



**DRIVING INNOVATION & CREATING
NEW PATHWAYS FOR EMERGING FILM
FILMMAKERS**

CREATING **PATHWAYS** FOR EMERGING FILM PRODUCERS

Telefilm's stand

ENSURING A HEALTHY TALENT PIPELINE

With increased focus on track record (performance) and accountability, it was necessary to ensure that new talent have effective support. Allowing Telefilm to discover New Talent with a low risk approach.

OUR PROPOSAL

The creation of a **Microbudget Program** with partners across the country to stimulate the use of new digital distribution platforms by emerging filmmakers

MICROBUDGET PROGRAM

PROGRAM SCOPE

- Support production and promotion of first feature
- Emphasize digital platforms for marketing, distribution and audience engagement
 - Financial contribution to hire a digital marketing expert
 - At least 15% of Telefilm's contribution must be allocated to promotion and distribution expenses
- Ensure diversity of voices via three components:
 - Main component
 - Aboriginal component
 - Official-Language Minority Communities

MICROBUDGET PROGRAM

FORMAT

- First feature-length film
- New: web-content for first-time web content – narrative-based projects created for online distribution (segments between 10 and 74 min in length)

2 STAGE APPLICATION PROCESS

- **Recommendation from our partners** - Designated partners may recommend both a feature film and a narrative-based web project
- **Jury Selection process**
- **Selected applicants apply to Telefilm**

Our 35 partners across Canada



MICROBUDGET PROGRAM

PARTNERS

- Pan-Canadian partnerships: institutions recommend emerging talent to Telefilm to fund their first feature
- Digital technologies: encourage use of alternative platforms to stimulate fan-supported projects and increase viewership
- Partnership with Technicolor ensures free digital distribution encoding services to the selected projects
- Partnership with NFB for the creation of a platform

RESULTS

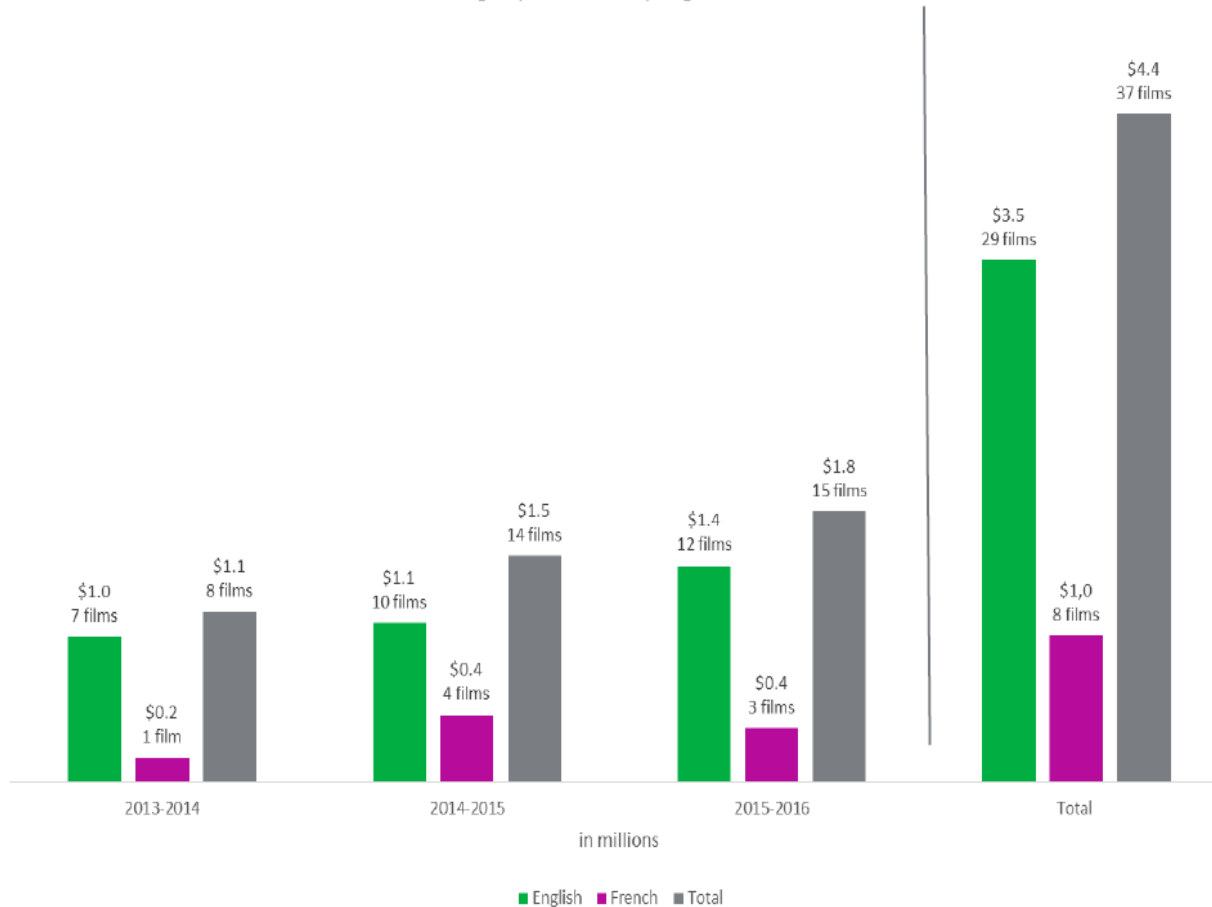
- **39** pan-Canadian partners (universities, film schools, etc.)
- **37** feature films supported in 3 years

**Success! Critical acclaim already received
by our new filmmakers!**

THE SUCCESSES

Micro-budget films - Produced

Micro-budget production program investments



Key numbers:

- 37 films financed since 2013-2014
- \$4.4 million in support
- 29 films in English
- 8 films in French

THE SUCCESSES

***North Mountain* from Bretten Hannam (2014-2015, NS, Aboriginal)**

- Selected at **Atlantic Film Festival, 2015**

***The Devout* from Connor Gaston (2014-2015, BC, on festival circuit)**

- Selected at **Busan, 2015**

***Fire Song* from Adam Garnet Jones (2014-2015, ON, Aboriginal, on festival circuit)**

- Selected at **Toronto International Film Festival, 2015**
- Selected at **Atlantic Film Festival, 2015**

***Bienvenue à F.L.* from Geneviève Dulude-Decelles (2014-2015, Documentary, QC, Female, on festival circuit)**

- Selected at **Toronto International Film Festival, 2015**

***Le Dep* from Sonia Bonspille Boileau (2014-2015, QC, Aboriginal, Female, in theaters August 7, 2015)**

- Selected at **Karlovy Vary International Film Festival, 2015**

***All The Time in The World* from Suzanne Crocker (2014-2015, Documentary, YK, Female, on festival / theater circuit)**

- Winner - Most Popular Canadian Documentary Award, VIFF
- Winner - The Harold Greenberg's Fund Green Screen Award, Planet in Focus
- Selection at **Victoria Film Festival 2015**

***Un film de chasse de filles* from Julie Lambert (2013-2014, QC, Female, available to stream on Vimeo)**

- Audience choice award for feature film, Best first feature, Quebec Film Festival

***Cast No Shadow* from Christian Sparkes (2013-2014, NL, opened in Canadian cinemas in April, 2015)**

- Winner - Best Feature, Best Director, Best Screenwriter, Best Cinematographer, Outstanding Performance Actress and Actor at the AFF, 2014
- Winner - Rising Star - Edmonton International Film Festival, 2014
- Nominee - Best Picture, Best Screenplay, Best Score, Best Art Direction - CSAs, 2015
- Selection at Busan International Film Festival, 2014

***Secret Trial 5* from Amar Wala (2013-2014, ON, available for download on film's website)**

- Winner - Top 10 Audience Favourite and Honourable Mention, Emerging Canadian Filmmaker Award – Hot Docs
- Magnus Isaccson Award (socially-conscious, by an emerging director) – RIDM

***What We Have* from Maxime Desmons (2013-2014, ON, on festival circuit)**

- Winner - Unis prize for the best French-language Canadian film RVCQ
- Selected at the AFF, RVCQ, Cinefest in Sudbury

***The Editor* from Matthew Kennedy & Adam Brooks (2013-2014, MB, screened at Fantasia, 2015, Blu-Ray sold on Facebook – Canadian Distribution: Raven Banner)**

- Selected at over 20 festivals: TIFF, CIFF, VIFF, Chicago, Sitges, Cork, Stockholm, Torino

***The Valley Below* from Kyle Thomas (2013-2014, AB, available on iTunes, GooglePlay, Rogers, Shaw, MTS; Distribution: A71 Entertainment)**

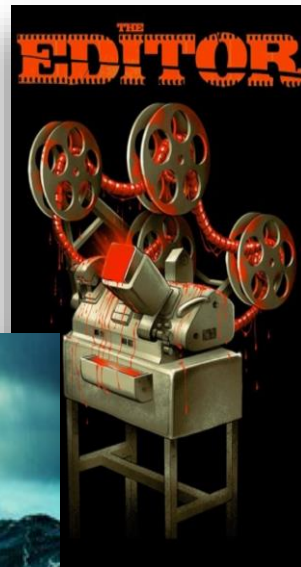
- Selected at the CSAs, TIFF, CIFF, VIFF

***Two 4 One* from Maureen Bradley (2013-2014, BC, Female, on festival circuit as of August, 2015; Part of IPEDA Initiative)**

- Selected at CIFF, VIFF, Victoria Film Festival, Gala screening Available Light Film Festival

LEARNING BEST PRACTICES FOR EMERGING TALENT

Use of real case studies of Telefilm
Canada micro-budget films



Facts, trends, research
and industry figures

**Social Media Sites Used to Distribute Content
According to B2C Content Marketers in North
America, 2012-2015**

% of respondents

	2012	2013	2014	2015
Facebook	90%	89%	94%	94%
Twitter	69%	80%	84%	82%
YouTube	65%	72%	76%	77%
LinkedIn	51%	71%	71%	76%
Google+	41%	55%	68%	72%
Instagram	12%	32%	49%	62%
Pinterest	35%	53%	59%	61%
Vimeo	12%	16%	27%	25%
Tumblr	7%	18%	29%	20%
SlideShare	7%	19%	20%	20%
iTunes	-	-	-	18%
Vine	-	13%	21%	15%
Snapshot	-	-	15%	13%
Periscope	-	-	-	11%
Medium	-	-	-	9%
foursquare	14%	16%	28%	-
Flickr	14%	18%	26%	-
StumbleUpon	9%	13%	20%	-
Quora	3%	-	-	-

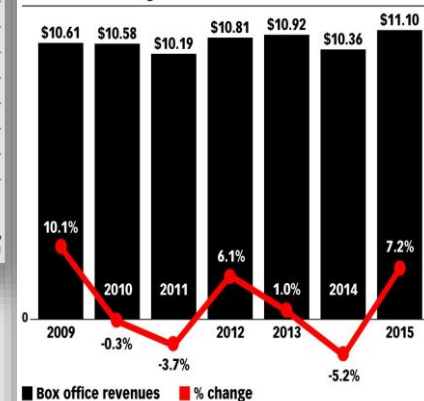
Source: Content Marketing Institute (CMI) and MarketingProfs, "B2C Content Marketing: 2015 Benchmarks, Budgets and Trends - North America" sponsored by TrackMaven, Oct 14, 2015

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www.eMarketer.com

**Movie Theater Box Offices Revenues in North
America, 2009-2015**

billions and % change



Source: Rentrak as cited in press release, Dec 29, 2015

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www.eMarketer.com

WHAT WORKED BEST FOR MOVIES?

- Knowing the target audience to a tee
(the more research, the better the distribution channels were chosen)
- Having an already established fan base online
- Producers/directors having an active role in marketing- either to set tone, curate content and to go beyond the story of the movie
- Having a marketing consultant
- Making use of paid advertising online

CONCLUSIONS

- Film producers must have a basic understanding of digital marketing (this is the biggest downfall currently)
- Tracking of reports have to be streamlined between Telefilm & Producers
- Telefilm should have a database to produce benchmarks for emerging film producers
- Telefilm could have an active role in providing access to innovative (and feasible) tactics to film producers



THANK YOU