agencies in other countries on policy issues that affect the film and television industry. British Columbia Film is a leading member of the Association of Provincial Funding Agencies (APFA), an association representing all provincial agencies that provide programs in support of the domestic film and television sector. For example, through APFA, British Columbia Film addresses issues and concerns related to the programs offered by the Department of Canadian Heritage through Telefilm Canada and the Canadian Television Fund. In 2002, APFA made a submission as part of the review of "Canadian Content in the 21st Century". At the provincial level, British Columbia Film works with key industry associations including the Motion Picture Production Industry Association of BC (MPPPIA-BC), the Canadian Film and Television Production Association – BC Producers Branch (CFTPA), and the Documentary Organization of Canada – BC Chapter (DOC-BC), and New Media BC on key policy issues and programs affecting the industry.

Advocacy

British Columbia Film has consistently advocated that British Columbia receive its fair share of federal program support from agencies like the Canadian Broadcasting Corporation, Telefilm Canada, the National Film Board and the Canadian Television Fund. In addition, British Columbia Film has frequently intervened on behalf of the British Columbia industry at hearings of the Canadian Radio-television and Telecommunications Commission (CRTC).

Research and Statistics

British Columbia Film works closely with the British Columbia Film Commission to collect production data related to the film and television industry. In addition, British Columbia Film works with APFA to implement criteria and methodologies for the collection of national film and television statistics. The organization serves as a resource to government, industry associations and companies regarding statistical profiles of the industry and initiatives to capture emerging trends.

3. | adapting to change

Companies operating in the film and television industry are faced with a continually changing environment. Shifting financing sources, new product demands, and currency fluctuations are just some of the various factors affecting the business landscape.

To succeed in this context, all industry players, including British Columbia Film, must have the capacity to adapt quickly and effectively. Looking ahead, British Columbia Film has defined its core objectives with a focus on sustaining domestic production in British Columbia.

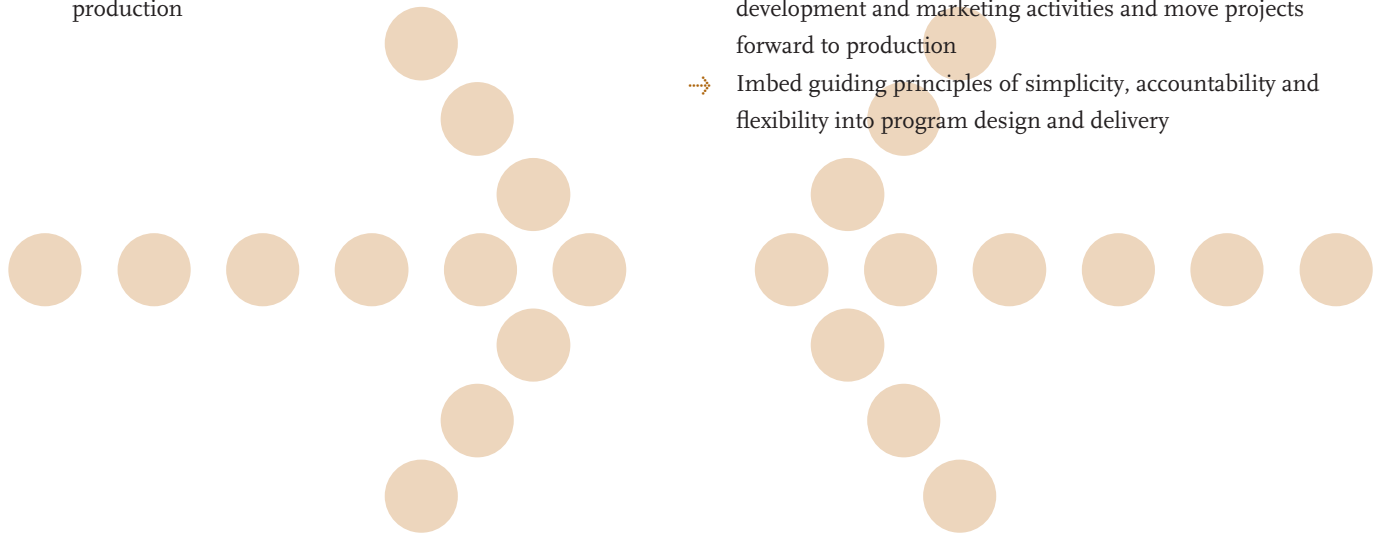
Core Objectives

- Sustain and grow a competitive domestic film and television industry in British Columbia
- Support the development and marketing of high quality, commercially viable British Columbia film and television projects
- Enable British Columbia production companies to foster existing and establish new relationships with national and international co-financing partners
- Enhance the ability of British Columbia production companies to secure financing to move projects into production

To meet these objectives, British Columbia Film has articulated a set of strategic directions for the 2004/05 fiscal year. This strategy will guide the design and delivery of the organizations programs in the coming year.

Strategic Directions for 2004/05

- Continue a strategic Western Canadian alliance (Canada West) in sales and export development at key international markets
- Provide market-oriented sessions to raise the profile of the British Columbia industry, to develop and advance ongoing business relationships with international financiers, to secure project financing and to provide current market intelligence to the BC industry
- Enhance professional internship/apprenticeship placements for writers and producers
- Develop innovative financing models to support development and marketing activities and move projects forward to production
- Imbed guiding principles of simplicity, accountability and flexibility into program design and delivery



the development fund

The Development Fund provided development financing to feature films, dramatic or animated television projects or documentaries that secured development commitments from a broadcaster or distributor. Funding was “market-triggered” and did not include a creative or selective assessment of applications submitted. A non-recoupable advance, matching

a percentage of the broadcast or distribution commitment, to a maximum of \$30,000 per project was available. Regional applicants (from outside of Greater Vancouver) were eligible for a 10% bonus. Applicants must be British Columbia owned and controlled production companies. International treaty or interprovincial co-productions were eligible for this program.

| PRODUCTION | BC FILM | BUDGET | COMPANY |
|---------------------------------------|------------------|------------------|---------------------------------------|
| DOCUMENTARY SERIES | | | |
| Girl Racers | \$20,625 | \$91,250 | Screen Siren Pictures Inc. |
| Great Visionaries | \$4,945 | \$9,945 | Avanti Pictures Corporation |
| Race To Mars | \$5,500 | \$50,000 | Omni Film Productions Ltd. |
| Project Total: 3 | \$31,070 | \$151,195 | |
| DOCUMENTARY / BROADCAST SINGLE | | | |
| 7 Universal Solvents | \$5,000 | \$10,400 | Rhodopsin Productions Ltd. |
| Adam's Eyes | \$5,000 | \$17,290 | MSK Productions Inc. |
| Alexandra's Echo | \$10,625 | \$43,525 | Slinger Productions Inc. |
| Anything But Average | \$4,500 | \$15,449 | Paperny Films Inc. |
| Battle Of Wills, The | \$9,375 | \$37,001 | Make Believe Media Inc. |
| Bells Of Balangiga | \$5,000 | \$24,000 | Producers On Davie Pictures Inc. |
| Bhangra Generation, The | \$5,000 | \$15,000 | Blueberry Street Communications Inc. |
| Blue Bear, The | \$3,125 | \$8,125 | Rainshadow Media Ltd. |
| Bridging The Racial Divide | \$5,000 | \$25,733 | Refuge Films Inc. |
| Cantata For The King | \$24,375 | \$60,000 | Cantata Productions Inc. |
| Cheer Of A Clown, The | \$9,375 | \$19,782 | 526160 Ltd. DBA Red Letter Films |
| Dealing With The Devil | \$7,875 | \$24,000 | Infinity Filmed Entertainment Group |
| Death Of A Woodsman / Artist | \$5,000 | \$23,531 | Laughing Mountain Communications Inc. |
| Flag For Canada, A | \$16,125 | \$37,374 | Paperny Films Inc. |
| George Ryga: The Political Playwright | \$4,400 | \$20,846 | Pan Video Productions Ltd. |
| Happyland | \$4,500 | \$17,735 | Crescent Entertainment Ltd. |
| Herbie K. Show, The | \$5,000 | \$20,000 | Hairy One Production Service Ltd. |
| Hollywood Indians | \$5,000 | \$20,000 | Producers On Davie Pictures Inc. |
| In Transit: Mavis Gallant | \$5,000 | \$20,001 | Make Believe Media Inc. |
| Janet Smith Murder, The | \$2,000 | \$12,805 | 526160 Ltd. DBA Red Letter Films |
| Lavender Prom, The | \$9,375 | \$19,501 | Make Believe Media Inc. |
| Lord Of The Brush | \$5,000 | \$32,272 | PTV Productions Inc. |
| Lost Secrets Of Ancient Medicine | \$5,000 | \$24,000 | Producers On Davie Pictures Inc. |
| Lottery On Ice | \$5,000 | \$21,293 | Leaping Lizard Productions Inc. |
| Paul Watson: Eco-pirate | \$2,500 | \$10,000 | Screen Siren Pictures Inc. |
| Score, The | \$16,125 | \$70,250 | Screen Siren Pictures Inc. |
| Secrets | \$7,875 | \$28,701 | Make Believe Media Inc. |
| Streets Where You Live, The | \$4,000 | \$12,000 | Gold Star Productions Inc. |
| Take Down | \$6,000 | \$18,000 | Infinity Filmed Entertainment Group |
| Virtuoso Romantic | \$4,000 | \$16,000 | Prometheus Productions Ltd. |
| Woodwards | \$5,000 | \$45,000 | International Documentary TV Corp. |
| Project Total: 31 | \$211,150 | \$769,614 | |

| PRODUCTION | BC FILM | BUDGET | COMPANY |
|--------------------------------|------------------|--------------------|---------------------------------------|
| FEATURE FILM | | | |
| 1 Tin Soldier | \$6,000 | \$35,349 | Massey Productions Ltd. |
| 1 Tin Soldier | \$9,620 | \$65,566 | Massey Productions Ltd. |
| Ancient One, The | \$14,625 | \$40,978 | Punch Boil Productions Inc. |
| Attendant, The | \$5,000 | \$37,705 | Crescent Entertainment Ltd. |
| Bitchin' | \$12,114 | \$44,146 | Make Believe Media Inc. |
| Breakup Artist, The | \$7,500 | \$15,000 | Voice Of Treason Productions Inc. |
| Choke Hold | \$8,625 | \$34,223 | Jump Communications Inc. |
| Cold Clear Morning | \$12,000 | \$50,570 | Avanti Pictures Corporation |
| Copy Cat | \$30,000 | \$84,700 | New City (cc) Pictures Inc. |
| Dead Of Winter, The | \$9,375 | \$36,000 | Mystique Films Ltd. |
| Defenestration Of Aba Sid, The | \$7,500 | \$55,077 | Persistence Pictures Inc. |
| Deluxe Combo Platter | \$30,000 | \$70,000 | Deluxe Combo Films Inc. |
| Destroyer | \$13,125 | \$50,000 | Big Sky Pictures Inc. |
| Eighteen | \$7,875 | \$15,875 | Producers On Davie Pictures Inc. |
| El Camino | \$13,125 | \$28,864 | Anagram Pictures Inc. |
| Elvis & Mrs. Singh | \$20,625 | \$45,625 | Inner Vision Productions Inc. |
| Foursome, The | \$5,000 | \$10,000 | Rampage Entertainment Inc. |
| Gay Like Me | \$9,375 | \$19,375 | Gay Like Me Pictures Inc. |
| Hands Like Clouds | \$14,437 | \$42,640 | Cinema Capet Motion Pictures Inc. |
| Hot For Nirvana | \$7,875 | \$32,000 | Holiday Pictures Ltd. |
| Kumarajiva | \$16,875 | \$70,512 | Kumarajiva Productions Inc. |
| Normal | \$9,375 | \$27,636 | Brightlight Pictures Development Inc. |
| Restricted | \$16,801 | \$44,800 | Rampage Entertainment Inc. |
| Stanley Park | \$5,000 | \$22,743 | Babes In The Wood Productions Inc. |
| Thanks For Coming | \$13,125 | \$28,125 | Little Kingdom Productions Inc. |
| Tough City | \$27,225 | \$57,225 | True West Films Ltd. |
| Wet | \$9,375 | \$40,000 | Full Regalia Productions Ltd. |
| Project Total: 27 | \$341,572 | \$1,104,734 | |

TV SPECIAL, MINI-SERIES, MOW

| | | | |
|--|------------------|------------------|---------------------------------------|
| Bad Hall Director | \$9,375 | \$37,343 | Water Street Pictures Ltd. |
| Banana Boys | \$7,177 | \$21,425 | Persistence Pictures Inc. |
| Beachcomber Christmas, A | \$14,023 | \$73,907 | Molly's Reach Productions Inc. |
| Blood | \$16,875 | \$89,567 | Crescent Entertainment Ltd. |
| Citizen Tipster | \$26,625 | \$158,110 | Watchdog Productions Inc. |
| Dead Easy | \$13,125 | \$60,170 | Brightlight Pictures Development Inc. |
| Elijah | \$23,625 | \$52,625 | Anagram Pictures Inc. |
| Face Of The Enemy, The | \$7,055 | \$23,517 | Saltwater City Films Inc. |
| Green Gold Rush, The | \$8,250 | \$34,922 | The May Street Group Ltd. |
| Institution | \$9,375 | \$32,455 | Institution Films Inc. |
| Love And Greenpeace - The Irving Stowe Story | \$11,032 | \$40,698 | Principia Productions Ltd. |
| Murder Unveiled | \$15,376 | \$59,297 | Force Four Productions Ltd. |
| Satellite Kid | \$10,000 | \$28,721 | Infinity Media Inc. |
| White Slaves Of Maquinna | \$5,166 | \$23,949 | Crescent Entertainment Ltd. |
| World Apart, A | \$13,125 | \$55,515 | Dilemma Productions Inc. |
| Project Total: 15 | \$190,204 | \$792,220 | |

| PRODUCTION | BC FILM | BUDGET | COMPANY |
|--------------------------------------|------------------|------------------|----------------------------------|
| TELEVISION SERIES | | | |
| Terminal City | \$6,097 | \$61,097 | Crescent Entertainment Ltd. |
| Crankiest Alien In The Universe, The | \$8,296 | \$57,070 | Carbunkle Cartoons Inc. |
| Creepshow | \$7,500 | \$49,852 | Creepshow Productions Inc. |
| Dicks | \$9,619 | \$40,075 | Force Four Productions Ltd. |
| Eureka | \$7,000 | \$24,779 | Max B Productions Inc. |
| Flakes | \$24,375 | \$58,197 | Studio B Development Inc. |
| Forty Plus | \$3,593 | \$17,965 | A Funny Thing Productions Ltd. |
| Jibber Jabber | \$9,375 | \$63,070 | Jibber Jabber Entertainment Inc. |
| Jinnah On Crime - The Series | \$22,076 | \$96,380 | Force Four Productions Ltd. |
| Outpost | \$9,375 | \$51,680 | Crescent Entertainment Ltd. |
| Rayman | \$7,049 | \$35,246 | Leaping Lizard Productions Inc. |
| Rayman | \$20,249 | \$81,661 | Leaping Lizard Productions Inc. |
| Ride | \$28,125 | \$98,270 | Boardwatch Productions Inc. |
| Simon Stimple | \$13,125 | \$74,815 | Studio B Development Inc. |
| Stripes And Maple | \$10,703 | \$47,082 | Water Street Pictures Ltd. |
| Project Total: 15 | \$186,557 | \$857,239 | |

| | | | |
|---------------------------------------|------------------|--------------------|--|
| Development Total: 91 Projects | \$960,553 | \$3,675,003 | |
|---------------------------------------|------------------|--------------------|--|

BC feature film fund

The BC Feature Film Fund provided equity financing for the production of fictional, animated or documentary feature-length films. Funding took the form of an equity investment up to a maximum of \$250,000 per project. British Columbia Film's financial involvement triggered additional financing from other public (federal) and private financiers. With the

exception of low-budget films, projects must have secured a theatrical release commitment from a Canadian distributor. Applicants must be British Columbia owned and controlled production companies. International treaty or interprovincial co-productions were eligible for this program.

| PRODUCTION | BC FILM | BUDGET | COMPANY |
|-------------------------|--------------------|---------------------|-------------------------------|
| DRAMATIC | | | |
| David Four* | \$150,000 | \$2,657,432 | Avanti Productions Inc. |
| Eve & The Firehorse | \$200,000 | \$1,688,200 | Golden Horse Productions Inc. |
| Eighteen | \$75,000 | \$686,000 | 695352 B.C. Ltd. |
| Ill-Fated | \$75,000 | \$608,314 | PreHumous Productions Inc. |
| It's All Gone Pete Tong | \$250,000 | \$1,987,000 | Pete Tong Productions Inc. |
| Mount Pleasant* | \$100,000 | \$999,562 | Medusa Film Productions Inc. |
| Idaho Peak | \$200,000 | \$1,665,000 | Idaho Peak Productions Ltd. |
| Project Total: 7 | \$1,050,000 | \$10,291,508 | |

| | | | |
|--------------------------|------------------|--------------------|--------------------------|
| DOCUMENTARY | | | |
| Hourglass / Jeff Wall | \$75,000 | \$315,488 | F Eleven Films Inc. |
| Scared Sacred | \$75,000 | \$450,000 | Scared Sacred Films Inc. |
| Suspino - A Cry For Roma | \$1,200 | \$369,200 | Tamarin Productions Inc. |
| Project Total: 3 | \$151,200 | \$1,134,688 | |

| | | | |
|---------------------------|-----------------|--------------------|------------------|
| DOCUMENTARY SERIES | | | |
| Girl Racers** | \$30,000 | \$1,600,000 | Girl Racers Inc. |
| Project Total: 1 | \$30,000 | \$1,600,000 | |

| | | | |
|-----------------------------|--------------------|---------------------|--|
| Production Total: 11 | \$1,231,200 | \$13,026,196 | |
|-----------------------------|--------------------|---------------------|--|

* COMMITMENT ONLY, NOT CONTRACTED ** PROJECT IN GLOBAL BC FIRST PROJECTS FUND

film incentive BC

Film Incentive BC (FIBC) is a labour based tax incentive that provides refundable tax credits to British Columbia owned and controlled production companies based on eligible BC labour costs.

The package includes 4 specific initiatives:

- The BASIC tax credit (20%) encourages film and television production in British Columbia;
- The REGIONAL tax credit (12.5%) stimulates production outside of Vancouver;
- The TRAINING tax credit (3%) promotes the development of skilled workers in the industry; and
- The DIGITAL ANIMATION AND VISUAL EFFECTS tax credit (DAVE)(15%) assists the development of the digital animation and visual effects industry.

FILM INCENTIVE BC (FOR PERIOD APRIL 1, 2003 – MARCH 31, 2004)

| FORMAT | NO. OF PROJECTS | PROJECTED TAX CREDIT | PRODUCTION VALUE* |
|--------------------------|-----------------|----------------------|----------------------|
| Feature Film | 8 | \$2,832,237 | \$34,186,558 |
| TV Series | 9 | \$14,006,698 | \$167,111,162 |
| MOW, Pilot, Miniseries | 11 | \$3,947,980 | \$44,694,314 |
| Documentary / Doc Series | 43 | \$1,450,418 | \$18,863,691 |
| Animation | 3 | \$1,474,965 | \$15,742,624 |
| Other | 7 | \$206,752 | 2,341,065 |
| Total | 81 | \$23,919,050 | \$282,939,414 |

production services tax credit

The Production Services Tax Credit (PSTC) is a labour based tax incentive that provides refundable tax credits to Canadian or international film and television production corporations that have incurred costs in British Columbia. The company does not have to be a Canadian-owned corporation, and there is no requirement that it have an interest in the copyright.

The package includes 3 specific initiatives:

- The BASIC tax credit (11%) encourages film and television production in British Columbia;
- The REGIONAL tax credit (6%) stimulates production outside of Vancouver;
- The DIGITAL ANIMATION AND VISUAL EFFECTS tax credit (DAVE) (15%) promotes the digital animation and visual effects industry in British Columbia.

PRODUCTION SERVICES TAX CREDIT (FOR PERIOD APRIL 1, 2003 – MARCH 31, 2004)

| FORMAT | NO. OF PROJECTS | PROJECTED TAX CREDIT | PRODUCTION VALUE* |
|-------------------------|-----------------|----------------------|----------------------|
| Feature Film | 17 | \$10,944,029 | \$289,142,319 |
| TV Series | 12 | \$12,191,769 | \$246,082,833 |
| MOW/ Pilot/ Mini-series | 20 | \$4,188,040 | \$77,905,719 |
| Documentary | 4 | \$254,553 | \$8,545,980 |
| Animation | 4 | \$1,363,572 | \$17,788,329 |
| Total | 57 | \$28,941,963 | \$639,465,180 |

* FIGURES BASED ON PROJECTED PRODUCTION BUDGET TOTALS

passport to markets

The Passport to Markets program supports the attendance of British Columbia film and television companies at key international markets, co-production and co-financing conferences. Applications are considered from British Columbia resident producers who have professional experience in the film and television industry and, where

applicable, have been pre-selected by event organizers to participate at a market site. In addition, applications are considered from British Columbia resident sales agents or distributors. British Columbia Film support offsets travel, accommodation and registration expenses.

PASSPORT TO MARKETS

| MARKET/CONFERENCE | COMPANY | LOCATION |
|-----------------------------------|--|----------------------------|
| AMERICAN FILM MARKET & MENTORSHIP | Anagram Pictures Evolution Pictures Full Regalia Productions H3O Filmed Entertainment Infinity Films Irreverent Media L'Etranger Film Productions New City Films Raven West Films Soapbox Productions | Santa Monica, CA |
| AMSTERDAM FORUM (IDFA) | Big Picture Media Corporation | Amsterdam, The Netherlands |
| ASIA TELEVISION FORUM | Picture Box Distribution Silo Entertainment | Rasa Sentosa, Singapore |
| BANFF BC PRODUCER MENTORSHIP | 13 Miller's Court Productions Firelight Cinema Gold Star Productions Ian Hay Holiday Pictures Mars Entertainment Paperny Films Karen Powell Quadrant Motion Pictures Claire Queree Rainshadow Media True West Films | Banff, AB |
| BANFF TELEVISION FESTIVAL | Artemis Dreams Productions SOMA Television | Banff, AB |
| BERLINALE Market | Dilemma Productions Firelight Cinema Holiday Pictures Orbit Films Silo Entertainment True West Films | Berlin, Germany |

PASSPORT TO MARKETS, CONTINUED

| MARKET/CONFERENCE | COMPANY | LOCATION |
|--|--|----------------------------|
| Talent Campus | Bowen Arrow Productions Miriam Needoba Old Man in the Crosswalk Productions Andrew Pope Robo Neo Entertainment | |
| CANNES FILM MARKET - MARCHE DU FILM | | Cannes, France |
| | Brightlight Entertainment Crescent Entertainment Jetset Productions Massey Productions New City Films Perfect Circle Productions Raven West Films Reel Girl Productions | |
| CINEMART | | Rotterdam, The Netherlands |
| | Screen Siren Pictures | |
| GREAT AMERICAN PITCHFEST | | Los Angeles, CA |
| | Avanti Pictures | |
| HONG KONG FILMART | | Wanchai, Hong Kong |
| | SILO Entertainment | |
| HOT DOCS EXCHANGE: IDFA FORUM | | Amsterdam, The Netherlands |
| | Paperny Films Producers on Davie Pictures Red Storm Productions Screen Siren Pictures | |
| KIDSCREEN SUMMIT | | New York, NY |
| | Chilco Productions Kevin Gamble Max B Productions Karen Powell | |
| LE GRAND FLIRT - TORONTO INTERNATIONAL FILM FESTIVAL | | Toronto, ON |
| | Ric Beirsto | |
| MANNHEIM CO-PRO MEETINGS | | Mannheim, Germany |
| | Dilemma Productions Electric Shadows Pictures Endless Entertainment Firelight Cinema Holiday Pictures Me Jane Films Orca Productions True West Films | |
| MATCH CLUB - TORONTO INTERNATIONAL FILM FESTIVAL | | Toronto, ON |
| | Big Sky Pictures Gordon McClennan Milestone Productions Karen Powell Rampage Entertainment Rave Film Raven West Films Red Storm Productions Screen Siren Pictures Soapbox Productions | |

| MARKET/CONFERENCE | COMPANY | LOCATION |
|---|--|----------------------------|
| MIPCOM MENTORSHIP PROGRAM | Creative Engine Pictures Force Four Productions GSA Media Pork & Beans Productions | Cannes, France |
| MIPTV MENTORSHIP PROGRAM | Force Four Productions Harbinger Films Infinity Films Vive Communications | Cannes, France |
| MIFA - ANNECY ANIMATION FESTIVAL | Denman-Wilde Productions Perfect Circle Productions | Anncy, France |
| NSI GLOBAL MARKETING PROGRAM | Insight Film & Video Screen Siren Pictures | Cannes, France & Banff, AB |
| PITCH THIS! - TORONTO INTERNATIONAL FILM FESTIVAL | Me Jane Films | Toronto, ON |
| PUSAN PROMOTIONAL PLAN | Electric Shadows Pictures | Pusan, Korea |
| REAL SCREEN SUMMIT | Avanti Pictures Omni Film Productions Paperny Films | Washington, DC |
| SITHENGI FILM & TV MARKET | Villon Films | Cape Town, South Africa |
| SPAA CONFERENCE | Studio B Productions | Melbourne, Australia |
| STRATEGIC PARTNERS | Brightlight Pictures Endless Entertainment Firelight Cinema H3O Filmed Entertainment Producers on Davie Pictures Soapbox Productions Utopia Pictures | Halifax, NS |
| SUNNY SIDE OF THE DOC | Screen Siren Pictures | Marseilles, France |
| TELEFILM IMMERSION: EUROPE | Brightlight Pictures Insight Film & Video May Street Film & Video Orca Productions Perfect Circle Productions Producers on Davie Pictures Raven West Films Screen Siren Pictures True West Films | Paris, France |

| MARKET/CONFERENCE | COMPANY | LOCATION |
|---|---|---------------|
| TORONTO DOCUMENTARY FORUM / HOT DOCS MENTORSHIP | Artemis Dreams Productions Artizan Productions Dilemma Productions Face to Face Media Oliver Hockenhull Inter-Muses Productions L'Etranger Film Productions Make Believe Media MSK Productions Paperny Films Producers on Davie Pictures Red Storm Productions Reel-Myth Productions Velcrow Ripper Screen Siren Pictures Step Ahead Productions | Toronto, ON |
| WORLD CONGRESS OF ART PRODUCERS | Brickhouse Productions King Arthur Productions Point of View Film Screen Siren Pictures Vive Communications | Ottawa, ON |
| WORLD CONGRESS OF SCIENCE PRODUCERS | Asterisk Productions Omni Film Productions Out Yonder Productions | Paris, France |

international markets

British Columbia Film provides opportunities for British Columbia producers and distributors to participate at key international markets. Through this program, British Columbia Film partners with other federal and provincial film agencies to provide business centres that facilitate sales and export development. Key international markets include the Cannes Marche du Film, MIPTV, MIPCOM and NATPE.

The following British Columbia production, sales and/or distribution companies attended markets during the 2003/04 fiscal year:

CANNES MARCHE DU FILM 2003

| | |
|------------------------|----------------------------|
| Brightlight Pictures | New City Pictures |
| Crescent Entertainment | Perfect Circle Productions |
| GSA Media | Raven West Films |
| Jet Set Productions | Reelgirl Productions |
| Massey Productions | |

MIPCOM 2003

Bardel Entertainment
Big Red Barn Entertainment
Black Tusk Entertainment
Brightlight Pictures
Carbunkle Cartoons
Creative Engine Pictures
Force Four Entertainment
GSA Media
Haddock Entertainment
Insight Film & Video Productions
MLC World
MVP Entertainment
Omni Film Productions
Picture Box Distribution
Pork & Beans Productions
Studio B Productions

NATPE 2004

Bardel Entertainment
Insight Entertainment
MVP Entertainment
Picture Box Distribution
Studio B Productions

MIPTV 2004

Bardel Entertainment
Force Four Entertainment
Harbinger Films
Horizon Entertainment
Infinity Films
Keatley Films
May Street Group
MLC World
Moore Media
Picture Box Distribution
Saltwater City Films

partnerships in training

Partnerships in Training provided support to film and television industry organizations that offer professional skills development programs for above-the-line talent (producers, writers and/or directors). Priority was given to those initiatives that provided intensive, hands-on training.

PARTNERSHIPS IN TRAINING

| ORGANIZATION | PROJECT |
|--|------------------------------------|
| Academy of Canadian Cinema & Television | Gemini/Genies |
| | Peter Deluise Director Workshop |
| Alibi Unplugged | 2003/2004 Programs |
| Canadian Film Centre | 2003 Premiere Screening |
| Documentary Organization Of Canada (DOC) | Sponsor Prime Time Outreach |
| | 20th Anniversary |
| Cineworks | Professional Development Workshops |
| Cinevic | Professional Development Workshops |
| DOXA - Documentary Festival | 2004 Festival |
| Indigenous Arts Service Organization | Aboriginal Media Arts Symposium |
| Leo Awards | 2003 |
| | 2004 |
| Moving Pictures Film Festival | 2004 Festival |
| New Media BC | Corporate Sponsorship |
| National Screen Institute | Features First 2003 |
| | Drama Prize 2003 |
| | Global Marketing Program 2003 |
| Out On Screen/ Queer Film & Video Festival | 2004 Festival Artist's Forum |
| Praxis | 2003/2004 Workshop Initiatives |
| Whistler Film Festival | 2003 Trade Forum |
| Women In Director's Chair | 2004 Director Workshop |
| Women In Film & Video Vancouver | Moving Up Mentorship Program |
| Vancouver International Film Festival | 2003 Festival |
| | 2004 Festival |
| Victoria Independent Film Festival | 2004 Festival |
| Total | 26 Initiatives |

career development fund

The Career Development Fund supported British Columbia resident film and television professionals invited to attend skills development workshops, programs and residencies. Assistance offset travel, living and tuition costs. Applications were considered year-round from British Columbia residents with professional experience in the film and television industry, who showed a high degree of commitment to upgrading their skills through attendance at various training institutions (i.e. Canadian Film Centre, Banff Centre).

CAREER DEVELOPMENT FUND

| PROGRAM | PARTICIPANT |
|---------------------------------|---|
| BANFF TELEVISION FESTIVAL | 1 Anita Adams |
| BANFF TV EXECUTIVE PROGRAM | 1 Sylvie Peltier |
| CANADIAN FILM CENTRE | 9 |
| Residency Lab – Directors | Byron Lamarque Matthew Sinclair-Foreman |
| Residency Lab – Producers | Matthew Cervi Trish Neufeld Kirsten Newlands |
| Residency Lab – Writers | Abigail Kinch |
| Residency Lab – Editors | Gareth Scales |
| Short Dramatic Film Programme | Matthew Sinclair-Foreman |
| Director Mentorship | Craig Wallace |
| CANADIAN SCREEN TRAINING CENTRE | 5 |
| | Dawn Alex Sian McArthur Kirk Moses Randall Okita Bobie Taffe |
| SCREENWRITING EXPO | 1 Brian Paisley |
| WOMEN IN DIRECTORS CHAIR | 5 |
| | Tammy Bentz Carol Ducharme Christine Lippa Binky Mendez Renaë Morriseau |
| Total | 22 Participants |

professional internship program

The Professional Internship Program is 20-week “hands-on” internship in the areas of producing, screenwriting, writing in a television story department or marketing/distribution. Interns’ salaries are matched by the mentor company (with the exception of the screenwriter internships where no matching funds are required). Applicants must be British Columbia residents with professional experience who show a high degree of commitment and interest in enhancing existing skills under the guidance of a veteran mentor.

PROFESSIONAL INTERNSHIP PROGRAM

| DISCIPLINE | MENTOR | PARTICIPANT |
|-----------------------------------|-------------------|-------------------|
| Producing | 7 | |
| | Trish Dolman | Kimberley Brown |
| | Maryvonne Micale | Cameron Grierson |
| | Christine Haebler | Erin Haskett |
| | Colleen Nystedt | Karin Mac Cormack |
| | Paul Armstrong | Kulchera Matson |
| | Stephen Hegyes | Mary Quinn |
| Screenwriting - Feature Film | Lynn Booth | Trish Williams |
| | 8 | |
| | Angus Fraser | Tara Gereaux |
| | Paul Quarrington | Jennica Harper |
| | Bruce Sweeney | Cameron Labine |
| | Donald Martin | Ita Margalit |
| | Michael MacLennan | Johanna Mercer |
| | John Frizzell | Andrew Pope |
| Jill Sprecher | Nicholas Racz | |
| Story Editing - Television Series | Frank Borg | Andrew Struthers |
| | 4 | |
| | Pete Mitchell | Kelly Bernhardt |
| | Ian Corlett | Annika Hagen |
| | Elizabeth Stewart | Maya Miller |
| Total | Pete White | Marilyn Thomas |
| | 19 Participants | |

industry partnerships

“As a long time member of the film community in British Columbia, I have observed British Columbia Film’s ability to adapt to the changing needs of the provincial film and television industry. The DGC - BC is proud of its ongoing partnership with British Columbia Film, especially its support of the Kick Start short film program for emerging directors.”

CRAWFORD HAWKINS, MANAGING DIRECTOR, DIRECTORS GUILD OF CANADA, BRITISH COLUMBIA

signature shorts screenwriting competition



Co-sponsored with CBC Television British Columbia, this theme-based screenwriting competition for emerging writers attracted nearly 300 applications. Applicants were given four weeks to write an eight page script on the theme “Redemption”. An industry panel selected ten semi-finalists who attended an intensive two-day pitching workshop facilitated by Los Angeles based-writer Donald Martin. Semi-finalists put production teams in place, revised their scripts and presented a final project pitch. In the end, three finalists had their short films produced and the completed projects air on CBC’s ZeD. Projects received \$16,000 in production financing and up to \$30,000 in CBC facilities and services.

2004 RECIPIENTS

| SCREENWRITER | DIRECTOR | PRODUCER | PROJECT |
|---------------|------------------|-----------------------------------|-----------------------------|
| Michele Adams | Jessica Bradford | Bonnie Jean Mah and Sara McIntyre | Beach Bound |
| Ita Margalit | Bob Fugger | Michael Patience | Sarah’s Room |
| David Taylor | Eric Finkel | Kevin Eastwood and Jason James | Rugged Rich and The Ona Ona |

shortz



Co-Sponsored with ZeD CBC Television and the National Film Board of Canada, this theme-based competition gave applicants a short window to compile a concept and pitch package for an animated short film. Applicants presented story ideas for original one minute animated films which tell the story of what happened “on this day...” Several animators were short-listed, and were given \$1,500 and one-month to further develop the project. The short-listed teams then presented a final project pitch to representatives of CBC, British Columbia Film and National Film Board. Selected finalists were given three months to complete production and post-production coordinated by the National Film Board.



2004 RECIPIENTS

| ANIMATOR | PROJECT |
|------------------|---|
| Gjon Maku | On that Day...I Became a Guitar Player |
| Rachel Moore | On that Day...in Jenny’s Deli |
| Mike Geiger | On that Day...Things Were a Little Backwards |
| Chad Sorenson | On that Day...I Made Something of Myself |
| Timothy Packford | On that Day...As the Wheels Turn |
| Rick Raxlen | On that Day...I Almost Drowned |
| Jay White | On that Day...There Were Random Acts of Silence |



first shots training program

The First Shots Training Program was a joint initiative between British Columbia Film and CTV's Western Development Office. This unique program provided opportunities for emerging screenwriters and directors to work on a network television prime-time series. Nine British Columbia based directors and four writers were selected to participate in the first season of the CTV dramatic series Robson Arms. The twelve participants were mentored by Creative Producer and Head Writer Susin Nielsen, and Executive Producer and Mentor Director Gary Harvey.

This initiative will also produce a companion DVD that follows one director throughout their participation in the series. The DVD will be a training tool for up and coming directors who are interested in working in series television. The DVD will be distributed by British Columbia Film.

| BC WRITERS | BC DIRECTORS | |
|---------------------|----------------|-------------------|
| Sioux Browning | Dwayne Beaver | Jason Furukawa |
| Jesse McKeown | Luke Carroll | James Genn |
| Deb Peraya | Gordon Carson | Ashgar Massonbagi |
| Karen X. Tulchinsky | James Dunnison | Monica Mitchell |
| | | Benjamin Ratner |



doc talk

DOC TALK was an initiative of the Documentary Organization of Canada – BC Chapter (DOC-BC) in partnership with British Columbia Film. In October 2003, this documentary forum event brought together nearly 250 participants including broadcasters from England, Japan, the United States and Canada, along with Western Canadian documentary filmmakers, sponsors and special guests for three days of one-on-one meetings, panel discussions and networking events. A significant component of the event was Hot Docs'

Pitch Forum-West, a pitching session modeled on and organized with the assistance of the Toronto Documentary Forum, Hot Docs' flagship market event. Twelve projects were selected from over 50 entries and pitched to a round table of international and Canadian broadcasters and commissioning editors.



kick start

the participation of Rainmaker Digital Pictures and Post Modern Sound, the program provides five British Columbia emerging directors with a calling card film that will assist them in pursuing a directing career. Successful applicants have demonstrated talent and imagination along with the requisite craft skills and ability to meet the challenges of directing.

2004 RECIPIENTS

| DIRECTOR | MENTOR | PROJECT |
|------------------|----------------|-------------|
| John Bolton | Mark Sawers | The Harp |
| Ling Chiu | Anne Wheeler | Once a Fish |
| William B. Davis | Tom Braidwood | Packing Up |
| Neil Every | Guy Bennett | Say Yes |
| Eric Johnson | Rick Stevenson | Fishbowl |

British Columbia Film is a not-for-profit society established in 1987 by the provincial government with a mandate to expand and diversify the cultural industries of film and video in British Columbia. The Society gratefully acknowledges the financial assistance of the Province of British Columbia through the Ministry of Small Business and Economic Development.

contact

British Columbia Film

2225 West Broadway
Vancouver, British Columbia
Canada V6K 2E4

Telephone 604 736-7997
Facsimile 604 736-7290

bcf@bcfilm.bc.ca
www.bcfilm.bc.ca



(516.145)
3,083,907
36,212,871
\$ 39,296,778