

**[INTRO]**

Over the past 37 years, the Toronto Film Festival has screened thousands of movies, from scores of countries, for millions of people. Every single one of these films featured a trailer - a sneak preview of what was in that film.

Today, I want to offer you our trailer - a sneak preview of coming attractions at tiff.

Indeed, our beginnings were right out of a movie. Back in 1976, we were so small and shaky that Year One was financed by the founders' credit cards. And - in the early days, our bank loans were secured by the personal guarantees of our board members. Thank you Martin Connell, our first Chair; we are all in your debt!

Now, fast forward to today. TIFF is not only the largest public film festival in the world; it's one of the most important and respected film institutions anywhere.

We employ 170 full-time staff and have 2,200 volunteers. We partner with all levels of government, with hundreds of corporations and foundations, and legions of individual supporters.

Through the course of the year, we screen literally thousands of films - from Hollywood galas - to Canadian premieres - to international spotlights on regions like Asia, South America and the Middle East.

Our annual budget - which was about a quarter of a million dollars in year one - is \$40 million today. TIFF's economic impact on the city is even bigger - some \$170 million dollars a year and growing.

In 2010, we opened our own building – an ambitious dream funded by a capital campaign that saw us raise \$196m for TIFF Bell Lightbox, an endowment and ongoing operating costs.

Today, TIFF Bell Lightbox is one of only four film centres in the world dedicated solely to the art of film.

In just three years, TIFF Bell Lightbox has engaged many new audiences – and introduced them to the past, present and future of film – creating bridges of understanding between different communities while providing a window to the world.

And let's not forget what TIFF Bell Lightbox has done in anchoring the King and John neighbourhood, enlivening the downtown, spotlighting the city around the world.

But now that we're 37 and have got a roof over our heads - we want to leave home! Or rather, we want to take on the world from our home.

Today, I want to tell you about that quest, about the next stage in our growth -- the next act in our own movie.

Until today, TIFF was largely about the world coming to us.

Tomorrow, our vision revolves around taking TIFF to the world.

Until today, we were mainly recognized for our 11-day film festival, coupled with our growing year-round initiatives housed under the roof of TIFF Bell Lightbox. Tomorrow, our vision is that we bundle our unique and hard-won expertise to be **the** global centre for film culture.

We've never been shy about inviting the world to come to Toronto for the film festival.

Tomorrow – we will go out into the world and take parts of Toronto with us.

We want to create a global community of engaged film lovers. The TIFF brand will be recognized everywhere.

We are not alone. Leaders from every part of Canada's economy are saying that we have to play in the international arena if we're to hope to survive here at home. For TIFF, moving to the global stage is part of a natural process that has seen us grow from a 10-day festival to a 365-day feast - and from local event to a global one.

This reality mirrors what is going on in our own domestic film industry. Just look at three of Canada's most important films of the past three years – *Incendies*, *Cairo Time* and *Rebelle*. All of them were shot in the Middle East and Africa. All are relentlessly international in their subject matter.

Last year, I visited the major museums of the world and talked to their CEO's – Tate Modern and the Victoria and Albert museum in London, the Museum of Modern Art in New York, and the Pompidou Centre in Paris. All of them were thoughtfully grappling with a global agenda – and certainly with an agenda that went beyond the city in which they were based.

When I asked one of them what part of his vision did the board respond to in his job interview – he paused for a second – and then quoted Helmut Schmidt, the former Chancellor of West Germany - “People who have visions should go and see a doctor.”

It was an interesting comment. You know - the vision thing.

And while I can see his point I do think you need to have a dream of where you want to be as an organization.

*The Economist* magazine has stated that Toronto is one of the Top 5 liveable cities in the world. Three of those Top 5 cities are Canadian.

So - what are we waiting for? Walk into an Indigo Store and there it is: “The world needs more Canada.”

TIFF’s vision of going global will form the strategic framework for the next logical step in our development. Frankly, I see it as inevitable step that will secure TIFF’s future.

I want you to indulge me for the next 10 minutes or so.

I want you to be the test-audience for the trailer of our film - and our vision of being a world leader in enriching how people everywhere experience films.

When I’m done, I’d like to get your reaction. What did you like about our film? What do you think we should change? How can we make it better?

Some people thought TIFF was over-reaching when we announced our plans for TIFF Bell Lightbox. But, we believed that for TIFF to grow we had to move beyond our most successful franchise – the 11 day September film festival.

To remain competitive, to achieve significant impact locally, nationally and internationally we had to seriously develop year-round programming. And that programming demanded a home if it was to be noticed. Every major film festival in the world is now engaged in some form of ongoing annual programming. Those that don’t, risk falling behind.

TIFF Bell Lightbox was a major step forward. We grew horizontally across the calendar, vertically via year-round screenings, tours and exhibitions - and virtually via more digital activities.

Surely, that was ambition enough. And yes, we’ve succeeded in doing all that in just three years.

But I have to confess there were many times, as we saw the world of entertainment going virtual; that we thought to ourselves - was a building a mistake? Was it a 20th century idea at a time when the 21st century is dispensing with bricks and mortar?

Thankfully, our doubts were wrong. If anything, the building has liberated us and given us critical mass.

By bringing all our activities together under one roof: cinemas with exhibition, learning, retail and restaurant spaces; we saw for the first time the power of collected creativity. We looked around at MaRS and CAMH here in Toronto and recognized ourselves in what they are achieving.

So when the credits roll on our global initiative, one of the most important will be a building. It was there that we began to map out our key global initiatives and priorities. We are now working on the realities of making these come true.

So how does one go global in the arts world?  
We are currently engaged in two incredibly exciting ventures.

This June, TIFF will launch a truly global initiative.

Curated by Noah Cowan - the artistic director of tiff bell Lightbox - *A Century of Chinese Cinema* will offer Toronto an unprecedented 70- PLUS-film retrospective of Chinese films from the 1920s to today - Accompanied by a major new gallery show of Chinese visual art and our first ever e-book.

Many of these films will be shown for the first time outside China in newly struck prints and digital restorations. Films that none of us have ever seen will be taken out into the world for the first time.

This will be a seminal moment in film history. TIFF has led the way on this initiative. Our long relationship with China, built up over many years through the festival, has resulted in this collaboration – all due to the fact that now that we have a building in which to show these important films.

Over the years, TIFF has become expert in partnering. We play well with others, and being Canadian, we have to in order to grow.

Sometimes to partner you also have to work small miracles – this show came about because we spent time fostering conditions which allowed for the first-ever collaboration between the China, Taiwan and Hong Kong Film Archives.

The film programme has stirred significant international attention – it will tour to the Museum of Modern Art in New York and the British Film Institute in London.

Our gallery show will also tour – first to the Australian Centre of the Moving Image in Melbourne, Australia – and then to leading art institutions around the world.

It will include a major new commission from leading Shanghai-based artist, Yang Fudong and a series of video collages by Australian-Chinese cinematographer Christopher Doyle.

Our China show is about showcasing the treasures of international cinema. What about showing Canada to the world?

This October TIFF will launch a massive David Cronenberg show. This project, focusing on the legacy of English Canada's most revered and famous director, is multi-faceted. We are mounting two separate exhibitions.

The first focuses on:

- His films;
- Props;
- Costumes;
- Special Effects;
- Photos;
- Never-before-seen audio visual material;
- Re-staged sets; and
- Fascinating documentation of his filmmaking process.

At the same time, we have collaborated with MOCCA -- The Museum of Contemporary Canadian Art - to commission multiple new International art works by leading artists inspired by Cronenberg's films.

We will also present a retrospective of his films, with actors and collaborators in attendance at the screenings.

As well, we are creating:

- an experiential virtual museum
- An interactive game
- And publishing two books.

All this will open at TIFF Bell Lightbox on November 1st and run for three months. We will then send this show out on the road, as we are doing for our *A Century of Chinese Cinema* programme.

We are currently in discussions for the Cronenberg show to tour to major international venues in Paris, London, Frankfurt and Melbourne.

Our other programming is also attracting international partners. We started our annual “Canada’s Top Ten” showcase in 2003 and currently it tours across the country. We have been approached by cities in Asia and Europe to take “Canada’s Top Ten” global. Why not?

There are many other initiatives of ours that can make the jump from the local and national to the international.

For years our Cinematheque has led the world in ground-breaking programmes of historic Japanese, Asian and European cinema.

We have run one of the world’s most important festivals for young people - TIFF Kids – since 1998.

Our nation-wide, award-winning, and highly innovative Film Circuit - which takes Canadian, foreign language and independent films to almost 200 communities across Canada - is a model that has been studied around the world.

We’re leaders in community-based and educational programmes. Special Delivery brings films and their directors at no cost to youth in under-served communities.

TIFF’s Pocket Fund helps kids from local schools, shelters and community groups enjoy international films, learn about cultures from around the world, meet filmmakers, and participate in interactive film workshops.

Reel Comfort reaches out to patients in the Mental Health and Psychiatric Units at Toronto General Hospital and St. Michael’s Hospital.

As you can see, for of 37 years, we’ve honed our expertise in curating films and articulating their meaning and importance.

It’s time to take that expertise to the world.

These ongoing local and national initiatives could well join Cronenberg and China in the international arena....

In 2012, more than 2 million unique visitors logged on to tiff.net to learn about our films and programs. But- since the appetite for films and commentary on them seems infinite – and since TIFF’s reputation for credible, objective, in-depth knowledge has never been higher - we believe we can insert ourselves into the epicenter of the millions of conversations held around movies.

That dialogue will take place online. And no world is changing faster or more profoundly than the virtual world. We don’t know what it will be like 10 years from now.

The one thing we do know is that the internet will continue to wrench us from our comfortable pews.

We not only have a right to be in that conversation, we believe we have an obligation to lead it.

Hence, our second major initiative, Digital Extension. We want to ensure that the digital world is intertwined with “virtually” everything we do.

Like every other organization, we want to expand our online community. Today, ours numbers more than 100,000 members and friends. We are now asking ourselves - how do we reach out to many many more people and create a rich and relevant conversation about films and the moving image? And - how do we intervene to create meaningful impact?

It is a big question that everyone these days is grappling with – and we cannot afford to simply stand by and watch as others enter this field. Creating a global online community that will become a destination for cinephiles and new film aficionados is a challenge we’re eager to take on.

But whatever the technology or platform, what’s pretty clear is that to go global in a meaningful and sustainable way, our staff will have to mirror our aspirations.

Not only will we have to travel to meet our partners, we will also have to have a staff that is as global as our aspirations. Language skills and international expertise will be factors that will come into play in our future.

And – finally – we will have to be nimble and flexible in creating new global partnerships.

Let me repeat that we Canadians are good at this because we have to be. With 2.8% of the world's GDP and less than half of 1% of its population, we *have* to make allies beyond our borders in order to grow.

Fortunately, TIFF can capitalize on its particular strengths as well as its patriotic ones. For well over three decades, we have grown in size, budget and renown because of the dozens – hundreds – of partnerships we have created – with corporations, other film organizations, other nations, including that of China whose deputy Consul-General, Meifang Zhang, is here with us today.

But we can also capitalize on something else - a quality epitomized by our city. It is what we are celebrated for, what our politicians and economists and the international media trumpet as our unique civic – and national – strength, our lasting advantage.

That, of course, is our diversity.

Until today, TIFF was all about the world coming to us. Well – the city of Toronto is all about the world coming to us as well – but it's time for both of us to take our defining difference and share it with the world.

It's been said that sweet are the uses of diversity. And nowhere is this potential as great as it is right here in Toronto. Our city and our Festival epitomize the view that our differences are what unite us.

In taking on the world, we've made the biggest decision in our lives. But we can't make it happen on our own. We will need your help. We will need the help of others far beyond this room and this country.

But I have a strong feeling that many of you here share our view ... that the future of Canada lies beyond Canada – that our best tomorrows will start their days very far away.

We want to dream big. Bill and Henk and Dusty did when they started the Festival of Festivals in 1976. We did when we took on the task of raising almost \$200m for TIFF Bell Lightbox. We cannot afford to sit on any of our laurels. The future beckons – and we'd better be there!

If you like our vision, if the sneak preview we've offered up today makes you want to see the whole movie, I invite you to join with us in making this Canadian film a global hit. Thank you.