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## ABOUT THE WINNIPEG FILM GROUP

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The Winnipeg Film Group was established in 1974, and is a charitable media arts centre dedicated to promoting the art of cinema. Our organization has three distinct operating wings:

1. A **Cinematheque**, which develops audiences and educates about the artform
2. A **Distribution Centre**, which supports the dissemination of filmmakers' works across Canada and around the world
3. A **Production Centre**, which includes training, equipment resources, facilities, grants, mentorship services and other programs to support artists in the creation and experimentation process

We have served as a resource for Manitoba filmmakers and video artists for 40 years, providing access to affordable training, mentorship, production funding, experimentation opportunities, production and post production equipment and facilities, and local, national and international programming and distribution. While we work in film, including hand-crafted processes and work in small gauges, we also fully support digital and video making practices.

We established our Cinematheque in 1982, to respond to an environment that existed at the time in Winnipeg, which saw an absolute void of professional presentation opportunities for Canadian filmmakers. Through this wing, we promote the art and develop audiences, providing local and Canadian filmmakers opportunities to have their works screened and discussed critically alongside our world cinema series.

Our distribution centre, the least outwardly visible centre within our organization, functions to resolve a service need that is unique to film, video and other moving image art practices. While in the media arts, festivals traditionally take on the role of introducing works and supporting sales (like a gallery would in the visual arts), because the distribution system for film requires individual works to be exhibited at a significant number of venues within the first two years of release, in comparison to other disciplines, media arts distribution centres directly support artists in managing dissemination activities.

In addition to directly supporting artists and developing the audience, our organization also provides significant technical, facility and equipment support to other media arts organizations and groups that share in our objectives and values, as an extension of how we provide a platform of support for independent film and video practices as a whole in Manitoba and Canada.

Since 1974, we have focused on creating resources in Manitoba that simply did not exist before, with the underlying core belief that artists should not have to leave the province to develop and sustain their careers as filmmakers. In developing the necessary resources for filmmakers in Manitoba, we built out an organizational framework that considered what those self-sustaining resources would be: production and training support, distribution support and a year-long exhibition series (our Cinematheque).

We remain steadfastly an inclusionary organization, focusing on providing resources for Manitoba and Canadian filmmakers to support their artistic visions and to provide a greater understanding of their practices. Importantly, we consciously make room for all artists working in moving image art practices who want to participate in our organization, regardless of the form, format or presentation platform they elect to use and explore. Our organization defines the term "filmmaker" broadly to encompass any artist working in moving image art practices.

## IN MEMORY

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### ***Ruth DeGraves (1963 – 2014)***

Ruth has been a member of the Winnipeg Film Group since 2009 and has several films featured in our Distribution Catalogue. Ruth will be remembered for her compassion towards animals and her love for horseback riding. Ruth excelled in her abilities as a narrator and narrated many films, radio and television shows. In 2004 Ruth was nominated for a Writers Guild of Canada screenwriting award. Recently Ruth made four, 30-minute films for MTS on Demand, including *Choir Boy Lucky* and *Manitoba's Wild West*.



### ***Amy Gilbert (1990 – 2014)***

For those who knew Amy, she was always smiling and/or laughing. She loved working at the Cinematheque box office and said that her favourite part of the job was “talking it up with the interesting customers.” She also worked at Stella's Café, Generation Green at The Forks and in the Experimental Lakes Area. When not working she was a devoted environmentalist who loved to cycle and travel.



### ***Stan Mak (1970 – 2013)***

Like so many others in the local film scene, Stan Mak started off his film industry career through the Winnipeg Film Group. Those who graduated from the staple Basic Workshop in the late 1990s and early 2000s were likely taught sound by him. He was always generous with his time and skill, helping out many local independent filmmakers on their film projects.

## REFLECTIONS ON 40 YEARS

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The Winnipeg Film Group's upcoming 40<sup>th</sup> anniversary has given me the opportunity to reflect on my time here as the organization's longest-serving Executive Director. This reflection has been about my time here, how far the organization has come and what opportunities lay before it. Before becoming Executive Director in 2006, I previously served as the volunteer Vice President and President in two distinct board tenures, having had the privilege of working with my four preceding Executive Directors in this manner.

Larry Desrochers, who previously was the longest serving Executive Director, stayed six years before moving on to Manitoba Opera, where he currently remains. Larry was the first designated Executive Director of the Winnipeg Film Group, with prior staff helping the organization having served as Administrative Coordinators. The mid to late 1990s was a time of big change for the Winnipeg Film Group. The organization had cycled in and out of large deficits and poor reviews from the peer sector that had led it to be placed on an elimination track from funding from the arts councils. Shortly after Larry came on board, the Winnipeg Film Group experienced yet another major funding cut. His tenure, out of necessity, became about both what to cut and how to begin rebuilding.

In many ways, Larry's tenure as the Winnipeg Film Group's first Executive Director starting in the late 1990s marks a line in the sand for the organization. He set up a new framework for the organization to enable it to turn itself around and to start the process of rebuilding. He also guided the then board of directors through the process of obtaining charitable status for the organization. This change immediately became a significant stabilizer for the Winnipeg Film Group and has since served as a major contributor to the organization's capacity to acquire equipment since much of our equipment acquisitions are funded through private foundation grants.

At that time, and into the tenure of the next long-serving Executive Director Victor Enns, the board of directors was focused on stabilizing the organization financially and bringing in more resources, so that Winnipeg Film Group could have the needed framework to once again begin to meet its aspirations. But still, one of the reasons for the poor assessments from its funders was still looming as a challenge – that the organization had not done enough to be an inclusive organization, one that easily welcomed women, Indigenous and culturally diverse filmmakers. This has been a historic struggle of the entire film production centre system nationally, and was not a problem unique to the Winnipeg Film Group.

Reflecting on my own tenure, I am thrilled to have been able to build upon the objectives that Larry and Victor worked so hard to develop for the organization. The Winnipeg Film Group has remained a deficit-free organization and it additionally finally started seeing funding increases again – and this continued into 2014, in spite of an overall era of funding cuts within the arts sector.

These funding increases have not only stabilized the Cinematheque at a time when its earned revenue from box office admission was actively decreasing, but they also enabled our organization to engage in important facility renovations for all three of our programming wings and undertake our recent full organizational upgrade to HD/4K/DCP. With the acquisition of the new Christie projector two years ago, Cinematheque for the first time was ahead of an important technology change as opposed to needing to catch up. The move to DCP in the feature film distribution system happened almost overnight, and Cinematheque was ready as it happened.

Also, just as the organization had worked hard during both Larry and Victor's tenures to ensure that women filmmakers could feel more included in the organization, the organization has continued to work hard in recent years to provide a welcoming environment for Indigenous filmmakers. It is only within the past eight years that the first woman filmmaker associated with the Winnipeg Film Group has directed an independent feature film, the first Manitoba Indigenous filmmaker has had work selected for TIFF, and the first Manitoba Indigenous filmmaker has completed a feature film. While achieving these milestones has gone largely unnoticed within a greater public consciousness, they are hugely significant in the context of the overall history of the Winnipeg Film Group and what it has been working for decades to achieve.

And yet, in spite of the important achievements of the past fifteen years, there are many opportunities that lay before the organization, as well as many ongoing challenges. The technology that drives our artistic discipline changes with lightning speed, accommodating new formats rapidly while still retaining old ones. As well, audience expectations are now greatly changed versus what they were even five years ago, and students are now also learning filmmaking concepts at the high school level. Finally, we are in an era where our funders have had their own funding cut or at best leveled off, and are focusing their limited pre-existing funding dollars in new areas that place more weight on audience experience and community participation than they have ever before in the past.

In this new era, it is our production centre wing that has seen the most direct project funding cuts, as historic funders for its programs, such as the National Film Board of Canada and Manitoba Film and Music, have either cut their historic contributions or eliminated them altogether.

The hard work of staff has resulted in the Winnipeg Film Group having had the good fortune of receiving increased funding during this year's wave of funder assessments at the national and provincial levels – assuring funding and financial stability being, of course, the most important role the Executive Director. However, during these same assessment rounds, many other organizations received significant cuts, meaning the overall landscape for media arts centres nationally has now been challenged as a whole.

For example, the Winnipeg Film Group was the only media arts production centre provincially to have received funding for its most recent three year equipment strategy from the Canada Council when, in the past, Canada Council funding of equipment for all production centres was a given. While the Canada Council does not assess organizations within regional categories, the effect is that Manitoba now has effectively less media art equipment funding as a whole than ever before. As well, after the recent cuts, some media arts centres nationally are questioning whether they will be able to survive at all, as is the current public dialogue that is occurring at Montreal's Main Film.

This context of recent cuts has been framed within a new environment of smaller and newer media arts organizations seeking admission into funding programs. The priority of enabling newer organizations the opportunity to access at least a minimum level of funding at a time when funders having no new funding available, means that there is a higher level of expectation than ever before on the oldest and largest organizations in the funding pools. In this context, what organizations have always historically done, in many cases has now suddenly been deemed insufficient, which is why how the most recent round of cuts were rolled out came as such an unexpected surprise to many organizations.

In as much as some people perceive the Winnipeg Film Group, and its Winnipeg Cinematheque exhibition wing, to be static fixtures in the Winnipeg landscape, what they are and the possibilities before them have always changed and are always changing as necessitated by the desire to not only

survive, but thrive, within an always changing external context. And one of the biggest strengths of the Winnipeg Film Group as a whole has always been its pragmatic acceptance of doing the work that needs to be done and adapting as needed to ensure the survival and betterment of the organization and its capacity to meet its mandate. To this process, I plan to continue to improve the Winnipeg Film Group to the best of my abilities.

In May 2015, the Winnipeg Film Group plans on holding a dialogue to formally reflect on the national film production centre system. It is our hope that everybody in the local community will join us for this important dialogue, reflecting on where we have come from, what has been achieved and where the future opportunities lie.

***Cecilia Araneda, MFA***  
***Executive Director***

## **PEER ASSESSMENT**

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As noted previously, early 2014 was the beginning of a new important and multi-year funding cycle with the organizations arts council funders, who provide the Winnipeg Film Group with the lion's share of its income.

### **CANADA COUNCIL FOR THE ARTS**

The Canada Council for the Arts was the Winnipeg Film Group's first funder, as their first \$30,000 grant to the organization (awarded Sept 11, 1974) triggered the organization to incorporate in order to be able to access this funding; today it remains the Winnipeg Film Group's single largest funder, by far. The Canada Council's operating grant to our organization, currently at \$211,370, makes up 25% of our budget, and they provide additional contributions in the range of \$50,000 to \$75,000 yearly (10% to 15% of our budget) towards major programming initiatives.

The Winnipeg Film Group received an annual operating funding increase of \$14,950 from the Canada Council this year, among the largest increase awarded this round within a context where many organizations nationally were cut. We were additionally the only Manitoba production centre to receive a multi-year financial contribution from the Canada Council towards its articulated equipment strategy, totaling \$56,000 over three years.

As the Canada Council's assessment of our organization is by far the most thorough and comprehensive of all our funders, their process includes releasing condensed jury notes to their operating clients in conjunction with their award results. Highlights of the Canada Council's peer assessment of the organization, achieved through a comparative, pan-national contextualization, include:

- Very aware of their community and respond well to the specificity of their members
- Very cool aesthetic that has been built at the centre over time
- Lots of development projects with Aboriginal women, they have done this consistently with many individuals
- Making use of the Internet to reach out across the province
- A significant impact across Canada and around the world
- Audience is strong in comparison with other organizations
- Strong self-reflectivity
- Good rationale for equipment

### **MANITOBA ARTS COUNCIL**

The Manitoba Arts Council informed its operating clients last year that it was engaging in a full review of its operating funding processes, in light of the demand to fund more organization and programs with its pre-existing budget.

Additionally, On Screen Manitoba provided added context to this in 2013 when it reported through its *Manitoba Media Production Industry Economic Impact Study (pg 56)*, developed by Nordicity, that the Manitoba Arts Council has also steadily decreased its contributions to individual artists in the film sector over the past five years, from \$249,100 in 2008/2009 to \$172,700 in 2012/2013.

Within the framing of two possible outcomes – receiving a funding cut or remaining at the same level as our last multi-year award – the Winnipeg Film Group’s funding from the Manitoba Arts Council remained level in 2014 when several other organizations received cuts. This was the best possible scenario given the circumstances. The Manitoba Arts Council’s current operating funding contribution to our organization currently makes up approximately 12% of our organization’s operating budget.

### **WINNIPEG ARTS COUNCIL**

The Winnipeg Film Group has just entered into a multi-year assessment process with the Winnipeg Arts Council, with results expected to be released by the spring of 2015. The Winnipeg Arts Council current operating funding contribution to the Winnipeg Film Group makes up approximately 5.5% of our operating budget.

The potential positive framing of this assessment is that Winnipeg’s current mayor, Brian Bowman, made an election promise to increase funding to the Winnipeg Arts Council over the next two years.

## STRATEGIC DEVELOPMENT

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### STRATEGIC PLAN 2013-2016

In 2012/2013, the Winnipeg Film Group developed a new strategic plan – the fifth consecutive plan for the Winnipeg Film Group since 1998, under the tenure of then Executive Director Larry Desrochers. In developing the 2013 plan, the organization decided to build upon the 2007 and 2010 plans, which articulated a focus on upgrading equipment and facilities, on increasing fundraising and earned revenue capacity, on focusing on audience and member development and on improving marketing and communications practices.

In 2010, the Winnipeg Film Group articulated the desire to have strengthened internal resources. The theme driving that past plan was an echo of the overwhelming community feedback that the organization’s programming and services offering was essential and needed, but that the quality of programming and service provision and the core foundation of the Winnipeg Film Group needed to improve. Essentially – *You’re doing better, keep going in that direction.*

### THE PROCESS OF PLANNING TO PLAN

As previously reported in our 2013 Annual Report, the Winnipeg Film Group’s overall intention in developing the 2013 plan was to build upon the objectives articulated in the 2007 and 2010 plan, acknowledging that while much had been achieved by the organization, there was still the opportunity to improve on in key, pre-identified areas. For this reason, the major themes of the 2007 and 2010 plans were re-visited as a starting point in planning to plan, as well as considering comments and suggestions provided to the organization through a comprehensive survey process.

Additionally, we consulted with an established filmmaker focus group on March 6, 2013, to obtain some targeted feedback. Highlights of key points from this session include:

- (1) ***The board’s connection to fundraising and its formal communications with established filmmakers*** – There was significant support for the evolution of the WFG’s board structure to provide room for individuals who have networks and connections to facilitate private source fundraising, so long as there is a balance of representation from among independent filmmakers. Additionally, it was recommended that the board consider how it communicates related to its governance role with established filmmakers, as through established filmmakers may not want to be on the board, they do want to assist in organizational development where they are able. A formal communication process could take the form of constituting an established filmmaker advisory committee to the board, as an example.
- (2) ***The production centre’s priorities (in order of priority)*** – The production centre’s marquee programs are its equipment and facility rentals program and its workshop programming. In light of declining external funder support for the production centre’s general filmmaker funding programs, this group felt the organization should try to communicate to its own funders as to why contributions to the WFG’s filmmaker funding programs are vital. The equipment program has had many historical challenges, and, while the organization has improved in this area, the production centre still needs to improve in this area as access to affordable and functioning modern equipment is critical for independent filmmakers.

- (3) ***Presentation as a production centre service*** – Access to professional presentation and related programming is seen as an in-demand production centre member service. There is, at times, the belief that the Winnipeg Film Group’s Cinematheque exhibition wing should offer more (non-curated) screening opportunities for production centre members, even though Cinematheque is not a member service of the production centre but rather a parallel department with its own distinct objectives. The group re-iterated that curation, with professional standards, is an important touchstone for determining work chosen for programming outside of the production centre’s member premieres program.
- (4) ***Cinematheque’s business viability and a potential new facility*** – the group expressed concern for Cinematheque’s ongoing business viability. There was discussion of a number of long-recognized facility and location issues that are problematic in its current premises. Issues brought up include perceptions related to parking and safety. There was also discussion that the Cinematheque could benefit from a more upscale venue and that the organization would benefit from engaging in long term planning in the area of facility and researching any options that could provide the organization with an improved situation.

Finally, an overall recurring theme of this focus group that carried through all topics discussed was the need for improved communications, specifically to raise the WFG’s profile within the community. It was repeatedly highlighted that the organization is doing great things for filmmakers, cinemagoers and various communities, but that few people know about it, including some in the focus group. One comment that encapsulated this feeling was, ***“Communicating what is being done is almost more important than the activity itself.”***

### **PLAN 2013-2016 OBJECTIVES**

The following major themes were identified as priorities for the 2013-2016 period (without any order of priority assigned):

1. ***Deepening community connections*** – To develop a larger and more engaged audience, member and supporter base from the community, and to extend the WFG’s reach within Manitoba beyond Winnipeg
2. ***Raising the profile of the WFG and the programs and services it offers*** – To ensure that the WFG is effectively communicating to its members, audience and the community-at-large about what the organization does, how it benefits the community and why it merits support
3. ***Governance development*** – To ensure the WFG’s board is focused on functioning as a governance board, is engaging the community to bring in more volunteer leadership and financial support for the organization, and is completing governance planning and assessment
4. ***Online initiatives*** – To ensure the WFG is taking advantage of new technologies and web-based platforms to support its programming and services
5. ***Evolving production centre programming and services for filmmakers*** – To ensure that the production centre is effectively evolving its programming and services offering to ensure it is getting ready for the next generation of filmmakers

6. *Distribution collections management* – To ensure the WFG is adequately managing its distribution collection holding to ensure the media is available for research and presentation into the future
7. *Facility and technology development* – To ensure the WFG’s facility and technology holdings are sufficiently supporting the organization’s mandate, considering the evolution of technology and audience expectations, and are adaptable to future needs

### **WORK ACHIEVED IN 2013/2014**

#### **GOVERNANCE COACHING WITH CONSULTANT JANET WALKER**

Within the 2013-2016 strategic plan, the board established the objective for itself to develop a governance plan with both an annual and 3-5 year calendar, with strategic elements. Among areas it was interested in developing further capacity in, included developing a government relations committee, as well as a process to regularly update and assess the achievement of the terms, schedules and objectives for the board’s committees.

To this end, with funding support from the Manitoba Arts Council, the organization’s board of directors worked with professional board coach Janet Walker in the fall of 2014 to work through the process of developing this governance plan and strategic objectives. This plan was put forward by the governance development committee for recommended approval by the board of directors at its January 2014 meeting, and the board of directors is currently in the process of reviewing this plan.

#### **STRATEGIC MARKETING REVIEW WITH CONSULTANT NEIL MIDDLETON**

Marketing and communications capacity development was identified as a key priority within the 2013-2106 strategic plan. As a result, and with the direct funding support of the Arts Stabilization Fund of the Winnipeg Foundation, we recently worked with arts marketing consultant Neil Middleton, MBA, to assess the marketing and communications needs of the Winnipeg Film Group, review its current capacity in this regard, and to develop a strategic marketing plan for the organization. This is a major current area of operational focus for the Winnipeg Film Group.

The purpose of Middleton’s strategic marketing review was to assist us in increasing overall community engagement. Specifically, increasing:

1. Program participation and audiences
2. Reach and awareness of the Winnipeg Film Group and its activity in the larger community
3. Earned and philanthropic revenue

Middleton’s assessment of our organization’s marketing capacity found significant strengths in best practices already in a number of areas (for example, our capacity to promote programs and services through both traditional and social media platforms); however, his report was designed as requested, to focus on areas of opportunities still available to the Winnipeg Film Group, to support increasing overall capacity with the objective of further strengthening the organization.

As per Middleton’s recommendations, to achieve maximum marketing capacity, the Winnipeg Film Group will need to focus on four key areas of opportunity:

1. *The Story of the Winnipeg Film Group* – Currently there are multiple conflicting perspectives and narratives about what the Winnipeg Film Group and its programming wings are and what they do; these conflicting narratives currently impede marketing and communications activities as well as positive word of mouth about the organization
2. *Curatorial / Editorial Voice* – Current communication pieces from all wings tend to focus on functional communication, without an editorial or curatorial voice to inspire participation and tell the Winnipeg Film Group story
3. *Fundraising Capacity Development* – Currently, there is limited experience within the organization in developing and implementing fundraising strategies beyond low-value special events
4. *Earned Revenue Development* – Currently, revenue-driving activities in each of the three programming wings are not optimized to focus on the highest value transactions

In order to take appropriate advantage of these opportunities that are currently before the organization in these areas, our marketing consultant has provided us with a marketing strategy focused on creating:

- A new, unified story about why the WFG is a critical organization for the future of independent film in Winnipeg that will inspire people to get involved with the organization
- A tactics recommendation to improve the overall member, audience and participant experience of the organization

The priority tactics Middleton has focused on in his report include:

1. Increasing production centre rental efficiency
2. Creating an annual workshop plan focused on driving growth in participation
3. Adopting dynamic scheduling to increase Cinematheque audiences
4. Adding a curatorial vision to excite and inspire target audiences to Cinematheque films
5. Drive distribution centre revenue by focusing on high-value sales and rentals
6. Centralize responsibility for sponsorships by creating a new Marketing Manager position to increase total value to the Winnipeg Film Group and sponsors

We have already acted on a number of Middleton’s recommendations with slight modification to our working processes, such as including a new “staff picks” section in our most recent Cinematheque program guides, as well as putting faces to staff names and personalizing the development and community-building work of the organization by initiating staff blogging.

Some of Middleton’s other recommendations will require budget planning to achieve and / or careful intra-departmental review, where they would see a significant change in how departments function, and how the changes could be initiated. As Middleton has only recently submitted this report to our organization, we are still in the process of reviewing and assessing the tactic recommendations that would require medium to long-term development work on our part to achieve.

Among the key issues we are reflecting on currently include:

1. How to accommodate a (comparatively) high paid Marketing Manager within our existing budget framework
2. How to include more flexible programming within our Cinematheque programming schedule, as we have limited means by which we can communicate to its core audience base (40+ years of age). As a first step in this process, Middleton has recommended we poll audiences at the Cinematheque box office on how they heard about our organization and the film screening they are attending, focusing our survey on those in attendance versus gathering general opinions from the community through online methods; we commenced this polling process two months ago and polling is ongoing
3. Related to our distribution centre, while one of this centre's core objectives is to obtain revenue for artists, Middleton identified this centre dedicates too much workload to activities that generate the lowest revenue (film festivals) and not enough workload on markets that generate the highest revenue (institutional/library and broadcast sales). Having received feedback from filmmakers that filmmaker self-distribution is now well-entrenched for festivals, Middleton has suggested that our distribution centre re-allocate its workload to support greater targeting of higher revenue markets that filmmakers generally have a harder time accessing by themselves.

#### myCINEMATHEQUE AND FILM GROUP TV

myCinematheque (formerly iCinematheque) was identified as an opportunity in our 2013-2016 strategic plan for the Cinematheque to extend its audience reach provincially and nationally by providing access to Cinematheque programming to low service areas in rural and northern regions, and to provide local filmmakers with new audiences and revenue.

With much of the back-end supporting architecture now fully built out, myCinematheque will be launched in early 2015. Following its launch, this online screening room will every three months debut a specially-curated shorts program that is broadcast for a one year period. Once fully populated, there will be four concurrent programs available for online viewing through this platform. Each program will include the curated selection of films, curatorial essay and other added features, such as interview with filmmakers. Each of these programs will be premiered at our physical Cinematheque movie theatre before being presented for online broadcast.

Our year one programming series for myCinematheque, which has received dedicated funding from the Canada Council for the Arts, will include films by Manitoba Indigenous filmmakers or works that reflect the rural Manitoba experience.

To provide greater awareness of this new, online screening room, we will complete a tour of four rural and northern communities in the late winter and early spring of 2015, and this tour will be filmed by a documentary crew and packaged for MTS as Film Group TV, currently planned for two 20 minute episodes to be delivered by summer 2015. In this manner, considering different platforms of existence for our Cinematheque has also opened up new avenues for funding and profile.

### DISTRIBUTION CENTRE WORK WITH NATIONAL DISSEMINATION PLATFORM

The Canada Council for the Arts announced in May 2014 that it will invest \$1.5 million to support the creation of a national digital media art platform. The platform will be developed by the Coalition of Canadian Independent Media Arts Distributors (CCIMAD). The Winnipeg Film Group is one of eight founding members of the CCIMAD with Distribution Director Monica Lowe serving as the co-chair.

The Canada Council's press release can be read [here](#).

The Winnipeg Film Group is one of eight national media arts distributors spearheading this initiative and our distribution centre is thrilled to be in on the ground floor of such an important project. This platform is being built and designed in consultation with a variety of technicians, experts and strategists in order to ensure it will benefit the hundreds of artists and thousands of media artworks in the collective pan-national catalogue.

This initiative will assist the film and videos distributed by the Winnipeg Film Group reach new and supplementary audiences in a more direct manner. It will enable the works in the collection, which date back to 1974, to be offered digitally to a national and international audience.

As part of this initiative, we will be engaging in several stages of the digitization of film project and tapes in our care and encourage all filmmakers with titled in our collection to contact Monica Lowe in our distribution centre directly with any questions they may have on this scope.

### PRODUCTION CENTRE DEVELOPMENT

The organization identified key areas of focus within the 2013-2016 strategic plan to support the greater overall development of the production centre, specifically:

- To develop an online production centre member service platform that offers an array of user-generated services, including public profiles, bulletin board and referral services
- To review and re-strategize the professional development series to support the needs of a new generation of filmmakers, developing a new training model that considers expanded support in creative development and aesthetic concepts
- Complete a review of the production centre's filmmaker funding programs in light of the needs of the next generation of filmmakers and develop an action plan
- Create a pilot Special Events contract position for the production centre to support the development of special programming and networking initiatives such as production incubators, member premieres and other events

As Ben Williams has just recently started as Production Centre Director, he is currently in the process of reviewing the pre-existing department structure and is strategizing ways to be able to achieve the production centre's multiple objectives over the coming year.

## PROGRAMMING INITIATIVES FOR THE 40<sup>TH</sup> ANNIVERSARY AND BEYOND

### 40<sup>th</sup> Anniversary Forum

On the occasion of the Winnipeg Film Group's 40<sup>th</sup> anniversary, we will hold a one-time forum initiative that reflects on forty years of Winnipeg independent filmmaking in the greater context of Canadian film history and the impact of the now 40-year-old pan-national film production centre system. This four-day forum to be held in May 2015, will serve to promote dialogue and discussion that uses the context of the WFG's 40<sup>th</sup> anniversary as the starting point to consider how the landscape of independent Canadian cinema has evolved over the past four decades and how it is currently evolving.

### Other Major Initiatives

Upcoming 40<sup>th</sup> anniversary initiatives include a small retrospective program at the 2015 edition of the Festival du Nouveau Cinéma, curated by Solomon Nagler, as well as developing major partnerships with York University and TIFF, both through its Adult Learning and Special Projects departments, tentatively slated for 2016 and 2017, to provide an investigative look into our historic archives and to frame the Winnipeg Film Group's filmmaking history within a new, modern context.

## THE YEAR IN REVIEW

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The Winnipeg Film Group has three distinct programming wings that annually complete major projects alongside their ongoing, core programming work.

### **CINEMATHEQUE**

The Winnipeg Cinematheque is the Winnipeg Film Group's exhibition wing and acts under a mandate to broadly educate in the art of cinema with a focus on general audiences and the public at large.

Cinematheque is an intimate movie theatre that screens the very best in Canadian and world cinema. More than just screening films, Cinematheque also provides artist talks, panel discussions and special events to feed the minds of cinema fans.

Some of the major projects undertaken by Cinematheque this past year include:

- *No Man Can Define Me: The Films of Winston Washington Moxam* (national tour, February to July, 2013) – This special programming project consisted of a retrospective tour, catalogue and DVD publication and website-build initiative on the work of the last Winnipeg filmmaker Winston Washington Moxam. In July 2014, we completed the last component of this project, which was a curated screening presentation at the TIFF Bell Lightbox (in partnership with TIFF)
- *Cabin Fever: Free Films for Kids* (yearly, Sunday matinees, January to February) – Through this yearly free admission series, we screen an array of international and Canadian classics, as well as a selection of work by Manitoba filmmakers. The impact of this series is that inner-city kids and their families, which surround our physical location have access to an affordable arts experience during the coldest winter months
- *Rebel in the Night: The Human Rights Shorts of John Greyson* – Presented as part of the *Gimme Some Truth Documentary Film Festival*, this program curated by Alex Rogalski was introduced by John Greyson himself and highlighted a selection of his earliest and most recent short video works, demonstrating his decades' long commitment to address human rights struggles. From Russia's treatment of gays in the 80s to Bosnian chemical warfare in the late 90s, the issues he raises remain urgent and relevant today as ongoing human rights offences
- *The Power Within: Indigenous Canadian Shorts* – Presented in partnership with Urban Shaman and imagineNATIVE, this program curated and introduced by Michelle Latimer featured a collection of shorts from Indigenous visionaries across Canada that challenge viewers with stories and perceptions that tenuously balance history and future.

### **DISTRIBUTION**

Our distribution centre has a two-fold mandate to support the dissemination of the work it carries in its catalogue and to provide distributed filmmakers with as much a financial return on their works as possible. The centre is regionally-serving, with a focus on distributing the works of Manitoba and prairie filmmakers as its priority, though it will consider works by any Canadian filmmaker.

Among the core work that this centre does is facilitate programming partnerships to create expanded screening opportunities for WFG films. Here is a selection of screenings from the past year that featured films from our distribution collection:

- CBC Manitoba Short Shots 3 (Manitoba - June 2013)
- IN PLAIN VIEW (Winnipeg, MB - Sept 2013)
- Bannock and the Big Screen at Neechi Commons (Winnipeg, MB - Sept 2013)
- Cinematheque Presents: Forgotten Winnipeg (Winnipeg, MB - Jan 2014)
- Winnipeg Winter Bike Congress (Winnipeg, MB - Feb 2014)
- Festival du Voyageur (Winnipeg, MB - Feb 2014)
- Nuit blanche à Montréal (Montréal, QC - Mar 2014)
- Seven Oaks Student Film Festival (Winnipeg, MB - Apr 2014)
- DOXA Documentary Film Festival (Vancouver, BC - May 2014)
- Chicago International Movies and Music Festival (Chicago, IL - May 2014)
- Montreal Underground Film Festival (Montréal, QC - May 2014)
- Third Space Gallery featuring Winnipeg Film Group (Saint John, NB - May to Jul 2014)

Special major projects completed by the distribution centre this year additionally include the educator's resource guide, *Finding Focus: Framing Canadian Métis and First Nations of Film*, and the *Winnipeg Film Group Indigenous Filmmakers Catalogue*, each supported by dedicated funding.

### **PRODUCTION CENTRE**

The Winnipeg Film Group's production centre provides direct support to independent filmmakers working at all levels – including aspiring filmmakers – by providing access to affordable training, mentorship, production funding, experimentation opportunities, and production and post production equipment and facilities. The production centre also provides equipment and facility support to other organizations and groups in the province which share its core organizational objectives, as a way this centre extends its platform of support for artists and audiences.

New equipment acquired in 2013/2014 includes:

- Red One Mysterium X camera package
- Zeiss primes package

Special initiatives completed this year include:

- Hosting the Filmmaker & Actor potluck networking event
- Hosting a winter member premieres and holiday party
- Holding three production incubator programs, including the *Celluloid and Public Space 16 mm installation incubator*, the *One Take Super 8 Event* and the *48 Hour Film Contest*
- A number of analogue specific workshops, including a special analogue film series led by Alex MacKenzie
- Facilitating the formation and ongoing work of the newly developed Winnipeg Aboriginal Filmmaker Collective

## **JURIED FUNDING & MENTORSHIP AWARDS**

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### **FIRST FILM FUND**

Funded by Manitoba Film and Music and the Winnipeg Film Group, this program provides \$3,000 in cash and \$2,000 in services to each of the two program recipients to support the creation of a small first or second short film. This program also provides customized planning support and training, corresponding to the level of need of the individual filmmaker.

- **David Greisman**, *FOR SALE* - \$5,000
- **Dinae Robinson**, *HOW THE SAVAGE CAME TO BE* - \$5,000

*Jury*: Rebecca Gibson, Stéphane Oystryk, Dion Telesky

*Jury Chair*: Danishka Esterhazy

### **MANITOBA FILM HOTHOUSE AWARD**

Funded by the Province of Manitoba, the Manitoba Film Hothouse Award for Creative Development supports a mid-career or established Manitoba filmmaker to further develop their careers by providing them with added profile and with funding to support self-directed development work. This award provides \$10,000 in cash and \$5,000 in services, as well as a production membership with the Winnipeg Film Group. Additionally, the award recipient is provided with a special retrospective screening at the Winnipeg Cineamtheque.

- **Kevin Nikkel**: \$15,000

*Jury*: Shereen Jerrett, Divya Mehra, Alexander Rogalski

*Jury Chair*: Cecilia Araneda

### **MOSAIC WOMEN'S FILM PROJECT**

The Mosaic Women's Film Project is a special production support and film mentorship program to assist two women of Aboriginal or culturally diverse backgrounds to produce first or second independent short films. This program offers two awards that each includes \$3,750 in cash and \$2,500 in services from the Winnipeg Film Group, which can be applied to workshops and equipment and facility rentals. Each of the award recipients is also provided with the direct assistance of a mentor to see them through to project completion.

This program has a deadline every 1.5 years. There was no program intake in 2013/2014; the next one will take place in 2014/2015.

- **No program intake in 2013/2014**

## **MARKETING FUND**

Funded by Manitoba Film and Music, the Marketing Fund helps filmmakers market and distribute new works by contributing to the cost of promotional materials and other related marketing expenses. Filmmakers can receive up to a maximum of \$750 contribution per film through this fund.

### **FALL 2013**

- **Danielle Sturk**, *A GOOD MADNESS: THE DANCE OF RACHEL BROWNE* - \$750
- **BJ Verot**, *SCHEDULED VIOLENCE* - \$250
- **Ian Yorski**, *SOY MILK & GLAM ROCK* - \$250
- **Aaron Zegers**, *EARLY SHORTS* - \$750

Jury: Nicholas Friesen, Heidi Phillips, Michael Sanders

Jury Chair: Monica Lowe

### **SPRING 2014**

- **Dave Barber**, *WITH THE REAL DAVE BARBER PLEASE STAND UP?* - \$350
- **Kevin Nikkel**, *ON THE TRAIL OF THE FAR FUR COMPANY* - \$750
- **Gabriel Tougas**, *HÉLIOSOLS* - \$400
- **Sam Vint**, *ALICE & KEVIN* - \$250
- **Curtis L. Wiebe**, *OF TRUTH AND MAGIC* - \$250

Jury: Andrew Burke, Niki Little, Dylan Fries

Jury Chair: Monica Lowe

## **PRODUCTION FUND**

Funded by Manitoba Film and Music, the Production Fund provides cash and service awards to selected recipients. Depending on the scope of the project, the Production Fund can provide full or partial funding for a film.

### **FALL 2013**

- **Alison Davis**, *MOUSE, BIRD, SAUSAGE* - \$1,000 services
- **BJ Verot**, *THE BECOMING* – \$1,250 William F. White services award
- **Fabian Velasco**, *THE CHAMP* - \$2,000 cash, \$2,000 services
- **James McLellan**, *PERIOD PIECE* - \$2,000 cash, \$2,000 services
- **Kevin Nikkel**, *SHELTERBELT* - \$1,000 cash
- **Rhayne Vermette**, *ROB WHAT* - \$1,000 cash

Jury: Angela Heck, Michael Kluthe, Mike Maryniuk

Jury Chair: Ivan Hughes

### SPRING 2014

- **Roger Boyer**, DARK FOREST - \$1,000 cash, \$1,000 services
- **Milos Mitrovic**, IMITATIONS - \$2,000 cash, \$1,000 services
- **Madison Thomas**, THE MUSIC OF THE SPHERES - \$2,000 cash, \$1,000 services, \$1,250 William F. White services award
- **Hagere Salem Zegeye-Gebrehiwot**, QUEER TALISMAN, \$1,000 cash, \$1,000 services

Jury: Luther Alexander, Talia Pura, Murray Toews

Jury Chair: Cecilia Araneda

### **TELEFILM MICRO-BUDGET RECOMMENDATION**

The Winnipeg Film Group is an official recommending partner of Telefilm Canada's new micro-budget film production program. Through a jury assessment process, the Winnipeg Film Group provides a letter of recommendation to up to one director candidate, with makes them eligible to pursue significant funding from Telefilm Canada to make a first feature film.

- **Mike Maryniuk**

Jury: Alain Delannoy, Liz Jarvis, Penny McCann

Jury Chair: Joy Loewen

## DISTRIBUTION AROUND THE WORLD

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### **BROADCAST SALES FOR 2013-2014**

#### CBC CANADIAN REFLECTIONS | NATIONAL BROADCAST (2014-2017)

- Clark Ferguson – *TALES FROM THE DEEP*
- Leslie Supnet – *A TIME IS A TERRIBLE THING TO WASTE*
- Leslie Supnet – *THE IDEA*

#### CBC MANITOBA SHORT SHOTS 4 | MANITOBA BROADCAST (JUNE 2014)

- Ian Bawa, Markus Henkel, Milos Mitrovic & Fabian Velasco – *SPECTRE*
- Marlon Wiebe – *ROBOT ADVENTURES IN OUTER SPACE*
- Marlon Wiebe – *CURTIS L. WIEBE, FILMMAKER*
- Danielle Sturk – *TREATY NUMBER THREE*
- Dave Barber – *WILL THE REAL DAVE BARBER PLEASE STAND UP?*
- Madison Thomas – *OUT OF REACH*

### **TOP 10 DVD SALES FOR 2013-2014**

- *MÉMÉRE MÉTISSE* by Janelle Wookey
- *LAND OF OIL AND WATER / OVERBURDEN* by Warren Cariou and Neil McArthur
- *...AND THIS IS MY GARDEN* by Katharina Stieffenhofer
- *CRIME WAVE* by John Paizs
- *GRAND RAPIDS* by Greg Zbitnew
- *SPECIAL ED* by John Paskievich
- *DOWNTIME* by Greg Hanec
- *MUSKEG SPECIAL* by Greg Zbitnew
- *FLOODING HOPE: THE LAKE ST. MARTIN FIRST NATION STORY* by Myrle Ballard & Shirley Thompson
- *THE TRIB: STORY OF AN UNDERDOG NEWSPAPER* by Paula Kelly

### **TOP BOOK SALES FOR 2013-2014**

- "JOHN PAIZS'S CRIME WAVE" by Jonathan Ball

### **DISTRIBUTION CATALOGUE SCREENINGS FOR 2013-2014**

*\*Screenings arranged by the filmmaker are marked with an (FM) | our apologies for any errors or omissions*

#### JULY 2013

##### **Strange New Worlds 2013 | Halifax NS**

Leslie Supnet – *A Time is a Terrible Thing to Waste*

##### **Spatial Poetics 2013 | Vancouver BC**

Leslie Supnet – *gains + losses*

##### **Winston Washington Moxam Retrospective Tour (Toronto, TIFF Bell Lightbox) | Winnipeg MB**

Winston Washington Moxam – *From the Other Side*

Winston Washington Moxam – *The Barbecue*

##### **Suffolk Film Festival 2013 | Suffolk United Kingdom**

Michelle Elrick – *expect something and nothing at once --*

*AWARDED Best Cinematography*

**Riding Mountain National Park Film Festival 2013 | Winnipeg MB**

Katharina Stieffenhofer – *...And This is My Garden*  
Warren Cariou, Neil McArthur – *Overburden*  
Chris Mitchell, Ryan Mitchell – *Riding North* (FM)

**Gimli Film Festival 2013 | Gimli MB**

Shelagh Carter – *Is It My Turn* (FM)  
Curtis L. Wiebe, Marlon Wiebe – *Bome Gnomeski* (FM)  
Erika MacPherson – *May We Grow* (FM)

**Asinabka Film and Media Arts Festival 2013 | Ottawa ON**

Andrew George – *A Good Indian*

**Survival Lessons at Phi Centre | Montreal QC**

Ryan McKenna – *Survival Lessons* (FM)

**AUGUST 2013**

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**Cinematheque Presents: American Mary | Winnipeg MB**

John Kozak, Donna Lewis – *Root Canal*

**The Fabulous Festival of Fringe Film 2013 | Durham ON**

Mike Maryniuk, John Scoles – *The Yodeling Farmer*  
Isiah Medina – *Semi-auto Colours*  
Leslie Supnet – *gains + losses* (FM)

**Montreal First Peoples' Festival 2013 | Montréal QC**

Caroline Monnet – *Gephyrophobia*  
Danielle Sturk – *Farandole*  
Michael Stecky – *A Stranger on the Land – A Ghost Story*  
*Nunamuliaqtalisaq Inuk*

**Filmpoem Festival 2013 | Dunbar Scotland**

Michelle Elrick – *expect something and nothing at once*

**Cinematheque Presents: John Dies at the End | Winnipeg MB**

David S. Evans – *Devil on Commission*

**Vidéos de femmes dans le parc (GIV) | Montréal QC**

Shyra De Souza – *Distraction of a Stationary Nature*

**Open Air Filmfest Weiterstadt 2013 | Weiterstadt Germany**

Shyra De Souza – *Distraction of a Stationary Nature*

**Cinema City International Film Festival 2013 | Novi Sad Serbia**

Dan Browne – *memento mori*

**SEPTEMBER 2013**

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**International Super 8 Film Festival 2013 | Szeged Hungary**

James Pomeroy – *Framestorm* (FM)

**Toronto International Film Festival (TIFF) 2013 | Toronto ON**

Leslie Supnet – *A Time is a Terrible Thing to Waste*

Eva Cvijanovic – *Seasick* (FM)

**La Di Da 2013 | New York NY USA**

Isiah Medina – *Time is the sun* (FM)  
Isiah Medina – *Semi-auto Colours* (FM)

**Truck Gallery CAMPER Bike-In Cinema 2013 | Calgary AB**

Michelle Elrick – *expect something and nothing at once*  
Mike Maryniuk, John Scoles – *The Yodeling Farmer*  
Noam Gonick – *Isle of Hermaphrodites*

**Ottawa International Animation Festival – Animated shorts by Indigenous filmmakers | Ottawa ON**

Jackie Traverse – *Two Scoops*

**Message to Man International Film Festival 2013 | St Petersburg Russia**

Jaimz Asmundson, Karen Asmundson – *Citizens Against Basswood* -- AWARDED Daniil Kharms Diploma

**Moondance International Film Festival 2013 | Boulder CO USA**

Glenn Axford – *Our Common Roots* -- AWARDED Top 5 Feature Documentary Film (FM)

**WNDX 2013 | Winnipeg MB**

Leslie Supnet – *A Time is a Terrible Thing to Waste*  
Isiah Medina – *Time is the sun* (FM)  
Rhayne Vermette – *Tudor Village: a one shot deal* -- AWARDED Best Prairie Work (FM)  
Mike Rollo – *The Broken Altar* (FM)

**Edmonton International Film Festival 2013 | Edmonton AB**

Christopher Kwasnik – *Dream Girl* (FM)

**Wasteland Film Festival 2013 | Sacramento CA USA**

Shaden Garrett – *Tender Wild Animal* (FM)

**Bannock and the Big Screen at Neechi Commons @ Nuit Blanche | Winnipeg MB**

North End Art Centre youth – *Good Boy*  
Ervin Chartrand – *Patrick Ross*  
Kevin Lee Burton – *Nikamowin (Song)*  
Jeff Bruyere – *OK, Now What?*  
L. Christian Goulet – *I'm Métis*  
Rhayne Vermette – *R Seymore Goes North*  
Caroline Monnet – *Kwoni*  
Jackie Traverse – *Two Scoops*  
Caroline Monnet – *IKWÉ*  
Ervin Chartrand – *504938C*  
Reil Munro – *Journey My Heart*  
Darryl Nepinak – *Zwei Indianer Aus Winnipeg*  
Darryl Nepinak – *Good Morning Native America*  
The Ephemerals – *Maiden Indian*  
Joe E. Ironstand – *Nightstand*  
Jackie Traverse – *Empty*  
Earl Soldier – *Over Der*

**IN PLAIN VIEW – Nuit Blanche Winnipeg short film screening | Winnipeg MB**

Mike Maryniuk – *Asleep at the Wheel*  
Mike Maryniuk – *Tattoo Step*  
Alison Davis – *Courtship*  
Cecilia Araneda – *Presque Vu*  
Ed Ackerman, Colin Morton – *Primiti Too Taa*  
Aaron Zeghers – *The Story of Thomas Edison*  
Robert Pasternak – *Traffiiiik*  
James Pomeroy – *Chroma-dance*  
Carole O'Brien – *Going going gone*  
Ian Bawa, Markus Henkel, Milos Mitrovic & Fabian Velasco – *Spectre* (FM)

**Biindigaate Film Festival 2013 | Thunder Bay ON**

Myrle Ballard & Shirley Thompson – *Flooding Hope: The Lake St. Martin First Nation Story*  
North End Art Centre youth – *Good Boy*

**OCTOBER 2013**

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**Visible Verse Festival 2013 | Vancouver BC**

Michelle Elrick – *expect something and nothing at once*

**Cinematheque Presents: Unsafe Expectations | Winnipeg MB**

Paula Kelly – *The Trib: Story of an Underdog Newspaper*  
John Kozak – *Target Practice*  
Michelle Elrick – *expect something and nothing at once*

**Boomerang Festival | Byron Bay Australia**

The Ephemerals – *Maiden Indian*

**Festival du nouveau cinéma 2013 | Montréal QC**

Ian Campbell – *The Floating World*  
Dan Browne – *memento mori*  
Olga Zikrata – *White Rhythms, Short Breaths* (FM)  
Cecilia Araneda – *Presque Vu* (FM)  
Mike Rollo – *The Broken Altar* (FM)

**Southwest Gay and Lesbian Film Festival 2013 |**

**Albuquerque NM USA**

Adam Bentley – *Teenage Dance* (FM)

**Reel Pride 2013 | Winnipeg MB**

Hagere Selam (shimby) Zegeye-Gebrehiwot – *yaya/ayat*

**Antimatter Film Festival 2013 | Victoria BC**

Cecilia Araneda – *Presque Vu* (FM)  
Caroline Monnet – *Gephyrophobia*  
Jaimz Asmundson, Karen Asmundson – *Citizens Against Basswood*  
Mike Rollo – *The Broken Altar* (FM)

**Atlanta Philosophy Film Festival 2013 | Atlanta GA USA**

Jaimz Asmundson – *The Magus*

**Co-Kisser Poetry-Film Festival 2013 | Minneapolis MN USA**

Michelle Elrick – *expect something and nothing at once*

**Barrie Film Festival 2013 | Barrie ON**

Curtis L. Wiebe, Marlon Wiebe – *Bome Gnomeski*  
**imagineNATIVE Film + Media Arts Festival 2013 | Toronto ON**  
Shane Belcourt – *A Common Experience* (FM)

**St. John's International Women's Film Festival 2013 | St. John's NL**

Danielle Sturk – *Treaty Number Three*  
Shyra De Souza – *Distraction of a Stationary Nature*

**Jihlava International Documentary Film Festival 2013 | Jihlava Czech Republic**

Dan Browne – *memento mori* (FM)  
Rhayne Vermette – *Tudor Village: a one shot deal* (FM)  
Heidi Phillips – *Isolating Landscapes* (FM)

**Chicago International Children's Film Festival 2013 | Chicago IL USA**

Eva Cvijanovic – *Seasick* (FM)

**NOVEMBER 2013**

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**Short Short Story Film Festival 2013 | Pawtucket RI USA**

Sadaf Foroughi – *La Dernière Scène*

**Toronto Reel Asian International Film Festival 2013 | Toronto ON**

Leslie Supnet – *A Time is a Terrible Thing to Waste*

**GIRAF Animation Festival 2013 | Calgary AB**

Sean Grounds – *Pargu*

**Aesthetica Short Film Festival 2013 | York United Kingdom**

Alain Delannoy – *Fraction*

**KLIK! Amsterdam Animation Festival 2013 | Amsterdam The Netherlands**

Sean Grounds – *Pargu*

**Forum of European Cinema "Cinergia" | Łódź Poland**

Guy Maddin – *The Dead Father*  
Noam Gonick – *Guy Maddin: Waiting For Twilight* (FM)

**Hamilton Film Festival 2013 | Hamilton ON**

Adam Bentley – *Teenage Dance* (FM)

**The Cinematheque Presents: Special Ed | Vancouver BC**

Ed Ackerman, Colin Morton – *Primiti Too Taa*

**The Bytown Cinema Presents: Special Ed | Ottawa ON**

Ed Ackerman, Colin Morton – *Primiti Too Taa*

**Regent Park Film Festival 2013 | Toronto ON**

Danielle Sturk – *Treaty Number Three*  
 Danielle Sturk – *Farandole*

**Festival du vent 2013 | St. John's NL**

Alain Delannoy – *Fraction*

**Devour! The Food Film Fest 2013 | Wolfville NS**

Eva Cvijanovic – *Seasick* (FM)

**Winnipeg Aboriginal Film Festival 2013 | Winnipeg MB**

Madison Thomas – *Out of Reach* (FM)

Madison Thomas – *Backlanes* (FM)

Shane Belcourt – *A Common Experience* (FM)

**DECEMBER 2013**

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**Air Canada presents: a special in-flight screening | Montréal QC**

Leslie Supnet – *A Time is a Terrible Thing to Waste*

**Animateka International Festival of Animated Film 2013 | Ljubljana**

Eva Cvijanovic – *Seasick* (FM)

**Whistler International Film Festival 2013 | Whistler BC**

Shane Belcourt – *A Common Experience* (FM)

**Cinematheque Presents: John Hirsch, Haunted by Dreams | Winnipeg MB**

Noam Gonick – *HIRSCH*

**Bogoshorts Short Film Festival (11th Festival De Cortos De Bogota) 2013 | Bogota**

Eva Cvijanovic – *Seasick* (FM)

**JANUARY 2014**

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**Cabin Fever | Winnipeg MB**

Marlon Wiebe – *Curtis L. Wiebe, Filmmaker*

Ian Bawa, Markus Henkel, Milos Mitrovic & Fabian Velasco – *Spectre*

Leslie Supnet – *A Time is a Terrible Thing to Waste*

**Stuttgarter Filmwinter 2014 | Stuttgart Germany**

Caroline Monnet – *Gephyrophobia*

Jaimz Asmundson, Karen Asmundson – *Citizens Against Basswood*

Sean Grounds – *Pargu*

**INDIANER INUIT: The North American Native Film Festival 2014 | Konstanz Germany**

North End Art Centre youth – *Good Boy*

**Skabmagovat Film Festival 2014 | Skábmagovat Finland**

Shane Belcourt – *A Common Experience* (FM)

**ReFrame Peterborough International Film Festival 2014 | Peterborough ON**

Danielle Sturk – *Farandole*

Danielle Sturk – *Treaty Number Three*

Myrle Ballard & Shirley Thompson – *Flooding Hope: The Lake St. Martin First Nation Story*

**Beyond: WSO's New Music Festival 2014 | Winnipeg MB**

James Pomeroy – *Chroma-dance*

Matthew Rankin – *I Dream of Driftwood*

Matthew Rankin – *Sharhé-Halé Shakhsi: M. Rankin*

Ed Ackerman – *The End*

Robert Pasternak – *412222*

Dan Browne – *Nude descending (After Duchamp)*

**Native Film Studies Show @ the University of Manitoba Art Gallery | Winnipeg MB**

Arlea Ashcroft – *Métis, Métis Not* (FM)

**Cinematheque Presents: Forgotten Winnipeg | Winnipeg MB**

Walter Forsberg, Mike Maryniuk, Matthew Rankin – *Death By Popcorn: The Tragedy of the Winnipeg Jets*

Matthew Rankin – *Negativipeg*

Ryan McKenna – *Survival Lessons*

Walter Forsberg – *Fahrenheit 7-Eleven* (FM)

**Cinematheque Presents: Spring & Arnaud | Winnipeg MB**

Alain Delannoy – *Fraction*

**FEBRUARY 2014**

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**Winter Sports Themed Screening 2014 | Saskatoon SK**

Andrew Wall – *The Long Wooden Tobogganist*

**International Environmental Film Festival (FIFE) 2014 | Paris France**

Jaimz Asmundson, Karen Asmundson – *Citizens Against Basswood*

**Vancouver Island Short Film Festival 2014 | Nanaimo BC**

Curtis L. Wiebe, Marlon Wiebe – *Bome Gnomeski*

Michelle Elrick – *expect something and nothing at once*

Eva Cvijanovic – *Seasick*

Olga Zikrata – *White Rhythms, Short Breaths*

**Winnipeg Winter Bike Congress | Winnipeg MB**

Andrew Wall – *The Long Wooden Tobogganist*

Jacquelyn Hébert – *Memory Stitch: Winter Sports, The (Point de mémoire: les sports d'hiver)*

Ian Yorski – *The Snow Fort*

Daniel S. Hrishkewich – *Spider Antarctica*

Robert Pasternak – *Traffiiiik*

Bryan Besant – *January*

Heidi Phillips – *Direction*

**Festival du Voyageur 2014 | Winnipeg MB**

Marlon Wiebe – *Curtis L. Wiebe, Filmmaker*

Marlon Wiebe – *Robot Adventures in Outer Space*

The Ephemerals – *Maiden Indian*

Jaimz Asmundson, Karen Asmundson – *Citizens Against Basswood*  
Curtis L. Wiebe, Marlon Wiebe – *Bome Gnomeski*  
Dave Barber – *Will The Real Dave Barber Please Stand Up?*  
Cecilia Araneda – *Presque Vu*  
Ian Bawa, Markus Henkel, Milos Mitrovic, Fabian Velasco – *Spectre*  
Mike Maryniuk – *Blotto 649*  
Leslie Supnet – *A Time is a Terrible Thing to Waste*  
Danielle Sturk – *Treaty Number Three*

**Cinematheque Presents: Crime Wave Book Launch | Winnipeg MB**

John Paizs – *The Obsession of Billy Botski*  
John Paizs – *Springtime in Greenland*  
John Paizs – *Crime Wave*

**Hypnagogia Sensoria Americana (Disturbia) | Brooklyn NY USA**

Solomon Nagler – *perhaps/We* (FM)  
Mike Maryniuk, Matthew Rankin – *Cattle Call* (FM)  
Guy Maddin – *Odilon Redon: The Eye Like a Strange Balloon Mounts Towards Infinity (2008)* (FM)  
Dan Browne – *memento mori* (FM)

**MARCH 2014**

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**Nuit blanche à Montréal | Montréal QC**

Mike Maryniuk – *Fish Arms*  
Jaimz Asmundson, Karen Asmundson – *Citizens Against Basswood*  
Jaimz Asmundson, Karen Asmundson – *Goths! On the Bus!*  
Gwen Trutnau – *Worked to the Bone*  
Leslie Supnet – *The Animated Heavy Metal Parking Lot*  
Alek Rzeszowski – *Starring Rob Vilar*  
Solomon Nagler – *The Sex of Self-Hatred*  
Heidi Phillips – *Isolating Landscapes*  
Nigel Webber, Aaron Zeghers – *11 Parking Lots and One Gradual Sunset* (FM)

**Cinematheque Presents: When Jews Were Funny | Winnipeg MB**

Neil McArthur – *The History of Stand-Up Comedy*

**Kingston Canadian Film Festival 2014 | Kingston ON**

Eva Cvijanovic – *Seasick* (FM)  
Leslie Supnet – *A Time is a Terrible Thing to Waste* (FM)

**\$100 Film Festival 2014 | Calgary AB**

Dave Barber – *Will The Real Dave Barber Please Stand Up?*  
Don Best – *Bleach* (FM)

**Haida Gwaii Film Festival 2014 | Queen Charlotte BC**

Scott Collins, Anita Lebeau – *Art City*  
Shyra De Souza – *Distraction of a Stationary Nature*  
Myrle Ballard & Shirley Thompson – *Flooding Hope: The Lake St. Martin First Nation Story*  
Alain Delannoy – *Fraction*

Ruth DeGraves – *Manitoba's Wild West*  
Eva Cvijanovic – *Seasick*  
Ivan Hughes – *Soul of the Sea*  
Paula Kelly – *The Trib: Story of an Underdog Newspaper*  
Danielle Sturk – *Treaty Number Three*  
**Freeze Frame – International Film Festival for Kids of All Ages 2014 | Winnipeg MB**  
Leslie Supnet – *A Time is a Terrible Thing to Waste*  
Eva Cvijanovic – *Seasick*  
Chrystene Ells – *Kathleen's Diary*  
Danielle Sturk – *Treaty Number Three*  
Jim Agapito, Ervin Chartrand – *Life From 95* (FM)

**REGARD sur le court métrage au Saguenay 2014 | Chicoutimi QC**

Jaimz Asmundson, Karen Asmundson – *Citizens Against Basswood*  
Eva Cvijanovic – *Seasick*

**Clermont-Ferrand Market | Clermont-Ferrand France**

Eva Cvijanovic – *Seasick*

**CAAMFest 2014 The Center for Asian American Media | San Francisco CA USA**

Leslie Supnet – *A Time is a Terrible Thing to Waste* (FM)

**Tricky Women Film Festival 2014 | Vienna Austria**

Eva Cvijanovic – *Seasick* (FM)

**Population and Public Health (Sex Matters Screening) | Winnipeg MB**

Jackie Traverse – *Empty*  
North End Art Centre youth – *Good Boy*

**Gimme Some Truth 2014 | Winnipeg MB**

Danielle Sturk – *Treaty Number Three*  
Chrystene Ells – *Kathleen's Diary*  
Ryan McKenna – *Controversies* (FM)  
Sam Vint – *Alice and Kevin* (FM)  
Neil Bignell, Gabriel Constant – *Finding Sergeant Partridge* (FM)

**Storytellers Festival 2014 | The Pas MB**

Mike Maryniuk – *Fish Arms*  
Mike Maryniuk, Matthew Rankin – *Cattle Call*  
Mike Maryniuk, John Scoles – *The Yodeling Farmer*  
Darryl Nepinak – *Zwei Indianer Aus Winnipeg*  
Darryl Nepinak – *Indian*  
Neil Bignell, Gabriel Constant – *Finding Sergeant Partridge* (FM)

**International Festival for Films on Art (FIFA) 2014 | Montreal QC**

Patrick Lowe – *The Wonderful Worlds of Nak*  
Danielle Sturk – *Treaty Number Three*

**FICAM (International Festival of Animated Film Meknes – Morocco) 2014 | Meknès France**

Mike Maryniuk, Matthew Rankin – *Cattle Call*

**Maoriland Film Festival 2014 | Toronto ON**

Darryl Nepinak – *Indian*

**Canada International Film Festival 2014 | Vancouver BC**

Judith Morrow – *The Healing of Heather Garden* --

AWARDED Special Jury Prize (FM)

**Governor General's Awards Exhibition | Ottawa ON**

Zachary Finkelstein – *Max Dean* (FM)

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APRIL 2014

**Not Short on Talent at Cannes – Short Film Corner 2014 | Montréal QC**

Ryan McKenna – *Controversies* (FM)

Shane Belcourt – *A Common Experience* (FM)

**le Centre culturel Pauline-Julien Présents : court métrage | Trois-Rivières QC**

Eva Cvijanovic – *Seasick*

**FirstGlance Film Fest Los Angeles 2014 | Los Angeles CA USA**

Judith Morrow - *The Healing of Heather Garden* --

AWARDED Best Short Documentary (FM)

**Reel 2 Real International Film Festival for Youth 2014 | Vancouver BC**

Shyra De Souza – *Distraction of a Stationary Nature*

**Bay Street Film Festival (Screens with When Jews Were Funny) | Thunder Bay ON**

Neil McArthur – *The History of Stand-Up Comedy*

**Worldfest – Houston International Film and Video Festival 2014 | Houston TX USA**

Shyra De Souza – *Distraction of a Stationary Nature* --

AWARDED a Gold Remi

Shelagh Carter – *Is It My Turn* -- AWARDED a Gold Remi (FM)

**Seven Oaks Student Film Festival | Winnipeg MB**

Chrystene Ells – *Kathleen's Diary*

Eva Cvijanovic – *Seasick*

Mike Maryniuk – *Blotto 649*

Adam Bentley – *Teenage Dance*

Marlon Wiebe – *Robot Adventures in Outer Space*

Ian Bawa, Markus Henkel, Milos Mitrovic & Fabian Velasco – *Spectre*

Mike Maryniuk, John Scoles – *The Yodeling Farmer*

Jackie Traverse – *Empty*

Hagere Selam (shimby) Zegeye-Gebrehiwot – *yaya/ayat*

**Open City presents Greg Hanec's Downtime // a WUFF fundraiser! | Winnipeg MB**

Greg Hanec – *Downtime* (FM)

Barry Gibson – *This is Living*

**Washington DC International Film Festival 2014 | Washington DC USA**

Eva Cvijanovic – *Seasick* (FM)

**Dawson City International Short Film Festival 2014 | Dawson City YT**

Eva Cvijanovic – *Seasick* (FM)

Jaimz Asmundson, Karen Asmundson – *Citizens Against Basswood*

Mike Maryniuk – *Blotto 649*

Curtis L. Wiebe, Marlon Wiebe – *Bome Gnomeski*

Cecilia Araneda – *Presque Vu*

Danielle Sturk – *Treaty Number Three*

**EMAF (European Media Art Festival) 2014 | Osnabrück Germany**

Mike Maryniuk – *Blotto 649*

Jaimz Asmundson, Karen Asmundson – *Citizens Against Basswood*

**Hot Docs Canadian International Documentary Festival 2014 | Toronto ON**

Dave Barber – *Will The Real Dave Barber Please Stand Up?*

Ryan McKenna – *Controversies* (FM)

**Soiree Optique | Montreal QC**

James Pomeroy – *Framestorm* (FM)

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MAY 2014

**Chicago International Movies and Music Festival (CIMMfest) 2014 | Chicago IL USA**

**\*\*Winnipeg Film Group featured screening**

Kiarash Anvari – *MAHSA: Cantata for a forbidden voice in four movements*

Kayla Jeanson – *Le Dernier Soir*

Jackie Traverse – *Empty*

Curtis L. Wiebe, Marlon Wiebe – *Bome Gnomeski*

Eva Cvijanovic – *Seasick*

Karen Asmundson, Gwen Trutnau – *Polar Express*

Jaimz Asmundson, Karen Asmundson – *Goths! On the Bus!*

**DOCVILLE 2014 | Leuven Belgium**

Jaimz Asmundson, Karen Asmundson – *Citizens Against Basswood*

**University of Winnipeg Student Film Festival | Winnipeg MB**

Walter Dyck – *Pelmeny* -- AWARDED Best Director (FM)

Ian Bawa, Markus Henkel, Milos Mitrovic & Fabian Velasco

– *Spectre* -- AWARDED Best Music Video (FM)

**DOXA Documentary Film Festival 2014 | Vancouver BC**

**\*\*Winnipeg featured screening**

Dave Barber – *Will The Real Dave Barber Please Stand Up?*

-- NOMINATED for Best Short Film

Jaimz Asmundson, Karen Asmundson – *Citizens Against Basswood*  
Walter Forsberg – *Fahrenheit 7-Eleven*  
Ryan McKenna – *Controversies* -- *NOMINATED for Best Short Film*  
Leslie Supnet – *The Animated Heavy Metal Parking Lot*  
Nigel Webber, Aaron Zeghers – *11 Parking Lots and One Gradual Sunset* (FM)  
Matthew Rankin – *I Dream of Driftwood*  
Leslie Supnet – *spectroscopy*  
Mike Rollo – *The Broken Altar*

**Shart International Comedy Film Festival 2014 |  
Winnipeg MB**

Mike Maryniuk – *Fish Arms*  
Ian Bawa, Markus Henkel, Milos Mitrovic & Fabian Velasco  
– *Spectre*  
Dave Barber – *Will The Real Dave Barber Please Stand Up?*  
Curtis L. Wiebe, Marlon Wiebe – *Bome Gnomeski*

**Third Space Gallery Presents: Winnipeg Film Group |  
Saint John NB**

**\*\*Winnipeg Film Group featured screening**  
caroline barrientos – *where the myth fails*  
Mike Rollo – *The Broken Altar*  
Danielle Sturk – *Treaty Number Three*

**NSI Online Film Festival 2014 | Winnipeg MB**

Madison Thomas – *Backlanes* (FM)  
Jaimz Asmundson – *The Magus* (FM)

**Inside Out Toronto LGBT Film & Video Festival 2014 |  
Toronto ON**

Adam Bentley – *Teenage Dance*

**Moving Collages – Video Art, Animation and  
Experimental Cinema Symposium | Gatineau QC**

Mike Maryniuk, Matthew Rankin – *Cattle Call*

**Montreal Underground Film Festival (MUFF) 2014 |  
Montréal QC**

Caroline Monnet – *Gephyrophobia*  
Roger D. Wilson – *Against the Grain*  
Dan Browne – *memento mori*  
Curtis L. Wiebe, Marlon Wiebe – *Bome Gnomeski*  
Jaimz Asmundson, Karen Asmundson – *Citizens Against Basswood*  
Dan Browne – *routes*  
Hagere Selam (shimby) Zegeye-Gebrehiwot – *Diaspora Ethiopia*

**JUNE 2014**

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**Dona i Cinema Mujer y Cine Woman & Film 2014 |  
Valencia Spain**

Shelagh Carter – *Is It My Turn* (FM)

**Breakthroughs Film Festival 2014 | Toronto ON**

Eva Cvijanovic – *Seasick*

**Female Eye Film Festival 2014 | Toronto ON**

Erika MacPherson – *May We Grow*

**Cinematheque Presents: Of Truth and Magic - the Cinema  
of Curtis L. Wiebe | Winnipeg MB**

Marlon Wiebe – *Curtis L. Wiebe, Filmmaker*  
Curtis L. Wiebe – *The Devil Wears a Paper Hat*  
Curtis L. Wiebe, Marlon Wiebe – *Score for a Duel*  
Curtis L. Wiebe, Marlon Wiebe – *Bome Gnomeski*  
Curtis L. Wiebe – *Of Truth and Magic*

**Winnipeg Underground Film Festival 2014 | Winnipeg MB**

Madison Thomas – *Nooks and Crannies* (FM)

## GOVERNANCE

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The Winnipeg Film Group's board of directors consists of three board members elected every year at our AGM from among the membership, appointed for three-year terms, making up a total of nine directors. Three additional board positions are designated for community appointees, allowing for the board to attain specialized experts in areas such as accounting, law, marketing and fundraising, and also to ensure appropriate representation from the diverse cultural communities of Manitoba. No board member, with the exception of the immediate past president, can remain on the board for more than six consecutive years.

At our 2011 AGM, we modified our bylaws to extend board member terms from two years to three years, to support a more sustainable yearly recruitment and nominations process (by adding on three new board members yearly, as opposed to five), and to support longer board memory.

The President of the board of directors is elected by the membership at the AGM, along with the three elected positions. Only filmmaker category members are eligible to vote (voting is not available to organizational members nor Cinematheque individual members). The position of President is a one-year term with the eligibility of re-election up to the maximum board tenure. A candidate for President must have had at least one year tenure on the Winnipeg Film Group's board of directors, though this does not have to have been consecutive experience.

The Vice President, Secretary and Treasurer are elected by the board of directors at its first meeting following the AGM. The Vice President and Secretary are required to be selected from among the elected member directors. The Treasurer can be selected from among both the elected directors and the community appointees.

### **2013-2014 BOARD OF DIRECTORS** (at June 30, 2014)

- RYAN SIMMONS, filmmaker | *President*
- HERSH SETH, producer and filmmaker | *Past President*
- CONNIE WACHSMANN, script supervisor | *Vice President*
- KAYLA JEANSON, filmmaker | *Secretary*
- CHERYL GREWAR, CA | *Treasurer*
- LUTHER ALEXANDER, filmmaker
- SCOTT FITZPATRICK, filmmaker
- AMI KOTLER, lawyer
- RHAYNE VERMETTE, filmmaker
- AARON ZEGHERS, filmmaker

## STAFF

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In 2011, our organization worked with consultant Scott Miller Berry, the Executive Director of the Toronto-based *Images Festival*, to help us to develop an improved staff structure. Historically, the Executive Director of the Winnipeg Film Group directly managed multiple coordinator-level staff in all three of our operating departments, making her effectively the director of each of the three programming wings as well as the global organizational director.

This historic structure had become problematic as the organization sought to incorporate more staff positions within the organization to develop increased capacity. As the Executive Director was asked to continually manage more and more staff within her pre-existing workload, this was not functionally possible to achieve. Consultant Scott Miller Berry recommended that only one person per department report to the Executive Director, with all other departmental staff reporting into that one department director, and that the only new additions that should report directly into the Executive Director would be related to specialty areas supporting the entire organization, such as marketing, financial management and organizational support staff.

This new department staff structure was launched in early 2012 and has had an immediate overall positive effect on the organization in multiple areas, including increasing overall programming capacity and the impact our organization has on the community.

- Cecilia Araneda | *Executive Director*
- Sharon Thiessen-Woods, CGA | *Bookkeeper*
- Kevin Lee Burton | *Executive Assistant*
  
- Jaimz Asmundson | *Cinematheque Programming Director*
- Kristy Muckosky | *Cinematheque Operations Manager*
- Dave Barber | *Cinematheque Programming Coordinator*
- Cameron Courchene | *Cinematheque Head Projectionist*
- Mary Claire Baldon | *Cinematheque Box Office*
- Mark Borowski | *Cinematheque Box Office*
- Melanie Lemoine | *Cinematheque Box Office*
  
- Monica Lowe | *Distribution Director*
- Devon Kerslake | *Distribution Coordinator*
  
- Ben Williams | *Production Centre Director*
- Mark Borowski | *Production Centre Programs Coordinator*
- Marcel Kreutzer | *Production Centre Technical Coordinator*
- Marty Rideout | *Production Centre Technician*

We would also like to thank the staff members who departed during the year to pursue other opportunities:

- Douglas Crawford | *Cinematheque Head Projectionist*
- Ivan Hughes | *Production Centre Director*
- Darren Young | *Cinematheque Box Office*

## FUNDERS & PARTNERS

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### **FUNDERS**

#### **OPERATING**

- Canada Council for the Arts
- Manitoba Arts Council
- Winnipeg Arts Council

#### **PROJECT**

- Canada Council for the Arts
- Manitoba Film and Music
- National Film Board of Canada
- Province of Manitoba
- Telefilm Canada
- Winnipeg Foundation

### **PROJECT PARTNERS**

- ACTRA Manitoba
- Asian Heritage Society
- Canadian Museum of Human Rights
- Chile 40 Winnipeg
- DOC Winnipeg
- Film Training Manitoba
- imagineNATIVE
- Manitoba Immigrant & Refugee Settlement Sector Association
- Mayworks
- NSI-Canada
- On Screen Manitoba
- send + receive
- Spur Festival
- Storefront Manitoba
- TIFF
- La Tournée du cinéma quebécois
- Université de Saint-Boniface
- Urban Shaman Gallery
- Video Pool
- Winnipeg Architecture Foundation
- Winnipeg Comedy Festival
- Winnipeg Folk Festival
- Winnipeg Symphony Orchestra
- WNDX

### **PROJECT SPONSORS**

- Assiniboine Credit Union
- Buffalo Gal
- CBC Radio-Canada
- Frank Digital Offices
- Joanne Lesko Realtors
- MTS Stories from Home
- Victoria E. Lehman Law Office
- William F. White