## FINAL REPORT JANUARY 31, 2019

## calgary film centre

be part of the energy



This report demonstrates the programming spend from December 31, 2014 to October 31, 2018.



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# Executive Summary Calgary Film Centre Program Goals and Final Results

#### INTRODUCTION

The thrust of CFCL is to become a centre of innovation and excellence in the creative and digital media industries, consolidating leading edge activity, and driving project and process development as well as economic diversification throughout Alberta.

The shared opportunities planned for CFCL provided a centralized "home" for ongoing professional training, industry events, and shared industry opportunities in collaboration with the Government of Alberta's Ministry of Culture (Alberta Culture), post-secondary educational institutions, unions and guilds, and professional associations involved in the Creative Industries in Alberta.

#### **PROGRAM PARTNERS**

Over the past three years, CFCL engaged Alberta Culture and industry stakeholders to enhance existing and to create new sponsorship, events and platforms to deepen training and networking opportunities across the sector and throughout Alberta.

CFCL collaborated with unions and guilds and Alberta's post-secondary institutions to develop training programs to broaden crew base and depth. William F. White's established industry training programs combined with the unions and guilds to bring added value to industry training and development.





## PROGRAM OVERVIEW

After community consultations, program guidelines were established and implementation began on a variety of specific activities in conjunction with Alberta Culture, unions and guilds, industry leaders and post-secondary institutions to initiate the Creative Industries Project Lab (CIPL). This initiative was comprised of four main components: Project Development; Industry Training; Workshops & Conferences; and, other specific initiatives approved by the Executive Director, Cultural Industries, Alberta Culture. A description of each component is provided below.

#### **Project Development**

The Project Lab program selected a number of film projects per year from emerging filmmakers to resource and support through financial and in-kind contribution. The program provided mentorship by seasoned Alberta producers, directors and others to use their skill sets to train new talent. The original expected outcome of this program was to have supported two finished Alberta film projects to be leveraged through film festivals and distribution platforms. However, the multi-year Project Lab program supported twelve Alberta projects (six in development and six in production) of which seven are included in this report.

## PROGRAM OVERVIEW CONTINUED

#### **Industry Training**

Gaps were identified in the workforce (such as gaffers, electrics, screen writers, etc.) and various workshops and programs were established to increase the level of qualifications necessary for the development of indigenous talent and crews. The Calgary Film Centre Ltd. (CFCL) partnered with IATSE 212, DGC, William F, White, SAIT, and the University of Calgary to develop these programs.

#### **Industry Events and Sponsorship**

The aim of investment in this area was to identify required knowledge for emerging technologies and methodologies within the sector and either develop or invest in conferences and workshops to enhance the skill sets of Alberta screenbased industry talent. CFCL produced seven industry events and contributed to five industry sponsorships.

#### Other

As approved by the Executive Director of Cultural Industries, funds were directed to support the business case for CFCL prior to opening. The business case was prepared by Solved Strategic Management and submitted to the Board of Directors for consideration prior to opening in May, 2016. The Solved Report became the basis of operations for CFCL.

#### CONCLUSIONS

With the support of the Government of Alberta and Cultural Industries Branch, CFCL launched a four-pronged approach to supporting the screen-based industry to provide maximum benefit within all development areas of the sector. The development of the screen-based industries represents a part of the creative, innovation and knowledge-based economy for the Province of Alberta.

The four Creative Industries Project Lab programming initiatives align with government priorities to improve life for Albertans by providing the support they need to build their potential, their businesses and our economy. By investing in programs supporting Alberta resident filmmakers and training initiatives Project Lab brought twelve Alberta stories to the screen. Two of the Project Lab recipients have been able to take their Alberta stories to an international audience. By partnering with post-secondary institutions, unions and guilds as well as production service companies, Albertans increased certification in industry training through seven industry training workshops. Training is imperative to growth and sustainability in the sector as Alberta seeks to remain competitive on a global scale for film and television business attraction.

A third key area of success was the networking and community-building aspect of the events and sponsorship provided by the programming funds. The industry was supported through the production of thirteen events and sponsorships celebrating and supporting industry members and initiatives.

" CFCL is proud of the role it has played in the success of these initiatives in the cultural industries sector and sees high potential for further growth and impact."

Erin O'Connor General Manager Calgary Film Centre Ltd.





FINAL REPORT MUNRY 2019

# Project Lab

#### PROJECTS

- Circle of Steel
- Christmas Cupcakes
- The Comic Strip
- Odd Folks
- Vance Adams
- Just off Main Street
- Jonesin'

## WHAT IS PROJECT LARP

The objective of the Project Lab program was to support Alberta's emerging filmmakers and TV content creators by providing them with grants to launch their project into the global marketplace. Project Lab offered support in the areas of finance, venue, mentorship and equipment services, along with inkind resources.

The grants were to support the development, production and distribution of compelling Alberta stories for the international market.

## THE APPLICATION PROCESS AND JURY SELECTION

The application process was rigorous and required a set level of professionalism. Please see the full application form, Project Lab criteria and guidelines in the Appendices.

## **PROJECT LAB SUBMISSIONS**

In total twenty-seven applications were submitted for consideration. Please see a detailed list of applications below.

APPLICANT NAME	PROJECT TITLE	PROJECT TYPE	TOTAL	CIPL
Erik Sirke	Beach City P.D.	Series Pilot	\$100K	\$71K (71%)
Nick Haywood Beholder		Short Form Horror	\$19,995	\$5K (25%)
Dylan Marcolin	The Tributary	Feature - Horror	\$213,820	\$198,820 (93%)
Jeremy Podlog	The Comic Strip	Doc. Series Pilot	\$70K	\$30K (43%)
Rayna McKay	Pretty Young Things	Feature - Rom Com	\$1,440,959	\$517,013 (36%)
Spencer Estabrooks	One Hit Die: Season 3 – The Devouring Dungeon	Web Series	\$665,500	\$97,500 (14%)
Wayne Bradford	The Illegitimates	Feature	\$185,600	\$100K (54%)
Gillian McKercher	Circle of Steel	Feature – Comedy	\$152,065	\$75K (49%)
Jean-Pierre Marchant	Lockdown	Feature	\$138,250	\$111,250 (80%)
Patrick Hampton	After-Life: Headwinds	TV Series – Sci-fi Drama Pilot	\$200K	Up to 50% + mentorship
Peter Kominek	Benny the Brick	Feature - Drama	\$431,814	\$120,950 (28%)
Spencer Streichert	Hook Up and Delivery	Feature - Comedy	\$97,791	\$97,791 (100%)
Alicia Krawchuk	New Nowhere	Feature	\$150K	\$75K (50%)
North Country Cinema	Vance Adams	Feature - Drama	\$500K	\$150K (30%)
Adejumoke Olatunde	To Be Free	Feature	\$97,358	\$77,358 (79%)
Colin Sheldon	Jump Off	Feature	\$76,333	\$35K (46%)
Basak Bagirkan	Second Sunrise	Feature	\$200K	\$50K (25%)
Daric Harrison	Two Fires	Feature	\$18,375	\$15K (82%)
Todd Kipp/ Flat Four Productions	The Butcher	Short Live Action	\$150K	\$35K + \$15K in-kind studio use (23%)
Ron Devitt	Wheat Kings	Feature	\$250K	\$100K (40%)
Matt Watterworth	Jonesin'	Feature	\$400K	\$210K (52.5%)
Ben Clayton	The Ancients	Feature	\$368,746	\$113,015 (31%)
Melanee Murray-Hunt	Race Anonymous	Feature	\$14.5K	\$10K (67%)
Justin Machnik	Mow Money	Web Series	\$75K	\$35K (47%)
Lisa Lipton	Soon All Your Memories Will Be With Me	Short Sci-Fi	\$89,475	\$31K (35%)
Dylan Pearce	Grandprix Cupcake	Feature -Comedy	\$857,466	\$100K (12%
Colin Sheldon	Rouges and Renegades	Feature	\$94,893	\$45K (47%)



One of the goals for Project Lab and CFCL was to create an ecosystem, which serves specific films but also works as a catalyst to elevate the entire industry by bringing talented casts, crews and filmmakers together to drive creative thinking."

#### Luke Azevedo

the Commissioner of Film, Television & Creative Industries Calgary Economic Development

## JURY SELECTION

Jury members were selected based on professional accreditation and experience. The Project Lab juries were comprised of industry leaders from across the province with representation from all areas of the industry. Jury members were asked to declare any conflict of interests and to leave the room for jury deliberation on these projects. Jury members were offered an honorarium for their service.

## COPY OF LETTER SENT TO SELECTED JURY MEMBERS

#### **Project Lab**

Thank you for agreeing to participate in the Project Lab Jury on April 12, 2017. We appreciate your time, diligence and expertise and would like to provide you with the following information regarding the Project Lab program, jury requirements, and process.

#### Introduction

The thrust of CFCL is to become a centre of innovation and excellence in the creative and digital media industries, consolidating leading edge activity, and driving project and process development as well as economic diversification throughout Alberta.

The shared opportunities planned for CFCL will provide a centralized "home" for ongoing professional training, work-study programs and student internship opportunities in collaboration with the Government of Alberta's Ministry of Culture (Alberta Culture), post-secondary educational institutions, unions and guilds, and professional associations involved in the Creative Industries.

#### Vision, Purpose and Goals

This emerging filmmaking initiative launches original Alberta voices into the marketplace. Project Lab will support, inspire and accelerate two talented filmmakers with feature projects. This programing initiative will focus on the development of emerging talent and will provide the ability to deliver compelling Alberta stories for immediate distribution and with the potential to be further commercialized.

Project Lab will select, sponsor and resource two projects per year from an emerging filmmaker through venue, financial talent and crew support and equipment services contributions and in-kind resources. This program will engage seasoned Alberta producers, directors and others who will use their skill sets to train and mentor new talent.

Project Lab will support two Alberta directors in a concept-to-market experience to produce completed Alberta-made films or other screen industry projects that can be distributed through a variety of platforms.

Directors selected will develop skills in articulating and realizing creative vision, resource management, marketing and audience engagement strategies, accelerating production and delivering content.

Project Lab offers customized mentorship and networking opportunities with production and post-production communities. A key element to project support will be the development of the team's creative and business leadership skills. The vision for the development of Project Lab programming is the generation of significant traction for emerging filmmakers and potential for future projects.

The innovative Creative Industries Project Lab will provide opportunities for new talent and post-secondary graduates to showcase their projects and ideas, while allowing them to grow their careers within Alberta and subsequently contributing to the growth of the Alberta economy.

#### Where:

Global Business Centre 5th Floor, Terrace View Room, 136 – 8th Avenue SE

#### When:

Wednesday, April 12, 2017 10 am – 5 pm

#### Honorarium:

You will receive a \$250 reading fee and a \$500 honorarium for the day. Please provide your Social Insurance Number to CFCL staff.

#### **Confidentiality and Conflict of Interest:**

A conflict of interest exists or may exist if jury members are asked to assess submissions:

- From an employer, a client or an organization with which they are affiliated.
- Where they have a direct financial interest in the success or failure of a submission.
- Where the applicant is their spouse/partner or extended family member.
- Where their spouse/partner or immediate family member is affiliated, or a senior staff member, contractor or board member, with the applicant organization or...
- Where they judge that they are unable, for any other reason, to assess a submission objectively.

It is possible that some of the jury members may have contacts with one or more of the applicants. Where an actual or potential conflict of interest exists, it must be disclosed prior the beginning of the selection process and the juror must abstain from any and all participation related to it, and leave the meeting for the duration of the discussion. The remaining jurors score that applicant's submission using the evaluation matrix and the total score is converted to a percentage point – allowing it to be compared with the scores of those applicants scored by all jurors.

The Confidentiality of Information guidelines state that jurors are required to treat their participation on a public art jury, the contents of the submissions they review and the deliberations of the committee, as confidential.

You will be asked to sign a non-disclosure agreement on April 12, 2017.

#### Food Allergies or Intolerances:

Please contact staff of CFCL should have any food allergies or intolerances so we can ensure that your jury experience is as comfortable as possible.

#### **Evaluation Process:**

Applications will have been reviewed by CFCL staff to ensure compliance with submission criteria without judgment of artistic quality or comparable merit. Packages will be sent out to each juror for assessment which will include all written applications and support materials. Support materials provided by the applicant for viewing be screened prior to each application discussion.

To assist you in your assessment of the applications, CFCL has provided you with an evaluation matrix/scoresheet for each application. Please review each application, then assess and score it with the corresponding scoresheet. Please bring your scoresheets with you on April 12. Scoresheets are weighted according to artistic merit, feasibility, qualifications, quality of past work, and ability to meet project goals.

Once in the jury room, you will receive a master evaluation scoresheet should your scoring change after discussion and the viewing of support materials. Staff will be taking notes during the discussion in order to provide high level feedback to applicants should they call to discuss once the award as been presented.

On April 12, the jury will discuss each application in alphabetical order and view the support materials for each application. Score sheets will then be compiled and the jury will view the list of applications with compiled scores.

The first phase will identify a short-list and the second phase will evaluate that short list in-depth until a recommendation is reached. The jury will be given an amount of funds to distribute and will deliberate on the amount per recipient(s). The jury will sign off on their final recommendation.

The facilitator will record the decision and recommendation made by the jury, ascertaining with the jurors that these records accurately reflect their views and ensuring that members attest to their accuracy by signing-off on the records. At the end of the jury session, to protect confidentiality, members must turn their complete jury packages, including all copies of the artists' submissions, for shredding.

The jury will be given an amount of funds to distribute and will have discretion on the amount per recipient(s).

#### **Project Lab Guidelines**

#### Eligibility

Applicant must be an Alberta resident. Groups or collectives may apply but they must be represented by one individual who is an Alberta resident and who will take on the administrative responsibility for the project. Groups and collectives must submit their application in the name of their group/collective or project and must be able to receive a grant payable to that name. The following applicants are ineligible for support: public institutions or branches of government, educational institutions, or for-profit commercial companies.

#### **Eligible Projects**

Project Lab supports time-limited, independent film, television and/or digital media production and distribution. Projects must be complete within one year from start date. The following types of projects are ineligible for support: fundraising projects, commercial projects, music videos or recordings, promotional projects, or the documentation of existing artworks.

#### **Grant Request**

Applicants are expected to determine the amount of their grant request based on the needs and scope of the project and the period of time required for the project. Applicants may not be awarded the full grant amount requested but the jury will be advised that funding support must be given at a level that will allow the project success.

#### **Eligible Expenses**

Grant funds may be used for:

- Salaries, fees, and travel costs for technicians, artists, project administrators, or other project personnel
- Rent equipment and facilities
- Technical services and materials
- Services required for post-production
- Copyrights

#### Ineligible Expenses

Project Lab funds cannot be used for projects that have already been produced or for expenses that occur before the program deadline.

Funding decisions will be made by jury process. Requests will be assessed by a jury composed of experienced professionals in the screen industry. Jury members are selected to provide balanced representation from each area of industry expertise as well as gender, generation, cultural and regional diversity. The jury will make the final recommendation for funding support.

#### Assessment

The jury will compare the merit and feasibility of the proposal with that of all other eligible applications and funds available. The jury will consider:

- Artistic merit of the project
- Development of applicant skills and training
- Articulated outcome(s)
- Clear and appropriate strategies for success in meeting timelines with realistic budget
- Applicant's ability to undertake and carry out the project
- Quality of planning supporting the project
- Impact of the project as related to the development of skills and experience for applicant

#### **Grant Conditions**

If a grant is awarded, the applicant will receive the payment once the form is signed accepting the terms and conditions of the grant. Acceptance of the grant means that the applicant promises to carry out the project described in the application. Any changes to the project must be relayed to the General Manager of CFCL in order to remain eligible and allow CFCL the right to revise the amount of the grant, suspend a payment or claim the partial or total reimbursement of a payment.

#### **Final Report**

If a grant is awarded, the recipient must submit as a final report the following information:

- Current contact information
- A summary of the project carried out specifying the objectives achieved
- If applicable, a description of the challenges and/or changes encountered during the realization of the project
- A budget report that accounts for the revenues and actual expenses related to the project
- Proof of production final copy of project
- Final report must be submitted no later than three months from project completion.

Successful applicants must acknowledge the financial assistance of CFCL in all activity relating to the project. Details about the acknowledgment policy will be included with grant notification letter.

## EVALUATION MATRIX FOR PROJECT LAB JURY

Artist Name:

Juror Name:

Date:

ITEM #	CRITERIA DESCRIPTION	WEIGHT	RATING	SCORE
1	Creative Vision – approach and proof of concept	40		ندور بر مربع منابع المربع المربع
2	Feasibility – jury has confidence in project execution to completion	30		
3	Qualifications – project team has capacity including mentorship	20		
4	Ability to meet project goals	10		
			TOTAL SCORE (WxR=S)	/500

Proposals will be evaluated and ranked according to the outline below. The evaluation will be based on a 0 to 10 scale.

RATING	DESCRIPTION
5	Exceeds expectations; Proponent clearly understands the requirement, excellent probability of success.
4	Somewhat exceeds expectations; high probability of success
3	Meets expectations; Proponent has good understanding of requirement, good probability of success.
2	Somewhat meets expectations; minor weakness or deficiencies, fair probability of success.
1	Does not meet expectations or demonstrate understanding of the requirements, low probability of success.
0	Lack of response or complete misunderstanding of the requirements, no probability of success.

The score of each criterion will be determined by multiplying the criteria weight by the rating. The sum of all scores will be the total score. The jury reserves the right to reject any proposal that receives a rating of zero (0) on any criterion.

<sup>6</sup> Project Lab supports the talented filmmakers emerging in their province through financial, venue, mentorship, equipment services and in-kind resources. A critical element of the program involves engaging seasoned Alberta producers, storytellers and others who will use their skills to train and mentor the new generation of talent."

Ricardo Miranda Minister Alberta Culture & Tourism



## THE GRANT AWARD WINNERS

In late May 2017, six emerging filmmakers from Alberta were awarded grant money to support development, production and distribution of compelling Alberta stories.

The grants were awarded at an event held at CFCL on May 27, 2017. The Honorable Ricardo Miranda, Minister of Culture and Tourism, announced the winning filmmakers.

The grants were broken into two categories: Development and Production.

#### The Development winners:

WINNER AND PRODUCTION TITLE	DEVELOPMENT COST		
Matt Watterworth - Jonesin' (Feature Film)	\$20,000		
Kyle Thomas – Vance Adams (Feature Film)	\$20,000		
Paige K Boudreau – Just Off Main Street (Feature Film)	\$20,000		
Alicia Krawchuk – New Nowhere (Limited TV Mini Series – retitled "Odd Folks")	\$20,000		

#### **The Production winners:**

WINNER AND PRODUCTION TITLE	PRODUCTION AND POST PRODUCTION COMBINED		
Gillian McKercher – Circle of Steel (Feature Film)	\$100,000		
Dylan Pearce – Cupcake Grand Prix (TV Movie retitled "Christmas Cupcakes")	\$100,000		
Jeremy Podlog – The Comic Strip (TV Pilot for a Series)	\$30,000		
Matt Watterworth – Jonesin' (Feature Film)	\$75,000		

Video of the 2017 ceremony

Expanding on the Project Lab goals and outcomes.

www.youtube.com/watch?time\_ continue=224&v=apEdir056cs

Project Lab Grant Awards



Production and postproduction combined

PROJECT LAB





**GRANT CFCL-005** Signed on September 2, 2017

Funds Awarded \$100,000 (Production and Post-Production)

Final Payment Issued Aug 29, 2018

Days to complete 361

## SYNOPSIS

**Circle of Steel** (Gillian McKercher, Calgary) – This feminist dark comedy tells a satirical story of workers in Alberta's oil and gas industry. The story follows Wendy Lee, a young female engineer who enters the workforce in a multinational oil company.

## **OUTCOMES AND ACHIEVEMENTS**

- Successful Canadian and international film festival screenings including Calgary International Film Festival and Whistler Film Festival in 2018 and Cinequest Festival in Los Angeles in March 2019. Resulting in Gillian being more likely to receive funding from Telefilm and CBC for her future Albertan shot feature projects.
- Winner of Audience Favourite Alberta Feature 2018 Award (Calgary International Film Festival).
- Will be distributed on digital media by IndieCan Entertainment in 2019.
- Significant press coverage Luma Quarterly, CBC News, Calgary Herald, BeatRoute Magazine, Metro News, News Talk 770 Calgary and more.
- Gillian met Unit Production Manager Doug Steeden and Rob Hilton of the (DGC)– both meeting facilitated by the Calgary Film Centre. Each spoke and advised Gillian about Director career paths in Canada. As CIRCLE OF STEEL has been critically well-received, Gillian is well on her way to joining the DGC and becoming a fulltime Director.
- Gillian was named by the Calgary Herald as one of the 2018 Artists of the Year. www.calgaryherald.com/entertainment/local-arts/calgary-artists-of-2018-it-wasa-good-year-for-these-wild-roses.



## ALBERTAN IMPACT AND COMMUNITY ENGAGEMENT

- Shoot completed in 16 days and mainly shot locally at CL Ranch.
- Union sanctioned production Four individuals in three Head of Departments roles were IATSE.
- 20 Plus Albertan organizations involved / business services employed including IATSE, ACTRA Alberta, Calgary Society of Independent Filmmakers, The Film and Video Arts Society of Alberta, Joe Media Group, 4K Film Production, Life Capture, Leader Productions, SAIT, Banff Centre of Arts and Creativity, Glenbow Museum and William F. White.
- The shoot employed created 477 days (12 hrs days) of employment for 70 individuals (including an Albertan crew, cast and extras).





**CFCL-006** November 8, 2017

**Funds Awarded** \$100,000 (Production and Post-Production)

Final Payment Issued November 1, 2018

Days to complete 358

## SYNOPSIS

**Christmas Cupcakes** (Dylan Pearce, Edmonton) – Two sisters must join together to save the family bakery. This female-driven comedy covers topics including sibling rivalry, economic stressors resulting from owning a business and the unbreakable bonds of family.

## **OUTCOMES AND ACHIEVEMENTS**

- The film has been sold internationally and will be dubbed into both French and Spanish. It will play across Europe, Asia, Russia and Africa.
- Dylan met Unit Production Manager Doug Steeden and Dean Bennett (Director of over 40 Episodes of Heartland) – meetings facilitated by CFCL – both spoke and advised on the Project.
- Successful international sales means a possible three picture deal with a Vancouver company to bring films to Alberta.
- Dylan has been shortlisted to direct another two films on the back of creating a feature in 12 days instead of the normal 15-20 days.
- Dylan given the 'greenlight' on his next film through overseas pre-sales as a result of successful delivery of this project.
- Christmas Cupcakes recently confirmed distribution through Vision Films (LA) which will include a domestic North American release for 2019.



## ALBERTAN IMPACT AND COMMUNITY ENGAGEMENT

- Shoot completed in 12 days mainly shot on location in the community of Charlesworth, South East Edmonton.
- Film Students each one of the programs from Northern Alberta Institute of Technology (NAIT), Southern Alberta Institute of Technology (SAIT) and Red Deer College were shadowing and gaining experience on set.
- Utilized space at NAIT to conduct a camera test.
- 18 Canadian Actors (15 from Alberta). Over 20 Alberta extra roles. Over 40 Albertan crew and 10 during post-production.
- 20 plus Albertan organizations involved / business services employed including: William F. White, Snowbird Rentals Ltd, 4-Way Equipment Rentals, The Film and Video Arts Society of Alberta, TAC Solutions, Dransfeld Sound Ltd, AMP Lighting Services, Edmonton Production Rentals, Red Events Design, Mosaic Entertainment, Limbo Editing Services, Johnny Blerot Sound Design and Joe Media Group.
- Christmas Cupcakes and Dylan Pearce were shortlisted for Alberta Media Production Industries Association (AMPIA) 2018 Edmonton Film Prize awarded to directors and/ or producers whose narrative, documentary, or experimental projects have been judged to be of superior quality.





**CFCL -001** August 8, 2017

**Funds Awarded** \$30,000 (Production and Post-Production)

Final Payment Issued May 2, 2018

> Days to complete 267

## SYNOPSIS

**The Comic Strip** (Jeremy Podlog, Edmonton) – The pilot for a potential documentary series set in the backdrop of the iconic Edmonton comedy club, The Comic Strip. A stylistic hybrid of Louis C.K.'s comedy-drama "Louie"; Seinfeld's "Comedians in Cars Getting Coffee"; and Barry Levinson's "Diner."

## **OUTCOMES AND ACHIEVEMENTS**

- Grant funds were used to film and successfully complete the post-production of a 22 minute series pilot. A proof of concept. In the hope of selling an ongoing series with a broadcaster. Already have interest from the "All Things Comedy" digital network.
- Produced a 90 minute live show. The show also showcases featured comedians' full performances as a companion piece.
- Producer team attended the seminar regarding the Screen Based Production Grant to meet the criteria if commissioned into a series.

## ALBERTAN IMPACT AND COMMUNITY ENGAGEMENT

- The production was based out of The West Edmonton Mall where the crew made use of the shopping centre's hotel and restaurants.
- Entire crew was Albertan. 22 crew members, including post-production equaling 102 full working days.
- Albertan Business Services employed, including The Camera Store, Vistek, MTM Rentals and Third Borne Entertainment.

ORT JANUARY 31, 2019

## **4. Odd Folks** TV LIMITED SERIES DEVELOPMENT

## SYNOPSIS

**Odd Folks** (Alicia Krawchuk, Edmonton) – A miniseries centered on the patrons of a seemingly mundane diner in rural Alberta. Each of the six episodes follows characters dealing with issues around isolation and mental health and the way people cope with these challenges, for better or worse.

## **OUTCOMES AND ACHIEVEMENTS**

- Grant funds have been used to create the materials required to attend the Banff Media Festival 2019. These include six scripts and a proof of concept trailer ready to pitch to potential investors and networks.
- Ample footage and production stills were created while shooting the trailer to form the basis of a consistent social media campaign (behind the scenes, outtakes, full scenes) also sort out Ryan Valley of CRFT New Media (Edmonton) to develop the strategy further.
- Alicia gained valuable experience directing and producing the trailer.

## ALBERTAN IMPACT AND COMMUNITY ENGAGEMENT

- In total the development grant contributed to 27 employment opportunities.
- The development of the six scripts employed five story editors and two script editors.
- Trailer was shot with the grant funds (three day shoot, a total of nine local actors, eleven crew as well as six additional unpaid roles for first time actors who wanted the experience and footage for their showreels).
- Alicia relocated from Edmonton to Calgary part-way through the grant. Joined Calgary Society of Independent Filmmakers. Took a screenwriting course there with Jason Long. Also became involved with Women in Film & Television, Calgary (WIFTA) and used those connections to network.

CFCL -004 August 8, 2017

Funds Awarded \$20,000 (Development)

Final Payment Issued August 20, 2018

Days to complete 377

## **VANCE ADAMS** North Country Cinema 2017 Lookbook

## 5. Vance Adams FEATURE FILM DEVELOPMEN



CFCL -003 August 17, 2017

Funds Awarded \$20,000 (Development)

Final Payment Issued August 29, 2018

> Days to complete 377

## SYNOPSIS

**Vance Adams** (North County Cinema, Calgary) – The adventures of an unlikely duo in search of new identities amidst the ascent of the social media revolution. Set in Calgary in 2008 in the peak of the oil boom, this dark comedy tells the story of a big-talking advertising director and his intern.

## **OUTCOMES AND ACHIEVEMENTS**

- Grant funds have been used to look at corporate restructuring options and financial planning in order to be ready for producing the project for over a million dollars. They concluded that the project's original 600,000 budget was not enough to attract the right talent and sustain a 25-day shoot. It is planned to now approach Telefilm Canada in 2019 for production funding.
- Two, week long intensive writing sessions (one in August in Calgary, one in March in Toronto where the writers could get together, in person and complete two drafts of the script.
- Toronto International Film Festival (TIFF) attendance for networking with casting agents, managers, and distributors and to attract an experienced producer. Will Woods (of Woods Entertainment) was attached as producer.
- Sophie Jarvis (Never Steady, Near Still) was employed to put together the look book and brought on as production designer.
- · Bobby Theodore (Murdoch Mysteries) was employed as story consultant.

## ALBERTAN IMPACT AND COMMUNITY ENGAGEMENT

• Michelle Wong (Business Development at Calgary based Seven 24 films) provided several mentorship sessions and helped develop a plan to re-structure. Production was connected with recommended accountants and law firms to facilitate.



#### **SYNOPSIS**

Just Off Main Street (Paige K Boudreau, Calgary). In an effort to escape her grief, Sophie attempts to recapture the past by inserting herself in her grandmother's small town life. In a series of emotional confrontations, Sophie and Grandma Mae fight their way to respecting and embracing their personal grieving processes.

#### OUTCOMES AND ACHIEVEMENTS

- Grant funds were used on script and story development, budget creation and financing development and investor pitch and proposal development. Currently approaching an interested private investor.
- Story Consultants Calgary local Andrew Wreggitt (Corner Gas: The Movie) and Edmonton based Producer Bonnie Thomson (Wall) gave contrasting notes which took a while to navigate.
- Actors table read after the notes were worked through into a new draft. Including the actor currently slated to play the lead.
- Creation of a director's look book and mood reel.
- Learned about the Screen-Based Production Grant and other financing opportunities (CMF and CAVCO). Paige addressed those weak areas of funding knowledge and educated herself.

#### ALBERTAN IMPACT AND COMMUNITY ENGAGEMENT

Individuals and businesses not already mentioned - Karen Pickles (budget creation/breakdown and financing), Escape Capers YYC (facilities) and six actors for the table read.



GRANT CFCL L -PL 2018 - 002 -July 4, 2018

**Funds Awarded** \$20,000 (Development)

**Final Payment Issued** 

**Days to complete** 

## 7. Jonesin' FEATURE FILM DEVELOPMENT Leading to PRODUCTION GRANT



CFCL -002 November 7, 2017

Funds Awarded \$20,000 (Development) \$75,000 (Production)

Final Payment Issued August 9, 2018

Days to complete 240

## SYNOPSIS

**Jonesin'** (Matt Watterworth, Calgary) – The adventure of inadvertent hero Deke Jones, a small town boy who discovers a dangerous new world in the big city. A feature film involving shady business deals, rival territories and a kidnapping resulting from a mistaken identity.

## OUTCOMES AND ACHIEVEMENTS

- As well as several script redrafts additional materials included production design visuals, project look book, edited mood reels and marketing branding to form a strong application for production financing and talent attraction in front and behind the camera.
- Networking, pitching and casting trip to LA three days of auditions.
- Established relationships met Hollywood producers, distributors, sales agents and casting directors.
- Table read and script reading evaluations.
- The first Project Lab Grant Winner ever to shoot at the Calgary Film Centre. Used Studio Two, Bay 3, Dimmer Room 2 and the spine corridor.

"CFCL was also absolutely integral in the production of the film. Setting aside the fact that the Centre provided intrinsic funding which triggered the ability to get the additional funding required, they also provided studio space at an in-kind rate. This space, used for the final week of shooting, allowed us to meet the logistical requirements of our schedule and cast availability while providing a home for the production and gear which also allowed us to save money on vehicles and flights and accommodations. Without this piece of the puzzle coming together, I'm truly unsure how the production could have proceeded as it did." Page 1-2, Final Report by Matt Watterworth.

- Three 'Behind the Scenes' featurettes to support the feature to be distributed on Social Media 'Meet the Cast', 'Day One' and 'Jonesin' at the Calgary Film Centre.
- Now in the process of seeking post-production funds a sizzle reel will be created. Expectation will be that of a significant local screening - and after the amazing local success of CIRCLE OF STEEL – the Calgary Film Festival Closing Gala would be an achievable target for September 2019.

## ALBERTAN IMPACT AND COMMUNITY ENGAGEMENT

- Several script redrafts Readers employed Jason Filiatrault (Entanglement) and Susie Moloney (Fear Thy Neighbour).
- Director mentorship hired Robert Cuffley (Chokeslam).
- Graphic Design Britt Clark produced professional branding material for the pack.
- Production Design Bobby Vanonen (Alive) created visioning documents for pitch pack.
- Other Albertan organizations involved / business services employed including – Calgary Society of Independent Filmmakers and Southern Alberta Institute of Technology.
- Six Albertan actors employed in the table read.
- 14 Albertans hired in various capacities with about 50 days worked on the project in total.
- Building upon their services already given to the production, the CSIF (Calgary Society of Independent Filmmakers) provided equipment and space for auditions and meetings. SAIT provided practicum students who received onthe-job training and experience by supporting the crew. Senior crew became mentors and leaders. SAIT also provided additional space for auditions.
- Dean Baker of F&D Scene Changes led a team of skilled labourers in the creation of the main Studio Two set.
- Albertan organizations involved / business services employed including: Swans of Inglewood, St. John The Evangelist Church of Calgary, Cushman Wakefield, Jubilations.
- Dinner Theatre, White's Flowers and Boom Goes the Drum supported the production by providing holding spaces and locations at reduced costs. William F. White provided essential gear at' very indie rates'.
- Jonesin' gave working opportunities to 58 members of the crew. Vast majority worked full shoot (all 15 days during production). All production staff and crew, as well as, 10 of the 15 cast members are Albertans.

# Industry Training

#### 2017

- A Day with Doug Steeden October 21 and October 28
- CFCL's Drama Editing Workshop November 25
- CFCLs Rigging, Lighting & Green Screen Workshop November 25 - November 26
- Remote Head and Crane workshop December 10 – 11

#### 2018

- Project Lab Set Build for Jonesin & SAIT Training Initiative September 17 – November 9
- Project Lab: Everything you need to know to make a micro-budget feature in Alberta September 30

10 1.5.1.

Condor Lamp Op Course
 October 20

## PURPOSE

To identify gaps in the workforce (such as gaffers and electrics) and create specialized programming to increase the level of qualifications necessary for the development of Indigenous talent and crews.

To connect graduates from Alberta post-secondary institutions with organizations in the screen-based industries in Alberta through a work / study program. This program will allow individuals to apply their knowledge within real-world environments in their chosen production field and develop their skill sets with the guidance of highly-qualified veteran production industry members.

To develop training programs to utilize the new state-of-the-art infrastructure for hands-on training and educational programs. William F. White's established industry training programs will also bring added value to industry newcomers.

Below are featured highlights of exciting opportunities offered to established and emerging Albertan talent.

#### 2017

## A DAY WITH DOUG STEEDEN - OCTOBER 21 AND OCTOBER 28

Doug Steeden, the UPM for Damnation at the time, (now working on Disney's Togo) generously agreed to offer two opportunities for next generation filmmakers to ask him questions and have a discussion about issues facing their cohort. His year of experience as a Production Manager and Producer allowed him to easily answer all questions and give examples of interesting and unusual problems to solve on set and background on what skills might be required and why.

CFCL paid Mr. Steeden to impart his experience and wisdom to:

- Oct 21 Students SAIT, NAIT, ACAD, and Red Deer College (1st Hour Q&A with Erin / 2nd hour questions from Students)
- Oct 28 Workshop with Doug Steeden Project Lab Filmmakers

Doug individually spoke to each of the Project Lab Winners who were announced on May 27 for more than an hour each. He had access to each of the successful applications and advised them on the best course of action in the development and production of their project. Doug's advice changed the direction of Jonesin' in a positive way and Dylan Pearce of Christmas Cupcakes found that Doug's advice was very helpful and mentioned it in his final Project Lab report.



Teresa is an award winning editor and director, currently based in Toronto. Her credits span feature films including CAIRO TIME; the TV mini-series WOULD BE KINGS, for which she won a DGC award for editing and numerous TV series including TRADERS, THE ELEVENTH HOUR, FLASHPOINT, ROOKIE BLUE and SAVING HOPE. Teresa attended The Women in the Director's Chair workshop in Banff, Alberta. Her directing work since that time includes the OMDC Calling Card short SNAPSHOTS FOR HENRY, which played in many festivals and received a Genie nomination for best short; the Bravo! FACT LIFE IS SHORT ENOUGH and episodes of network television, including two episodes of Global/ABC's one hour drama ROOKIE BLUE and one episode of CTV's one hour drama SAVING HOPE.

## CFCL'S DRAMA EDITING WORKSHOP - NOVEMBER 25

In partnership with Alberta Post Production Association this workshop was with Teresa Hannigan CCE. The workshop took place at CFCL between 10am and Noon. Teresa walked through a sample of her process and theory using a past project from dailies to finished product.



Alberta Post-Production Association's mandate is to provide a clear and encompassing voice for post production professionals - including education of the best post production processes and practices and the advancement and promotion of post production industry interests to all levels of government.

## CFCL'S RIGGING, LIGHTING & GREEN SCREEN WORKSHOP – NOVEMBER 25 - NOVEMBER 26

This course was offered to Alberta post-secondary institutions with faculties in the screen-based industries in Alberta through a work / study program. Participating post secondary institutions were: Red Deer College, NAIT, and the University of Lethbridge. The course was organized in collaboration with SAIT professors Rick Garbutt and Philip Letourneau and was produced in partnership with the City of Calgary. Funds from Opportunity Calgary Training were invested in support of this weekend workshop.

Overall 32 Students confirmed their place on the Workshop from the above institutions. Twenty eight students attended both days with an additional four students attending the Sunday workshop only due to work commitments. Seventeen feedback forms were completed on the Sunday showing a high level of satisfaction with the course.

DAY AND TIME	ACTIVITY
<b>Friday</b> (2.5 hours)	Set build (Bobby and 3 Student Volunteers)
<b>Saturday</b> 9:15 am	<ul> <li>Mentors will introduce themselves and to establish and clarify learning outcomes</li> <li>Split 30 students into three teams – Green Screen / Camera / Lighting &amp; Electrical</li> <li>Students unload the Truck/s</li> </ul>
10:00 am	Mentors will direct specific tasks including - Day lighting setups and Camera placements.
	Different lighting setups / white fabric over set / Close Ups / Medium Shots / Two Shots
	While with -
1:00 pm	<ul> <li>Green Screen Teaching for Day setup through set window</li> <li>VFX workstation and a projector setup.</li> <li>Review Shots suggest post production fixes (and timescales). Why some shots take 3 hours and some take 3 weeks to finish.</li> <li>Rebuild / Light set for night.</li> </ul>
5:00 pm	End of Day
Sunday 3:45 am	Students meet at Office – Sign Waivers for those that did not attend Saturday
9:00 am	Repeat of Day Light Setup now at Night - Close Ups / Medium Shots / Two Shots
1:30 pm	<ul> <li>Green Screen using real life subjects.</li> <li>A student standing in-front of a green screen. Topics to discuss: <ul> <li>Spill and distance between subject and green screen</li> <li>Even lighting on green screen</li> <li>Poor quality green screen (i.e. wrinkles or the Rona paint option)</li> <li>Marking the green screen if the camera is moving- green in the wardrobe.</li> </ul> </li> </ul>
	One additional camera and lighting set-up (not enough time for two)
2:30 pm	Strike the Set / Load the Truck
3:45 pm	Final Questions about equipment and technique with Mentors.
4:00	End of Day

#### **Rigging, Lighting and Green Screen Workshop - Schedule Breakdown**



## 28 iiiii students attended the workshop both days



## FEEDBACK FROM SEVENTEEN STUDENT ATTENDEES

STATEMENT	STRONGLY AGREE	AGREE	NEUTRAL	DISAGREE	STRONGLY DISAGREE
My overall experience here was good, and I would recommend this course to other students.	15	2			
During the workshop					
I was treated with respect	15	2			
The course mentors were knowledgeable	14	3			
The learning outcomes stated were achieved	13	4			
Level of workshop organization an	d communicat	ion			
Before the workshop was clear and concise	9	7	1		
During the workshop was clear	11	5	1		

5

#### What can we improve? Please share your any thoughts & additional feedback

11

8 references - too much standing around and not enough rotation around the different areas of expertise so they felt they missed out on some aspects.

There were minor individual points as in more set variety, set etiquette and even knot tyingbut these where all individual comments and didn't demonstrate a pattern.

Tell us about any workshops and programs you would like to see at the Calgary Film Centre

- Very broad responses to a very broad question top four responses: r
- Cinematography including doilies, tracks and cranes 8 responses.
- Editing/Post Production After Effects, Visual Effects Adobe Premium Pro 6 responses
- Directing / Acting Workshops 6 Responses
- Sound Recording (on set)- 3 Responses

and concise



## REMOTE HEAD AND CRANE WORKSHOP - DECEMBER 11 AND 12

Produced in partnership with William F. White, IATSE 212 & 669 Total Attendees Certified: 21

Combined event with William F White, IATSE 212 & 669 and Calgary Film Centre. Participants got hands on indoor experience with specialty equipment and best practices (setting up, safe operation, breaking down the equipment and storage protocol).

#### Two day event attended by:

Christina Gray	Minister of Labour & Democratic Renewal
Michael Connolly	MLA Calgary Hawkwood
Adam Anderson	Constituency Asst. to MLA Connolly
Damian Petti	IATSE 212 president
Blair Young	ACTRA AB president
Al Porter	Teamsters 362
<b>Robert Hilton</b>	DGC- ADC
Chooch Palagaro	IATSE 669

#### 2018

## PROJECT LAB SET BUILD FOR JONESIN' & SAIT TRAINING INITIATIVE - SEPTEMBER 17 - NOVEMBER 9

#### Set Build for Jonesin'

Feedback from the Rigging, Lighting & Green Screen Workshop suggested that a larger set would be more beneficial for future training purposes. After offering the opportunity for Jonesin' to be the first Project Lab production to use the studio, it became prudent to purchase the Apartment Set for future opportunities with Student training. Construction started on September 17.

Once Jonesin' had wrapped, the set was easily struck and stored since it had been specifically designed to break down into a small space for storage at the Film Centre.

## SAIT TRAINING INITIATIVE - STUDENT SHORT FILM 'VOICE OUT OF SPACE'

From November 1 to 9 the Jonesin' set was repurposed as an education and training tool.

Under the stewardship of Jonesin' set creator - Dean Baker of Calgary based F&D Scene Changes, this modern set was transformed into a new configuration for a second-year SAIT film student project. The apartment set was repainted and set dressed into a candle lit period setting in our Warehouse Bay 2. The SAIT crew was made up of 18 students.



#### Panel Video

Calgary International Film Festival panel event.

www.calgaryfilmcentre. com/project-lab

## PROJECT LAB: EVERYTHING YOU NEED TO KNOW TO MAKE A MICRO-BUDGET FEATURE IN ALBERTA - SEPTEMBER 30

This panel event at the Calgary International Film Festival was organized by CFCL and celebrated the feature film production achievements of Project Lab. It passed on the learning experiences of the following filmmakers:

- Gillian McKercher (Circle of Steel)
- Cameron Macgowan (Red Letter Day)
- Dylan Pearce (Christmas Cupcakes)
- Morgan Ermter (Abracadavers)
- Matt Watterworth (Jonesin')

This significant event was recorded for educational purposes and distributed on our website. CFCL poses questions to the panel about their creative trials and tribulations and their ability to forge relationships with creative partners within Alberta.

## CONDOR LAMP OP COURSE - OCTOBER 20

This course provides knowledge of how to operate an aerial lift in the context of film work. Course will cover condor prep, difficult terrain and maneuvering, inair lamp operation and communication. Focus will be on how to do every aspect of the job safely and how to deal with hazards such as inclement weather. This occurred outside in CFCL parking lot.

## COPY OF THE PANEL EVENT - TICKETING ON THE CALGARY FILM WEBSITE

## calgary film centre

#### **Presents:**

**PROJECT LAB:** Everything you need to know to make a micro-budget feature in Alberta!

Want to make a feature film in Alberta on a shoestring budget? Would you like to learn how some filmmakers have done it?

Introduced in 2017, Project Lab provides Alberta's emerging filmmakers with grants to help launch their projects into the global marketplace. Supported by the Government of Alberta and the Calgary Film Centre, Project Lab has supported five feature films, one of which - CIRCLE OF STEEL- is making its world debut at the 2018 Calgary International Film Festival.

This ONE TIME ONLY and FREE event will be a networking goldmine for both filmmakers and actors! Join us for this inspiring conversation.

#### **Panelists include:**

Morgan Ermter (ABRACADAVERS) Cameron Macgowan (RED LETTER DAY) Gillian McKercher (CIRCLE OF STEEL) Dylan Pearce (CHRISTMAS CUPCAKES) Matt Watterworth (JONESIN')

Erin O'Connor, General Manager of Calgary Film Centre, will ask all the questions you really want to know.

Showings – select to order tickets: Sunday, September 30, 1:00 PM at Eau Claire 3

# Industry Events and Sponsorships

#### EVENTS

2016

Grand Opening – May 19

#### 2017

- The Art of the Business: Every Project Launches
   a Start-Up March 18
- Project Lab Announcement May 27
- Shoot! Alberta: A Panel of Discerning Director's View on Alberta – May 27
- CFCL Industry Networking Event December 8

#### 2018

- Circle of Steel Premiere September 25
- CBC Independent Producer Round Table -October 24

#### SPONSORSHIP

- INPUT Calgary May 8 12 2016
- Partnership with CSIF Wayne Bradford Working Weekend - Feb 27th – March 5, 2017
- Council of Artists and Multimedia Professionals
   September 8 9, 2018
- Jonesin' September 17 October 6, 2018
- 19th Annual Calgary International Film Festival -September 19 - 30 2018
# **Events**

## 2016 **1. CFCL Grand Opening**

#### Measurable Outcomes

The following objectives and measurable outcomes were listed in the event brief prior to the event taking place.

The intent for the event was to create awareness for CFCL by:

- Hosting an impressive event that will showcase CFCL as a filming location of choice.
- Inviting media to attend to gain traction locally, nationally and globally.
- Providing opportunities for a robust social media campaign kick off.
- Thanking Board members, government partners, corporate and industry partners and contributors who brought CFCL into existence.
- Building new partnerships, creating community and strengthening existing relationships.
- Providing opportunities for attendees to tour the facility.

#### **Outcomes:**

- 250 guests in attendance
- 100 tweets and re-tweets from the community
- International reach on social media
- All major media outlets (radio, television, news) attended
- VIPs in attendance (Premier, Minister, Mayor)
- Created partnerships with potential sponsors
- Received positive feedback from the industry, community and partners
- Remained on budget



**Event Date:** May 19, 2016

Location: Calgary Film Centre





## 1. CFCL Grand Opening-continued

#### Achievements:

- 262 people attended the event not including CED/CFCL staff or vendors.
- Feedback was extremely positive from the industry, partners and the community.
- The Calgary Sun, Global, Metro, Calgary Herald, CBC did stories on CFCL. (CFCL/CED to confirm all media hits).
- Over 100 social media posts were made with national reach.
- All invited VIP's attended the event.
- Big Rock sponsored the event and many of their senior management attended.
- Do It Green sponsored the event and made the event zero waste.
- WFW was acknowledged and had a large presence at the event. The equipment in two studios added interest and credibility from the industry.
- Opening remarks and speech presentations by all levels of government.
- The red carpet and step and repeat were popular. Guests enjoyed the actors on entry.







Event Date: March 11, 2017

Location: Terrace View Room, Global Business Centre, Calgary



# 2017 2. The Art of the Business: Every Project Launches a Start-Up

This free event (4;00pm to 6:30pm) provided legal, financial and logistical expertise, a focus on problem-solving abilities needed to manage the many aspects of launching a Creative start-up business. Established producers shared their experience, challenges and effective strategies to approach the production process. Guest speaker was Kim Todd and was a well-attended event with 59 people registered followed with an excellent industry networking session.

Kim Todd is an Emmy-award winning producer of Fargo, the limited series inspired by the Coen Brothers' feature film, created for television by showrunner Noah Hawley and produced for MGM and FX. Kim's work on the first year of the series also garnered her Golden Globe and Critics' Choice awards for best limited series, the David L. Wolper award from the Producers Guild of America and a Peabody; she earned the PGA David L. Wolper award and Critics' Choice awards for the second season and was nominated for the latter two again for season three.

Kim produced the first season of Dirk Gently's Holistic Detective Agency in Vancouver for AMC Studios, BBC America and Netflix before returning to produce the third season of Fargo. She produced the YouTube Red drama series Impulse for Doug Liman's Hypnotic and NBC Universal. Kim was featured in Variety's Artisans Elite list of 2017. Kim is producing the third season of The Handmaid's Tale for Hulu and MGM and is available in Canada on Bravo. Moderator and Panel: (Left to right) Warren P. Sonoda, Eleanore Lindo, Joe Carnahan, Sandi Somers, and Michael Peterson

## 3. Project Lab Announcement

Please see previous section on Creative Industries Project Lab Grant 1 for extended event details.

Accompanying event was also held on the same day and location:

## 4. Shoot! Alberta: A panel of discerning director's views on Alberta

This free event from 3:00 p.m. to 6:00 p.m., May 27, 2017 as part of the Project Lab Announcement. Renowned award-winning national and international directors discuss their work and why they choose to film in Alberta. Conversations included the inspiring locations, purpose-built sound stages at CFCL and award-winning talent and crews. Delivered in partnership with the DGC. This was a well-attended event with 94 people registered.

#### **Moderator:**

Warren P. Sonoda, DGC, Chair of the National Directors Division

#### Panel:

Joe Carnahan – Stretch, The Grey, Smokin' Aces, The A-Team, Wheelman Eleanore Lindo – Radio Free Roscoe, Degrassi: The Next Generation, Heartland Michael Peterson – Knuckleball, Lloyd the Conquerer Sandi Somers – Ice Blue, HOME May 27, 2017

**Location:** Studio 2 Calgary Film Centre

Honorable Ricardo Miranda, Minister of Culture and Tourism,

announced the winning

filmmakers.



Today's announcement is wonderful news, not only for supporting our awardwinning crews, but for creating more jobs and cultivating new local talent and opportunities for Albertans entering the industry. I am very confident that these changes will go a long way towards increasing overall production volumes for larger-budget episodic content in our province."

Damian Petti President Local 212



Film and TV industry representatives gathered around Alberta Culture and Tourism Minister Ricardo Miranda after his announcement on the SPG program.



Event Date: October 3, 2017

Location: Calgary Film Centre

## 5. Government of Alberta announcement of the creation of the Screen-Based Production Grant (SPG) program

The Alberta Production Grant was first launched in 1998, designed as an arts program for small productions like made-for-TV movies and documentaries. In order to compete with the changing media landscape of the last few years - the Screen-Based Production Grant is designed to address the needs of both commercial and cultural productions. The announcement was made at the Calgary Film Centre.

Event was covered by the CALGARY HERALD. Highlights from article covered below:

ALBERTA FILM AND TV INDUSTRY GETS GOVERNMENT BOOST WITH NEW GRANT PROGRAM ERIC VOLMERS, CALGARY HERALD Updated: October 4, 2017

Members of Alberta's film and TV industry are applauding a new grant program introduced by the Alberta government as a "first step" in making the province more competitive when it comes to attracting productions.

Ricardo Miranda, Minister of Culture and Tourism, made the announcement at CFCL Tuesday morning. The new Screen-Based Production Grant will replace the Alberta Production Grant, boosting the amount of money available from \$30 million to \$45 million per year and upping the per-project cap from \$5 million to \$7.5 million for productions that "provides significant contributions to Alberta's culture and economy."

## ALBERTA FILM AND TV INDUSTRY GETS GOVERNMENT BOOST WITH NEW GRANT PROGRAM CONTINUED...

Miranda stressed there would be tighter controls on what projects are approved, even suggesting that the old program was a "bottomless grant program with no financial accountability measures" that left the program over-subscribed and with "the province scrambling to keep up with demand." He presented the new grant program as one that would strike a balance between promoting economic diversity, creating new jobs and providing "cultural benefits" to Alberta.

But for members of the industry who were at the announcement, the big news was the change to the overall money available and the increase in the per-project cap. The grant will offer eligible productions up to 30 per cent of expenditures made in Alberta.

The \$5-million-per-project cap has long been a contentious issue for people in the industry, with many claiming it dissuaded producers of bigger-budget films and TV shows from filming here. Even with the boost to the cap, Alberta will still be competing with jurisdictions such as Ontario and British Columbia that have no caps on per-project spending.

"When we talk about productions with astronomical budgets, \$100 million and beyond, we won't be competing for those," said Damian Petti, president of Local 212 of the International Alliance of Theatrical Stage Employees. "But there are television series that, through 10 episodes or sometimes 13, have a budget of \$30 million to \$40 million. We're now as competitive as anyone else for those."

Still, Miranda stressed that the economic benefits of a project — including job creation, the total amount of money spent in Alberta, whether it will return as a continuing TV series — will only be one aspect of the criteria. Projects will also be judged on their "cultural benefits." Those measures will include the diversity of those employed, whether the original screenplay is written by an Albertan and whether it tells a story set in Alberta or about Alberta subject matter. Thirty-five per cent of the \$45 million will be reserved for smaller, Alberta-based projects based on their contributions to Alberta culture.

"When we were evaluating the program itself, one of the things I was very clear about is that we wanted to continue to support the cultural side of the industry and still be flexible enough to support the commercial side, but not to the point to basically dislodge the cultural part of the industry," said Miranda. Organizations Represented - Alberta Post Production Association, IATSE 669, ACTRA, Quickdraw Animation, EMMEDIA, Calgary Underground Film Festival and Calgary Film Festival, DGC, IATSE 212





## 6. CFCL Industry Networking Event

Event Date: December 8, 2017

Location: Studio 2 Calgary Film Centre This free event detailed the eye-opening stories on 2017 wins and challenges in the film and television industry and insightful predictions on what's in store for our creative sector in 2018. Shared knowledge from peers in unions, guilds and associations from Southern Alberta's film and television industry.

#### AGENDA

4:00 – 5:00 p.m. Panel Discussion 5:00 - 7:00 p.m. Networking

#### 2018



Event Date:

September 25, 2018

Location: Globe Theatre

## 7. Circle of Steel Premiere

As part of our sponsorship to the Calgary Film Festival 2018 we had a Project Lab majority funded feature film selected for showing. Below is an invite sent to our industry partners.

A full house of 378 attendees at the Globe Cinema with significant local press coverage. The screening was introduced by Erin O'Connor who spoke briefly about Project Lab and CFCL's involvement.

Followed by an excellent Q&A with the Filmmakers. The screening was so successful a second screening at Eau Claire Cinemas was demanded. This was fully attended and Mayor Nenshi was in attendance for this showing such was the local buzz around this film. Pre-screening Reception Left to Right - Gillian McKercher, Damian Petti (IATSE 212), Minister Miranda Circle of Steel invite to industry partners



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Left to Right -Luke Azevedo, Minister Miranda, Erin O'Connor

# WHAT A SCENE

Conversation between Minister Miranda and Murray Siegler, CFCL Board of Directors



## 8. CBC Independent Producer Round Table

Event Date: October 23-24 2018

**Location:** Various locations in Edmonton and Calgary As part of the CBC's drive to meet producers across Canada. The CBC's Business & Rights team embarked on a cross-Canada tour intended to strengthen our engagement with independent producers. This free event took place Wednesday, October 26 from 9:30 a.m. - 11:30 p.m.

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The information sessions at CFCL Main Office covered:

- 1) CBC's current programming goals.
- 2) Type of content CBC is looking for.
- 3) Working with CBC Development and Production processes.
- 4) Other distribution opportunities.

Alberta Sessions were held in Edmonton and Calgary on October 23 and 24, 2018.

# Sponsorship

## 1. INPUT Calgary - (May 8 - 12 2016)

#### CFCL SPONSORSHIP: \$28,000

INPUT, a non-profit organization of public television program-makers and broadcasters, organizes an annual conference to discuss and challenge the boundaries of public TV. The conference has travelled the world since 1978. Each year a public TV organization hosts the conference, providing the conference location, technical facilities and staff. Sponsorship must apply within the spirit and objectives of INPUT.

Calgary hosted the INPUT Festival May 8 – 12, 2016.

TV professionals around the world scout on a national level for programs which fit the aim of the conference. Each National Coordinator or country has its own selection system. The NCs submit their national choice to the annual International Selection. The INPUT Conference is hosted by Moderators who are TV professionals appointed by the Board. They also put together the program of the annual conference based on the program submissions by the National Coordinators. They are a diverse group who come from different corners of the world and have an equally diverse range of perspectives on the television landscape.

There were 80 programs in 29 INPUT sessions at the Telus Convention Centre in downtown Calgary presenting programs and professional debates plus two networking occasions. Thousands of delegates from around the world came to Calgary for the four-day festival. INPUT Calgary partnered with its official broadcast partner and host, the Canadian Broadcast Corporation.

Jim Williamson, INPUT National Coordinator and Associate INPUT Board Member, INPUT 2016 Calgary / CBC Team says welcome to Canada:

In May 2016, we invite you to come to Calgary and experience INPUT in a totally different setting – the Canadian West.



From downtown Calgary you can see the majestic Canadian Rockies. In an hour, you can be at the breathtaking Banff National Park, or a short drive in the other direction gets you to the 'Badlands' of Drumheller's Dinosaur Provincial Park. BUT ALL THAT'S AFTER INPUT... Come first for four intense days of seeing great content and arguing late into the night ... TV makers from around the world are officially invited to occupy downtown Calgary May 8-12. And at night delegates will rule the bars and restaurants of Stephen Avenue. The conversations need never stop! Calgary is a place like no other – come and see for yourself.

As part of this final report, the following INPUT 2016 session descriptions are included as examples of the kind of programs that were offered over the four days:

International co-production: Love at first sight or marriage of convenience Moderators:

- Joe Novak, Chair INPUT Calgary 2016
- Tom Cox, Co-founder and Managing Director, SEVEN24 Films and Distribution360

Is necessity the mother of invention? Financial realities are driving more and more producers and broadcasters to seek out international partners. But can international co-productions be of value to all partners financially and creatively? Do they need to be? Can two (or more) public broadcasters successfully serve their cultural mandates and audiences with the same program? Can public and private broadcasters work together successfully? Are Treaty regulations too restrictive, or do they need to be strengthened to protect national cultural integrity? A stellar cast of public broadcast executives, independent producers and treaty regulators will engage in a lively discussion about the advantages, challenges and future of treaty co-productions.

#### **Canada and Alberta's Co-Production Advantage**

**The surprising Canadian television environment and 'the partnership advantages** With shared values and creative goals, panelists present the significant sources of funding and resources available for international co-productions with Canada and Alberta.

Panelists:

- Marc Séguin, Senior Vice President, Policy, Canada Media Producers Association
- Stéphane Cardin, Vice-President, Industry and Public Affairs, Canada Media Fund
- Jeff Brinton, Executive Director, Cultural Industries, Government of Alberta
- Luke Azevedo, Commissioner, Film, Television and Creative Industries, Calgary
   Economic Development

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## Panel debate with CBC, BBC and PBS at INPUT 2016 on the opening day of INPUT 2016 in Calgary

Moderator Fiona Conway, Executive Director CBC News Programming asks:

Who are you calling a terrorist? In the journalism world, there is perhaps no more loaded and difficult word than 'terrorism'. Those who use it in their reportage often face an avalanche of criticism. After all, it is often said that one person's terrorist is another's freedom fighter. The debate around the use of word 'terror' is so fraught that even the United Nations has shied away from defining it. But journalists can't avoid the issue. Every day, in battle zones around the world, journalists are faced with describing both the perpetrators and the victims of deadly attacks. This discussion revolves around three broadcasters' approaches to covering conflict in the age of terror.

- Peter Raymont, Director Guantanamo's Child, Denis Edney, Lawyer for Omar Khadr
- Jonathan Whitten, Executive Director News Content CBC
- Jonathan Munro, Head of News gathering at BBC
- Andrew Metz Managing Editor PBS Frontline

...will also discuss how covering conflict has changed for news organizations over the years and how story telling can keep the audience engaged with a difficult but important subject.

Monday, 9 May, 4:30 p.m. - 6:00 p.m., Calgary Convention Centre, BLUE ROOM





The Production even open the set to a school visit seen here in this Facebook post

Members of the new film making class had the opportunity to be on set with Wayne Bradford at the Calgary Film studio today. Got a first hand look at the filming process in action!

Strathmore High School March 3, 2017

## 2. Partnership with CSIF - Wayne Bradford Working Weekend (February 27 - March 5, 2017)

### CFCL SPONSORSHIP: \$7,500

Calgary Film Centre sponse ad Wayne Bradford and Working Weekend Productions' Short Film "A reception of Prudence" through a Calgary Society of Independent Filmma' ars partnership. They were the first independent filmmakers in Calgary to shoot on one of the sound stages.

Wayne is an award winning filmmaker who has shot short films in Australia, Canada and the ' SA. He has been involved in photography, theatre and film for most of his life. 'A Perception of Prudence' was his 9th short film as Director.

## 3. Count<sup>2</sup> of Artists and Multimedia Professionals -Summit Series (September 8 - 9, 2018)

#### JFCL SPONSORSHIP: \$2,500

CAMP celebrates creative technology, art and design by bringing together likeminded professionals, artists, and students to share and shape experiences that educate, challenge and inspire. CAMP's flagship event, CAMP Festival, is hosted annually at the historical Theatre Junction GRAND in Calgary.



CFCL was approached by Bram Timmer of CAMP for studio space assistance. The premise was an online educational series feature up to seven top-tier industry leaders (per show) who share career insights, thoughts, journeys and experiences about their creative life during an hour-long moderated discussion. The ideal guests would include directors, designers, developers, and artists.

CAMP's Summit is a new component of CAMP introduced as a media production in 2017 and is intended to breach the confines of the annual festival's physical location (2018 Summit at Theatre Junction Grand, Calgary)

Free-to-watch format with Episode 1 hosted at the Glenbow Museum, Calgary.

Proposal was to film Episode 2 and 3 are back-to-back on September 9, 2018 in return for:

## CALGARY FILM CENTRE to be positioned as a hosting partner, with the option for:

- 30-second advertisement in the recorded episode(s).
- Media banners on the new "camp.site" website.
- Newsletter outreach in conjunction with Summit-related posts.
- Marketing/promo materials included with CAMP Festival 2018.

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## 4. Jonesin' (September 17 - October 6, 2018)

#### CFCL SPONSORSHIP: \$12,000

As previously referenced in **Industry Training - Project Lab** provided free Bay space to assisting in the construction of a set we would purchase from the production post shoot.

Bay 3 from Monday, September 17, 2018 through to Monday, September 24, 2018.

The feature was ambitious and solidly Albertan in scope. It fit the Albertan Stories for the Global Marketplace strongly. Despite strong jury support, the \$90,000 in Production funds was fairly modest.

When additional funding sources were not secured in time. Secured in time, it was agreed that the budget was too low for realistic and quality production of the script. Rather than risk the production not happening the additional resource of the Studio Two was offered.

Studio Two - Tuesday, September 25, 2018 to Monday, October 6, 2018

This kept the production happening, securing employment opportunities and providing incredible social media and promotion material including:

Behind the scenes material in a professional edited package detailing the partnership between the feature Project Lab and the Calgary Film Centre.

Featurette will be provided on the internal drive. Currently is the pinned tweet at the top of our social media.



## 5. 19th Annual Calgary International Film Festival (September 19 - 30, 2018)

#### CFCL SPONSORSHIP: \$7,500 FOR CIRCLE OF STEEL PREMIERE

Calgary Film Centre sponsored as Festival Partner. The festival welcomed ticketed attendance of more than 38,000 – the second highest attendance in the festival's history. Overall, the festival welcomed 38,000 patrons this year, becoming the second-best attended festival so far.

178 films played in 230 screenings (103 Features and 75 shorts) representing 42 countries.

Screens at Cineplex Eau Claire, both at Globe Cinema, and National Music Centre at Studio Bell and the Jack Singer Concert Hall.

The Festival provided Calgary Film Centre with the following Partner benefits:

- 80 Tickets to Circle of Steel screenings
- 2 Industry Passes
- Speaking opportunity at Circle of Steel Premiere
- · Panel discussion opportunity after Circle of Steel screening
- On Screen, onsite, and online promotion of Calgary Film Centre
- Logo/ ad recognition on our digital media boards at our Festival Venues: Cineplex Eau Claire, Globe Cinema, NMC, and Calgary Film Festival Box Office.



#### Audience Awards presented by CTV

The best of the fest decided by the audience. All films at the festival are eligible for Audience Awards and are based on audience ballots collected at each screening.

#### Canadian Narrative Feature:

The Grizzlies Directed by Miranda de Pencier

#### US/International Narrative Feature:

Caperneum Directed by Nadine Labaki

#### Canadian Documentary Feature:

Letter from Masanjia Directed by Leon Lee

#### US/International Documentary Feature:

Science Fair Directed by Cristina Costantini and Darren Foster

#### Alberta Feature:

Circle of Steel Directed by Gillian McKercher

#### THE SOLVED REPORT

Other

The Business Model and Feasibility Study for CFCL was prepared by Solved Strategic Management Consultants, Chris Lavin, in the fall of 2014. The report assisted in the development of a governance framework and provided an assessment of potential operational management structures for CFCL. In collaboration with the CFCL project team and other key project stakeholders, it was agreed that the general scope of the report was to provide a business model and feasibility study for consideration by CFCL Board of Directors. The report was finalized in 2015 and was foundational in supporting the development of a governance and operational structure at CFCL prior to opening in May 2016.

**Full Copy of Report - Appendix A** 



# Appendices



- B. Calgary Film Centre Community Consultation
- C. Project Lab Application
- D. Project Lab Program Plan Overview and Guidelines
- E. Grant Funding Agreement Template for Contracts











# calgary film centre

#### calgary film commission

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