



envisioning session
TORONTO INTERNATIONAL FILM FESTIVAL GROUP
March 29 and 30, 2007 Cambridge, Ontario

envisioning session TORONTO INTERNATIONAL FILM FESTIVAL GROUP



“Creativity is a lot like looking at the world through a kaleidoscope. You look at a set of elements, the same ones everyone else sees, but then reassemble those floating bits and pieces into an enticing new possibility. Innovators shake up their thinking, as though their brains are kaleidoscopes, permitting an array of different patterns out of the same bits of reality.”

~ Rosabeth Moss Kanter, former editor, *Harvard Business Review*



fade in

“Since I’ve been a part of the organization, there’s definitely been a reticence to define who we are.”

~ Noah Cowan, Co-director, Toronto International Film Festival

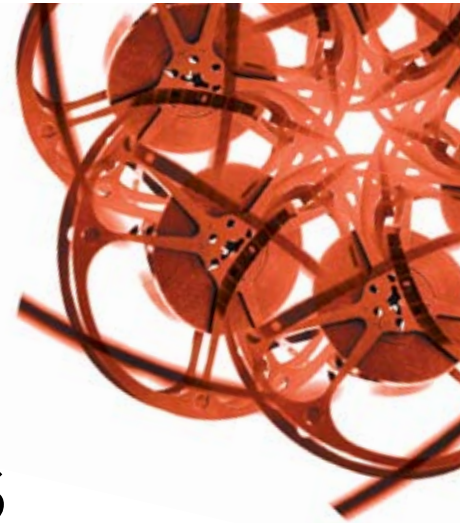
Well, get ready, Noah – and everyone else – because March 29th and 30th are dedicated to exactly that: finding the strategic story that defines, positions and guides the Toronto International Film Festival Group (TIFFG).

On those dates, a select group of people – storytellers, filmmakers, marketing experts, telecommunications gurus, thought leaders and more – will gather in

Toronto to begin the process of authoring the strategic story for TIFFG. You will be guided through a day of presentations designed to inspire and enlighten, followed by a day of teamwork and questions designed to drill down to the core of the TIFFG identity.

The process begins with the envisioning. It is here that the story is developed, shaped, directed and encouraged during a creative process E+S has honed over the past 20 years.





the objectives of the two-day session:

establish

a strategic path to guide and influence
brand architecture and identity.

determine

how TIFFFG becomes a truly global, sustainable
film institution, building upon the equity, recognition
and standing of the film festival, and serving as a
meaningful representation and embodiment of the
Canadian film industry.

provide

direction on the relationship Festival Centre
will have with the city of Toronto, the citizens
of and visitors to Toronto, and Bell.

guide

the environmental design and construction of this Centre
to ensure it is reflecting the strategic pillars of all that
TIFFFG is to become, i.e. Experiential Placemaking.

Following the envisioning, E+S will wordcraft the strategic emergent
story of TIFFFG and, from that, offer a naming recommendation and
visual identity for the building at the corner of King and John in the
heart of Toronto.



The Toronto International Film Festival Group is a charitable, not-for-profit, cultural organization whose mission is to transform the way people see the world. Its vision is to lead the world in creative and cultural discovery through the moving image.

The five-storey building now under construction at the corner of King and John Streets in Toronto will house all TIFFG's activities and be a landmark destination for the moving image. The goal is to have it set the international standard for programming and educating through the moving image, as well as spearhead the building of markets and audiences for Canadian work throughout the world.

the establishing shot

frame by frame

The Toronto International Film Festival® (TIFF), established in 1976, is neck-and-neck with Cannes as the most important film festival in the world and is certainly the most successful public film festival, bringing in upwards of \$70 million annually. Local merchants feel the boost, too: Moneris, Canada's leading online payment processor, notes that the Film Festival is second only to the holidays in its positive impact on local merchants, generating close to \$1.5 billion dollars in sales on everything from hospitality to clothing to health and beauty.

Over the past three decades, the movie-going public and the international film industry have grown TIFF from its grassroots into a ten-day extravaganza that brings the world to Toronto, and Toronto to the world. In addition to celebrating the masterworks of established filmmaking icons, TIFF is committed to discovering and sharing new voices and talent, both homegrown and international. Industry professionals have the opportunity to attend seminars on everything from editing to documentary narrative to creating the perfect elevator pitch.

Certainly the Toronto International Film Festival is TIFFG's most recognized property, but from the Festival have sprung a large number of year-round educational, outreach and artist development projects that are a bit (or more) in the shadow of their popular eldest sibling.

Cinematheque Ontario

is a year-round screening program of the classics of world cinema and contemporary arthouse films. It presents critically-acclaimed film retrospectives, directors' spotlights and exclusive extended runs.

Sprockets Toronto International Film Festival for Children

is a decade-old festival that spans ten days in April–May, presenting Canadian and international films geared toward children ages three to eighteen. In addition, Sprockets organizes popular workshops for children and educators and raises funds through Pocket Fund and Special Delivery to deliver film programs to at-risk low-income groups.

Film Circuit

is a grassroots, community-driven network of more than 180 cities across Canada and 35 countries worldwide, providing Canadian and international films to formerly under-served areas. Since it started in 1995, this immensely popular initiative has organized numerous national re-releases and international tours of Canadian film.

The Film Reference Library

holds more than 16,000 book titles and 60,000 film-related files and is the world's most extensive

English-language collection of Canadian film-related material and unique holdings of Canada's most esteemed filmmakers, including David Cronenberg, Atom Egoyan, Bruce McDonald, Don McKellar and Patricia Rozema.

Reel Talk

is an immensely popular subscription series which features monthly screenings of award-worthy films and the best in international cinema, followed by interactive, informal discussions with film critics and professionals.

Canadian Special Projects

promotes and celebrates Canadian cinema in a variety of ways. Canada's Top Ten engages some of this country's leading experts in Canadian cinema – film critics, academics and industry professionals – to select the best Canadian films of the year. Other initiatives include the Student Film Showcase, Canadian Open Vault and the Irving Avrich Fund.

Industry Initiatives

offers master classes and supports other divisions in the Group with specialized industry programming and project development.

cutaway

TIFF by the numbers (2006)

films **352**
features **261**
shorts **79**
percentage of films that are premieres **91**
total submissions **3863**
countries represented **61**
programmes **18**
minutes of film **27,747**
number of TIFFG staff who began as TIFF volunteers* **86**
longest film, in minutes **240**
shortest film, in seconds **14**
most popular volunteer name (for the sixth year in a row) **jennifer**

*including TIFF co-director Noah Cowan

TIFFG by the numbers (2006)

TIFFG website hits **24 million**
admissions serviced **895,879**
percentage of public that recognizes TIFFG as a not-for-profit charity **65**
children and youth reached by special delivery **2,993**
value of media coverage **245,527.80**
percentage of torontonians who, aided, are aware of festival centre **82**
percentage by which positive view of festival centre increased between 2005 and 2006 **9**
films screened in 2006 through cinematheque ontario **487**
total audience (2006) for cinematheque ontario press **29,651,000**
items catalogued by the film reference library in 2006 **76,000**
questions answered by film reference library staff **10,000**
countries represented in sprockets **29**

TIFF

352261

7991386361

1827747

8624014

Jennifer

Back of
vellum

an overexposed frame?

“I’m sure we have people who go regularly to Cinematheque who wouldn’t be caught dead at the Festival. They see it as a lot of Hollywood hype.”

~ Ron Moore, Chair, Marketing Advisory Committee, TIFFG

TIFFG suffers from being overshadowed by its most popular product, TIFF. The Group is at risk of developing multiple personality disorder, unless and until we can define the unifying story that leverages the equity of the film festival and use it for the entire organization.

Just because Helen Mirren keeps taking off her clothes doesn’t mean she’s a bad actress (far from it), and just because TIFF is covered by *US Weekly* doesn’t mean that its integrity is diminished. It’s that integrity that made the Festival a pop culture icon, perhaps despite itself. And while the galas and red carpets are not necessarily a bad thing, they do tend to overshadow the less mainstream elements of TIFF, like Contemporary World Cinema or Discovery films.

Then there’s the Toronto issue. Whether we’re talking about stargazers or commuters fed up with the traffic

in Yorkville, most people who live in the downtown core have an opinion about the Festival and don’t really know about the Group. How can we disseminate the strategic story of TIFFG so that the focus goes beyond Colin Farrell dropping trou at Hemingway’s and encompasses the Group’s outreach and development activities?

First, we have to find the strategic story. It already exists, in the collective conscious and unconscious of all the envisioning participants.

We’re not here to teach you how to tell a story. Every one of you does that on a daily basis, many probably better than we do (and we’re damned good). The difference is telling the **right** story. The **strategic** story. The story that gets everyone to see TIFFG as the collective “you” decide it should be seen, rather than leaving it up to chance and emotional projection.



How can we leverage the brand equity of TIFF to shine the spotlight on some of TIFFG’s lesser-known programs?



How will the TIFFG story be experienced by Torontonians? Canadians? International visitors?



“We have to pursue other ways that we can utilize the moving image to better people’s lives.”

“The Festival creates the economic power that enables everything we do and gives us a profile no other film organization has. It has a lot to do with cultural funding models as well. In English Canada, we needed to start with the sex and glamour of a big flashy film festival because no government was going to support the ongoing activities.”

~ Piers Handling, Director and CEO, TIFFG





the building

“Architecture is a continuing dialogue between generations which creates an environment across time.”

~Vincent Scully, architectural historian

In 2003, TIFFG and the King and John Festival Corporation (Daniels Corporation and Ivan Reitman and his sisters, who own the land) embarked on a joint initiative to develop a building at the northwest corner of King Street West and John Street in Toronto. In late 2005, Bell announced that it would join this exciting future venture. When it opens in 2009, film lovers and filmmakers from around the world will be able to enjoy state-of-the-art screening experiences, film exhibits and educational workshops confirming Toronto's place as a global leader in film culture.

Smack-dab in the middle of Toronto's entertainment and media district—halfway between the trendsetting MuchMusic and the intellectual capital of the CBC; one block west of the city's two Broadway-calibre

theatres and Roy Thomson Hall, home to the Toronto Symphony Orchestra; just around the corner from the fabled Second City, which put Canada on the map as the motherlode of comedians; in the shadow of the CN Tower and steps away from the electric nightlife of Richmond Street and the storied live music clubs of Queen West, will rise a 37-storey, 400-unit condo tower adjacent to Festival Centre, providing owners “everything you love about film under one roof.”

“Festival Centre”, as it has been referred to until this point, will be a 5-storey facility, including a 6000-square-foot gallery; five screening rooms, ranging in capacity from 80–500 seats; education salons; lounges; film reference library; and offices.

This landmark building will be the anchor and embodiment of the TIFFG story, of all the threads woven together. But what is this building, really, at its essence? What is its story? What are the experiences that take place there? How does it celebrate and bring the TIFFG story to life? In order to understand these things, it is first essential to identify the strategic story of TIFFG.

From there, a name will emerge.

So, what is the strategic story that twines all of TIFFG's elements together? What does a five-year-old watching *Spirited Away* have in common with an Israeli or Palestinian documentarian? What connects a cinematic dramaturg, buried deep in the stacks of the Film Reference Library, with a filmgoer who thinks Adam Sandler deserved an Oscar™ ...for *Click*?

“Our aim is to be international in range and outlook, whilst recognizing and celebrating our Canadian identity and our base in Toronto. Toronto is our home and our inspiration. Reflecting the diversity of this great city, Festival Centre extends a welcome to all of the communities of Toronto, including the residents of Festival Tower.”

~ Jim Hamilton, Director, Festival Centre programming

rendering created by architectural firm KPMB.

When the building is complete, in 2009, on top of being home to all TIFFG offers, it will provide myriad services:

Education

comprehensive, engaging, accessible film literacy programs for a wide range of audiences

Tribute Program

honour established and emerging talent with film presentations, lecture series, publications, and special exhibitions

Gallery

touring blockbuster shows, specialized exhibits of Canada's masters, the Library's Special Collections and spotlights on Tribute inductees

Installations

TIFFG will commission renowned artists and filmmakers to experiment with their mediums, resulting in moving images bursting out of the galleries and appearing in any of the public spaces in the building

Library and Archives

expanded archives and Special Collections, publicly exhibiting TIFFG's own collection

Industry Programming and Services

training, in-depth workshops, diverse selection of business products, seminars, and networking opportunities

Bell Technology Explorations

new ways to interact and deliver film and moving image experiences

Additionally, the Centre will allow TIFFG to expand its impact considerably:

2006	projected
Audience is almost 900,000	Audience will grow to 2,000,000
2,000 film events annually	4,000 film events annually
Economic Impact \$67 million	Economic Impact will be over \$200 million
TIFFG currently operates in 70,000 sq. ft.	Festival Centre will be 175,000 sq. ft.
Annual operating budget is \$18.2 million	Annual operating budget will be \$30 million

working title

But wait, you're saying. The building already has a name – Festival Centre. That's how it's been marketed for the past three-plus years. It's not a bad name. Is it a strategic name? No. Has it been chosen to convey the essence of what TIFFG is about? No. Do we have to change it? No. Was it devised with the knowledge that Bell would become a lead partner and an integral part of the identity? No. But whatever name is chosen should be symbolically or literally representative of the TIFFG strategic story.

“The design establishes a framework for human action and imagination in which the tangible realm of architecture and the ephemeral realm of film and spectacle are fused. It consciously challenges the commercial model which prioritizes hermetically sealed lobbies and corridors to promote efficiencies of movement and consumption, and proposes an alternative model which articulates the interaction of life, work and the art of film. It also fully responds to TIFFG's functional and technical requirements by creating a sustainable platform from which its programs can continue to evolve.”

~ Architect's Statement by Bruce Kuwabara (KPMB)



What stories will this building tell future generations about us?

cutaway:

We've got to think big on this; otherwise, the Centre is just going to be another place to go watch movies."

~ Noah Cowan, Co-director, TIFFG

"Stories are the creative conversion of life itself into a more powerful, clearer, more meaningful experience. They are the currency of human contact."

~ Robert McKee

changing angles

Most of us have heard McKee spouted ad nauseum with regard to screenwriting. Some think he's brilliant; others think he's formulaic; still others think he's simply a jerk. Whatever. Turn your focus to TIFFG's core identity, and re-read McKee's quote.

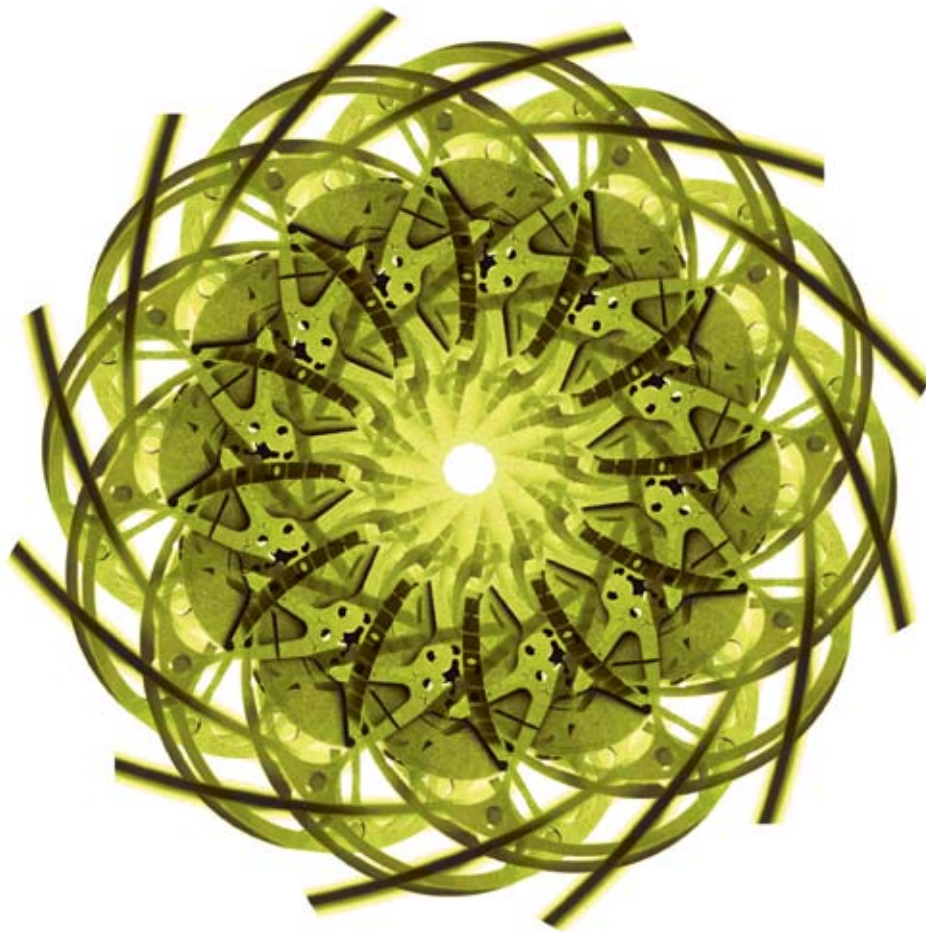
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How can we make this building a more powerful, more meaningful human experience?
How can we make it a valued currency of human contact?

“A brand should strive to own a word in the mind of the consumer.”

~ Al Reis and Laura Reis, marketing experts

What one word – other than “film” – could
TIFFG own in the minds of everyone it touches



“The festival, I think, believes its own press releases, which is dangerous for any organization. I think TIFFG believes they are far more widely appreciated than they are. So the building, to me, is a means to an end, it is not the end. It gives us an opportunity to get people excited about what we do. And what we do is the brand. Do I think the brand is a powerful brand? Yes, I just don’t think it’s being expressed properly.”

~ Ron Moore, Chairman, Marketing Advisory Committee

Bell Canada

“As a result of emerging technologies, there’s a reordering happening around creative expression...The Centre will give us a chance to speak to the future expression of our business rather than the sort of historical perception around ‘the phone company’.”

~ William Fox, Executive Vice-President, Communications and Corporate Development, Bell Canada

Bell is an integral thread in the fabric of Canadians' lives. Whether through fibreoptics, digital technology, satellite television or any number of other media, Bell connects people to the people, places and things that are meaningful to them.

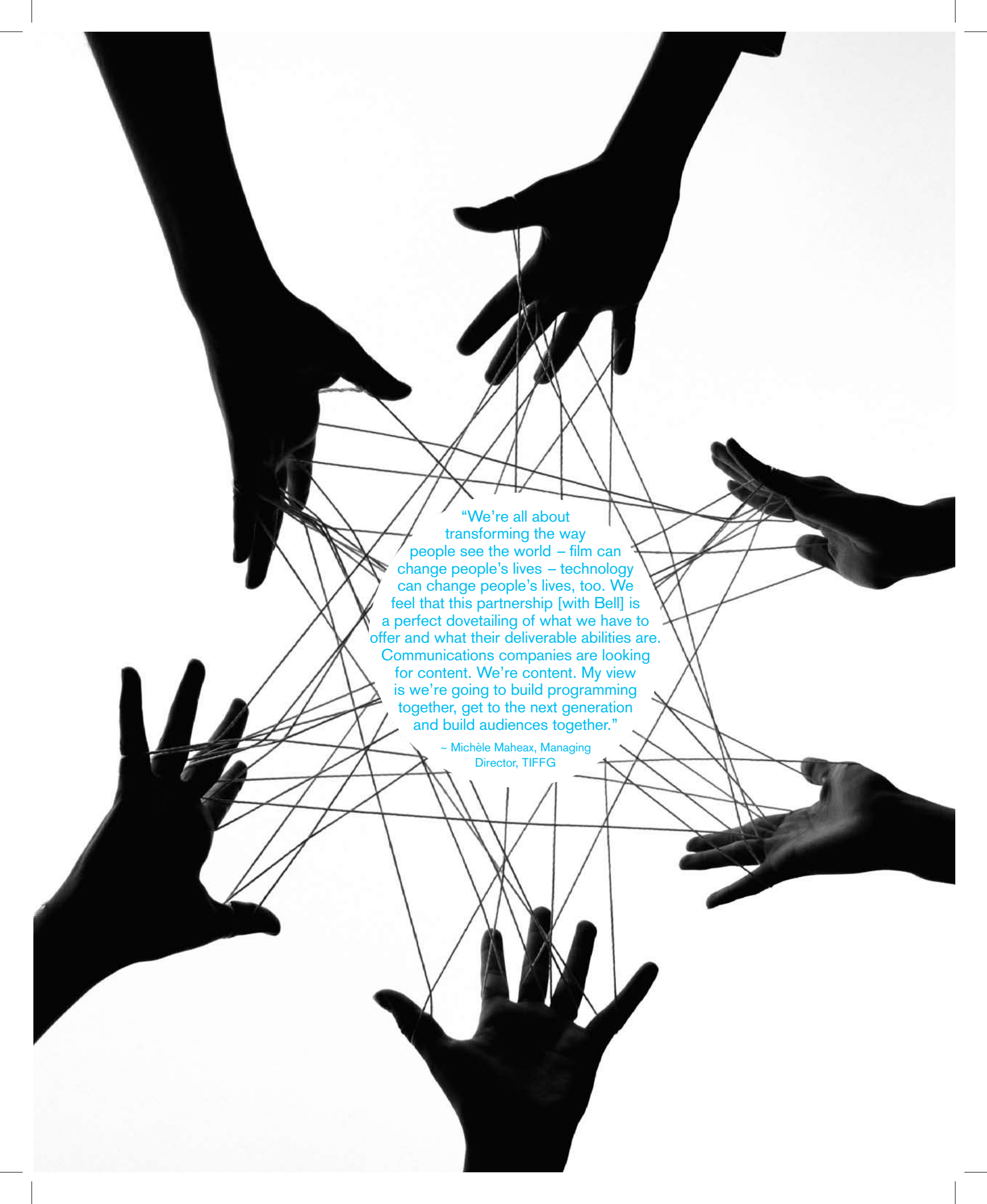
For more than a decade now, Bell Canada has been the lead sponsor of the Toronto International Film Festival, as well as its exclusive telecommunications, IT and communications provider. In the fall of 2005, Bell acquired exclusive naming rights to the building and become the exclusive telecom supplier for the building through 2018, with an option to extend to 2023.

Sponsorship of TIFFG's new home gives Bell the opportunity to even further connect film aficionados with the things that make their lives meaningful. Watching a film together is a shared experience that creates a bond among the viewers. Cineastes will not only be able to watch a particular filmmaker's retrospective, but also enhance that experience by viewing a related gallery exhibition and taking a film course. Students from

Moose Jaw to Budapest might log on to watch a webcast of a Portuguese director's on-stage Festival Centre presentation. A filmmaker and a composer, across the globe from one another, might collaborate on a digital piece via the Web. And those are just examples of technology that's available today. Who knows what will be developed in the next five, ten, twenty years?



What other innovative opportunities might arise from the pairing of a cutting-edge communications company and Canada's new destination for cineastes?

The image features several black silhouettes of hands reaching towards the center from the top, bottom, and sides. These hands are holding a thin, light-colored string that is stretched across the frame to form a complex, interconnected geometric pattern of triangles and lines. The background is plain white, making the dark silhouettes and the string stand out prominently.

“We’re all about transforming the way people see the world – film can change people’s lives – technology can change people’s lives, too. We feel that this partnership [with Bell] is a perfect dovetailing of what we have to offer and what their deliverable abilities are. Communications companies are looking for content. We’re content. My view is we’re going to build programming together, get to the next generation and build audiences together.”

~ Michèle Maheax, Managing Director, TIFFG

cast list

Paul Atkinson

Chief Executive Officer, Casero Inc.

AudienceView is a Toronto-based software company which provides software to sports and entertainment organizations for their customer relationship management and ticketing operations. Paul also serves on the Boards of Directors of ClubLink, the Institute for Enterprise Education and Cyberplex. Considered an IP industry visionary, Paul joined the Toronto International Film Festival Group board in 2004.

Nathalie Boileau

Director, Sponsorship, Bell Canada

For the past 15 years, Nathalie has been a member of the Bell family. For the past decade, she has been working with the sponsorship team on both Sports and Arts and Entertainment portfolios. Nathalie was heavily involved in building the award-winning Regional and National integrated marketing plans for the 2002 Salt Lake, 2004 Athens and 2006 Torino Olympic Games. In 2002, Nathalie managed the development of the name and visual identity of the home of les Canadiens de Montreal, The Bell Center.

Jem Cohen

Filmmaker and Media Artist

Jem is an award-winning New York-based filmmaker and media artist with more than 35 projects created from his own ongoing archive of street footage, portraits, and sound. A Guggenheim, Rockefeller, and Alpert Award Fellow, Jem's films are in the collections of the Museum of Modern Art, The Whitney, and Melbourne's Screen Gallery. His projects range from personal/political city portraits made as films or multi-screen installations to wide-ranging collaborations with musicians. Jem's three most recent documentary-based films premiered at the 2006 Toronto International Film Festival.

Cameron Bailey

International Programmer, Toronto International Film Festival Group

The founder and former programmer of TIFF's Planet Africa programme, Cameron has written on subjects including cinema, Black culture and new technology for numerous international publications, as well as the MIT Press book *Immersed in Technology* and the Banff Centre anthology *Territories of Difference*. A globally sought-after speaker, curator and filmmaker, Cameron has also served on awards juries at film festivals in Canada, South Korea, Greece, Burkina Faso and Tanzania.

Noah Cowan

Co-director, Toronto International Film Festival Group

Noah began as a TIFF box office volunteer in 1981. Eight years later, he founded the ever-popular Midnight Madness programme, and he has been moving up ever since. He left TIFF in 2001 to devote more attention to his companies, Cowboy Pictures and later, Code Red Films – while simultaneously maintaining an international freelance writing career. Most recently, Noah was the creator and Executive Director of Global Film Initiative, a not-for-profit foundation devoted to the worldwide promotion of cinema from the developing world. Noah currently sits on the Initiative's Film Board.

William J. Fox

Executive Vice President, Communications and Corporate Development, Bell Canada

Prior to his appointment to Bell Canada, William was Senior Vice-President, Public Affairs at Bombardier Inc. and CN. A journalist by training and author by experience, William is a former Ottawa and Washington Bureau Chief for the *Toronto Star*, as well as a former press secretary and director of communications for the Prime Minister of Canada. He is both a fellow of the Joan Shorenstein Centre on Press, Politics and Public Policy, John F. Kennedy School of Government at Harvard, and a senior fellow of the Freedom Forum Media Studies Centre at Columbia.

Piers Handling

Director and Chief Executive Officer, Toronto International Film Festival Group

Piers joined the "Festival of Festivals" in 1982 as a programmer; since then, he has continued to grow alongside TIFF, overseeing major expansions of the Group's initiatives along the way. A member of the Board of the Canadian Film Centre, the Minister of Culture's Advisory Council for Arts and Culture and on the Mayor of Toronto's Round Table on Arts and Culture, Piers has sat on other advisories for Telefilm Canada, the Toronto Board of Trade and the Canadian Arts Summit. Piers has written and taught extensively on Canadian cinema and has been published in numerous film journals.

Jim Hamilton

Director, Festival Centre Programming,
Toronto International Film Festival Group

Jim joins the Group with 24 years of experience, beginning as a House Manager for Odeon Cinemas in Glasgow and most recently as Head of Exhibition and Head of the National Film Theatre (NFT) at the British Film Institute (BFI). Over the course of his seven years with the Institute, and as a member of the BFI Executive, he was responsible for developing the programming strategy at the NFT, restoring its cinemathèque to global recognition, and managing the BFI London IMAX cinema. He was also project manager for the BFI's Digital Test Bed, which has played a key role in the development of digital cinema exhibition.

Bruce Kuwabara

Partner, KPMB Architects

Bruce has directed the majority of his firm's competition-winning schemes; his influence can be seen all across Canada and around the world. He has taught at the University of Toronto (where he established the Frank Gehry International Design Chair), as well as at Harvard; he is also the 2006 recipient of the RAIC Gold Medal for Architecture. The first chair of the Waterfront Design Review Panel in Toronto, Bruce continues to participate as a jury member, guest lecturer and critic on issues of architecture, urbanism and sustainable design.

Jon Lyon

Senior Vice President, Hunter PR

From the beginning of his career, marketing high-end (albeit somewhat obscure) Swiss wines, Jon has been interested in understanding the needs and behaviors that motivate consumers to engage with, and remain loyal to, a particular product or brand. Over the past 12 years, Jon has combined this interest in consumer behavior with a passion for both pop and high culture to develop strategic creative public relations programs for a variety of clients ranging from Tabasco to Altoids. A graduate of Pomona College, Jon lives in Greenwich Village with his dog, Rex.

Wade Oosterman

President, Bell Mobility and Bell Distribution Inc.,
Chief Brand Officer, Bell Canada

Wade began his 20-year career in telecommunications as an executive with Bell Cellular Distribution Services Inc., which became the largest sales agent for Bell Mobility's predecessor company, Bell Cellular. He was also instrumental in the national buildouts of Clearnet Communications and Telus Mobility. He served as Executive Vice President of Sales and Marketing and was a Board member of Clearnet until 2000, when the company was acquired by Telus. Wade then served as Executive Vice President, Sales and Marketing for Telus Mobility and Chief Marketing Officer for Telus. He joined Bell in 2006.

Michèle Maheux

Managing Director, Toronto International Film Festival Group

Of the 30 Festivals, Michèle has attended 29 in a variety of capacities: as film student, distributor, exhibitor, sponsor, volunteer, and finally 17 years as staff (nine as Director of Communications, followed by eight building and maintaining business operations). With 25 years' experience in the cultural arena, Michèle has accrued a wealth of knowledge and experience in the film and television sectors specifically. When she is not watching films for work or pleasure, Michèle spends time with her family and volunteers at her children's schools.

Ron Moore

Chairman and Chief Executive Officer,
Sonar Communications Group Inc.

Ron began as a radio producer/writer with CFPL Broadcasting in London and in 1976 founded Mariposa Communications. A successful Canadian theatre producer and an award-winning business television producer and director, as well as a member of the fundraising and event committees of The Writers' Development Trust, The McMichael Canadian Gallery and the Centre for Research in Women's Health, Ron has been a board member of the Toronto International Film Festival Group since 1993.

cast list

Cynthia McKay

Associate Director, Sponsorship, Bell Canada

Prior to joining Bell, Cindy managed the Bell Arts & Entertainment Sponsorship business at Cossette Communications. Cindy was part of the agency team that managed the 2006 Torino Olympic Sponsorship program for Bell and has also been involved with Bell's various Sponsorship programs with the Toronto International Film Festival as well as other cultural properties for several years. Prior to her corporate career, Cindy was a member of the Canadian National Synchronized Skating team and traveled to various international competitions wearing the maple leaf. She is currently working towards gaining her judging accreditation.

Don McKellar

Filmmaker, Writer, Actor and Member,
Festival Centre Artists Committee

Don is an award-winning writer and actor for stage, screen and television. Among his best-known work are the films *Exotica* (for which he won a Best Supporting Actor Genie), *Dance Me Outside*, 32 Short Films about Glenn Gould, *The Red Violin*, *Childstar* and *When Night is Falling*. On television, he wrote and co-starred in the popular *Twitch City* and appeared in the scathingly hilarious *Slings & Arrows*. Don's most recent major achievement was a 2006 Tony Award for writing the book of *The Drowsy Chaperone*. ilisis ad tisim nullandre magnim iuscips ummodolor ad euga

Bingham Ray

Consultant, IFC Films

As Co-Founder/Co-President of October Films from 1991-1999, and President of United Artists from 2001-2004, Bingham's credits include *Hotel Rwanda*, *Bowling For Columbine*, *Secrets & Lies*, and *Breaking The Waves*. Bingham is currently a consultant with IFC Films in New York. In 2004, he was named by Film Festival Today as the third-most important person in independent film, behind only Robert Redford and the Weinstein brothers, and he appeared (as himself) in the highly touted 2006 documentary *This Film is Not Yet Rated*.

Paul Roloefs

Creative Director, Envisioning + Storytelling

Paul joined E+S after spending 10 years developing and art directing an impressive array of magazines for Time Warner. A graduate of the Emily Carr Institute of Art and Design, Paul launched his career as Art Director for *Western Living* magazine. His work quickly captured the attention of Meigher Communications, which recruited Paul to New York City to become the founding Art Director on *Garden Design* and *Saveur* magazines. From there, Paul moved to Time Warner to art direct the evolution of *InStyle* magazine, considered by many as one of the most successful magazine launches ever. Following a year-long stint as Creative Director of *eve.com*, Paul moved back to Vancouver in 1999, though he continued to work with Time Warner, art directing the launch of several new extension magazines under the *InStyle* umbrella.

Heather Sinclair

Director, Sales and Marketing, Toronto
International Film Festival Group

With more than 18 years' experience in integrated communications, sales and marketing, and sponsorship for a broad array of clients, Heather oversees all sales and marketing departments for all Group programmes. A member of the Group's Steering Committee and a part of the Festival Centre campaign team, Heather sat on TIFFG's Marketing Advisory Committee for eight years prior to moving out to Whistler, B.C.. Out west, her talents have been welcomed by Whistler/Blackcomb, Tourism Whistler, the Whistler Arts Council and the Whistler Film Festival.

Lori Willcox

Senior Director, Development and Marketing,
Toronto International Film Festival Group

After beginning her career as a production assistant in film, Lori turned her interests to arts marketing and fundraising for clients including the Canadian Opera Company, the K-W Symphony and the Guelph Spring Festival. In 1993, Lori returned to her first love – film – where she has been responsible for securing major sponsorships and audience development for TIFF and TIFFG programs.

e+s team

Bill Baker

Chief Strategic Officer

Prior to joining E+S, Bill was Managing Director of the Vancouver office of DDB. His experience spans the continents with multinational agencies including Saatchi & Saatchi and Grey. In addition to his management responsibilities at DDB, Bill spent substantial time helping organizations articulate the strategic vision and direction for their brands. He also worked with DDB Worldwide to develop, refine and deploy its suite of strategic planning tools.

Paul Belserene

Senior Strategic Storyteller

Paul is in love with the way words are able to change people, and how people are able to change the world. A poet, creative writing teacher, meditation instructor and chemistry major, Paul commits every aspect of his life to helping others see around corners, finding words for unspoken ideas, and connecting what can be felt to what can be done.

Rose Bhura

Envisioning Producer

Prior to joining E+S, Rose headed up the media divisions of two multimedia companies specializing in health and wellness. She has worked with some of the top luminaries in that field, including Deepak Chopra, for whom she co-created and produced his most recent DVD. An avid reader and gourmand, Rose is passionate about her volunteer work with the Aga Khan Foundation, a nonprofit organization that focuses on long-term, sustainable projects for women, children and villages in developing countries.

Susan Davis

Vice President, Corporate

As her team transforms an envisioning into stories, pictures and film, Susan brings directing, coaching and consensus-building skills gained during her years in the fast-paced world of broadcast operations and management. Outside of the office, she enjoys spending time with her two children.

Malcolm Weinstein

Facilitator

With a Ph.D. in clinical and organizational psychology, Malcolm has transcended his academic background to establish a thriving corporate psychology consulting practice to clients in a range of industries across the US and Canada. For the past 30 years, he has focused on helping individuals and organizations “turn their intentions into results”. He has been a facilitator for E+S envisioning sessions since 1999. Malcolm is passionate not only about his work, but also about his family, golf, and travel.

agenda

thursday, march 29th, 2007

- 8:00 AM** Breakfast
- 9:00** Introductions, Malcolm Weinstein
- 10:00** Toronto International Film Festival Group Overview,
Piers Handling
- 10:30** The Envisioning Process and Objectives,
Bill Baker & Paul Belserene
- 10:45** Break
- 11:00** Morning Presentations Continue
- 12:00 PM** Lunch
- 1:00** An Afternoon of Presentations and Explorations
- 3:00** Break
- 6:00** Reception
- 6:30** Dinner
- 9:00** Evening Concludes



friday, march 30th, 2007

- | | |
|-----------------|-----------------------------|
| 8:00 AM | Breakfast |
| 9:00 | Opening Remarks |
| 9:30 | Review of Homework Question |
| 10:00 | Envisioning Begins |
| 10:30 | Break |
| 10:45 | Envisioning Continues |
| 12:00 PM | Lunch |
| 12:45 | Envisioning Resumes |
| 2:00 | Break |
| 2:15 | Envisioning Continues |
| 4:00 | Wrap-up |

alternate takes

“We’re doing something that doesn’t have an equivalent in the world. You can’t just point to something and ask, ‘Have you been here in New York or Los Angeles or Berlin?’ to explain what it will be like. Because we’ve basically taken a lot of what exists in the world – a little bit of this, a little bit of that – and put it all together in one place.

~ Lori Willcox, Senior Director of Development and Marketing, TIFFG

The exciting thing about being an innovator is that you’re the first to do something. The scary thing is that you’re the first to do something. So when you have questions, discussions, fights, when plans change and people leave (and join) the team, you have no one to turn to – sort of. At the end of this envisioning process – not to be confused with the two-day session – you will have a series of guideposts that, collectively authored by the present group, will serve as a road map for TIFFG employees, participants, visitors, and everyone else that touches any part of TIFFG, for years to come.

Many great cultural film institutions and organizations have started with 365 day programming – screenings,

archiving, ongoing study, lecture and workshop events – and then grown into a full-fledged festival. TIFFG inverted that model, beginning with a ten-day event that, over time, grew to 365 days of programming. The Festival became the economic sustainability engine for its other activities.

Once again, TIFFG is breaking the mold, doing something not only different but differently. We’re telling an original story and executing it in a completely original way – a way that will, no doubt, garner international attention. What can we learn from other organizations – film festivals, arts groups, buildings – that have at least one “frame”, challenge or goal in common with TIFFG’s “reel”?

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The Academy of Motion Picture Arts and Sciences

AMPAS is a professional honorary organization composed of over 6,500 filmmakers whose achievements have placed them at the top of their craft. Of course, its most visible “frame” is the Oscars™, but the Academy also oversees the Margaret Herrick Library, the Academy Film Archive, the Nicholl Scholarships in Screenwriting, a Science and Technology Council and, soon, a film museum. AMPAS ceased publishing the Academy Players Directory in 2006. In 1988, AMPAS negotiated with the City of Beverly Hills to create a Center for Motion Picture Study, but by 1991, they had outgrown the building. Currently, AMPAS and all its subsidiaries, along with temperature-controlled vaults for film and photos and a single screening room – are housed in the former Don Lee-Mutual Broadcasting studios on Vine Street in Hollywood.

The Australian Centre for Moving Image

This landmark building was converted from a multi-level railway station to a mixed-media arts centre in the mid-1990s. Visitors can explore all about the moving image, engage with the industry and get hands-on by making their own moving image stories. In presenting these programs, ACMI celebrates the convergence of art and technology, and fosters innovation in Australia’s dynamic screen industries. It also provides office and meeting spaces, as well as a gift shop and open areas for gathering.

The Sundance Group

The Sundance Group, wholly owned by Robert Redford, covers six offshoots – the not-for-profit Sundance Institute, which itself has dozens of programs aimed at helping emerging filmmakers and theatre artists find their voices and express their visions;

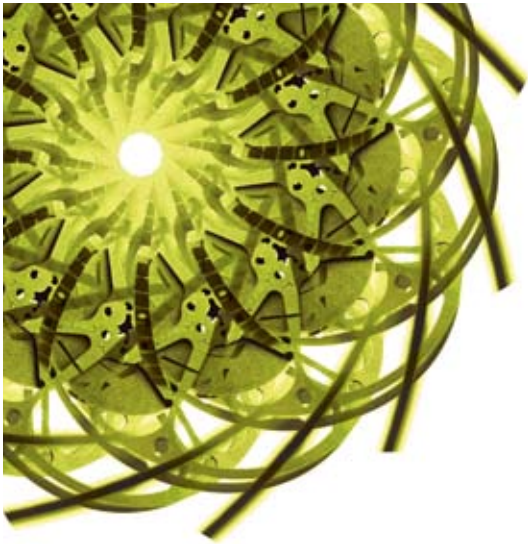
the Sundance Channel, the Sundance Resort, Sundance Cinemas, North Fork Preservation Alliance and the Sundance Catalog (clothing). Similar to TIFFG, the Sundance Festival is the economic engine for the Sundance Institute. Of necessity (and, in the case of the cinemas, by definition), the six “frames” are not headquartered in the same building.

British Film Institute

Established in 1933, the BFI encompasses almost all things cinematic: the world-renowned National Film Theatre; an IMAX theatre; festivals (Europe’s largest public film festival, as well as the London Lesbian and Gay Film Festival, both of which tour); book publishing on topics from film history and criticism to film and television companion books; the BFI National Archive; BFI National Library; educational outreach programs; theatrical, video and DVD releases, and a monthly magazine and private web spaces where members can receive exclusive content and offers.

The Museum of Modern Art

The Museum of Modern Art in Manhattan is, in marketing terms, a brand that lives itself 100%. In 2004, MoMA – which has more educational and cultural programs than can be listed here – reopened with roughly twice the floor space it had previously; when buildout of the entire complex is complete, it will feature a six-storey gallery building, an education and research building, a sculpture garden and a high-design office tower that has become one of the most prestigious business addresses in New York. MoMA is also affiliated with the P.S.1 Contemporary Art Center, which itself features numerous frames, including an online radio station as well as a wide array of exhibitions and events.



the partners

Toronto International Film Festival Group

The Toronto International Film Festival Group is a charitable, not for profit, cultural organization whose mission is to transform the way people see the world. Its vision is to lead the world in creative and cultural discovery through the moving image. With a 2006 budget of \$18.2 million, the Group generates a substantial economic impact (last surveyed in 2002 at \$67 million, including \$33 million in tourism). When fully operational, Festival Centre is expected to triple its economic impact and help brand Toronto as the epicentre of film culture.

Bell Canada

Bell Canada is Canada's national leader in communications with 28 million customer connections across the country. The company provides consumers with simple solutions to all their communications needs, including telephone services, wireless communications, high-speed Internet, digital television and voice over IP. Bell also offers integrated information and communications technology (ICT) services to businesses and governments, and is the Virtual Chief Information Officer (VCIO) to small and medium businesses (SMBs). Bell is proud to be a Premier National Partner and the exclusive Communications Partner to the Vancouver 2010 Olympic and Paralympic Winter Games. Bell is wholly-owned by BCE Inc.

about e+s

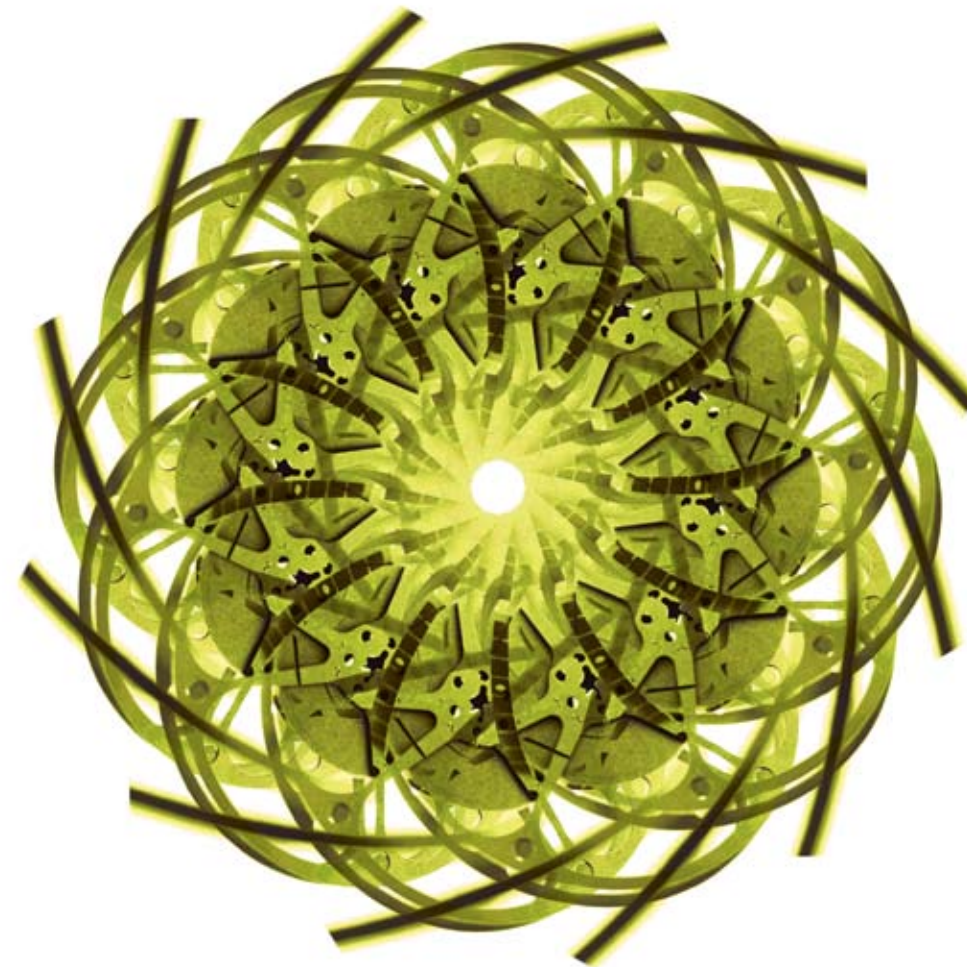
Envisioning + Storytelling, based in West Vancouver, British Columbia, assists clients around the world in creating foundational, transformational and brand stories that empower teams of decision-makers to guide unique, specialized projects such as Festival Centre into being. Ours is a world in which teamwork and consultation outclass hierarchy and control by using 'story' to build consensus, provide clarity and identify the champions who will realize the team's shared vision.

There is no more effective way to create a unified identity than through a well-crafted, well-told story – one that addresses the past, present and future – the logic and the magic. A Storyline brings everyone together and provides common ground by illustrating, articulating and uncovering the ways can move from individual concepts and multiple points of view to the only story that could possibly be told. E+S crafts this story using your ideas and insights, your 'aha' moments and flashes of inspiration. So roll up the sleeves of your imagination, turn your PDAs and other electronic doohickies off, and think with us in fresh ways, as we turn thoughts, dreams and ideas into reality.

**we thank you for being
part of this process.**

**“Even if you’re
on the right
track, you’ll get
run over if you
just sit there.”**

~ Will Rogers



en-vis'-ion

To assist another to imagine something not yet in existence; to visualize the future; to picture in the mind.

fore'-word

Introductory remarks at the beginning of a document or book, usually written by someone other than the author. In this instance, a preface containing background information to be reviewed by participants and presenters in preparation for an envisioning session.