



Independent
Production
Fund

Fonds
indépendant
de production

2016 ANNUAL REPORT

INDEPENDENT PRODUCTION FUND

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TABLE OF CONTENTS

PRESIDENT'S MESSAGE	3
BOARD OF DIRECTORS	4
ADMINISTRATION	5
STATISTICS	6
EVALUATION PROCESS	7
WEB SERIES - ENGLISH	8
WEB SERIES - FRENCH	10
PROFESSIONAL DEVELOPMENT	12

PRESIDENT'S MESSAGE



In 2010, the IPF launched itself into the future when it disrupted itself. The IPF was radicalized. To the wonder and amazement of some, the IPF decided to eliminate its funding of traditional television drama and redirect its efforts to finance a new form of content – drama series for any demographic, created and designed for digital platforms. Web series. Digital originals. Scripted digital drama. The name, like the content and the quality, has evolved in a few short years. Now, the IPF has made 100 web series possible, and invested \$11 M in this content.

Why do we do this? What have we accomplished?

The IPF has provided an invaluable opportunity to nurture new storytelling talents and digital first creators. They have developed skills, experimented and proven themselves. Actors, directors, producers and creative teams and crews have experienced the flexibility of this new content form. They have created communities to share learnings, collaborate and promote each other's success. They interact directly with their audiences, getting to know them, establishing bonds on social networks and developing content inspired by their fans. The stories they tell are different, riskier, more diverse, unrestricted by traditional gatekeepers and the limitations of broadcast television formats. And they do this on budgets that are challenging but realistic, encouraging innovation and a determined focus on quality content and production values.

Broadcasters have discovered content that can complement their traditional programming and are able to reach new audiences which exist online. They are testing content online with this new form of tv "piloting", but now with direct audience feedback which determines the viability for repurposing on other platforms. International digital platforms are connecting their audiences with libraries of Canadian content. Advertisers and brands have discovered creative new ways to reach their target audiences through popular scripted digital drama series. A range of stakeholders are benefitting from IPF-funded content.

So, there are many substantial reasons why the IPF encourages and funds original dramatic series for digital platforms. Although we continue to search for quantitative measures of success, audience numbers, views, downloads, sales and revenues, we are very aware of the indirect impacts and success stories that our funding has made possible. We are providing an opportunity and a stepping stone into the future of great storytelling.

As always, my thanks to my colleagues on the Board of the IPF and the management team and staff. Their insights, perspectives and lively debates keep us proactive and committed.

A handwritten signature in black ink, appearing to be 'C. Ohayon', written over a vertical line.

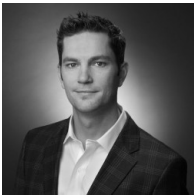
Charles Ohayon

BOARD OF DIRECTORS



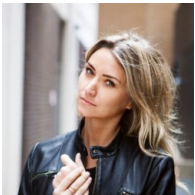
CHARLES OHAYON CHAIR

Charles Ohayon has worked in television, public relations and film since 1979. He produced commercials at Films 24 and Cléo 24 where he was President. From 1994 to 1998 he was the Director General of Programming (Television) for the Société Radio-Canada. In 2005-2006, he was the Executive Director of the Institut national de l'image et du son. Mr. Ohayon was a member of the Board of Directors of the Association des producteurs de films et de télévision du Québec and the Canadian Television Fund as well as the Academy of Canadian Cinema and Television. He joined in 2005 the IPF Board, as well as the Board of Cogeco Program Development Fund in 2007.



DAVE BROWN

Dave oversees Media & Entertainment as well as Corporate Development at Victorious, connecting the world's top creators with their superfan communities. Prior to that he was the head of YouTube Canada and grew the business across Entertainment, Family, Sports and Music, partnerships. Prior to joining Google, he worked on the Corporate Development team at BlackBerry, focusing on M&A and strategic investments in consumer technology. A digital media veteran of more than 10 years, he has also led business development for a mobile media startup before they were acquired, and began his career in Business Development at one of Canada's largest carriers, TELUS Communications. He is also a proud mentor at the startup incubator, INCubes.



KASI BRUNO

Kasi is a bilingual marketing leader with experience both client and agency side. With an eclectic mix of start-up, think tank and big brand experience, Kasi is a savvy trend hunter whose expertise is in cultural insight and brand strategy. She is currently the Executive Strategy Director at 180LA, a creative agency based in Los Angeles. Previously, Ms. Bruno was SVP, Head of Strategic Planning for Y&R. She's the author of 'Who's Your Daddy?' North America's largest study on dads, and has a wide variety of published material. An avid collector of wisdom from the unleashed, she leads the Ladies Looking Back project. Kasi also teaches Consumer Behaviour and New Media at Ryerson University.



STEVEN ORD VICE-CHAIR

Steven Ord is an independent media consultant with more than 25 years of media experience. He held the position of Executive Vice President, Alliance Atlantis Communications, where he was responsible for business and operational aspects of AAC's international television distribution division and content business. Prior to AAC, Steven was Manager of Business Affairs at Telefilm Canada. He previously worked in policy consulting with Paul Audley & Associates. He is also a part-time graduate level instructor at the Schulich School of Business (York University).



VÉRONIQUE MARINO

Véronique Marino is co-owner of Les Productions numériques LACOGENCY, specializing in digital content and strategy. Since 2004 she has served as Director of the Interactive Media Program at INIS. From 1996 to 1999 she was development and operations associate for Groupe Vidéotron for their portal InfiniT.com and for the first website for the broadcaster TVA. From 1999 to 2001 she continued her career at Nomino Technologies heading their language recognition database. Her qualities as a manager and her understanding of innovation let her to Nurun where she undertook the development of several projects with the Groupe Québecor. She presents workshops and participates in conferences across Canada and France. She was selected by Quebec's Femmes du Cinéma, de la Télévision et des Nouveaux Médias as 2012 Digital Media Personality of the Year.

ADMINISTRATION



ANDRA SHEFFER
Chief Executive Officer



CLAIRE DION
Associate Director

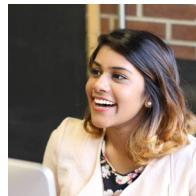


CHARLES ZAMARIA
Financial Director

TORONTO OFFICE



CARLY MCGOWAN
Manager



HANNAH KARUNAKAR
Office and Communications Coordinator



ANITA BROEKEMA
Bookkeeper

MONTREAL OFFICE



JOANNE DUGUAY
Manager

CATHERINE BEAULIEU
Office and Communications Coordinator

STATISTICS

INVESTMENTS

WEB SERIES			PROFESSIONAL DEVELOPMENT			TV SERIES / PILOTS		
	#	\$		#	\$		#	\$
2016	15	1,804,000	2016	18	148,500	2016	0	
2010-2015	84	9,178,378	2010-2015	83	867,000	2010-2015	4	475,000
1991-2009	0	0	1991-2009	302	3,848,125	1991-2009	247	46,425,645
TOTAL	99	10,982,378	TOTAL	403	4,863,625	TOTAL	251	46,900,645

Total Investment: \$62,746,648

Note: The IPF began investing in web series in 2011 and only continued to fund TV drama series until 2011.

The IPF has invested \$62,746,648 since 1991 in 753 projects : 99 web series since 2011, 403 Professional Development projects and 251 television series/pilots (1991-2011).

INVESTMENTS BY LANGUAGE

WEB SERIES				TV SERIES/PILOTS					
ENGLISH		FRENCH		ENGLISH		FRENCH			
#	\$	#	\$	#	\$	#	\$		
2016	8	1,115,000	7	689,000	2016	0	0	0	0
2010-2015	53	6,141,000	31	3,043,073	2010-2015	3	350,000	1	125,000
1991-2009	0	0	0	0	1991-2009	156	30,382,032	91	16,393,613
TOTAL	61	7,256,000	38	3,732,073	TOTAL	159	30,382,032	92	16,518,613

Web Series:

62% of the 99 web series funded since 2010 is for English language productions and 38% is for French-Language productions.

66% of the \$10,982,378 invested in web series since 2010 is for English language productions and 34% is for French-language productions.

TV Series/Pilots:

63% of the 251 television series/pilots funded from 1991 to 2010 was for English language productions and 37% percent was for French-language productions.

65% of the \$46,900,645 invested in television series/pilots from 1991-2010 was for English language productions and 35% percent was for French-language productions.

EVALUATION PROCESS

In 2016, 12% of the applications submitted for web drama series production financing, were approved for funding. The primary criterion for acceptance by the Fund is the quality of the project. This is evaluated at each stage of the application process by juries of advanced level production students and a team of Canadian and international digital drama professionals who review all the materials submitted, meet for discussion and/or provide written ratings and comments.

ASSESSMENT METRICS

Applications are scored and rated based on the following indicators of potential success:

- Creative material – compelling, well written, appropriate for the platform
- Audience engagement strategy – well developed and series specific marketing and promotion strategies for the target audience
- Proof-of-concept video content, traffic metrics and audience feedback
- Business and Financing – appropriate budget with confirmed financing; exploitation platforms and distribution plans
- Feasibility – production team’s track record and experience; sufficient development undertaken and production plans are realistic
- Overall judgement of potential success with audiences

Applications for second or subsequent seasons of series are also evaluated by a combination of metrics of success based on performance of the season(s) previously launched:

- Views
- Awards and critical acclaim
- Revenue generated and recoupment to the IPF
- Distribution platforms, licences
- Social media interactions, sharing, buzz, Likes, Followers
- Support and achievements of new talents
- Third party financing, sponsorship and endorsements
- Crowd-funding success

WEB SERIES - ENGLISH



HOW TO BUY A BABY

10 x 5 min

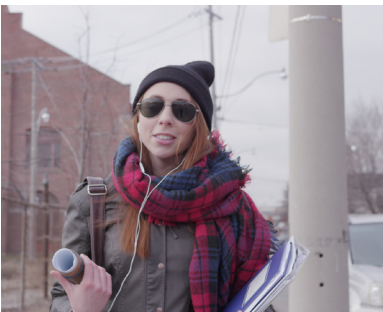
Loco Motion Pictures Inc./Wendy Litner

Producer: Lauren Corber (LoCo Motion Pictures Inc.)

Writer: Wendy Litner

Director: Molly McGlynn

What happens to a marriage when a doctor, and a nurse, and an embryologist, and an ultrasound technician, and a financial planner, and friends, and family, are all involved in the intimate act of procreation? Darkly funny and achingly honest, How to Buy a Baby follows thirty-somethings Jane and Charlie through a round of in vitro fertilization (IVF), and proves that even the most difficult experiences that challenge our very biology can connect us to humanity and make us laugh.



KRISTAL CLEAR

10 x 5 minutes

Just Focus Films

Producers: Joshua Demers, Shannon Fewster

Writer: Amanda Fahey

Director: Joshua Demers

Kristal Hennings is a young YouTube celebrity and beauty vlogger while her estranged, identical twin sister, Kyle, is a shy but brilliant PhD student and budding young physicist. After Kristal contracts an invisibility curse, Kyle is forced to step out of her shell and into Kristal's shoes from time to time, resulting in situations both honest and hilarious. It takes losing her reflection for Kristal to discover who she truly is.



PEOPLE WATCHING

10 x 8 minutes

Lapaire Productions

Producers: Geoff Lapaire, Winston Rowntree

Writer and Director: Winston Rowntree

People Watching is some 20-something people in the year 20-something, stuck in that seemingly-endless limbo between school and adulthood, between nothing and friendship, and between expectations and reality. It presents a series of humorous and heartfelt short stories about trying to find acceptance and romance and sanity, and how you can watch people all day long but you can never truly see them unless they want you to.



RIDING HOOD

Yellow Bear Studios Inc.
Producer: Ryan Lussing, John Murray
Writer: Bob Lackie
Director: Richard Rotter

15 x 8 minutes

Michael Craven was a university student on full scholarship with everything going his way, until a violent mugging sent his life spiraling off course. Ever since, he's isolated himself, struggling with a burning desire for revenge against his attackers. A chance encounter with a brutalized young woman makes Michael turn away from his anger. The girl's attacker, a killer named The Wolf has decided to help Michael, who is now a prime suspect, to dodge the police whilst also encouraging Michael's inner darkness. Michael must walk a tightrope between working with The Wolf to clear his own name, and suppressing his own desire to let the manipulative killer teach him the ways of revenge.



RUNNING WITH VIOLET

She Said Films Inc.
Producers: Rebecca Davey, Marie-Claire Marcotte
Writers: Marie-Claire Marcotte, Rebecca Davey
Director: Lindsay MacKay

10 x 9 minutes

Running With Violet is a serialized dramedy about three-year-old Violet, her Mom Jolene and her babysitter Frankie, who all get swept up in lonely housewife Miranda's accidental mariticide and are forced to ditch their small town roots for the dangerous open road.



SAVE ME

Save Me Productions Inc.
Producer: Lisa Baylin
Writer and Director : Fab Filippo

10 x 7 minutes

Life is short, anything can happen and the trauma that doesn't kill you might just open you to the strange beauty of existence. Ride along with Goldie, a paramedic, as he and his revolving cast of partners respond to "911" calls in the big bad city. This character driven comedy isn't afraid to get downright poignant, tackling a range of personalities and subject matter with humour. Save Me is about people in the moments just before their lives change – often drastically – and the guy who shows up when it happens.



ÜBERDUDE, SEASON 2

Smiley Guy Studios
Producers: Jonas Diamond, Jeremy Diamond
Writer and Director: Jeremy Diamond

10 x 4.5 minutes

The world's first "choose-your-own-comedy" adventure, a young idealistic superhero moves to the big-city to fight big-city bad guys. But first he must learn how to maneuver through the new reality of heroism – a world of agents, fast-food tie-ins, turf wars, lawyers, tabloids, posses and groupies. At the end of Season 1, Überdude was on the verge of quitting The Good Guys and the hero racket altogether. Now, with fewer illusions about the biz, he's back on the team and ready to give it another go – this time on his own terms. Things are just getting started for our heroically-challenged hero.

WHITE NINJA



WHITE NINJA, SEASON 2

90 x 6 seconds

Whiskaye Films

Producers: Tyler Funk, Jameson Parker, David Kaye, Eric Schultz

Writers: Tyler Funk, Scott Bevan, Peter Carlone, Chris Wilson, Mark Little, Caitlin

Howden, Briana Buckmaster, Ivan Decker, Conor Hogan, Kelsey Brill, Kent Earle

Directors: Tyler Funk, Stewart Reynolds, Gregor Reynolds, John Paul Piques, Brandon Bowen, Esa Fung, Gabe Erwin

Based on the highly successful webcomic of the same name, White Ninja follows the day-to-day adventures of our intellectually restricted and pain impervious protagonist as he interacts with turtles, peanuts and everything and anything else operating on the same mental level as himself. White Ninja is an animated, absurdist comedy series.

WEB SERIES - FRENCH



100 AMIS

110 x 6 minutes

Mistral Média 2016 inc.

Producer: Mélanie Lamothe

Writer: André Gulluni

Directors : Fabien Fauteux, Thomas Gauthier

Yannick is a socially inept young man who inherits a fortune from his eccentric uncle. There is one simple condition: Yannick must have “100 friends” before the end of the year. Unfortunately, as no one likes him, this requirement seems impossible to achieve. But, Yannick discovers a loophole... Facebook Friends count! He only needs 10 more... and sets out to convince 10 people one-by-one to become his Facebook Friends (without telling them why).



GAME(R)

8 x 9 minutes

Attraction Images Productions II inc.

Producers : Micho Marquis-Rose, Julie Groleau, Laurie Caron

Writers: Patrice Laliberté, Charles Dionne

Director : Patrice Laliberté

Sixteen year old Justine’s goal is to establish herself in the ultra-competitive and sexist world of video gamers. When she comes in first in an important gaming competition, her destiny changes. She is recruited by a professional team, where she can live her dream. She soon discovers the impact of her choice on her life and all those around her.



HYPNO

7 x 8 minutes

La Récré

Producer: Julien Hurteau, Pierre-Alexandre Girard, Daniel Abraham

Executive Producer : Linda Surprenant

Writer: Marie-Lise Chouinard

Director : Julien Hurteau

After hypnotizing a thief in a grocery store, Luc is recruited by the police in a small town, as a special agent.



LE TEMPS DES CHENILLES

5 x 7 minutes

Les Productions Coton & Club inc.

Producer: Camille Mongeau

Writer and Director : Catherine White

Alix's parents have had enough, and throw her out of her childhood home. She pitches a tent in a friend's yard, but without clothes or money, things are complicated... To top it all off, there is a plague of caterpillars in the region...



MARC-EN-PELUCHE II

8 x 8 minutes

Blachfilms

Producers and Writers: Vincent Lafortune, Benoit Lach

Director : Benoit Lach

After a difficult year trying to accept his life as a puppet, Marc is obsessed with returning to his human form. He tries to convince Jérôme to find the antidote to his condition, but Jérôme is threatened by the Trio of Death (Théo, Zach and Sandrine). Our hero has reached the bottom of the barrel. Is he condemned forever to live looking like a puppet?



POLYVALENTE

6 x 5 minutes

La Guérilla

Producer : Frédéric Boivin

Writers and Directors : Sébastien Landry, Laurence Morais Lagacé

Black comedy and musical parody. When a secondary school student is murdered, her fellow female students manipulate and connive to replace her as Prom Queen.



SWITCH & BITCH III

5 x 9 minutes

Turbulent Média inc.

Producer: Sophie Galipeau

Writers and Directors: Sophia Belahmer, Juliette Gosselin

Several months after the girls' weekend at the cottage, many things have changed. Julie and Karl are really finished... Béa and the rest of the girls, finished. Since they learned that Béa stabbed them in the back with Grégoire, the girls are not speaking to her. Béa misses her clan. Will the girls ever forgive her?

PROFESSIONAL DEVELOPMENT



Academy of Canadian Cinema and Television
31st edition of Prix Gémeaux
September 15-18, 2016
Montréal



Island Media Arts Cooperative
PEI Screenwriters Bootcamp 2016
May 20 – 25, 2016
Charlottetown



Academy of Canadian Cinema and Television
2017 Canadian Screen Awards
March 6-12, 2017
Toronto



Just for Laughs Festival
Just for Laughs Comedy Conference 2016
July 27 – 30th, 2016
Montreal



Alliance Médias Jeunesse
Conférence Média-Jeunes 2016
November 16-18, 2016
Montréal



Les prix Webfest de Montréal
Montréal WebFest 2016
June 16-18, 2016
Montréal



Atlantic Film Festival Association
Strategic Partners
September 15-17, 2016
Halifax



Regroupement des producteurs multimédia
Numix 2016
May 5, 2016
Montréal



Banff World Media Festival Foundation
June 12-15, 2016
Banff



Rendez-vous du cinéma québécois 2017
Le Rendez-vous Pro – volet Webséries
March 2, 2017
Montreal



Caribbean Tales Inc.
CaribbeanTales Digital Incubator
May 2017
Toronto



St. John's International Women's Film Festival
The [Interactive] Industry Forum
October 18-22, 2016
St.John's



Canadian Media Producers Association
Prime Time Ottawa 2017
February 1-3, 2017
Ottawa



Vancouver International Film Festival
VIFF Industry
September 29 – October 14, 2016
Vancouver



Creative Women Workshops Association
Women in the Director's Chair 2017
October 18, 2016
Vancouver



Vancouver Web Festival Presentation Society
Digital Content Festival
March 18 -20, 2016
Vancouver



Imago Prod
Marseille Web Fest – International Festival of Digital Series
October 21-22, 2016
Marseille, France

Independent Web Series Creators of Canada
TO Webfest and Salons
May 27 – 29, 2016
Toronto

