

# Independent Production Fund Annual Report

# 2006



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## ▶▶▶ Board of Directors



### 1. Peter Mortimer - President

Peter Mortimer, President of AVA Communications, is a writer/producer and international communications consultant. He sits on the Board of Directors of the Cogeco Program Development Fund as well as the Cogeco Selection Committee.

### 2. Robert Roy

Robert Roy is a consultant to the television industry. He was a member of the Board of Directors and Selection Committee of the Cogeco Program Development Fund from 1993 to 2006. He has occupied many different executive positions for a variety of film and television organizations and associations in Canada and internationally. He has been a member of the Board of Directors of the IPF since its inception in 1991 and was Vice-President for many years.

### 3. Denise Robert

Denise Robert, president of Cinémaginaire inc., is an Academy award-winning producer. She has produced some of Canada's most successful films such as *The Rocket* (Maurice Richard) and *The Barbarian Invasions*, which won an Oscar for Best Foreign Film as well as three (3) César. She has been awarded numerous distinctions including "Chevalier" (Knight) of the Order of Arts and Literature by the French Minister of Culture and is a member of the Academy of Motion Picture Arts and Sciences.

### 4. Paul Gratton

Paul Gratton is Vice-President of Entertainment Specialty Channels for CHUM. He is also the Chair of both the Academy of Canadian Cinema and Television and the Production Committee of the Canadian Association of Broadcasters (CAB). Paul has done five tours

of duty on the Board of the Canadian Television Fund, sits on the Board of the First Weekend Club and was previously the CEO of the Ontario Film Development Corporation.

### 5. Heather McGillivray

Heather McGillivray is a lawyer and President of MacStar Communications Inc. She has experience in distribution and production as a former owner of Ironstar Communications, and in broadcasting as Vice President Programming for Family Channel.

### 6. Roman Melnyk

Roman Melnyk is a lawyer and former television executive. Among other positions, he was formerly Vice President, Business Affairs at CTV and Network Program Director and Executive Director Media Operations at the CBC.

### 7. Charles Ohayon

Charles Ohayon has worked in television, advertising and film since 1979. He produced commercials at Films 24 and feature films and TV series at Cléo 24 where he was President. From 1994 to 1998 he was the Director General of Programming (Television) for the Société Radio-Canada. He was a member of the Board of Directors of the APFTQ and the CTF as well as the Academy of Canadian Cinema and Television. In 2005, he undertook a one year term as General Manager to reorganize the operations of l'Institut National de l'Image et du Son. He is President of the Board of Directors of the Academy of Canadian Cinema and Television - Quebec section.

## ▶▶▶ Administration



**Andra Sheffer**  
Executive Director

**Claire Dion**  
Associate Director

**Charles Zamaria**  
Financial Director

### Toronto Office

Lauren Sloan,  
Project Coordinator

Naomi Angel,  
Project Coordinator

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### Montréal Office

Joanne Duguay,  
Coordinator

Huguette Giroux,  
Executive Assistant

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## ▶▶▶ IPF – Overview

### What is it?

Production financing for dramatic television series and grants for professional development programs.

### Who is it for?

Canadian independent producers with a private Canadian broadcaster first-window licence commitment.

### What do you get?

Approximately \$3 million a year is available for equity investments.

### How do you get it?

Application deadlines are March 15, May 1, and October 15 each year. The Board of Directors evaluates all eligible applications based on quality, creativity, business plans and financial viability.



## President's Message



**A**mid all the woe about the decline in Canadian drama, the Independent Production Fund received an increased number of applications for funding in 2006 and invested \$3M in the production of 18 drama series for 13 private broadcasters. This made for a total of 145.5 hours of new Canadian drama.

Our independent producers are making quality Canadian drama that meets the national cultural objectives and these programs are really good! Their budgets are respectable and the talent is outstanding. International sales are consistently impressive. But, with a few notable exceptions, Canadian audiences have not been highly enthusiastic. Even in Quebec, where there has been a strong tradition of audience support for homegrown product, broadcasters have seen plunging audience numbers for their domestic drama. New programs are clearly not reaching their potential and they are too often regarded as a liability, rather than an opportunity, by broadcasters and advertisers alike.

What do we have to do to achieve audience satisfaction and loyalty? Canadian audiences are a diverse and fragmented group, faced with an extraordinary range of broadcast choices.

Large numbers seem elusive yet these audiences prove discriminating when properly targeted, as the relative successes of Canadian drama on pay and specialty services (here and abroad) illustrate. This is a curious anomaly in a country which has a regulatory regime in place specifically to ensure that a range of Canadian programming is properly represented in the public and private programming choices all Canadian broadcasters offer audiences. Our regulatory system is firmly rooted in a legislated conviction that Canadian programming (largely provided by Canadian independent producers) must be made equally available to Canadians amid the other, often better-known choices our broadcasters may offer. Yet these publicly supported Canadian programs, licensed and sometimes even invested in directly by Canadian broadcasters hardly ever enjoy comparable levels of promotion and marketing to those associated with most of the US produced programs licensed by our Canadian broadcasters. So, the Canadian shows don't do the numbers and our broadcasters complain.

It hardly seems right that our Canadian drama should have to find its home on specialty channels which, by definition, deal in limited

audiences, although it is gratifying to see these broadcasts enjoying an important level of success. They illustrate what can be done with effective resource strategy and audience targeting. However mainstream Canadian broadcasters (many of whom have ownership in specialty services) remain the primary focus of the provisions of the Broadcasting Act and the CRTC and therefore it is still incumbent upon them to accept their responsibility for the provision of quality, competitive, Canadian programming for their audiences as a priority and not to regard this as a liability. The greatest number of Canadians still access these mainstream services and they should be able to find their Canadian stories there and not only on a service for which they must pay extra. Conventional broadcasters can make this work; they just have to be convinced to do so. The IPF Board of Directors continues to ponder these issues. It must, because it can play only a small role in the financing of dramatic productions with the interest generated by a \$36M endowment and an annual contribution from Mountain Cablevision. It means that every project must be carefully evaluated.

In the past 15 years the IPF has invested over \$41M in Canadian dramatic series – with a

sufficient number of “hits” to make us really proud. Although financial returns are always a pleasing measure of success, it is enthusiastic and excited audiences that are our goal. The IPF will continue to support our dramatic productions, but collectively we must find new routes to the hearts and minds of our targets: Canadian audiences.

This report marks the end of my term as the IPF's president. I would like to record here my gratitude and admiration for my colleagues' absolute and unwavering commitment to high quality Canadian drama and those who make it. In particular, I should like to recognize the outstanding contribution of my long serving Vice-President, Robert Roy. My thanks too to our dedicated management team, Andra, Claire and Charles and their staff, who make it all possible for us and you alike. To my successor, our newly elected President, Charles Ohayon, I offer my very best wishes and continuing support for the challenges ahead.

## ▶▶▶ Statistics

Investments in the Canadian Television Industry				
Category	INVESTMENT (\$)		NUMBER OF PROJECTS	
	2006	1991-2006	2006	1991-2006
Series	2,915,000	41,173,407 <sup>(1)</sup>	18	215 <sup>(2)</sup>
Professional Development	193,500	3,382,975	13	262
<b>TOTAL</b>	<b>3,108,500</b>	<b>44,556,382</b>	<b>31</b>	<b>477</b>

(1) Includes \$647,678 in funding for Pilots 1991-1997

(2) Includes 17 pilots funded 1991-1997

Series Investments by Language				
Language	INVESTMENT (\$)		NUMBER OF PROJECTS	
	2006	1991-2006	2006	1991-2006
English	2,025,000	25,693,226	12	122
French	890,000	14,832,503	6	76
<b>TOTAL</b>	<b>2,915,000</b>	<b>40,525,729</b>	<b>18</b>	<b>198</b>

Family/Youth Drama vs. Primetime Drama						
Category	INVESTMENT (\$)		NUMBER OF PROJECTS		HOURS	
	2006	1991-2006	2006	1991-2006	2006	1991-2006
Family/Youth Drama	925,000	15,651,153	7	79	44	765.5
Primetime	1,990,000	24,874,576	11	99	101.5	1073
<b>TOTAL</b>	<b>2,915,000</b>	<b>40,525,729</b>	<b>18</b>	<b>178</b>	<b>145.5</b>	<b>1838.5</b>

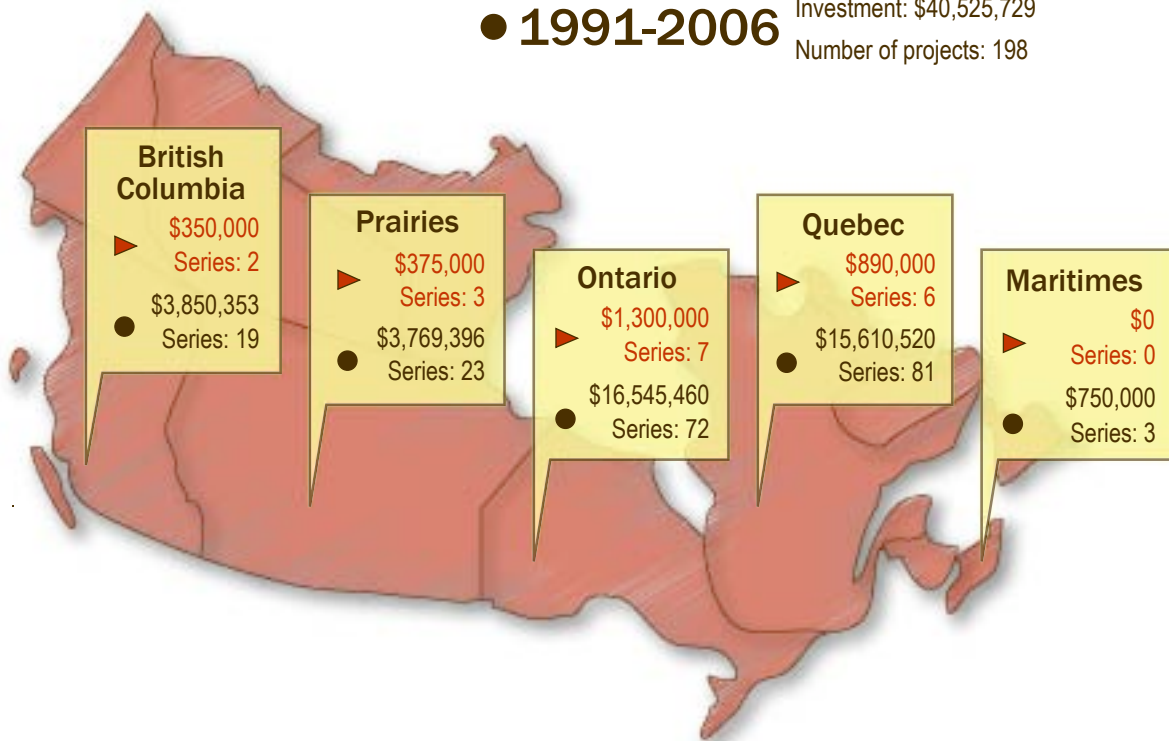


## ▶▶▶ Statistics

### Investments by Region (Series)

▶ **2006** Investment: \$2,915,000  
Number of projects: 18

● **1991-2006** Investment: \$40,525,729  
Number of projects: 198



### First Window Broadcaster of IPF Funded Series (1991-2006)

Broadcaster	Number of Projects
APTN	5
CFCF	1
CHUM	5
CTV	33
Family	11
Global	21
Groupe TVA	40
Séries+	1
Showcase	2
Teletoon	3
TMN	5
TQS	8
Treehouse	2
VRAK.TV	24
WIC/ITV	4
YTV	33



## Series

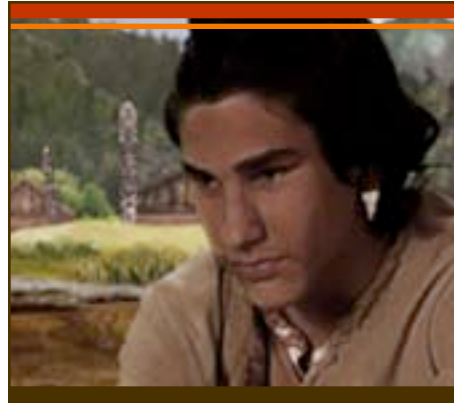


### **Across the River to Motor City**

Devine Entertainment Corporation  
6 x 60 minutes; CHUM  
exec. p: Robert Wertheimer, David Devine,  
Richard Mozer  
d: Michael De Carlo

On November 22, 1963 Ben Ford turns 30 and is planning to propose to Katie, but she vanishes after taking a flight from Dallas, just hours after JFK is gunned down. 40 years later, Katie's body is found and Ben's family and the police begin asking questions.

This mystery series chronicles one family caught in a series of world changing historical events.



### **Anash and the Legacy of the Sun-Rock**

Panacea Entertainment & The Thing with Feathers Productions Inc.  
6 x 30 minutes; APTN, Knowledge, Access, CLT, Book TV, SCN  
exec p.: Josh Miller  
p: Carol Geddes  
d: Carol Geddes

Inspired by the Tlingit oral tradition, this half-hour children's animated/live action series depicts the quest of Anash and his loyal servant/friend Kole. Anash and Kole face a new challenge each week as they attempt to fulfill an ancient prophecy and recover all the missing pieces of the Sun-Rock.



### **Blaise le Blasé / Fred's Head**

Spectra Animation  
26 x 30 minutes; Teletoon  
exec p.: Luc Châtelain  
p: André A. Bélanger  
d: Benoît Godbout, Sylvain Lavoie

Comedy Series. Although 16 year-old Fred is blasé about life, he is a teenager with smarts and some provocative insights into the world of adults.



### **Degrassi: The Next Generation (Season 6)**

Epitome Pictures Inc.  
13 x 30 minutes; CTV  
exec. p.: Stephen Stohn, Linda Schuyler  
p: Linda Schuyler  
d: Phil Earnshaw, Stefan Scaini

Season 6 is an opportunity for another new beginning, as the series expands beyond the confines of the Degrassi Community School. While Degrassi remains at the heart of the series, as some Degrassi alumni move into a house, begin University and/or start full-time employment, we explore their new "real-life" challenges with them.





## Series



### **Durham County 401**

Back Alley Film Productions Inc. & Muse Entertainment Enterprises Inc.  
6 x 60 minutes; Global, TMN, Movie Central  
exec p.: Janis Lundman, Michael Prupas, Adrienne Mitchell  
d: Adrienne Mitchell, Holly Dale

An emotionally charged drama, which takes place in the real world of home, work and the police force, as well as in a haunted nether-world. The central character is a homicide cop; his adversary is a serial killer who targets women; between them is the ghost of a woman who wants one last taste at life.



### **Falcon Beach (Season 2)**

Original Pictures & Insight Productions  
13 x 60 minutes; Global  
exec. p.: John Brunton, Barbara Bowlby, Kim Todd  
p: Shannon Farr, John Murray, Kim Todd  
d: Norma Bailey, Bill Corcoran, Drew Potter

The lives of the wealthy cottagers and the local "townies" collide at Falcon Beach. Jason's marina is threatened by Bradshaw's plans to build a beachfront resort. Hot soundtrack, drugs, sex, fun and mayhem take centre-stage at Falcon Beach.



### **Il était une fois dans le trouble (Season 3)**

Zone3-XVIII inc.  
18 x 30 minutes; VRAK.TV  
p: Jacques Payette  
d: Marc Soulard

Sitcom about a group of adolescents running a small business. In season three the employees are troubled by their bosses excessive desire to make cut-backs and make more money.

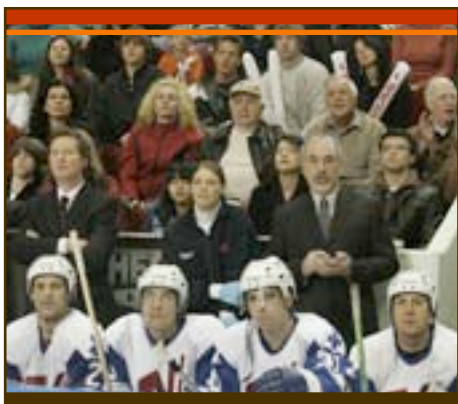


### **Instant Star (Season 3)**

Epitome Pictures Inc.  
13 x 30 minutes; CTV  
exec. p.: Stephen Stohn, Linda Schuyler  
p: Linda Schuyler, Stephen Stohn  
d: Pat Williams, Graeme Campbell, Thom Best

Jude Harrison has managed to prove herself as an artist and as her sophomore album tops the charts she is rolling in money, glamour, high fashion, photo shoots and movie roles. In this season we see that the rewards of fame are offset with fresh pitfalls and dangers, such as tabloid scandal and stalkers. This year Jude is not trying to chase fame, she's trying to survive it.

## ▶▶▶ Series



### Lance et compte: La revanche

Communications Claude Héroux Plus inc.  
10 x 46 minutes; Groupe TVA  
p: Caroline Héroux  
d: Jean-Claude Lord

The old characters return in this new series. The focus is on Guy Lambert, new to the National League. In his first match he tackles another player resulting in a murder charge. The hockey world will never be the same.



### Life with Derek (Season 3)

Shaftesbury Films & Pope Productions  
13 x 30 minutes; Family Channel  
exec. p.: Christina Jennings, Daphne Ballon, Scott Garvie, Paul Pope  
p: Suzanne French, Laurie McLarty  
d: Ron Murphy, Paul Fox, Steve Wright, Benji Weinstein

This tween drama focuses on a newly blended family. Now in the spring of their first year as a family, step-siblings Derek and Casey will both turn 16, which will put learning to drive and dating at the forefront.



### Le Négociateur (Season 3)

Sovicom inc  
8 x 60 minutes; Groupe TVA  
exec p.: Sophie Deschênes  
p: Vincent Gabriele  
d: Bernard Nadeau

In season 3, Moody is assassinated and police intermediary Max Cloutier faces challenges on all fronts: his television career, the failing health of his father, betrayal by his best friend Hector and, of course, women.



### Nos étés (Season 3)

Cirrus Communications inc. et Duo Productions inc.  
8 x 60 minutes; Groupe TVA  
p: Josée Vallée, Jacques Blain, Anne Boyer, Michel d'Astous  
d: Nicolas Monette, Philippe Gagnon

The family saga continues and their destinies evolve. It is now the 1930's where optimism and solidarity prevail over the misery. Then 1939: fear, betrayal, lies and secrets.

## Series



### Renegade Press.com (Season 4)

Vérité Films  
 9 x 30 minutes; APTN, SCN, Global, Knowledge, TFO  
 exec p.: Virginia Thompson  
 p: Virginia Thompson, Robert de Lint  
 d: Robert de Lint, Jeff Beesley, Rob King, Lorne Cardinal

In season four Jack and Zoey continue to use their ad-hoc internet newspaper to push the boundaries and get the straight story on the issues in their lives and the lives of their peers. This year renegade Press will deal with everything from cyber-bullying to teen prostitution to drugs to love and dating.



### ReGenesis (Season 3)

Shaftesbury Films  
 13 x 60 minutes; Movie Central, TMN, Showcase  
 exec p.: Christina Jennings  
 p: Christina Jennings, Jamie Paul Rock, Scott Garvie  
 d: Don McBrearty, John L'Ecuyer

Season three takes on an international flavour as the NorBac (North American Biotechnology Advisory Commission) team settles in France, well into their recovery and their ongoing scientific work, moving from lab to lab throughout Europe and Britain. As the threat of a pandemic grows, and new cases of the bird flu appear on the European continent, the NorBac team digs deeper into understanding the fast mutating strain.



### Toopy and Bino (Season 2)

Spectra Animation inc.  
 78 x 2 minutes/6 x 22 minutes; Treehouse, Télé-Quebec  
 exec p.: Luc Châtelain  
 p: André A. Bélanger  
 d: Raymond Lebrun

Pre-school animated series. Toopy and Bino love to dress-up, decorate, give presents, share special meals and have fun with their friends. Life is delightful and simple with lots of surprises and funny situations.



### Whistler (Season 2)

Boardwatch Productions & Blueprint Entertainment  
 13 x 60 minutes; CTV  
 exec p.: Kelly Senecal, Sam Feldman, Janet York, John Morayniss, Noreen Halpern, Tony Blake, Paul Jackson  
 p: Janet York  
 d: Russ Cochrane

Below the tourist-friendly facade is another side to Whistler where rich and poor mingle, people come to party and exotic visitors mingle with passionate snowboarders. Whistler tells the story of locals living in the resort town and the raging undercurrent of sex, drugs and excess. Season 2's background story is the twenty year old disappearance of a troubled local girl.

## ▶▶▶ Series



### **ZIXX - Level 3**

Savi Media & Thunderbird Films

13 x 30 minutes; YTV

exec p.: Michael Shepard, Tim Gambe,

Sarah Dodd, Alexandra Raffe,

Debbie Nightingale

p: Ron McLeod

d: Adam Weissman, James Genn,

Jon Rosenbaum

Zixx Phunkee Zee and her reptilian partner Flanngo are intergalactic detectives, trapped on Earth doing battle with the ultimate evil overlord Onccalon, in a quest to save the universe from evil. Since teaming up with three human teenagers, Zixx and Flanngo feel ready to face the challenges that level three will bring. Combined CGI, game animation and live action.



### **ZOS : Zone of Separation**

Whizbang Films Inc.

8 x 60 minutes; TMN, Movie Central

exec p.: Paul Gross, Frank Siracusa

p: Mario Azzopardi

d: Mario Azzopardi

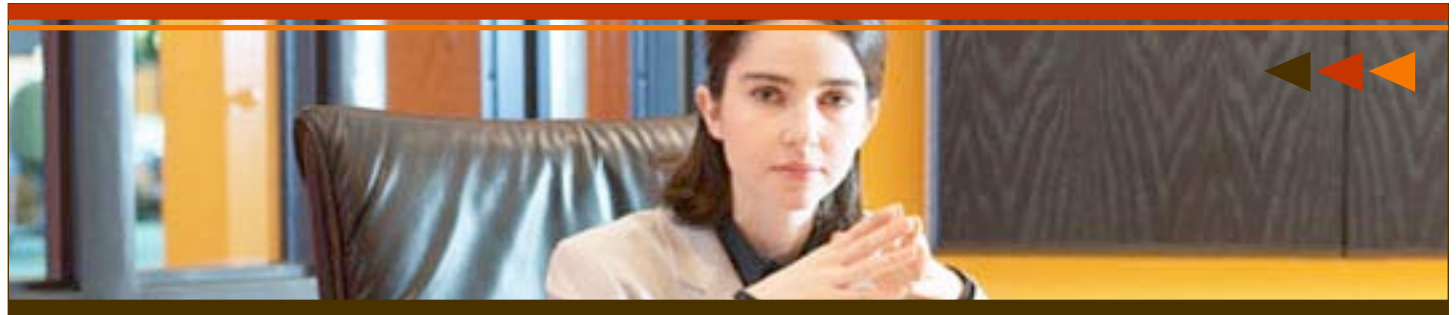
ZOS focuses on the struggle by Canadian Peacekeepers to enforce a UN ceasefire within the embattled enclave of Gradina, a fictionalized Balkan town equally divided between Christians and Muslims. A look at modern international peacekeeping in a world where religious, ethnic and political divisions cause untold death and destruction. Life and death situations and single missteps can lead to tragedy.





# Professional Development and Training

**WORKSHOPS**  
**TRADE FORUMS**  
**TELEVISION**  
**FESTIVALS**  
**SEMINARS**



## **ACADEMY OF CANADIAN CINEMA AND TELEVISION**

### ***21st Annual Gemini Awards 2006***

November 4, 2006

Toronto, Ontario / Richmond, British Columbia

### ***Prix Gémeaux 2006***

December 9, 2006

Montréal, Québec

## **ALLIANCE FOR CHILDREN AND TELEVISION**

### ***Awards of Excellence 2006***

June 1, 2006

Montréal, Québec

### ***Youth and Media Conference 2006***

November, 2006

Montréal, Québec

## **ATLANTIC FILM FESTIVAL**

### ***Inspired Series and Program***

September 19-21, 2006

Halifax, Nova Scotia

## **BANFF WORLD TELEVISION FESTIVAL**

### ***Banff 2007***

June 10-13, 2007

Banff, Alberta

## **CANADIAN FILM CENTRE**

### ***Primetime 2006***

September 2006 – February 2007

Toronto, Ontario

## **CANADIAN SCREEN TRAINING CENTRE**

### ***Summer Institute of Film and Television (SIFT) 2006***

May 30, 2006 - June 4, 2006

Ottawa, Ontario

## **CREATIVE WOMEN WORKSHOPS ASSOCIATION**

### ***Women in the Director's Chair 2007***

December 8, 2006 – February 4, 2007

Banff, Alberta

## **INIS – INSTITUT NATIONAL DE L'IMAGE ET DU SON**

### ***Téléserie 2006***

May 23, 2006 – June 23, 2006

Montréal, Québec

## **NATIONAL SCREEN INSTITUTE**

### ***Television Day 2007 (NSI Film Exchange)***

February 28, 2007 - March 3, 2007

Winnipeg, Manitoba

## **VANCOUVER INTERNATIONAL FILM FESTIVAL**

### ***Trade Forum 2006 (21st Annual)***

September 27-30, 2006

Vancouver, British Columbia