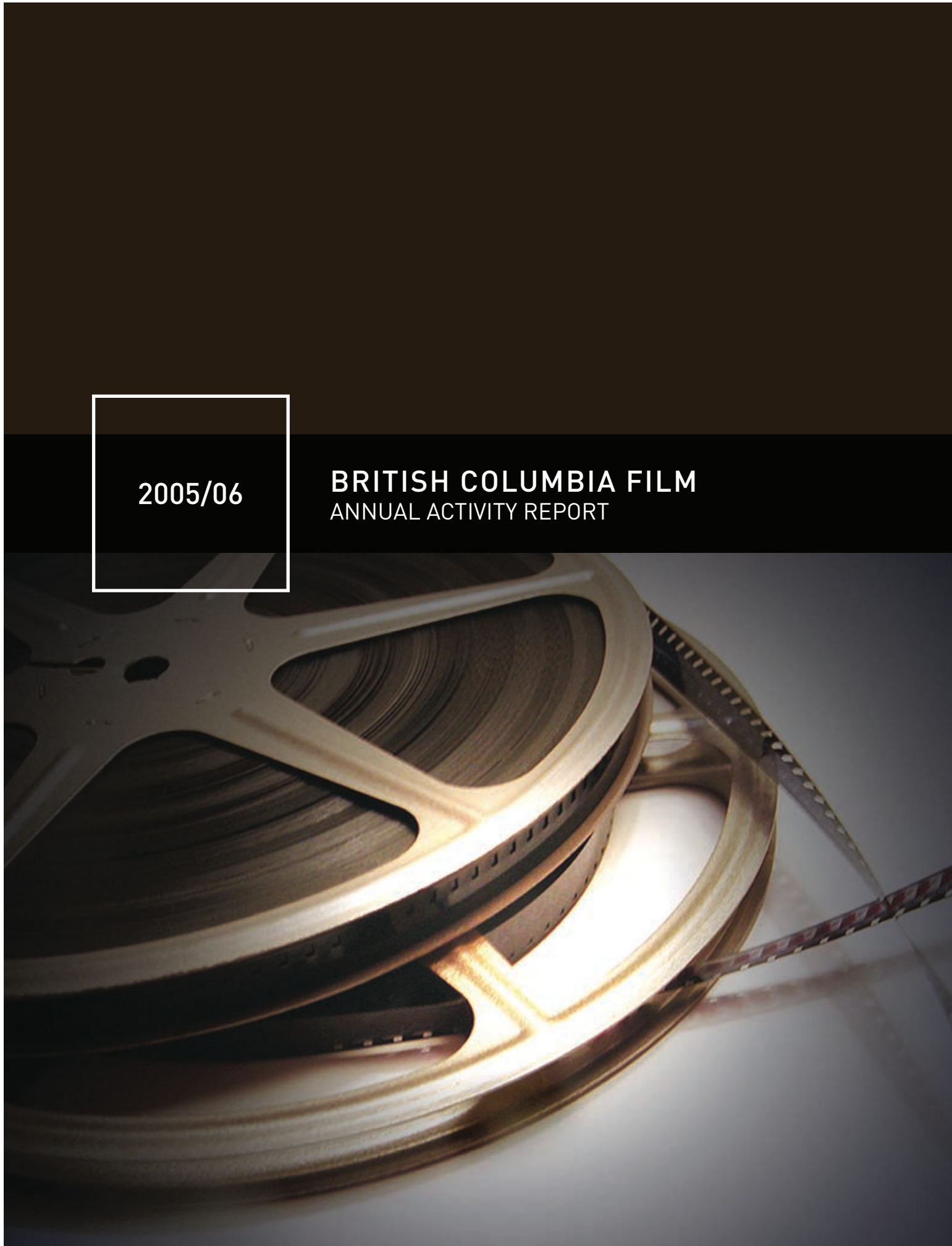


2005/06

BRITISH COLUMBIA FILM
ANNUAL ACTIVITY REPORT





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A

A YEAR OF TRANSITION



In 2005/06 BC Film's redesigned program menu was fully implemented. These program changes were based on a strategic review of BC Film's activities that led to the development of four core corporate objectives:

- To sustain and grow a competitive indigenous 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; and
- To enhance the ability of British Columbia production companies to secure financing outside the traditional Canadian funding system.

To contribute to achieving these objectives, the Society's programs now focus on key areas of activity including script development (both slate and individual projects), professional skills development and marketing/export development. These programs complement the ongoing activities of the tax credit programs which British Columbia Film administers on behalf of the provincial government.

The Slate Development Fund, the first of its kind in Canada, provides development and marketing support to British Columbia production companies related to a slate or portfolio of film and television products. This program has been well received by British Columbia's production community and by end of 2005/06, 20 companies had received support under this program. By providing assistance against a slate of production activity, BC companies have an early and flexible source of funding to assist in the development of viable film and television projects.

In 2005/06 the provincial government announced the extension of the film and television tax credit program until March 31, 2008. The tax credit incentives continue to act as the key driver of film and television in the province, serving to keep British Columbia competitive nationally and internationally. This past year saw a significant increase in film and television production, with spending increasing from \$801 million to \$1.2 billion. This increase occurred despite an appreciating Canadian dollar and reflects British Columbia's growing international reputation as a film and television centre that can provide all services from pre to post production.

The introduction of the Digital Animation and Visual Effects tax credit has also had a transformative effect on

the BC industry. British Columbia is internationally competitive in this area because of the credit. As a result, BC is increasingly attracting visual effects production work as well as visual effects companies that are choosing to establish a production presence in the province.

British Columbia Film continues to seek out partnership opportunities in order to leverage financial resources and enhance program effectiveness. The Business Strategies Workshop for Independent Producers with the CFTPA, the Media Entrepreneurship Incubator with Women in Film and Television – Toronto, and the First Shots Training DVD with CTV are examples of projects that were started or continued in 2005/06.

During the past year, BC Film worked with Telefilm Canada and with other provincial film agencies to insure a Canadian presence at international film and television markets. BC Film also assisted BC companies to attend these events to develop international co-productions and sell BC product in other markets.

The film and television industry is a British Columbia success story. From modest beginnings and against significant competition, British Columbia has created an industry that can compete on efficiency, talent, infrastructure and expertise with any jurisdiction in the world.

The essential financial support provided by the government of British Columbia has allowed BC Film to contribute to the development of the industry and we look forward to assisting its continued growth.

Michael Francis
CHAIR, BOARD OF DIRECTORS, BRITISH COLUMBIA FILM

BOARD OF DIRECTORS 2005/06

Michael Francis - CHAIR	Daryl Duke
Shelley Tratch - VICE-CHAIR, SECRETARY/ TREASURER	Gordon Esau
Nini Baird	Catherine Murray
Colin Browne	Brigitte Prochaska
	Gerry Rutherford

B

INDUSTRY OVERVIEW



LEVEL OF PRODUCTION

2005 showed a significant increase in British Columbia film and television production activity. From \$801 million in 2004, production increased to \$1.23 billion last year. This is primarily accounted for by an increase in foreign production that went from \$587 million to just over \$1 billion in 2005, an increase of more than 70%. 93 service productions, an increase of 19% over 2004, were shot in British Columbia.

Domestic production increased from \$214 million to \$225 million. This modest increase follows a 26% increase in activity in 2004. More than 100 domestic productions were shot in BC last year, including 24 feature films, 18 television series, 65 television projects and 11 animated series and projects.

Of particular note is the growth in animation

projects. Spending in both domestic and foreign animation production more than doubled in 2005; with domestic production increasing from \$15 to \$36 million and foreign production from \$22 to \$50 million.

This rebound in activity occurred despite a consistently high Canadian dollar and intense competition from other film jurisdictions. This reflects the increasing recognition of British Columbia as a full service production centre. The introduction of the Digital Animation and Visual Effects tax credit

has also made British Columbia cost competitive in this area and is partially responsible for the increase seen in the animation sector. It is expected that there will be continued growth in animation and that BC will increasingly be seen as a centre for digital special effects production.

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.”

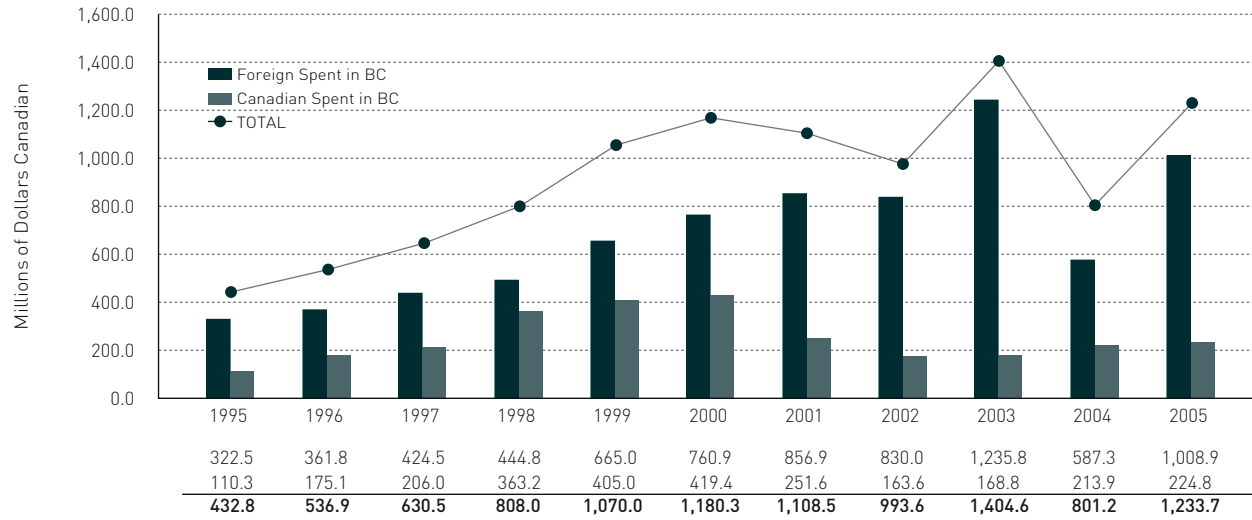
FOREIGN PRODUCTION

- 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 1995 - 2005



ECONOMIC IMPACT

FILM AND TELEVISION INDUSTRY – ECONOMIC IMPACTS

DIRECT

DEVELOPMENT/PRE-PRODUCTION

- Content creation
- Rights acquisition
- Negotiation
- Casting
- Market Access/Travel

PRODUCTION

- Locations/Studios
- Processing
- On set equipment (camera/lighting)

POST-PRODUCTION

- Editing (picture, sound, music)
- Special effects/CGI

DISTRIBUTION/EXHIBITION

- Cinema
- DVD/Video/Internet
- Festivals

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.

INDIRECT

SUPPLIERS

- Equipment
- Construction
- Transport
- Advertising

BUSINESS

- Legal
- Accounting
- Financial/Banking

CROSS-SECTORAL

- Labour
- Skills Development
- Tourism
- Retail/Entertainment
- Trade
- Cultural

COMPETITIVE ADVANTAGE

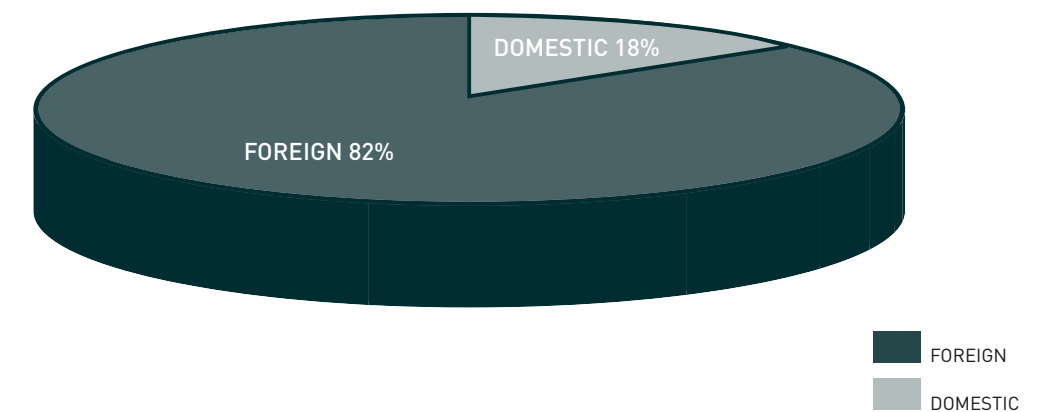
Tax incentives are the common currency that draws film and television production to various locations throughout the world. While international competition is intense, the British Columbia tax credit programs – Film Incentive BC and the Production Services Tax Credit – continue to act as the key drivers of film and television production in the province, serving to keep British Columbia competitive nationally and internationally and contributing to inward investment, especially from the United States.

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.

Dependence on service production carries inherent risk due to the mobile nature of the work and the influence of external forces beyond British Columbia's control (currency fluctuations, actor's preference, location requirements). 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 adequate capitalization of existing companies, securing interest from private investors, embracing new

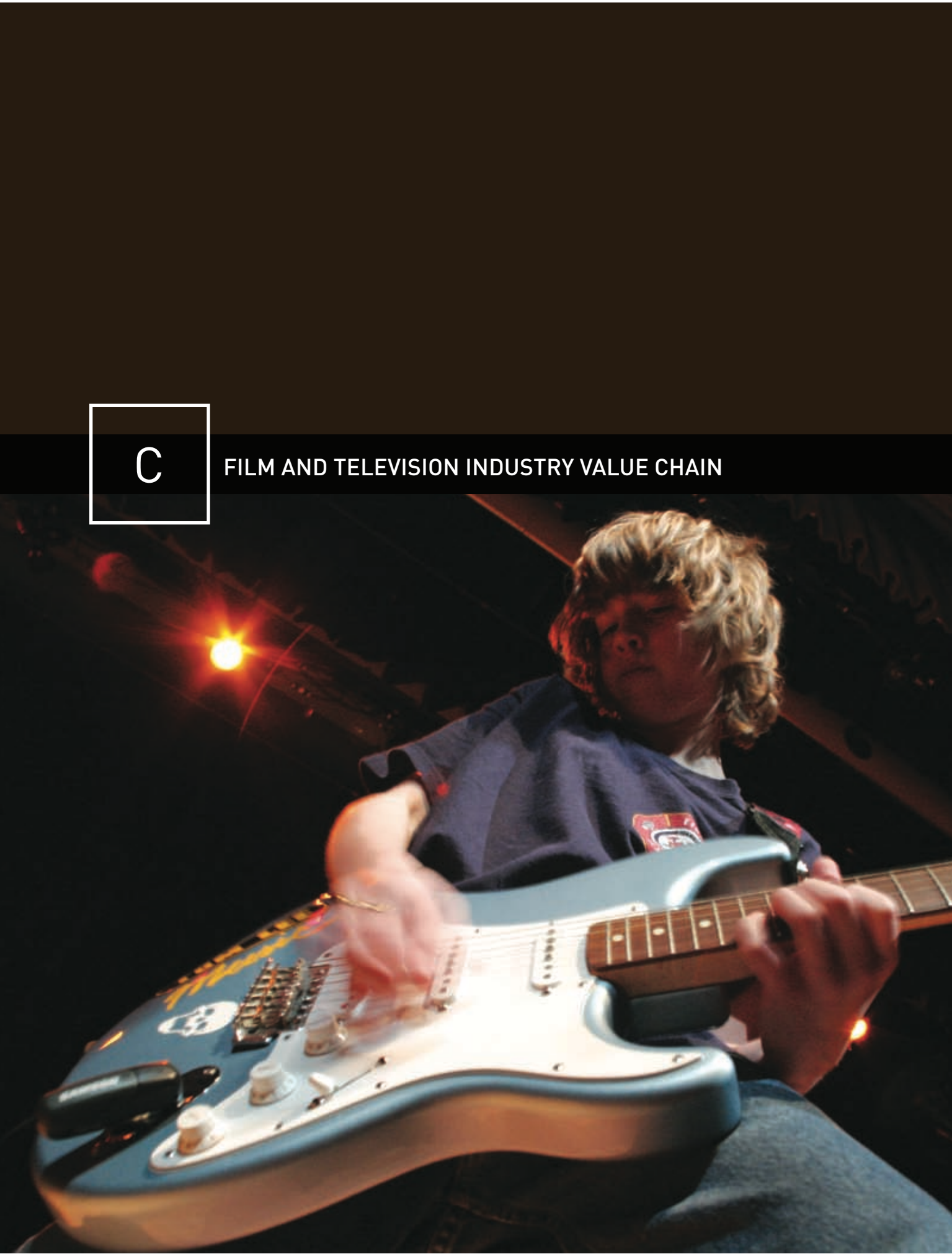
technologies, exploiting international marketing opportunities and insuring that BC talent remains in the province. While Film Incentive BC and the Slate Development programs have contributed to the growth of a sustainable domestic sector, there is considerable work that needs to be done in this area if the full economic and creative potential of BC owned and controlled production is to be realized. This is an area in which BC Film will continue to work over the coming years.

BRITISH COLUMBIA FILM AND TELEVISION PRODUCTION 2005 FOREIGN/DOMESTIC BREAKDOWN

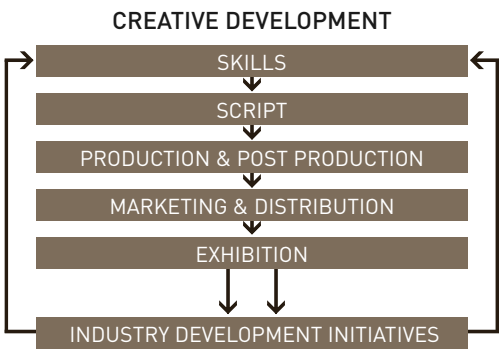




FILM AND TELEVISION INDUSTRY VALUE CHAIN



No matter the size or scope of budget, film or television products complete the consecutive stages of the industry value chain. This progressive cycle has much in common with the more traditional business cycle of research and development, manufacturing, distribution and retail sales.



CREATIVE DEVELOPMENT

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” positions (electricians, set designers, camera). 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 are key elements 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 require specialized skills and experience, and 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, satellite and the internet are increasingly important vehicles for commercial success.

COST <ul style="list-style-type: none"> · concentrated upfront (artistic creation, research and development) · once master is completed, reproduction costs are minimal 	RISK <ul style="list-style-type: none"> · impossible to predict commercial success · release of a creative product in a smaller market is particularly risky
DEMAND <ul style="list-style-type: none"> · unique and individual · difficult to predict 	BEHAVIOURAL DYNAMIC <ul style="list-style-type: none"> · benefits from industry clusters · collaborative effort at all stages

THE ECONOMIC ACTIVITY OF CREATIVE CONTENT INDUSTRIES LIKE FILM AND TELEVISION DIFFERS GREATLY THAN OTHER SECTORS OF THE ECONOMY IN TERMS OF COST, DEMAND, RISK AND BEHAVIOUR.

A CHANGING ROLE IN THE INDUSTRY VALUE CHAIN

Since its inception in 1987, British Columbia Film has developed programs and services designed to support all stages of the industry value chain in support 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, Cinevic and the Canadian Film and Television Production Association.

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.

PRODUCTION AND POST-PRODUCTION

Once the development phase is completed, the greatest challenge shared by film or television companies is securing production financing. In Canada, production

financing is frequently assembled from a variety of private and public sources. Currently, British Columbia Film lacks 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

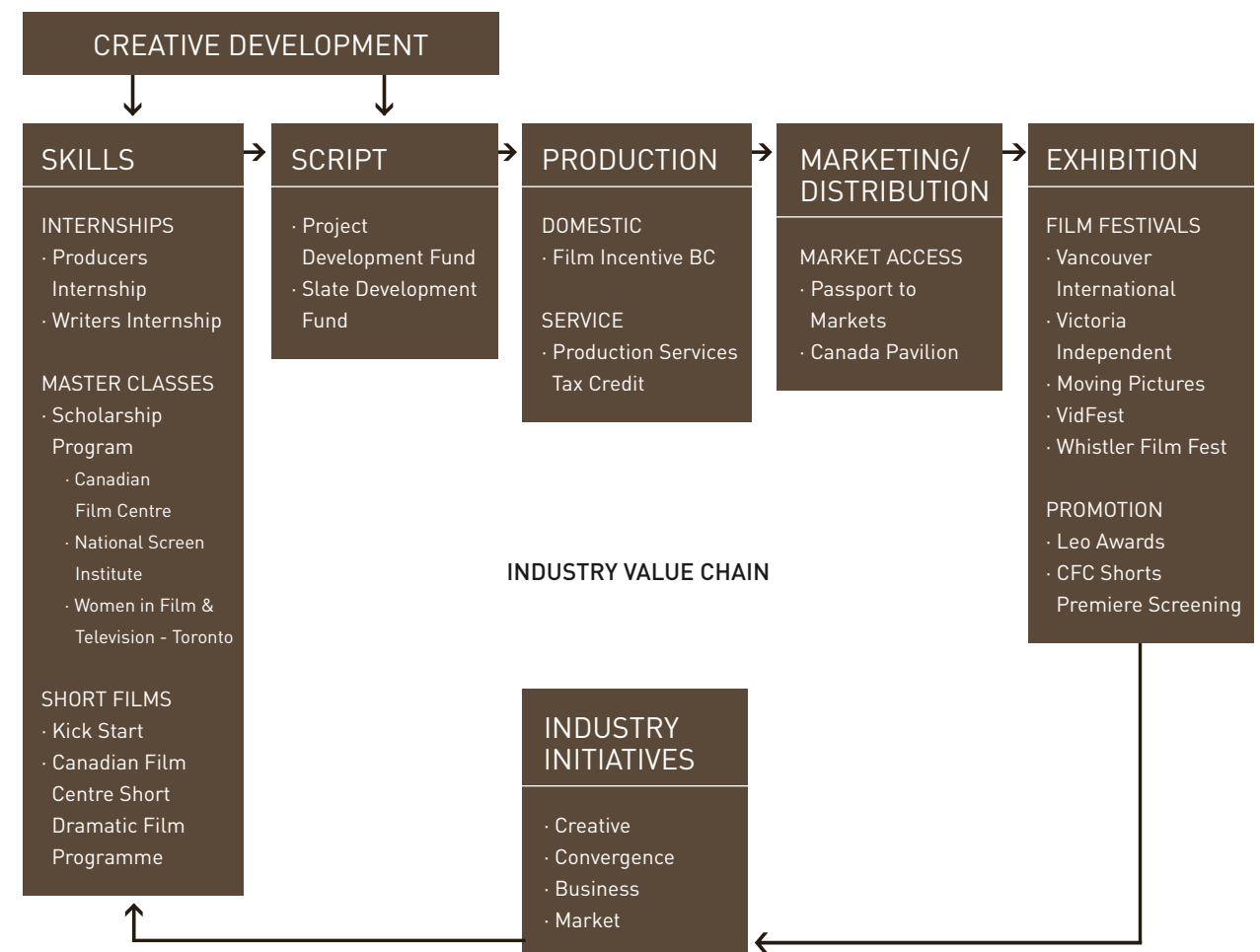
Recognizing the limitations imposed by the size of the Canadian market for film and television product, British Columbia Film has identified the international marketplace as a vital source of inward investment and export development. As the film industry has globalized, accessing the financing and business 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 enables the attendance of British Columbia

production companies at 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, the Whistler Film Festival, Moving Pictures: Festival on Tour, and the Leo Awards.





FIDO AND THE INDUSTRY VALUE CHAIN

Fido is a feature film created and produced by British Columbia production company Anagram Pictures. Through the various stages of the industry value chain, *Fido* 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 national and international interest in the project. In 2005/06, Anagram Pictures applied for and received Slate Development funding, further enabling them to develop and market their company's projects.

SKILLS

July 1996 - December 1996
Future *Fido* writer/director Andrew Currie completes the Director's Residency programme at the Canadian Film Centre. ***

August 1996 - April 1997
Andrew completes two rewrites of feature script *Fido* while at the Canadian Film Centre. ***

April - June 1997
Andrew completes the short film *Night of the Living* through the Canadian Film Centre short film program. *Night of the Living* is a thematic and artistic precursor to *Fido*. ***

November 2004 - September 2005
Producers act as mentor in BC Film Professional Internship Program. ***

SCRIPT

April 2002
Anagram Pictures options 1st feature length draft of *Fido*, written by Dennis Heaton, Robert Chomiak and Andrew Currie.

2002
Telefilm, Harold Greenberg Fund, Movie Central, City-TV, and BC Film support *Fido* with 1st to 2nd draft development money. ***

2003
Telefilm, Harold Greenberg Fund, Movie Central, City-TV, and BC Film supply more development funding to develop script from 2nd draft to polish. ***

2004
Telefilm, Movie Central, BC Film and Harold Greenberg Fund provide more development funding for further draft polish. ***

PRODUCTION

December 2003
Producer Blake Corbet, Associate Producer Kevin Eastwood and Andrew scout Saskatchewan.

February 2004
Producer Trent Carlson and Andrew scout the Kootenay Valley for *Fido* Locations.

June 2004
Telefilm provides *Fido* with written commitment for production equity financing.

August 2004
Andrew and Producer Mary Anne Waterhouse scout Saskatchewan & Manitoba as possible filming locations.

December 2004
BC Film provides letter of commitment to provide equity financing for *Fido* to shoot in British Columbia. ***

January 2005
BC Government announces enhanced tax credits. Along with BC Film's contribution, this solidifies the decision to keep the production in BC.

February 2005
Producers meet with BC Film to confirm shooting in British Columbia and BC Film production financing contribution to *Fido*. ***

May 2005
Corus provides equity financing.

May 2005
FIDEC provides gap financing, closing the financial structure.

June 2005
Official prep begins.

July 2005
Day one of principal photography.

March 2006
Fido is delivered to TVA and Lions Gate.

MARKETING & DISTRIBUTION

February 2004
Andrew and Blake travel to Los Angeles to attend the American Film Market. ***

May 2004
Blake and Andrew Travel to Cannes where Executive Producer Patrick Cassavetti is attached. ***

January 2004
Maple Pictures take on Canadian DVD distribution rights for Trent Carlson's *The Delicate Art of Parking*. Ian Goggins of Maple subsequently reads the script for *Fido* and recommends it to Peter Block of Lions Gate.

September 2004
Blake and Trent travel to the Toronto Film Festival, where Peter Block, President of Lions Gate acquisitions, supports the script. ***

September 2004
Andrew and Blake travel to Los Angeles and meet Peter Block, Jason Constantine and Eda Kowan of Lions Gate. Lions Gate confirms their desire to purchase US distribution rights for *Fido*.

November 2004
Blake travels to AFM, where Lions Gate International provides support. ***

December 2004
TVA supports *Fido* with written offer to provide a minimum guarantee for Canadian distribution and substantial prints and advertising commitment.

March 2005
Lions Gate US and Lions Gate International sign to provide *Fido* a minimum guarantee and represent *Fido* internationally.

April 2005
Lions Gate International makes sales to Entertainment Film Distributors in the UK, and Svensk Industri in Scandinavia.

September 2006
Lions Gate closes worldwide sales of *Fido* after world premiere at Toronto International Film Festival.

EXHIBITION

September 2006
Fido premieres at Toronto International Film Festival and plays at Vancouver International Film Festival.

December 2006
Fido is invited to the 2007 Sundance Film Festival.

Release is slated for Spring 2007.

D

A CATALYST FOR INDUSTRY GROWTH



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.

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

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.

a stable of viable BC-based production companies.

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.

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 jurisdictions other than Ontario and Quebec. 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

1953 CBC Vancouver opens	1993 <i>X-Files, Season 1</i> starts production in BC	2003 BC film and television industry reaches \$1.4 Billion Total Production
1965 National Film Board - Pacific/Yukon Studio opens	1994 Victoria Independent Film and Video Festival established	2003 Digital Animation & Visual Effects Tax Credit introduced
1972 <i>Beachcombers</i> starts production in BC	1995 BC Film Market Incentive Program introduced	2004 Slate Development Fund introduced
1978 Bc Film Commission established	1996 BC-filmed <i>Kissed</i> breaks through Canadian box office	2004 BC-filmed feature length documentary <i>The Corporation</i> released worldwide
1980 Cineworks established	1997 BC Film and Television Tax Credits introduced - FIBC and PSTC (1998)	2005 Enhancement to BC tax credit programs announced
1982 Vancouver International Film Festival established	1998 <i>DaVinci's Inquest, Season 1</i> and <i>Cold Squad, Season 1</i> start production in BC	2006 BC-filmed <i>Eve & The Fire Horse</i> is the first Canadian film in competition in the World Cinema Dramatic Section at the Sundance Film Festival, and wins the special jury prize
1984 Telefilm Canada - Western Regional Office opens	2000 CanWest Global acquires WIC's BCTV and BCE acquires CTV	2006 Extension of BC tax credit programs announced
1986 BC-filmed <i>My American Cousin</i> wins a Genie Award	2001 CHUM acquires CKVU and CHEK	2006 BC-filmed <i>Fido</i> is invited to the 2007 Sundance Film Festival
1987 British Columbia Film established	2002 Keith Behrman the first BC Director to receive the Claude Jutra Award for <i>Flower and Garnet</i>	
1987 Bridge Studios and Vancouver Film Studios open		
1989 Lions Gate Studios (originally North Shore Studios) opens		
1989 Women in Film and Video Vancouver established		
1991 Cinevic established		

BUILDING CAPACITY THROUGH INDUSTRY PARTNERSHIPS

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.

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 (e.g., 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.

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.

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.

ORGANIZATIONAL ORIENTATION



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), the Documentary Organization of Canada – BC Chapter (DOC) 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 production companies regarding statistical profiles of the industry and initiatives to capture emerging trends.



SPOTLIGHT ON THE PASSPORT TO MARKETS PROGRAM

Film and television is a global industry. Increasingly, Canadian producers must look outside Canada to sell, pre-sell and finance their projects. Launched in fiscal 2000/2001, the Passport to Markets program was established to provide increased opportunities for British Columbia producers to attend key international film and television markets, co-production conferences/exchanges and a limited number of major international film festivals. Selected market sites are places for producers to develop relationships with broadcasters, financiers and potential co-production partners. In addition, producers are exposed to vital international market trends and up-to-date market intelligence. This year's spotlight is focused on two recent success stories from the Passport to Markets program, however these are only a sample of the program's many successes.

GOLDEN HORSE PRODUCTIONS INC. – EVE AND THE FIRE HORSE

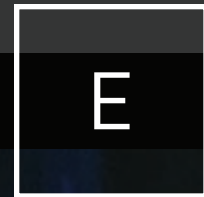
Shan Tam of Golden Horse Productions Inc. accessed the Passport to Markets program to support her attendance at the Mannheim Co-production Meetings, Berlinale Co-production Meetings, Cannes Film Festival, Toronto International Film Festival and Sundance Film Festival with the project *Eve & the Fire Horse*. During these markets, Shan met and solidified her working relationship with the film's foreign sales agent. *Eve & the Fire Horse* has subsequently sold in several international territories. Additionally, the film sold to the Sundance Channel in the United States after winning the prestigious Special Jury Prize at the Sundance Film Festival.

"Passport to Markets really helps broaden the horizon for producers. It also helps demystify how the international market works. I made many excellent contacts with sales agents and distributors. It helps to know what doors I can knock on for my next projects outside of Canada. I had the opportunity to attend these important markets and festivals with the help of the Passport to Markets program. As a producer, there is no better tool to tap into international financing parties than this program." - Shan Tam

TRUE WEST FILMS LTD. – ROLL OVER BEETHOVEN

Elizabeth Yake of True West Films Ltd. accessed the Passport to Markets program to support her attendance at the Mannheim Co-production Meetings and Berlinale Co-production Meetings with the upcoming project *Roll Over Beethoven*. This allowed her to come up with a short list of four potential international co-producing partners for the project, and ultimately to select the partner with whom they are currently working. True West Films has been able to turn what was a Canadian financed project into a treaty co-production – which has allowed them to raise the budget and improve production values as well as to reach into another market at this early stage.

"The importance of meeting your partners as many times as possible in person CANNOT be overestimated – particularly with treaty co-productions. It's all about the relationships. If you can't hang out with a potential co-producer it might be a red flag that you probably can't spend two hard years making a film happen." – Elizabeth Yake



PROGRAM ACTIVITY 2005/06



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 OR VISUAL EFFECTS (DAVE) tax credit (15%) assists the development of the digital animation and visual effects industry.

* Enhanced rate of 30% renewed January 20, 2006

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 OR VISUAL EFFECTS (DAVE) tax credit (15%) promotes the digital animation and visual effects industry in British Columbia.

* Enhanced rate of 18% renewed January 20, 2006

FILM INCENTIVE BC
(For period April 1, 2005 – March 31, 2006)

FORMAT	NO. OF PRODUCTIONS CERTIFIED	PROJECTED TAX CREDIT	PRODUCTION VALUE**
Feature Film	14	\$ 2,796,227	\$ 28,861,521
TV Series	8	\$ 15,572,736	\$ 116,669,378
MOW, Pilot, Miniseries	17	\$ 5,303,663	\$ 31,266,537
Documentary/Doc Series	46	\$ 2,964,643	\$ 27,288,724
Animation	2	\$ 1,480,321	\$ 7,484,125
Other	20	\$ 1,468,658	\$ 12,889,332
TOTAL	107	\$ 29,586,248	\$ 224,459,617

**NOTE: Figures reflect productions certified in 2005/06 and are based on projected BC production budget totals

PRODUCTION SERVICES TAX CREDIT
(For period April 1, 2005 – March 31, 2006)

FORMAT	NO. OF PRODUCTIONS CERTIFIED	PROJECTED TAX CREDIT	PRODUCTION VALUE**
Feature Film	19	\$ 29,640,282	\$ 384,366,904
TV Series	23	\$ 27,883,846	\$ 414,204,429
MOW/Pilot/Mini-series	34	\$ 10,516,562	\$ 137,605,008
Documentary	5	\$ 248,043	\$ 3,459,696
Animation	13	\$ 5,922,088	\$ 33,632,069
TOTAL	94	\$ 74,210,821	\$ 973,268,106

**NOTE: Figures reflect productions certified in 2005/06 and are based on projected BC production budget totals

CREATIVE DEVELOPMENT

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

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.

COMPANY	BC FILM
Anagram Pictures Inc.	\$150,000
Bardel Entertainment Inc.	\$150,000
Crescent Entertainment Ltd.	\$150,000
Front Street Pictures Inc.	\$150,000
Gryphon Productions Ltd.	\$150,000
Network Entertainment Inc.	\$150,000
Screen Siren Pictures Inc.	\$150,000
Soapbox Productions Inc.	\$150,000
True West Films Ltd.	\$150,000
TOTAL: 9	\$1,350,000

IN 2005/06, THE SOCIETY PROVIDED SLATE FINANCING ENVELOPES TO 9 BRITISH COLUMBIA COMPANIES IN THE AMOUNT OF \$1.35 MILLION.

COMPANY	BC FILM
Brightlight Pictures Development Inc.	\$150,000
Force Four Productions Ltd.	\$150,000
H30 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
TOTAL: 11	\$1,650,000

BRITISH COLUMBIA FILM NOW HAS 20 COMPANIES THAT ARE OPERATING UNDER MULTI-YEAR SLATE DEVELOPMENT AGREEMENTS. IN ADDITION TO THE COMPANIES LISTED ABOVE, THE FOLLOWING COMPANIES ARE RECIPIENTS OF SLATE FINANCING ENVELOPES.

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-

recoupable 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 2005/06 British Columbia Film provided a total of \$459,773 in development financing to 78 film and television projects representing total development budgets of \$3.1 Million.

PROJECT	BC FILM	BUDGET	APPLICANT COMPANY
DOCUMENTARY SERIES			
Very Bad Men	\$5,000	\$15,001	Make Believe Media Inc.
PROJECT TOTAL: 1	\$5,000	\$15,001	

PROJECT	BC FILM	BUDGET	APPLICANT COMPANY
DOCUMENTARY/BROADCAST SINGLE			
Après Le Genocide	\$1,750	\$20,443	Red Letter Films Ltd.
Art Is A Mirror	\$2,495	\$9,990	Moonbeam Productions Ltd.
Big Shake, The	\$5,000	\$37,500	Long Tale Entertainment Ltd.
Broadway North	\$5,000	\$15,000	Infinity Filmed Entertainment Group
Brundibar	\$5,000	\$34,360	Dilemma Productions Inc.
China Dreams For Aasha, The	\$5,000	\$20,000	Asterisk Productions Ltd.
China Space Program	\$2,500	\$7,500	Long Tale Entertainment Ltd.
Clutching Sisters, The	\$5,000	\$22,500	Naramata Partyline Productions Ltd.
Corporations & Classrooms: 101	\$7,500	\$30,000	Make Believe Media Inc.
Cracking Up!	\$1,500	\$7,500	HDTV Vancouver Productions Inc.
Dicks In Poisonville	\$2,000	\$22,750	Tyrannous Veracious Media Productions Inc.
Dynasty Of Dance, A	\$2,500	\$24,754	Blue Angel Films Inc.
Forgiveness	\$1,800	\$5,400	Dreamfilm Productions Ltd.
Ghosts: Aboriginal Deaths In Custody	\$5,000	\$49,550	0730018 B.C. Ltd.
Kathaumixw	\$5,000	\$16,500	Avanti Pictures Corporation Inc.
Leap Of Faith, A - The Ballet Victoria Story	\$2,500	\$8,039	Tombo's Moving Pictures Ltd.
Lost Boy, The	\$10,000	\$30,000	Bountiful Films Inc.
Man Who Fought Back, The	\$7,500	\$22,500	Rainshadow Media Ltd.
Music For A New World II	\$2,500	\$20,380	Prin International Inc.
Never Give Up On A Dream			
- Terry Fox Remembered	\$5,000	\$18,600	Pan Productions Ltd.
Our Family Pictures	\$5,000	\$20,000	Holiday Pictures Ltd.
Panych Plays!	\$5,000	\$20,000	Harbinger Films Inc.
Singled Out	\$2,500	\$24,136	New Light Productions Inc.
So This Is Christmas	\$2,500	\$10,000	Step Ahead Productions Inc.
Somba Ke	\$10,000	\$70,337	Urgent Services Films Ltd.
Survival Of The Fittest	\$5,000	\$15,000	Chiaro Productions Inc.
Symphony Of Silence	\$5,000	\$15,000	Firelight Cinema Inc.
Tailor Made	\$2,500	\$18,900	Mars Entertainment Inc.
Talk Minus Action Equals Zero	\$2,500	\$27,000	The Eyes Project Development Corp.
Warrior Class	\$2,500	\$20,500	Viva Mantra Films Inc./Silo Entertainment Inc.
PROJECT TOTAL: 30	\$127,045	\$664,139	

PROJECT	BC FILM	BUDGET	APPLICANT COMPANY
FEATURE FILM			
Almost Human	\$4,443	\$31,927	Fast Productions Ltd.
Best Restaurant In The World Ever, The	\$10,000	\$49,971	Irreverent Media Ltd.
Boy In Winter, A	\$7,500	\$22,500	Long Tale Productions Ltd.
Bread	\$4,202	\$26,460	Hybrid Films Ltd.
Change Thief, The	\$3,250	\$33,000	13 Miller's Court Prod. Inc.
Crank	\$10,000	\$106,700	Gynormous Pictures Inc.
Dead Of Winter, The	\$7,000	\$38,960	Mystique Films Ltd.
Demonstration, The	\$10,000	\$41,960	Contradiction Films Inc.
Destroyer	\$6,000	\$18,000	Gearfilm Inc.
Destroyer	\$5,000	\$21,000	Gearfilm Inc.
Fool's Gold	\$6,000	\$43,000	Sheep Noir Films Inc.

Gay Like Me?	\$5,000	\$15,000	Gay Like Me Pictures Inc.
Guru Hop	\$5,000	\$15,000	L'Etranger Film Productions Ltd.
Hard Candy Revue	\$4,000	\$32,803	Massey Productions Ltd.
Heroines	\$4,500	\$53,249	Tamarac Filmworks Ltd./ Massey Productions Ltd.
Light-House, The	\$5,000	\$42,703	Irreverent Media Ltd.
Lotusland	\$5,000	\$52,172	635596-0 Canada Inc.
Meet The Devil	\$7,500	\$45,000	Gynormous Pictures Inc.
Monkey Beach	\$8,000	\$79,697	Mama-Oo Pictures Ltd.
Mount Pleasant	\$10,000	\$61,938	Mount Pleasant Productions Inc.
Newton And Leo	\$10,000	\$40,435	Menlo Park Movies Ltd.
Normal	\$7,500	\$31,249	Submission Film Productions Inc./ Raven West Films Ltd.
Ocean Boy	\$7,500	\$40,482	Fast Productions Ltd.
Old Con, The	\$2,500	\$12,500	Utopia Pictures Ltd.
Pot Scrubbers	\$3,650	\$11,150	Duchess Productions Inc.
Pot Scrubbers	\$5,300	\$19,880	Duchess Productions Inc.
Red Velvet Girls	\$6,000	\$63,945	Creative Engine Pictures Inc.
Reunion	\$6,342	\$130,450	Brickhouse Productions Inc.
Shout	\$7,500	\$43,624	Milestone Productions Inc.
Size Of A Fist	\$3,750	\$56,193	Creative Engine Pictures Inc.
They Wait	\$2,500	\$27,716	Rainshadow Media Ltd.
Throwing Thumbs	\$5,000	\$29,780	Mad Hat Productions Inc.
Underpainter, The	\$7,500	\$66,108	Raven West Films Ltd.
Zero Sum	\$25,000	\$410,000	Letterhead Productions Inc.
PROJECT TOTAL: 34	\$227,437	\$1,814,553	
MINISERIES			
Canwest Comedyfest	\$10,000	\$40,001	Destination Funny Entertainment Inc.
Chows, The	\$16,856	\$168,554	Howe Sound Films Inc.
Prodigal Son, The	\$5,000	\$17,000	Silo Entertainment Inc.
PROJECT TOTAL: 3	\$31,856	\$225,555	
MOVIE OF THE WEEK			
Bond Of Grief	\$5,106	\$35,750	Duchess Productions Inc.
Bushman: The Hunt For John Bjornstrom	\$7,504	\$22,535	Artizan Productions Inc.
Code Of Silence	\$10,000	\$55,243	Inner Vision Productions Inc.
PROJECT TOTAL: 3	\$22,610	\$113,528	
PILOT			
Clean Fight	\$2,500	\$13,854	Origin Pictures Ltd.
PROJECT TOTAL: 1	\$2,500	\$13,854	
TELEVISION SERIES			
City Of Love	\$2,500	\$9,250	Robo Neo Entertainment Inc.
Godiva's II	\$4,075	\$40,745	Bread And Butter II Productions Inc.
Godiva's III	\$15,500	\$95,046	Keatley Entertainment Ltd.
Jibber Jabber	\$5,000	\$48,912	Jibber Jabber Entertainment Inc.
Pure Evil	\$7,500	\$43,480	Driftwood Productions Ltd.
Under New Management	\$8,750	\$35,163	Big Pictures Entertainment Inc.
PROJECT TOTAL: 6	\$43,325	\$272,596	
DEVELOPMENT TOTAL: 78	\$459,773	\$3,119,226	

BC FEATURE FILM FUND

The BC Feature Film Fund ended at the completion of fiscal year 2003/2004, however three commitments carried forward into fiscal 2005/06 and are represented in the table below. The BC Feature Film Fund provided

PRODUCTION	BC FILM	COMPANY
Fido	\$250,000	Anagram Pictures Inc.
The Foursome	\$150,000	Rampage Entertainment Inc.
Mount Pleasant	\$150,000	Mount Pleasant Productions Inc.
PRODUCTION TOTAL: 3	\$550,000	

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.

DISCIPLINE: PRODUCER

MENTOR	PARTICIPANT
Kimberly Wakefield	Amy Belling
Hilary Pryor	Erin Brown
Ken Malenstyn	Sheilagh Cahill
Sheera and Peter	
Von Puttkamer	Pamela Finn
Trish Dolman	Lauren Grant
Arvi Liimatainen	Heather Howe
Shel Piercy	Gillian Hrankowski
Cheryl-Lee Fast	Jennifer Jang
Leigh Badgley	Michael Kelly
Howard Dancyger	Derek Lowe
Raymond Massey	Geoffrey Way

TOTAL: 11 PARTICIPANTS

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

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 Film Resident Programme – Writers	Lynne R. Kamm Paul Nelson
Film Resident Programme – Producers	Stephanie Chapelle Cherilyn Harwysch Lori Lozinski Kryssta Mills Natasha Nystrom Rechna Varma
Film Resident Programme – Editors Prime Time Television Programme	A.J. Bond Travis McDonald
NATIONAL SCREEN INSTITUTE Drama Prize	Scott Burton Calum MacLeod
TORONTO INTERNATIONAL FILM FESTIVAL Talent Lab	Katrin Bowen Kris Elgstrand Jamie Travis
WOMEN IN THE DIRECTOR'S CHAIR	Michaelin McDermott Claudia Medina-Colos
WOMEN IN FILM AND TELEVISION TORONTO WIFT-T Telefilm Canada Media Entrepreneur Incubator Program	Delna Bhesania Trish Dolman Barb Harwood
TOTAL: 20 PARTICIPANTS	

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 2005	Santa Monica, USA	Raven West Films Ltd.	Carl Bessai
		Waterfront Pictures Inc.	David Doerkson
		MI Films Inc.	Monique Indra
		Industry Works Inc.	Melanie Kilgour
		Purpose Films Inc.	Remy Kozak
		Crossing Productions Inc.	Roger Evan Larry
		Utopia Pictures Ltd.	Elvira Lount
		True West Films Ltd.	Henrik Meyer
AUSTRALIAN INTERNATIONAL DOCUMENTARY CONFERENCE (DOCUMART)	Melbourne, Australia	Ferns Productions Inc.	Pat Ferns
		Transparent Film Inc.	Velcrow Ripper
BANFF MARKET MENTORSHIP 2005	Banff, Canada	Force Four Productions Ltd.	Rob Bromley
		Divergence Productions Ltd.	Erin Brown
		Chap-Elle Productions Inc.	Stephanie Chapelle
		Paperny Films Inc.	David Paperny
		Crescent Entertainment Ltd.	Jayne Pfahl
		Force Four Productions Ltd.	John Ritchie
		Love your Work Productions Inc.	Wendy Russell
		Off Island Films Inc.	Andrew Williamson

MARKET/CONFERENCE	LOCATION	PRODUCTION COMPANY	PRODUCER
BERLINALE MARKET	Berlin, Germany	Creative Engine Pictures Inc.	Larisa Andrews
		Submission Film Productions Inc.	Andrew Boutillier
		Opiate Pictures Inc.	Karen Lam
		Red Storm Productions Inc.	Erik Paulsson
		Long Tale Entertainment Ltd.	Harry Sutherland
CANNES MARCHE DU FILM	Cannes, France	Raven West Films Ltd.	Carl Bessai
		Submission Film Productions Inc.	Andrew Boutillier
		Screen Siren Pictures Inc.	Trish Dolman
		Terminal City Pictures Inc.	Christine Haebler
		Industry Works Distribution Inc.	Melanie Kilgour
		True West Films Ltd.	Henrik Meyer
		Gynormous Pictures Inc.	Rosanne Milliken
		Long Tale Entertainment Ltd.	Harry Sutherland
		Holiday Pictures Ltd.	Shan Tam
		L'Etranger Film Productions Ltd.	Kimberley Wakefield
Global Digital Distribution Summit (DIGIMART)	Montreal, Canada	New Media BC	Kirstin Richter
Hong Kong FILMART	Hong Kong	SIL0 Entertainment Inc.	Mel D'Souza
		Rainshadow Media Ltd.	Andrew Koster
		Soma Television Ltd.	Deepak Sahasrabudhe
Hot Docs Exchange: Guangzhou Documentary Festival	Ghuangzhou, China	Big Red Barn Media Inc.	Ken Malenstyn
		Wild Zone Films Ltd.	David McIlwraith
		Long Tale Entertainment Ltd.	Harry Sutherland
IDFA - Amsterdam FORUM	Amsterdam, The Netherlands	Pan Productions Inc.	Jim Eidt
IFP No Borders International Market	New York, USA	Long Tale Entertainment Ltd.	Monika Mitchell
Kidscreen Summit	New York, USA	Carbunkle Cartoons Inc.	Kelly Armstrong
		Max B Productions Inc.	Katherine Di Marino
		Leboe & Grice Inc.	Lynn Leboe
		Facelift Entertainment Inc.	Heidi Newell
Mannheim Co-Production Meetings	Mannheim, Germany	Orca Productions Inc.	Nicholas Kendall
		Rainshadow Media Ltd.	Andrew Koster
		Irreverent Media Ltd.	Tom O'Brien
NSI Global Marketing Program - MIPCOM	Cannes, France	Creative Engine Pictures Inc.	Larisa Andrews
Real Screen Summit	Washington, USA	Mystique Films Ltd.	Christian Bruyere
		Big Red Barn Media Inc.	Ken Malenstyn
		Whiting Communications Ltd.	Glynis Whiting
Small Screen BIG PICTURE	Freemantle, Australia	The May Street Group Ltd.	Hilary Pryor

MARKET/CONFERENCE	LOCATION	PRODUCTION COMPANY	PRODUCER
Strategic Partners Co-Production Conference	Halifax, Canada	Orca Productions Inc.	Nicholas Kendall
		Utopia Pictures Ltd.	Elvira Lount
		Firelight CineMa Inc.	Yves J Ma
		Screen Siren Pictures Inc.	Leah Mallen
		Howe Sound Films Inc.	Brian McKeown
		True West Films Ltd.	Henrik Meyer
		Soapbox Productions Inc.	Nick Orchard
		Red Storm Productions Inc.	Erik Paulsson
		Reel Myth Productions Inc.	Jill Sharpe
Sundance Film Festival	Park City, USA	Golden Horse Productions Ltd.	Shan Tam
			Yves Mah Erik Paulsson
Sundance Institute Producer's Conference	Park City, USA	Mama-Oo Pictures Ltd.	Jeff Bear
		Submission Film Productions Inc.	Andrew Boutillier
Telefilm Francophone Co-Production Immersion: Paris	Paris, France	Firelight CineMa Inc.	Yves J Ma
Toronto Documentary Forum	Toronto, Canada	Step Ahead Productions Inc.	Step Carruthers
		Screen Siren Pictures Inc.	Trish Dolman
		High Stakes Films Inc.	Cari Green
		Mabooshi Film Company Inc.	Mitchell Kezin
		Screen Siren Pictures Inc.	Leah Mallen
		Bedazzled Pics Inc.	Michaelin McDermott
		Orbit Films Inc.	Gordon McLennan
		Maple Ridge Films Ltd.	Michael Parker
		Red Letter Films Ltd.	Sylvie Peltier
		Dilemma Productions Inc.	Dan Schlanger
		Big Picture Media Corporation Inc.	Bart Simpson
		Holiday Pictures Ltd.	Shan Tam
		Clash Media Inc.	Trish Williams
		Toronto International Film Festival - Match Club	Toronto, Canada
Creative Engine Pictures Inc.	Larisa Andrews		
Anagram Pictures Inc.	Blake Corbet		
The French Guy Movie Inc.	Ann Marie Fleming		
Principia Productions Ltd.	Lael McCall		
Gynormous Pictures Inc.	Rosanne Milliken		
Fancypants Films Ltd.	Karen Powell		
Sepia Films Ltd.	Kim Roberts		
Holiday Pictures Ltd.	Shan Tam		
L'Etranger Film Productions Ltd.	Kimberley Wakefield		
World Congress of History Producers	Rome, Italy		
		Aarrow Productions Inc.	Barbara Hager
		Infinity Filmed Entertainment Inc.	Shel Piercy
		Dilemma Productions Inc.	Dan Schlanger

INTERNATIONAL MARKETS

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 Marché du Film, MIPTV, and MIPCOM.

The following British Columbia production, sales and/or distribution companies attended markets during the 2005/06 fiscal year:

AMERICAN FILM MARKET (AFM)

Anagram Pictures Inc.
Creative Engine Pictures Inc.
Fast Productions Ltd.
Industry Works Inc.
Insight Film &
Video Productions Ltd.
Irreverent Media Ltd.
MI Films Inc.
Purpose Films Inc.
Raven West Films Ltd.
Reunion Pictures Inc.
Sepia Films Ltd.
Sleepy Dog Films Inc.
True West Films Ltd.
Utopia Pictures Ltd.

CANNES MARCHE DU FILM 2005

Brightlight Pictures Inc.
Holiday Pictures Ltd.
New City Pictures Inc.
Orca Productions Inc.
Raven West Films Ltd.
Screen Siren Pictures Inc.
Sepia Films Ltd.
True West Films Ltd.

MIPCOM 2005

Bardel Entertainment Inc.
Creative Engine Pictures Inc.
Facelift Entertainment Inc.
Horizon Entertainment Ltd.
Insight Film Studios Ltd.
Keatley Entertainment Ltd.
Nerd Corps Entertainment Inc.
Omni Film Productions Ltd.
Screen Siren Pictures Inc.
Soapbox Productions Inc.
Studio B Productions Inc.
Thunderbird Films Inc.

MIPTV 2005

Bardel Entertainment Inc.
Force Four Entertainment Inc.
Horizon Entertainment Ltd.
Insight Film Studios Ltd.
Laughing Mountain
Communications Inc.
Paperny Films Inc.
Picture Box Distribution Inc.
Screen Siren Pictures Inc.
Studio B Productions Inc.
Thunderbird Films Inc.

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 (Independent Feature Project) Market in New York City in September 2005.

TOOLS OF THE TRADE

Organized by British Columbia Film, Tools of the Trade initiatives are a series of market-oriented events that act as "reverse trade missions" by bringing 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.



DOC TALK 2005

DOC TALK was an initiative of the Documentary Organization of Canada - BC Chapter (DOC-BC) in partnership with British Columbia Film. In October 2005, 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 modelled 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.



WHISTLER FILM FESTIVAL 2005

In December 2005, British Columbia Film sponsored a roundtable session at the Whistler Film Festival, where experienced BC producers could meet with international sales agents and distributors to discuss current trends and issues in film financing and distribution. Key areas of focus were

co-productions and co-ventures, US and international distribution, how to make projects stand out in a crowd, the ins and outs of international markets, and the implications of piracy and new technologies on film production.

2005/06 INDUSTRY PARTNERSHIPS



BUSINESS STRATEGIES FOR INDEPENDENT PRODUCERS WORKSHOP

This 2 day workshop in May 2005 was designed to equip producers with the business skills required to build sustainable and stable film and television production companies in Canada. In response to this need, the CFTPA – B.C. Producers' Branch and British Columbia Film offered an intensive business strategies workshop for mid-level producers active in the film and television industry in British Columbia. Key areas of focus were lateral thinking about opportunities for sustainability, developing detailed business plans, and the importance of positioning companies to seek corporate investment and private financing.



VIDFEST 2005

British Columbia Film was a key sponsor of VIDFEST in June 2005. 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.



LEO AWARDS 2005

British Columbia Film continued its sponsorship of the Leo Awards in May 2005. The Leo Awards — which take place annually at the Westin Bayshore Vancouver — honour British Columbia film and television talent for their work during the previous year.



VANCOUVER INTERNATIONAL FILM FESTIVAL

British Columbia Film was a key sponsor of the 24th Vancouver International Film Festival in 2005. This year marked the move of the festival to their new home at the Vancouver International Film Centre and Vancity Theatre, as well as a record-breaking box office with a total of 342 films.



MOVING PICTURES 2005

Moving Pictures: Canadian Films on Tour was founded on the belief that Canadians everywhere should have the opportunity to see their own films. For over a decade, Moving Pictures has been bringing filmmakers and films to communities located outside of the major urban centres, which would otherwise have very limited access to these films. British Columbia Film continued its sponsorship of Moving Pictures in 2005.



VICTORIA INDEPENDENT FILM & VIDEO FESTIVAL: TRIGGER POINTS PACIFIC 2006

British Columbia Film was a major sponsor of the Trigger Points Pacific Co-Production conference, held during the Victoria Independent Film & Video Festival in January 2006. The conference's focus was on facilitating the partnering of Canadian producers with Canadian and international broadcasters, producers and industry players. It also included a session on delivering digital content for new and ever-changing technologies.



FIRST SHOTS TRAINING PROGRAM DVD

The First Shots Training Program was 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 underscored the need for additional training opportunities in this area. As a result, this initiative also included the production of a companion DVD that follows one director through the series experience. 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 DVD has already won two AMTEC (Association for Media and Technology in Canada) awards. It is being distributed by British Columbia Film and Biz Books in Vancouver.



BC FILM TRAINING COALITION – BCFTC

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.



CANADIAN FILM CENTRE – JOINT INITIATIVES

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 2005 included:

- **SAVED**
Produced by Anneli Ekborn
- **BIG GIRL**
Produced by Anneli Ekborn
- **RED VELVET GIRLS**
Written and Directed by Claudia Molina
- **ESCAPE**
Written and Directed by Sean Frewer



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 emerging British Columbia 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. The projects selected for 2006 were:

DIRECTOR	MENTOR	PROJECT
Kryshan Randel	Scott Smith	Glimpse
Spencer Maybee	Keith Behrman	L'Oiseau Mort
Cory Kinney	Gary Harvey	The Sparkle Light Motel
Dan Lee West	Matt Hastings	The Visitor
Jericca Cleland-Hura	Nicholas Kendall	The Weight of Light

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 2005 included:

- **BIRTHDAYS & OTHER TRAUMAS**
Written and Directed by Katie Yu
Produced by Geoffrey Way
- **BREAK A LEG, ROSIE**
Written and Directed by Tara Hungerford
Produced by Paul Armstrong
- **THE DARK ROOM**
Written and Directed by Stacy Fish
Produced by Tracy Long
- **FALLEN**
Written and Directed by Allison Beda
Produced by Richard Bullock
- **NOSTALGIA BOY**
Directed by Michael Meinhardt - Written by Jennica Harper - Produced by Lee Boyle

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.





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