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# BRITISH COLUMBIA FILM

ANNUAL ACTIVITY REPORT 2006/2007

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LOVE AND OTHER DILEMMAS  
Perfect Day Pictures Inc./Photo by Satu Bell



## SECTION A

# A SUCCESSFUL YEAR

LUNA: SPIRIT OF THE WHALE  
Screen Siren Pictures Inc.  
Photo by Bob Akester

The film and television industry in British Columbia experienced a successful year in 2006/2007. Overall production activity remained stable at just over \$1.2 billion while the domestic component of the industry continued to show growth.

This level of production was generated despite an appreciating Canadian dollar and significant competition from both American states and foreign countries who are increasingly adopting the Canadian model of using the tax system to encourage production activity.

The continued growth in the domestic sector reflects the increasing ability of BC companies to develop and produce quality content that is competitive in both Canadian and international markets. Growth in this sector is essential if BC is to continue its transformation from a film location to an internationally recognized production centre.

British Columbia Film sees its role as a catalyst for industry growth and is committed to providing a stable, focused operating environment in which the entrepreneurial skills of the industry can flourish.

In order to better define this role, British Columbia Film created, over the past year, a strategic service plan that addresses its core responsibilities:

- support the development and marketing of high quality, commercially viable British Columbia film, television and digital media projects;
- sustain and grow a competitive BC owned and controlled film and television industry;
- enable British Columbia production companies to foster existing, and establish new, relationships with national and international co-financing partners;
- improve the ability of British Columbia production companies to secure development and production financing and retain intellectual and financial control of content produced;
- effectively administer provincial tax credit programs, ensuring that BC remains competitive as a production centre and continues to attract private sector investment; and
- assist in the development of the creative talent necessary to sustain industry growth.

The provincial tax credit programs, administered by BC Film, continue to be effective drivers of production activity and company growth. Again last year the impact of the Digital Animation or Visual Effects tax credit was particularly notable. This program

has made British Columbia internationally competitive in attracting visual effects production and has been instrumental in repatriating digital animation work that was being produced off-shore.

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

In keeping with our service plan commitment to identify opportunities for the film and television sector to develop markets and realize co-production agreements in Asia, BC Film attended the Hong Kong Film Market. Concurrent with this initiative, BC Film continued to work with federal officials to improve market intelligence about this region and to develop a longer term film and television strategy for Asia.

Over the coming months BC Film will strengthen its commitment to facilitating the development of business relationships between Asian producers and Canadian producers and service providers by:

- developing institutional links with Asian film and television agencies;
- providing opportunities for Asian and Canadian producers to establish meaningful business contacts; and
- encouraging federal agencies to invest in a strategic approach to market development in Asia.

The development of British Columbia's film and television sector is the result of effective public policy supporting the creative and business skills of the industry. It is a powerful partnership.

For the past twenty years the essential support provided by the government of British Columbia has allowed BC Film to assist both government and industry achieve their goals. We look forward to continuing this role and contributing to a stronger, more sustainable industry.

MICHAEL FRANCIS  
Chair, Board Of Directors, British Columbia Film

### BOARD OF DIRECTORS 2006/07

MICHAEL FRANCIS, Chair  
SHELLEY TRATCH, Vice-Chair,  
Secretary/Treasurer

NINI BAIRD  
COLIN BROWNE  
GORDON ESAU  
BRIGITTE PROCHASKA  
GERRY RUTHERFORD



## SECTION B

## INDUSTRY OVERVIEW

STORMHAWKS  
Nerd Corps Entertainment Inc.

PAGE 5: INTELLIGENCE  
Haddock Entertainment Inc.  
Photo by Michael Courtney

## LEVEL OF PRODUCTION

British Columbia film and television production activity remained steady in 2006, after a significant increase in 2005. Total production spend in BC was \$1.23 billion last year. 86 service productions, including 25 television series with a BC production spend of \$433 million – a 69% increase over 2005 – were shot in British Columbia.

Domestic production saw a significant increase from \$225 million to \$278 million. This increase continues the trend that has seen domestic production grow 59% over the past five years. 144 domestic productions were shot in BC last year, including 18 feature films, 14 television series, 100 television projects and 12 animated series and projects.

This impressive level of activity continued 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 continued growth in animation and 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”.

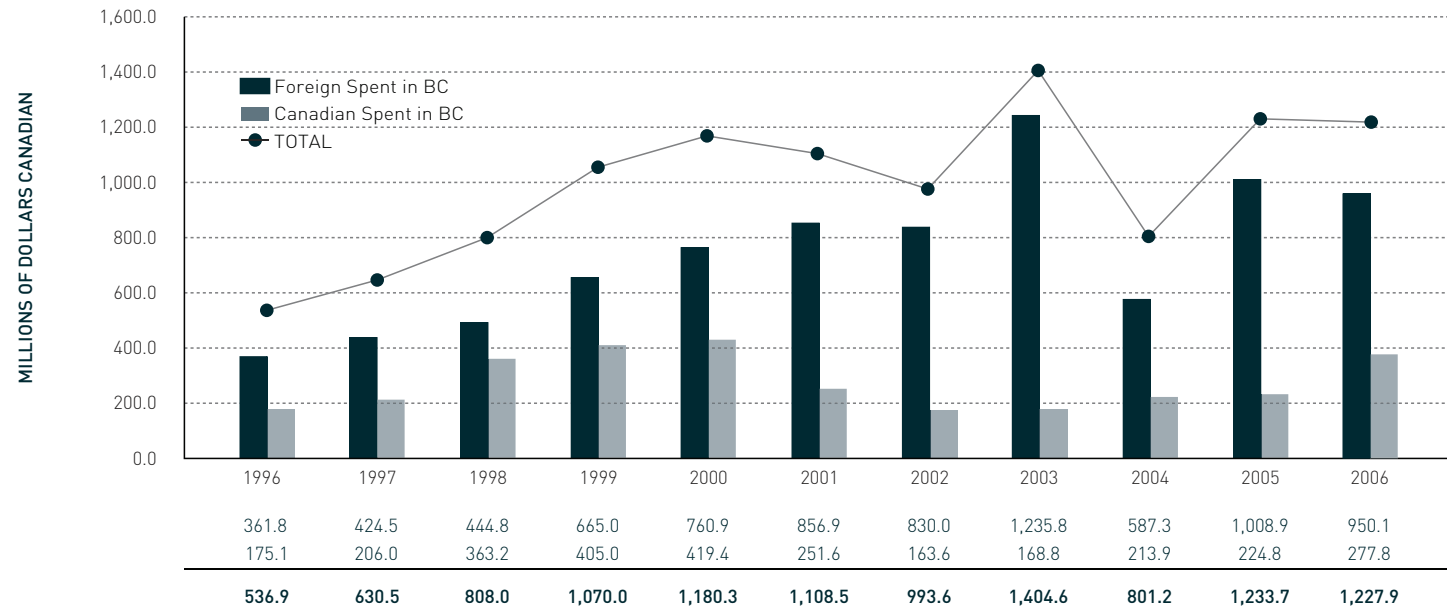
### FOREIGN PRODUCTION

- 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 1996 – 2006



## 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 spillover into other parts of the provincial economy.

### FILM AND TELEVISION INDUSTRY – ECONOMIC IMPACTS

#### DIRECT

<b>DEVELOPMENT/ PRE-PRODUCTION</b> · Content creation · Rights acquisition · Negotiation · Casting · Market Access/Travel	<b>POST-PRODUCTION</b> · Editing (picture, sound, music) · Special effects/CGI
<b>PRODUCTION</b> · Locations/Studios · Processing · On set equipment (camera /lighting)	<b>DISTRIBUTION/EXHIBITION</b> · Cinema · DVD/Television/Internet · Festivals

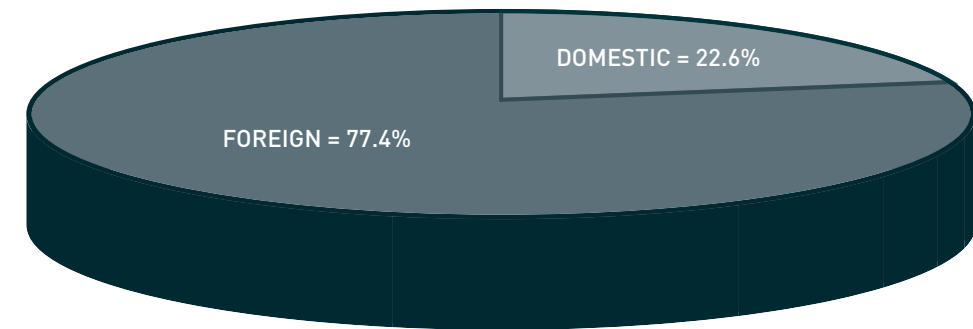
#### INDIRECT

<b>SUPPLIERS</b> · Equipment · Construction · Transport · Advertising	<b>BUSINESS</b> · Legal · Accounting · Financial/Banking
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#### CROSS-SECTORAL

Labour Skills Development Tourism	Retail/Entertainment Trade Cultural
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## 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 determinant 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 digital 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.

## SPOTLIGHT ON THE SLATE DEVELOPMENT FUND

The Slate Development Fund targets established production companies that have demonstrated the capacity to sustain production in British Columbia. The program provides a financing envelope for the development and marketing of a portfolio of independent film and television productions.

From the program's inception in 2004/05, 27 companies have been awarded slate funding. Since receiving the funding, these companies have reported commencing principal photography on 107 new film and television projects with budgets totaling \$439 million. 38 of these were slate funded projects with budgets totaling \$140 million.

This program is unique in Canada and, as such, provides considerable competitive advantage to British Columbia companies in the development and marketing of their film and television projects. This year's spotlight is focused on the stories and successes of three of these slate companies.

PAGE 9: SHATTERED  
Infinity Features Inc.  
Photo by Rob McEwan

PAGE 10: THE BATTLE IN SEATTLE  
Insight Film Studios Ltd.  
Photo by Ed Araquel

PAGE 11: ROBSON ARMS  
Omni Film Productions Ltd.  
Photo by Katie Yu

### INFINITY FEATURES

With films such as *Air Bud*, *The Snow Walker* and *I Fought the Law*, Infinity Features already had a solid reputation in the industry. Then came *Capote*. With Phillip Seymour Hoffman's Oscar win for Best Actor, four additional Oscar nominations and more than 27 other awards for the movie including Screen Actors Guild, Golden Globe and Film Critics Awards, Infinity's credibility, reputation and profile rose to the next level.

Coming in 2007 is the thriller, *Shattered*, starring Pierce Brosnan, Maria Bello and Gerard Butler. Infinity has partnered with Mel Gibson's Icon Productions for this film and it is the first of a three-picture deal they negotiated with Icon. In addition, Infinity's Rob Merillees is producing *Ferris Wheel*, a drama about a troubled family, alongside Academy Award winner Charlize Theron, who also has a starring role in the film.

These days, Infinity's President, William Vince, is a hard man to find. His schedule is hectic and he is so busy that on any given day, he might be found in any major city in the world; depending on what the film he is working on needs. In Vancouver, the Infinity offices are located in Chinatown.

A producer with a reputation for being forthright, Vince is both direct and thoughtful in his manner. His straightforward reputation doesn't come with confrontation. He speaks in a surprisingly low-key way – it is obvious that he wants to be very clear about what he thinks.

"I think that persistence, passion and creative energy create a successful product in this business," says Vince. "I have been driven to do things well and I think that is a part of success, in delivering what you say you can, when you say you can, to the budget you say you can." He laughs, "That's much easier said than done, but you have to commit to it."

With 3 films in production and 10 projects in development, Infinity is a busy place. It's no secret that *Capote* opened some doors for the company, but there is more to their continuing and growing success than one movie. "I am an old fashioned producer," explains Vince. "There is always the money side, getting the film financed, moving it through the stages that a film goes through, but we also focus on the talent; protecting and engaging the



talent. That's an important component of making a good movie and creating a sustainable business."

Vince, who grew up in West Vancouver and has spent his career based here, gives a great deal of credit for his success to working within the BC film industry. "I learned how to be a good producer here," he says. "Organizations such as BC Film provide new filmmakers, of which I was one, with stability and strength of knowledge. They are an important resource to this industry; they have helped to build the film industry in this province. I think that a good example of this is several years ago, when people started to look at our industry and worried about the infrastructure and how it was going to move forward and grow. BC Film introduced the Slate Development Fund program and addressed that issue. It is a great program and it has helped to build a strong foundation for our industry."

## INSIGHT FILM STUDIOS

Insight Film Studios CEO, President, and founder Kirk Shaw has an enviable rolodex. The Vancouver-based film producer works with big name stars such as Matthew Perry, Sharon Stone, Timothy Hutton, Kim Basinger and Woody Harrelson and has recently had phone messages from people like Kevin Spacey and Martin Scorsese. A little overwhelming for the average person, but for Shaw, it's all in a day's work.

In 2006, that work resulted in \$120 million in television, film and HD production. This includes 28 made-for-TV movies, 5 feature films, 3 series, a 4-hour documentary special, as well as the feature film, *The Battle in Seattle*, based on the riots in Seattle protesting a World Trade Organization meeting. Due out in 2007, this project was written and directed by Stuart Townsend and stars Charlize Theron, Woody Harrelson and Ray Liotta.

The company has 4 buildings throughout B.C.'s Lower Mainland. Vancouver is home to an administration office and a three story building that houses Airwaves HD Post (Insight's post-production company and Western Canada's largest HD post-production facility). There is also a 40,000 square foot sound stage with production offices and a 10,000 square foot building for pre-production. Additionally, Insight retains extensive resources in production equipment including lighting, camera, sound and a full range of location production vehicles.

In building his company, Shaw also sees the rewards in helping the people in his company grow. In fact, he makes it a policy to promote from within whenever possible. "We want people inside the company to see opportunities for themselves," he explains. Shaw points out that support in this industry is very important – internally with their staff and externally with industry partners and funders. "There are a lot of great filmmakers in this town," he says. "I don't see it as competition; we all do things differently, see things differently. The truth is what is good for one of us or each of us is good for all of us. It helps grow the industry."

"We have to continue to develop film and television in BC," Shaw notes. He acknowledges funding such as British Columbia Film's Slate Development Program as an important part of building the industry and in helping his company grow. "The Slate Development program was very important to us as a company.



It was an incredible initiative launched at the right time to assist companies at the right stage of growth. Development money is gold and to have the chance to access it allowed us as a company to move forward and provided the momentum to take us where we are now."

Recently, Shaw and Insight have worked on a busy production slate including the feature films *When a Man Falls in the Forest* (Sharon Stone, Timothy Hutton) and *NUMB* (Mathew Perry) as well as *The Battle In Seattle*. "At Insight, we evolve," says Shaw. "We keep expanding into other areas. Initially, we made documentaries and we made the leap to television drama, now we are going into features. And we've started to build our reputation in that world. Our experience with Sharon Stone was a great one and now that we have established that kind of trust, doors have opened and we have access to talent such as Matthew Perry, Woody Harrelson and Kim Basinger. Having the caliber of these actors entrusted to us is a huge opportunity for Insight and for our films."

## OMNI FILM PRODUCTIONS

Omni Film Productions has evolved from a production house best known for documentaries to an entertainment company that now also delivers great factual, drama, comedy and lifestyle shows. "I think that we could now be considered genre neutral," laughs producer Brian Hamilton, one of four Omni partners (along with President Michael Chechik, Producer Gabriela Schonbach and Chief Financial Officer Andrea Droege). "Omni started with documentaries, but there has always been a vision to diversify into other areas. What matters to us is that it is a good story."

In the 1990's, Omni expanded its productions to include drama with *The Odyssey*, a primetime children's drama series for CBC. The 39 episodes that were produced were distributed to over 55 countries, won critical acclaim, numerous prestigious awards, and an International Emmy Award nomination.

It was around that time that Hamilton, Schonbach and Droege joined Omni, becoming partners a few years later. With this expanded team, Omni's impressive slate of documentary films and youth drama opened up to include factual series like *Champions of the Wild*, one of the longest running documentary series produced in Canada. The series is still shown in over 20 countries around the world.

The focus on creating great television has resulted in Omni's roster of over 175 hours of award winning shows, with current credits that include *Edgemont*, which is now in its 5th and final year; *Robson Arms*; *Alice, I Think*; *Make Some Noise*; *Stuntdaws*; *Slammin' Iron: Rebuilding the World Trade Centre*; *Dragon Boys*; *Ancient Clues: aka Mysteries of the Dead*; *Namaste*; and the feature documentary *Weird Sex and Snowshoes*.

Omni also has a strong focus on filming in High Definition and has more than 30 hours of HD shows. Never a company to sit still, they recently launched a new lifestyle division headed up by veteran producer Heather Hawthorne-Doyle and have full development slates in all genres.

"CTV enjoys its relationship with Omni because it has offered a stable and generous home to all kinds of Vancouver based talent," says Louise Clark, CTV's Production Executive and Director of Western Independent Production. "Over and above that, we appreciate the dedication and commitment that Omni



producer Brian Hamilton brings to the table and the terrific environment that is created in production, post production and launch. He always goes above and beyond AND he understands the needs of the broadcaster - no small thing."

Firm believers of strengthening the film industry in BC by developing new talent, Omni has worked with British Columbia Film and CTV to open doors for the First Shots Training Program on *Robson Arms*, providing emerging writers and directors with their "first shot" at working on a network prime-time series. The initiative was highly successful and resulted in a companion DVD that follows one director throughout his work on the series. The aim of the DVD is to act as an educational tool to aid in further informing and instructing other up and coming directors.

In fact, say Schonbach and Hamilton, Omni has benefited greatly as the film and television industry has grown in BC. Citing British Columbia Film as one of the major influences, Hamilton calls the BC Film Slate Development program "visionary." He says, "This program helped to expand the industry, create jobs and open up more opportunities for bigger companies and for many individual filmmakers who work with companies like Omni. It is a very productive and positive initiative all around."



## SECTION C

### FILM AND TELEVISION INDUSTRY VALUE CHAIN

AMERICAN VENUS  
Brightlight Pictures Inc.  
Photo by Chris Helcermanas-Benge

PAGE 15: THE AMAZING ADRENALINI BROTHERS  
© 2005 - 2007 Pesky Ltd./  
Studio B (Adrenalini) Productions Inc.

# CREATIVE DEVELOPMENT

SKILLS → SCRIPT → PRODUCTION & POST PRODUCTION → MARKETING & DISTRIBUTION → EXHIBITION

## INDUSTRY DEVELOPMENT INITIATIVES

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.

### 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 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 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.

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 BEHAVIOR.

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

## 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

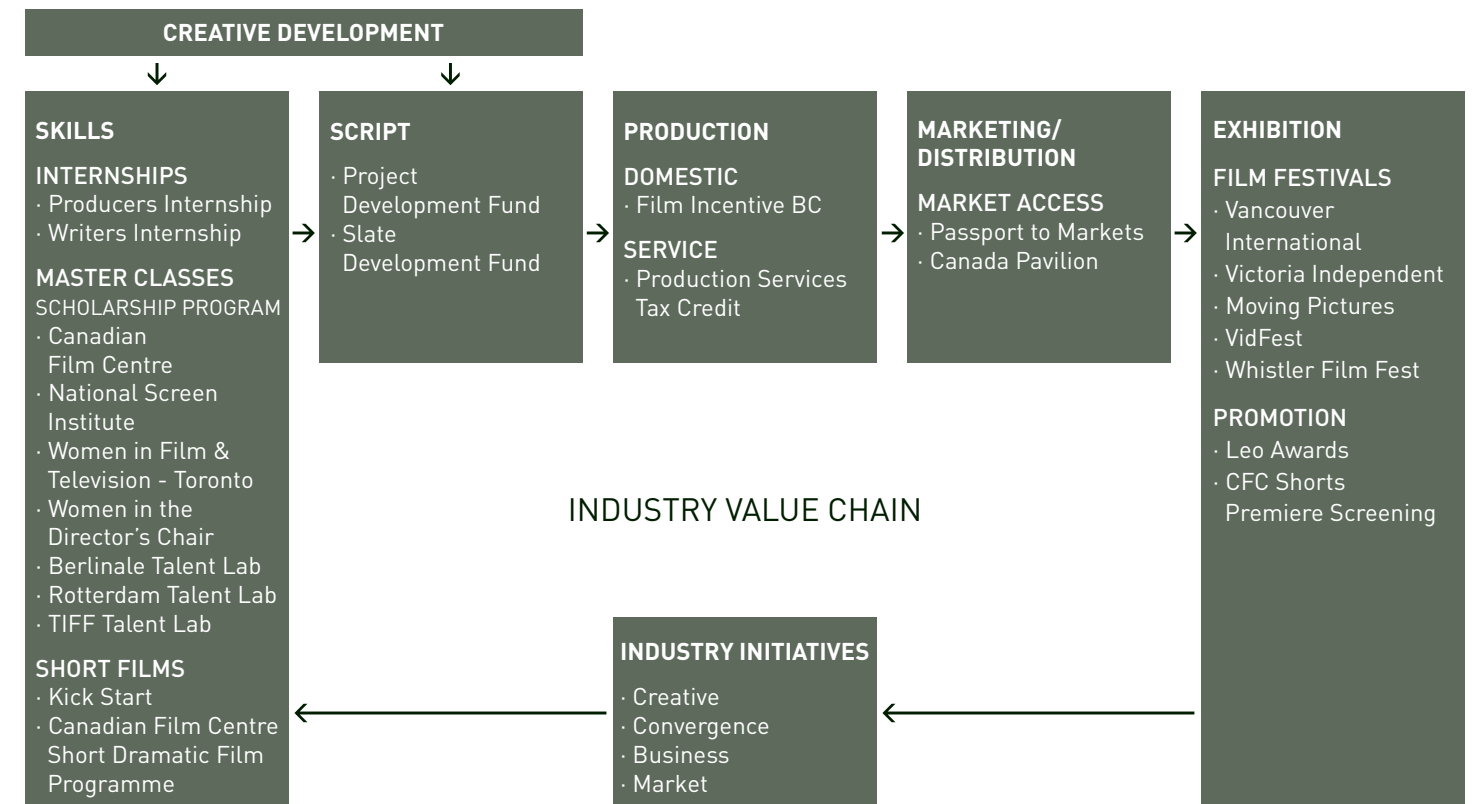
Recognizing the limitations imposed by the size of the Canadian market for film and television product, British Columbia Film has identified the international marketplace as a vital source of inward investment and export development. As the film industry has globalized, accessing the financing and business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





## SECTION D

# A CATALYST FOR INDUSTRY GROWTH

DRAGON BOYS  
Omni Film Productions Ltd.  
Photo by Katie Yu

PAGE 17: ELIJAH  
Anagram Pictures Inc.  
Photo by Rebecca Sandulak

British Columbia Film serves as a catalyst for industry development by supporting production activity and company growth in both the service and domestic sectors.



### CORE BUSINESSES

#### OUR PROGRAMS

Tax Credit Delivery

Development Support

#### OUR GOALS

Develop the film, television and digital media industry in BC and capitalize on emerging production opportunities

Develop BC based production capacity in film, television and digital media

Demonstrate industry leadership; provide effective legislative and policy advice; efficiently deliver program services.

#### OUR IMPACT

BC positioned as a competitive, world-class production centre

### MANDATE

British Columbia Film is an independent, not-for-profit society established by the provincial government in 1987 with a mandate to expand and diversify the film, television and digital media sector in British Columbia. Its core role is to:

- support the development and marketing of high quality, commercially viable British Columbia film, television and digital media projects;
- sustain and grow a competitive BC owned and controlled film and television industry;
- enable British Columbia production companies to foster existing, and to establish new, relationships with national and international co-financing partners;
- enhance the ability of British Columbia production companies to secure development and production financing and become less reliant on public sector funding programs;
- effectively administer provincial tax credit programs designed to ensure that BC remains competitive as a production centre and continues to attract private sector investment; and
- assist in the development of the creative talent necessary to sustain industry growth.

## SPOTLIGHT ON THE LIEUTENANT GOVERNOR'S DARYL DUKE AWARDS FOR SCREENWRITING



The Lieutenant Governor's Daryl Duke Awards for Screenwriting were created to honour Daryl Duke's contribution to the film and television industry and to celebrate excellence in screenwriting. The program is sponsored by British Columbia Film and supported by the BC Chapter of the Directors Guild of Canada and individual donations contributed in Mr. Duke's memory.

As a director and producer, Mr. Duke's Emmy Award winning career included success in feature film, television drama, documentary and television specials. In a professional life that spanned more than half a century, Daryl worked with all of the major North American television networks and for most of the studios in Hollywood. His film and television assignments took him to South America, Southeast Asia, China and India, as well as the Middle East and Europe.

Mr. Duke is best known for having directed "The Thorn Birds", the 10 hour mini-series from the best selling book; and "Tai-Pan, based on the novel by James Clavell. In the mid-1970's, Daryl

founded the independent television station CKVU in Vancouver. He was the station's first President, Chief Executive Officer and Chairman of the Board, leading it to be the highest rated station in its market.

Mr. Duke was passionate about screenwriting and believed it to be the creative heart of all good film and television production. He was on the board of BC Film for 15 years and consistently argued the importance of additional support for Canadian screenwriters.

The winners of the inaugural Lieutenant Governor's Daryl Duke Awards for Screenwriting were announced on May 30, 2007 at a reception at the Vancouver International Film Centre. Lieutenant



LEFT: THE HONOURABLE IONA CAMPAGNOLO, LIEUTENANT GOVERNOR OF BRITISH COLUMBIA  
Photo by Katie Yu

MIDDLE: MICHAEL FRANCIS, BRITISH COLUMBIA FILM CHAIRMAN  
Photo by Katie Yu

RIGHT: JULIA KWAN, CHRIS HADDOCK, LIEUTENANT GOVERNOR IONA CAMPAGNOLO  
Photo by John Mager

Governor Iona Campagnolo was in attendance to speak and present the winners with their awards.

Chris Haddock, creator of critically acclaimed television shows *DaVinci's Inquest*, *DaVinci's City Hall* and *Intelligence*, won the award for achievement in writing for television. "It's a great honour to accept this award", said Haddock. "I hope I can live up to the expectations that this implies and help to ensure that Mr. Duke's spirit continues to inspire writers everywhere."

Julia Kwan, writer and director of the award winning film *Eve & the Fire Horse*, won the award for achievement in writing for feature length film. "I am very honoured to be presented a

Daryl Duke Screenwriting Award," said Kwan, "especially since it is named after the director of *The Thornbirds*, a mini-series that I adored as a child."

"Daryl was a man of vision who worked tirelessly in support of Canadian filmmakers to help them tell their own uniquely Canadian stories," said Michael Francis, BC Film Chairman. "I am delighted that we are able to celebrate his life and career through the outstanding achievements of two extraordinary Canadian storytellers: Chris Haddock and Julia Kwan."



## SECTION E

## PROGRAM ACTIVITY 2006/2007

THE BATTLE IN SEATTLE,  
Insight Film Studios Ltd./Photo by Ed Araquel

PAGE 22: LUNA: SPIRIT OF THE WHALE  
Screen Siren Pictures Inc./Photo by Bob Akester

PAGE 26: INTELLIGENCE  
Haddock Entertainment Inc./Photo by David Grey

# PROVINCIAL TAX CREDIT PROGRAM

Provincial tax credit incentives act as the key driver of film and television production in the province. British Columbia's foreign and domestic tax credits, administered by British Columbia Film on behalf of the Provincial Government, contribute 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 (DAVE) tax credit (15%) assists the development of the digital animation and visual effects industry.

## 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 eligible labour 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 (DAVE) tax credit (15%) promotes the digital animation and visual effects industry in British Columbia.

### FILM INCENTIVE BC FOR PERIOD APRIL 1, 2006 – MARCH 31, 2007

FORMAT	# OF PRODUCTIONS CERTIFIED	PROJECTED TAX CREDIT	PRODUCTION VALUE*
Feature Film	16	\$7,377,568	\$49,303,272
TV Series	7	\$8,703,951	\$58,687,238
MOW, Pilot, Miniseries	22	\$8,041,981	\$49,605,860
Documentary/			
Documentary Series	42	\$3,276,373	\$28,905,896
Animation	5	\$3,827,933	\$24,563,976
Other	10	\$1,578,895	\$12,172,093
<b>TOTAL</b>	<b>102</b>	<b>\$32,806,701</b>	<b>\$223,238,335</b>

\*NOTE: Figures reflect productions certified in 2006/07 and are based on projected BC production budget totals

### PRODUCTION SERVICES TAX CREDIT FOR PERIOD APRIL 1, 2006 – MARCH 31, 2007

FORMAT	# OF PRODUCTIONS CERTIFIED	PROJECTED TAX CREDIT	PRODUCTION VALUE*
Feature Film	36	\$35,138,253	\$446,157,843
TV Series	17	\$32,873,076	\$396,956,674
MOW, Pilot, Mini-series	22	\$4,697,456	\$58,855,637
Documentary	0	0	0
Animation	15	\$9,966,394	\$80,350,837
<b>TOTAL</b>	<b>90</b>	<b>\$82,675,179</b>	<b>\$982,320,991</b>

\*NOTE: Figures reflect productions certified in 2006/07 and are based on projected BC production budget totals

# CREATIVE DEVELOPMENT FUND

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.

In 2006/07, the Society committed slate financing envelopes to 7 British Columbia companies in the amount of \$900,000.



British Columbia Film now has 27 companies that are operating under multi-year Slate Development agreements. In addition to the companies listed to the left, the following companies are Slate Development recipients.

COMPANY	BC FILM
Atomic Cartoons Inc.	\$100,000
Howe Sounds Films Inc.	\$100,000
Infinity Filmed Entertainment Group Inc.	\$100,000
Keatley Entertainment Ltd.	\$150,000
Nerd Corps Entertainment Inc.	\$150,000
Shavick Entertainment Inc.	\$150,000
Thunderbird Films Inc.	\$150,000
<b>TOTAL: 7 COMPANIES</b>	<b>\$900,000</b>

5 of the Slate Development recipients have also been awarded performance bonuses of \$75,000 each. It is anticipated that a number of additional companies will establish production credentials that will result in performance awards being paid in 2007/2008.

COMPANY	BC FILM
Anagram Pictures Inc.	\$150,000
Bardel Entertainment Inc.	\$150,000
Brightlight Pictures Development Inc.	\$150,000
Crescent Entertainment Ltd.	\$150,000
Force Four Productions Ltd.	\$150,000
Front Street Pictures Inc.	\$150,000
Gryphon 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
Network Entertainment Inc.	\$150,000
No Equal Entertainment Inc.	\$150,000
Omni Film Productions Ltd.	\$150,000
Paperny Films Inc.	\$150,000
Rampage Entertainment Inc.	\$150,000
Screen Siren Pictures Inc.	\$150,000
Soapbox Productions Inc.	\$150,000
Studio B Development Inc.	\$150,000
True West Films Ltd.	\$150,000
<b>TOTAL: 20 COMPANIES</b>	<b>\$3,000,000</b>

## 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. Convergent digital media projects associated with a film or television program may also be eligible. Funding is "market-driven" and does not

include a creative or selective assessment. A non-recoupable advance, triggered by a broadcast or distribution commitment, is available. Applicants must be British Columbia owned and controlled production companies and international treaty or interprovincial co-productions are eligible.

In 2006/07 British Columbia Film provided a total of \$357,990 in development financing to 67 film, television and digital media projects representing total development budgets of \$2.5 Million.

PRODUCTION	BC FILM	DEVELOPMENT BUDGET	APPLICANT COMPANY
<b>DOCUMENTARY</b>			
As Slow as Possible	\$6,000	\$27,600	Giraffe Productions Ltd.
Back to the Wall	\$2,500	\$15,551	Fringe Filmworks Inc.
Biographies	\$4,000	\$12,000	Inner Vision Productions Inc.
Branches Arbres	\$1,000	\$10,589	Red Letter Films Ltd.
Bryan Adams: Biography	\$3,000	\$9,600	Inner Vision Productions Inc.
China's Living Edge	\$7,500	\$28,000	Soma Television Ltd.
Colourful BC Premiers: Biography	\$3,000	\$9,500	Inner Vision Productions Inc.
Deadly Ground	\$2,500	\$9,000	Pan Productions Inc.
Death in the Forest	\$7,500	\$31,330	Dilemma Productions Inc.
Diana Krall: Biography	\$3,000	\$9,000	Inner Vision Productions Inc.
Dissolve	\$4,000	\$12,000	Compact Films Inc.
Dogs by Accident	\$3,000	\$9,000	Lightspeed Productions Ltd.
Fatherhood Dreams	\$10,000	\$50,000	Interfilm Productions Inc.
Fiddleworks	\$2,500	\$11,500	Flying Scotsman Productions Inc.
Fixing Capitalism	\$3,500	\$17,601	Fixing Capitalism Inc.
For Fun and Profit	\$10,000	\$33,000	International Documentary Television Inc.
Gold Mountain	\$2,500	\$23,902	Wild Zone Films Ltd.
Good Intention\$	\$3,636	\$14,545	The May Street Group Ltd.
Hockey Nagaremono	\$5,000	\$38,063	Nicholas Campbell Productions Inc.
I Am The Canadian Delegate	\$5,000	\$15,000	Wesley Lowe Productions Inc.
In Recovery	\$4,000	\$15,000	Wonderman Films Inc.
Is God Chinese?	\$5,000	\$15,000	Wesley Lowe Productions Inc.
Killer Whale and Crocodile	\$5,000	\$39,980	Gumboot Productions Inc.
Mr. Right is Stuck in Traffic	\$5,000	\$15,368	May Street Group Ltd.
My Big Fat Diet	\$1,500	\$5,000	Mystique Films Ltd.
My Son the Pornographer	\$6,000	\$24,800	Gumboot Productions Inc.
No One Can Ignore Me	\$3,750	\$11,250	Chiaro Productions Inc.
Out of Bounds	\$2,500	\$10,500	Bossy Boots Productions Inc.
Roadside Memorial	\$2,500	\$8,000	Artizan Productions Inc.
Saving Seeds	\$6,000	\$24,000	Insight Documentaries Inc.
Saving Seeds	\$4,000	\$20,000	Insight Documentaries Inc.
So This Canadian Walks Into a Bar	\$4,000	\$13,779	Koster Kovitz Productions Ltd.
Why Me?	\$3,884	\$45,500	Bountiful Films Inc.
Wombs for Rent	\$3,500	\$10,500	Dilemma Productions Inc.
<b>PROJECT TOTAL: 34</b>	<b>\$145,770</b>	<b>\$645,457</b>	

PRODUCTION	BC FILM	DEVELOPMENT BUDGET	APPLICANT COMPANY
<b>DOCUMENTARY SERIES</b>			
Family Stunts	\$7,488	\$22,488	Mars Entertainment Inc.
True Pulp Fiction	\$6,650	\$26,601	Make Believe Media Inc.
Whistler Hors-Piste	\$2,459	\$24,590	Red Letter Films Ltd.
<b>PROJECT TOTAL: 3</b>	<b>\$16,597</b>	<b>\$73,679</b>	
<b>FEATURE FILM</b>			
Aba Sid	\$5,000	\$23,522	Persistence Pictures Inc.
Anything for You	\$5,000	\$31,256	Serious Filmed Entertainment Inc.
Blood & Lust	\$5,000	\$15,000	Maple House Entertainment Inc.
Bread	\$7,500	\$42,915	Hybrid Films Ltd.
Closer to Water	\$5,000	\$15,000	Long Tale Entertainment Ltd.
Emergence	\$5,600	\$16,800	Raven West Films Ltd.
Falling Awake	\$8,750	\$26,250	Sleepwalker Films Inc.
Generation X	\$10,000	\$94,218	MVP Entertainment Inc.
Guru Hop	\$5,000	\$20,000	L'Etranger Film Productions Ltd.
Lotusland	\$5,000	\$58,886	635596-0 Canada Inc.
Mike Jackson, Bigamist	\$5,000	\$35,279	All Done Productions Ltd.
Night Deposit	\$7,500	\$41,051	Long Tale Productions Ltd.
Ocean Boy	\$4,000	\$24,100	Fast Productions Ltd.
One Degree Closer	\$10,000	\$30,075	The May Street Group Ltd.
Othello 1812	\$7,500	\$22,500	Diffusion Film Corp.
Purple Heart	\$5,423	\$40,670	Red Storm Productions Inc.
Raw	\$4,000	\$27,160	Finkelfilms BC, Inc.
Red Velvet Girls	\$5,000	\$65,205	Creative Engine Pictures Inc.
Size of a Fist	\$3,750	\$11,250	Creative Engine Pictures Inc.
Standing Up	\$1,500	\$12,000	Resonating Films Inc
The Symbol	\$7,500	\$22,990	Contradiction Films Inc.
Throwing Thumbs	\$10,000	\$52,938	Mad Hat Productions Inc.
Tracing Iris	\$10,000	\$35,000	Tracing Iris Productions Inc.
Vancouver Stories	\$3,850	\$31,500	Quadrant Motion Pictures Inc.
When in Rome	\$1,250	\$74,707	Principia Productions Ltd.
<b>PROJECT TOTAL: 25</b>	<b>\$148,123</b>	<b>\$870,272</b>	
<b>DIGITAL MEDIA</b>			
Movie Set (A Sunday in Kigali)	\$10,000	\$72,800	New City Entertainment Inc.
<b>PROJECT TOTAL: 1</b>	<b>\$10,000</b>	<b>\$72,800</b>	
<b>TELEVISION SERIES</b>			
Don't Touch That Dial	\$5,000	\$20,000	Second Son Productions Inc.
Don't Touch That Dial	\$5,000	\$30,000	Second Son Productions Inc.
The Truth is Out There	\$7,500	\$22,500	Maureen Kelleher Productions Inc.
Whistler	\$20,000	\$716,678	Uphill Productions 2 Inc.
<b>PROJECT TOTAL: 4</b>	<b>\$37,500</b>	<b>\$789,178</b>	
<b>DEVELOPMENT TOTAL: 67</b>	<b>\$357,990</b>	<b>\$2,451,386</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.

## PROFESSIONAL INTERNSHIP PROGRAM

The Professional Internship Program facilitates "on the job" internship placements for emerging producers and writers with 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	PARTICIPANT	MENTOR
PRODUCER	Andria Spring	Blake Corbet
	Carolyn Schmidt	Robert Duncan
	Carrie Wheeler	Gavin Wilding
	Gosia Kamela	Elizabeth Yake
	Jared Valentine	William Vince
	Karina O'Sullivan	Trish Dolman
	Rajvinder Kaur Uppal	Carl Bessai
WRITER	Ian Barr	Sylvia Leung
	Ryan Wagner	Sarah Dodd
<b>TOTAL: 9 PARTICIPANTS</b>		

PROGRAM	PARTICIPANT
CANADIAN FILM CENTRE	
Film Resident Programme – Producers	Ian Birkett Lauren Grant
Film Resident Programme – Directors	Dylan Akio Smith Kaare Andrews
Film Resident Programme – Editors	Aren Hansen
Short Dramatic Film Programme	Dylan Akio Smith
Prime Time Television Programme	Ken Crow
Telus Interactive Art & Entertainment Program	David Brisbin Sarah Shamash
DIRECTOR SHADOW APPRENTICESHIP	Claudia Molina
NATIONAL SCREEN INSTITUTE	
Drama Prize	Geoff Redknap Katie Weekley
Features First	Allison Beda Angela Heck Christine Lippa Kryssta Mills Tracy D. Smith
Global Marketing	Jayne Pfahl
Totally Television	Simon Davidson Cal Garigan Kirsten Newlands Selena Paskalidis Rick Tae
ROTTERDAM TALENT LAB AT CINEMART	Jason James
TORONTO INTERNATIONAL FILM FESTIVAL	
Talent Lab	Amy Belling Jesse McKeown Matt Swanson
WOMEN IN THE DIRECTOR'S CHAIR	Katrin Bowen Jessica Bradford Tara Hungerford Kelly-Ruth Mercier
WOMEN IN FILM AND TELEVISION TORONTO	
WIFT-T Telefilm Executive Management Program	Erin Mussolum Michelle Welygan
<b>TOTAL: 33 PARTICIPANTS</b>	

# MARKETING/EXPORT DEVELOPMENT

Success in the highly competitive and rapidly changing film industry requires that filmmakers adopt a global market approach. Filmmakers must think 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 prosper in this environment.



## 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	PRODUCTION COMPANY	PRODUCER	LOCATION
CANNES FILM FESTIVAL MARKET	Breakaway Entertainment	Andreas Thatcher	Cannes, France
	Firelight CineMa	Yves J Ma	
	Infinity Films	Ken Crow	
	Long Tale Entertainment	Dennis Tal	
	M&O Productions	Sharon McGowan	
	Orca Productions Inc.	Nicholas Kendall	
Ravenwest Films	Carl Bessai		
Submission Film Productions	Andrew Boutilier		

MARKET/CONFERENCE	PRODUCTION COMPANY	PRODUCER	LOCATION
TORONTO DOCUMENTARY FORUM	Artemis Dreams	Diana Wilson	Toronto, Canada
	Bedazzled Pics	Michaelin McDermott	
	Blue Plate Productions	Alan Goldman	
	Dilemma Productions	Dan Schlanger	
	Harbinger Films	Michael Maitland	
	Lightspeed Productions	David Vaisbord	
	M&O Productions	Sharon McGowan	
	Mabooshi Film Company	Mitchell Kezin	
	Make Believe Media	Lynn Booth	
	MSK Productions	Marianne Kaplan	
	Pan Productions	Jim Eidt	
	Red Storm Productions	Erik Paulsson	
	Reel-Myth Productions	Jill Sharpe	
	Vivamantra Films	Baljit Sangra	
	Whiting Communications	Glynis Whiting	
	N/A	Sally Aitken	
SUNNYSIDE OF THE DOC	Ferns Productions Inc.	W Paterson Ferns	La Rochelle, France
	Prin International Inc.	Georges Payrastre	
	Red Letter Films	Sylvie Peltier	
SHANGHAI FILM FESTIVAL	Dot Com Productions Ltd.	Christopher Brough	Shanghai, China
	Long Tale Entertainment	Harry Sutherland	
	Pay or Play Enterprises	Robert French	
	Shaman Digital Media	Brian Hammond	
	The Eyes Project Development Corp.	Blair Reekie	
	Wild Zone Films	David Mclwraith	
MONGREL MEDIA DVD LAUNCH	Golden Horse Productions	Erik Paulsson	Toronto, Canada
	N/A	Dylan Akio Smith	
IFP NO BORDERS CO-PRODUCTION MARKET	Artsy Fartsy Pictures Irreverent Media	Elizabeth Sanchez Dennis Tal	New York, USA
STRATEGIC PARTNERS CO-PRODUCTION CONFERENCE	Artsy Fartsy Pictures	Elizabeth Sanchez	Halifax, Canada
	Dilemma Productions	Dan Schlanger	
	Firelight CineMa	Yves J Ma	
	Infinity Films	Shel Piercy	
	Keatley Entertainment	Andrew Williamson	
	Long Tale Entertainment	Harry Sutherland	
	The May Street Group	Hilary Pryor	
Utopia Pictures	Elvira Lount		
TORONTO INTERNATIONAL FILM FESTIVAL	Ravenwest Films	Carl Bessai	Toronto, Canada
INTERNATIONAL FINANCING FORUM @ TIFF	Orca Productions Inc.	Nicholas Kendall	Toronto, Canada
	Rave Film	Peggy Thompson	
	Sepia Films Inc.	Tina Pehme	
INTERNATIONAL FILM FESTIVAL OF INDIA	Silo Entertainment	Mel D'Souza	Goa, India

MARKET/CONFERENCE	PRODUCTION COMPANY	PRODUCER	LOCATION
WORLD CONGRESS OF HISTORY PRODUCERS	Blue Plate Productions Chiaro Productions	Alan Goldman Martin de Valk	London, England
HOT DOCS EXCHANGE: DOK FESTIVAL LEIPZIG	Hg80 Films	David Hallam	Leipzig, Germany
MANNHEIM CO-PRODUCTION MEETINGS	Chiaro Productions Creative Engine Pictures Mad Hat Productions Orca Productions Inc.	Martin de Valk Larisa Andrews Matthew Cervi Sidney Chiu	Mannheim, Germany
AMERICAN FILM MARKET	Creative Engine Pictures Fast Productions Full Regalia Enterprises L'Etranger Film Productions New City Entertainment Orca Productions Inc. Rave Film Relevision Productions Sepia Films Inc. Serious Filmed Entertainment Utopia Pictures Waterfront Entertainment	Larisa Andrews Cheryl-lee Fast Annie Frazier Henry Kimberley Wakefield Colleen Nystedt Nicholas Kendall Sharon McGowan Roger Evan Larry Tina Pehme Ki Wight Elvira Lount Rod Akizuki	Santa Monica, USA
KIDSCREEN SUMMIT	Carbunkle Cartoons Circle Productions Leaping Lizard Productions Leboe & Grice Multimedia Munro Communications	Kelly Armstrong Robert Turner Leonard Terhoch Lynn Leboe Teri Woods McArter	New York, USA
BERLIN EUROPEAN FILM MARKET	Creative Engine Pictures Industry Works Distribution Mad Hat Productions Massey Production Sleeping Dogs Lie Productions	Larisa Andrews Craig Adlard Matthew Cervi Christopher Chen Carolyne Stossel	Berlin, Germany
REEL SCREEN SUMMIT	Big Red Barn Media Blue Plate Productions May Street Group	Ken Malenstyn Alan Goldman Hilary Pryor	Washington DC, USA
HONG KONG FILMART	Holiday Pictures Orca Productions Inc. Silo Entertainment	Shan Tam Sidney Chiu Mel D'Souza	Wainchai, Hong Kong
GAME DEVELOPER'S CONFERENCE	Hothead Games Inc. Livewires Design Ltd.	Steve Bocska Drew Ann Wake	Toronto, Canada
MIPTV	Fast Productions Leaping Lizard Productions Leboe & Grice Multimedia	Cheryl-lee Fast Leonard Terhoch Lynn Leboe	Cannes, France
<b>TOTAL: 90 PARTICIPANTS</b>			

## 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 Marche du Film, MIPTV, and MIPCOM.

The following British Columbia production, sales and/or distribution companies attended markets during the 2006/07 fiscal year:

<p><b>AMERICAN FILM MARKET (AFM)</b></p> <p>Creative Engine Pictures Inc. Fast Productions Ltd. Full Regalia Productions Ltd. L'Etranger Film Productions Ltd. New City Entertainment Inc. Orca Productions Inc. Rave Film Inc. Relevision Productions Inc. Sepia Films Inc. Serious Filmed Entertainment Inc. Utopia Pictures Ltd. Waterfront Entertainment Group</p>	<p><b>CANNES MARCHE DU FILM 2006</b></p> <p>Anagram Pictures Inc. Brightlight Pictures Inc. Firelight Cinema Inc. Iconic Films Inc. JEM Pictures Ltd. Orca Productions Inc. Rave Film Inc. Raven West Films Ltd. Screen Siren Pictures Inc. Sepia Films Inc.</p>
<p><b>MIPCOM 2006</b></p> <p>Bardel Entertainment Inc. Crescent Entertainment Ltd. Facelift Entertainment Inc. Force Four Entertainment Ltd. Horizon Entertainment Ltd. Nerd Corps Entertainment Inc. Picture Box Inc. Pristine Entertainment Inc. Studio B Productions Inc. Thunderbird Films Inc. Waterfront Entertainment Group</p>	<p><b>MIPTV 2006</b></p> <p>Bardel Entertainment Inc. Facelift Entertainment Inc. Horizon Entertainment Ltd. Keatley Entertainment Ltd. Nerd Corps Entertainment Inc. Screen Siren Pictures Inc. Soapbox Productions Inc. Thunderbird Films Inc. Waterfront Entertainment Group</p>

In addition, British Columbia Film co-sponsored a series of panel discussions, networking opportunities and promotional events held at the American Pavilion during the Cannes Film Festival with the Association of Provincial Funding Agencies. BC Film also took part in an information and networking forum

organized by the BC Film Commission that showcased the visual effects industry in British Columbia. Held in Los Angeles, 15 BC companies participated in the initiative which included a presentation by BC Film on the Digital Animation or Visual Effects tax credit.

## 2006/07 INDUSTRY SPONSORSHIPS & PARTNERSHIPS

### ART OF THE DOCUMENTARY



British Columbia Film co-sponsored an intensive 4-day retreat for intermediate documentary filmmakers with the National Film Board, Praxis Centre

for Screenwriting, Film New Brunswick, Newfoundland and Labrador Film Development Corporation and the CBC. A series of workshops led by senior award-winning documentary filmmakers explored each participant's project from a number of angles including research, writing, cinematography and sound design. Twelve filmmakers from across Canada were invited to participate.

### TELEFILM CANADA/UK IMMERSION



British Columbia Film provided support for two intermediate BC resident television producers to participate in

an intensive series of workshops focusing on international co-production financing. Twelve individuals from Canada were selected by Telefilm Canada to network and participate in one-on-one pitch sessions with twelve television producers from the UK.

### DOXA - CONNEXIONS YOUTH FORUM



Held during the DOXA Film & Video Forum, the Connexions Youth Forum is a professional

development opportunity meant to encourage the artistic potential of ten aspiring BC documentary filmmakers selected from around the province. British Columbia Film sponsored a series of mentorship opportunities, screenings and workshops.

### THE 2006 ELANS



2006 marked the inaugural Canadian Awards for the Electronic and Animated Arts ("the Elans"). Held at the River

Rock Theatre and hosted by William Shatner, this celebration recognized excellence in animation, electronic gaming and the instruction of both by new media arts schools.

### FIRST SHOTS TRAINING PROGRAM



British Columbia Film partnered with CTV to support the on-set training of emerging writers and directors. The selected

individuals wrote and directed episodes of the second season of the dramatic television series "Robson Arms". This training initiative was highly successful during the first season of "Robson Arms" and encouraged CTV to repeat the mentorship opportunity.

### FTX WEST



2006 marked the first annual FTX West - Film and Television Expo. This ambitious venture included a large trade show and

professional development workshops featuring expertise from across North America. British Columbia Film sponsored the first day of workshops focused on screenwriting.

### GEMINI AWARDS 2006



The Gemini Awards celebrate excellence in Canadian English-language television, acknowledging the country's triumphs in 87 award categories in three gala presentations.

British Columbia Film was a major sponsor of the 21st Annual Gemini Broadcast Gala in November 2006, marking the first time that the awards ceremony was held in Vancouver.

### LEO AWARDS 2006



British Columbia Film continued its sponsorship of the Leo Awards, held in May 2006. The Leo Awards take place annually at the Westin Bayshore Vancouver and are where

British Columbia film and television talent are honoured for their work during the previous year.

### MOVING PICTURES 2006



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 2006 in partnership with Telefilm Canada.

### REEL PEACE FESTIVAL



In partnership with the Documentary Organization of Canada, Amnesty International and Open Cinema, British Columbia Film

sponsored a series of screenings and discussions focused on peace-building through filmmaking.

### SHOW CANADA 2006



British Columbia Film, along with the other members of the Association of Provincial Funding Agencies, sponsored an event at this conference for exhibitors, distributors and producers presented by the Motion

Picture Theatre Associations of Canada and held for the first time in Victoria.

### VANCOUVER INTERNATIONAL FILM FESTIVAL



British Columbia Film sponsored the 25th Vancouver

International Film Festival in 2006. The festival's mandate is to encourage the understanding of other nations through the art of cinema, to foster the art of cinema, to facilitate the meeting in British Columbia of cinema professionals from around the world, and to stimulate the motion picture industry in British Columbia and Canada. There was strong attendance in 2006, with over 150,000 people attending 361 films. BC Film also sponsored two directing masterclasses at the associated 21st Annual Film and Television Forum.

### VIDFEST 2006



British Columbia Film was a key sponsor of VIDFEST in

June 2006. 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.

### VICTORIA INDEPENDENT FILM & VIDEO FESTIVAL: TRIGGER POINTS PACIFIC 2007



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 2007. This conference brings together producers, commissioning editors, broadcasters and distributors who participate in a series of professional and industry development seminars.

### WHISTLER FILM FESTIVAL 2006



In November 2006, the Whistler Film Festival hosted the Whistler Filmmaker Forum, a 4-day series of workshops, pitch sessions, networking events and one-on-

one meetings designed to provide Canadian filmmakers with the tools required to compete internationally. British Columbia Film partnered with Telefilm Canada, CTV, the Canadian Film Centre, UBCP and other public and private organizations to ensure a broad representation of international participants at this event.

### THE SPOTLIGHT AWARDS 2006



Women in Film and Video Vancouver's annual Spotlight Awards Gala recognizes the achievements of women who work in the entertainment industry. British Columbia Film continued its support of the awards in 2006.

### 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 2006 included:

- *EMPTY ROOM* - Written by Lynne Kamm; Produced by Cher Hawrysh
- *FACE MACHINE* - Produced by Stephanie Chapelle
- *IF I SEE RANDY AGAIN DO YOU WANT ME TO HIT HIM WITH THE AXE?* - Produced by Rechna Varma; Edited by A.J. Bond
- *SKINHEADS* - Produced by Natasha Nystrom
- *SPOONFED* - Produced by Stephanie Chapelle

### 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. The projects selected for 2007 were:

DIRECTOR	MENTOR	PROJECT
Colin Cunningham	Martin Wood	Centigrade
Robert Holbrook	Scott Smith	My Inventions
Ryan Mains	Andrew Currie	The Collingwood Campaign
Leigh Ann Maynard	Tara Hungerford	A Season to Wither
Brae Norwiss	Michael Bafaro	Pappy and Speedster

As part of this initiative, program partners organize a yearly Vancouver premiere screening of short films from recent Kick Start participants. The films from 2006 included:

- *THE WEIGHT OF LIGHT* - Written and Directed by Jerrica Cleland-Hura, Produced by Bill Lyle
- *THE SPARKLE LIGHT MOTEL* - Written and Directed by Cory Kinney, Produced by Mel Weisbaum
- *THE VISITOR* - Written and Directed by Dan Lee West, Produced by Sian Mearthur
- *L'OISEAU MORT* - Written and Directed by Spencer Maybee, Produced by Paul Christie
- *GLIMPSE* - Written and Directed by Kryshan Randel, Produced by Lauren Grant



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## BRITISH COLUMBIA FILM

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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