

2008/09

**BRITISH COLUMBIA FILM  
ANNUAL ACTIVITY REPORT**





A: A Vibrant Industry	02
B: Industry Overview	04
C: Film And Television Industry Value Chain	08
D: A Catalyst For Industry Growth	12
E: Program Activity 2008/09	18
F: Report On Performance	30

## 2008/09 CONTENTS



A VIBRANT  
INDUSTRY

The film and television industry in British Columbia performed well in 2008/09 with production exceeding \$1.2 billion, a significant increase over the previous year's production level of \$943 million. A number of factors contributed to this result including a moderation in the value of the Canadian dollar and the resolution of labour/management issues relating to studio productions.

Foreign production in BC increased significantly during this period from \$535 million in the previous year to \$841 million. This increase was offset by a decline in productions created by BC companies. This decline is at least partially a result of reduced product demand by Canadian broadcasters who began to experience declining ad revenue in 2007/08. This trend continues and a number of Canadian broadcasters are experiencing significant financial pressures.

The impact of reduced domestic production is of significant concern to BC Film as a strong domestic industry is critical to the long term future of film and television production in British Columbia. While 2008/09 saw an increase in the number of domestic television series shot in BC, they were largely lower budget, life style programs. Scripted drama series, with which BC has long been associated, declined. Additionally, few feature films that tell identifiably Canadian stories were produced in 2008/09.

As a result, BC has experienced a decline in nominations for national film and television awards and fewer BC films are being invited to national and international film festivals. While this is of concern, it is a symptom of a deeper competitive problem; it is more difficult to develop and finance scripted drama and feature films in BC than it is in Ontario largely because of the absence of critical equity funding. This is an important issue that needs to be addressed if BC companies are to prosper in an extremely competitive, volatile market.

Throughout 2008/09 British Columbia Film continued to act as a catalyst for the industry by providing policy and financial support as well as by assisting the industry to understand the impact of change on its operating environment. BC Film remains committed to providing stable, focused and supportive programs that will allow the entrepreneurial skills of the industry to flourish.

In order to better define this role, British Columbia Film creates an annual strategic service plan that addresses its core responsibilities. These are 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 and digital media 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 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.

BC Film also recognizes its role in bringing the creative community together in order to benefit from content convergence. BC Film undertook a number of initiatives last year to encourage this understanding. These initiatives included:

- delivering the Digital Readiness program established in 2007/08 to help companies develop or implement digital content strategies;
- organizing the "Opening the Book on Film" conference which brought film and television producers together with book publishers to explore content development possibilities;
- organizing a Global Business Strategies workshop. This three day seminar provided business planning with a focus on strategies to capitalize on cross platform opportunities; and
- sponsoring the Digital Media Lab program (with the CBC). This intensive three day workshop provided content producers with an opportunity to develop interactive and multi-platform concepts in a directed team environment.

BC Film will continue to develop and sponsor this type of initiative over the coming years to help the industry understand the possibilities of multi-platform content creation and delivery.

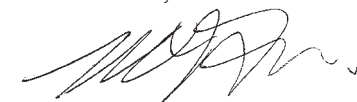
During the past year, BC Film worked with Telefilm Canada and other provincial agencies to ensure a Canadian presence at international film and television markets. Financial assistance was provided to allow BC companies to attend these events in order to develop international co-productions and to sell BC product into 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 encouraged and financially supported a Canadian presence at the Hong Kong Film Market, the largest market in Asia. BC Film also organized and led an industry trade mission to Beijing as part of the BC-Canada Pavilion program.

The long term success of the industry is dependent upon the availability of a skilled workforce able to perform in a rapidly changing, technology based work environment. To address this issue, BC Film began the process of establishing an industry taskforce to undertake the first comprehensive labour force skills gap analysis. This initiative will continue in 2009/10.

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 more than 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



# B INDUSTRY OVERVIEW

## LEVEL OF PRODUCTION

Total British Columbia film and television production spending in BC was just over \$1.2 billion in 2008, a marked increase after an industry-wide slowdown in 2007. This increase is primarily accounted for by an increase in service production – from \$536 million in 2007 to \$841 million in 2008. 86 service productions were shot in British Columbia in 2008 – including the highest number of feature films ever shot in the province.

Domestic production remained solid with a total BC spend of \$366 million in 2008. 174 domestic productions were shot in the province last year, including 25 feature films, 42 television series (up from 24 in 2007), 82 television projects and 25 animated projects. Of particular note is the increase in animation productions this year – 25 projects with a BC spend of \$97 million, up from 10 projects with a BC spend of \$54 million in 2007. This segment of the industry has sustained an impressive and consistent level of growth since the Digital Animation or Visual Effects (DAVE) tax credit was introduced 5 years ago.

The film and television industry in British Columbia is made up of two distinct yet complementary types of production – domestic and service.

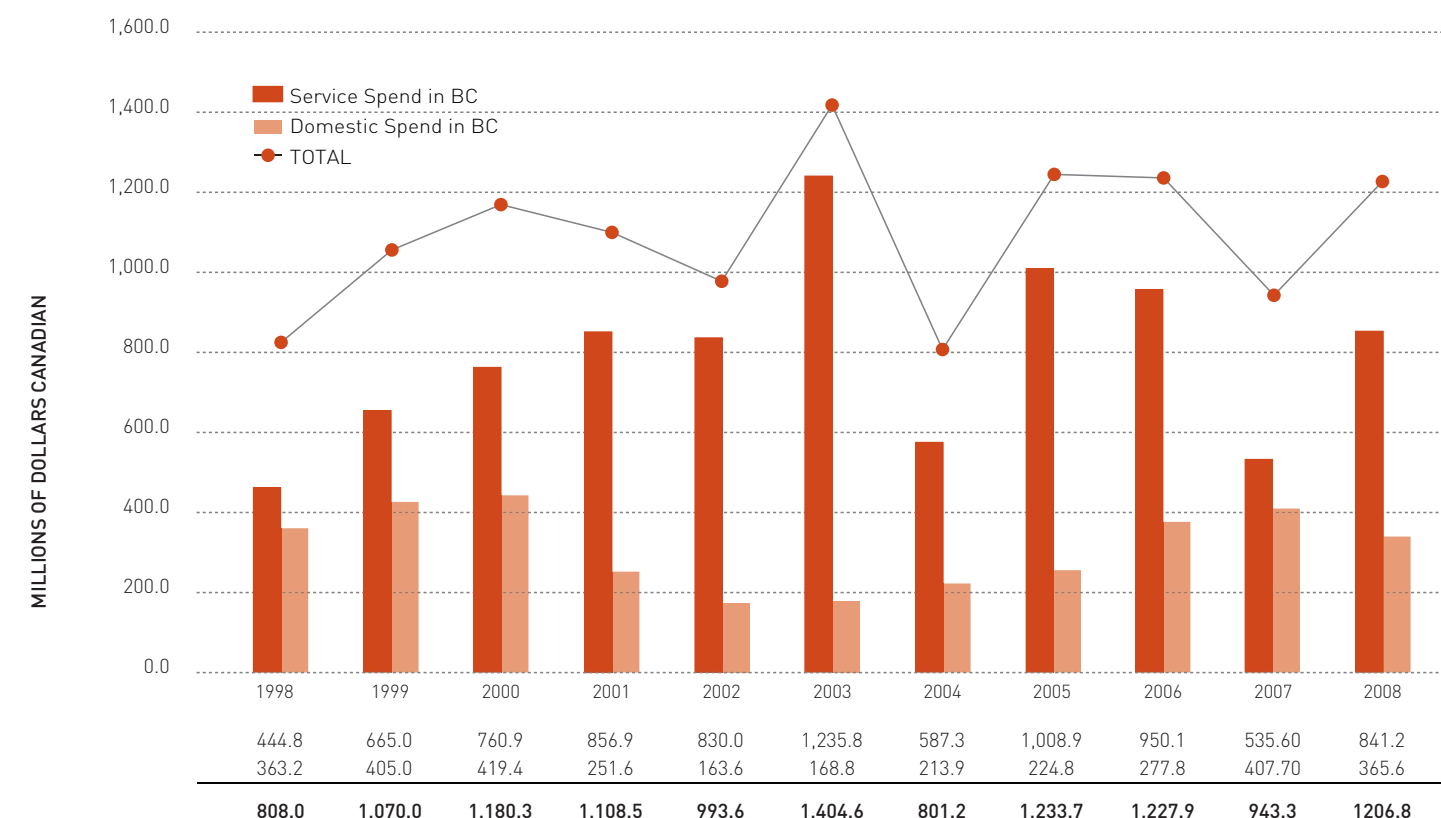
### SERVICE PRODUCTION

- initiated, owned and controlled by producers from jurisdictions outside of Canada
- primarily interested 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 1998 – 2008





## ECONOMIC IMPACT

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

## 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)
- Permits

#### POST-PRODUCTION

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

#### DISTRIBUTION/EXHIBITION

- Cinema
- DVD/Television
- Internet/Mobile
- Festivals

### INDIRECT

#### SUPPLIERS

- Equipment
- Construction
- Transport
- Advertising

#### BUSINESS

- Legal
- Accounting
- Financial/Banking

### CROSS-SECTORAL

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

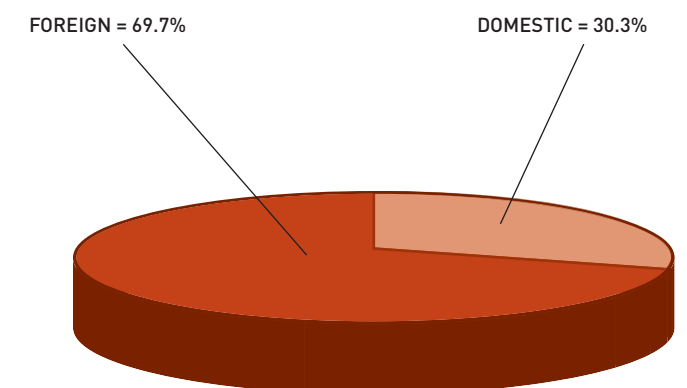
## COMPETITIVE ADVANTAGE

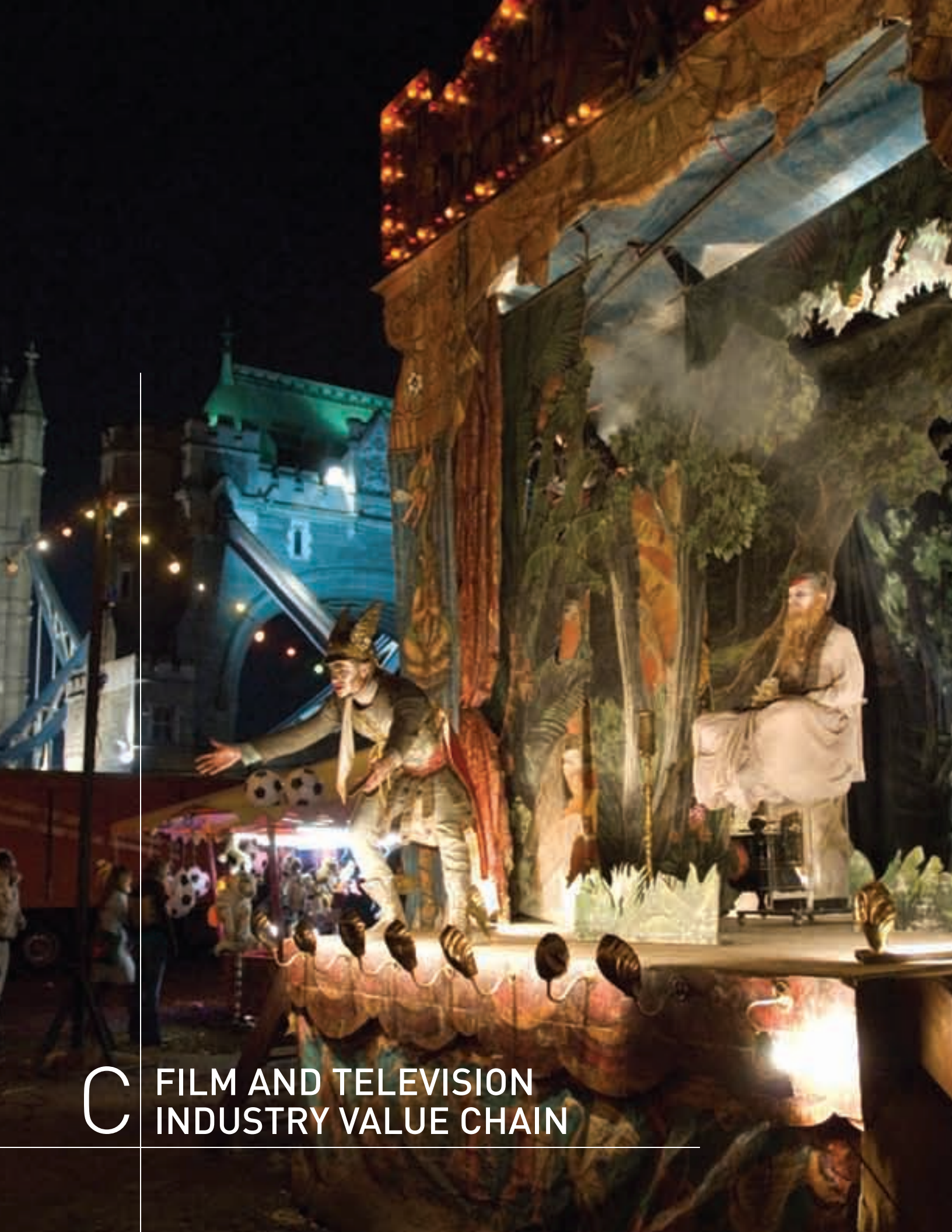
Tax incentives are the common currency that draws film and television production to various locations throughout the world. While international competition is intense, the British Columbia tax credit programs – Film Incentive BC and the Production Services Tax Credit – continue to act as the key determinant 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 British Columbia's success 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, foreign incentives and labour unrest). 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 the domestic sector, there is considerable work that needs to be done 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.





# C 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 – including the push to deliver content on a wide variety of media platforms – advanced training and upgrading of both emerging and established film professionals is an important part of the process.

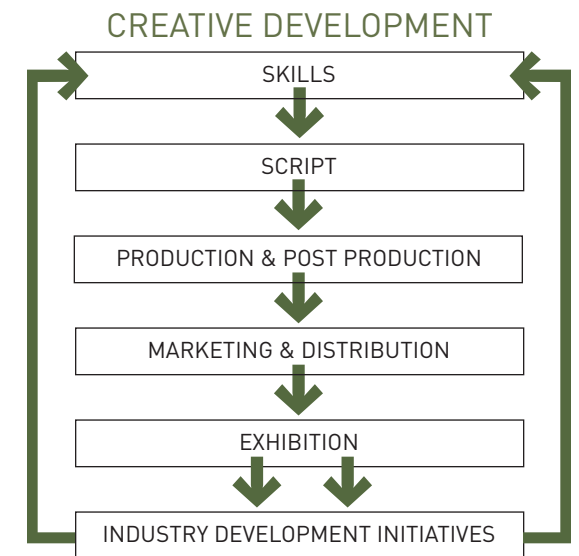
### SCRIPT

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), planning digital and marketing strategies, 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 four key activities – picture editing, sound design, music composition and/or acquisition, and digital effects. Post-production is the last step in the production process where the final story elements are shaped. These 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. Marketing campaigns are increasingly involving potential fans and media in the production process to create a buzz well in advance of the project's final release. Interactive websites with short film "teasers", blogs and opportunities for fans to engage with the cast and crew – potentially even changing the outcome of a storyline – are one way to build an early and loyal fan base.

### 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, mobile and the internet are increasingly important vehicles for commercial success.

## 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, fiscal realities and the ever-changing demands of the global marketplace.

British Columbia Film is cognizant of the fact that the media world is experiencing profound change that will have lasting effects on every aspect of the film and television industry. The extent of this change is unprecedented and will continue to be rapid and unpredictable.

The ability to “purpose” (create, shape and aggregate) content for multiple platforms and technologies is becoming increasingly important for film and television professionals at every stage of the industry value chain. British Columbia Film remains committed to developing programs and initiatives that will help the industry make this transition.



## 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, editors and digital content creators accepted to leading national 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 BC Book Publishers Association, the Directors Guild of Canada – BC and the Canadian Film and Television Production Association – BC Producer’s Branch.

The economic activity of creative content industries like film and television differs greatly from other sectors of the economy in terms of cost, demand, risk and behavior.

### COST

- concentrated upfront (artistic creation, research and development)
- once master is completed, reproduction costs are minimal

### RISK

- impossible to predict commercial success
- release of a creative product in a smaller market is particularly risky

### DEMAND

- unique and individual
- difficult to predict

### BEHAVIOURAL DYNAMIC

- benefits from industry clusters
- collaborative effort at all stages

## 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 currently offers development support through four distinct programs.

The Project Development Fund provides development financing to film, television and digital media 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.

The Optioning Fund recognizes the importance of BC filmmakers being able to tell BC and Canadian stories by providing financing for the initial optioning of a work by a Canadian author published by a BC publisher. British Columbia Film created the Optioning Fund in 2008/09.

The Digital Readiness Program encourages companies to consider digital opportunities as they begin the development process. This program assists with the development of a strategic digital business plan and is intended to provide companies with support for the creative and business planning necessary to take advantage of new markets and platforms and to meet audience expectations in an increasingly digital environment.

## PRODUCTION & 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. The Digital Animation or Visual Effects (DAVE) tax credit has had a particularly positive impact on the animation and visual effects industry.

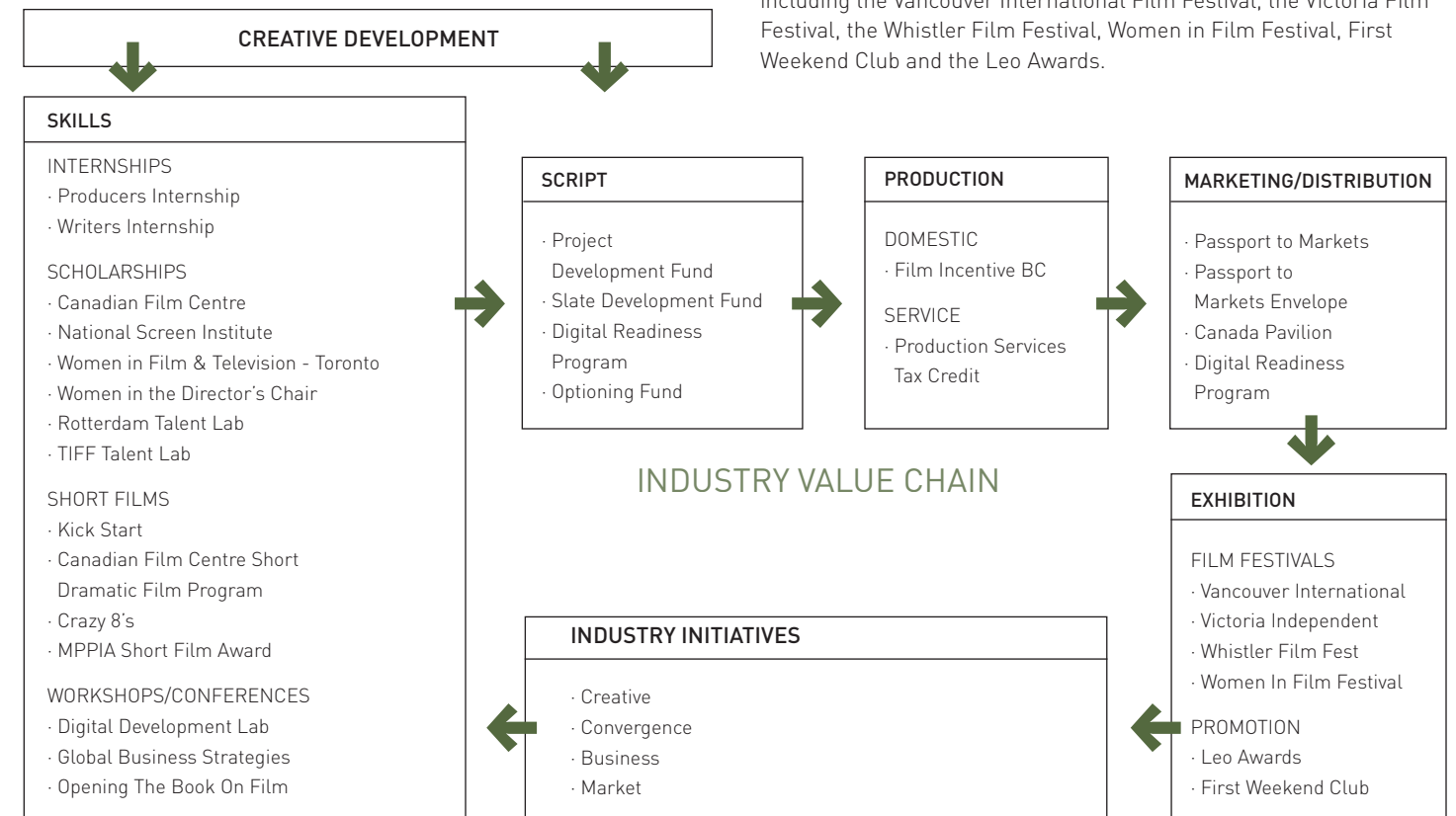
## MARKETING & DISTRIBUTION

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 and Passport to Markets Envelope programs enable the attendance of British Columbia production and distribution companies at internationally recognized film, television and digital media 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 Film Festival, the Whistler Film Festival, Women in Film Festival, First Weekend Club and the Leo Awards.



# D A CATALYST FOR INDUSTRY GROWTH

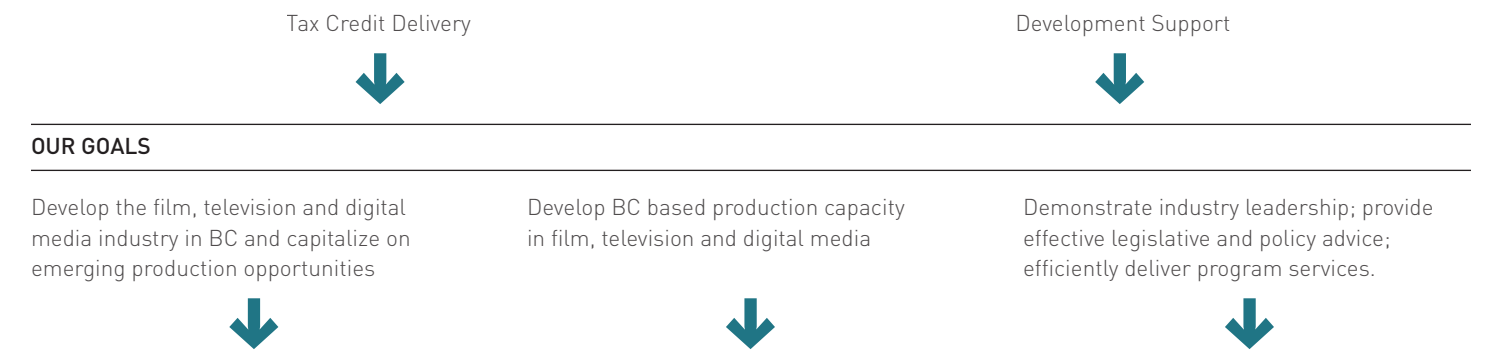


British Columbia Film serves as a catalyst for industry development by supporting activities and company growth in both the production services and domestic sectors.



## CORE BUSINESSES

### OUR PROGRAMS



### 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. It has the mandate to expand and diversify the film, television and digital media sector in British Columbia. Its core responsibilities are 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, television and digital media 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;
- effectively administer provincial tax credit programs 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 INTERNATIONAL MARKETS

Film, television and digital entertainment is a global industry. Increasingly, factors such as intensified competition, a challenging global financial environment and dramatic changes in the way content is produced, distributed and consumed, along with the continuing limitations imposed by the small size of the Canadian market, have made it imperative for domestic producers to look outside Canada to sell, pre-sell and finance their projects. As such, international markets have taken on even more importance. Accessing the financing, co-production and co-venture opportunities offered by the international marketplace is now a vital part of any production company's business plan; attendance at international markets helps ensure Canadian producers and distributors remain competitive.

British Columbia Film works in partnership with Telefilm Canada and other provincial and federal agencies to provide business centers for Canadian production and distribution companies at key international markets including the American Film Market, Cannes Marche du Film, MIPTV, MIPCOM, Berlinale and Hong Kong FILMART. Activities are housed at a Canada Pavilion where participating companies can hold meetings and present promotional material to potential buyers, financiers and co-production partners. The funding provided by British Columbia Film ensures an international presence for the province and British Columbia companies, while helping the society to meet one of its core responsibilities: to enable British Columbia production companies to foster existing, and to establish new, relationships with national and international co-financing partners.

Companies who used the Canada Pavilion at MIPCOM, MIPTV and Cannes in 2008 were surveyed to determine

the usefulness of their experience. An average of 84% of respondents reported that they had either completed sales or began discussions that were likely to lead to sales at the events. Overall satisfaction with the markets was 79%, while overall satisfaction with the services provided at the Canada Pavilion was 82%. The most common reasons stated for attending these events were re-connecting with existing business contacts, making new business contacts, selling and distributing existing titles and learning about international markets and trends.



Every market I have been able to attend because of the market programs at BC Film has resulted in either the funding or the sale of one of my films. I have relationships now around the world and this is of enormous importance as the international filmmaking community becomes increasingly interdependent in the global market. The loss of these market programs at BC Film would be a disaster for the long term viability and growth of BC production companies.

– CARL BESSAI, *President, Raven West Films Ltd.*

Attendance at International Markets is essential in order to understand the current state of distribution and production opportunities globally. This is particularly so at this time of significant change in international distribution brought about by piracy and competition from other entertainment sources offered by the internet. Profitability in filmmaking comes mainly from international and ancillary rights distribution and it is at world markets that these opportunities can be sourced and acted upon.

– ROB STRAIGHT, *President, Horizon Motion Pictures Inc.*

Bardel has been attending the MIPCOM and MIPTV markets for over eight years now and they are crucial markets for us in regards to meeting new co-production partners and staying connected with our existing partners and stakeholders from around the world. As these two markets are the best attended ones worldwide by broadcasters they are our key distribution markets as well.

– DELNA BHESANIA, *CEO, Bardel Entertainment Inc.*

Attending international markets has been extremely important for the growth and development of Screen Siren Pictures. Not only have we been able to facilitate pre-sales and distribution deals on our projects and raise financing, but we have also been able to make long term connections with producers and financiers alike. Attending markets such as Cannes, MIPCOM and MIPTV for the past 10-12 years has had a net cumulative benefit. For example, a talented writer/director whom I first met in the UK on tour with my first feature *Flower & Garnet*, is someone I always see and meet up with at Cannes. This year we are co-producing a documentary with him and his UK producer with financing from Channel 4 (Great Britain), Scottish Screen, Knowledge (BC), TVO (Ontario), and Shaw Rocket Fund (Canada). We are also developing a 13-part factual series with this same creator. These projects came about from casual meetings at Cannes that evolved into co-productions. Last year we were able to attend a number of financing meetings together as a co-producing team. Cannes is one of the few places where you can do this.

Additionally, foreign markets are great launching pads for new projects in development. This year we were able to gauge the market response to several new feature films at Cannes – essential information in a recession struck, turbulent marketplace. We were also able to meet with prospective financiers and co-producers.

The Canada Pavilion is an integral meeting place for us to facilitate our business.

– TRISH DOLMAN, *President, Screen Siren Pictures Inc.*



# E PROGRAM ACTIVITY 2008/2009

## 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 Canadian controlled production companies based on eligible BC labour costs.

The package includes five specific initiatives:

- BASIC tax credit (35%) encourages film and television production in British Columbia;
- REGIONAL tax credit (12.5%) stimulates production outside of Vancouver;
- DISTANT LOCATION REGIONAL tax credit (6%) provides an additional incentive for productions shooting in more remote locations;
- TRAINING tax credit (3%) promotes the development of skilled workers in the industry;
- DIGITAL ANIMATION OR 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 four specific initiatives:

- BASIC tax credit (25%) encourages film and television production in British Columbia;
- REGIONAL tax credit (6%) stimulates production outside of Vancouver;
- DISTANT LOCATION tax credit (6%) provides an additional incentive for productions shooting in more remote locations;
- DIGITAL ANIMATION OR VISUAL EFFECTS (DAVE) tax credit (15%) promotes the digital animation and visual effects industry in British Columbia.

### FILM INCENTIVE BC

FOR PERIOD APRIL 1, 2008 – MARCH 31, 2009

GENRE	# OF PRODUCTIONS CERTIFIED	PROJECTED TAX CREDIT	PRODUCTION VALUE*
Direct to DVD	4	\$4,622,436	\$24,980,446
Feature Film	15	\$5,292,198	\$35,658,118
Mini-Series	3	\$2,576,525	\$14,131,136
MOW	46	\$21,626,620	\$114,802,051
Pilot	5	\$811,551	\$4,479,754
TV Program	26	\$1,728,741	\$14,968,243
TV Series	41	\$27,161,943	\$166,854,942
<b>TOTAL</b>	<b>140</b>	<b>\$63,820,014</b>	<b>\$375,874,690</b>

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

### PRODUCTION SERVICES TAX CREDIT

FOR PERIOD APRIL 1, 2008 – MARCH 31, 2009

GENRE	# OF PRODUCTIONS CERTIFIED	PROJECTED TAX CREDIT	PRODUCTION VALUE*
Direct to DVD	13	\$11,306,906	\$64,629,262
Feature Film	35	\$27,556,635	\$245,093,394
MOW	14	\$6,017,102	\$37,601,916
Pilot	12	\$3,161,462	\$32,021,896
TV Program	7	\$10,633,247	\$48,180,574
TV Series	31	\$55,155,446	\$472,804,246
<b>TOTAL</b>	<b>112</b>	<b>\$113,830,798</b>	<b>\$900,331,288</b>

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

## CREATIVE DEVELOPMENT

Creative development, in the form of script, skills and company development, is a key objective of British Columbia Film in support of the growth 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 2008/2009, British Columbia Film met its ongoing financial commitment to companies contracted under the Slate program. Additionally BC Film awarded performance support to those companies who successfully sustained domestic production and met program objectives. For the year, \$600,000 in performance support was awarded to 10 companies who met performance standards. The following companies received support in 2008/09:

#### 2008/2009 RECIPIENTS

Anagram Pictures Inc.	\$75,000
Brightlight Pictures Development Inc.	\$50,000
Force Four Productions Ltd.	\$75,000
Front Street Pictures Inc.	\$50,000
Insight Film & Video Productions Ltd.	\$50,000
Nerd Corps Entertainment Inc.	\$75,000
No Equal Entertainment Inc.	\$75,000
Omni Film Productions Ltd.	\$50,000
Paperny Films Inc.	\$50,000
Screen Siren Pictures Inc.	\$50,000

**TOTAL: 10 COMPANIES \$600,000**



British Columbia Film now has 31 companies that are operating under multi-year Slate Development agreements. The following companies are Slate Development recipients:

#### 2004/2005 RECIPIENTS

Brightlight Pictures Development Inc.	\$150,000
Force Four Productions Ltd.	\$150,000
H3O Filmed Entertainment Inc.	\$150,000
Haddock Entertainment Inc.	\$150,000
Infinity Media Canada Inc.	\$150,000
Insight Film & Video Productions Ltd.	\$150,000
No Equal Entertainment Inc.	\$150,000
Omni Film Productions Ltd.	\$150,000
Paperny Films Inc.	\$150,000
Rampage Entertainment Inc.	\$150,000
Studio B Development Inc.	\$150,000

#### 2005/2006 RECIPIENTS

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

#### 2006/2007 RECIPIENTS

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

#### 2007/2008 RECIPIENTS

Honalee Productions Inc.	\$125,000
Make Believe Media Inc.	\$125,000
Parallax Film Productions Inc.	\$125,000
Reunion Pictures Inc.	\$125,000

**TOTAL: 31 COMPANIES \$4,400,000**

## PROJECT DEVELOPMENT FUND

The Project Development Fund helps attract marketplace investment by Canadian broadcasters, distributors and funding agencies to British Columbia, encouraging support for 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, distributor or other eligible triggering agent. 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. In addition, a marketing advance equal to 20% of the BC Film development advance is provided to successful applicants who can show a need to travel within North America for meetings intended to market projects in development directly to broadcasters, distributors, funding agencies and/or potential co-venture partners. Applicants must be British Columbia owned and controlled production companies and international treaty or interprovincial co-productions are eligible.

In 2008/09 British Columbia Film provided a total of \$454,001 in development financing to 74 film, television and digital media projects representing total development budgets of \$2,611,569. In addition, British Columbia Film provided marketing advances totaling \$90,799.

PRODUCTION	BC FILM	MARKETING ADVANCE	DEVELOPMENT BUDGET	COMPANY
<b>DIGITAL MEDIA</b>				
Local Heroes	\$ 5,000	\$1,000	\$15,000	SOMA Television Ltd.
Monstories.com	\$10,000	\$2,000	\$88,780	Facelift Enterprises Inc.
Rescue Rock	\$10,000	\$2,000	\$55,000	Chasing Pictures Inc.
Solar Flair Motion Comic	\$ 5,000	\$1,000	\$16,800	Zeros 2 Heroes Media Inc.
PROJECT TOTAL: 4	\$30,000	\$ 6,000	\$175,580	
<b>DOCUMENTARY</b>				
After Mao's War Against Nature	\$7,500	\$1,500	\$37,500	Face to Face Media Inc.
Becoming Magnum	\$4,000	\$800	\$20,000	Crawdaddy Pictures Inc.
Boomers en VR	\$1,500	\$300	\$19,892	Red Letter Films Ltd.
Close Contact	\$2,600	\$520	\$7,700	Twofold Films Inc.
Closer To The Stars	\$3,333	\$666	\$15,000	Pan Productions Inc.
Doc Challenge	\$7,500	\$1,500	\$22,500	Canazwest Pictures Inc.
Elephants Never Forget	\$2,500	\$ 500	\$10,000	Canazwest Pictures Inc.
La Chine Gauloise	\$2,658	\$532	\$35,408	Red Letter Films Ltd.
Nation's Bedrooms	\$2,500	\$500	\$22,500	May Street Productions Ltd.
Paper Promises	\$10,000	\$2,000	\$30,001	White Chocolate Studios Inc.
Paula's Peru	\$2,290	\$458	\$11,672	Coming Home Films Inc.
Photo OP	\$3,750	\$750	\$18,750	Laughing Mountain Communications Inc.
Sacred Smoke	\$3,000	\$600	\$17,500	Good Medicine Media II Ltd.
Sisters In Arms	\$8,292	\$1,658	\$24,875	BFIdeas Productions Inc.
World We Want, The	\$2,500	\$500	\$30,394	May Street Productions Ltd.
X-Cars	\$4,000	\$800	\$20,000	Dreamfilm Productions Ltd.
PROJECT TOTAL: 16	\$67,923	\$13,584	\$343,692	
<b>DOCUMENTARY SERIES</b>				
K9 Cops: Olympic Sentinels	\$10,000	\$2,000	\$37,500	Chiaro Productions Inc.
PROJECT TOTAL: 1	\$10,000	\$2,000	\$37,500	
<b>DOCUDRAMA</b>				
Begbie's Ghost	\$2,292	\$10,003	\$458	Obscure Film Productions Inc.
PROJECT TOTAL: 1	\$2,292	\$10,003	\$458	
<b>FEATURE FILM</b>				
Amphibian	\$7,500	\$1,500	\$45,262	Long Tale Productions Ltd.
Awful Slimy Creature	\$10,000	\$2,000	\$35,000	Rampage Entertainment Inc.
Bardo	\$15,000	\$3,000	\$45,000	Submission Film Productions Inc.
Bloodied But Unbowed	\$10,000	\$2,000	\$40,000	Tabata Productions Inc.
Chandra's Secrets	\$6,673	\$1,335	\$48,648	Dilemma Productions Inc.
Chasing The Stars	\$5,000	\$1,000	\$19,325	Orca Productions Inc.
Cheddar Island	\$6,000	\$1,200	\$43,035	Perfect Circle Productions Ltd.

Chekhov	\$7,500	\$1,500	\$61,140	Raven West Films Ltd.
Colony, The	\$7,500	\$1,500	\$63,503	Mad Samurai Productions Inc.
Cryptid	\$7,500	\$1,500	\$22,500	Long Tale Productions Ltd.
Diary of a Superhero	\$10,000	\$2,000	\$109,200	Contradiction Films Inc.
Dog Creek	\$5,000	\$1,000	\$39,000	L'Etranger Film Productions Ltd.
Dracula's Granddaughter	\$7,500	\$1,500	\$59,457	Mortimer & Ogilvy Productions Ltd.
Fathers and Sons	\$7,500	\$1,500	\$50,017	Raven West Films Ltd.
Get Happy	\$2,800	\$560	\$19,600	Clique Pictures Inc.
Hobgoblin	\$7,500	\$1,500	\$41,300	Florin Films Ltd.
Home Game	\$7,500	\$1,500	\$49,677	Perfect Circle Productions Ltd.
Intrusion	\$5,000	\$1,000	\$28,000	Madcap Entertainment Ltd.
Jenny Two Bears	\$3,500	\$700	\$32,800	Violator Films Inc.
La Razza	\$7,500	\$1,500	\$30,100	Lucid Dreams Inc.
Lesser Evil, The	\$5,000	\$1,000	\$17,000	Mountain Lake Films Inc.
Living Skies, The	\$5,416	\$1,083	\$16,248	Mad Samurai Productions Inc.
Nobody	\$7,500	\$1,500	\$22,500	0831772 B.C. Ltd.
On The Train Wreck Home	\$5,000	\$1,000	\$15,000	Capital C Motion Pictures Inc.
One Degree Closer	\$7,500	\$1,500	\$22,500	May Street Productions Ltd
Out of Control	\$5,000	\$1,000	\$15,000	Cinifinity Productions Inc.
Pandora	\$5,000	\$1,000	\$27,160	Contradiction Films Inc.
Pathfinders, The	\$5,000	\$1,000	\$17,221	Utopia Pictures Ltd.
Puppet World	\$9,000	\$1,800	\$46,138	Perfect Circle Productions Ltd.
Rebel Kind, The	\$7,500	\$1,500	\$55,595	Optic Nerve Films Inc.
Saltwater Decision	\$9,375	\$1,875	\$103,125	Principia Productions Ltd.
Salvage	\$3,750	\$750	\$15,930	Raven West Films Ltd.
Second Chance	\$2,500	\$500	\$19,322	May Street Productions Ltd.
Skin to Skin	\$7,500	\$1,500	\$37,440	Brim Productions Inc.
Shooting Stage, The	\$7,500	\$1,500	\$64,290	Optic Nerve Films Inc.
Solly and Ray and Wendal	\$2,500	\$500	\$30,801	Koster Kovitz Productions Ltd.
Squirrels	\$6,000	\$1,200	\$18,000	Creative Engine Productions Inc.
Stay	\$10,000	\$2,000	\$31,500	Submission Film Productions Inc.
Taking Stock	\$7,500	\$1,500	\$22,500	Utopia Pictures Ltd.
Tender as Hellfire	\$5,000	\$1,000	\$56,810	Independent Edge Films Inc.
Visitor, The	\$10,000	\$2,000	\$54,656	Creative Engine Pictures Inc.
Volunteer, The	\$8,750	\$1,750	\$26,250	Orca Productions Inc./Lexico Productions Inc.
PROJECT TOTAL: 42	\$288,764	\$57,753	\$1,617,550	
<b>PILOT</b>				
Combat Hospital	\$10,000	\$2,000	\$154,294	0836117 BC Ltd.
Cardinal	\$5,000	\$1,000	\$15,000	Chiaro Productions Inc.
PROJECT TOTAL: 2	\$15,000	\$3,000	\$169,294	
<b>TELEVISION MOVIE</b>				
Betting the Farm	\$2,292	\$458	\$20,000	Genesis Communications Corp.
Snow Angels	\$5,000	\$1,000	\$25,200	LB Film Company
PROJECT TOTAL: 2	\$7,292	\$1,458	\$45,200	
<b>TELEVISION SERIES</b>				
Amy's Mythic Mornings	\$5,000	\$1,000	\$45,000	Wone Woman Works Inc.
The Mix: Episodes 27-39	\$2,500	\$500	\$13,000	Good Medicine Media II Ltd.
Tiga Talk! (Season II)	\$7,500	\$1,500	\$48,580	Hummingbird Take Two Productions Ltd
Vikram Vij: India Infused	\$8,000	\$1,600	\$28,000	SILO Entertainment Inc.
Wolf Canyon	\$5,000	\$1,000	\$49,788	Really Real Films Inc.
PROJECT TOTAL: 5	\$28,000	\$5,600	\$184,368	
<b>VARIETY</b>				
Christmas on the Red Road	\$4,730	\$946	\$28,382	Cinifinity Productions Inc.
PROJECT TOTAL: 1	\$4,730	\$946	\$28,382	
<b>TOTAL: 74 PROJECTS</b>	<b>\$454,001</b>	<b>\$90,799</b>	<b>\$2,611,569</b>	

## SCHOLARSHIP PROGRAM

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

In 2008/09, British Columbia Film provided \$107,737.50 in support to 34 filmmakers.

PROGRAM	PARTICIPANT	BC FILM
<b>CANADIAN FILM CENTRE</b>		
CFC Residency – Director	Carolyn Combs	\$4,000
	Spencer Maybee	\$4,000
	Steven Rosenberg	\$4,000
	Ana Valine	\$4,000
CFC Residency - Producer	Dylan Jenkinson	\$4,000
CFC Residency – Editor	Kye Meechan	\$4,000
CFC Media Lab	Shahid Quadri	\$4,000
	Mike Schaus	\$4,000
CFC Prime Time Television Program	Adam Higgs	\$4,000
	Alexander T. Levine	\$4,000
	Peter Rowley	\$4,000
CFC Short Dramatic Film Program	Spencer Maybee	\$4,000
	Steven Rosenberg	\$4,000
	Ana Valine	\$4,000
CFC Pilot Program	Dennis Heaton	\$1,500
CFC Interactive Art & Entertainment Program	Arthur Maughan	\$4,000
<b>NATIONAL SCREEN INSTITUTE</b>		
NSI Global Marketing	Heather Hawthorne-Doyle	\$2,500*
NSI Storytellers	Tihemme Gagnon	\$6,000*
NSI Totally Television	Aubrey Arnason, Julia Anderson & Peter Benson	\$6,000*
NSI Drama Prize	Les Lukacs & John Bolton	\$6,000* [*paid directly to NSI]
<b>ROTTERDAM CINEMART</b>		
Talent Lab	Lori Lozinski	\$1,500
<b>TORONTO INTERNATIONAL FILM FESTIVAL</b>		
TIFF Talent Lab	Katherine Collins	\$790
	A.J. Bond	\$730
	Matthew Cervi	\$930
	Marlene Rodgers	\$787
<b>WOMEN IN THE DIRECTOR'S CHAIR</b>		
	Karen Lam	\$2,000
	Mary Bissell	\$2,000
<b>WOMEN IN FILM AND TELEVISION TORONTO</b>		
WIFT-T Executive Management Program	Monica Hilborn & Livio Gambone	\$3,500*
	Sandy Mayzell & Erin Skillen	\$3,500*
	[*paid directly to WIFT-T]	
<b>TOTAL: 34 PARTICIPANTS</b>		<b>\$ 97,737</b>

## DIGITAL READINESS PROGRAM

The Digital Readiness Program helps companies take advantage of new markets and platforms and meet audience expectations in an increasingly competitive digital environment. Production companies work with independent expert consultants in the development of a "Digital Readiness Strategy Plan". The company must at minimum match the committed amount from British Columbia Film.

A total of \$82,500 was awarded to 9 companies in 2008/09.

COMPANY	BC FILM
Anaid Entertainment Inc.	\$10,000
Arcana Studio Inc.	\$10,000
Bountiful Films Inc.	\$10,000
Chasing Pictures Inc.	\$ 7,500
Contradiction Films Inc.	\$10,000
Gumboot Productions Inc.	\$ 7,500
Livewire Design Inc.	\$10,000
Soma Television Ltd.	\$7,500
Zeroes 2 Heroes Media	\$10,000
<b>TOTAL: 9 COMPANIES</b>	<b>\$82,500</b>

## 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.

In 2008/09, British Columbia Film provided \$91,500 in support to 7 interns.

DISCIPLINE	PARTICIPANT	MENTOR	BC FILM
PRODUCER	Kryssta Mills	Trish Dolman	\$7,500
	David H. Lee	Carl Bessai	\$15,000
	Tristan Orchard	Nick Orchard	\$15,000
	Karen Lam	Katie Weekley	\$15,000
	Linda Yip	Andrew Boutilier	\$15,000
	John Bolton	Tina Pehme	\$15,000
WRITER	David Bertrand	Sarah Dodd	\$9,000
<b>TOTAL: 7 PARTICIPANTS</b>			<b>\$91,500</b>

## OPTIONING FUND

Launched in November of 2008, the Optioning Fund provides financing to eligible BC based film, television and digital content creators for the optioning of a work by a Canadian author which has been published by a BC based publisher.

In 2008/09, British Columbia Film provided \$6,500 in optioning support to 3 companies.

COMPANY	BOOK TITLE	AUTHOR	BOOK PUBLISHER	BC FILM
Full Regalia Enterprises Inc.	Seaweed On The Street	Stanley Evans	TouchWood Editions (Heritage)	\$2,500
Front Street Pictures Inc.	Vigil	Morris Panych	Talonbooks	\$2,500
Koster Kovitz Productions Ltd.	The White Guy	Stephen Hunt	D & M Publishers Inc.	\$1,500
<b>TOTAL: 3 PROJECTS</b>				<b>\$6,500</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.

In 2008/09, British Columbia Film provided \$171,257 in support to 109 participants.

MARKET/CONFERENCE	COMPANY	APPLICANT	BC FILM
CANNES FILM FESTIVAL MARKET (CANNES, FRANCE)	Capital C Motion Pictures	Carolyne Stossel	\$2,000
	Creative Engine Pictures	Larisa Andrews	\$2,500
	Keystone Pictures	Rebekah Burgess-Smith	\$2,500
	Lexico Productions	Monica Hilborn	\$1,600
	Long Tale Productions	Harry Sutherland	\$2,500
	Mountainside Films	Suzanne Chisholm	\$2,500
	Orca Productions	Nicholas Kendall	\$2,000
	Violator Films	Lori Lozinski	\$2,500
TORONTO DOCUMENTARY FORUM AND HOT DOCS (TORONTO, CANADA)	N/A	Katrin Bowen	\$2,000
	Aquarian Films	Teri-Lyn Storey	\$850
	Bedazzled Pictures	Michaelin McDermott	\$1,000
	Face to Face Media	Betsy Carson	\$1,000
	Fovea Productions	Arlene Nova Ami	\$1,000
	Giant Ant Media	Leah Nelson	\$1,000
	Horse Opera Productions	Vanessa Warheit	\$910
	Interfilm Productions	Boris Ivanov	\$1,000
	Kindiak Films	Laurie Kindiak	\$800
	Laughing Mountain Communications	Ric Beairsto	\$1,000
	Mabooshi Film Company	Mitchell Kezin	\$1,000
	Maureen Palmer Productions	Maureen Palmer	\$1,000

	Ramkali Productions	Mangla Bansal	\$1,000
	Red Letter Films	Sylvie Peltier	\$1,000
	Red Storm Productions	Erik Paulsson	\$1,000
	Roaring Mouse Media	Terra Jean Long	\$500
	Stranger Productions	Melanie Wood	\$1,000
	N/A	Sally Aiken	\$1,000
	N/A	Sheilagh Cahill	\$1,000
	N/A	Andrew Clark	\$1,000
	N/A	Tara Flynn	\$1,000
	N/A	Catherine Morley	\$1,000
	N/A	Paul Kell	\$1,000
	N/A	Toshimi Ono	\$1,000
	N/A	Miriam Needoba	\$1,000
BANFF PITCH COMPETITION (BANFF, CANADA)	Rising Rain Pictures	Jessica Chung	\$575
	N/A	Katie Yu	\$1,000
NEXTMEDIA CONFERENCE (BANFF, CANADA)	Elastic Entertainment	Jarrett Martineau	\$750
	Madcap Entertainment	Geoffrey Way	\$750
SUNNYSIDE OF THE DOC (LA ROCHELLE, FRANCE)	Canazwest Inc.	Patricia Sims	\$2,000
TRIBECA ALL ACCESS (NEW YORK, USA)	Creative Engine Pictures	Larisa Andrews	\$1,275
INTERNATIONAL DOCUMENTARY FESTIVAL AMSTERDAM (AMSTERDAM, NETHERLANDS)	Big Picture Media Corp.	Oliver Hockenhull	\$2,000
	N/A	Lisa Jackson	\$1,500
INTERNATIONAL ACADEMY DAYS 2008 (RIO, BRAZIL)	Fan Trust Entertainment	Catherine Warren	\$1,500
MIPCOM (CANNES, FRANCE)	Anaid Productions	David Way	\$2,000
	Facelift Enterprises	Heidi Newell	\$1,975
	Pristine Entertainment	Gordon Stanfield	\$2,500
	Triton Media Holdings	Rupert Harvey	\$2,500
	N/A	Paul St. Amand	\$2,000
	N/A	Brent Fidler	\$2,000
INTERNATIONAL FINANCING FORUM (TIFF – TORONTO, CANADA)	Principia Productions	Lael McCall	\$1,500
STRATEGIC PARTNERS CO-PRODUCTION CONFERENCE (HALIFAX, CANADA)	Orca Productions	Nicholas Kendall	\$1,500
	Violator Films	Lori Lozinski	\$1,500
	Mad Samurai Productions	Matthew Cervi	\$1,500
MANNHEIM MEETINGS (MANNHEIM, GERMANY)	Principia Productions	Lael McCall	\$1,350
CLERMONT-FERRAND SHORT FESTIVAL (CLERMONT-FERRAND, FRANCE)	N/A	Jeff Chiba Stearns	\$2,000
	N/A	Kellie Benz	\$1,100
NATIONAL MEDIA MARKET (KENTUCKY, USA)	Moving Images Distribution	Sylvia Jonescu Lisitza	\$1,500
AMERICAN FILM MARKET (SANTA MONICA, USA)	Capital C Motion Pictures	Carolyne Stossel	\$1,500
	Mountainside Films	Suzanne Chisholm	\$1,500
	Opiate Pictures	Karen Lam	\$1,500
	Rampage Entertainment	Gavin Wilding	\$1,500
	Really Real Films	Cynde Harmon	\$1,500
	Red Cedar Films	Henrik Meyer	\$1,500
	Resonance Films	Jason James	\$1,500
GHUANGZHOU DOCUMENTARY FESTIVAL (GHUANGZHOU, CHINA)	Arthur Holbrook Productions	Arthur Holbrook	\$1,525

NATPE (Las Vegas, USA)	Keystone Pictures	Rebekah Burgess-Smith	\$1,500	
	Pristine Entertainment	Gordon Stanfield	\$1,500	
	Rising Phoenix	Terry Wolfe	\$1,210	
	SoMedia Networks	George Fleming	\$1,500	
AUSTRALIA INTERNATIONAL DOCUMENTARY CONFERENCE (PERTH, AUSTRALIA)	Ferns Productions	Pat Ferns	\$2,500	
	N/A	Dianne Whelan	\$2,000	
KIDSCREEN SUMMIT (NEW YORK, USA)	Playground Media	Robert Turner	\$1,500	
	Mod7 Communications	Jennifer Ouano	\$1,500	
HISTORY MAKERS SUMMIT (NEW YORK, USA)	Gamut Productions	Arwen Hunter	\$1,525	
REEL SCREEN SUMMIT (WASHINGTON DC, USA)	Big Red Barn Entertainment	Ken Malenstyn	\$1,500	
	Blue Plate Productions	Alan Goldman	\$1,500	
	Canazwest	Patricia Sims	\$1,500	
	Mystique Films	Christian Bruyere	\$1,500	
	Gamut Productions	Arwen Hunter	\$1,500	
BERLINALE EUROPEAN FILM MARKET (BERLIN, GERMANY)	Creative Engine Pictures	Larisa Andrews	\$2,000	
	Lexico Productions	Monica Hilborn	\$2,000	
	Orca Productions	Nicholas Kendall	\$2,000	
	Pacific Gold Entertainment	Ron Loudoun	\$2,000	
	Perfect Circle Productions	Karen Powell	\$2,000	
	Red Cedar Films	Henrik Meyer	\$2,000	
	Violator Films	Lori Lozinski	\$2,000	
	Waterfront Entertainment	David Doerksen	\$2,000	
	Resonance Films	Jason James	\$1,500	
	Mad Samurai Productions	Matthew Cervi	\$2,000	
	HONG KONG FILMART (WANCHAI, HONG KONG)	Massey Productions	Raymond Massey	\$2,000
		New Look Film Entertainment	Jenny Li	\$2,000
Wesley Lowe Productions		Wesley Lowe	\$2,000	
N/A		Howard Dancyger	\$2,000	
FICCI FRAMES (MUMBAI, INDIA)	Paddy Wagon Pictures	Jesse McKeown	\$2,000	
	N/A	Patricia Gruben	\$2,000	
WORLD CONGRESS OF SCIENCE PRODUCERS (ROTTERDAM, THE NETHERLANDS)	Face to Face Media	Gary Marcuse	\$1,500	
INTERACTIVE CONTENT EXCHANGE (TORONTO, CANADA)	SoMedia Networks	Ki Wight	\$1,287	
SOUTH BY SOUTHWEST (AUSTIN, USA)	Brim Productions	Marlene Rodgers	\$1,500	
	Fringe Filmworks	Angela Heck	\$1,500	
	Spring Water Media	Maayan Cohen	\$1,500	
	N/A	Mitchell Kezin	\$1,500	
	N/A	Eileen Yahoobian	\$1,500	
	MIPTV (CANNES, FRANCE)	Bardel Entertainment	Delna Bhesania	\$2,000
	In Face Films	Jason DaSilva	\$2,000	
	Keystone Pictures	Nolan Pielak	\$2,000	
	Pristine Entertainment	Gordon Stanfield	\$2,000	
	Really Real Films	Cynde Harmon	\$2,000	
	SPG Productions	Shelley Gillen	\$2,000	
	Waterfront Entertainment	David Doerksen	\$2,000	
	Fan Trust Entertainment	Catherine Warren	\$2,000	
<b>TOTAL: 109 PARTICIPANTS</b>			<b>\$171,257</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, MIPCOM and FILMART.

British Columbia Film provided \$75,000 in support for international markets in 2008/09. The following British Columbia production, sales and/or distribution companies attended the supported markets:

### AMERICAN FILM MARKET (AFM) 2008

Capitol C Motion Pictures Inc.  
Horizon Motion Pictures Inc.  
IndustryWorks Entertainment Inc.  
Insight Film Releasing Ltd.  
International Keystone Entertainment Inc.  
Long Shong International  
MadCap Entertainment Inc.  
Mills Pictures Inc.  
MovieSet Inc.  
Raven West Films Ltd.  
Somekindawonderful Productions Inc.  
Teoli Films Ltd.  
Voodoo Filmworks Inc.

### HONG KONG FILMART 2009

Holiday Pictures Ltd.  
Horizon Motion Pictures Inc.  
Massey Productions Ltd.  
Media Capital Group  
New Look Film Entertainment Inc.  
Wesley Lowe Productions Inc.

### MIPTV 2009

Bardel Entertainment Inc.  
Horizon Motion Pictures Inc.  
Industryworks Entertainment Inc.  
In Face Films Inc.  
Infinity Films Ltd.  
Needlefish Films Inc.  
Nerd Corps Entertainment Inc.  
Omni Film Productions Ltd.  
Picture Box Distribution Inc.  
Waterfront Entertainment Group

### CANNES MARCHE DU FILM 2008

Bowen Arrow Productions Inc.  
Brightlight Pictures Inc.  
Capital C Motion Pictures Inc.  
Creative Engine Pictures Inc.  
Daval Releasing Inc.  
Digital Film Central Inc.  
Helixus Productions Inc.  
Infinity Features Entertainment Inc.  
Keatley Entertainment Ltd.  
Lexico Productions Inc.  
Mountainside Films Inc.  
Orca Productions Inc.  
Raven West Films Ltd.  
Screen Siren Pictures Inc.  
Sepia Films Ltd.  
Somekindawonderful Productions Inc.  
Tenare Pictures Inc.  
Violator Films Inc.

### MIPCOM 2008

Bardel Entertainment Inc.  
Big Bad Boo Studios Inc.  
Clear Image Film Inc.  
Facelift Enterprises Inc.  
Force Four Entertainment Ltd.  
Horizon Motion Pictures Inc.  
Industryworks Entertainment Inc.  
Infinity Films Ltd.  
Nerd Corps Entertainment Inc.  
Omni Film Productions Ltd.  
Pacific Gold Entertainment Inc.  
Theater Crossing Film Inc.  
Triton Media Inc.  
Voicebox Productions Inc.  
Waterfront Entertainment Group

British Columbia Film also co-sponsored a Producers' Networking Event during the Cannes Film Festival with the Association of Provincial Funding Agencies and the Atlantic Film Festival. This event complimented activities at the Canada Pavilion, promoting co-production and co-venture opportunities with Canada.

In addition, British Columbia Film organized a film and television trade delegation to Beijing in June of 2008. The mission was intended to build and strengthen the relationships between the film and television industries in British Columbia and China. The delegation consisted of representatives from 15 companies, including film and television service providers, production and post production companies. The services of the BC-Canada Pavilion were used to host a series of panel discussions and company to company meetings.

## PASSPORT TO MARKETS ENVELOPE

The Passport to Markets Envelope Program facilitates established British Columbia production companies with a track record in film and television in advancing their development plans and meeting business growth objectives. Applications are considered from experienced British Columbia companies who demonstrate a track record in previous production volume and existing commitments to the projects in their development slate. Applicants can apply for attendance at up to six market sites per year for support to offset a portion of travel, accommodation and registration expenses.

In 2008/09, 8 companies were awarded envelopes of up to \$15,000, for a total commitment of \$111,825.

PRODUCTION COMPANY	BC FILM
Foundation Features Inc.	\$12,500
Horizon Entertainment Ltd.	\$15,000
Industry Works Entertainment Inc.	\$15,000
L'Etranger Film Productions Ltd.	\$13,000
May Street Productions Ltd.	\$15,000
Picture Box Distribution Inc.	\$11,325
Raven West Films Ltd.	\$15,000
Submission Film Productions Inc.	\$15,000
<b>TOTAL: 8 COMPANIES</b>	<b>\$111,825</b>

---

## 2008/09 INDUSTRY SPONSORSHIPS & PARTNERSHIPS

### ACADEMY OF CANADIAN CINEMA & TELEVISION (ACCT)

British Columbia Film continued its industry partnership with the Academy and sponsored both the 2008 Gemini and 2009 Genie Nominee Receptions held in Vancouver.

### ART OF THE DOCUMENTARY

British Columbia Film co-sponsored, with the National Film Board and Praxis Centre for Screenwriting, an intensive five days of master classes for intermediate level documentary film-makers.

### ATLANTIC FILM FESTIVAL – STRATEGIC PARTNERS CO-PRODUCTION CONFERENCE

British Columbia Film co-sponsored the 'Provincial Buzz' sessions intended to provide delegates with information about co-producing with Canada. Areas of discussion included tax credits, co-production conditions, locations, studios and other facilities. These sessions highlighted the benefits of co-producing with a BC company and completing production and/or post production in BC.

### CRAZY 8'S SHORT FILM COMPETITION

British Columbia Film co-sponsored Crazy8s 2008 – an opportunity for 8 filmmakers to each make a film in only 8 days and with \$800 – with the Director's Guild of Canada-BC, the Union of BC Performers and the CFTPA.

### DIGITAL DEVELOPMENT LAB

British Columbia Film co-sponsored the second Digital Development Lab with the CBC and New Media BC. This intensive 3 day workshop was designed to provide emerging content producers with an opportunity to enhance their original interactive and/or multi-platform concepts in an exploratory and directed team environment.

### 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.

### FIRST WEEKEND CLUB

The First Weekend Club celebrates Canadian film and talent with a goal of building audiences and appreciation for Canadian cinema by facilitating a series of special screenings across the country, interviews with directors and media profiling. British Columbia Film continued its sponsorship of these initiatives.

### GLOBAL BUSINESS STRATEGIES WORKSHOP

In partnership with the Canadian Film and Television Production Association – BC Producer's Branch, British Columbia Film hosted a business strategies workshop. The three day workshop provided content producers with an understanding of business planning concepts applicable to their industry, with an added focus on exploring strategies to capitalize on cross platform opportunities. It also included an open to the public evening panel discussing convergence and participatory culture.

### GO WEST PROJECT LAB 2008

British Columbia Film co-sponsored this intensive five day lab bringing industry experts together with a select group of producers. Facilitated by the Whistler Film Festival in partnership with the Canadian Film Centre, this lab gave producers the opportunity to receive feedback on their feature films from the sales agents, distributors and marketing experts in attendance.

### INDUSTRY DVD

BC Film financially supported and assisted in the development of a new DVD that showcases the film, television and digital industry in British Columbia. A Mandarin version of the DVD was also produced and used for the industry trade mission to Beijing.

### JUST COMEDY FESTIVAL

British Columbia Film sponsored 2 writers to participate in Just Comedy, a multi-faceted 2 day conference for key players in comedy from around the world working in film, television, digital media and mobile platforms. The Montreal event included master classes, panels, workshops and networking opportunities.

### KICK START

British Columbia Film continued this joint initiative with the Directors Guild of Canada – BC. With the participation of sponsors Rainmaker Digital Pictures, Post Modern Sound, Finale Editworks and Western Post, the program provides BC emerging directors with a calling card film that will assist in pursuing a directing career.

### LEO AWARDS 2008

British Columbia Film continued its sponsorship of the Leo Awards in 2008. The Leo Awards take place annually, honouring British Columbia film and television talent for their work during the previous year.

### MARKET PREPARATION WORKSHOPS

British Columbia Film hosted two workshops with the goal of preparing participants for the American Film Market in Los Angeles and the Cannes Film Festival. Participants had an opportunity to meet with Los Angeles based financing and distribution consultant, Peter Wetherell, seek his advice and learn the tricks of navigating two of the world's largest film markets.

### MPPIA INDUSTRY WEEK

British Columbia Film was a key partner in the Motion Picture Production Industry Association's second annual Motion Picture Industry Week. Highlights included a launch reception, forums on the current business environment, locations and environmental issues facing the industry, a special film screening and a career expo.

### MPPIA SHORT FILM AWARD

An industry-building initiative by the Motion Picture Production Industry Association, British Columbia Film and the Whistler Film Festival Society, the MPPIA Short Film Award provides a BC filmmaker with a \$15,000 cash award plus in-kind production services of up to \$100,000 for a short film project.

### OPENING THE BOOK ON FILM CONFERENCE

In partnership with the BC Book Publishers Association and the Canadian Film and Television Production Association – BC Chapter, British Columbia Film hosted the 2nd Opening the Book on Film Conference. The day included an interview with Paul Quarrington; workshops on optioning, adapting literary properties for screen, deal-making and new media platforms; a trade fair and a networking reception connecting BC literary professionals with film, television and digital media producers and writers.

### PITCH PERFECT WORKSHOP

British Columbia Film hosted a two-day workshop with pitching coach Jan Miller. Participants had an opportunity to develop their story ideas, explore market potential, refine pitching styles and practice in a supportive and constructive environment. The workshop concluded with a meeting between the workshop participants and local broadcasters.

### REEL CANADA FILM FESTIVAL

British Columbia Film sponsored the Vancouver pilot of this national initiative, designed to bring Canadian films into Canadian classrooms. The showcased films were chosen by the students themselves from a curated program of features, documentaries, animated programs and short films. Special guest speakers presented their films and took part in a Q&A session with the students.

### STORIES UNDER STRESS PRESENTATION

British Columbia Film co-sponsored a presentation by Peter S. Grant with the Praxis Centre for Screenwriters. The discussion focused on the new economics of film and television drama in Canada.

### SWF SCREENWRITERS INTERNATIONAL

British Columbia Film provided travel support to five BC writers taking part in this Cheltenham, UK event. The conference brought industry delegates together with high profile writers from around the world. Speakers included Guillermo Del Toro (Pan's Labyrinth), Peter Morgan (The Last King of Scotland, The Queen and The Other Boleyn Girl) and Deborah Moggach (Pride and Prejudice).

### TRANS ATLANTIC PARTNERS

British Columbia Film sponsored three producers to attend Trans Atlantic Partners, a new co-production initiative between Strategic Partners and the Erich Pommer Institut in Berlin. This two-module training program was developed for Canadian and European film producers to further develop their expertise in international co-production.

### VANCOUVER INTERNATIONAL FILM FESTIVAL & FORUM

British Columbia Film was a sponsor of the 27th Vancouver International Film Festival in 2008. BC Film also co-sponsored the 23rd Annual Film and Television Forum, which included four days of seminars, workshops, master classes and networking events.

### VIDFEST – INTERNATIONAL PARTNERING FORUM

British Columbia Film co-sponsored VIDFEST's 2008 International Partnering Forum. Organized by New Media BC, VIDFEST is a 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 FILM FESTIVAL

British Columbia Film was a sponsor of the 2009 Victoria Film Festival. The festival brought together producers, commissioning editors, broadcasters and distributors to participate in a series of professional and industry development events.

### WHISTLER FILMMAKERS FORUM & DOC TALK 2008

British Columbia Film sponsored the Doc Talk keynote address luncheon and international partnering sessions during the 2008 Whistler Film Festival and provided travel support for a Chinese delegation to attend the forum to participate in panels and meetings with local producers.

### WIFTV SPOTLIGHT AWARDS & WOMEN IN FILM FESTIVAL 2009

Women in Film and Television 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 and the 4th annual Women in Film Festival.

### WIFTV NEW MEDIA DAY

Presented by Women in Film and Television Vancouver and co-sponsored by British Columbia Film and Telefilm, this one-day event provided film and television content producers with valuable information about utilizing digital media. Sessions included discussions on social media, emerging trends and technology and monetizing content.



The 2008/09 – 2010/11 British Columbia Film Service Plan identifies the role that British Columbia Film can play in industry development, the priorities against which we intend to invest our resources and the performance targets against which our success can be measured. The following summarizes the goals and objectives set for 2008/09, and how they were met over the past year.

**GOAL 1**  
Develop the film, television and digital media production industry in British Columbia

GOALS AND OBJECTIVES	MEASURES	2008/09 TARGET OR FORECAST
1.1 Deliver a fair, transparent and accountable provincial film, television and digital media tax credit program	Percentage of applicants expressing satisfaction with BC Film administration of tax credit programs	Not less than 75% (target)
1.2 Enable film, television and digital media projects to be financed for production in British Columbia	Dollar value of projects assisted by the tax credit program	Cannot be forecast at this time
1.3 Support the creation of employment opportunities in British Columbia	Dollar value of salary and wages paid for by projects assisted by the tax credit program	Cannot be forecast at this time
1.4 Facilitate collaboration between creators of digital media and film and television content	Participant satisfaction with seminars and information events delivered	Not less than 75% (target)

**2008/09 RESULTS**

In 2008/09, BC Film processed tax credit applications totaling \$1.3 billion in production activity, resulting in \$617 million in salaries and wages paid to British Columbians. Overall industry production increased in 2008/09 as the value of the Canadian dollar stabilized and labour disputes in the United States that curtailed production in the previous year were resolved.

Applicants to the film and television tax credit programs were surveyed to determine satisfaction with BC Film’s administration of the programs. The responses indicated a 4.5/5 satisfaction level. BC Film continues to improve its information and services relating to the tax credit programs. Although tax provisions and regulations are, by their nature, complex, BC Film and the Ministry of Finance developed a plain language version of the tax information. BC Film and the Ministry continue to identify issues of concern and will be issuing information bulletins to provide clarity on these issues. Further, BC Film has developed and tested an online application for the FIBC program which will be implemented in the next year to complement the online application for the PSTC program that has already been launched.

## GOAL 2

Develop a British Columbia based film, television and digital media industry with a national and international market

GOALS AND OBJECTIVES	MEASURES	2008/09 TARGET OR FORECAST
2.1 Deliver a fair, transparent, and accountable program of financial incentives for British Columbia companies and individuals	Percentage of BC applicants expressing satisfaction with BC Film administration of development programs	Not less than 75% (target)
2.2 Support development of intellectual property in British Columbia	Development dollars leveraged by BC Film project funding (ratio)	4/1 (forecast)
	Support creation of industry development strategy	Industry development strategy proposed
	Encourage development of a proposed tax incentive plan supporting industry development strategy	Provide policy response
2.3 Assist British Columbia companies to retain creative and financial ownership and control of their creative properties	\$ value of BC-owned and controlled projects by companies receiving Slate Development Funding	\$120 million (forecast)
	\$ value of BC owned and controlled productions supported by tax credits	\$235 million (forecast)
2.4 Assist British Columbia companies to develop international market, financing and partnership opportunities	Percentage of participants expressing satisfaction with opportunities supported by BC Film	Not less than 75% (target)
2.5 Strengthen and diversify skills within the British Columbia industry	Percentage of participants expressing satisfaction with training opportunities supported by BC Film	Not less than 75% (target)

### 2008/09 RESULTS

British Columbia Film surveyed applicants to its industry assistance programs to determine client satisfaction with the programs and their administration. The results were as follows:

· Project Development Program	4.7/5
· Digital Readiness Program	4.7/5
· Passport to Markets Programs	4.6/5
· Internship and Scholarship Programs	4.7/5

These results all exceed targets.

Both the Slate and the Film Incentive BC program contribute to the capacity of BC companies to retain creative and financial ownership and control. In 2008, BC companies produced \$366 million in BC owned and controlled content. Companies receiving Slate Development funding have produced a total of \$906 million in productions since the beginning of the program in 2004/05, \$259 million of which is directly attributable to the Slate program.

Demand on the Project Development Fund increased significantly in 2008/09 after a relatively slow 2007/08. BC Film achieved a 4.8/1 leveraging ratio on its project development funds.



## Goal 3

Capitalize on emerging opportunities in digital entertainment

GOALS AND OBJECTIVES	MEASURES	2008/09 TARGET OR FORECAST
3.1 Develop industry knowledge of new digital entertainment opportunities	Percentage of participants expressing satisfaction with events and information sessions	Not less than 75% (target)
3.2 Examine funding models that will encourage growth in the BC owned digital entertainment industry	Support industry development of digital entertainment strategy	Strategy to be developed
	Develop a proposed tax incentive plan supporting digital entertainment strategy	Provide policy response
	Research on other potential approaches delivered	Ongoing
3.3 Initiate incentives for the development and production of digital entertainment	Initiatives supported	Ongoing

### 2008/09 RESULTS

BC Film continued to offer the Digital Readiness Program, launched in 2007/08, to help producers prepare themselves for and take advantage of emerging digital opportunities. As noted above, applicants to this program expressed a 4.7/5 overall satisfaction level with the program and its administration. With the CFTPA, BC Film organized a Global Business Strategies workshop for producers. The three day event explored strategies for capitalizing on cross platform opportunities. Participants were surveyed and indicated a 4.9/5 satisfaction level with their experience at the workshop. In addition, BC Film once again partnered with the CBC to offer the Digital Development Lab, which offered a select group of producers the opportunity to develop multi-platform concepts in a directed team environment. These three initiatives also address goal 1.4.

While no industry digital entertainment strategy was created in 2008/09, BC Film continued to work with both industry and government to explore options for growth in this sector.

## GOAL 4

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

GOALS AND OBJECTIVES	MEASURES	2008/09 TARGET OR FORECAST
4.1 Deliver timely, relevant policy and program advice to the provincial government	Policy advice and analysis delivered as required	Ongoing
4.2 Encourage a review of tax incentive programs to enable a flexible, innovative and competitive film, television and digital entertainment industry	Timely, relevant advice delivered	Ongoing
4.3 Provide statistical information on industry trends to government and the industry	Reliable, timely and relevant information on production volume, employment and provincial investment.	Ongoing
4.4 Deliver a clear and consistent provincial perspective to federal regulatory, policy and program delivery agencies	BC input into national policy and regulatory processes	Ongoing
4.5 Facilitate communication between industry and government on policy and program issues	Effective communication maintained	Ongoing



### 2008/09 RESULTS

BC Film continued to work with government to improve the effectiveness of the tax credit programs. In 2008/09, government and BC Film resolved a significant policy issue with respect to 3D filming eligibility and began to address the issue of the eligibility of the digital intermediate production process. Both of these issues reflect the rapid technological change being experienced by the industry and the desire of the government and BC Film to keep provincial programs technologically current.

BC Film provided, on request, policy and program advice as well as statistical information to the provincial government.

In conjunction with the provincial government and other provincial film agencies, BC Film led discussions with Canada Revenue Agency to address outstanding policy and administrative systems of CRA with the intention of improving service and the predictability of CRA processes.

## GOAL 5

Maintain a knowledge-based, efficient organization

GOALS AND OBJECTIVES	MEASURES	2008/09 TARGET OR FORECAST
5.1 Maintain efficient program administration	Administration costs as a % of programs delivered	3%
	Working days to complete 90% of applications from receipt of a complete submission	35 working days
5.2 Nurture an expert, knowledge-based organization	Number of professional development hours per employee	25 hours
5.3 Develop an on-line application process for tax credit program	Client satisfaction with application process	On-line system operational
		Client satisfaction baseline established

### 2008/09 RESULTS

For the year ending March 31, 2009, BC Film processed the following under the tax credit programs:

- 112 accreditation certificates (Production Services Tax Credit)
- 140 eligibility certificates (Film Incentive BC)
- 143 completion certificates (Film Incentive BC)

The total value of the applications certified was \$178 million.

Processing performance continued to improve in 2008/09 and the target for assessing completed applications was significantly exceeded (Target – 35 working days; Actual performance at March 31, 2008 – 7 days).

Administrative cost and professional development targets were also exceeded. Administrative costs remained below one percent of the value of applications processed and the average number of professional development hours per employee was 46.

A new on-line tax credit application process for the FIBC program was also developed and tested in 2008/09, complementing the on-line PSTC program that was launched in 2007/08.



British Columbia Film is an independent, not-for-profit society established by the provincial government in 1987. It has the mandate to expand and diversify the film, television and digital media sector in British Columbia. The society gratefully acknowledges the financial assistance of the Province of British Columbia through the Ministry of Tourism, Culture and the Arts.

BOARD OF DIRECTORS 2008/09

MICHAEL FRANCIS – Chair  
COLIN BROWNE – Vice-Chair,  
Secretary/Treasurer  
NINI BAIRD

GORDON ESAU  
BRIGITTE PROCHASKA  
GERRY RUTHERFORD  
SHAN TAM



BRITISH  
COLUMBIA  
FILM



BRITISH  
COLUMBIA  
The Best Place on Earth