

# British Columbia Film

ANNUAL ACTIVITY REPORT 2004/2005



# Contents

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**01 A Changing Environment**  
**01 Board of Directors**

**A**  
**03 Industry Overview**

**03** Level of Production  
**04** Economic Impact  
**05** Competitive Advantage

**B**  
**07 Film and Television**  
**Industry Value Chain**

**07** Creative Development  
**09** A changing Role in the Industry  
Value Chain  
**11** Girl Racers and the Industry  
Value Chain

**C**  
**13 A Catalyst for Industry Growth**

**14** Building Capacity through  
Industry Partnerships  
**15** A Forward Looking Orientation  
**16** Spotlight on the Professional  
Internship Program

**D**  
**19 Program Activity 2004/05**

**19** Provincial Tax Credit Program  
**20** Creative Development  
**24** Marketing/ Export Development  
**27** Industry Partnerships



# A Changing Environment

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In response to fiscal realities and changing industry needs, British Columbia Film repositioned its core activities for fiscal 2004/05. Faced with a 35% reduction in funding available for film programs relative to the previous year, the Society undertook a comprehensive review of its programs and services in support of the film and television industry. Following a strategic planning session, the Society met with key industry stakeholders to determine current industry needs and priorities. In addition, staff surveyed financing, development and marketing programs offered by other provincial, national and international jurisdictions.

Based on these findings, the Society developed four core objectives for fiscal 2004/05:

- ▶ To sustain and grow a competitive domestic film and television industry in British Columbia
- ▶ To support the development and marketing of high quality, commercially viable British Columbia film and television projects
- ▶ To enable British Columbia production companies to foster existing and establish new relationships with national and international co-financing partners
- ▶ To enhance the ability of British Columbia production companies to secure financing outside the traditional Canadian funding system

In order to meet these objectives, the Society re-designed its program menu to focus on key areas of activity including script development (both slate and individual project), professional skills development and marketing/export development. Programs were developed to complement the ongoing activities of the tax credit program which British Columbia Film administers on behalf of the provincial government.

The launch of the Slate Development Fund, the first of its kind in Canada, marked an innovative new direction for the Society. This program provides development and marketing support to British Columbia production companies related to a slate or portfolio of film and television products.

In January 2005, the provincial government announced the enhancement of the film and television tax credit program for both foreign and Canadian content production, matching

an increase implemented late in 2004 by the province of Ontario. The tax credit incentives continue to act as the key driver of film and television production in the province, serving to keep British Columbia competitive nationally and internationally.

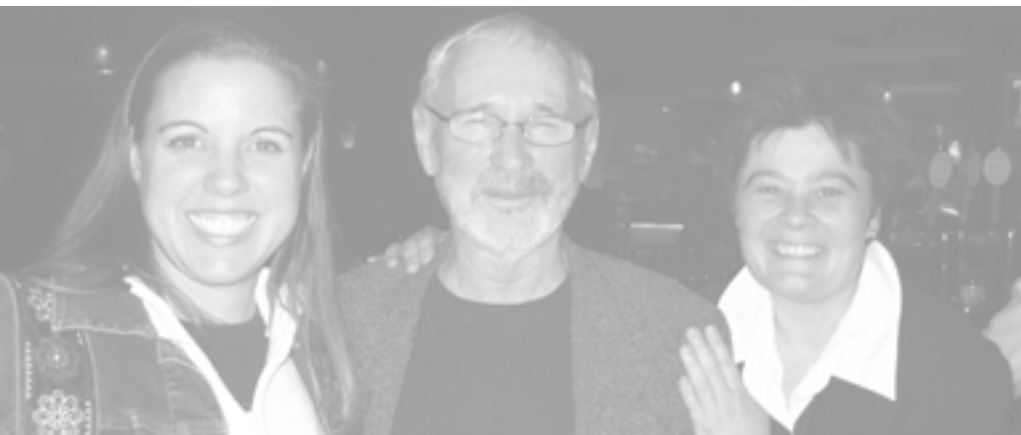
British Columbia Film continues to seek out partnership opportunities in order to leverage financial resources and enhance program effectiveness. A new convergence initiative with New Media BC, the Media Entrepreneurship Incubator with Women in Film and Television, and the First Shots Training DVD with CTV are just some of the industry development initiatives launched this fiscal year.



Michael Francis  
Chair, Board of Directors, British Columbia Film

## Board of Directors 2004/05

- Michael Francis – Chair
- Nini Baird
- Daryl Duke
- Catherine Murray
- Brigitte Prochaska
- Gerry Rutherford
- Shelley Tratch – Vice-Chair, Secretary/Treasurer



Norman Jewison and Friends

# A Industry Overview

**35,000** British Columbians are  
employed in the motion picture industry



The Crew at work on Tatoo Artists

# Level of Production

2004 proved to be a challenging year for the British Columbia film and television industry. After a record high \$1.4 Billion in overall production in 2003, production decreased by 43% to a total of \$801 Million in 2004. This decrease was a direct result of a 52% drop in foreign (service) production caused primarily by a rise in the value of the Canadian dollar and increased competition from other film jurisdictions. The domestic industry fared better with production increasing by 26% to a level of \$214 Million.

Despite these challenges, film and television production continues to be a major contributor to British Columbia's creative content industries. The labour intensive nature of this unique manufacturing sector contributes to significant levels of employment for highly educated, highly paid workers. In 2005, the provincial government estimated that 35,000 British Columbians are employed in the motion picture industry.

The film and television industry in British Columbia is made up of two distinct yet complementary types of production—domestic or “home-grown” and foreign or “service”.

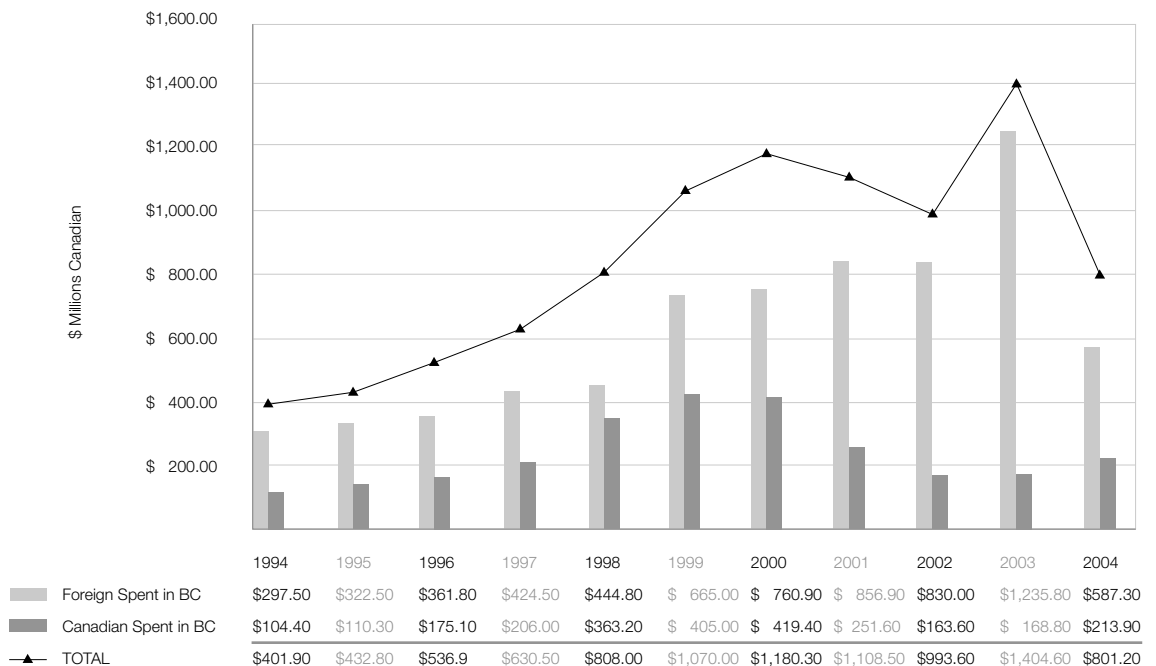
### Foreign Production

- ▶ Initiated, owned and controlled by producers from jurisdictions outside of Canada
- ▶ Primary interest in British Columbia as a production location
- ▶ Highly mobile
- ▶ Expends money on a project by project basis
- ▶ Hires local talent and crew
- ▶ Key creative decision-making remains with the foreign producer

### Domestic Production

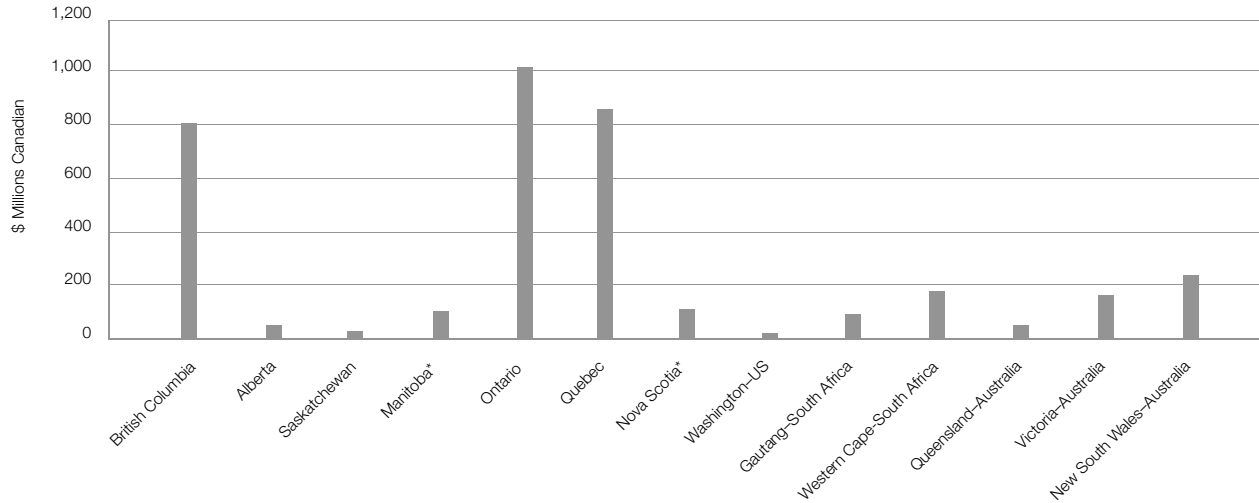
- ▶ Created, developed, owned and controlled by British Columbia production companies
- ▶ Makes long term investments in corporate infrastructure
- ▶ Hires British Columbia key creative talent and crew
- ▶ Contributes to stable employment levels
- ▶ Provides opportunities for BC content creators to find a national and international audience

**Film and Television Production in British Columbia 1994–2004**



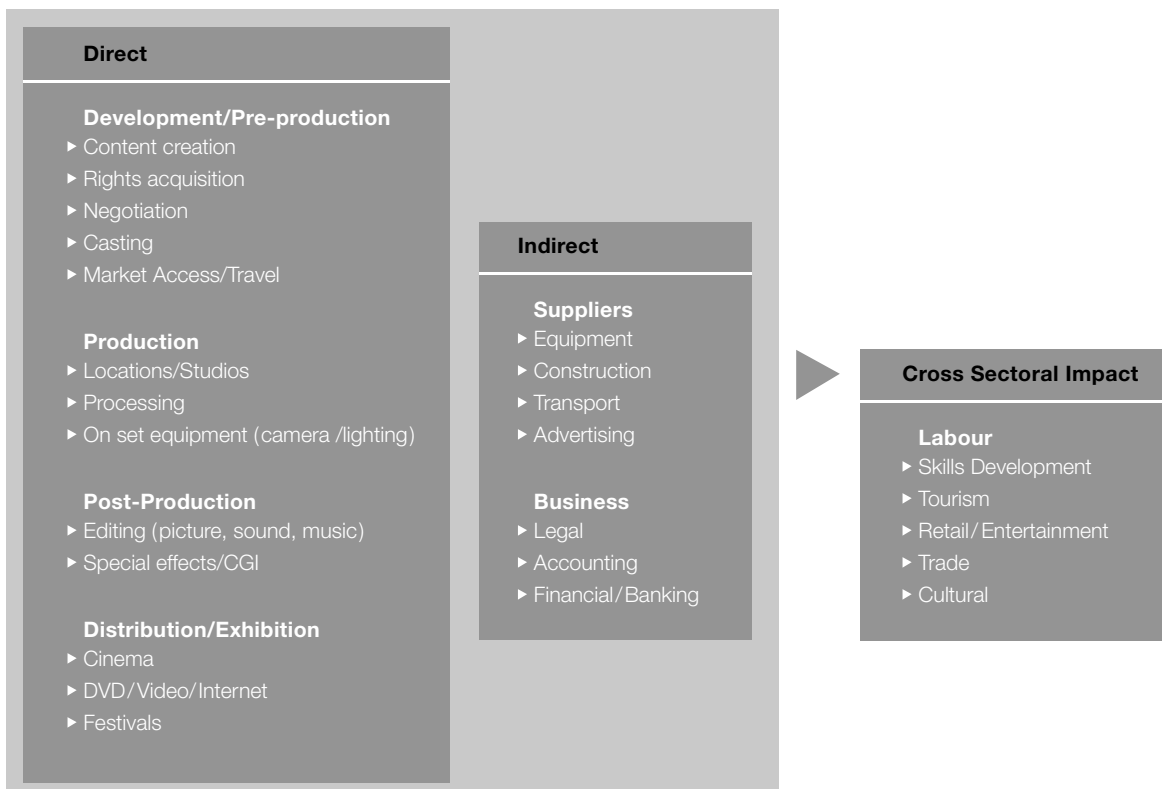
## Total Film & Television Volume 2004 – Comparison by Region

\*numbers reflect total production budgets in Manitoba and Nova Scotia only, not production spend



## Economic Impact

Film and television production is a desirable global commodity due to a multitude of economic impacts. There are many channels through which the film and television industry contributes to a local economy. Economic benefits of the industry can be measured in three ways—direct impacts related to the actual stages of production, indirect impacts in support of production and cross-sectoral impacts that spill over into other parts of the provincial economy.

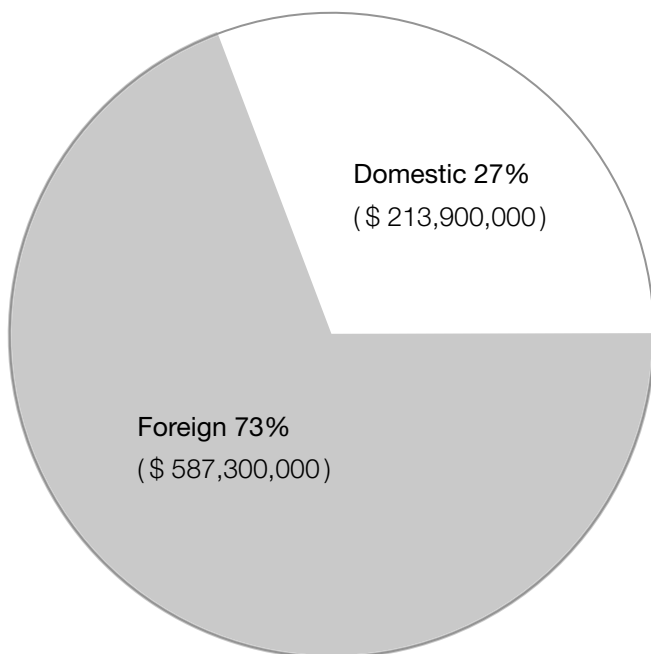


# Competitive Advantage

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Tax incentives are now accepted as the common currency that draws film and television production to various locations around the world. The British Columbia tax credit programs – Film Incentive BC and the Production Services Tax Credit – continue to act as key drivers of film and television production in the province, serving to keep British Columbia competitive nationally and internationally. Enhancements made to the program this fiscal year have contributed significantly to the province's ability to attract and sustain production in an increasingly competitive global market, especially inward investment from the United States.

British Columbia Film and Television Production 2004  
Foreign/Domestic Breakdown



An essential part of keeping British Columbia competitive is its ability to offer a full service production experience that meets the needs of both foreign and domestic film and television companies. With a world class infrastructure (studios, post-production facilities, equipment rental), experienced and highly skilled crews, depth of creative talent, labour stability, expertise in special effects, animation and new media, a film friendly environment, and a diversity of locations, British Columbia continues to offer numerous competitive advantages.

A high level of dependence on service production is always a risk due to the mobile nature of the work and the influence of external forces beyond a jurisdiction's control (currency, star power, location).

A long term strategy to keep British Columbia's industry competitive includes a strong and sustainable domestic sector. Key elements to sustainability include the establishment of integrated companies operating across development, production and distribution, the proper capitalization of existing companies, securing interest from private investors, embracing new technologies, exploiting international marketing opportunities and creating opportunities to keep British Columbia talent in the province. The introduction of the Slate Development Fund and recent enhancements to Film Incentive BC are two important contributors to the sustainability and growth of the domestic sector this fiscal year.

# B

## Film and Television Industry Value Chain

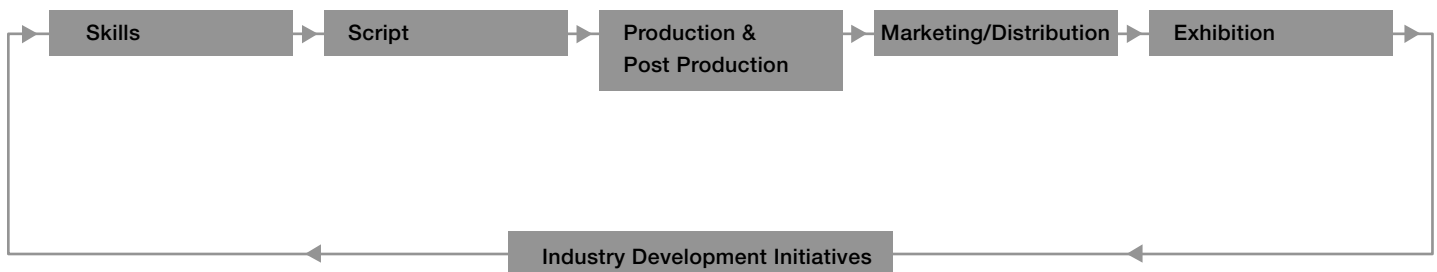
No matter the size or scope of budget

film or television products complete the consecutive stages

of the industry value chain



## Industry Value Chain



This progressive cycle has much in common with the more traditional business cycle of research and development (R & D), manufacturing, distribution and retail sales.

### Skills

To a large degree, the strength and size of the film sector in a jurisdiction reflects the capacity of its workforce. The film and television industry relies upon highly skilled workers for both creative “above-the-line” positions (directors, writers, producers) and crew “below-the-line” (electricians, set designers, camera) positions. Given the rapid pace of change in all aspects of this industry, advanced training and upgrading of both emerging and established film professionals is an important part of the process.

### Script

It is generally accepted in the industry that a successful project begins with a properly developed script. 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. Allocating significant resources (both time and money) to allow for the proper development of a script is critical to the success of any film or television project and can help mitigate the inherent risk. This development work takes place well before the start of principal photography.

The development process includes acquisition and writing, raising financing to move the project forward to production, negotiating agreements (actors, equipment) and attendance at international film and television markets to pre-sell the product.

### Production and Post-Production

Production is a carefully orchestrated manufacturing process with all participants having a clearly defined role and purpose. 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. A production crew can range in size from 20 to 2000 people depending on the scope and budget of the production.

Post-production involves three key activities – picture editing, sound design, and music composition and/or acquisition. This is the last step in the production process 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

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 specialized sales and distribution companies exist to provide this unique service. Marketing and distribution campaigns can range from “guerilla” strategies where producers engage in grassroots self-distribution to the multi-million dollar marketing efforts of Hollywood studios.

### Exhibition

The exhibition of a finished production has multiple platforms. The theatrical release of a feature length film in a cinema and the broadcast of a television show on pay or free services remain the most popular forms of exhibition. However, the ancillary platforms of festivals, DVD, Video on Demand (VOD), satellite and the internet are increasingly important vehicles for commercial success.

# A Changing Role in the Industry Value Chain

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Since its inception in 1987, British Columbia Film has developed programs and services designed to impact all stages of the industry value chain in support of the growth of the domestic production industry. Over the years, the Society has continually repositioned its programs in response to industry needs and in keeping with fiscal realities.

## Training

Strengthening the domestic sector of the provincial film and television industry requires the ongoing professional development of above-the-line talent. British Columbia Film supports nationally recognized training and where required, develops specific initiatives that meet provincial needs.

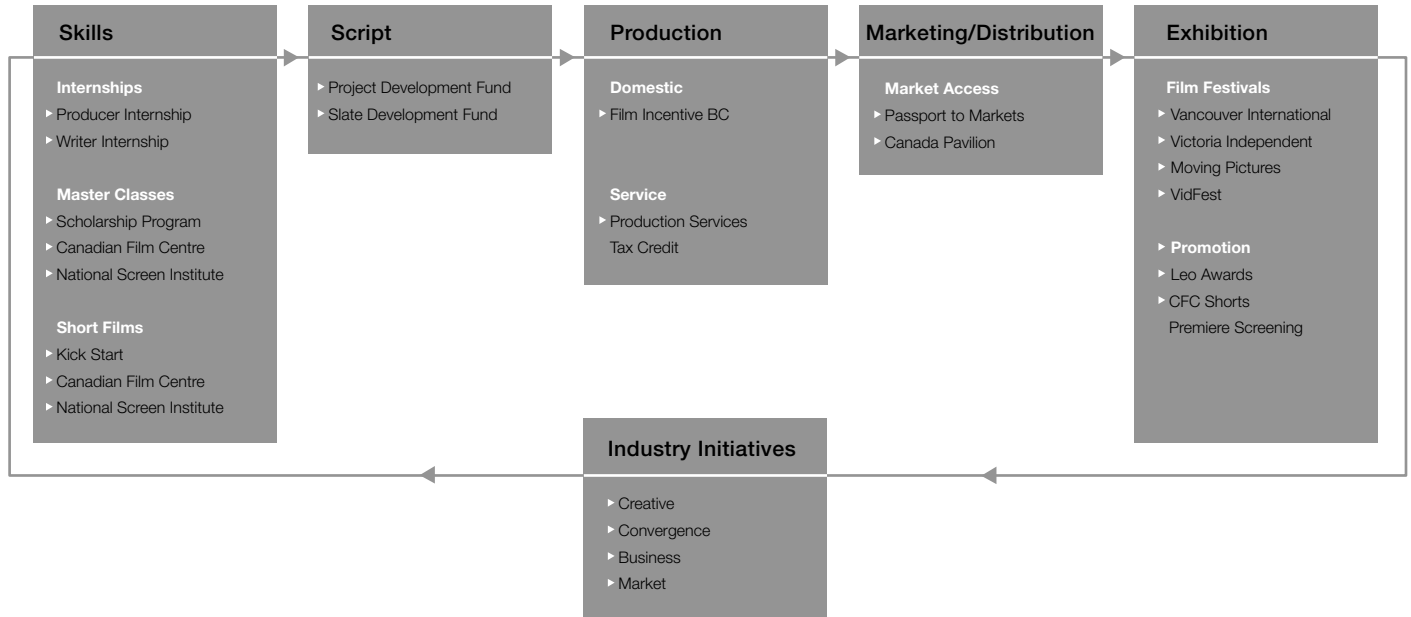
British Columbia Film supports the skills development of above-the-line film professionals in a variety of ways:

- ▶ The Professional Internship Program creates “on-the-job” placements for emerging writers and producers
- ▶ The Scholarship Program supports directors, writers, producers and editors accepted to leading national film and television training centres including the Canadian Film Centre and the National Screen Institute
- ▶ A number of industry partnerships in training have been developed with industry organizations including New Media BC, the Directors Guild of Canada, BC and Cinevic

## Script Development

A key challenge for production companies is to secure adequate monies to develop properties given the inherent risk involved. Recognizing the importance of the development process, British Columbia Film now offers development support through two distinct programs. The **Project Development Fund** provides 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. The **Slate Development Fund** provides a financing envelope for the development and marketing of a slate of independent film and television productions. This program, targeted at more experienced production companies, offers recipients more flexibility and more capacity to effectively develop a portfolio of film and television product.

## Industry Value Chain



### 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. As of fiscal 2004/05, British Columbia Film lacked the financial capacity to offer production financing for film and television projects. However, the provincial tax credit program is a significant source of financing for both domestic and foreign film and television productions shot in British Columbia.

### Marketing and Distribution

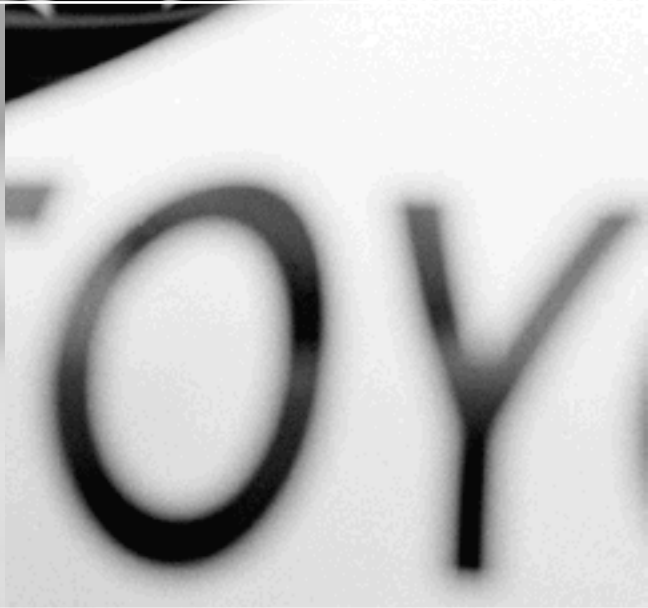
Recognizing the limitations of the limited size of the Canadian market for film and television product, British Columbia Film has identified the international marketplace as a vital source of inward investment and export development. As the film industry has globalized, accessing the financing and business 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 enables the attendance of British Columbia production companies to attend internationally recognized film and television markets. In addition, through its International Markets—Canada Pavilion initiative, British Columbia Film works with federal and provincial partners to offer business centres at key international markets to facilitate sales and export development.

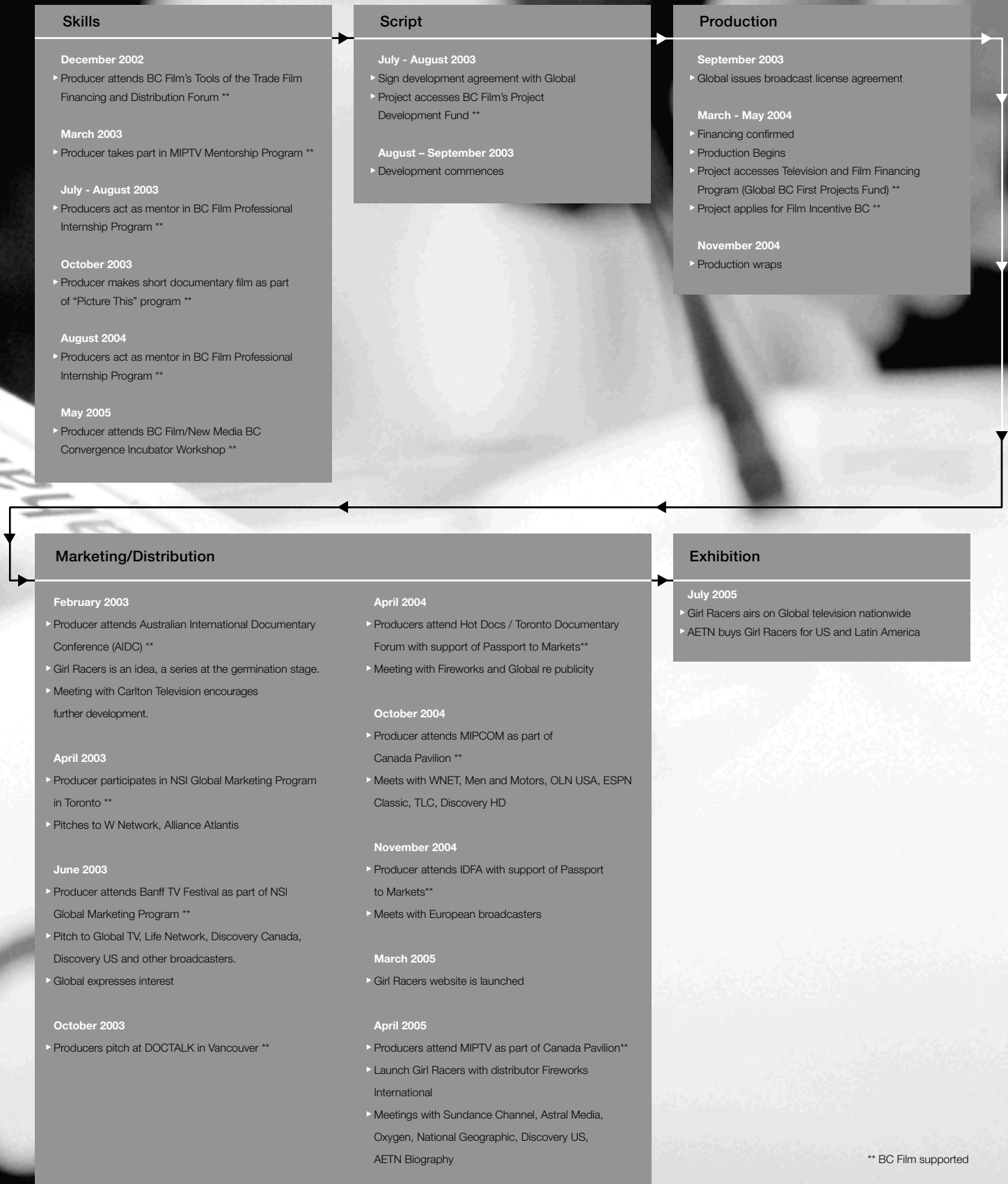
### Exhibition

Film festivals and markets are a key part of any marketing and exhibition strategy. For independent films, successful festival screenings can promote a later theatrical release or broadcast. British Columbia Film supports the major British Columbia festivals and awards that showcase British Columbia films and filmmakers including the Vancouver International Film Festival, the Victoria Independent Film & Video Festival, Moving Pictures: Festival on Tour and the Leo Awards.

Girls Racers is a four part documentary mini-series created and produced by British Columbia production company Screen Siren Pictures. Through the various stages of the industry value chain, Girl Racers received vital financial support from British Columbia Film. In addition to skills and script development support, the producers accessed the Passport to Markets program to support their attendance at key film and television markets to better enable them to secure interest in the project nationally and internationally.



## Girl Racers and Industry Value Chain





# A Catalyst for Industry Growth

Kick start the growth of locally-owned and controlled  
sectors of the industry



In September 1987, the fledgling motion picture industry in British Columbia welcomed an investment in its future with the creation of British Columbia Film. Ten years earlier, the BC Film Commission had been established to provide location services to foreign and domestic producers. The mandate of the new film development agency was to provide arm's length financial support to BC film and television projects to kick start the growth of the locally-owned and controlled sector of the industry. The development of a local industry was seen as an important complement to the growing volume of service work coming to British Columbia primarily from US studios.

In the mid to late 1980's, there were very few network-approved independent producers in the province. Most national broadcasters commissioned Canadian programming from elsewhere. There were even fewer British Columbia based screenwriters who were accepted by broadcasters and distributors. With a package of programs designed to provide loans and equity for development and production, British Columbia Film began injecting financial resources into film and television projects to develop key creative talent in the province and to establish a stable of viable BC based production companies.

Almost twenty years later, British Columbia has an active domestic production sector supported by a strong pool of producers, writers, directors, performers, cinematographers, editors and other creative personnel. British Columbia's domestic production volume is consistently the third largest in Canada and often surpasses the level of total production in other jurisdictions. British Columbia production companies are players in the international marketplace having established connections with domestic and international broadcasters, distributors and financiers.

### Key Milestones of Industry Development

|  |   |
|--|---|
| 1950   | 1953 – CBC Vancouver  |
| 1960   | 1965 – National Film Board – Pacific /Yukon Studio  |
| 1970   | 1972 – Beachcombers   |
|  | 1978 – BC Film Commission   |
| 1980   | 1980 – Cineworks  |
|  | 1982 – Vancouver International Film Festival  |
|  | 1984 – Western Regional Office – Telefilm Canada  |
|  | 1986 – My American Cousin – wins Genie Award  |
|  | 1987 – British Columbia Film  |
|  | 1987 – Bridge Studios & Vancouver Film Studios  |
|  | 1989 – Lions Gate Studios (originally North Shore Studios)  |
|  | 1989 – Women in Film and Video Vancouver  |
| 1990   | 1991 – Cinevic  |
|  | 1993 – X-Files, Season 1  |
|  | 1994 – Victoria Independent Film and Video Festival<br>founded by Cinevic                           |
|  | 1995 – BC Film Market Incentive Program   |
|  | 1996 – KISSED breaks through CDN box office   |
|  | 1997 – BC Film and Television Tax Credits–FIBC<br>PSTC–1998   |
|  | 1998 – DaVinci's Inquest, Season 1  |
|  | 1998 – Cold Squad, Season 1   |
| 2000   | 2000 – CanWest Global acquisition of WIC's BCTV   |
|  | 2000 – BCE acquisition of CTV   |
|  | 2001 – CHUM acquisition of CKVU and CHEK  |
|  | 2002 – Flower and Garnet (Keith Behrman the first BC<br>Director to receive the Claude Jutra Award) |
|  | 2003 – \$1.4 Billion Total Production   |
|  | 2004 – The Corporation–documentary released worldwide   |
|  | 2004 – Introduction of BC Film Slate Development Fund   |
| 2005 – Enhancement to BC tax credit programs |   |

# Building Capacity through Industry Partnerships

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Over the years, British Columbia Film has developed a number of industry partnerships in support of building the capacity of the provincial film and television industry. Partnerships provide opportunities to extend the Society's program reach through the sharing of knowledge, experience and resources and create synergies that add value to initiatives undertaken with others. In consultation with industry partners, the Society has identified four key objectives for industry development initiatives targeted specifically for producers, writers and directors.

## **Market** –act globally

Success in today's highly competitive and changing film industry requires that filmmakers adopt a global market approach. Filmmakers are thinking and acting globally when choosing stories to develop, securing project financing, and engaging production partners. Filmmakers require market access, market intelligence and market preparedness in order to be export ready. Market events that raise the profile of British Columbia filmmakers and the BC film and television industry are a priority.

## **Creative** –inspire creative excellence

Developing the creative skills of filmmakers is vital for any filmmaking community and demands that professional skills development be of the highest quality. Involving the world's creative best in master classes, hands-on mentoring, talent labs, and script development exposes British Columbia filmmakers to talents within and beyond our borders.

## **Business** –encourage entrepreneurship

British Columbia filmmakers are adopting innovative business models and strategies in order to build sustainable companies. Expanding the company base to operate in multiple genres (factual and fiction), combining service and proprietary work, exploiting the international market, or restructuring the company to include alternate revenue streams (ie: rental equipment, post-production facilities) are examples of recently employed strategies.

## **Convergence** –embrace new technologies

Adopting a convergent approach to creative content development extends the brand of traditional film and television product. Filmmakers with original or licensed intellectual property need to understand how to leverage that value in interactive entertainment. British Columbia has a unique opportunity to expand upon the leadership provided by the province's new media and gaming sector.



# A Forward Looking Orientation

As an organization, British Columbia Film operates both “internally” within the local industry and “externally” within the larger national and international context. In support of its programming objectives, the Society consults with the local industry and other sectors to determine priorities and explore new directions. In dealing with external issues affecting the provincial industry, the Society is active in policy development, research and statistics and acts as an advocate where required.

## Policy Development

British Columbia Film works closely with ministries of the Government of British Columbia, the BC Film Commission, 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. At the provincial level, British Columbia Film works with key industry associations including the Motion Picture Production Industry Association of BC (MPPIA), the Canadian Film and Television Production Association–BC Producers Branch (CFTPA), and the Documentary Organization of Canada–BC Chapter (DOC) and New Media BC on key policy issues and programs affecting the industry.

### Organizational Orientation



## 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). During fiscal 2004/05, British Columbia Film participated in a review of the federal feature film policy undertaken by the Standing Committee on Canadian Heritage.

## 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 production companies regarding statistical profiles of the industry and initiatives to capture emerging trends.

# Spotlight on the Professional Internship Program

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The Professional Internship Program is the Society's longest running initiative. 147 interns have participated in the program since its inception in 1987. An amazing 72% of past interns are still working in the industry today. Graduates of the program contribute as independent producers and writers in the domestic industry and have garnered national and international acclaim for their projects. The year's spotlight is focused on four previous interns, however these are only a sample of the program's many successes.



**Lynn Booth**

Lynn Booth was a producer intern in 1998 working with documentary producer mentor Harvey McKinnon. Lynn has been making documentaries since 1994, and founded her documentary production company, Make Believe Media Inc, in 1999. Her producer credits include a dozen hour long television biographies and social-cultural documentaries: THE LIFE AND TIMES OF WILLIAM SHATNER, THE LIFE AND TIMES OF DAVID SUZUKI, PRETTY BOYS, TIM HORTON: THE PERFECT HUSBAND, I WANT A WOMAN, THE WHISTLEBLOWER, BUMP AND GRIND, and SECRETS. Lynn is currently in post-production on PARIS STORIES: THE WRITING OF MAVIS GALLANT, and developing several new film projects: EARTHLY POSSESSIONS, FOUND IN TRANSLATION, BATTLE OF WILLS, and BITCHIN. She is committed to documentary excellence and the future of independent filmmaking in Canada.

Lynn mentored producer interns Trish Williams in 2004 and Laure Parsons in 2005.



**Raymond Massey**

Raymond Massey was a producer intern in 1989 working with mentor Lee Siegal. Raymond has produced over a dozen award winning feature films since 1990, including the Genie award winning WHALE MUSIC, multiple Leo and Genie award winner MY FATHER'S ANGEL, Leo award winner SUSPICIOUS RIVER, LONG LIFE HAPPINESS & PROSPERITY, and THE BURIAL SOCIETY. He has recently joined Network Entertainment to spearhead the development and production of independent Canadian films and international co-productions.

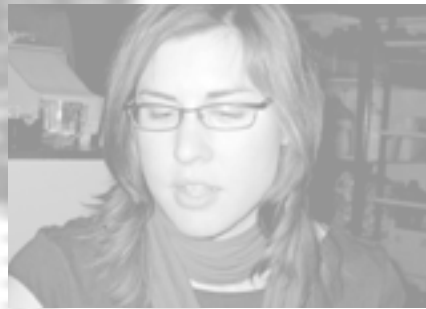
As alumni of the program, Raymond in turn mentored producer interns Shauna Bryan in 1994, Ellen Raine Scott in 2002, and Cheryl-Lee Fast in 2003.



### Jesse McKeown

Jesse McKeown was a story department intern in 2002 working on acclaimed television drama DA VINCI'S INQUEST with mentor Alan DiFiore. Jesse studied creative writing at the University of British Columbia. In 2003 he wrote and directed the short film THE BIG CHARADE which screened in numerous festivals worldwide, including the Toronto International Film Festival, and was awarded the short film prize at the Vancouver International Film Festival. In 2005 he directed the short film, VANCOUVER. He is currently a Writer/Executive Story Consultant on the upcoming series DA VINCI'S CITY HALL.

Jesse mentored writer interns Carmen Aguirre and Hiro Kanagawa in 2005.



### Abigail Kinch

Abigail Kinch just graduated from her story department internship in 2005 working with writer mentor Michael MacLennan on the dramatic television series GODIVA'S. Abigail attended the Canadian Film Centre's Film Resident Programme (Writers Lab) and Screenwriters Bootcamp with the support of British Columbia Film in 2002. She was co-writer of a CFC Short Dramatic Film Programme short film, WHITE OUT, with Director Matthew Sinclair. She received a CTV Fellowship to attend the Banff Television Festival with her project BRIGHT FUTURES. Abigail is currently working as a Story Editor on the second season of GODIVA'S.

# D

## Program Activity 2004/05

Success in today's **competitive film industry** requires that filmmakers adopt a global market approach



# Provincial Tax Credit Program

Provincial tax credit incentives act as an important driver of film and television production in the province. Enhancements made to the program this fiscal year have contributed to the province's ability to attract and sustain production in an increasingly competitive global market.

## 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 four specific initiatives:

- ▶ The BASIC tax credit (30%)\* 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
- ▶ The DIGITAL ANIMATION AND VISUAL EFFECTS tax credit (DAVE)(15%) assists the development of the digital animation and visual effects industry

\* New rate of 30% (previously 20%) effective January 1, 2005

### Film Incentive BC – For period April 1, 2004 – March 31, 2005

| Format                 | No. of Projects | Projected Tax Credit | Production Value**    |
|------------------------|-----------------|----------------------|-----------------------|
| Feature Film           | 20              | \$ 5,774,921         | \$ 66,717,980         |
| TV Series              | 8               | \$ 13,179,742        | \$ 166,154,438        |
| MOW, Pilot, Miniseries | 8               | \$ 5,533,349         | \$ 59,070,514         |
| Documentary/Doc Series | 46              | \$ 1,696,665         | \$ 21,195,789         |
| Animation              | 4               | \$ 3,086,963         | \$ 24,380,851         |
| Other                  | 9               | \$ 569,656           | \$ 6,865,340          |
| <b>TOTAL</b>           | <b>95</b>       | <b>\$ 29,841,296</b> | <b>\$ 344,384,912</b> |

\*\*NOTE: Figures based on projected BC production budget totals

## 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 three specific initiatives:

- ▶ The BASIC tax credit (18%)\* 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

\* New rate of 18% (previously 11%) effective January 1, 2005

### Production Services Tax Credit – For period April 1, 2004 – March 31, 2005

| Format                   | No. of Projects | Projected Tax Credit | Production Value**      |
|--------------------------|-----------------|----------------------|-------------------------|
| Feature Film             | 29              | \$ 27,117,003        | \$ 589,084,517          |
| TV Series                | 13              | \$ 14,737,470        | \$ 334,670,337          |
| MOW, Pilot, Miniseries   | 24              | \$ 5,795,626         | \$ 99,756,855           |
| Documentary / Doc Series | 4               | \$ 224,140           | \$ 3,288,529            |
| Animation                | 4               | \$ 1,615,472         | \$ 11,057,852           |
| <b>TOTAL</b>             | <b>74</b>       | <b>\$ 49,489,711</b> | <b>\$ 1,037,858,090</b> |

\*\*NOTE: Figures based on projected BC production budget totals

# Creative Development

Creative development, in the form of script and professional skills development, is a key objective of British Columbia Film's support of a sustainable domestic industry.

## Project Development Fund

The Project Development Fund helps attract marketplace investment by Canadian broadcasters to British Columbia and encourages Canadian broadcasters to support existing and emerging British Columbia companies on a project by project basis. The program provides financing for script development to feature films, dramatic or animated television projects or documentaries that have secured

development commitments from a broadcaster or distributor. Funding is "market-triggered" and does not include a creative or selective assessment. A non-re coupable advance, matching a percentage of the broadcast or distribution commitment, to a maximum of \$30,000 per project is available. Applicants must be British Columbia owned and controlled production companies and

international treaty or interprovincial co-productions are eligible.

In 2004/05 British Columbia Film provided a total of \$425,698 in development financing to 68 film and television projects triggering \$938,198 in marketplace commitments from broadcasters/distributors representing total development budgets of \$2.8 Million.

| Production                            | BC Film          | Broadcast Trigger | Budget            | Company                             |
|---------------------------------------|------------------|-------------------|-------------------|-------------------------------------|
| <b>Arts &amp; Entertainment</b>       |                  |                   |                   |                                     |
| 8 Imaginary Animals                   | \$ 2,500         | \$ 5,000          | \$ 18,600         | Rhodospin Productions Ltd.          |
| The Garden                            | \$ 1,250         | \$ 2,500          | \$ 6,750          | Point of View Film Inc.             |
| Memoire Moment                        | \$ 1,750         | \$ 3,500          | \$ 14,070         | Lodestar Productions Inc.           |
| <b>PROJECT TOTAL: 3</b>               | <b>\$ 5,500</b>  | <b>\$ 11,000</b>  | <b>\$ 39,420</b>  |                                     |
| <b>Documentary Series</b>             |                  |                   |                   |                                     |
| Eaux Troubles Du Crime                | \$ 3,368         | \$ 6,736          | \$ 26,945         | Red Letter Films Ltd.               |
| The Force                             | \$ 9,183         | \$ 18,365         | \$ 61,215         | CAM Entertainment Inc.              |
| The Mazel Tov Chronicles              | \$ 5,000         | \$ 10,000         | \$ 15,000         | Vibrance Alive Entertainment Inc.   |
| <b>PROJECT TOTAL: 3</b>               | <b>\$ 17,551</b> | <b>\$ 35,101</b>  | <b>\$ 103,160</b> |                                     |
| <b>Documentary / Broadcast Single</b> |                  |                   |                   |                                     |
| The Battle of Wills                   | \$ 7,500         | \$ 15,000         | \$ 27,501         | Make Believe Media Inc.             |
| The Big Shake                         | \$ 5,000         | \$ 10,000         | \$ 15,000         | Long Tale Entertainment Ltd.        |
| Clash of the Nerds                    | \$ 1,000         | \$ 2,000          | \$ 12,321         | Make Believe Media Inc.             |
| Confessions of a Hockey Pool Addict   | \$ 2,500         | \$ 5,000          | \$ 17,850         | Nerka Films Inc.                    |
| Dancing Full Out                      | \$ 2,500         | \$ 5,000          | \$ 10,920         | Lodestar Productions Inc.           |
| Forgiveness                           | \$ 4,000         | \$ 8,000          | \$ 12,000         | Dreamfilm Productions Ltd.          |
| Head Over Heals                       | \$ 5,500         | \$ 11,000         | \$ 27,000         | Out To See Productions Inc.         |
| The Jizz Biz                          | \$ 7,500         | \$ 15,000         | \$ 47,381         | Screen Siren Pictures Inc.          |
| Life and Times of Evelyn Hart         | \$ 5,000         | \$ 10,000         | \$ 15,000         | Dilemma Productions Inc.            |
| A Minor Rock Star                     | \$ 3,000         | \$ 6,000          | \$ 21,060         | Mars Entertainment Inc.             |
| Ocean Nucleaire                       | \$ 3,750         | \$ 7,500          | \$ 37,153         | Red Letter Films Ltd.               |
| The Paper Bag Rapist                  | \$ 2,500         | \$ 5,000          | \$ 18,500         | Gumboot Productions Inc.            |
| Paul Watson: Eco-Pirate               | \$ 1,310         | \$ 1,000/ 1,625   | \$ 17,435         | Screen Siren Pictures Inc.          |
| The Race of the Century               | \$ 5,000         | \$ 10,000         | \$ 15,000         | Infinity Filmed Entertainment Group |
| The Safer Sex Trade                   | \$ 1,750         | \$ 3,500          | \$ 12,766         | Cheap and Dirty Productions Inc.    |
| Speed                                 | \$ 2,500         | \$ 5,000          | \$ 16,500         | Wunderman Films Inc.                |
| Symphony of Silence                   | \$ 3,500         | \$ 7,000          | \$ 10,500         | Firelight Cinema Inc.               |
| <b>PROJECT TOTAL: 17</b>              | <b>\$ 63,810</b> | <b>\$ 127,625</b> | <b>\$ 333,887</b> |                                     |

| Production                                   | BC Film           | Broadcast Trigger | Budget              | Company                                |
|--|-------------------|-------------------|---------------------|--|
| <b>Feature Film</b>                          |                   |                   |                     |  |
| The Big Wheat                                | \$ 7,500          | \$ 15,000         | \$ 45,000           | One Eyed Beaver Recorded Ent.          |
| Bitchin'                                     | \$ 5,000          | \$ 10,000         | \$ 30,000           | Make Believe Media Inc.                |
| Blackout                                     | \$ 7,500          | \$ 15,000         | \$ 46,345           | Contradiction Films Inc.               |
| Bread  | \$ 5,000          | \$ 10,000         | \$ 27,907           | Off Island Films Ltd.                  |
| Chasing the Stars                            | \$ 6,000          | \$ 12,000         | \$ 32,460           | Orca Productions Inc.                  |
| A Collector's Item                           | \$ 7,500          | \$ 15,000         | \$ 22,500           | Pay or Play Enterprises Ltd.           |
| David Four                                   | \$ 13,500         | \$ 10,000/13,500  | \$ 52,848           | Avanti Pictures Corporation            |
| The Dead Girl                                | \$ 10,000         | \$ 20,000         | \$ 30,000           | Ori Kowarsky Films Inc.                |
| The Dead of Winter                           | \$ 7,500          | \$ 15,000         | \$ 46,789           | Mystique Films Ltd.                    |
| The Demonstration                            | \$ 10,000         | \$ 7,500/15,000   | \$ 43,185           | Contradiction Films Inc.               |
| Edison and Neemo                             | \$ 10,000         | \$ 10,000         | \$ 120,000          | Perfect Circle Productions Ltd.        |
| Elvis & Mrs.Singh                            | \$ 2,500          | \$ 5,000          | \$ 20,387           | Inner Vision Productions Inc.          |
| Fido   | \$ 10,000         | \$ 20,000         | \$ 46,668           | Anagram Pictures Inc.                  |
| The Foursome                                 | \$ 5,000          | \$ 10,000         | \$ 15,000           | Rampage Entertainment Inc.             |
| Game on!                                     | \$ 6,000          | \$ 12,000         | \$ 18,000           | Raven West Films Ltd.                  |
| Go-Go Boy                                    | \$ 7,500          | \$ 15,000         | \$ 22,500           | Spinning Tales Productions Inc.        |
| Guru Hop                                     | \$ 7,500          | \$ 15,000         | \$ 43,890           | L'Etranger Film Productions Ltd.       |
| Into the Forest                              | \$ 8,000          | \$ 16,000         | \$ 24,000           | Clearwater Films Inc.                  |
| The Old Con                                  | \$ 7,500          | \$ 15,000         | \$ 30,800           | Utopia Pictures Ltd.                   |
| Partition                                    | \$ 10,000         | \$ 25,000         | \$ 110,000          | Sepia Films Ltd.                       |
| A Shine of Rainbows                          | \$ 7,500          | \$ 15,000         | \$ 51,958           | Sepia Films Ltd.                       |
| The Sky is Falling                           | \$ 6,000          | \$ 12,000         | \$ 35,988           | Big Sky Pictures Inc.                  |
| They Wait                                    | \$ 6,000          | \$ 12,000         | \$ 18,000           | Rainshadow Media Ltd.                  |
| Toothpaste and Cigars                        | \$ 7,500          | \$ 15,000         | \$ 33,000           | Sheep Noir Films Inc.                  |
| Unnatural & Accidental                       | \$ 7,500          | \$ 15,000         | \$ 22,500           | Raven West Films Ltd.                  |
| Year of the Carnivore                        | \$ 6,190          | \$ 15,000         | \$ 39,000           | Screen Siren Pictures Inc.             |
| <b>PROJECT TOTAL: 26</b>                     | <b>\$ 194,190</b> | <b>\$ 385,000</b> | <b>\$ 1,028,725</b> |  |
| <b>TV Special, Mini-Series, MOW</b>          |                   |                   |                     |  |
| Immunity                                     | \$ 14,988         | \$ 58,421         | \$ 173,409          | Howe Sound Films Inc.                  |
| Bushman: The Hunt for John Bjornstrom        | \$ 5,656          | \$ 37,039         | \$ 88,805           | Artizan Productions Inc.               |
| Citizen Tipster                              | \$ 3,375          | \$ 20,000         | \$ 54,000           | Watchdog Productions Inc.              |
| Love and Greenpeace – The Irving Stowe Story | \$ 9,224          | \$ 18,447         | \$ 65,650           | 0703175 B.C. Ltd.                      |
| Luna   | \$ 10,000         | \$ 40,267         | \$ 123,000          | Screen Siren Pictures Inc.             |
| Star of David                                | \$ 12,941         | \$ 25,882         | \$ 87,952           | 702313 B.C. Ltd.                       |
| A World Apart                                | \$ 7,500          | \$ 15,000         | \$ 61,162           | Dilemma Productions Inc.               |
| <b>PROJECT TOTAL: 7</b>                      | <b>\$ 63,684</b>  | <b>\$ 215,056</b> | <b>\$ 653,978</b>   |  |
| <b>Television Series</b>                     |                   |                   |                     |  |
| Couples                                      | \$ 5,000          | \$ 10,000         | \$ 37,500           | Point Grey Pictures Inc.               |
| The Delicate Art of Parking                  | \$ 3,771          | \$ 7,833          | \$ 29,010           | Anagram Pictures Inc.                  |
| Forty Plus                                   | \$ 6,600          | \$ 13,200         | \$ 21,151           | A Funny Thing Productions Ltd.         |
| Genesis Inc.                                 | \$ 2,199          | \$ 6,598          | \$ 21,992           | Celebrated Genesis Productions inc.    |
| Godiva's II                                  | \$ 15,000         | \$ 30,000         | \$ 141,039          | Keatley Entertainment Ltd.             |
| Jewel of the Rockies                         | \$ 7,466          | \$ 14,932         | \$ 51,312           | 702313 B.C.Ltd.                        |
| My Mother's House                            | \$ 10,535         | \$ 21,070         | \$ 105,350          | US Lions Entertainment Inc.            |
| Ram & Company                                | \$ 7,363          | \$ 14,726         | \$ 55,223           | SOMA Television Ltd.                   |
| Rayzor                                       | \$ 7,755          | \$ 15,510         | \$ 51,699           | Leaping Lizard Productions Inc.        |
| Tales of an Urban Indian                     | \$ 4,231          | \$ 8,461          | \$ 28,204           | Soapbox Productions Inc.               |
| This Space for Rent                          | \$ 6,043          | \$ 12,086         | \$ 43,366           | Resonance Film & Video Production Inc. |
| Zeke's Pad                                   | \$ 5,000          | \$ 10,000         | \$ 64,827           | Leaping Lizard Productions Inc.        |
| <b>PROJECT TOTAL: 12</b>                     | <b>\$ 80,963</b>  | <b>\$ 164,416</b> | <b>\$ 650,673</b>   |  |
| <b>DEVELOPMENT TOTAL: 68 Projects</b>        | <b>\$ 425,698</b> | <b>\$ 938,198</b> | <b>\$ 2,809,843</b> |  |

## Slate Development Fund

Launched in 2004/05, the Slate Development Fund is targeted towards established production companies who have demonstrated the capacity to sustain production in British Columbia. The program provides a financing envelope for the development and marketing of a slate of independent film and television productions. Slate financing is producer-directed and performance-based. Applicants must be British Columbia owned and controlled production companies and international treaty or interprovincial co-productions are eligible to be included in the slate.

In this first year of the program, the Society provided slate financing envelopes to 11 British Columbia companies in the amount of \$1.65 Million.

| Company                               | BC Film             |
|---------------------------------------|---------------------|
| Brightlight Pictures Development Inc. | \$ 150,000          |
| Force Four Productions Ltd.           | \$ 150,000          |
| H3O Filmed Entertainment Inc.         | \$ 150,000          |
| Haddock Entertainment Inc.            | \$ 150,000          |
| Infinity Media Canada Inc.            | \$ 150,000          |
| Insight Film & Video Productions Ltd. | \$ 150,000          |
| No Equal Entertainment Inc.           | \$ 150,000          |
| Omni Film Productions Ltd.            | \$ 150,000          |
| Paperny Films Inc.                    | \$ 150,000          |
| Rampage Entertainment Inc.            | \$ 150,000          |
| Studio B Development Inc.             | \$ 150,000          |
| <b>COMPANY TOTAL: 11</b>              | <b>\$ 1,650,000</b> |

## BC Feature Film Fund

The BC Feature Film Fund ended at the completion of fiscal year 2003/2004, however five commitments carried forward into fiscal 2004/05 and are represented in the table below. The BC Feature Film Fund provided financing for the production of fictional, animated or documentary feature-length films. Funding was in 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 were required

to secure a theatrical release commitment from a Canadian distributor. Applicants had to be British Columbia owned and controlled

| Production                   | BC Film           | Budget              | Company                             |
|------------------------------|-------------------|---------------------|-------------------------------------|
| Dramatic Feature Film        |                   |                     |                                     |
| Desolation Sound             | \$ 200,000        | \$ 1,676,749        | Sleepwalker Films Inc.              |
| Marker                       | \$ 75,000         | \$ 1,238,000        | Marker Productions Inc.             |
| A Simple Curve               | \$ 200,000        | \$ 1,665,000        | Idaho Peak Productions Ltd.         |
| Love Crimes of Gillian Guess | \$ 50,000         | \$ 3,097,160        | The Juror Productions Inc.          |
| Severed                      | \$ 75,000         | \$ 1,287,128        | Forest of the Dead Productions Inc. |
| <b>PROJECT TOTAL: 5</b>      | <b>\$ 600,000</b> | <b>\$ 8,964,037</b> |                                     |

## Scholarship Program

The Scholarship Program supports the attendance of British Columbia film and television professionals in advanced training in film, television, and new media. A matching scholarship fund with key training institutions enables the participation of British Columbia writers, directors, and producers selected to participate in various master class programs. British Columbia Film assistance offsets a portion of travel, accommodation and tuition costs.

| Program                       | Participant  |
|-------------------------------|--|
| Canadian Film Centre          |  |
| Residency Lab 2004-Directors  | Claudia Molina<br>Sean Frewer  |
| Residency Lab 2004-Writers    | Leonard Durante  |
| Residency Lab 2004-Producers  | Sian McArthur<br>Samantha Morris<br>Anneli Ekborn                        |
| Short Dramatic Film Programme | Sean Frewer<br>Claudia Molina  |
| National Screen Institute     |  |
| Totally Television            | Andrew Williamson<br>John Bolton<br>Christine Lippa                      |
| Drama Prize                   | Diana Wilson<br>Sheila Jordan  |
| Features First                | Claire Queree<br>Justin MacGregor<br>Adria Budd Johnson<br>Holly Redford |
| <b>TOTAL: 17 Participants</b> |  |

production companies and international treaty or interprovincial co-productions were eligible for this program.

## Professional Internship Program

The Professional Internship Program facilitates “on the job” internship placements for emerging producers and writers with active BC film and television production companies. Experienced filmmakers act as mentors and participating companies provide matching funds throughout the term of the placement. Internships are for a period of up to 50 weeks. 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. To launch the program each year, the Society hosts a reception to introduce the interns to key contacts in the BC industry.

| Discipline   | Mentor             | Participant                   |
|--------------|--------------------|-------------------------------|
| Producer     |                    |                               |
|              | Carl Bessai        | Emily Alden                   |
|              | Evan Tylor         | Cath-Ann Ambrose              |
|              | Gabriela Schonbach | Susan Baek                    |
|              | Rosanne Milliken   | Christopher Yen-Shou Chen     |
|              | Nicholas Kendall   | Sidney Chiu                   |
|              | Sylvie Peltier     | Lynn Fuhr                     |
|              | Kirk Shaw          | Romney Grant                  |
|              | Jayne Pfahl        | Lindsay Lecorre               |
|              | /Christine Haebler |                               |
|              | /Angus Fraser      |                               |
|              | Trish Dolman       | Lori Lozinski                 |
|              | Lynn Booth         | Laure Parsons                 |
|              | Blake Corbet       | Ki Wight                      |
| Story Editor |                    |                               |
|              | Jesse McKeown      | Carmen Aguirre                |
|              | Jesse McKeown      | Hiro Kanagawa                 |
|              | Michael MacLennan  | Abigail Kinch                 |
|              |                    | <b>TOTAL: 14 Participants</b> |

## Marketing/ Export Development

Success in today’s highly competitive and changing film industry requires that filmmakers adopt a global market approach. Filmmakers are thinking and acting globally when choosing stories to develop, securing project financing, and engaging production partners. Filmmakers require market access, market intelligence and market preparedness in order to be export ready.

### Passport to Markets

Passport to Markets 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 an eligible market site.

In addition, applications are considered from British Columbia resident sales agents or distributors. British Columbia Film support offsets a portion of travel, accommodation and registration expenses.

| Market/Conference         | Location          | Production Company            | Producer             |
|---------------------------|-------------------|-------------------------------|----------------------|
| American Film Market 2004 | Santa Monica, USA | Anagram Pictures Inc.         | Blake Corbet         |
|                           |                   | Artsy Fartsy Pictures Inc.    | Elizabeth Sanchez    |
|                           |                   | Brightlight Pictures Inc.     | Andrew Boutilier     |
|                           |                   | H3O Filmed Entertainment Inc. | Rod Akizuki          |
|                           |                   | High Stakes Films Inc.        | Cari Green           |
|                           |                   | Prophecy Entertainment Inc.   | Melanie Kilgour      |
|                           |                   | Quadrant Motion Pictures      | Mary Anne Waterhouse |
|                           |                   | Rampage Entertainment Inc.    | Gavin Wilding        |
|                           |                   | Reunion Pictures Inc.         | Tom Rowe             |

| Market/Conference                            | Location                       | Production Company   | Producer   |
|--|--------------------------------|--|--|
| Amsterdam Forum (IDFA) 2004                  | Amsterdam, The Netherlands     | Big Picture Media Corporation<br>Screen Siren Pictures Inc.  | Bart Simpson<br>Stephanie Symns  |
| Bell New Media Fund – Australia mission 2005 | Adelaide, Australia            | Bardel Entertainment Inc.  | Barry Ward   |
| Berlinale 2005                               | Berlin, Germany                | Ameland Productions Inc.<br>Gynormous Pictures Inc.<br>Orca Productions Inc.<br>Rave Film Inc.<br>Screen Siren Pictures Inc.   | Paul Armstrong<br>Rosanne Milliken<br>Nicholas Kendall<br>Sharon McGowan<br>Trish Dolman   |
| CFTPA Prime Time Conference 2005             | Ottawa, Canada                 | Big Picture Media Corporation<br>Long Tale Entertainment Ltd.  | Bart Simpson<br>Harry Sutherland   |
| Cannes Film Market - Marche du Film 2004     | Cannes, France                 | Anagram Pictures Inc.<br>Ameland Productions Inc.<br>Brightlight Pictures Inc.<br>Contradiction Films Inc.<br>Rampage Entertainment Inc.<br>Screen Siren Pictures Inc.   | Blake Corbet<br>Paul Armstrong<br>Stephen Hegyes<br>Tim Carter<br>Gavin Wilding<br>Trish Dolman  |
| Kidscreen Summit 2005                        | New York, USA                  | Bardel Entertainment Inc.<br>Carbunkle Cartoons Inc.<br>Chilco Productions Inc.<br>Omni Film Productions Ltd.<br>Pork and Beans Productions  | Delna Bhesania<br>Kelly Armstrong<br>Cathy Chilco<br>Lauren Millar<br>Samantha Daley   |
| Mannheim Co-Pro Meetings 2004                | Mannheim, Germany              | Chiaro Productions Inc.<br>Fancy Pants Films Ltd.<br>Orca Productions Inc.<br>Rainshadow Media Ltd.<br>Rave Film Inc.<br>Sheep Noir Films Inc.   | Martin de Valk<br>Karen Powell<br>Nicholas Kendall<br>Andrew Koster<br>Sharon McGowan<br>Marc Stephenson   |
| NSI Global Marketing Program – MIPTV 2005    | Cannes, France & Banff, Canada | Laughing Mountain Communications   | Ric Beairsto   |
| Real Screen Summit 2005                      | Washington, USA                | Long Tale Entertainment Ltd.<br>Omni Film Productions Ltd.<br>Red Letter Films Ltd.  | Harry Sutherland<br>Lauren Millar<br>Sylvie Peltier  |
| Rotterdam Lab                                | Rotterdam, Netherlands         | Brightlight Pictures Inc.  | Andrew Boutilier   |
| Strategic Partners 2004                      | Halifax, Canada                | Brightlight Pictures Inc.<br>Firelight Cinema Inc.<br>Haddock Entertainment Inc.<br>Insight Film & Video Productions Inc.<br>Watchdog Productions Inc.<br>Orca Productions Inc.<br>Rave Film Inc.<br>Reunion Pictures Inc.<br>Utopia Pictures Ltd. | Andrew Boutilier<br>Yves Ma<br>Laura Lightbrown<br>Brad McAfee<br>Michelle White<br>Nicholas Kendall<br>Sharon McGowan<br>Tom Rowe<br>Elvira Lount |

| Market/Conference                                     | Location        | Production Company               | Producer              |
|---|-----------------|----------------------------------|-----------------------|
| Toronto International Film Festival – Match Club 2004 | Toronto, Canada | Anagram Pictures Inc.            | Blake Corbet          |
|   |                 | Cheap and Dirty Productions Inc. | Carolyn Allain        |
|   |                 | Contradiction Films Inc.         | Tim Carter            |
|   |                 | Creative Engine Pictures Inc.    | Erin Haskett          |
|   |                 | Force Four Productions Ltd.      | Rob Bromley           |
|   |                 | Gynormous Pictures Inc.          | Rosanne Milliken      |
|   |                 | High Stakes Films Inc.           | Cari Green            |
|   |                 | Infinity Media Inc.              | Robert Merilees       |
|   |                 | L'Etranger Film Productions Ltd. | Kimberley Wakefield   |
|   |                 | Off Island Films Ltd.            | Andrew Williamson     |
|   |                 | Prehumous Productions Inc.       | Andre Garrison        |
|   |                 | Rave Film Inc.                   | Peggy Thomson         |
|   |                 | Screen Siren Pictures Inc.       | Trish Dolman          |
| Soapbox Productions Inc.                              | Nick Orchard    |                                  |                       |
| Toronto International Film Festival – Talent Lab 2004 | Toronto, Canada | Pixel Productions Inc.           | Laurie Marie Baranyay |
|   |                 | Sheep Noir Films Inc.            | Marc Stephenson       |
| Toronto Documentary Forum / Hot Docs Mentorship 2004  | Toronto, Canada | Big Picture Media Corporation    | Bart Simpson          |
|   |                 | Big Red Barn Media Group Inc.    | Ken Malenstyn         |
|   |                 | Dreamfilm Productions Ltd.       | Sue Ridout            |
|   |                 | High Stakes Films Inc.           | Cari Green            |
|   |                 | Holiday Pictures Ltd.            | Shan Tam              |
|   |                 | Laughing Mountain Communications | Ric Beairsto          |
|   |                 | Make Believe Media Inc.          | Laure Parsons         |
|   |                 |                                  | Lynn Booth            |
|   |                 |                                  | Trish Williams        |
|   |                 | Mars Entertainment Inc.          | Marsha Newbery        |
|   |                 | Moore Media Inc.                 | Paddy Moore           |
|   |                 | Paperny Films Inc.               | Aynsley Vogel         |
|   |                 | Red Storm Productions Inc.       | Arlene Ami            |
|   |                 | Red Letter Films Ltd.            | Sylvie Peltier        |
|   |                 | Reel-Myth Productions Inc.       | Jill Sharpe           |
|   |                 | Screen Siren Pictures Inc.       | Leah Mallen           |
|   |                 |                                  | Stephanie Symns       |
|   | Trish Dolman    |                                  |                       |
|   | Step Carruthers |                                  |                       |
|   | Glynis Whiting  |                                  |                       |
| World Congress of History Producers 2004              | Toronto, Canada | n/a                              | Colin Browne          |
|   |                 | Paperny Films Inc.               | David Paperny         |
|   |                 | Point of View Film Inc.          | Michelle Bjornson     |
|   |                 | Screen Siren Pictures Inc.       | Stephanie Symns       |
|   |                 | Wunderman Films Inc.             | Eva Wunderman         |
| World Congress of Science Producers 2004              | Toronto, Canada | Asterisk Productions             | David Springbett      |
|   |                 | Face to Face Media               | Betsy Carson          |
|   |                 | Omni Film Productions            | Brian Hamilton        |
|   |                 | Paperny Films Inc.               | Aynsley Vogel         |

## International Markets

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British Columbia Film provides opportunities for British Columbia producers and distributors/sales agents to participate at key international film and television 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 American Film Market (AFM), Cannes Marche du Film, MIPTV, and MIPCOM.

In addition, as part of a Canada West marketing effort, British Columbia Film helped organize a panel discussion encouraging US-Canadian co-production at the IFP Market in New York City in September 2004.

The following British Columbia production, sales and/or distribution companies attended markets during the 2004/05 fiscal year:

### Cannes Marche du Film 2004

Ameland Films Inc.  
Anagram Pictures Inc.  
Bowen Arrow Productions  
Brightlight Pictures Inc.  
Contradiction Films Inc.  
H3O Filmed Entertainment Inc.  
Horizon Entertainment Ltd.  
Massey Productions Ltd.  
Perfect Circle Productions Ltd.  
Rampage Entertainment Inc.  
Raven West Films Ltd.  
Screen Siren Pictures Inc.

### MIPCOM 2004

Bardel Entertainment Inc.  
Force Four Productions Ltd.  
Harbinger Films Inc.  
Keatley Film Ltd.  
May Street Group Ltd.  
Moore Media Inc.  
Picture Box Distribution Inc.  
Saltwater City Films Inc.

### American Film Market (AFM)

Anagram Pictures Inc.  
Artsy Fartsy Pictures Inc.  
Brightlight Pictures Inc.  
Evolution Pictures Inc.  
H3O Filmed Entertainment Inc.  
Producers On Davie  
Quadrant Motion Pictures Inc.  
Rampage Entertainment Inc.  
Reunion Pictures Inc.  
Sepia Films Ltd.

### MIPTV 2004

Bardel Entertainment Inc.  
Carbunkle Cartoons Inc.  
Esh Intermedia Inc.  
Insight Film & Video Productions Ltd.  
Mickey Rogers Media Inc.  
Omni Film Productions Ltd.  
Picture Box Distribution Inc.  
Studio B Productions Inc.  
Thunderbird Films Inc.



## Tools of the Trade

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Organized by British Columbia Film, Tools of the Trade initiatives are a series of market-oriented events that act as "reverse trade missions" that bring the international marketplace to British Columbia. These sessions are designed to raise the profile of the British Columbia film and television industry, to develop and advance ongoing business relationships with international financiers, to secure project financing, and to provide up-to-date market intelligence to BC filmmakers.

During this fiscal year planning began on a second edition of DOC TALK to be held in October 2005. DOC TALK is a Tools of the Trade initiative targeted specifically at documentary filmmakers.

# Industry Partnerships

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## **NEW MEDIA BC** New Media BC – Convergence Incubator Workshop

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In partnership with New Media BC and the Department of Canadian Heritage – Trade Routes Program, British Columbia Film offered a one day intensive workshop for film, television, and new media companies interested in exploring opportunities for convergence. Filmmakers with original or licensed intellectual property were exposed to ways of leveraging that value in interactive entertainment and new media developers connected with filmmakers to better develop their creative products.

In addition, British Columbia Film was a key sponsor of VIDFEST. Organized by New Media BC, VIDFEST is Canada's biggest digital content event aimed at international new media producers with the goal of profiling Canada's digital media sector and encouraging new national and international partnerships.

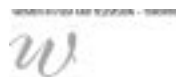
The following companies participated in the workshop:

### **FILM / TV**

Anagram Pictures  
Force Four Entertainment  
Long Tale Entertainment  
May Street Group  
New City Pictures  
Omni Film Productions  
Rainshadow Media  
Screen Siren Pictures

### **NEW MEDIA**

At Large Media  
Credo Interactive  
Flourish Media  
Friend at Hand Productions  
Gnosis Games  
iCat Media  
Leboe & Grice Multimedia  
Mod7 Communications



## Women in Film Television Toronto Media Entrepreneur Incubator Program

British Columbia Film supported the participation of three British Columbia production companies in this intensive program designed to assist Canadian film and television production companies facing key senior management skills shortages, including specialized knowledge of corporate finance, sophisticated business development, and international marketing—representing significant barriers to growth and sustainability for media entrepreneurs and the industry in general. BC participants included senior management personnel from Bardel Entertainment, Paperny Films and Screen Siren Pictures.



## First Shots Training Program DVD

The First Shots Training Program is a joint initiative between British Columbia Film and CTV's Western Development Office. This unique program was designed to provide opportunities to writers and directors, giving them their "first shot" working on a network television prime-time series. CTV's 13-part half-hour drama/comedy Robson Arms provided the training ground for nine British Columbia based directors and three writers during its first season.

Overwhelming interest in the training program underscores the need for additional training opportunities in this area. As a result, this initiative will also include the production of a companion DVD that follows one director through their experience on the series. The DVD is designed as a training tool to expand this opportunity to include additional up and coming directors who are ready to move into series television. The end product will be distributed by British Columbia Film.



## Cinevic Film Industry Development Program

The Film Industry Development Program was initiated to identify issues critical to the growth of the film industry in Victoria and to determine active solutions to address these challenges. British Columbia Film participated in the Steering Committee during the initial Research and Development Stage of this program. The extensive planning and research conducted in this phase identified that providing advanced training opportunities for established producers would be a key strategy to stimulating employment and self-employment in Victoria's film industry. Each production company included in the program would participate in a series of intensive business and creative workshops and have the opportunity to employ a producer intern for the length of the program. British Columbia Film sponsored the internship portion of the program.



Canadian Film Centre  
Joint Initiatives



BCFTC  
BC Film Training Coalition

**Premiere Screening**

In partnership with the Canadian Film Centre, British Columbia Film presents the Vancouver premiere screening of short dramatic films from recent British Columbia graduates of the Canadian Film Centre each year.

The BC films in 2004 included:

**Milo 55160**

Produced by Matthew Cervi

**The Porcelain Pussy**

Produced by Trish Neufeld

**White Out**

Written and Directed by  
Matt Sinclair-Foreman

**Craig Wallace Internship  
on “Cinderella Man”**

British Columbia Film worked with Film Centre staff to support a director internship for BC director Craig Wallace with mentor director Ron Howard on his latest project “Cinderella Man”. Craig shadowed Mr. Howard during the run of the production in Toronto during summer 2004. Craig graduated from the Canadian Film Centre’s Film Resident Programme (Director’s Lab) in 2003.

**Jewison Reception**

In November 2004, the Society hosted a reception for the Canadian Film Centre’s founder, director Norman Jewison, to celebrate the release of his autobiography “This Terrible Business Has Been Good to Me”. Film Centre alumni and industry guests were on hand to toast Norman and welcome him to Vancouver.

British Columbia Film has played a supporting role in the establishment of the British Columbia Film Training Coalition (BCFTC). The BCFTC is made up of non-profit organizations that provide advanced training and professional development for the film and television industry with a focus on above-the-line talent—producers, writers and directors. The coalition was formed to create recognition for the vital role professional development plays in the ongoing success of the British Columbia film and television industry and to increase cooperation between training organizations to prevent duplication, to share resources and to establish best training practices.



**Kick Start**

The Kick Start program is a joint initiative of the Directors Guild of Canada and British Columbia Film. With the participation of sponsors Rainmaker Digital Pictures, Post Modern Sound, Finale Editworks and Western Post, the program provides British Columbia emerging directors with a calling card film that will assist them in pursuing a directing career. Successful applicants must demonstrate talent and imagination along with the requisite craft skills and ability to meet the challenges of directing.

As part of this initiative program partners organize a Vancouver premiere screening of short films from recent Kick Start participants each year. The films from 2004 included:

**The Watchers**

Written and Directed by Kevin Shortt; Produced by Kelly-Ruth Mercier

**The Big Charade**

Written and Directed by Jesse McKeown; Produced by Carwyn Jones

**Riverburn**

Directed by Jennifer Calvert; Written by Thea Boyanowsky; Produced by Dianne Carruthers

**The Mall Man**

Written and Directed by Matthew Blecha; Produced by Charles Lyall

**Reflections**

Written and Directed by Tony Dean Smith; Produced by Derick Cobden

| Director          | Mentor            | Project                   |
|-------------------|-------------------|---------------------------|
| Allison Beda      | Charles Wilkinson | Fallen                    |
| Stacy Fish        | Vic Sarin         | The Dark Room             |
| Tara Hungerford   | Rick Stevenson    | Break a Leg, Rosie        |
| Michael Meinhardt | Andrew Currie     | Nostalgia Boy             |
| Katie Yu          | Stephen Surjik    | Birthdays & Other Traumas |

# British Columbia Film

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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 Tourism, Sport and the Arts.



## Contact

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