



VANCOUVER SHORT FILM FESTIVAL

We've morphed!

You've noticed we've changed our name. That's right, the Vancouver Student Film Festival will officially become the **Vancouver Short Film Festival** in 2009. Why the change?

- By showing post-secondary student and graduates in the same festival as professional short filmmakers, videographers and new media artists, we'll be able to acknowledge all of these individuals in one cohesive event.
- There are more funding opportunities for events that support professional artists. All professional-level shorts that are accepted and screen at the VSFF 2009 will receive honoraria.
- Professional short films are often seen as stepping stones to making features and forming good working relationships in the industry.

November 2008

Issue #7

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The VSFF's new mandate:

The Vancouver Short Film Festival is committed to the promotion of the vibrant community of short film, video and new media artists in the province of British Columbia. By showcasing the films of post-secondary students, alumni, and professionals in the same festival, we hope to build ties between emerging and established filmmakers, allowing BC's film industry to grow and flourish. We provide an arena where all levels of short filmmakers and artists can screen their films in public and support the work of their fellow colleagues.

The Vancouver Short Film Festival Society's vision is to raise awareness for creative pioneers in the BC film, video and new media industries, including those living in or representing local Aboriginal communities. The festival aims to advance the career goals of artists by providing opportunities for exhibition and distribution, celebrating the achievements of artists working on the Canadian West Coast in the medium of short film, and creating lasting working relationships for filmmakers within the BC Film Industry.

If you purchased a ticket to our festival earlier this year, you are a member of the VSFF Society and have an important say in the direction of our festival. Please send us your thoughts on the new change at info@vsff.com.

Future dates:

February 2009 – Entries open

August 2009 – Entries closed

October 16-17, 2009 – Festival dates

Got news?

To submit articles, announcements, or news bytes for inclusion in the next VSFF newsletter, please send an email to sandra@vsff.com. Max. 300 words and no more than two photos or images, please.

Deadline for February 2009 inclusion: **January 31, 2009.**



ANNOUNCEMENTS & NEWS



The VSFF is proud to announce its new partnership with **Ffresh**, the **student moving image festival of Wales, UK**, who will re-screen our top 3 films in their 7th annual festival:

- *For You, My People*, Dir. Jose Pablo Gonzalez, Emily Carr University
- *8*, Dir. Jeff Simpson, Emily Carr University
- *A Look At the Life of Morgan Green*, Dir. Kelvin Redvers, Simon Fraser University

For more info, please visit www.ffresh.com.



Congratulations to **Sidney Chiu** of Vancouver's Anagram Pictures and **Steven Thomas Davies** of Victoria's May Street Productions on becoming successful candidates for CFTPA's **Telefilm Producer Trainee Program**. The program gives members of visible minority groups and people of aboriginal descent the opportunity to gain above-the-line production experience.

Source: Reel West Magazine

BBC Motion Gallery: The ultimate footage resource for documentary filmmakers

With over a million hours of remarkable footage, **BBC Motion Gallery** is your one-stop resource for content of all kinds. Search, discover, preview and download from many of the world's most acclaimed footage collections, offering rare and remarkable subjects you simply cannot find anywhere else.

Go to www.bbcmotiongallery.com.



Congrats to the 2008 films that will be rescreened by our sponsor, **Movieola: The Short Film Channel**:

Beauty Lies (Dir. Karen Chapman, Emily Carr University) & ***The Playground Duel*** (Dir. Jake Dunbar, Art Institute of Vancouver) showing **November 11, 6pm PT**.

Coming Soon:

- *8*, Dir. Jeff Simpson, Emily Carr University
- *Three AM*, Dir. Doug Kerr, Capilano College
- *After Oz*, Dir. Percy Kiyabu, Vancouver Film School

For more info, please visit www.movieola.ca.

Congratulations to Vancouver producers **Aubrey Arnason** & **Julia Anderson** and writer **Peter Benson** who will work on producing the series *Breeders*. They were selected as part of Winnipeg-based **NSI Totally Television** 2008-09 training program, which is designed to help writer/producer teams fine-tune their TV series ideas & work towards landing a broadcast development deal.

BBC Motion Gallery

RCiviva has launched ***Migr@tions***, the first-ever global online film festival and competition about immigration issues. Watch the films, live their experiences and weigh in on the issues that are affecting Canadians all over the globe.

www.rciviva.ca/migrations

Centigrade continues hot streak

Local director, writer and actor Colin Cunningham's short film *Centigrade*, which won 5 Leo Awards and qualified for Oscar-nomination eligibility earlier this year, has become the first live-action Canadian short to be released on **iTunes**. After Cunningham signed with **Shorts International**, the gritty thriller, about an abusive father who becomes trapped in his trailer when it's hijacked, became available through the Internet distributor for \$1.99 in Canada, the U.S., and U.K.

Source: The Georgia Straight

Reprint of **Reel West's Legal Briefs:**

"Copyright can have a huge impact on Docs"

By Lori Massini of *Roberts & Stahl*

Documentary filmmakers often face a difficult balancing act between abiding by intellectual property law and maintaining artistic freedom and integrity. There are a number of potential legal issues that documentary filmmakers have to face, including, but definitely not limited to, copyright infringement. In part one of this article, I will examine the nature of copyright, and in part two of this article, which will appear in the **November/December** issue of **Reel West**, I will look at the inclusion of copyrighted works in documentary films.

Over the past few years, social commentary documentaries, such as *Bowling for Columbine* and *Super Size Me*, have become increasingly popular mediums for expressing political, social, and economic opinions. Viewers and filmmakers alike often make the mistake of assuming that the material used in these documentaries is not in violation of the American and Canadian copyright law, when in fact, oftentimes the opposite is true. Copyright is a little understood area of the law, but it can have a tremendous impact on the ability of documentary filmmakers to be unencumbered in their pursuits.

Generally speaking, copyright is not a single right, but a group of rights. A copyright arises by virtue of authorship, and attaches itself to certain original works recognized by law. For a "work" to be protected under the Copyright Act, it must be original; fall within the defined categories of works expressly included in the Copyright Act (i.e. literary, dramatic, musical, or artistic); and be authored by a person who ordinarily resides in a treaty country.

The rights embodied in a copyright include, but are not limited to: production rights, reproduction rights; public performance and telecommunications rights;

publication rights; and adaptation rights. Copyright also includes so-called "moral rights," which are basically the author's right to the integrity of the work. Claims based on moral rights can arise even when the original author of a work has sold or transferred the copyright to such work. A classic case involves the use of the song *Rise Up* by Parachute Club in a McCain's pizza ad. Although Parachute Club did not own the copyright to their song, and McCain had obtained a license to use the song from the copyright owners, Parachute Club were able to stop McCain from using *Rise Up* in their commercial, claiming that the use of the song to promote frozen pizza created damage to their credibility and reputation. It is important to note that moral rights cannot be assigned, but they can be waived.

In this regard, there is a distinction between authorship and ownership. Moral rights attach to the author of a work, but the copyright is vested in the owner of the work. Generally speaking, the author of a work will be the first owner of the copyright in that work. The major exception to this rule is "work made in the course of employment." In this case, the employer will be the original owner of the copyright.

Copyright infringement occurs when any person does anything that only the owner of the copyright has the right to do pursuant to the Copyright Act, without having permission from the owner to do so. The main, and arguably problematic and subjective consideration when examining whether or not copyright infringement has occurred, is whether a "substantial part" of the copyright protected work has been used. Establishing "substantial part" is a question of fact, and will be determined based on both qualitative and quantitative considerations.

The meaning of "substantial part" and the exceptions to copyright infringement will be discussed further in the second installment. See the **November/December** issue of **Reel West Magazine**.



Film Production: Take 2

By Meg Walker

For outsiders, one of the most noticeable additions to the [UBC Bachelor of Arts in Film Production] program might be the new artist-in-residence position. Actor, writer and director Peter Howitt -- Hollywood directing credits include *Sliding Doors* (1998, starring Gwyneth Paltrow) and *Antitrust* (2001, filmed partly at UBC) -- will fill the position this fall.

But the most profound change is the BFA Film Production's expansion from a two-year to a three-year program. The expanded lineup now offers students a foundation year that has a focus on writing short screenplays (developed with the support of UBC Creative Writing Program), and an orientation to business practices and production planning.

The industry-related course brings members of Vancouver's influential film industry -- the third largest in North America -- into the classroom so students can start making connections early in their careers.

"That way students can learn who the film organizations are in their first year," says Program Chair Sharon McGowan, "and they can use their summers more effectively to work or volunteer with players in the industry."

In August 2006, admissions were suspended due to UBC-wide budget constraints. There was a strong public response to the program suspension. Amy Belling (BA 2003) and other alumni set up a press conference that presented a show of support for the program from filmmakers across North America. Directors Sturla Gunnarsson, Mina Shum and Lynne Stopkewich, plus cinematographer Greg Middleton -- all UBC alumni -- spoke at the event.

In early 2007, Belling, Jessica Cheung (BFA 2006), and Sidney Chiu (BA 2002) formally created the UBC Film Production Alumni Association (FPAA) and met with Dean of Arts Nancy Gallini to see what it would take to get the program reopened.

"The meeting came at an important point in the program's restructuring," says Gallini. By this time, she had compiled a list of goals or changes that would strengthen the program -- from an expanded curriculum to deeper collaborations with other academic institutions such as SFU and the Emily Carr University (then-Institute of Art and Design) to a

mentorship program and internship opportunities for students to new space on campus for faculty, staff and students.

One of these changes was well underway. A committee chaired by McGowan had consulted with program alumni, industry players and faculty from other film programs across Canada including York, SFU and Emily Carr to develop a comprehensive plan for changes.

In particular, a partnership was developed with Emily Carr in key areas where each institution wants to enhance its program. UBC students will benefit from Emily Carr's expertise in sound design and animation, and Emily Carr students will be able to join courses in business practices and producing for film and television, as UBC develops those.

So when the FPAA came to ask how they could help, the timing was ripe for them to tackle two items on Gallini's list. First, working with UBC's Tri-mentorship Program, they organized a mentorship program for students with alumni who are now established professionals in the industry -- pairing student writers with professional writers, student producers with professional producers and so on.

Secondly the FPAA is creating an internship program for students from UBC, SFU and Emily Carr. The goal: "an internship program that is rich in the long term -- one that extends beyond just UBC to the rest of the filmmakers' community that we belong to," as Belling puts it.

The months of hard work and collaboration led to a surprise announcement at a FPAA event during the Vancouver International Film Festival in early October 2007. Gallini had been invited to provide an update on the status of the Film Production Program, and she did -- stating that the program would reopen in 2008.

"The best part is that this was truly a collaborative effort with other academic institutions like Emily Carr, our supportive industry partners and, of course, the new and energetic UBC Film Production Alumni Association," Gallini said at the FPAA event. "I believe that together we will be able to sustain and build upon the tremendous strengths of our film industry in B.C."

Source: UBC Reports, August 7, 2008

Excerpts from **Reel West's** "Who's Two?"

While [the Toronto International Film Festival] has no rival as Canada's most important film festival, the debate can begin and the question can be asked: **who is number two?**

In 1988 Vancouver's film festival was under siege. Its executive director, Hannah Fisher, had resigned in the spring after several of her supporters on the Board of Directors had been replaced, in the annual election, by members of a local group who said they were concerned by a decline in ticket sales. The new Board then appointed a Festival employee, local theatre manager Alan Franey, to Fisher's former position. Things looked bleak where some 1987 funders decided to pass on giving financial support to the 1988 version.

Although the 1988 Festival saw attendance climb to 64,000 from 52,000 in the previous year, it was in a difficult time slot. In 1986, the then five year-old Festival had moved from the spring to the fall at the request of the Canadian government, which felt it would be a perfect complement to its Commonwealth of Nations conference. Since it couldn't move back to the spring without getting extra funding or skipping a year, it was stuck in the fall. As the years went by it became obvious that the Toronto festival, which closed days before Vancouver's festival opened, was going to take most of the media attention. So Franey just focused on bringing in the best films that were available, a tough task given that his festival followed closely on the heels of the others.

In the early years of the new millennium, the Vancouver festival became a stronger force in its own market and gained the attention of distributors for at least two of its sections: Nonfiction Features and Dragons & Tigers: The Cinemas of East Asia. Franey took on most of the responsibility for the latter section while a London-based programmer, Tony Rayns, programmed the Dragons and Tigers, the largest collection of East Asian films outside of Asia. Credibility increased and attendance had almost tripled since 1988. (The Festival has sold at least 150,000 tickets every year since 2002.)

Robin Smith, who has worked for several independent distributors including Capri, says: "The politics; things like the fights with Telefilm, have kept [the Montreal World Film Festival] in the papers but it has not elevated the Festival. It has had a negative effect. The other thing is that Claude Chamberlain's [youth-oriented Festival du nouveau cinema] is very much a festival to watch out for and although the programming slat is different it has gained a lot of clout with distributors. I look to Claude's festival as a launching pad because of the small upscale films I have. They aren't lost there because they are surrounded by films that are much the same."

The upstart Vancouver International Film Festival has started to look good to distributors like Smith. He says that while there are problems with the length (the festival is five days longer than the Toronto and Montreal festivals) it has its upsides.

"It is an interesting festival in that it is run and programmed differently from the rest," he says. "It has established who the demographic is and has gone out to get the programming that fits. They also bring in (through the annual Film and Television

Forum) a number of industry people who will be looking at the films. And they have been very good about the screening fees we ask for and in bringing in the guests we want there. I think Canadian distributors need to be there if they want to release a film in the west. There is a lot of national exposure as well now although not as much as there is in Toronto. I think the emphasis on Asian films certainly makes sense. I have issues with the length because I think it is hard to sustain the momentum. So I fight for my films to be in the first part of the festival. I would say that given all that and the professional standards of the festival, Vancouver would be number two."

Vancouver's Asian program comes with a prize that has won it a lot of support in the countries that submit films. Tom Charity, who has covered the Festival for several years for a number of media outlets and currently services as a programming consultant, says that the annual Dragons & Tigers Young Cinema Award has given the Festival a profile in the Asian film communities. He says the prize, and Rayns' emphasis on film diversity, have captured the attention of filmmakers in countries that have made significant strides in filmmaking in recent years.

Vancouver-based producer Paul Armstrong chose a different route. He took the films *Moving Malcolm* and *See Grace Fly* to Montreal before bringing them back home. He says that it's a workable combination. "I found that the two festival are both the same and different," he says. "They are the same in that they are both local and audience-driven and different in that Montreal, because of its geographical location, is able to attract many Canadian distributors including those from Toronto and, of course Montreal. However, I think it will always be true that the most important place to make a splash with your film is your home-town festival because that is where the collective memory of your film lasts the longest."

Like Marc-Andre Lussier, who has covered all three of the leading Canadian film festivals for Montreal's *La Presse*, American journalist Gerald Peary has attended all three festivals and says he thinks both the Vancouver and Montreal festivals serve a purpose. He says that he has yet to find a festival anywhere that brings in better French films than does Montreal's while Vancouver's festival has established itself as the best place in North America to see Asian movies.

"Montreal is the best film festival for seeing new French films, and to meet French filmmakers and actors. Vancouver is the best festival in North America for its selection of Asian films, and you get a chance to hang with Asian filmmakers and actors. In a good year, I will get to go to both of them."

EVENTS

the motion picture industry week
CAREER Expo '08
presented by FTXwest

As part of the **Motion Picture Industry Week**, Career Expo '08 has been organized to help create access to, and awareness of, the Industry in British Columbia. While providing those already involved in the Industry the opportunity to network and gather information about career paths and new technologies, Career Expo '08 is also a rare opportunity for those interested in the Industry to gain access to it, and find out just what it is that makes it tick. Motion Picture organizations, facilities and professionals will be on-hand to answer your questions about upcoming opportunities and recruitment, giving you the necessary tools to help launch your new career. Industry crew, film students and newcomers alike, are all encouraged to take part in Career Expo '08, and help build an Industry for the future.

Wednesday October 29, 11 am - 6 pm
Heritage Hall - 3102 Main St, Vancouver
(604) 684-8429 for more info
FREE with REGISTRATION at www.ftxwest.com.



Vancouver Filmmaker Meetup
 Inspire, Teach & Create!

For those interested in filmmaking. Join no matter what your experience level is. This will be a very hands on meetup and will allow everyone to practice their craft, meet other artistic people and CREATE, CREATE, CREATE. Join if you are an actor, production designer, grip, screenwriter, film critic, director, producer, art director, sound engineer, costume designer, etc.

Group's first Meetup:
Tuesday, November 4, 2008
 To join this Meetup group, visit
<http://filmind.meetup.com/7/>.



WEDNESDAY, OCTOBER 29th, 2008
SPECIAL SCREENING EVENT
BLOODSHOTS CANADA:
The 48-Hour Horror Filmmaking Challenge
www.myspace.com/bloodshotscanada

PRIZE FOR BEST HALLOWEEN COSTUME
NOTE EARLIER START TIME:
Doors - 7:00pm Show - 7:30pm
The ANZA Club, #3 West 8th Ave. at Ontario St.,
Vancouver, BC
www.celluloidsocialclub.com
Info: 604 734-8339
 Admission/Membership – minimum **\$5.00** cash at the door
 Hosted by **BRENDAN BEISER**
 Produced by **PAUL ARMSTRONG**

VANKINO 01 Short Film Screening

Sunday, November 2nd at 1181 Davie Street, 5pm

VANKINO is a venue for local filmmakers to have their short movies publicly screened (5 mins. or less and signed by VANKINO 01). It is open to anybody who wants to show or watch short movies.

VANKINO is a part of a network that spans over 50 groups on 5 continents. Vancouver will have its first screening of local & international shorts on Sunday, November 2nd. Come to show your short movies or just have a drink and enjoy the show!

The **Babz Chula Lifeline for Artists Society** is holding the 1st annual **BABZ** fundraiser benefiting Babz Chula and her fight to overcome cancer. **November 6** at the **Caprice**, 967 Granville Street in Vancouver. Doors open at 8pm, tickets \$30 at the door or \$25 in advance at www.clubzone.com. Performers include The Wet Spots, Jim Byrnes, and DJ Chris Kalhoon.

For more info: www.babzchulasociety.org.

SCREENINGS

BLINDNESS

A doctor's wife becomes the only person with the ability to see in a town where everyone is struck with a mysterious case of sudden blindness. She feigns illness in order to take care of her husband as her surrounding community breaks down into chaos and disorder. Starring Julianne Moore, Mark Ruffalo, Danny Glover, and Gael Garcia Bernal, adapted from the 1995 novel by Jose Saramago by **Don McKellar** and directed by Fernando Meirelles.



Showing at: **Cinemark Tinseltown** Vancouver

Tue, Wed, Thu: 1:15, 4:15, 7:45, 10:25

Official Site: www.blindness-themovie.com.

PASSCHENDAELE

Paul Gross' highly ambitious, sweeping epic tale opened the *Toronto International Film Festival*. Set during the height of the First World War, *PASSCHENDAELE* tells the story of Sgt. Michael Dunne (**Gross**), a brave Canadian soldier, his experiences during the war and the historic, horrific, lengthy battle of Passchendaele.



Gross displays the brutal reality of the battlefield with great vividness, letting the audiences in on the bloody, muddy, realities of war, while contrasting these images with ones of beautiful landscapes, all stunningly captured by cinematographer Gregory Middleton.

Passchendaele no doubt is a tug at the heart, but also a reminder of Canada's accomplishment during WWI and of those who have given their lives for their nation.

Please check your local listings or the Internet for theatres and showtimes.

Official site: www.passchendaelethemovie.com

Source: First Weekend Club



Upcoming Screenings:

Deepa Mehta's *Heaven on Earth*, **October 31**

In November:

Documentary *The Green Chain*

Real Time starring Randy Quaid and Jay Baruschel

WESTERN FESTIVALS PARTNER UP FOR DOC SOUP

The Calgary and Whistler Film Festivals are partnering with Toronto's **Hot Docs** to bring the documentary screenings known as **Doc Soup** to western Canada. The films selected for Doc Soup in Calgary & Vancouver will be premieres and guest directors will be present at select screenings. The upcoming Vancouver Doc Soup will take place at **7:30pm** at the **Pacific Cinematheque** on **November 13** for *Anvil! The Story of Anvil*. Tickets **\$12** at the door.

Future dates: **December 18** – *Song Sung Blue*; **January 15**, **February 19**, **March 19**.

For more information, see www.docsoup.ca.

SUBMISSIONS

WOMEN IN FILM FESTIVAL BC (WIFFBC) 2009 SUBMISSION DEADLINES EXTENDED!

Film submissions to the **4th Annual Women In Film Festival BC**, presented March 5-7, 2009, have been extended to **October 31, 2008**, and **December 5, 2008** for New Media submissions.

In addition, WIFFBC is pleased to announce its Guest Jury for the 2009 festival:

- **Julia Kwan**, director, *Eve & the Firehorse*
- **Gabrielle Miller**, actress, *Corner Gas*
- **Gwen Haworth**, director, *She's a Boy I Knew*
- **Tamara Bull**, host, *Creative Native*, APTN

For guest juror bio information, please visit <http://wiffbcfestivalblog.weebly.com/>. The annual festival coincides with International Women's Day (March 8th) and the achievement of BC filmmakers will be celebrated at the Spotlight Awards Gala on Friday March 6, 2009.

The Women In Film Festival accepts Canadian and international feature films (narrative and documentary), short films (narrative and documentary), and new Media, music videos, video poems, experimental shorts.

Submissions featuring strong female characters and stories are encouraged. Eligible films must have at least **THREE** of the following (one woman may serve more than one role): a woman as **Writer, Producer, Director, D.O.P, lead actor or lead animator / editor**.

Submission information and forms can be found at www.womeninfilm.ca.

2009 CFTP A INDIE AWARDS

Enter for a chance to win during the Canadian Film & TV Production Association's Prime Time Conference in Ottawa in 2009. 11 categories, deadline **October 31st**.

Enter at www.cftpa.ca/membership/indie_awards/



All filmmakers aged 15-19:

Enter your DVD in the **5 Minute Film Contest**, and you could win a spot in our Adventures in Film Camp during the **Powell River Film Festival**, and a fabulous prize! Entry forms & details are on at www.prfilmfestival.ca.

The **prizes** for 2009 include a Free one-day rental of an HD video camera from the Powell River Digital Film School, with one-on-one instruction (www.prdfs.ca), Scholarships for a week-long filmmaking program at the Gulf Islands Film School (www.giftsfilms.com), a cash scholarship from Plutonic Power Corp. to a local student going on to post-secondary film/animation studies in BC (with preference to a video addressing environmental sustainability – www.plutonic.ca)

Enter if you are 15-19 on January 1, 2009. Send 3 DVD copies of your film. Entry forms & details at www.prfilmfestival.ca.

Deadline is **January 16, 2009**.

The next Adventures in Film Camp is **February 20-22, 2009**.



UPCOMING FILM FESTIVALS

Vancouver Asian Film Festival: November 6-9, 2008: www.vaff.org

European Union Film Festival, November-December 2008:
www.eufilmfestival.com

Whistler Film Festival, December 4-7, 2008:
www.whistlerfilmfestival.com

Spark FX 09, January 21-26, 2009: www.siggraph.ca

Vancouver Island Short Film Festival, January 23-24, 2009:
www.visff.com

Victoria Film Festival, January 30-February 8, 2009:
www.victoriafilmfestival.com

Rendez-vous French Film Festival, February 4-14, 2009:
www.rendez-vousvancouver.com

JOIN THE 2009 VSFF TEAM!

We are looking for a **Sponsorship Coordinator, Marketing Assistant,** and **Webmaster** to add to our stellar team and help us celebrate our brand new event. We are dedicated to working hard to showcase the best shorts in BC, we love watching movies, and most importantly, we like to have fun.

To apply:

- Check our website, www.vsff.com for the position you are interested in.
- Send a copy of your resume to apply@vsff.com by **December 31, 2008.**
- Include in your email or cover letter a brief blurb on your favourite film(s) or directors.

Benefits:

- Great work experience to add to your resume, and the chance to meet new contacts in the events and film industries.
- One or two tickets to a VSFF screening.
- Reference letter (if requested)
- Recognition in the official VSFF programme.
- The opportunity to maintain the position into the 2010 festival and assist with long term festival planning.

Website:

www.vsff.com

E-Mail:

info@vsff.com