



Independent  
Production  
Fund

Fonds  
indépendant  
de production

## 2017 ANNUAL REPORT

### INDEPENDENT PRODUCTION FUND

2 Carlton St., Suite 1709  
Toronto, Ontario M5B 1J3  
Tel: (416) 977-8966  
E-mail: [info@ipf.ca](mailto:info@ipf.ca)

### FONDS INDÉPENDANT DE PRODUCTION

4200, boul. Saint-Laurent, bureau 503  
Montréal (Québec) H2W 2R2  
Tél: 514 845 4334  
Courriel: [fipinfo@ipf.ca](mailto:fipinfo@ipf.ca)

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## PRESIDENT'S MESSAGE



Well, web series are no longer a secret. There has been a flurry of activity in Canada and internationally in the past year. New funding sources for these digital firsts and new platforms to host them are like pop-up shops — try them out, see if there is a market, get out of there fast if it doesn't work. Creators and their teams are pushing hard to be discovered, to attract and retain audiences, and to transform their digital creativity into viable businesses. Specialty platforms are discovering their niches and how to focus on the audiences they are designed for. Traditional broadcasters are plunging into original content created for their digital channels. Rights, territories, exclusivity, unions, formats – TV issues have invaded and challenged the digital world.

The IPF started funding the mysterious new drama web series format in 2010. With a lot of imagination, risk-taking innovation and a little money, the IPF had a vision of the future, where content is created for any platform, where great content attracts great audiences. The IPF inspired nearly 200 creators each year since, to apply for funding to the IPF, in order to realize their creative dreams. Over \$13M has been invested in 114 web series funded by the IPF. When you get 900,000 views for an episode, like the animated series *People Watching* has done, you know you are doing something right. When you get nominated for an Emmy Award, like *The Amazing Gayl Pile* has done, you know you are doing something right. When you win acclaim and awards across Canada and internationally, like *Marc-en-peluche* has done, you know you are doing something right.

So many new talents have been discovered and encouraged. Knowledge gaps are being filled – just check out *BE DISCOVERED!* a publication of the IPF designed for producers to maximize their “findability” by search engines. The IPF has sponsored training and promotion and marketing events and supported producers and creators to reach their goals.

In 2010 when the IPF turned its focus to web drama content, another private Fund, the Cogeco Fund, accepted the existing IPF mandate to fund television drama series. Now, 8 years later, the Cogeco Fund has returned this TV production mandate to the IPF, along with their annual BDU contributions from Cogeco Communications. In 2018, the IPF is THE private fund focused on supporting drama series for any platform.

I am very pleased that board member Jon Taylor has agreed to take the role of IPF Chair in 2018. I have served in this role for a decade, since 2007 and will share my experiences and insights with the new Chair. The Board of Directors of the IPF is taking a serious look at the future of the IPF and the roles it can play in our entertainment industry. We are always looking for the next new thing and how we can help the industry excel. My thanks to my colleagues on the Board, and the management team, for taking the risks to propel us all forward and for all their support for the past 10 years.

A handwritten signature in black ink, appearing to be 'C. Ohayon', written on a white background with a vertical line to its right.

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. He was appointed by the Board of the IPF to represent Official Language Minority Communities (OLMCs).

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## 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 and was a part-time graduate level instructor at the Schulich School of Business (York University) for 18 years.

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## DAVE BROWN



Dave is the CEO of Omnia Media, one of the largest digital studio and distribution networks, globally. Omnia Media delivers over two billion video views per month, creating and distributing original IP to engaged communities across gaming, lifestyle and music. Prior to Omnia Media, Dave led Entertainment Partnerships and Corporate Development at Victorious, a digital-native mobile talent platform. He was the Head of YouTube Canada for several years, growing content partnerships across all verticals and pioneering several formats and initiatives in North America for YouTube. A digital media veteran of more than 12 years, he has also led business development for a mobile media startup before they were acquired, and began his career in Business Development at a wireless carrier, cultivating content partnership agreements for mobile distribution. He is also a proud mentor at the startup incubator, INcubes.

## 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.

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## JON TAYLOR



Jon Taylor is a digital media executive, TV producer and entrepreneur. Jon is currently Executive Director at the Global Online Video Association ([www.gova.cc](http://www.gova.cc)), the trade association for the world's top MCNs. In his previous role as Vice-President, Digital Products & Strategy at Bell, Jon was responsible for the advancement of Bell Media's TV and Radio properties on digital platforms with strategic oversight of Bell Media's corporate digital initiatives, including the launch of Crave TV. Jon was Senior Director of Digital for Canada's Olympic Consortium at the Vancouver 2010 Winter Games. Jon also co-founded of Science Deco, a digital innovation start-up at the turn of the millennium that revolutionized digital production in Canada supporting clients such as Microsoft, CIBC, CBC, and the The Law Society of Upper Canada.

# ADMINISTRATION



**ANDRA SHEFFER**  
Chief Executive Officer



**CLAIRE DION**  
Associate Director



**CHARLES ZAMARIA**  
Financial Director

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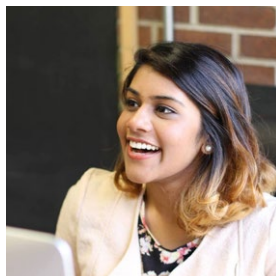
## TORONTO OFFICE



**CARLY MCGOWAN**  
Manager



**ELOISE VEBER**  
Office and Communications  
Coordinator *(since October 2017)*



**HANNAH KARUNAKAR**  
Office and Communications  
Coordinator *(until October 2017)*

**ANITA BROEKEMA**  
Bookkeeper

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## MONTREAL OFFICE



**JOANNE DUGUAY**  
Manager



**ISABELLE DORÉ**  
Office and Communications  
Coordinator *(since October 2017)*



**CATHERINE BEAULIEU**  
Office and Communications  
Coordinator *(until September 2017)*

# STATISTICS

## INVESTMENTS

| WEB SERIES       |            |                   | PROFESSIONAL DEVELOPMENT |            |                  | TV SERIES / PILOTS |            |                   |
|------------------|------------|-------------------|--------------------------|------------|------------------|--------------------|------------|-------------------|
|                  | #          | \$                |                          | #          | \$               |                    | #          | \$                |
| <b>2017</b>      | 15         | 1,951,000         | <b>2017</b>              | 19         | 175,400          | <b>2017</b>        | 0          | 0                 |
| <b>2010-2016</b> | 99         | 10,832,378        | <b>2010-2016</b>         | 101        | 1,029,500        | <b>2010-2016</b>   | 4          | 475,000           |
| <b>1991-2009</b> | 0          | 0                 | <b>1991-2009</b>         | 302        | 3,848,125        | <b>1991-2009</b>   | 247        | 46,425,645        |
| <b>TOTAL</b>     | <b>114</b> | <b>12,783,378</b> | <b>TOTAL</b>             | <b>422</b> | <b>5,053,025</b> | <b>TOTAL</b>       | <b>251</b> | <b>46,900,645</b> |

**Total Investment: \$62,746,648**

*In 2017, the IPF received 173 applications; 125 for productions in English and 48 for productions in French.*

*The IPF began investing in web series in 2010 and only continued to fund TV drama series until 2011.*

*The IPF has invested \$64,737,048 since 1991 in 787 projects : 114 web series since 2010, 422 Professional Development projects and 251 television series/pilots (1991-2011).*

## INVESTMENTS BY LANGUAGE

### WEB SERIES

|                  | ENGLISH   |                  | FRENCH    |                  |
|------------------|-----------|------------------|-----------|------------------|
|                  | #         | \$               | #         | \$               |
| <b>2017</b>      | 10        | 1,392,000        | 5         | 559,000          |
| <b>2010-2016</b> | 61        | 7,106,000        | 38        | 3,726,378        |
| <b>1991-2009</b> | 0         | 0                | 0         | 0                |
| <b>TOTAL</b>     | <b>71</b> | <b>8,498,000</b> | <b>43</b> | <b>4,285,378</b> |

62% of the 114 web series funded since 2010 is for English language productions and 38% is for French Language productions.

66% of the \$12,783,378 invested in web series since 2010 are for English language productions and 34% are for French language productions.

### TV SERIES/PILOTS

|                  | ENGLISH    |                   | FRENCH    |                   |
|------------------|------------|-------------------|-----------|-------------------|
|                  | #          | \$                | #         | \$                |
| <b>2017</b>      | 0          | 0                 | 0         | 0                 |
| <b>2010-2016</b> | 3          | 350,000           | 1         | 125,000           |
| <b>1991-2009</b> | 156        | 30,032,032        | 91        | 16,393,613        |
| <b>TOTAL</b>     | <b>159</b> | <b>30,382,032</b> | <b>92</b> | <b>16,518,613</b> |

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 2017, 8% 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 media 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



### **BLACK OUT**

12 x 5-7 minutes

Production Co.: Do You Sleepwalk Inc.  
Producers: Andrew Ferguson, Matt King, Tyler Metcalf  
Writer: Kyle Power  
Director: Tanya Hoshi  
Platform/Broadcaster: YouTube  
Location of Principal Photography: Ontario  
Location of Prod. Co.: Toronto, Ontario

A documentary series unravels as the paranormal phenomenon affecting its subject begins to also impact the film crew. Blackout is a horror-mystery web series released as a fictional documentary, showing what would happen if you mixed VICE Reports with The Blair Witch Project.



### **CAM\_GIRLFRIEND**

10 x 6 minutes

Production Co.: The Artcraft Zoo Ltd.  
Producers: Michael Goldlist, Jason Kennedy, Daniel AM Rosenberg  
Writers: Michael Goldlist, David Lipson, Ethan Cole, Alice Moran  
Director: Daniel AM Rosenberg  
Platform/Broadcaster: McCrudden Entertainment YouTube Channel  
Location of Principal Photography: Toronto, Ontario  
Location of Prod. Co.: Toronto, Ontario

A comedic web series that explores sex, technology, connectivity, and love through Chloe, a rising cam girl star, and Mike, her live-in boyfriend. Chloe struggles to juggle her relationships with Mike and her dedicated fans, giving new meaning to the term “work/life balance.”

## WEB SERIES - ENGLISH



### CLAIREVOYANT

16 x 5 minutes

Production Co.: Shaftesbury Digital Inc.

Producers: Christina Jennings, Scott Garvie, Jay Bennett, Dillon Taylor

Writers: Jason Packer, Annie Briggs, Natasha Negovanlis

Director: Simone Stock

Platform/Broadcaster: KindaTV YouTube Channel

Location of Principal Photography: Toronto, Ontario

Location of Prod. Co.: Toronto, Ontario

Claire and Ruby are behind on the rent. When the free-spirited Ruby thrusts them into becoming internet-psychics for a quick buck, the tightly-wound Claire discovers she is in fact, psychic. Claire's abilities attract the ire of a rival psychic who wants to use Claire's gifts for nefarious gain!



### MY 90 YEAR OLD ROOMMATE 2

12 x 5-8 minutes

Production Co.: 2567712 Ontario Inc.

Producers: Lauren Corber, Ethan Cole, Josh Shultz, David Lipson, Jason Kennedy, Geoff Lapaire

Writers: Ethan Cole, Josh Shultz, David Lipson

Director: Sebastien Cluer

Platform/Broadcaster: CBC Digital YouTube Channel, CBC TV App

Location of Principal Photography: Toronto, Ontario

Location of Prod. Co.: Markham, Ontario

Joe, a 90-year old widower and his adult grandson Ethan who has moved in with him, learn to live with each other in a turbulent, technologically driven society. It's a comedic exploration of family, mortality, relationships, sex and other vices through the eyes of two generations, once removed. It is a reminder that we should never give up on our elders or our children, no matter how much patience they may require. The series challenges the one-dimensional treatment seniors are often given in the media. By emphasizing their vitality, wisdom and sense of humour, we discover that the elderly are more complex than the senile, curmudgeons they're often typecast as.



## **NARCOLEAP**

8 x 8 minutes

Production Co.: Narcoleap Media Inc.

Producers: Emily Keller, Ross Vivian, Kate Green, Trevor Hodgson, David Schmidt

Writer: David Schmidt

Director: Kate Green

Platform/Broadcaster: Telus Optik

Location of Principal Photography: Vancouver, British Columbia

Location of Prod. Co. : Burnaby, British Columbia

Sci-fi thriller. When college student Kelsey Atkins unexpectedly begins to leap into the bodies of other people during her bouts of narcolepsy, she becomes a target in the deadly world of military espionage.



## **OFF KILTER**

8 x 7 minutes

Production Co.: Falter And Find Productions Inc.

Producer: Priscilla Galvez

Writers: Alejandro Alvarez Cadilla, Amy Cunningham

Director: Conor Fisher

Platform/Broadcaster: CBC Digital YouTube & Facebook

Location of Principal Photography: Toronto, Ontario

Location of Prod. Co.: Toronto, Ontario

After a massive plagiarism scandal, Milton Frank – the high art up and comer who never up and came – keeps meaning to make a triumphant return to the world of professional ballet. But it's not until his directorial comeback gets intertwined with the agendas of a PR genius and an aging dancer on her last leg that those intentions start to materialize.

## WEB SERIES - ENGLISH



### PEOPLE WATCHING 2

10 x 5-10 minutes

Production Co.: Lapaire Productions Inc.  
Producers: Geoff Lapaire, Winston Rowntree  
Writer: Winston Rowntree  
Director: Winston Rowntree  
Platform/Broadcaster: CBC Digital YouTube Channel  
Location of Principal Photography: Toronto, Ontario  
Location of Prod. Co.: Toronto, Ontario

Animated series with insights into 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...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.



### PETROL 2

10 x 10 minutes

Production Co.: N5 Pictures Inc.  
Producers: Ant Horasanli, Reza Sholeh  
Writers: Ant Horasanli, Reza Sholeh, Jeremy Hull  
Director: Ant Horasanli  
Platform/Broadcaster: YouTube, Vimeo On Demand  
Location of Principal Photography: Toronto, Hamilton, Brampton & Peterborough, Ontario  
Location of Prod. Co.: Mississauga, Ontario

PETROL is a high-octane, story driven series about five daring drivers from all walks of life who work for a mysterious figure known only as "The Employer". In Season 2, Frankie (formerly Nick) is still a young car thief from Toronto, but this time must help police bring down a team of criminals involved in the smuggling of exotic super cars.



## THE VAULT

10 x 8 minutes

Production Co.: Lost Journey Productions Inc.

Producer: Sara Martins

Writers: David Aliry, Laura Friedmann

Directors: Sara Martins, Laura Friedmann

Platform/Broadcaster: YouTube

Location of Principal Photography: Oshawa, Hamilton, Bowmanville & Ottawa, Ontario

Location of Prod. Co.: Mississauga, Ontario

A Post-Apocalyptic / Sci-Fi series about a ragtag group of survivors living in an underground military base known as the Vault. Buried 5 miles beneath the earth, this state-of-the-art facility is humanity's only remaining home.



## WHARF RATS

8 x 10-12 minutes

Production Co.: Off the Wharf Productions

Producers: Jenna MacMillan, Jason Arsenault, Jeremy Larter

Writers: Robbie Caruthers, Jason Arsenault, Dennis Trainor, Errol Richardson

Directors: Jenna MacMillan, Jason Arsenault

Platform/Broadcaster: YouTube

Location of Principal Photography: Prince Edward Island

Location of Production Company: Charlottetown, Prince Edward Island

Comedy series set in the imaginary fishing village of Split Lip Cove, Prince Edward Island. The show revolves around Hughie and Martin Hackett, idiot brothers with big dreams of becoming rich and famous fishermen ... without the work, brains, and boat needed. After their father dies suddenly and leaves them the boat, Hughie and Martin finally think they have a shot at getting off the wharf and into the ocean. But when the brothers lose the boat in a drunken incident and mom throws them out of the house, Hughie and Martin find themselves stranded on the wharf and forced to fend for themselves for the first time in their lives.

## WEB SERIES - FRENCH



### GEORGES EST MORT

6 x 9 minutes

Production Co.: 9299-2668 Québec inc.  
Location of Prod. Co.: Montreal  
Producer: Carolyne Boucher  
Writer: Sarah Pellerin  
Director: Charles Grenier  
Platform/Broadcaster: Urbania.ca  
Location of Principal Photography: Montreal

Depressed and in mourning over the death of his best friend George, Etienne meets Clara, a multidiscipline artist who is secretly working on a documentary about masculine stereotypes. An opportunist, she sees the extraordinary potential that Etienne provides to improve her film. A mysterious young man observes and follows them on their adventures. He has a big secret: the double life that George had been leading.



### L'ARÈNE

6 x 8 minutes

Production Co.: NITROFilms  
Location of Prod. Co.: Montreal  
Producer: Pierre-Mathieu Fortin  
Writer: Marjorie Armstrong  
Director: Jean-François Leblanc  
Platform/Broadcaster: Telequebec.tv, Urbania.ca  
Location of Principal Photography: Montreal

A young mother seeks revenge on her ex, a rising rap star, by challenging him to a rap battle. She attempts the impossible with the help of a rapper friend, risking humiliation in front of a crowd, in order to prove what she's made of. Rocky without the boxing gloves, but with more estrogen... and vocabulary.



### LE BAND ET SÉBASTIEN

8 x 7 minutes

Production Co.: Productions Déferlantes  
Location of Prod. Co.: Montreal  
Producer: Benoit Clermont  
Writer: Coralie LaPerrière, Isabelle LaPerrière, Alex Veilleux  
Director: Akim Gagnon  
Platform/Broadcaster: ICI Tou.tv  
Location of Principal Photography: Montreal

Sébastien, the grand winner of the 2015 École des Idoles singing competition, is a pop singer who has had enough with his image as a pleasant singer of prefabricated music. He decides to set up his own group in the hopes of creating "real music". But, Sébastien doesn't actually know what "real music" he identifies with... although he goes about it with determination!



## OH MY LORD!

10 x 4 minutes

Production Co.: Zone 3  
Location of Prod. Co. : Montreal  
Producer: Frédérique Traversy  
Writer: Gabrielle Caron, Éric Chandonnet  
Director: Mathieu Handfield  
Platform/Broadcaster: Vrak.tv  
Location of Principal Photography: Montreal, London (UK)

Inseparable friends, Zoé and Beth arrive in London excited to work as chamber maids for three months in a luxury hotel. Their enthusiasm is quickly deflated as they both excel in attracting trouble...



## SYLVAIN LE MAGNIFIQUE

8 x 10 minutes

Production Co.: Romeo & Fils  
Location of Prod. Co.: Montreal  
Producer: Martin Henri  
Writer: Samuel Cantin  
Director: Henry Bernadet  
Platform/Broadcaster: Telequebec.tv  
Location of Principal Photography: Montreal

Sylvain le Magnifique is a magician who secretly makes real magic happen. When he learns that his ex-girlfriend has been dating a young BMX professional, he is determined to win her back. When a rival magician is kidnapped, Sylvain doesn't hesitate to throw himself into a suicide mission to save him – and impress his ex.

# PROFESSIONAL DEVELOPMENT



## Academy of Canadian Cinema and Television

32nd edition of Prix Gémeaux  
September 14-17, 2017  
Montreal



## Academy of Canadian Cinema and Television

2018 Canadian Screen Awards  
March 5-11, 2018  
Toronto



## Atlantic Film Festival Association

Strategic Partners  
September 14-16, 2017  
Halifax



## Banff World Media Festival Foundation

June 11-14, 2017  
Banff



## Canadian Media Producers Association

Prime Time Ottawa 2018  
January 31 – February 2, 2018  
Ottawa



## Creative Women Workshops Association

Women in the Director's Chair 2018  
October 2017 – March 2018  
Vancouver



## Imago Prod

Marseille Web Fest – International Festival of Digital Series  
October 19-21, 2017  
Marseille, France



## Independent Web Series Creators of Canada

TO Webfest and Salons  
March 2018  
Toronto



## Island Media Arts Cooperative

PEI Screenwriters Bootcamp 2017  
June 5 – 8, 2017  
Charlottetown



## Just for Laughs Festival

Just for Laughs Comedy Conference 2017  
July 26 – 29, 2017  
Montreal



## National Screen Institute

NSI Online Originals Training Course  
November 2017 – June 2018  
Toronto



## Ottawa International Animation Festival

Ottawa Animation Festival  
September 20 – 22, 2017  
Ottawa



## Regroupement des producteurs multimédia

Numix 2017  
May 18, 2017  
Montreal



## St. John's International Women's Film Festival

The [Interactive] Industry Forum  
October 17-21, 2017  
St. John's



## Vancouver International Film Festival

VIFF Industry  
September 28 – October 15, 2017  
Vancouver



## Vancouver Web Festival Presentation Society

Digital Content Festival  
April 19-21, 2018  
Vancouver



## Wattpad

Wattpad Presents  
July – August 2017  
Across Canada



## Youth Media Alliance

2017 Awards of Excellence  
May 31, 2017  
Toronto



## Youth Media Alliance

2017 Children, Youth & Media Conference  
November 15-17, 2017  
Toronto