



2018/19 ANNUAL REPORT

hotdocs

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**ANNUAL PUBLIC & INDUSTRY
PROGRAMMING SUMMARY**

1. ANNUAL PUBLIC & INDUSTRY PROGRAMMING SUMMARY

1.A. Hot Docs Festival Programming Summary

KEY FACTS

- The 26th annual Hot Docs Festival ran 11 days, April 25–May 5, 2019.
- A record audience numbering 228,000 attended screenings and events.
- 234 films and 18 DocX experiences representing 56 countries were presented at 11 venues; 451 screenings were held.
- 76 Canadian films and DocX projects were in the official selection.
- 54 per cent of Festival directors were women.
- 63 official selections had their world premieres and 48 had their international premieres.
- Over 300 guest directors and subjects were in attendance.

In 2019 Hot Docs reached new levels of success, audience engagement and filmmaker satisfaction. While audiences grew to a record 228,000, growth was also seen in the number of directors and guests attending the Festival (over 300). Hot Docs continued to evolve its presentation and programming of DocX and the variety of documentary forms showcased. Notably, 54 per cent of the directors with films in the Festival this year were women, underscoring Hot Docs' commitment to seeking out and supporting diverse new voices, and setting a bar for equity unmatched by other major Festivals. The program this year again encompassed the style, depth and range of work being explored in the documentary form, ensuring that Toronto audiences experienced the finest in documentary storytelling from around the globe.

The depth of knowledge and experience in the Hot Docs programming team continues to ensure rigorous, diverse programming coupled with detailed historical knowledge of films, directors and documentary trends. This results in a program of great range, coupled with strong relationships with Canadian and international filmmakers, and excellence in on- and off-stage hosting. Filmmakers continue to remark on the quality of the screening facilities and the hospitality they receive at Hot Docs and this remains a key factor in building long-lasting relationships.

Hot Docs continued to solidify its place as one of the world's leading documentary film festivals, with a diverse slate of films showcasing the finest in documentary from around the world. The range of programs, and the enthusiastic support of Toronto audiences, ensures that the Festival program continues to encompass the many forms of documentary storytelling being utilized today. This includes hybrid and creative non-fiction films, along with essay and experimental documentary works, and a generous representation of virtual reality and live documentary.

Hot Docs expanded its commitment to making the Festival as accessible as possible, offering 59 screenings with closed captions, 25 with open captions and four with audio description. Additionally, the Industry Conference presented a workshop on accessibility in documentary, entitled "How Are We Going To Break Barriers?", which focused on how festivals can empower doc creators working with disability and create a welcoming hub for all audiences. The Festival enhanced its family-friendly

offerings by identifying films suitable for a range of audiences and by hosting a free family-friendly screening of IMAX documentaries at Ontario Place Cinesphere.

Deepening engagement between audiences and filmmakers is a foundational element of the Festival, and this year Hot Docs introduced more extended Q&A sessions than ever. Hot Docs also continued its renowned Food & Film events by exploring the impact of three different countries on the culinary world: Italy (as seen in *Alla Salute*), France (*Kings of Pastry*) and Mexico (*Nothing Fancy: Diana Kennedy*).

DocX, an interdisciplinary section celebrating documentary work that lives outside of the traditional format, continued to introduce audiences to new forms of storytelling, including VR, interactive and live documentary events. In partnership with Autodesk, the main DocX venue was again situated in Toronto's tech hub at the MaRS Discovery District, the perfect location in which to connect audiences, technology and new forms of documentary storytelling. Nearly 2,000 members of the public were introduced to virtual reality documentaries and to the Festival itself. Hot Docs' live event, *Supreme Law*, encouraged audiences young and old to look at Canada's Constitution and the impact it has on their lives in a new and unexpected way.

Italy was the focus of the Made In program this year, allowing Hot Docs to build and strengthen relationships with Italian filmmakers and curate a strong program featuring new and established voices in Italian documentary cinema. The Made In program provides the Festival with an excellent platform to seek out films from countries supporting excellence in documentary filmmaking, with a resulting increase in submissions from those countries in future years.

Themed programs at the Festival offer an opportunity to bring together a diverse range of films under a curatorial rationale while reflecting noteworthy topics and trends. This year, two new theme programs were created: Animal Magnetism, reflecting the complicated relationship between humans and animals, and Making Believe, highlighting propaganda, fake news, the lies we're told and the lies we tell ourselves. Additionally, two themed programs returned this year: Persister (formerly Silence Breakers) continued the conversation around female empowerment and women speaking up and being heard, and The Changing Face of Europe showcased 10 new documentaries from around Europe in the second year of Hot Docs' partnership with European Film Promotion.

Overall response to the programming was exceptionally positive again this year. Canadian documentaries continue to gain acclaim and accolades, with innovative, challenging, beautifully crafted films being made by emerging, mid-career and master filmmakers. Eight of the top 20 audience favourites were Canadian films (six of those in the top 10), and 76 Canadian works were screened this year (comprising over 30 per cent of the Festival). Opening Hot Docs with a Canadian film is always the ideal scenario, and this year's selection set the tone with a powerful, timely look at injustice in Canada in *nîpawistamâsowin: We Will Stand Up*, directed by Tasha Hubbard. This was the fourth Canadian film by a female director to open the Festival in as many years, and the first directed by an Indigenous filmmaker.

Hot Docs was honoured to pay tribute to the outstanding filmmaker Julia Reichert as the recipient of this year's Outstanding Achievement Award. Audiences were introduced to her seminal films, including *Growing Up Female*, *A Lion in the House* and *Seeing Red: Stories of American Communists*, as well as the international premiere of her acclaimed new film *American Factory*. Hot Docs recognizes important works in the history of documentary via the Redux program, which this year focused on the groundbreaking work of the NFB's Studio D, and included the world premiere of four new short docs

inspired by the 1990 *Five Feminist Minutes* series. The program garnered media attention and engaged audiences, demonstrating a demand for carefully curated retrospective programming with a point of view.

Documentary remains the most vital and engaging of the moving image art forms, and Hot Docs continues to be at the forefront of curating, exhibiting and supporting the finest in documentary storytelling in all its forms, from here at home and around the world.

2019 DELEGATE SURVEY RESULTS

Average ratings for:

- Quality of Hot Docs film programming: 4.1/5
- Overall quality of Hot Docs Festival: 4.3/5
- Quality of Hot Docs compared to other events: 4.1/5

Percentage of delegates who plan to return in 2020: 87%

2018-19 DOC SOUP TORONTO SUBSCRIBER SURVEY RESULTS

Average ratings for:

- Redeeming tickets for Hot Docs Festival: 4.1/5
- Attending screenings at Hot Docs Festival: 4.1/5

Percentage of subscribers who would recommend the Festival: 96%

Comments:

"I have nothing but good things to say about Hot Docs. It's a consistently well-run festival."

"Have told everyone about [the Festival]. Outstanding."

2019 AUDIENCE SURVEY RESULTS

Comments:

"Loving this season! Keep up the amazing work!"

"This festival is a service to the wellbeing of Canada and the world. It is a highlight of the year every year! Congratulations!"

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1.B. Hot Docs Ted Rogers Cinema Summary

KEY FACTS

- The Cinema presented 295 films, including 69 Canadian titles.
- 255,889 patrons were welcomed to the Cinema and 9,964 members were active.
- The third annual Hot Docs Podcast Festival attracted audiences of 7,228.
- The third annual Curious Minds Weekend attracted audiences of 3,937.

By every measure, it was a banner year for the Hot Docs Ted Rogers Cinema. Attendance, membership and revenue all surpassed targets and set new annual records, bolstered by stellar programming that included the buzziest and most critically acclaimed first-run films of the year (*RBG*, *Won't You Be My Neighbor*, *The Accountant of Auschwitz*, *Free Solo*, *Gordon Lightfoot: If You Could Read My Mind*). An expanded slate of series and special events and various new curatorial and marketing partnerships and initiatives broadened and diversified the Hot Docs audience and marked the Cinema as one of Toronto's premiere cultural destinations.

At the Cinema, simple screenings regularly turned into unforgettable experiences. Audiences were served three-course meals before the Toronto premieres of food films *Ulam* and *Red Chef Revival*, and took in essential post-screening conversations about the issues of the day after films like *The Accountant of Auschwitz* and *What Is Democracy*. The ongoing series Our Beautiful City continued to foster discussion and conversation about the future of Toronto. The Curious Minds Speaker Series welcomed thousands of people to discuss and immerse themselves in architecture, art, history, travel and politics, and invited them to stay for the new Further Viewing screening series. And building on the success of Hot Docs' annual flagship events, the Hot Docs Podcast Festival and Curious Minds Weekend drew record crowds and grew in media reach and significance.

The Cinema forged new partnerships with mission-driven organizations such as Human Rights Watch, the Mosaic Institute, Reel Asian Film Festival, Drunk Feminist Films, Grape Witches, Eatable Films, Partners in Art, Worldviews Media Conference, Evergreen Brickworks and dozens more to build a stronger, more engaged community of film lovers. The Cinema reset and rethought its rental strategy, focusing on multi-day festivals and rentals with audiences appropriately sized for the space, and signed agreements with festivals such as the Toronto Animated Arts Festival, EST Docs and Rendezvous with Madness.

Hot Docs Ted Rogers Cinema continued to grow its membership by engaging and engendering loyalty with current members and creating opportunities to bring in new ones. Three strategic member drives were successfully undertaken, tied to the launch of tickets to the Hot Docs Podcast Festival in October and the Hot Docs Festival in April. The Cinema hosted regular members' screenings and offered additional exclusive opportunities and free tickets to one-off special events.

On the operational front, more ticketing and logistical services with clients ensured consistency and enhanced the overall customer service experience. Upgrades included improved live scanning capabilities; new, faster point of sale hardware; new front of house and concessions protocols; enhanced merchandise offerings; and stronger green and accessibility initiatives.

The Cinema invested in its current staff, increasing the hourly wage for all customer service staff and managers on duty and offering more training and professional development opportunities for all members of the team. New emergency protocols were implemented and health and safety commitments increased. Some of the Cinema's most talented staff were offered promotions and career advancement opportunities with expanded roles at the Podcast Festival. The programming team welcomed a new programming coordinator, and as 2019 winds down, the event production team is set to expand to keep up with the Cinema's growing slate of internal and external events.

2018-19 SOCIAL MEDIA AND CINEMA MEMBER SURVEY RESULTS

Comments on the 2018 Hot Docs Podcast Festival:

"Five-day audiophile's paradise."—Toronto Life

"The festival was well-executed, thoughtfully composed, and frankly one of the best podcast events I've ever attended."—Nicholas Quah, Hot Pod

Comments on Curious Minds Weekend 2019:

"BEST. EVENT. EVER. Thanks to Hot Docs Cinema for presenting."

"This kick-off event for Curious Minds Weekend was AMAZING—inspiring, passionate, funny, and warm."

Comments on the Cinema:

"A cultural gem in this city."

"Hot Docs is my favourite cinema in town because I know I'll always find something interesting and entertaining to watch! Kudos to the staff and friendly volunteers!"

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1.C. Hot Docs Year-Round Programming & Hot Docs Collection Summary

KEY FACTS

- Audiences for Doc Soup and national screening programs numbered 11,414.
- Doc Soup Toronto and Calgary subscribers numbered 1,234.
- Hot Docs Showcase screenings were brought to Aurora, Windsor and five other Ontario communities and Crave Hot Docs Showcase returned to Vancouver, Edmonton and Winnipeg.
- For a second year, Hot Docs London was presented in partnership with Bertha DocHouse in the UK.
- The Hot Docs Collection appeared on Canada Media Fund's Encore+ YouTube channel, iTunes Canada, Bell Fibe TV On Demand, Rogers on Demand, Kanopy, Vimeo on Demand, and Crave.

Hot Docs Showcase

In the final year of the provincial Hot Docs Showcase Program, Hot Docs continued to build new partnerships and strengthen existing relationships across Ontario with exceptional documentary programming to under-served communities. Programming partnerships were focused on Aurora, Peterborough, Picton, Sault Ste. Marie, Thunder Bay, Waterloo and Windsor.

This year's selection of documentaries covered everything from breaking down cultural barriers to empowering women; exploring what it means to be a citizen of the online world; and critically re-examining the stories told through history for accuracy and truth. With environmental and political uncertainty around the world, feedback from all communities shared a common thread: We need more factual storytelling. We need more documentaries. The ability of documentaries to generate open dialogue, education and hope continues to resonate with organizers and audiences, and in many communities, the question has become: How do we gain greater access to stories that matter?

In terms of audience attendance and response, screenings in newer communities tracked lower in attendance while screenings with returning partners and communities displayed considerable growth due to established relationships and brand recognition. Across all communities, response to content and programming received high approval ratings.

The alignment of partnerships and outreach this year included screenings at public libraries and local theatres in Aurora, Picton, Thunder Bay and Waterloo, as well as participation in Peterborough's ReFRAME Festival and the Windsor International Film Festival. Expanding on the relationships developed in Sault Ste. Marie from 2017, this year's return to the Sault Community Theatre included a successful increase of screenings for youth audiences, as well as extended Q&As and meet-and-greets with guests and Hot Docs programmers.

While this is the final year for the provincial Hot Docs Showcase Program due to funding, the growth and appetite for documentaries observed across 100+ screenings and partnerships with more than 15 Ontario communities demonstrate that cultural programming is integral to the growth of stronger and

more vibrant communities. It is hoped that funding will become available in the future to continue these efforts to bring curated content and stories that matter outside of city centres.

On a national level, Doc Soup Calgary continued in partnership with Calgary International Film Festival, attracting audiences of over 2,800, and the Crave Hot Docs Showcase program screened films in Vancouver, Winnipeg and Edmonton in partnership with Vancouver International Film Festival, Winnipeg Film Group and Northwest Fest, respectively. Internationally, Hot Docs presented Hot Docs London, a series of six Festival favourites, in partnership with Bertha DocHouse in the UK, for a second year.

Hot Docs Collection

Hot Docs Industry helps audiences discover documentaries. The Hot Docs Collection is the foremost avenue for audiences to discover and engage with Hot Docs' legacy of outspoken and outstanding content, offering a curated selection of Festival and Hot Docs Industry alumni titles on a host of different platforms and players. As part of the Collection, over 800 documentaries are highlighted in special stores and sections of iTunes Canada, Bell Fibe TV On Demand, Crave, Rogers On Demand, Vimeo on Demand, Kanopy and Encore+. Hot Docs Collection titles enjoy increased visibility on these platforms via seasonal promotions and discount offers, and receive year-round support via Hot Docs' social media channels, which highlight topical titles and new releases.

2018-19 DOC SOUP TORONTO SUBSCRIBER SURVEY RESULTS

Average ratings for:

- Overall Doc Soup experience: 4.1/5
- Quality of films: 3.6/5

Percentage of subscribers who plan on renewing their subscriptions: 91%

Percentage of subscribers who would recommend the series: 98%

Comments on Doc Soup:

"Great, easy way to see interesting stories about real people."

"I love Doc Soup and constantly recommend it."

"Really enjoyed the whole thing."

RELATED APPENDICES

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1.D. Hot Docs Education & Youth Programs Summary

KEY FACTS

- Student audiences of 128,138 representing 44 school boards across Canada participated in year-round and Festival Docs For Schools activities in 2018-19.
- 38 films with custom education packages were offered, including 10 official selections from the 2019 Festival.
- The fifth annual Docs For Schools Teacher Conference was held at Ryerson University's School of Image Arts, attracting over 175 attendees from 118 schools, representing 18 school boards and 14 independent schools.
- Docs For Schools activity in Northern Ontario increased significantly, with ongoing outreach to 14 school boards, special screenings in Thunder Bay and Dryden, and participation in the Northern Ontario Library Conference for First Nations held in Sudbury.
- The Docs For Schools Festival program was expanded to Alberta and B.C.

Docs For Schools, which offers teachers access to free documentary screenings and educational resources, continued to grow in 2018-19, serving student audiences of over 128,000 throughout the school year.

During the Festival, Docs For Schools offered screenings of 10 official selections at the Cinema, and an additional 13 documentary films were made available to teachers for in-school screenings in Ontario and, new this year, in Alberta and B.C. Films screened at the Cinema included *Knock Down the House*, following the journey of Alexandria Ocasio-Cortez to the US House of Representatives; *The Rest*, a powerful look at the refugee crisis in Europe; *Kifaru*, which examined the fate of the last living white male rhinoceros; and *Willie*, the inspirational story of the man who broke the colour barrier in the NHL.

Screenings featured Q&As with directors and/or subjects. Notable subjects shared their stories with students, including artist and activist Ai Weiwei, director of *The Rest*; *Willie* subject Willie O'Ree; and Jack Sim, sanitation advocate and activist and the subject of *Mr. Toilet: The World's #2 Man*. A total of 80 schools from seven school boards and seven independent schools brought their students, including many from outside Toronto, a testament to the unique draw of the program. Additionally, a school from Saskatchewan, on a trip to Toronto, rearranged their schedule to attend a Docs For Schools screening and a public screening at the Festival.

The in-school selection reached a new high of 291 schools in 37 school boards, plus 14 independent schools throughout the province, with popular titles including *Inventing Tomorrow*, following students solving environmental issues; *Kusama: Infinity*, examining the work and career of acclaimed artist Yoyoi Kusama; and *Turning Tables*, focusing on Indigenous musician and powwow techno pioneer Joshua DePerry, a.k.a. Classic Roots. Although intended mainly as a program for secondary schools, the Docs For Schools in-school selection in particular included titles suitable for younger audiences.

In its sixth year, the Docs For Schools fall/winter program presented 15 unique films and 20 screenings throughout the school year. Screening cities included Belleville, Dryden, Hamilton, Ottawa and Sudbury. Ten of the screenings had Q&As with special guests. Several films were programmed to complement existing events or awareness campaigns, including a screening of *Soul on Ice* as part of Black History Month. Partner-venue relationships were deepened with screenings at the Canadian War Museum (*Amal; On Her Shoulders*) and the Aga Khan Museum (*Staging Post; Afghan Cycles; Inventing Tomorrow*). Total cinema audiences were 6,886.

The in-school Focus program featured five documentaries on the theme “Home,” examining the meanings and importance of this seemingly simple four-letter word. There were student audiences of 18,446 for the Focus Program.

Hot Docs presented its fifth annual Docs For Schools Teacher Conference at Ryerson University in February 2019. The free day-long conference was built around the theme “Visual Literacy in the Age of Fake News” and aimed to provide high school teachers with a greater appreciation of the medium so that they could offer students a richer and more critical media literacy perspective and understanding. One hundred and seventy-five teachers from Toronto and Southern Ontario participated, and programming included a keynote address from Daniel Dale, Washington Bureau Chief for the *Toronto Star*, with additional speakers including Mark Kelley (CBC’s *The Fifth Estate*), journalist Michelle Shephard and filmmaker Yung Chang.

Throughout the year, the Teacher Advisory Council continued to advise staff on logistical questions, film selection and educational resource development. Foundations were laid to expand Docs For Schools partnerships and further enhance the learning experience for students, and to integrate educators and experts from Western Canada into the program development.

2019 DOCS FOR SCHOOLS TEACHER SURVEY FEEDBACK

“There were great reviews from both teachers and students. Many students were impressed by how interesting the films were. They had previously thought of documentaries [as] dry or boring. A great opportunity for everyone!”

–Deborah Girardo, Ascension of Our Lord Catholic Secondary (DPCDSB)

“Every year, without fail, I receive student responses to the material that are moving and eye opening. This is an incredible learning opportunity for students and teachers alike!”

–Cherisse Tullett, Jesse Ketchum P.S. (TDSB)

“I participate yearly. It is so beneficial for students to see educational films that are relevant to their lives and their communities, making ties to curriculum and learning about the world they live in.”

–Sabrina Barone, Etobicoke C.I. (TDSB)

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1.E. Hot Docs Industry Conference & Professional Development Programs Summary

KEY FACTS

- 2,632 registered delegates and 457 decision makers in attendance.
- 16 conference sessions and six hands-on workshops were presented.
- Industry partners held five Micro-Meetings.
- Emerging filmmakers were engaged through Doc Accelerator and four Kickstart panels.

The Hot Docs Industry Conference celebrates the international and Canadian documentary community in attendance at the Festival to teach and share key lessons and experiences for filmmakers at all levels of their documentary careers.

The 2019 conference sessions ran the gamut of crucial industry topics, from equity in our industry to the art and craft of storytelling, from sound design in documentary to equity funding. An area of continued focus this year was authentic storytelling and co-creation. Conference highlights included keynotes on equity and inclusion from filmmaker and producer Lisa Valencia Svensson; a conversation between two Hot Docs honourees, Julia Ivanova and Julia Reichert; and “To Pitch or Not to Pitch,” which addressed the realities of pitching forums and how they are evolving.

Each year, the conference gathers industry and policy makers for Doc Summit, a focused discussion of a key issue in the documentary industry. This year’s Doc Summit was developed to celebrate the NFB’s 45th anniversary of Studio D. The Summit revisited the monumental impact of the first publicly funded feminist film production unit in the world, and looked towards the future of inclusive, diverse feminist filmmaking that sparks social change in Canada.

Kickstart, a full-day program designed for emerging and first-time filmmakers, saw the reprise of its most popular session, “My First VR Doc,” where filmmakers who were premiering their first VR project in the 2019 Festival shared their experiences, stories and insights. Other 2019 Kickstart sessions included “Let’s Work on Your Trailer” and “Chain & Gain.”

This year’s conference featured workshops for delegates to benefit from small group, dig-deep learning. The intimate environment and longer session time gave breadth and depth to attendees’ learning. From distribution strategy to working with drones to Canadian funding, these workshops expanded on conference sessions and offered takeaways and tools. As the demand for seats was intense, more workshops will be scheduled for the 2020 Festival.

Cultivating the next generation of documentary filmmakers is the mandate of the Doc Accelerator Lab and work placement, which offers practical career enhancement sessions with a focus on business and storytelling. Generously supported by Netflix and part of the Hot Docs Canadian Storytellers Project, Doc Accelerator is committed to supporting filmmakers who represent the pluralism of Canada. Ten emerging filmmakers from across Canada were selected under the Storytellers Fellowship; they were joined by the CrossCurrents fellows, Don Haig fellows and additional filmmakers supported by provincial agencies Creative BC and Yukon Media Development.

A critical outcome of the Lab is fostering creative friendships. Often working in isolation, these filmmakers now have a tight community to turn to for support and collaboration. After the Festival, the Accelerators will be contracted on a paid work placement within a production company on an active production. This experience allows for practical application of their developing skills in a professional setting, along with valuable networking opportunities.

Audiences can find great documentaries when they are well marketed and messaged. Doc Ignite is the Hot Docs workshop that teaches filmmakers key marketing tools and promotional techniques. In a small workshop setting using hands-on techniques, filmmakers learn tools they can apply to their current film in production and their career to come. Not every film has the resources to rely on power publicists and marketing firms to strategize on messaging and positioning. While using Doc Ignite tools, filmmakers prepare positioning statements, marketing strategies and communication kits that will support a successful release.

Hot Docs' year-round programming reaches the international documentary community. The Hot Docs Industry team participates as experts, trainers and consultants on a circuit of international festivals. By participating in the global community of documentary filmmakers, Hot Docs strengthens creative support and forges new relationships in the industry.

2019 DELEGATE SURVEY RESULTS

Average ratings for conference sessions, workshops and Micro-Meetings:

- Sessions were professionally presented: 4.2/5
- Speakers offered valuable insights into session topics: 4.1/5
- Discussions were directly applicable to professional interests: 3.9/5
- Discussions of topics were forward thinking: 3.9/5

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1.F. Hot Docs Market & Networking Summary

KEY FACTS

- The Hot Docs Forum hosted over 700 industry professionals, including 200 participating decision makers; 21 projects representing 18 countries were pitched.
- Over \$83,000 in cash prizes were awarded.
- Distribution Rendezvous facilitated 635 meetings, with 65 distributors, sales agents and programmers participating.
- Hot Docs Deal Maker arranged 800+ meetings for 56 projects, with 85 buyers participating.
- 19 Close Up With... sessions with key commissioning editors were presented.
- The Doc Shop offered a curated selection of 320 films, including 65 Canadian titles, for viewing.

Hot Docs Market

Hot Docs Forum and Deal Maker are the centrepieces of the Hot Docs market events, attracting key film financiers, exhibitors and agents with the very best of documentary project presentations. Selected out of hundreds, 21 projects (including one picked at random out of a Mountie's hat) pitched to 200 participating decision makers and a room full of All Access passholders. This year's Forum selection experienced incredible response from the table of decision makers, as well as the other programmers, funders, distributors and agents in attendance. Following the famous seven-minute Forum pitches with feedback, teams attended follow-up meetings with funders, in addition to 30 other selected Deal Maker projects. At the 2019 Festival, Deal Maker facilitated 800 meetings for these projects with 85 participating buyers, a record number. Servicing these in-progress films at a critical time in their life cycle is important to the health of the documentary community at large.

The *first look* Pitch Prize at the Hot Docs Forum is an independent prize fund underwritten and awarded by participating *first look* partners. *first look* is a curated access program for philanthropic supporters of and investors in documentary film that grants behind-the-scenes access to the industry. Hot Docs and *first look* partners believe in the power of film to bring about social change and manifest social justice. A total of \$50,000 CAD was granted to the top two projects presented at the 2019 Hot Docs Forum, as voted by *first look* partners after observing 21 leading international documentary pitches. The winners of the *first look* Pitch Prize were announced at the Hot Docs Forum Closing Awards.

This year Hot Docs announced two new prizes. The Surprise Prize at the Hot Docs Forum, supported by a generous anonymous benefactor, saw \$20,000 CAD awarded to the best pitch decided by the designees of the anonymous donor. *Twice Colonized* was awarded the 2019 Surprise Prize. The Promise Prize is a \$1,000 CAD cash prize awarded to a current Doc Accelerator Fellow or recent alumni who is a racialized Canadian emerging filmmaker, is dedicated to building a long-term documentary filmmaking career, has shown a demonstrated commitment to supporting their cohort of peers and whose work shows a strong creative vision and distinct voice. The 2019 Promise Prize was awarded to Jade Baxter.

Servicing the 200+ Festival filmmakers and their films is a critical part of the work of Hot Docs Industry. These completed works are hoping to find distribution and representation. The Doc Shop is the resource point for buyers to view these films and others outside of the Festival. The relaunch of the Doc Shop offered a sleek, clean design for ease of use. The newly created Doc Shop lounge is an exclusive spot for distributors to take meetings and network. Adding more passive and active networking opportunities for these buyers and sellers generates more dynamic relationships.

This year, the Doc Shop's site functionality was improved. Responding to user needs, the platform underwent operational updates and functionality tweaks, including enhanced search functions, sorting and reporting. These small but beneficial system updates improved the user experience and continues to make the Doc Shop a valuable tool for buyers and distributors, both at the Festival and year-round.

Owing to the popularity of the decision to introduce remote Doc Shop access during the Festival in 2018, access was further expanded this year. All Conference & Networking and All-Access passholders were permitted to log in to the Doc Shop remotely from April 25 through May 31. Over this period, Doc Shop titles were viewed collectively over 3,700 times.

Distribution Rendezvous paired filmmakers with rough-cut and completed works with distributors and agents. These meetings match films with potential representation, opening doors for them to travel to international markets, festivals and screens worldwide.

Hot Docs Networking

Hot Docs gathered over 2,600 delegates from around the world to provide a series of passive and active networking opportunities and help connect potential funding and creative partners. Over the course of the year in preparation for the Festival, the Industry team worked closely with a series of international government and professional association contacts to organize international and regional delegations. Fourteen delegations were welcomed from around the world and regionally from across Canada at Hot Docs this year. By attending as members of a delegation, filmmakers access discount pricing, increased profile and access to key programming activities. All of the delegations gather with Canadian filmmakers and funders at the International Co-Production Luncheon, which offers valuable active networking activities for those in attendance.

Each day of the Industry Conference, delegates gather at the Hot Docs Happy Hours. This familial community atmosphere offers passive networking opportunities for filmmakers and funders alike. Filmmakers celebrate their screenings, successful pitches and meetings while making new connections to potential funding and creative collaboration.

2019 DELEGATE SURVEY RESULTS

Average ratings for Close Up With... sessions:

- Sessions were professionally presented: 4.0/5
- Speakers offered valuable insight into topics: 4.1/5
- Discussions were directly applicable to professional interests: 4.0/5
- The atmosphere fostered networking with speakers: 3.8/5

Average ratings for the Hot Docs Forum:

- The event was professionally executed: 4.3/5
- Match-making was well-executed and beneficial: 3.9/5
- Pitches and discussions were informative and useful: 4.1/5

Average ratings for Hot Docs Deal Maker:

- The program was professionally executed: 4.3/5
- Match-making was well-executed and beneficial: 4.1/5
- Meetings were informative and useful: 4.1/5

Average ratings for Distribution Rendezvous:

- The program was professionally executed: 3.8/5
- Match-making was well-executed and beneficial: 3.6/5
- Meetings were informative and useful: 3.7/5

Average ratings for the Doc Shop:

- The service was professionally executed: 4.3/5
- The service was useful for finding films: 4.1/5

Average ratings for parties, receptions and special events:

- Ease of networking with both old and new colleagues: 4.1/5
- Ability to initiate or forward business opportunities: 3.8/5
- Accessibility of key delegates: 3.8/5

RELATED APPENDICES

VI. Hot Docs Market & Networking Events

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1.G. Hot Docs Production Funds & Financing Initiatives Portfolio Summary

KEY FACTS

- The Hot Docs Ted Rogers Fund disbursed \$85,000 to eight Canadian projects.
- The Hot Docs-Blue Ice Group Documentary Fund disbursed \$115,000 in development, production and completion grants to eight African film projects.
- The CrossCurrents Doc Fund disbursed \$40,000 to two international projects and the CrossCurrents Canada Doc Fund disbursed \$160,000 to six Canadian projects.

Hot Docs is honoured to manage a portfolio of funds that support Canadian and international filmmakers. Its portfolio has expanded this year to include the CrossCurrents Canada Doc Fund and an equity fund called Hot Docs Partners.

Hot Docs Partners

Hot Docs Partners has grown to a \$2.6M equity fund. Hot Docs Partners connects a select group of committed investors with international and Canadian feature-length documentary productions seeking financing. Blue Ice Docs is a lead Hot Docs partner, committed to match the investment on a case-by-case basis. Hot Docs Partners furthers Hot Docs' ongoing efforts to be a new source of financial support by bringing documentary filmmakers and private investors together at critical times for their production. This equity fund gives new opportunities for documentary investors and philanthropic supporters of documentary film. Hot Docs Partners announced two investments at this year's festival: *Agents of Influence* and *We Are Here*.

Hot Docs Canadian Storytellers Project

Growing Hot Docs' funding efforts is the Hot Docs Canadian Storytellers Project. This project is a new five-year initiative that invests in core funding, professional development and existing year-round programs for Canadian filmmakers, generously supported by Netflix. Hot Docs believes that by creating opportunities that support a diversity of perspectives and emerging voices, the documentary film industry will be stronger, more vibrant and sustainable.

The program prioritizes support for storytellers who are Indigenous, Francophone, Deaf, with disability, or who are racialized. Netflix's support of the Hot Docs Canadian Storytellers Project opened a new funding stream—the CrossCurrents Canada Doc Fund, which provides 10 annual fellowships and paid work placements in the Doc Accelerator Program—and enables Doc Ignite workshops to reach groups, regions and communities who have limited access to filmmaking training opportunities across Canada. Through the Canadian Storytellers Project, these Hot Docs programs will expand to meet a vital need in the documentary filmmaking industry.

The Doc Ignite workshops took place in Lunenburg, Toronto, Whitehorse, Vancouver, Kamloops, Saguenay, Edmonton and Yellowknife with partners Lunenburg Film Festival, Weengushk Film Institute, All Access, Available Light, the Documentary Organization of Canada, Creative BC, Mastermind Studios, Festival Regard and NorthWestFest.

CrossCurrents Doc Funds

CrossCurrents Doc Funds empower filmmakers from historically underrepresented communities to tell their stories. These funds now support international and Canadian filmmakers in short/interactive and theatrical streams.

Two international CrossCurrents Doc Fund alumni were selected to screen at the 2019 Hot Docs Festival: *Midnight Traveler* (Hassan Fazili, Old Chilly Pictures; Afghanistan) and *Kora: A Circle Life* (Tenzin Sedon, Tenzinsedon Film Studio; Tibet, China). *Kora: A Circle Life* was awarded the inaugural Betty Youson Award for Best Canadian Short Documentary.

This year's international CrossCurrents Doc Fund fellows come from Iran, Pakistan and Afghanistan. CrossCurrents fellows receive a fellowship to attend Hot Docs Doc Accelerator Labs and connections to key mentors to help support their work. The Hot Docs Industry team creates a bespoke curriculum for each group, facilitating meetings and connections with key industry experts, funders and creators. In 2018, the CrossCurrents Canada Doc Fund awarded \$160,000 to six projects from across Canada with production and development grants for short and feature works.

Hot Docs-Blue Ice Group Documentary Fund

For eight years, the Hot Docs-Blue Ice Group Documentary Fund has supported filmmakers who live and work in Africa, awarding 60 projects from 20 countries. This year, four filmmakers were awarded a fellowship to participate in an intensive private lab with a tailored story workshop that included sessions on business development and career sustainability. These fellows engaged in six days of curated exposure to the documentary industry, including the Hot Docs Forum. The fellows were guided through the process by a hand-picked group of mentors that will stay with the projects year-round, and also the next Lab in Marrakech at the Atlas Workshop. The intensive level of connection and communication with the filmmakers in this program offers them the support and knowledge growth they need to move forward with their work.

Two Hot Docs-Blue Ice alumni projects, *The Letter* (directed by Maia Lekow and Chris King) and *Testament* (directed by Zippy Kimundu and Meena Nanji), pitched at Hot Docs' Distribution Rendezvous and Deal Maker market programs respectfully. Two Hot Docs-Blue Ice alumni had work selected to screen in the Festival: *Buddha in Africa* (Nicole Schafer, Thinking Strings Media; South Africa) and *The Sound of Masks* (Sara CF de Gouveia, Lionfish Productions; South Africa).

Hot Docs Ted Rogers Fund

Founded in 2016, the Hot Docs Ted Rogers Fund supports Canadian documentaries in production. The fund has supported over 19 films to date. Three Hot Docs Ted Rogers Fund alumni films screened in the 2019 Festival, including opening night film selection *nîpawistamâsowin: We Will Stand Up* (Tasha Hubbard, Downstream Documentary Productions Inc.; Canada).

2018-19 FUND RECIPIENT FEEDBACK

"The Doc Accelerator program was a great benefit for me personally, being able to meet fellow doc filmmakers, seasoned industry pros and decision makers through the program. The sessions provided very valuable information that will no doubt help to further my career, giving me more guidance and 'how to' with my current and future documentaries."—Chris Strikes, CrossCurrents Canada Doc Fund Recipient, Doc Accelerator Fellow

"[The] CrossCurrents Doc Fund did not only offer [me] with financial support, but also provided all kinds of resources for our creation, long-term planning and international marketing. In my opinion, receiving the CrossCurrents Doc Fund not only offers guidance on creation, but also builds a bridge between creators and international documentary market, helping us know the rules and how it works and giving us a chance to enter the international documentary market confidently with our works."
—Tenzin Sedon, CrossCurrents Doc Fund, International Recipient

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ANNUAL OPERATIONS SUMMARY

2. ANNUAL OPERATIONS SUMMARY

2.A. Operations, Production & Administration

Last year, after much research and development, the operations team successfully introduced many new audience-facing services, including ticket forwarding functionality, online audience award voting and enhanced online voucher and package redemption. These services helped push Hot Docs into the digital age and create quick and efficient ways for audiences to utilize its ticketing and voting services. In 2018-19, Hot Docs' key focus was on ingesting and applying the feedback it had received in order to refine these services and address outstanding improvements. Many of the technical challenges that impeded the use of these new services were addressed, and communications were enhanced in order to ensure ease of use and higher adoption rates.

In an effort to reduce box office wait times for general audiences and to make ticket redemption easier and more efficient for public and industry passholders, an online passholder redemption portal was created, where passholders could redeem same-day tickets to all films online rather than making the trip to the box office. At the 2019 Festival, over 80 per cent of passholder tickets were redeemed online, cutting box office wait times substantially. This change also allowed for better advance knowledge of passholder ticket holds and redemption rates, which enabled the box office to release tickets to the public earlier in the day and opened up more space for last-second ticket purchases.

At the Cinema, the scanning hardware was overhauled, which helped to speed up ticket-holder lines and yield better real-time metrics on redemption and seating. The point-of-sale hardware was upgraded to process each transaction quicker and speed up wait times at the box office. New mobile concession stands were piloted at select events inside the Cinema, as well as new lineup configurations at the existing concession stand to create better traffic flow through the Cinema and get people into their seats before start time.

In order to better equip Cinema customer service staff to independently deal with more nuanced situations, onboarding and annual training now includes emergency, de-escalation, health and safety, and equity components. The training module on accessibility was built out, ensuring that all customer service staff were kept abreast of evolving policies and initiatives in order to better service customers with accessibility needs.

On the production end, hardware and services now allow filmmakers to deliver films digitally and swiftly from anywhere in the world directly to Hot Docs servers and in some cases directly to the projector in the venue. Along with the convenience, delivery costs were eliminated and quality control was improved significantly.

Hot Docs is a leading cultural organization committed to accessibility. This year, a new standard for accessibility was set by requiring captions be supplied for all Canadian films, while still commissioning the creation of captions and audio description for select international titles. The number of open caption screenings was greatly expanded, as well as real-time captioning during pre-screening introductions and Q&A sessions.

2.B. Marketing & Communications

In 2018-19, marketing and communication efforts continued to focus on integrating the organization's public-facing activities—from the Festival, to Doc Soup, to year-round Cinema programming—under the broader Hot Docs umbrella and, in response to the identified 2018 Festival Pass and package sales concerns, implementing a more targeted pricing and sales strategy for these products.

The seasonal brochure that was introduced last year to encompass the broad activities of the organization, both at the Cinema and Festival, was continued as a replacement for the more generic membership brochure. As a sales piece for membership, it makes Hot Docs programming and member benefits less abstract and allows for more frequent updating and tweaks to benefits and pricing. In addition to Cinema activities, the brochure also highlighted key Doc Soup and Festival sales dates along with related member benefits.

Additionally, e-communications continued to be scheduled to best benefit key programming and sales opportunities, with the Thursday Cinema e-bulletin highlighting programming for the upcoming week, and Tuesday e-alerts driving sales for key programming and windows, such as Doc Soup subscriptions, Festival ticket package windows, and Podcast Festival and Curious Minds Weekend on-sale dates. For all communications, lists were segmented based on memberships or subscriber status, as well as past purchase and interest history.

A new sales strategy for Festival passes and ticket packages was implemented that focused on targeted upselling, tactically restricting select package availability, limiting discount windows and better leveraging member benefits to drive new membership sales and renewals. This new approach relied heavily on contact list segmentation and tracking, which resulted in anywhere from 15-20 versions of a sales communication being issued to ensure the appropriate messaging and offer.

This new strategy proved extremely successful, as Festival pass and package sales surpassed targets by 8 per cent, with packages sales alone up by 15 per cent over 2018. Three hundred and twenty-eight ticket package buyers upgraded from 2018 to 2019 and the membership promotions around the Festival directly brought in 475 new and renewed members.

Media partnerships continued with the *Globe and Mail* and *BlogTO*, and a new in-kind partnership was reached with *Toronto Life*, which all totalled over \$66,000 in value. Partnerships with industry publications such as *POV*, *C21*, *IDA*, *Playback* and *RealScreen* saw an additional \$84,900 in sponsored advertising to support industry marketing efforts. In addition to these partnerships, the Festival also benefited from an expanded street-level campaign, including transit shelter advertising and subway station trailer rotation, and a robust online campaign primarily on Facebook and Google, which garnered a total of 3.34 million impressions and 19,436 visits.

The audience outreach strategies for the Festival prioritized accessibility initiatives, family programming and broad access partnerships, in addition to standard co-presentation partnerships and targeted film promotions and giveaways. In total over 5,200 free tickets were redeemed through these activities, which involved: 31 co-presentations with film and other cultural organizations; bulk ticket giveaway partnerships with 10 cultural and social service organizations; offers to 24 organizations serving the Deaf, Blind and Disability communities, including three meetup co-hosting partnerships arranged with ReelAbilities Toronto, Deaf Spectrum and Bob Rumball Canadian Centre for Excellence for the Deaf; offers to 48 ESL and adult literacy organizations; offers to 16 community centres and

other organizations serving low income communities; offers to 15 children and youth service organizations for family-oriented programming; and others.

The Festival hosted eight journalists, including from *The Hollywood Reporter*, *Indiewire*, *Filmmaker Magazine*, *Sight and Sound* and *Variety*. Hot Docs also underwrote a series of *Variety*eDailies that were issued during the event, which contained feature stories about the organization and Festival, filmmaker interviews, film reviews and industry news. Again this year, Hot Docs partnered with Tourism Toronto to host a media delegation for the opening weekend, and tourism-related efforts year-round resulted in some impressive hits, including on CAA, AMEX and MSN top tourism attractions lists. The advertising value equivalence (AVE) of media coverage garnered from the start of programming announcements in March to the end of the Festival totalled \$15.2 million CAD.

At the Cinema, ongoing social media efforts led to noticeable increases in followers, with Twitter followers rising by 8.7 per cent and Facebook likes by 18.5 per cent, while also reaching feed followers of over 16,000. Larger marketing budgets were allotted for the Cinema's two high-profile tentpole festivals, the Hot Docs Podcast Festival and Curious Minds Weekend, the latter of which included a considerable media partnership with the *Globe and Mail*. Theatrical runs and other curated programming continued to be promoted through multiple Hot Docs channels and through modest social media advertising.

2.C. Corporate Partnership Development

Corporate Partnership Development

In 2019, Hot Docs welcomed 70 corporate sponsors as official partners of the 2019 Festival from a wide range of categories and industries, and continued to focus on key sponsorship categories, integrated brand partnerships and customized partnership opportunities. Over the course of the year, Hot Docs began to identify some different trends over past years. These key findings are identified below, along with strategies to leverage these new findings over the coming year.

Year-Round Partnership Offerings

Cinema programming continues to mature and expand, garnering significant audience interest and bringing in record numbers of attendees. Over the past year, the Hot Docs team was very pleased at the sponsor interest around the Podcast Festival. In its third year, the event has successfully gained popularity with audiences, as well as the respect of the podcast industry. This past year, Hot Docs signed CBC Podcasts as the event's lead sponsor. Immediately following the event, discussions were started to renew their commitment, and they have signed on as lead sponsor for the 2019 event. Additionally, a range of new sponsors were engaged for the event, including Shure, Penguin Random House, iHeartRadio and the Saint George Hotel.

Sponsors are increasingly interested in a year-round approach to their partnerships. CBC Docs is the Signature Partner for the Festival, but also wanted some significant opportunities throughout the year to connect with audiences. Positioning as the Presenting Partner of the Hot Docs Ted Rogers Cinema was included in their agreement, allowing them to keep their brand active 365 days a year.

Sponsorship materials are currently being redesigned to reflect a year-round offering of opportunities to leverage Cinema audiences. All opportunities will be packaged together to encourage partners to consider a more fulsome approach to partnering with Hot Docs beyond the Festival.

Audience Research

After the 2017 Festival, a questionnaire was distributed to gain a better understanding around specific areas of interest in consumer behaviour related to Hot Docs audiences. The goal was to have information about audiences that would allow Hot Docs to better target specific categories and brands using these insights. Hot Docs worked with IMI, a respected international market research and consulting firm, to craft questions and identify key areas of interest for the survey. IMI also analyzed the results, pulling regional and national average data to help contextualize the data.

Results reinforced Hot Docs' understanding that its consumer base puts a higher value on a product's social and environmental impact than the average consumer regionally and nationally. Hot Docs audiences are also much more likely to spend more money on a product based on a product's social and environmental impact.

Also of note is that 91 per cent of Hot Docs attendees will travel via air on holiday in the next year. Compare to 66 per cent and 74 per cent of the regional and national population, respectively. Hot Docs audiences are also frequent travelers, planning on average to take 3.1 trips yearly, while the national average is 2.1.

As a result of having this data as an important touchpoint, Hot Docs was able to confidently pitch new companies and agencies, and successfully signed environmental shoe company Allbirds as a new sponsor, as well as Brita, the water filter company. Both brands communicated that the audience data around environmental and social impact as a priority for Festival attendees made a significant impact in their evaluation of Hot Docs as a suitable sponsorship property.

Hot Docs looks forward to expanding its audience research to include year-round Cinema attendees, as well as tentpole events such as the Podcast Festival and Curious Minds Weekend.

Customized Partnership Packages

In addition to year-round offering of sponsorship and partnership opportunities, Hot Docs continues to work with its partners to create customized partnerships that are specifically tailored to their brand goals and priorities.

Hot Docs partnered with Brita this year around two very specific branded content pieces they were looking to bring attention to. The first piece was a four-hour “walkumentary” that showed audiences how long it takes for people in the developing world to find drinkable water. The second was a commercial spot showcasing the impact of single-use plastics on the ocean.

Hot Docs created a package for Brita that included showcasing the walkumentary at the Festival’s Opening Night Party, where it could be screened on a large wall with additional activation elements to engage attendees. The brand created custom signage to display under the film, giving audience key message points about what they were viewing. They also set up a display of reusable Brita-filtered water bottles for guests to take as a gift and engaged attendees to tell them more about Brita’s work in providing clean water to developing regions of the world, as well as helping to eliminate single-use plastics through the use of their filters and water bottles.

Brita was also provided with a “second last view” trailer position in the digital pre-shows of the Festival. This allowed Brita to have their commercial spot screen to full audiences, in a premium slot.

The result was an impactful activation that aligned perfectly with the interests and priorities of Hot Docs audiences and industry guests, positioning both Hot Docs and Brita in a leadership position around an important social and environmental issue.

2.D. Public Sector, Foundation & Individual Giving Development

This year, Hot Docs made strides in advancing its public sector, foundation and individual giving goals, focusing on deeper engagement with its donor base and on the continued alignment of Hot Docs' goals with funder priorities. Public and Foundation money raised totaled \$1,523,414 in fiscal year 2019.

Hot Docs secured \$267,000 in new funding from foundation and government partners this year. This increase includes top-ups in funding from existing partners, including the Toronto Arts Council, Ontario Creates, Ontario Cultural Attractions Fund, K.M. Hunter Charitable Foundation and Creative BC. New partners include the Harbinger Foundation with unrestricted funding; the Pitblado Family Foundation and the Patrick and Barbara Keenan Foundation for Docs For Schools; Inspirit Foundation for the Boushie family to be present at the Opening Night screening of *nîpawîstamâsowin: We Will Stand Up*; The McLean Foundation for the Docs For Schools Teachers' Conference; Canadian Heritage for the Persister Program, the translation of industry training materials into French and the Deal Maker program during the Festival industry conference and market; Yukon Media Development for the Doc Accelerator Fellow program; Telefilm for Cinema marketing of new Canadian work through the Theatrical Exhibition Program; and Ontario Creates for Hot Docs' eDaily spotlights in *Variety Magazine*.

The Hot Docs team actively engaged with city council members and with staff at the Toronto Arts Council in an effort to secure additional annual operational funding for the organization. At the Toronto Arts Council, efforts led to a shift in Hot Docs' funding category from Media Arts to the Large Institutions category. Hot Docs also received a significant mid-cycle increase, which will be maintained in 2019-20.

Hot Docs continues to engage with Toronto City Council to secure a property tax exemption for the Hot Docs Ted Rogers Cinema. In May 2019, City Council passed a motion supporting Hot Docs' pursuit of the exemption; Hot Docs will continue these efforts in the next fiscal year.

Hot Docs continued its engagement with public sector partners as part of the quiet phase of its capital campaign to expand the existing Hot Docs Ted Rogers Cinema. This year, Hot Docs received approval of \$540,000 from the Canadian Heritage Canada Cultural Spaces Fund (CCSF) to support design phase costs. As part of a dual-phase approach, Hot Docs will apply to CCSF for the construction phase in the next fiscal year. Hot Docs continues to work with Maple Leaf Strategies, specialists in public sector engagement, to assist in the identification of funding opportunities and outreach to key decision makers.

In terms of developing the individual giving program, Hot Docs continued the Pay It Forward campaign into its third year, reflecting the Festival's accessibility initiatives. Past year successes were reported to motivate donors to give again; Pay It Forward was amplified across many Festival properties (such as pre-show, daily e-mails, direct messaging and social media) and the online point of sale appeal was refreshed. The concept was to invite Festival patrons to purchase a ticket for a senior, student or newcomer by donating in increments of \$17.50. This year's individual giving campaign was very successful and has raised \$61,000 to date, a 22 per cent increase over last year. These activities include the proceeds of the Pay It Forward campaign, an end-of-year campaign and a call to donate during the Cinema membership and Festival pass sale.

Continued growth came from the Founders Circle membership program, which is now standing at 208 families. Hot Docs hosted several new cultivation events in the year leading up to the Festival but

turned attention to Stewardship only during the Festival roll-out. The annual Sneak Peek screening was utilized as a cultivation event for friends and family of current members and turned the Cinema into a social venue, allowing supporters to attend a post-film cocktail. Several additional Founders Circle events were added to the calendar this year, including a premiere screening with Dr. Ruth at the AGO, a meet-and-greet with artist and activist Ai Weiwei, and a detox shopping event for members, to name a few. These events allow the membership to benefit from a social atmosphere and helps to deepen their engagement with Hot Docs. These activities, in addition to thoughtful stewardship of the existing membership, resulted in 78 new members signing up to the Founders Circle program.

2017-2021 STRATEGIC PLAN REPORT

3. 2017-2021 STRATEGIC PLAN REPORT

3.A. Strategic Plan Executive Summary

In fall 2017, Hot Docs Board and Staff developed a five-year strategic plan, establishing the direction for the organization through to 2021.

The full five-year plan is available [here](#). It is built around five strategic goals, including:

- 1) Hot Docs will be a destination for discovery and curiosity, bringing outstanding documentaries to larger and more diverse audiences.
- 2) Hot Docs will be a trusted and indispensable champion for filmmakers, helping them advance their artistic visions with even more creative, financial and professional development support.
- 3) Hot Docs will amplify the power of documentaries by creating unique events and programs that foster civic engagement, cultural dialogue and learning.
- 4) Hot Docs will grow its organizational capacity and be recognized as a leader within the not-for-profit and cultural sectors.
- 5) Building on successful achievements to date, Hot Docs will further strengthen the sustainability of its financial and funding models by prioritizing reliable, long-term funding streams.

This Operational Plan document details activities in 2019 that support the five-year plan's strategic goals.

This Operational Plan has two sections, Core Activities and Tactics and 2019 Priority Activities. The first section represents major ongoing programs and best practices. The latter section details key enhancements or changes planned specifically for 2019.

Some highlights of these include:

- Grow Festival earned revenue through enhancements to pricing schemes and inventory management.
- Introduce or enhance new Festival program strands, including a potential focus for youth audiences and growing the Food & Film program.
- Develop funding support to further increase the number of post-screening Q&A conversations beyond 2018's 83 per cent benchmark and towards the eventual goal of achieving 100 per cent of Festival screenings.
- Capitalize on the success of the Podcast Festival with an expanded program and professional development stream.

- Expand the Curious Minds Speaker Series to four strands per semester and experiment with new timeslots and concepts.
- Pilot a Hot Docs for Continuing Professional Education program that combines documentary films with expert conversations that can be accredited as professional development.
- Launch Docs For Schools nationally, beginning with students and educators in B.C. and Alberta.
- Select high-calibre projects and successfully administer the first year of the Netflix-supported CrossCurrents Canada Doc Fund and the equity funding initiative Hot Docs Partners.
- Share the findings of a new, national Documentary Audience Research project.
- Integrate and launch a new digital/email marketing platform and begin the process on a website rebuild.
- Refine and formalize new Equity and Inclusion initiatives and policies across the organization.

All initiatives will be tracked and monitored by staff and will be reported on in the organization's Annual Report.

3.B. Key Goal 1: Empowering Discovery and Curiosity

Hot Docs will be a destination for discovery and curiosity, bringing outstanding documentaries to larger and more diverse audiences.

WHY: The incredible growth of non-fiction media is creating tremendous choice; more than ever the public is looking for authoritative voices that can help them connect with the most creative, inspiring and relevant documentaries.

HOW: Hot Docs will continue to focus on high-quality programming across all of its activities and will invest in advancing and innovating how we attract and diversify our audiences.

KEY ACHIEVEMENTS

Hot Docs continued to grow the reach of its programming, increasing audience size and participation across its many initiatives. The Cinema enjoyed robust growth of its membership program, from 8,500 to 9,964, and welcomed 255,889 patrons to its year-round programming, an increase of over 57,000 from last year. The Festival's audience grew to 228,000, supported by a diverse program slate that received the highest-overall average rating (4.39/5) for feature documentaries from audiences. Touring programs continued to build the Hot Docs brand with outstanding documentaries screening in markets beyond Toronto: the Crave Hot Docs Showcase enjoyed successful screenings in Vancouver, Winnipeg, Edmonton, with additional Showcase screenings across Ontario, and Hot Docs presented a well-received program abroad in London. Docs For Schools also grew its total participation to 128,138 students, and 2019 saw the launch of the program beyond Ontario, with outreach efforts beginning in B.C. and Alberta. Overall, the organization continued to enhance its accessibility initiatives, which included presenting 25 open caption, 59 closed caption and four audio described screenings. Finally, engagement with Toronto's diverse cultural communities was supported by refining its co-presentation and engagement strategy, including partnerships with ReelAbilities Toronto, the Institute for Canadian Citizenship, Covenant House, Culturelink and more. The Cinema continued to partner with other non-profits to provide a venue to screen documentaries relevant to their communities and members, a strategy that is successfully drawing new audiences into the Hot Docs orbit.

3.C. Key Goal 2: Championing Creativity

Hot Docs will be a trusted and indispensable champion for filmmakers, helping them advance their artistic visions with even more creative, financial and professional development support.

WHY: The landscape for producing documentaries is as challenging as ever, and independent filmmakers are more likely to succeed in achieving excellence when they have robust support.

HOW: Hot Docs will focus on sustaining the quality of its core industry programs, while adding structure and enhancing the benefits of its year-round training and funding activities.

KEY ACHIEVEMENTS

Hot Docs continued its essential work in supporting creative and business opportunities for documentary filmmakers. This year saw the first round of activities on new funding initiatives, including the Netflix-supported CrossCurrents Canada Doc Fund and the new equity financing initiative Hot Docs Partners. Both programs build on the successful funding schemes provided through other Hot Docs fund programs with important iterative refinements. The CrossCurrents Canada Doc Fund, with its priority focus on supporting filmmakers from underrepresented communities, engaged in important outreach to communities across the country and introduced new peer-reviewing protocols to the project evaluation process. The Hot Docs Partners initiative successfully signed its first deals of support for several projects, and introduced new private investors into the Canadian and international documentary landscape. The Doc Ignite program brought valuable skills-development workshops to communities across Canada, including many Hot Docs had not visited before, including Kamloops, Yellowknife and Saguenay. Hot Docs also launched its latest audience research project, "2018 Documentary Audience Research," in Los Angeles at the Getting Real conference, and applied this learning to its own programming. Meanwhile, core activities, including the annual Forum and Deal Maker, saw record numbers of applications and enjoyed high marks from participants.

3.D. Key Goal 3: Amplifying Engagement

Hot Docs will amplify the power of documentaries by creating unique events and programs that foster civic engagement, cultural dialogue and learning.

WHY: Documentary storytelling is a powerful platform for fostering empathy and sparking action, and audiences and filmmakers are seeking deeper opportunities to explore their social, cultural and historical context.

HOW: Hot Docs will seek to launch special initiatives and pilot new programs that offer a wider scope of perspectives on the stories that documentaries tell.

KEY ACHIEVEMENTS

Across the organization, new and special events gave audiences the opportunity to engage more deeply with documentary content. At the Festival, special talks were well-received (including a history of NFB founder John Grierson; a conversation with artist, activist and filmmaker Ai Weiwei; and a panel discussion about female voices in documentary film). Other special programming, such as Food & Film events and free IMAX screenings, solidified their place in the Festival's core offerings. While filmmaker presence at Festival Q&As declined slightly to 77 per cent in 2019, next year will see the growth of resources to support filmmaker travel and/or remote participation in post-screening Q&As.

At the Cinema, a deeply realized roster of programs supported this strategic goal. The Curious Minds series and Weekend program both grew, presenting stimulating talks and conversations, often with direct documentary tie-ins, welcoming total audiences of 30,393 and 3,937, respectively. The Hot Docs Podcast Festival, in its third edition, introduced another great line-up of live events that celebrated and explored the creation of audio documentaries. The successful pilot of Hot Docs for Continuing Professional Education, with a screening and panel of the film *Collared*, provided accredited professional development hours for lawyers and accountants.

3.E. Key Goal 4: Growing Capacity

Hot Docs will grow its organizational capacity and be recognized as a leader within the not-for-profit and cultural sectors.

WHY: Investing in strong and empowered teams will foster the environment and structure necessary to successfully grow and sustain the organization.

HOW: Hot Docs will invest in and diversify its talent, reward innovation and excellence, and develop new resources that support professional development.

KEY ACHIEVEMENTS

Hot Docs continued to look to build its overall organizational capacity. Key initiatives included the drafting of a Statement of Values, which the Board of Directors codified as an organization-wide focus on building diversity and inclusion into all practices and constituencies at Hot Docs. Hot Docs' Annual Plan was updated to include a new priority plan on key diversity and equity initiatives across the organization. Hot Docs reviewed core overhead and administrative services as well, engaging in cost-savings renegotiations with many suppliers and partners and in some cases moving to new systems while continuing to serve core staff requirements. A cross-departmental committee created new onboarding tools to better integrate and welcome new staff into the organization. Meanwhile, where budget allowed, new staff positions were added to further build the organization's year-round capacity. A full-time Conference Director was hired to take a leadership role on the direction and management of the World Congress of Science & Factual Producers event, and new year-round positions related to the Cinema's growing programming and operational scope were added.

3.F. Key Goal 5: Enabling Sustainability

Building on successful achievements to date, Hot Docs will further strengthen the sustainability of its financial and funding models by prioritizing reliable, long-term funding streams.

WHY: Successfully advancing Hot Docs' mission and vision requires resources that are aligned with the scope of the organization's ambitious goals.

HOW: Hot Docs will further diversify its income streams, developing new and improved earned revenue strategies and growing the support it receives from funders, sponsors and patrons.

KEY ACHIEVEMENTS

The 2019 fiscal year was a financially successful one for the organization, turning around an annual deficit from the previous year into a modest surplus. Key initiatives in this regard included a focus on building the Festival's earned revenue by refining the marketing and pricing of box office passes and single ticket sales. This resulted in an increase in gross revenues that significantly outpaced the core audience attendance increase. Festival industry passes were also adjusted in pricing, resulting in growth of revenues without a drop in attendance.

The Cinema enjoyed its most financially successful year to date, with extremely successful runs of many documentaries. Membership at the Cinema also bloomed, with an overall increase in members from 8,500 to 9,964. Core events and Cinema programs, including Curious Minds and the Podcast Festival, enjoyed healthy revenues.

The organization's focus on growing philanthropic support continued to see positive returns, with the Founders Circle program adding 78 new members and enjoying 54 per cent growth year-over-year—a testament to the engagement and hard work of many key volunteers attracting new donors into the community.

Corporate sponsorship continued to be robust, but many corporate economic headwinds this year beyond Hot Docs' control limited the growth of that stream. On the public sector side, Hot Docs succeeded in maintaining all key government partners and made significant advancements with key provincial funders, such as the Toronto Arts Council, where Hot Docs was moved into the large institutions category. Meanwhile, Hot Docs continued to explore new ancillary revenue streams, including signing a partnership with a third-party Continuing Professional Education company to integrate documentaries into their programming, and continuing to build partnerships with other cultural events and organizations to provide fee-for-service documentary programming.

3.G. Outcomes & Benchmarks

To measure the success of its plan, Hot Docs will regularly evaluate its ongoing results against the key outlined priorities, and use a broad array of quantitative and qualitative performance indicators. Major outcomes will include the following:

- ❖ *Reach aggregate audiences of over 500,000 per year through all of the organization's activities.*

Hot Docs Aggregate Audience

2016-17	2017-18	2018-19	2019-20	2020-21
368,979	421,000	485,030		500,000

- ❖ *Increase the Cinema's overall membership base by 25 per cent over five years.*

Hot Docs Ted Rogers Cinema Membership

2016-17	2017-18	2018-19	2019-20	2020-21
5,013	8,500	9,964		6,207

- ❖ *Increase in the Cinema's self-generated income through screenings and special events by 50 per cent over five years.*

Hot Docs Ted Rogers Cinema Self-Generated Income

2016-17	2017-18	2018-19	2019-20	2020-21
\$2.05M	\$2.19M	\$2.95M		\$3.075M

- ❖ *Achieve Festival audience growth of 10–15 per cent, driven by increasing existing capacity usage by 20 per cent and growing diverse audience participation by 30 per cent.*

Festival Audience Growth & Diverse Audience Participation

2016-17	2017-18	2018-19	2019-20	2020-21
215,000	223,000	228,000		237,000– 247,500

- ❖ *Grow overall Q&A and live-event participation at the Festival to 90 per cent of all scheduled screening slots.*

Q&A and Live Event Inclusion

2016-17	2017-18	2018-19	2019-20	2020-21
79%	80%	77%		90%

- ❖ *Expand Docs For Schools to reach 200,000 students a year and over 500 schools nationally through an additional 100,000 students per year.*

Docs For Schools Student Audiences & Participating Schools

2016-17	2017-18	2018-19	2019-20	2020-21
114,798	122,532	128,138		200,000 students
361	384	393		500 schools

- ❖ *Host or partner on 100+ screenings outside of Toronto, reaching communities coast-to-coast and in other countries.*

Hot Docs Screenings Outside of Toronto

2016-17	2017-18	2018-19	2019-20	2020-21
61	113*	48		100+

**30% of 2017-18 screenings outside Toronto facilitated with funding for Canada 150 events.*

- ❖ *Raise an additional \$1–2M for the Hot Docs portfolio administering funds supporting independent filmmakers.*

Hot Docs Production Fund and Financing Initiatives Portfolio Value

2016-17	2017-18	2018-19	2019-20	2020-21
\$8M	\$10M+	\$10M+		\$9–10M

- ❖ *Expand the Hot Docs Collection to 10 digital and VOD services in multiple territories.*

Hot Docs Collection Titles, Platform & Territories

2016-17	2017-18	2018-19	2019-20	2020-21
9	9	7		10 platforms
2	4	2		2+ territories

- ❖ *Grow Hot Docs Founders Circle to 300 individuals and families.*

Hot Docs Founders Circle Individuals & Families

2016-17	2017-18	2018-19	2019-20	2020-21
113	145	208		300

- ❖ *Target growth in the consolidated operational budget to \$9.5M annually, and grow restricted reserve funds to \$950,000.*

Operational Budget & Restricted Reserve Funds

2016-17	2017-18	2018-19*	2019-20	2020-21
\$7.75M	\$8.5M	\$8.5M		\$9.5M
\$650K	\$897K	\$807K		\$950K

**Amounts represent unaudited financial projections.*

OPERATIONAL PLAN REPORT

4. 2017-2021 OPERATIONAL PLAN REPORT

4.A. Equity & Inclusion

Increasing equity and inclusion was a primary goal for Hot Docs in 2018-2019. Below are key priority activities that were developed in consultation with Hot Docs Board, staff and external consultants to contribute towards achieving this goal. These priority activities are reported on throughout the Operation Plan Report within the subsections to which they are directly related.

2018–2019 PRIORITY ACTIVITIES

- Apply a democratic and broad-minded curatorial perspective in programming films for the Festival and continue to ensure that the programming team represents diverse perspectives in its composition. In particular, in the context of the Festival's normal programming scope, ensure continued representation and participation of programmers from Indigenous, Francophone, communities of colour and LGBTQ communities. (p. 45)
- Ensure that the Festival program represents a broad view of Canadian culture and perspectives, including maintaining a minimum representation of 25 percent Canadian content at the Festival, and continually uphold a strong gender balance and cultural diversity and equity among invited filmmakers. (p. 45)
- On all Festival and industry submissions ask applicant filmmakers to describe their relationship to the film's subject community, so that this information can be considered by the programmers and/or juries. (p. 45)
- Continue to increase audience reach by connecting with diverse neighbourhoods and programming content that vividly reflects Toronto's ethno-cultural richness, including developing venue scenarios that bring public screenings to communities beyond the Festival downtown core. (p. 45)
- Research and review best practices for voluntary self-identification of groups participating in Hot Docs programming and industry activities, as well as staff and audience members, and consider options to track, measure and monitor these metrics. (p. 46)
- Where appropriate, develop strategic initiatives that operate alongside core industry programming, production funds and other activities that are designed specifically to enhance participation from identified underrepresented groups (e.g. CrossCurrents Doc Funds and Doc Accelerator, Docs For Schools Indigenous outreach initiative). (p. 53)
- Ensure that all externally populated selection committees (i.e. production fund selection committees and Forum selection committees) maintain diversity in their memberships and/or in the membership of their pre-reading support committees, and appropriately reflect the communities of the applicant filmmakers. (p. 57)

- Ensure that all Festival and Cinema staff undergo training with regards to accessibility, including fully reviewing Hot Docs' accessibility policies and best practices and provincial AODA requirements. (p. 59)
- Continue to be sector leaders with regard to accessibility standards, including developing partnerships that help filmmakers access funding or resources to add closed captioning and/or audio description to their films, and budgeting ASL interpretation where needed into Hot Docs' operations. (p. 60)
- Engage community partners to attract and welcome audience members from across Toronto's diverse ethno-cultural landscape, including: developing co-presentations with other arts and film groups that showcase work by and about these communities; working with social service organizations and youth groups interested in arts programming; and partnering with consulates and umbrella organizations that maintain strong community ties. Wherever possible, seek to reduce or eliminate barriers to Festival participation through free or discounted tickets. (p. 63)
- Regularly review and revise marketing and communications plan to better achieve attendance and investment by audiences in Festival and Cinema programs to meet the organization's diversity goals. (p. 63)
- In consultation with a committee of Board members and external advisors with relevant expertise, develop a new Statement of Values for Equity and Inclusion to help inform Board and staff recruitment and ongoing programming and operations. (p. 73)
- Ensure that recruitment for all volunteer advisory committees, including the Hot Docs Ted Rogers Cinema Advisory Board, the Artistic Advisory Committee, the HD30 Committee and the Teachers Advisory Council, is pursued with the guiding principles outlined in the new Statement of Values for Equity and Inclusion. (p. 74)
- Explore and seek to implement professional development workshops or similar activities for the organization's managers, with a focus on strategies to develop inclusive workplaces through recruitment and hiring, improve communication skills and manage talent. (p. 74)
- Ensure all job postings are advertised with clear language, especially when the position's responsibilities include engagement with diverse communities; broadly post all positions on key charitable and media sector job sites, and promote through Hot Docs' social media accounts to ensure visibility. Develop a list of partner arts and non-profit organizations that serve diverse communities through which postings can be further disseminated. Ensure all hiring managers take proactive steps to interview candidates representing a mix of potential backgrounds and lived experiences. (p. 74)
- Leadership to review the Statement of Values with all staff and discuss how embedding its principles within our activities supports our mission and reinforces core strategic priorities. Ensure that all senior leadership are accountable for developing diversity and inclusion strategies relevant to their teams and activities. (p. 74)
- To ensure organization-wide understanding, research and develop internal Hot Docs definitions for key aspects of the Statement of Values, including specific definitions for noted groups or

demographics, and correlate definitions where appropriate with legislated and/or government definitions, including best practices of partner arts councils. (p. 74)

- Continue to develop Hot Docs' volunteer corps with inclusivity goals as a top priority and develop outreach and community partnerships that attract a broad range of volunteers to the organization. Reward and cultivate key volunteers from diverse communities to become more involved with the organization. (p. 74)

4.B. Hot Docs Festival

In support of its strategic plan, Hot Docs will execute the following core activities and tactics through its ongoing operations:

- Present an exceptionally curated selection of international and Canadian documentaries each year, with an emphasis on launching world and international premieres.
- Ensure the complement and expertise of programming and operational staff match the event's production volume and scope to meet expectations regarding Festival excellence.
- Build the Festival's reputation as a destination for innovative documentary work that features new media, interactive technologies, cross-platform and live-event components.
- Maintain Hot Docs' strong international reputation through festival circuit travel that supports our outreach initiatives and capacity to attract high-quality projects to our event.
- Aim to provide all guest filmmakers with outstanding hospitality and continue to grow travel support, artist fees and/or honorariums.
- Increase the percentage of the Festival's post-screening Q&As and dialogues, with the goal of providing audiences with a deeper context for all Festival films.
- Present multiple screenings of films, with a majority receiving at least three presentation slots.
- Celebrate outstanding documentary filmmakers through annual retrospectives showcasing their work.
- Present a broad array of respected juried and audience awards, growing cash prizes to filmmakers whenever feasible, and present an annual awards event that remains true to Hot Docs' spirit.
- Underscore Hot Docs' exceptional role in promoting Canadian docs and talent by maintaining close ties to the country's leading and emerging documentarians.
- Maintain a minimum representation of 25 per cent Canadian programming at the Festival, and consistently achieve strong gender balance and cultural diversity and equity among invited filmmakers.
- Engage in co-presentations and co-programming opportunities with local and international organizations.
- Develop flexible and sustainable venue scenarios for public screenings each year, and increase audience reach by connecting with diverse neighbourhoods and programming content that vividly reflects Toronto's ethno-cultural richness.

- Sustain efforts to fill unused Festival capacity through broader partnerships, giveaways and friend-of-the-Festival invitations.
- Actively monitor the impact of other major festivals in proximity to Hot Docs' dates and, where appropriate, adjust strategies to mitigate impact on Festival premieres, attendees and profile.
- Ensure Festival submission fees are aligned with the programming team's viewing capacity and deadlines.
- Continue best practice protocols for tracking films and ensure that information sharing across the organization provides the programming team with the best intelligence on potential Festival selections.

2018–2019 PRIORITY ACTIVITIES

- ❖ *Continue to measure filmmaker and guest Q&A participation across all screening slots, and seek to increase overall participation via increased Skype usage with efforts to schedule sessions in advance of the Festival.*

Skype Q&As were deployed where feasible in equipped venues. Plans were begun to investigate recording Q&As from earlier Festival screenings to deploy at screenings that filmmaker guests are unable to attend.

- ❖ *Continue efforts to offer a significant number of accessible screenings (i.e. 50+), including closed caption (CC) and audio described presentations, in addition to select open caption screenings.*

A significant increase in accessible films was achieved, with captions available on 32 features and eight shorts. Closed captions were available at 59 screenings. Open captions were expanded from four screenings in 2018 to 25 in 2019. New in 2019, 20 screenings included live captions offered onscreen during introductions and Q&A periods. Audio description was available on four titles.

- ❖ *Actively engage with other major festivals that overlap or are in proximity to Hot Docs (e.g. Tribeca Film Festival) and, where appropriate, adjust scheduling strategies to mitigate impact on premieres, attendees and profile.*

Ongoing communication with the Tribeca Film Festival ensured that although festival dates overlapped in 2019, films and guests were scheduled in order to allow for guests to travel to both festivals.

- ❖ *Conduct research of recent Festival filmmakers and further develop internal policies regarding Hot Docs' definition of, support programs for, and engagement with independent media artists to better align with governmental arts council policies.*

Hot Docs remains a generous festival in terms of travel support and access for filmmakers. The honorarium offered to filmmakers screening at the Festival reflects guidelines established by artist-run centres.

- ❖ *Assess viability of continuing to work with new and/or existing neighbourhood venues in our ongoing efforts to engage with audiences outside of the downtown core.*

Hot Docs continued to offer programming in neighbourhood venues outside of the downtown core, including at the Aga Khan Museum and Fox Cinema, in addition to utilizing under-attended venues like Ontario Place Cinesphere. Screenings on the final weekend of the Festival expanded outside of the downtown core to include the neighbourhoods and communities of Flemingdon Park, Thorncliffe Park, the Beaches and South Parkdale.

- ❖ *Seek opportunities to grow net revenue and provide enhanced Festival experiences to audiences through participation in the Food & Film program, through meaningful and innovative events and partnerships.*

Expanding into its third year, Food & Film continues to impact and shape the Festival experience by providing meaningful and innovative events, while also growing community partnerships. Following similar formats from previous years, this year's Food & Film events ranged from intimate experiences for 40 guests or less to a landmark event for 150+ attendees. This year's experiences included a custom four-course tasting menu at Rosalinda, highlighting Mexican cultures and traditions; a decadent ode to pastry making, with a panel of notable guests, including former *Globe and Mail* food critic Chris Nuttall-Smith; and a master class in pizza making with Chef Rocco Agostino of Pizzeria Libretto.

In addition, a free family-focused program of IMAX documentaries brought a sold-out audience of young doc lovers and their families to Ontario Place Cinesphere.

- ❖ *Revisit filmmaker hospitality protocols with the aim of creating valuable opportunities for guests to network.*

Social and networking events remain core to the Festival experience, and Hot Docs provided activities and events for filmmakers and delegates to engage in, every day of the Festival. In addition, filmmakers received a daily email outlining key events and tips on making the most of their time in Toronto.

- ❖ *Pending funding, pilot introduction of Festival program strand aimed at young audiences.*

Key films from the Festival program were identified as "family friendly" and highlighted on the Hot Docs website. Additionally, a free family-friendly screening of IMAX documentaries was offered at Ontario Place Cinesphere.

- ❖ *Augment general practices with regard to recognizing producers of invited films, including listing them on press releases and other key materials and expanding events in which they can participate during the Festival.*

Producers were recognized on Hot Docs film announcement press releases and in the Festival program guide. Producers were utilized throughout the Industry Conference and were a core part of the Hot Docs Forum.

- ❖ *Create online ticket redemption mechanism to better serve passholders and update exchange policies to provide audiences with more flexibility.*

An online redemption portal was created for industry and premium passholders to facilitate easy advance ticket redemption, reduce the box office lineups at venues, allow for better control of inventories and enhance the passholder experience.

- ❖ *Revise ticket, pass, and package pricing with an eye toward increasing key metrics, including gross revenue, average price per package and ticket, and increased number of ticket, package, and passholders.*

New premium ticket pricing was introduced for all films in the Special Presentations program. Pass/package revenue was substantially increased by raising the average price per ticket for all packages and passes, leading to freed up inventory for single ticket purchasers.

- ❖ *Review overall ticket inventory structure, especially regarding "industry holds," and assess viability of releasing same-day ticket blocks for high-demand rush screenings to allow for increased single ticket sales and accessibility, especially for new audiences.*

Based on redemption metrics from past years, passholder inventory was decreased by 5-10 per cent. Based on early morning pass redemption numbers, inventories continued to be manually adjusted close to showtime to allow for more available same-day purchasing.

- ❖ *Improve audience experience and address filmmaker feedback regarding Audience Award voting procedures.*

In the second year of online Audience Award voting, most of the feedback and concerns from the pilot year were addressed. The voting window was extended to 24 hours after the screening start time, programmers delivered a tighter "how to" script, any technical gaps from the previous year were shored up and clearer messaging was sent to filmmakers prior to the Festival about how votes are tallied to ensure no voting irregularities.

- ❖ *Build on partnership with European Film Promotion, including finding ways to spotlight key European titles at the Festival and providing additional promotional and travel support.*

The EFP partnership continued in 2019, with 10 new films selected for The Changing Face of Europe program. Filmmakers and producers attending the Festival were provided with additional networking and meeting opportunities with industry delegates and guests. Coordination continued around media coverage of the programming partnership, in particular in *Variety*, which ran a feature story.

- ❖ *Build on efforts to provide outstanding world premiere screening experiences for filmmakers and audiences, including through paid sponsorship support for parties, better media positioning, camera calls, and optimal scheduling.*

All world premiere screenings at the Festival were provided with camera calls and were prioritized during the scheduling process to ensure that they received optimal placement for their premiere. World premiere titles were also prioritized when pitching films to editors and writers for reviews and Festival coverage. Where possible, guest subjects were invited to attend world premiere screenings, with additional travel support provided by the Festival.

- ❖ *Develop a written crisis-management plan that will provide senior staff with an established decision-making and communications framework with which to handle emergency situations.*

Hot Docs partnered with Sistering to provide staff with increased crisis management and de-escalation training, and created a toolkit for dealing with all manner of emergencies and escalated customer interactions.

- ❖ *Assess options within budget to improve DocX planning and presentation, including a clarification of roles and responsibilities and improved cross-departmental collaboration.*

A partnership was established with Contraverse VR, which provided a booking system as well as a simplified user interface for presenting VR experiences. This required less staffing of the front of house operation and allowed for volunteers to take over the facilitation role.

EQUITY AND INCLUSION 2018–2019 PRIORITY ACTIVITIES

- ❖ *Apply a democratic and broad-minded curatorial perspective in programming films for the Festival and continue to ensure that the programming team represents diverse perspectives in its composition. In particular, in the context of the Festival's normal programming scope, ensure continued representation and participation of programmers from Indigenous, Francophone, communities of colour and LGBTQ communities.*

The Hot Docs programming team continues to evolve in terms of cultural diversity and programming rationale. Two-thirds of the programming team are women and 40 per cent are people of colour. Indigenous, Francophone and LGBTQ voices are represented, with the introduction this year of two transgender programming consultants.

- ❖ *Ensure that the Festival program represents a broad view of Canadian culture and perspectives, including maintaining a minimum representation of 25 percent Canadian content at the Festival, and continually uphold a strong gender balance and cultural diversity and equity among invited filmmakers.*

The Festival continues to lead in terms of gender parity; 54 per cent of the directors in this year's program were women. Thirty per cent of the program was made up of Canadian films, with 56 countries represented overall in the Festival program. Increased numbers of films with a focus on cultural diversity, LGBTQ issues and disability were screened, to excellent audience response.

- ❖ *On all Festival and industry submissions, ask applicant filmmakers to describe their relationship to the film's subject community, so that this information can be considered by the programmers and/or juries.*

This question was asked on the Festival entry form, and information supplied was used to help the programming team evaluate films. Additionally, where the team was unsure of the filmmaker's relationship to their subject community, outreach was undertaken to gain further clarity to assist in making informed programming decisions.

- ❖ *Continue to increase audience reach by connecting with diverse neighbourhoods and programming content that vividly reflects Toronto's ethno-cultural richness, including developing venue scenarios that bring public screenings to communities beyond the Festival downtown core.*

Screenings on the final weekend of the Festival took place at the Aga Khan Museum, Fox Theatre and Cinesphere at Ontario Place. Building on inclusion and community development, programming and partnership initiatives were expanded so that Festival screenings at the Aga Khan Museum and Cinesphere were promoted to regular audiences and stakeholders for each organization. As part of ongoing outreach efforts, partners such as the Toronto Public Library, YMCA and the United Way GTA helped bring audiences from diverse communities from across the city to the Festival.

- ❖ *Research and review best practices for voluntary self-identification of groups participating in Hot Docs programming and industry activities, as well as staff and audience members, and consider options to track, measure and monitor these metrics.*

Basic tracking of gender statistics was added to the Hot Docs entry form, and will be refined in the coming year. Voluntary self-identification questions will be asked in greater detail to those films selected for the Festival, in order to better track this information in future.

4.C. Hot Docs Ted Rogers Cinema

In support of its strategic plan, Hot Docs will execute the following core activities and tactics through its ongoing operations:

- Successfully operate and program one of the world's only year-round cinemas dedicated primarily to documentary film.
- Maintain an ongoing programming committee that's charged with ensuring the Cinema's selections and bookings reflect the best creative and business decisions for the organization.
- Maximize flexibility and agility by programming on a hybrid calendar model in order to gauge and react to audience taste and buying patterns.
- Continue to grow the number of Cinema screenings with filmmakers, subjects and special guests in attendance to participate in Q&As.
- Provide diverse types of programming and strands (e.g. speaker series, theme weekends with guest hosts, performance-based events) to attract new audiences to the Cinema.
- Maintain a minimum annual commitment to 85 per cent documentary content and present multiple first-run feature documentaries per month with a variable number of screening slots per title, based on anticipated demand.
- Maintain a consistent and equitable revenue split with all distributors and/or filmmakers that conforms to industry standards but allows for innovation and creative solutions, where possible.
- Support overall revenue goals and partnership engagement through third-party rentals and provide first right-of-refusal option for regular festival renters; maintain a competitive rental price schedule for third-party and non-profit users.
- Maintain a membership model that rewards members by offering discounts, free tickets, front-of-line opportunities, special screening invitations, and incentives for frequent attendance.
- Build partnerships and ongoing outreach efforts to engage with local businesses and residents, the Bloor Annex BIA, Toronto City Council, as well as other festivals, student organizations and community groups.
- Actively work towards maintaining the Cinema's reputation for highly personalized levels of customer service; convenient and efficient ticket purchasing and pickup processes; a welcoming and casual atmosphere; and a deep and meaningful relationship with its audience and community.
- Maintain a pricing scheme and membership program that connects audiences to the Cinema, encourages frequent attendance, and builds a rich, ongoing relationship.

- Maintain strong, ongoing dialogue with all festival renters to discuss the Cinema’s operations, systems and facilities.
- Seek to maximize revenue by regularly assessing the concessions menu, pricing and promotions, and offering a mix of favourites and non-traditional premium items that are unavailable elsewhere.
- Ensure that the Cinema adheres to all current accessibility standards and that staff are expertly trained to deal with any special needs and requirements.
- Maintain the Cinema’s amenities, spaces and services with a focus on customer ease and satisfaction, ensuring a high level of cleanliness and a welcoming environment.
- Work to maintain top-of-the-line projection and audio equipment that will provide audiences with a high quality visual and audio experience; AV systems should remain flexible in order to allow for changes and shifts in exhibition formats and trends.

2018–2019 PRIORITY ACTIVITIES

- ❖ *Revise the Doc Soup schedule to include only early Wednesday and Thursday night screenings and refresh the event by introducing longer Q&A sessions that feature a guest journalist to lead more in-depth discussions with filmmakers, subjects and outside subject specialists.*

The Doc Soup 2018/19 season was revamped to offer two early evening screenings on Wednesday and Thursday monthly. Journalist and host Rachel Giese was engaged to host extended onstage conversations with filmmakers and guests, deepening audience engagement, which was well-received.

- ❖ *Continue Doc Soup Sundays and launch a new season in January 2019.*

Hot Docs built on the continued success of the Doc Soup Sundays series with a third season of incredible culturally minded docs paired with subjects, filmmakers and experts.

- ❖ *Host the third annual Curious Minds Weekend in March 2019, in partnership with The Globe and Mail, and bring leading thinkers and opinion-makers together for compelling conversations.*

Hot Docs hosted 10 well-attended and rapturously received events, featuring the likes of political strategist Donna Brazile, mindfulness guru Jon Kabat-Zinn, the creators of HBO’s *The Handmaid’s Tale* and the Canadian premiere of Netflix’s David Attenborough–narrated *Our Planet*.

- ❖ *Continue Music on Film series in partnership with the Royal Conservatory of Music, starting in September 2018, with an aim of cultivating more subscribers.*

Hot Docs had a banner year for Music on Film that included films on Beethoven, Ravi Shankar and Zuben Mehta and brought record attendance and a rejuvenated subscriber base.

- ❖ *In its third iteration, increase the size and scale of Hot Docs Podcast Festival in November 2018, including a two-day off-site Creators Forum, two Canadian showcase events, and an expanded slate of public- and industry-focused events.*

Hot Docs continued to increase the profile, profitability and prestige of the Hot Docs Podcast Festival with an expanded slate of live events and the newly minted Creators Forum. The Festival saw record public attendance, media reach and delegation while drawing new sponsors and partners like CBC, iHeartRadio, Shure Audio, The Kimpton Hotel and the French Embassy.

- ❖ *Build on 25 per cent membership growth in 2017 by focusing primarily on renewals and increasing membership participation and satisfaction.*

Hot Docs utilized new campaigns that leveraged enhanced membership benefits, ticket windowing, members' screenings, and personalized and targeted communications to increase membership to over 9,500, leading to increased Cinema and Festival participation.

- ❖ *Pilot a Hot Docs for Continuing Professional Education program that combines documentary films with expert conversations that can be accredited as professional development sessions for professionals such as lawyers and accountants.*

Hot Docs hosted its first Continuing Professional Education event in partnership with Voir Dire, screening the film *Collared* followed by an accredited panel discussion with legal experts. The event was sold out and put us on the map of hundreds of lawyers, accountants and other professionals. Six more events are plotted out for fall/winter 2019.

- ❖ *Expand the Cinema's engagement with local communities, including partnering with elected officials and other stakeholders to help host special screenings.*

Hot Docs hosted a dozen screenings and events in collaboration with sister organizations, not-for-profits and various other stakeholders in an effort to bring in new audiences and build its network.

- ❖ *Continue to host free member screenings on a quarterly basis and emphasize the benefits of membership whenever possible in communications.*

Hot Docs continued to offer its expanding membership exclusive opportunities to get together at the Cinema for premium events and sneak peeks, including the annual Best of Hot Docs Short Film Showcase, an advance theatrical screening of Hot Docs hit *Game Changers* and a sneak peak of *The Bill Murray Stories: Life Lessons Learned from a Mythical Man*. The monthly membership e-bulletin continued to be refined by adding new features and segments to increase open rates and highlight upcoming events.

- ❖ *Strategically schedule special high-definition broadcasts of theatre, opera and ballet.*

Hot Docs continued to screen films from the Exhibition on Screen series and live performances from the Royal Ballet, Royal Shakespeare Company, Stage Russia and Stratford.

- ❖ *Work on long-term client cultivation, including the signing of multi-year rental contracts, more streamlined rental pricing, expanded slate of rental services, and client appreciation events.*

Hot Docs set a new benchmark for rental revenue by bringing in more multi-day festivals (such as TAAFI and EST Docs) and by amending its weekend rental pricing. Four to five clients were signed to three-year rental contracts.

- ❖ *Expand the programming committee to include a new programmer/curator who can bring a diverse perspective to discussions and deliberations.*

After an extensive search, Hot Docs brought on Sarah Li-Lun MacArthur in the position of Programming Coordinator to help with the administration of current programming and build out a large portfolio of new and exciting programming initiatives.

- ❖ *Develop new programming stands, partnerships, and special events that have the potential to broaden audiences across all demographics.*

Hot Docs created and further developed many new flagship events and series aimed at bringing out a younger and more diverse demographic, including High Minded, A Taste Of, Grape Witches and Drunk Feminist Films.

- ❖ *Expand Curious Minds Morning Speaker Series to four strands per semester and experiment with new timeslots and concepts.*

Hot Docs continued to build the loyal Curious Minds audience, selling out courses regularly and experimenting with some success on afternoon and weekend courses.

- ❖ *Increase year-round accessibility initiatives, including monthly open caption screenings.*

Hot Docs hosted a series of open caption screenings throughout the year with the hopes of making this a regular part of its monthly calendar in fall 2019. Hot Docs also helped facilitate (along with Inside Out and ReelAbilities Film Festival) the first Reel Access Conference to work with other festivals and venues to make all of its offerings more accessible.

- ❖ *Assess and implement best options to improve audio presentation for live speakers and events.*

During busy periods, additional microphones were rented, and an RFP process was initiated to overhaul the public address system.

4.D. Hot Docs Year-Round Programming

In support of its strategic plan, Hot Docs will execute the following core activities and tactics through its ongoing operations:

- Present the Doc Soup monthly screenings series in Calgary, building on the success of the Toronto program.
- Work with local partners to produce special Hot Docs Showcase programs, with a focus on building upon existing partnerships in Edmonton, Winnipeg and Vancouver.
- Under the Hot Docs Showcase umbrella, partner with independent cinemas and alternative venues to facilitate additional screenings for selected Canadian and international films.

2018–2019 PRIORITY ACTIVITIES

- ❖ *With additional funding support and through partnerships with local film organizations and venues, develop three to four Hot Docs Showcase mini-festivals in rural Ontario and other under-served communities in the province.*

The end of Trillium funding saw the completion of Hot Docs Showcase events in Ontario in January 2019. Between October 2018 and January 2019 Showcase events were offered in seven communities.

- ❖ *Identify and work with international partners to bring Canadian documentaries to new locations around the world, including through targeted satellite series in London and/or Berlin.*

Hot Docs London completed its second year, with increased attendance. Hot Docs Berlin has been funded and will take place in 2021. Additional opportunities will be evaluated on an ongoing basis.

- ❖ *Develop partnerships with other arts organizations and venues (e.g. Canadian War Museum, Royal Ontario Museum) to provide Hot Docs programmed and branded screenings, with the aim of creating paid screening opportunities for filmmakers and fee-for-service revenue for Hot Docs.*

Hot Docs at the Canadian War Museum took place for a second year and was highly successful, more than doubling its audience. A programming partnership was established with Luminato, with Hot Docs booking films and providing programming expertise. Doc Soup Calgary, in partnership with the Calgary Film Festival, reached record numbers, with a second cinema being added to accommodate demand for the 2019/20 season.

4.E. Hot Docs Education & Youth Programs

In support of its strategic plan, Hot Docs will execute the following core activities and tactics through its ongoing operations:

- Provide youth with impactful learning opportunities through Docs For Schools Festival, including both in-theatre and in-school screening options.
- Present Docs For Schools fall and winter semester programs at the Hot Docs Ted Rogers Cinema.
- Continue to provide educators with customized education packages.
- Work with Hot Docs Teacher Advisory Council and curriculum specialists to maintain the high quality and creativity of Docs For Schools educational resources and lesson plans.
- Build upon the annual Teachers Conference by seeking to expand professional development and outreach provided to educators through workshops, seminars and online initiatives.

2018–2019 PRIORITY ACTIVITIES

- ❖ *Launch the first expansion of Docs For Schools outside of Ontario by making the program available in Alberta and British Columbia; engage with educators and local officials to maximize impact and support.*

Docs For Schools programming was offered for the first time to educators and students in B.C. and Alberta. Outreach began and the Docs For Schools Education and Youth Manager visited conferences in the provinces to gather feedback and information in order to tailor the program to student needs. This first year was focused on fact-finding, making connections and laying the groundwork for further engagement. To further the case for Docs For Schools' impact and expansion, Hot Docs hired consultants to conduct a program evaluation, which assessed past achievements, identified areas for growth and improvement, and confirmed that is a highly valued program by Ontario teachers

- ❖ *Continue to expand Docs For Schools partnerships by working with other community and cultural groups to bring screenings to their venues (e.g. Aga Khan Museum, Ottawa Museum of History, Sudbury and Hamilton Film Fest).*

Partnerships with other community and cultural groups continued to expand, with screenings at the Aga Khan Museum, the Canadian War Museum, and in partnership with the Sudbury and Hamilton Film Festivals. Additional partnerships are in the works for the 2019/20 school year.

- ❖ *Continue initiatives to develop increased and deeper participation of Northern and Indigenous communities in Docs For Schools, and continue to support travel to and engagement with target schools.*

Docs For Schools continued to make headway in meeting and engaging with educators and students in Northern and Indigenous communities. Filmmaker Michelle Latimer joined the Docs For Schools Manager on a trip to Thunder Bay to screen her film and connect with students. Outreach was

extended to all Northern Ontario school boards to provide them with information about the Docs For Schools program, and Docs For Schools was represented at the Northern Ontario Library First Nations conference. Relationships were built and enhanced, with future screenings and engagement opportunities identified for the 2019/20 school year.

- ❖ *Investigate partners that can provide technological solutions to support the evolution of delivery formats for Docs For Schools content, and provide capacity for the program to succeed within a digital-delivery model.*

Streaming links for Docs For Schools films were offered for the first time, allowing greater opportunities for access to a wider number of schools. Internet access and bandwidth issues for streaming films still exist, but almost 50 per cent of the in-school program was able to be delivered via streaming links this year.

- ❖ *In partnership with the YMCA, produce a second year of Doc Camp during summer 2018 that provides multiple sessions of hands-on documentary workshops for youth.*

Doc Camp was delivered in 2018, with an increase in attendance by campers. The program is on hold for 2020, as issues of equipment, staffing and access are evaluated and other opportunities considered.

- ❖ *Bring Hot Docs—commissioned short films that commemorate Canada’s 150th anniversary to students through the Docs For Schools program.*

In the Name of All Canadians was successfully offered to schools and well-received by educators. The film compilation remains part of the Docs For Schools offering.

EQUITY AND INCLUSION 2018–2019 PRIORITY ACTIVITIES

- ❖ *Where appropriate, develop strategic initiatives that operate alongside core industry programming, production funds and other activities that are designed specifically to enhance participation from identified underrepresented groups (e.g. CrossCurrents Doc Funds and Doc Accelerator, Docs For Schools Indigenous outreach initiative).*

The Docs For Schools Manager attended the Northern Ontario Library Conference specifically to connect with librarians/educators based on-reserve. Additionally, the Docs For Schools in-school offering made a range of Indigenous-themed films available, such as *Standing Rock* and *Turning Tables*.

4.F. Hot Docs Industry Programs & Production Fund Portfolio

In support of its strategic plan, Hot Docs will execute the following core activities and tactics through its ongoing operations:

- Build on Hot Docs' position as the world's premier facilitator of financing for docmakers; continue to ensure the best projects are applying to the Hot Docs Forum, and improve access to the Forum for key and emerging markets.
- Offer conference programming for docmakers to showcase and discuss their work and view the work of others; continue to foster the most dynamic and relevant exchange of ideas possible, and showcase new formats while avoiding duplication with other events and festivals.
- Provide robust administration and promotion for Hot Docs' portfolio of funds (i.e. Hot Docs-Blue Ice Fund, Hot Docs Ted Rogers Fund, and CrossCurrents Doc Funds and Hot Docs Partners), regularly improving the administrative infrastructure, application intake and selection process, while providing meaningful networking, training and mentorship opportunities for recipients.
- Liaise with key international associations and agencies to improve Hot Docs' relationships, profile and services within an international network of documentary players and to further build our hosting capacity for official international delegations.
- Provide organizations, suppliers and other industry stakeholders with the opportunity to participate in expanded professional development programming through sponsored Micro Meetings, hosted events and display tables.
- Attract documentary industry decision makers (e.g. platform executives, exhibitors, broadcasters, sales agents, distributors) from around the world to the Festival and Forum, while continuing to foster meaningful delegate interactions, including matchmaking and networking opportunities.
- Provide meaningful matchmaking and networking opportunities for buyers and docmakers through the Forum, Deal Maker and Distribution Rendezvous, while also providing access to decision makers through the Conference and other programs.
- Continually refresh conference session formats to ensure their relevance in the continually changing documentary marketplace.
- Further develop Hot Docs Collection as a key content and brand partnership initiative that helps audiences connect with documentary films via leading digital and VOD platforms.
- Ensure The Doc Shop remains a key acquisitions service and resource that leverages sales for docmakers and Hot Docs' curatorial identity as a home for the best documentary content.
- Undertake comprehensive market research and consultations with key industry organizations and constituents to ensure that the most relevant issues are being addressed.

- Through the Doc Accelerator program, provide quality professional development opportunities for emerging filmmakers at the Festival and assist them year-round through job placement and workshop opportunities.
- Continue to seek opportunities to lead delegations to various international markets and festivals, and when viable create additional networking opportunities and brand visibility for Canadian filmmakers.
- Bring Hot Docs' Doc Ignite workshops to Canadian and international filmmakers, and continue to build on the work of past research projects to enhance Hot Docs' position as a leader in industry trends and intelligence.
- Enhance tracking mechanisms to gauge the level of business conducted at Hot Docs (e.g. the number of docs bought, sold and commissioned for broadcast or theatrical release).
- Where financially viable, continue to provide industry discounts and benefits to Hot Docs alumni filmmakers.

2018-2019 PRIORITY ACTIVITIES

- ❖ *Successfully roll out first open calls and/or project selections for expanded CrossCurrents program (Canada) and new Hot Docs Partners equity initiative.*

CrossCurrents Canada Doc Fund was successfully launched, supporting filmmakers from key priority groups across Canada. The Hot Docs Partners equity fund confirmed first investment and has established systems and processes.

- ❖ *In partnership with festivals and media agencies in other provinces and territories, update Doc Ignite curriculum for cross-Canada efforts to engage documentary filmmakers in knowledge workshops.*

Multiple new curriculums were created under the Doc Ignite workshops. Those programs were presented in partnership with festival and media agencies in other provinces and territories across Canada, building on creative and professional development content for filmmakers.

- ❖ *Share findings of new Documentary Audience Research project and update accompanying industry curriculum to reflect new findings.*

The new Documentary Audience Research findings were presented at markets, festivals and workshops across North America, accompanied by industry curriculum reflecting the updated results.

- ❖ *Capture in a Doc Ignite case study all relevant marketing, positioning, release, distribution and dissemination information and data for In the Name of All Canadians to further the established curriculum for filmmaker education.*

Hot Docs has not yet completed this *INAC* case study.

- ❖ *Enhance access to the newly launched Doc Shop with offsite and year-round viewing capabilities, while continuing to provide on-site access to buyers at the Festival. Cultivate the Doc Shop Lounge's value-added opportunities for both Hot Docs and decision makers.*

The updated Doc Shop launched with offsite and year-round viewing capabilities, with new reporting and search functions. Additionally, the on-site access for buyers was enhanced to provide a meeting space to continue to cultivate the Doc Shop Lounge's value-added opportunities for both Hot Docs and decision makers.

- ❖ *Build upon the success of the first look program, which introduces private funders and philanthropists to the Hot Docs Forum, and provides filmmakers with an opportunity to connect with high-net-worth individuals seeking to champion documentary films.*

first look continues to introduce private funders and philanthropists to the Hot Docs Forum, and provides filmmakers with an opportunity to connect with high-net-worth individuals seeking to champion documentary films.

- ❖ *Develop proposals and engage potential partners around launching new funding and training programs that support documentary films and filmmakers.*

Netflix is a new funding partner for the CrossCurrents Canada Doc Fund, which is a cornerstone of the Hot Docs Canadian Storytellers Project. This new fund supports projects from filmmakers that identify as Indigenous, Francophone, Deaf, with disability, or who are racialized.

- ❖ *Drawing on past workshop experiences in Canada and abroad, redesign the Doc Ignite curriculum and teaching tool to deepen its value.*

In 2019 Hot Docs launched two new Doc Ignite workshops: "Local to Global," which focused on how filmmakers can make their stories appealing to a global market, and "Distribution 101," a primer on distribution strategies for emerging filmmakers. Additionally, "Writing For Documentary" was expanded to a full three-hour hands-on workshop focusing on best practices for grant and proposal writing. Each of these Doc Ignite workshops were created by Hot Docs Industry staff drawing on their experience and expertise, and were presented multiple times in the past year to positive feedback.

- ❖ *Enhance access to decision-makers at the conference while providing delegates at all pass levels opportunities for active networking.*

Multiple conference sessions and workshops were offered—including two "Channel Surfing" panels focusing on international broadcasters and three Micro-Meetings presented by Canadian broadcasters—that gave passholders of all levels access to direct intelligence from attending decision makers. As well, All Access passholders could attend an all-time high of 19 Close Up With... sessions with broadcasters and film funds. This meant that access to decision makers was enhanced at the conference, while providing delegates at all pass levels opportunities for active networking and knowledge building.

- ❖ *Illustrate leadership in the documentary community by promoting the success stories from all our industry programs and Festival selections and by celebrating Hot Docs alumni filmmakers and our role in their successes.*

Hot Docs regularly celebrates the successes of alumni films and filmmakers in its e-communications and on its social media channels, including news of alumni being accepted to major film festivals and winning awards. At the Hot Docs Festival, official selections that are alumni of industry programs or recipients of production funds are always noted as such and congratulated in the program guide.

- ❖ *Better promote Hot Docs online tools and resources, including publication assets, that are available to delegates at the Festival and year-round.*

Hot Docs must better promote Hot Docs online tools and resources, including publication assets, that are available to delegates at the Festival and year-round.

- ❖ *Integrate Hot Docs Canadian Storytellers Project initiative into relationships with other key partners to enhance efforts to improve professional development, funding and training support to filmmakers across Canada.*

Hot Docs Canadian Storytellers Project initiatives were successfully integrated into relationships with other key partners across Canada. This year partners such as DOC, Creative BC, Yukon Media Development and Telus Storyhive supported the Doc Ignite and Doc Accelerator prongs of the Hot Docs Canadian Storytellers Project, allowing Hot Docs to serve more communities and build relationships with more filmmakers from across the country.

- ❖ *Continue to experiment with early industry delegate registration, and assess and update pricing and All Access Pass inventory management with a goal to increasing gross revenue.*

Hot Docs moved its industry registration opening date to early fall and created a more fulsome interdepartmental inventory tracking process with more frequent check-ins and a more regular scan of the All Access waiting list.

- ❖ *Review industry venue options and scheduling with the goals of maximizing usage and cost efficiency of core spaces, especially the tents, and reducing the number and/or length of other venue bookings, where appropriate.*

This year Hot Docs worked on trimming excess venue needs. The Revue Cinema was dropped in favour of a more streamlined roster of neighbourhood screenings. The filmmaker brunch at the Hot Docs Ted Rogers Cinema was also dropped to allow for an additional screening. Innis Town Hall was better utilized to allow for more capacity. Finally, the industry tent was used to host third-party events, and Hot Docs created opportunities to carry out hosting and cultivation offsite in order to free up inventory at public screening events.

EQUITY AND INCLUSION 2018–2019 PRIORITY ACTIVITIES

- ❖ *Ensure that all externally populated selection committees (i.e. production fund selection committees and Forum selection committees) maintain diversity in their memberships and/or in the membership of their pre-reading support committees, and appropriately reflect the communities of the applicant filmmakers.*

The selection committee continues to put great effort into promoting diversity in all reading and selection committees for each program by ensuring there is representation from the groups of storytellers who are receiving funding.

4.G. Operations, Production & Administration

In support of its strategic plan, Hot Docs will execute the following core activities and tactics through its ongoing operations:

- Provide the best possible technical presentation of Festival screenings and industry programming, and work to ensure all venues meet accessibility standards.
- Expand contra and preferred-pricing relationships with equipment and service providers to ensure access to leading technology and equipment for all Hot Docs events.
- Continue to find ways to sustain a welcoming and accessible atmosphere at the Festival and Cinema as activity and audience numbers grow.
- Monitor and continue to meet high standards for Hot Docs' accessibility protocols to accommodate enhanced service for attendees with disabilities.
- Maintain high visibility for the attendee Code of Conduct online and at the Festival, and ensure substantial reporting, investigative and disciplinary processes are in place to deal with harassment and/or violence complaints.
- Ensure optimum ratio of staff to patrons at the Festival and Cinema.
- Continue efforts to build ticketing technical infrastructure and develop policies that allow audiences easy and accessible ways to make their purchases and redemptions.
- Regularly solicit input and insight through stakeholder meetings and consultations, departmental analysis and review.
- Seek to ensure that industry and conference venues provide user-friendly environments with technical services and networking spaces.
- Maintain affordable host hotel options that are close to industry venues.
- Monitor and reach out to new and non-traditional screening venues, and maintain strong, comprehensive and cooperative relationships with all existing Festival cinemas.
- Review and align liabilities coverage based on size and growth of the Festival and organizational activities.

EQUITY AND INCLUSION 2018–2019 PRIORITY ACTIVITIES

- ❖ *Ensure that all Festival and Cinema staff undergo training with regards to accessibility, including fully reviewing Hot Docs' accessibility policies and best practices and provincial AODA requirements.*

Hot Docs continued to ensure that mandatory AODA training was incorporated into the onboarding process for all Cinema and Festival staff and volunteers. Accessibility training for all customer-facing

staff and volunteers was updated to reflect Hot Docs' continued increases to its accessibility practices, and a larger focus was placed on situational training.

- ❖ *Continue to be sector leaders with regard to accessibility standards, including developing partnerships that help filmmakers access funding or resources to add closed captioning and/or audio description to their films, and budgeting ASL interpretation where needed into Hot Docs' operations.*

Hot Docs further enhanced its accessibility offerings during the Festival. Through a partnership with Ai-Media, Hot Docs was able to present 20 screenings with live captioning of Q&As, as well as a significantly expanded roster of 25 open caption screenings after successfully piloting this in 2018. Hot Docs also presented 59 closed caption screenings and four audio described screenings. Hot Docs pursued a target to ensure that all new Canadian features in English (or partial English) were presented with either closed captions or open captions; of 25 eligible films, 21 were presented with closed captions.

4.H. Marketing & Communications

In support of its strategic plan, Hot Docs will execute the following core activities and tactics through its ongoing operations:

- Hone marketing strategies through annual market research and audience surveys.
 - Further cross-leverage Festival and Cinema activities to ensure an integrated 365-day experience aimed at attracting new audiences.
 - Maintain an integrated social media–online marketing strategy that further builds an online following that can be converted into ticket buyers.
 - Reinforce efforts to continually find new and effective ways to promote Hot Docs’ success stories.
 - Market Hot Docs as a unique tourism product to attract out-of-town visitors to the Festival; continue development of partnerships and packages with airlines and hotels.
 - Expand advertising reach by securing more media sponsorships.
 - Build on efforts to attract audiences from third-language and diverse ethnocultural communities through outreach, community co-presentation strategies, and community-located screenings.
 - Continue to secure the attendance of quality Canadian and international media outlets at the Festival and provide enhanced advance and on-site services.
 - Support Hot Docs’ presence at national and international levels through wider dissemination of promotional materials; increase presence at key documentary festivals and markets.
 - Provide excellent stewardship to media contacts, and regularly refine communications strategies to effectively promote programming at the Festival and Cinema.
 - Annually review departmental database and reporting needs and implement sustainable and integrated database improvements where the use and business case is clear.
 - Continually improve in-house expertise and knowledge on database systems and continue to improve training and support to all staff on information systems, ensuring key documentation of records, statistics and customer information.
 - Annually produce an Annual Report and Highlight Report that document and showcase the full scope of the organization’s yearly activity.
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2018–2019 PRIORITY ACTIVITIES

- ❖ *Review and revise approaches to community outreach to better achieve attendance and investment by new audiences in Festival and Cinema programs to meet the organization's diversity mandate.*

Prior to the Festival, an assessment of 2018 outreach activities was conducted to determine optimal use of resources to best encourage diverse audience attendance. As a result of this assessment, focus was shifted from engaging organizations as co-presentation partners, which was administratively time consuming, to more comprehensive outreach focused on accessibility initiatives and bulk ticket giveaway opportunities. High-performing co-presentation partners from 2018 were retained and further leveraged, while low-performing partners were offered general outreach giveaway codes for films of interest to continue their involvement. The outreach coordinator was then able to focus more robust efforts on priority accessibility outreach initiatives for the Deaf, Blind and ESL communities, while also establishing new partnerships with larger organizations that can deliver larger, diverse audiences, such as the YMCA, Volunteer Toronto, and United Way GTA. Over 5,200 tickets were redeemed through these and other targeted outreach initiatives.

- ❖ *With the assistance of a third-party consultant, plan and implement major data migration to updated Salesforce data model standard and conduct departmental Salesforce workflow reviews to minimize performance interruptions.*

Initial discussions with Soljit, a Salesforce support provider, around the planned data migration occurred in summer 2018 and resulted in an estimated timeframe and approach for the project. The initiative was placed on hold for the year due to budget concerns. In May 2019 the budget was confirmed for the project and it is anticipated to be completed by the end of the summer.

- ❖ *Leverage new Pardot email marketing campaign capabilities to maximize remarketing efforts in membership, Doc Soup subscription and Festival package sales strategies.*

For year-round activities at the Cinema, the communications team continues to leverage Pardot to better segment e-communications based on attendance history, interest and membership profile. Implementation of a new sales strategy for Festival passes and ticket packages, which also integrated membership and Doc Soup renewal windows, required increased segmentation and remarketing for tailored offers based on membership and/or Doc Soup subscriber status past Festival package/ticket purchase. For key sales windows, often 17-20 versions of an e-marketing communication was prepared and issued for target segments, in addition to follow-up communications.

- ❖ *Further cultivate international industry and public-facing media contacts.*

The communications department continued to leverage Meltwater to further expand its public and industry media reach. After the press conference, tailored releases were sent to Meltwater contacts highlighting official selections by country. Additionally, efforts continued to expand the Festival profile as a tourist attraction both through Meltwater and a continued partnership with Tourism Toronto, which has led to Festival spotlights on Amex, CAA and MSN custom content tourism listings. Budget was made available to underwrite *Variety* e-Dailies at this year's Festival, which saw a significant increase in coverage from that outlet. As well, the industry team was able to provide additional funds for journalist hosting, which enabled attendance by new, young film journalists from the US and UK.

- ❖ *Initiate preliminary planning for website redesign and launch in 2019-2020, and determine ongoing administration and maintenance plan; take proactive measures to stabilize current website performance and improve load speed during FY19.*

After the 2018 Festival, immediate steps were taken to assess the cause of the intermittent website failures. Once determined, the cause was addressed and there have been no further issues. The load speed issue was also addressed in fall 2018 to the best possible degree, given the site's current construction. An RFP for a new website design and build was issued in early spring 2019, and proposals are currently being considered for a launch date in the late fall/early winter.

EQUITY AND INCLUSION 2018–2019 PRIORITY ACTIVITIES

- ❖ *Engage community partners to attract and welcome audience members from across Toronto's diverse ethno-cultural landscape, including: developing co-presentations with other arts and film groups that showcase work by and about these communities; working with social service organizations and youth groups interested in arts programming; and partnering with consulates and umbrella organizations that maintain strong community ties. Wherever possible, seek to reduce or eliminate barriers to Festival participation through free or discounted tickets.*

In total, over 5,200 free tickets were redeemed through outreach initiatives for the 2019 Festival, which included: 21 co-presentations with film and other cultural organizations; bulk ticket giveaway partnerships with 10 cultural and social service organizations, including Volunteer Toronto, YMCA Toronto, United Way GTA, Bloor Culture Corridor, Institute for Canadian Citizenship, Toronto Public Library, Big Brothers Big Sisters, CultureLink Settlement & Community Services, Covenant House and Woodgreen Community Services; offers to 24 organizations serving the Deaf, Blind and Disability communities, include three meetup co-hosting partnerships at the Festival arranged with ReelAbilities Toronto, Deaf Spectrum and Bob Rumball Canadian Centre for Excellence for the Deaf; offers to 48 ESL and low adult literacy organizations; offers to 16 community centres and other organizations serving low-income communities; offers to 15 children and youth service organizations for family-oriented programming; and others.

- ❖ *Regularly review and revise marketing and communications plan to better achieve attendance and investment by audiences in Festival and Cinema programs to meet the organization's diversity goals.*

Marketing and communications plans for the Festival and Cinema were reviewed and revised to better achieve attendance and investment by more diverse audiences. Community co-presentation partners (see appendix I.iv.) were selected for Cinema runs and events as well as official Festival selections to expand awareness of programming in diverse communities. Outreach for the Festival focused on accessibility, with an emphasis on Deaf, Blind and ESL communities as well as low-income communities, with promotional arrangements and partnerships being made with a number of community and social service organizations.

4.I. Financials, Funding & Resource Development

In support of its strategic plan, Hot Docs will execute the following core activities and tactics through its ongoing operations:

- Continue to maintain a high level of financial management with a continued focus on cost control.
- To support cashflow and contingencies, aim to annually maintain 10 per cent of the gross operating budget for the organization's reserve/restricted funds.
- Seek to exploit new earned revenue opportunities through the continued innovation of pricing models and schedules, while maintaining respect for the organization's core belief in accessibility.
- Strengthen ties with current Festival partners, with a focus on innovative program enhancements, marketing alignments, and increased cash and in-kind support.
- Ensure our relationships with our federal, provincial and municipal funding partners remain strong through regular engagement, updates and actively matching priorities with opportunities.
- Target public-facing sponsors and partners from a range of brand categories that are strongly aligned with key audience demographics.
- Ensure that advertisers and sponsors seeking national, year-round and/or online profiles have sponsorship properties they can support within Hot Docs.
- Maintain a clear menu of unique activities and program streams to share with major corporate partners and other potential funding partners.
- Build on past successful efforts to further cultivate relationships and expand the size of the Founders Circle.
- Further grow Hot Docs' individual-giving program into a strong and sustainable revenue source that's fully integrated into the overall fundraising strategy and supported by the clear communication of Hot Docs' charitable mandate to audiences across all events and platforms.
- Continue to offer "friend-raising" events and trips to other festivals to build relationships with potential major donors.
- Develop research and easily shared material that demonstrates the social and cultural impact of documentaries through case studies, surveys, metrics and media analysis.
- On a semi-regular basis, conduct economic impact surveys and widely share results with a broad array of partners at the local, provincial and national levels.

- Ensure all initiatives are designed and implemented with the maximum appropriate real estate and recognition for sponsors and advertisers.

2018–2019 PRIORITY ACTIVITIES

- ❖ *Take steps to further establish the Hot Docs Foundation U.S.A., Inc., Hot Docs' charitable giving arm in America, which will allow Hot Docs to provide charitable tax receipts to US-based donors and foundations; explore viability of holding a special cultivation event in NYC and establishing a process and the capacity for administering fiscal sponsorship for US-based donors for documentary projects.*

This year, Hot Docs utilized Hot Docs Foundation (U.S.A.), Inc. to collect donations for its *first look* program from US-based philanthropists, enabling these donors to receive a tax receipt for their contributions. New this year, Hot Docs established a process for administering fiscal sponsorship for US-based donors to support specific documentary projects, including the drafting of contract agreements and guidelines for fiscal sponsor applications. Hot Docs then administered its first fiscal sponsorship of a Canadian documentary project by a California-based donor.

- ❖ *Focus on cultivating relationships with family foundations to secure unrestricted support for Hot Docs operational programs (US and Canada).*

Hot Docs placed an emphasis on reaching out to and establishing relationships with new foundations this year. Through mailings to key foundations with a history of giving in the arts, Hot Docs invited foundation prospects to three events, including a screening of *The Bill Murray Stories: Life Lessons Learned from a Mythical Man* at the Hot Docs Ted Rogers Cinema in October 2018; a sneak peek of a film in spring 2019; and the 2019 Hot Docs Festival. This engagement, paired with cultivation events at last year's Festival, led to new foundation donations and relationships.

Hot Docs also made initial efforts to engage senior-level volunteers in engaging foundation contacts with limited success; Hot Docs hopes to increase peer-to-peer engagement of foundations in the next fiscal year.

- ❖ *Engage high-level decision makers to expand support from the municipal government, and proactively budget to protect the organization from potential provincial funding reductions.*

The Hot Docs team actively engaged with city council members and with staff at the Toronto Arts Council in an effort to secure additional annual operational funding for the organization. At the Toronto Arts Council, efforts led to a shift in Hot Docs' funding category from Media Arts to the Large Institutions category. Hot Docs also received a significant mid-cycle increase, which will be maintained in 2019-20.

Hot Docs continues to engage with Toronto City Council to secure a property tax exemption for the Hot Docs Ted Rogers Cinema. In May 2019, City Council passed a motion supporting Hot Docs' pursuit of the exemption. Hot Docs will continue these efforts in the next fiscal year.

- ❖ *Clarify the communication and presentation of the Founders Circle program in relation to Hot Docs membership program, and better train and equip frontline staff to represent both.*

Over the past year, membership copy and marketing of membership sales has begun to include the “premium” levels of membership. Additionally, box office staff have become more aware of how best to answer and direct questions about Founders Circle. There is more work to be done here and this work will continue to be a focus in the year to come.

- ❖ *Continue Founders Circle hosting and cultivation opportunities through the work of the HD30 committee and develop various “bring a friend” documentary screenings at the Cinema and other privately hosted events.*

The HD30 committee has been instrumental in growing the influence of the Founders Circle membership program. Doc Soup screenings, as well as a handful of other opportunities, allowed Hot Docs’ volunteer and member community to introduce their love of documentary film to their own personal network. By offering ways for members and volunteers to “bring a friend” and having Hot Docs staff welcome them, expectations for the year have been far surpassed.

- ❖ *Build upon improvements to Founders Circle stewardship, including concierge service, direct outreach and invitations to events, unique experiences and one-on-one meetings.*

Much of the work for Founders Circle over the past year was focused on onboarding new members to ensure their engagement. Regular phone calls to check in at 30 days and 90 days of membership have resulted in greater participation and, in turn, rates of renewal. Offering unique experiences, like a meet-and-greet with artist and activist Ai Weiwei and a premiere screening of *Ask Dr. Ruth*, have made a positive impression on Hot Docs’ valued supporters.

- ❖ *Investigate new technology solutions that will advance Hot Docs’ online giving capacity, better automate receipting and reporting, and allow capacity for monthly giving; review options for tighter integration of CRM, marketing and donation management systems.*

Unfortunately, due to the set-up of the existing database, this work was parked during this fiscal year. As a workaround, the marketing team was able to produce a monthly giving donation form, but this is simply a stand-in until something can be put in its place.

- ❖ *Develop funding support to further increase the number of post-screening Q&A conversations beyond 2018’s 83 per cent benchmark and towards the eventual goal of achieving 100 per cent of Festival screenings.*

New funding support was actively pursued to support post-screening Q&A conversations. In particular, new funders came on board to support specific activities, including the travel of multiple guest subjects affiliated with the Opening Night selection and also the expenses related to a pilot project to video record a Q&A and test its usage at a subsequent screening of a film. Other general funding from patrons was used to bolster guest travel. Unfortunately, due to reduction in other core funding, overall Q&A participation declined to 77 per cent.

- ❖ *Refine and update Hot Docs’ charitable giving messaging and develop a fulsome individual giving strategy with three annual appeals to Hot Docs audiences.*

This year, Hot Docs completed three appeals. They include (1) the end of year appeal; (2) the donor thank-a-thon and screening; and (3) the Pay It Forward appeal, which is year-round on POP and also during the Festival. Each appeal was successful and allowed us to grow individual donations by 22 per

cent. More will be done in the coming year to professionalize this program, which will require the implementation of a donor management software in order to fully grow opportunities.

- ❖ *Expand audience survey efforts to capture more detailed data on consumer behaviour to enhance sponsorship category targeting and brand alignment.*

In partnership with market research firm IMI International, Hot Docs created an enhanced survey that included key questions around its audiences' preferences and habits. Results reinforced Hot Docs' understanding that its consumer base puts a higher value on a product's social and environmental impact than the average consumer regionally and nationally. Hot Docs audiences are also much more likely to spend more money on a product based on a product's social and environmental impact. This allowed Hot Docs to target specific brands that are aligned with its audience demographic and successfully secure two new public-facing brands to support the Festival as a result.

- ❖ *Complete an updated economic impact survey for both the Festival and year-round Cinema activities, and widely share results with a broad array of partners at the local, provincial and national levels.*

This year an economic impact study was conducted around the 2018 Hot Docs Festival, conference and market, and the organization's year-round operations at Hot Docs Ted Rogers Cinema. The study, the third of its kind Hot Docs has commissioned, reported \$38.7 million in direct expenditure at the Hot Docs Festival, which includes attendee and delegate expenditure, business deals and the Festival operating budget. The study also reported \$15.7 million in non-Festival expenditure, which includes year-round activities at the Hot Docs Ted Rogers Cinema, Docs For Schools, the Hot Docs Showcase and Best of Hot Docs touring programs, and monthly subscription series Doc Soup. These expenditures, combined with Hot Docs' operating budget, translate to a positive estimated impact of \$54.7 million on the total GDP of Ontario, 657 jobs and \$19.4 million in tax revenue.

Previous economic impact studies commissioned by the organization in 2013 and 2015 focused on Hot Docs' annual festival, conference and market. This study's finding of \$38.7 million in direct expenditure at the 2018 event represents an 18.8 per cent increase over that of 2015, and a 24.5 per cent increase over that of 2013, as reported in these previous studies. The results were shared with partners and the media in a press release issued in April 2019.

- ❖ *Seek corporate sponsorships and partnerships that support the development of brand-supported and/or branded documentary content in ways that provide financial opportunities to documentary filmmakers while also improving the alignment and quality of Festival and Cinema pre-show and trailer content.*

Hot Docs continued to promote the opportunity for brand partnerships to create branded doc content or brand-supported series. In 2018, Hot Docs piloted the concept of Hot Docs Studios, a roster of Festival alumni directors who also do commercial work. Hot Docs successfully partnered with Cossette Agency to create custom content for one of their clients, and looks forward to expanding this initiative in the coming year.

- ❖ *Implement cost-control mechanisms across all departments with the goal of slowing rising overhead costs by reducing administrative and operational expenses through efficiencies, renegotiated supplier contracts and ROI assessments of expenses.*

Numerous initiatives were undertaken to reduce overhead expenditures during the fiscal year. This included the successful renegotiation and reduction of Hot Docs banking and merchant accounts,

reclassification of our WSIB and EHT payment structures to reduced rates, investment in a new phone system that has dramatically lowered monthly bills, and other regular review of administrative services.

4.J. Public Sector, Foundation & Individual Giving Development

All 2018-19 priority activities identified for public sector, foundation and individual giving development relate to the Hot Docs Ted Rogers Cinema capital campaign.

2018–2019 PRIORITY ACTIVITIES

- ❖ *With federal funding from CCSF, advance the design phase of the project, including the development of detailed architecture drawings, key consultant reports, and initiating key municipal review and approval processes.*

The design firm of Reich+Petch was engaged in March 2019 to prepare the engineer-ready design plans for the Cinema expansion. In consultation with structural engineers, cinema design teams, food and beverage consultants and other experts, the team has held a preliminary meeting with Toronto City Planning staff to begin the municipal review and approval process.

- ❖ *Continue planning for the expanded space, including updating of pro-forma financials, and researching and developing programming ideas and operational space planning best practices.*

Consultations with Reich+Petch, senior Hot Docs staff and Campaign Chair Michael McMahon are being held regularly through spring and summer 2019, including an all-staff presentation for feedback and direction. The pro-forma financials for the new operation were prepared in the summer as well, in concert with a detailed environmental scan of public- and industry-facing programs for the expanded space.

- ❖ *Update where necessary the case for support, including brochure and printed materials to use in conjunction with major proposals and asks.*

The Case for Support continues to be used and updated for specific campaign asks.

- ❖ *Provide regular stewardship, including reporting and engagement, to all capital campaign donors.*

All campaign donors receive personalized and general updates three times a year on the campaign and building progress. Hot Docs also hosted a trip to the Sundance Film Festival for campaign supporters, as well as a special Festival "experience" where campaign donors joined the Hot Docs team for a full day of behind-the-scenes access. Hot Docs will continue to engage with donors through regular activities and exclusive campaign offerings.

- ❖ *Continue to cultivate and solicit major gifts from key prospects and grow list of prospective campaign supporters.*

This year Hot Docs solicited 10 high-level campaign prospects and confirmed five donations, raising \$1.4 million in new commitments. Hot Docs continues to work with the HD30 committee to build a pipeline of campaign prospects.

- ❖ *Submit federal funding application (Phase 2 support) through the Canada Cultural Spaces Fund before the fiscal year-end, requesting an additional \$4.5 million in support.*

Hot Docs' successful Phase 1 support for the Cinema capital campaign through the Cultural Spaces Fund is currently underway, and its Phase 2 application will be submitted in fall 2019 as key benchmarks and deliverables from Phase 1 are reported on.

- ❖ *Engage with the new provincial government and monitor the status of previously planned federal-to-provincial downloaded infrastructure funding and submit an updated request for support.*

Hot Docs has met with (or hosted at the Cinema) the following members of Provincial Parliament and staff since September 2018 in anticipation of the Infrastructure Fund application guidelines, which are expected in fall 2019:

- Donna Skelly | MPP, Parliamentary Assistant to the Minister of Economic Development, Job Creation & Trade
- Stephen Lecce | MPP, Parliamentary Assistant to the Minister of Infrastructure
- Hon. Michael Tibollo | MPP, Minister of Tourism, Culture & Sport
- Hon. Monte McNaughton | Minister of Infrastructure
- Walid Abou-Hamde | Director of Stakeholder Relations – Office of the Ontario Minister of Infrastructure
- Richard Sookraj | Senior Policy Advisor – Office of the Minister of Infrastructure
- Steven Amirikah | Senior Policy Advisor – Office of the Minister of Tourism, Culture & Sport
- Kevin Lass | Director of Policy – Office of the Minister of Tourism, Culture & Sport
- Dan Jacobs | Chief of Staff – Office of the Minister of Tourism, Culture & Sport
- Pierçon Knezic | Stakeholder Relations Advisor – Office of the President of the Treasury Board
- Mitchell Heimpel | Chief of Staff – Office of the Government House Leader

- ❖ *Continue strong engagement with elected officials at all levels of government, sharing the case for Cinema expansion and seeking their support and advice.*

Hot Docs has met with (or hosted at the Cinema) the following members of Federal Parliament and staff since September 2018 in anticipation of the second funding application to the Cultural Spaces Fund in support of the Capital Campaign:

- Daniel-Guillaume Stringer | Ontario Lead, Senior Policy Advisor – Office of the Minister of Canadian Heritage
- Faizel Gullamhussein | Policy Advisor – Office of the Minister of Canadian Heritage
- Michael Farrell | Program Officer, Canada Cultural Spaces Fund – Ministry of Canadian Heritage (Lead)
- Valerie Hopper | Director (Ontario), Canada Cultural Spaces Fund – Ministry of Canadian Heritage
- Marco Paoli | Executive Assistant & Office Manager – Office of Chrystia Freeland MP
- Justin To | Director of Policy – Office of the Minister of Finance
- Andy Fillmore | MP, Parliamentary Secretary to Heritage Canada

- ❖ *Pursue additional financial support for the Cinema from the municipal government in the form of a property tax waiver and/or operating support.*

Hot Docs has met with (or hosted at the Cinema) the following members of Toronto City Council in an ongoing effort to secure a municipal property tax waiver for the Cinema (annual savings of \$60,000) and increased support for the organization.

- Councillor Joe Cressy
- Councillor Mike Layton
- Councillor Jim Karygiannis
- Councillor Frances Nunziata
- Councillor Stephen Holyday
- Councillor Josh Matlow
- Councillor John Filion
- Councillor Michael Thompson

On May 14, 2019, a motion at City Council confirmed their "support for Hot Docs and its efforts to obtain Provincial legislation that would enable municipal property tax exemption."

- ❖ *Maintain the campaign in a "quiet phase" until benchmark fundraising and key building approvals have been confirmed.*

Hot Docs continues to maintain the "quiet phase" of the campaign, with about 55 per cent of the goal raised. The campaign will be announced at the appropriate time in the planning process and/or when Hot Docs raises about 70 per cent of the goal.

4.K. Board of Directors & Human Resources Development

In support of its strategic plan, Hot Docs will execute the following core activities and tactics through its ongoing operations:

- Hire a newly created position of WCSFP Conference Director and, subject to funding, grow the WCSFP's year-round team to better support potential expansion of the event's scope of activities.
- Initiate improved financial reporting and reconciliation processes across departments, including monthly and/or quarterly review of expenses by relevant department heads, with the aims of reducing the year-end backlog and seeking efficiencies in accounting process for charitable donations processing.
- Create a cross-departmental committee tasked with the development of new staff onboarding resources that introduce new team members to Hot Docs' processes, operations, activities and goals.
- Finalize the creation of Festival, Cinema, and cross-organizational metrics that will help act as key performance indicators (KPIs) to inform where and how we allot our resources; create a reporting dashboard that can be accessed by the executive to track these metrics on an ongoing basis.
- Continue implementation and adoption of Office 365, OneDrive and SharePoint, and Skype for Business.
- Seek to negotiate, where possible, price reductions and/or other offset benefits on all key overhead items, including banking fees, credit card merchant accounts, WSIB rates, group benefits, phone lines, web hosting and other administrative services.

2018–2019 PRIORITY ACTIVITIES

- ❖ *Hire a newly created position of WCSFP Conference Director and, subject to funding, grow the WCSFP's year-round team to better support potential expansion of the event's scope of activities.*

An international search process for a new full-time WCSFP Conference Director began in summer 2018 and completed in the fall. The position centralized overall direction for the WCSFP's editorial and business development with a staff position that will work more closely with Hot Docs teams. Paul Lewis, a veteran broadcaster and producer with deep experience with the event, was announced in the role shortly before the WCSFP in Brisbane.

- ❖ *Initiate improved financial reporting and reconciliation processes across departments, including monthly and/or quarterly review of expenses by relevant department heads, with the aims of reducing the year-end backlog and seeking efficiencies in accounting process for charitable donations processing.*

New accounting processes for reconciliation were introduced in the winter. These supported improved record-keeping and reduced errors or changes for year-end due to personnel changes within the accounting department. Their full implementation across all teams was delayed, but this is on track for full implementation in fall 2019.

- ❖ *Create a cross-departmental committee tasked with the development of new staff onboarding resources that introduce new team members to Hot Docs' processes, operations, activities and goals.*

A comprehensive new onboarding scheme was developed with input from across the organization. It provides new staff members with key information and orientation to Hot Docs' policies, procedures, office space and HR resources. It is now provided to new staff and has been made an evergreen resource on the staff network.

- ❖ *Finalize the creation of Festival, Cinema, and cross-organizational metrics that will help act as key performance indicators (KPIs) to inform where and how we allot our resources; create a reporting dashboard that can be accessed by the executive to track these metrics on an ongoing basis.*

Work on a top-level KPI tracking list and a new reporting dashboard began in summer 2019 and will be completed leading into the annual planning process for 2020.

- ❖ *Continue implementation and adoption of Office 365, OneDrive and SharePoint, and Skype for Business.*

IT services continued to be enhanced and refined during the year. Further work on the full implementation of OneDrive was deferred due to budget constraints.

- ❖ *Seek to negotiate, where possible, price reductions and/or other offset benefits on all key overhead items, including banking fees, credit card merchant accounts, WSIB rates, group benefits, phone lines, web hosting and other administrative services.*

Numerous initiatives were undertaken to reduce overhead expenditures during the fiscal year. This included the successful renegotiation and reduction of Hot Docs banking and merchant accounts, reclassification of WSIB and EHT payment structures to reduced rates, investment in a new phone system that has dramatically lowered monthly bills, and other regular review of administrative services.

EQUITY AND INCLUSION 2018–2019 PRIORITY ACTIVITIES

- ❖ *In consultation with a committee of Board members and external advisors with relevant expertise, develop a new Statement of Values for Equity and Inclusion to help inform Board and staff recruitment and ongoing programming and operations.*

A new Statement of Values was drafted and formally approved by the Board of Directors. It affirms Hot Docs' commitment to equity and inclusiveness in all aspects of the organization, and it profiles the values the organization strives for to ensure all individuals can participate fully and have complete access to Hot Docs' public- and industry-facing programs, funding opportunities, employment, boards, committees and volunteer opportunities.

- ❖ *Ensure that recruitment for all volunteer advisory committees, including the Hot Docs Ted Rogers Cinema Advisory Board, the Artistic Advisory Committee, the HD30 Committee and the Teachers Advisory Council, is pursued with the guiding principles outlined in the new Statement of Values for Equity and Inclusion.*

Board and staff directed recruitment efforts for these committees and actively considered the Statement of Values. Numerous new members were welcomed to the Hot Docs Ted Rogers Cinema Advisory Board, the Artistic Advisory Committee and the HD30 Committee, further diversifying these bodies.

- ❖ *Explore and seek to implement professional development workshops or similar activities for the organization's managers, with a focus on strategies to develop inclusive workplaces through recruitment and hiring, improve communication skills and manage talent.*

Some departments attended professional development workshops that explored these issues. Presently, a search process is underway for a third-party consultant to work with senior management to provide further guidance and professional development on this topic.

- ❖ *Ensure all job postings are advertised with clear language, especially when the position's responsibilities include engagement with diverse communities; broadly post all positions on key charitable and media sector job sites, and promote through Hot Docs' social media accounts to ensure visibility. Develop a list of partner arts and non-profit organizations that serve diverse communities through which postings can be further disseminated. Ensure all hiring managers take proactive steps to interview candidates representing a mix of potential backgrounds and lived experiences.*

Job postings were updated to reflect this. A working list of third-party organizations was developed and all new job postings are circulated to that network of organizations.

- ❖ *Leadership to review the Statement of Values with all staff and discuss how embedding its principles within our activities supports our mission and reinforces core strategic priorities. Ensure that all senior leadership are accountable for developing diversity and inclusion strategies relevant to their teams and activities.*

The Statement of Values was circulated and reviewed with senior management and all staff are accountable for ensuring that their staffing and succession plans adhere to the principles outlined in the Statement.

- ❖ *To ensure organization-wide understanding, research and develop internal Hot Docs definitions for key aspects of the Statement of Values, including specific definitions for noted groups or demographics, and correlate definitions where appropriate with legislated and/or government definitions, including best practices of partner arts councils.*

Presently, a search process is underway for a third-party consultant to assist the organization with this specialized demographic work. The inclusion of tracking mechanisms for diversity within the Festival submissions process is targeted for fall 2019.

- ❖ *Continue to develop Hot Docs' volunteer corps with inclusivity goals as a top priority and develop outreach and community partnerships that attract a broad range of volunteers to the organization.*

Reward and cultivate key volunteers from diverse communities to become more involved with the organization.

Equity training was introduced for staff and volunteers.

APPENDICES

5. APPENDICES

I. HOT DOCS FESTIVAL PROGRAMMING

I.i. Festival Screening Programs & Film Breakdown

Hot Docs 2019 presented 234 documentaries and 18 interdisciplinary projects in the following 15 programs:

- Special Presentations (32) *Sponsored by CRAVE.*
- Canadian Spectrum (20) *Sponsored by TVO.*
- Focus On Julia Ivanova (5) *Supported by K.M. Hunter Charitable Foundation.*
- International Spectrum (13)
- World Showcase (40) *Sponsored by Delta Air Lines.*
- Made In Italy (7) *Presented in partnership with the Italian Trade Commission and Istituto Luce-Cinecittà. Supported by the Government of Ontario and the Ontario Cultural Attractions Fund.*
- Artscapes (26)
- Persistor (17) *Presented in partnership with OXFAM CANADA. Supported by the Government of Canada and the Government of Ontario.*
- Making Believe (12) *Supported by the Government of Ontario.*
- Animal Magnetism (15)
- The Changing Face of Europe (14) *Presented in partnership with European Film Promotion (EFP). Supported by the Government of Ontario and the Ontario Cultural Attractions Fund.*
- Nightvision (7)
- Redux (16) *Presented in partnership with NFB. Supported by K.M. Hunter Charitable Foundation.*
- Outstanding Achievement Award Retrospective honouring Julia Reichert (6) *Supported by the Government of Ontario and the Ontario Cultural Attractions Fund.*
- DocX (19, including one live event, one video installation, one feature film, and 16 VR projects) *Supported by the Government of Ontario and the Ontario Cultural Attractions Fund. Additional thanks to Autodesk Technology Centre, Toronto.*

- Special Events (3)*
- Shorts (67)**

**Food & Film For the Love of Pastry and free IMAX presentations. **Short films distributed throughout Festival programs.*

Hot Docs presented a total of:

- 63 world premieres (3 DocX projects)
- 48 international premieres (2 DocX projects)
- 44 North American premieres (2 DocX projects)
- 56 Canadian premieres (10 DocX projects)
- 17 Toronto premieres (2 DocX projects)
- 24 retrospective titles

Hot Docs drew selections for its film programs and DocX from 56 countries. Documentaries and projects were produced and/or co-produced by the following countries:

- 76 from Canada
- 66 from the USA
- 19 from the UK
- 15 from Germany
- 10 from each Belgium, France and Italy
- 7 from each Denmark, Finland, the Netherlands and Sweden
- 6 from Mexico
- 5 from Poland
- 4 from each Brazil, China and Qatar
- 3 from each Austria, Israel, Norway, Russia, South Africa and Switzerland
- 2 from each Australia, Estonia, Iran, Ireland, Lithuania, Peru, Portugal, Serbia, South Korea and Spain

- 1 from each Morocco, Argentina, Belarus, Chile, Colombia, Cuba, Democratic Republic of the Congo, Ecuador, Greece, Hungary, India, Iraq, Kenya, Latvia,

Lebanon, Macedonia, New Zealand, Nicaragua, Nigeria, Puerto Rico, Slovenia, Sudan, Taiwan and Thailand

I.ii. Festival Special Event Programming

Festival special event programming included:

Opening Night Screening

The world premiere of *nîpawistamâsowin: We Will Stand Up* on opening night included an exclusive Q&A with director Tasha Hubbard and special guests from the film.

Supported by Inspirit Foundation.

Big Ideas, presented by Scotia Wealth Management

The Big Ideas series was an opportunity to experience five thought-provoking documentaries and then hear firsthand from the films' notable subjects and experts on the issues featured in the films. Events included:

- *The Rest*, with artist, activist and director Ai Weiwei
- *Human Nature*, with director Adam Bolt and biochemist Jennifer Doudna
- *Toxic Beauty*, with director Phyllis Ellis, whistleblower Deane Berg, and Drs. Daniel Cramer and Ami Zota
- *Willie*, with director Laurence Mathieu-Leger and groundbreaking NHL player Willie O'Ree, who broke the league's colour barrier in the 1950s
- *Gordon Lightfoot: If You Could Read My Mind*, with directors Joan Tosoni and Martha Kehoe and singer-songwriter Gordon Lightfoot

Rogers Audience Award for Best Canadian Documentary – Announcement and Screening

On the Festival's final night, Hot Docs announced *Prey* as the winner of this award. Chosen by audience ballot, the directors received a generous \$50,000 cash prize courtesy of Rogers Group of Funds. The announcement was followed by a screening of the winning film.

Food & Film

Hot Docs presented three events in its Food & Film program, including:

- *Nothing Fancy at Rosalinda*: Following a screening of *Nothing Fancy: Diana Kennedy*, audiences were served a four-plate tasting menu at Rosalinda, Toronto's only Mexican plant-based restaurant, by the notable culinary minds of Grant Van Gameren, Max Rimaldi and Jamie Cook. Post-brunch, Rosalinda chef de cuisine Matthew Ravenscroft and El Rey head chef Rodrigo Aguilar spoke about the celebration of Mexican culture and cuisine in Toronto.
- *For the Love of Pastry*: Attendees were treated to a delectable conversation about the influence of France in the world of dessert with special guests, and a screening of the past Festival favourite *Kings of Pastry*.
- *Salute to Pizza*: Following a screening of *Alla Salute*, attendees participated in a hands-on pizza-making workshop with Pizzeria Libretto's executive chef and partner, Rocco Agostino. Audiences explored the origins of Neapolitan pizza, and how food creates warm memories and community.

Food & Film Events supported by the Government of Ontario and the Ontario Cultural Attractions Fund.

A Conversation with Ai Weiwei and Fen Wang

Artist, activist and filmmaker Ai Weiwei, with film editor Fen Wang, led a conversation about Ai Weiwei's work as a documentary filmmaker and the importance of activism and advocacy in his art.

Hot Docs Tribute Screenings

Hot Docs paid tribute to two renowned Canadian IMAX creators, Toni Myers and Jonathan Barker, by screening two of their crowning achievements, *Hubble 3D* (directed by Toni Myers) and *Flight of the Butterflies 3D* (produced by Jonathan Barker).

Presented in Partnership with Ontario Place, an agency of the Government of Ontario, with support from the Government of Ontario and the Ontario Cultural Attractions Fund.

Panel Discussions and Talks

- *My Grierson*: This Curious Minds–style illustrated talk featured executive producer Bill Nemtin reflecting on lessons learned from his mentor, John Grierson, who founded the National Film Board of Canada some 80 years ago and whose philosophy on documentary as a tool for social change influences Canadian identity to this day.
- *Persister*: This panel featured filmmakers from the Persister film program and representatives from partner organizations. Participants spoke about the cultural, political and economic forces that undermine or uphold women’s fight for equal rights against gender-based violence.

My Grierson presented in partnership with the NFB. Supported by the Ontario Cultural Attractions Fund. Persister panel discussion’s presenting partner is OXFAM CANADA. Supported by the Government of Canada and the Government of Ontario. In partnership with Canadian Women’s Foundation and WomanACT.

I.iii. Festival Juries & Awards

The 2019 Hot Docs Festival Jury members were:

Canadian Feature Documentary Jury

- Alice Burgin, CEO/Conference Director of the Australian International Documentary Conference
- Christy Garland, filmmaker
- Ariel Nasr, filmmaker

International Feature Documentary Jury

- Anita Lee, Executive Producer and Head of Studio in Toronto for the National Film Board of Canada (NFB)
- Jane Schoettle, International Programmer for the Toronto International Film Festival®
- Harry Vaughn, Programmer for the Sundance Film Festival

Mid-length Jury

- Sofia Bohdanowicz, filmmaker
- Shasha Nakhai, filmmaker
- Jason Ryle, Artistic and Managing Director of imagineNATIVE

Shorts Jury

- Opal Bennett, Shorts Programmer at Montclair Film Festival
- Alexandra Lazarowich, Producer, Director and Screenwriter
- Amanda Parris, journalist and CBC television and radio host

The Best Canadian Feature Documentary Award

nîpawistamâsowin: We Will Stand Up

(D: Tasha Hubbard; P: Bonnie Thompson, Tasha Hubbard, George Hupka, Jon Montes; Canada)

Sponsored by the Documentary Organization of Canada and Telefilm Canada, the award includes a \$10,000 cash prize.

DGC Special Jury Prize – Canadian Feature Documentary

Prey

(D: Matt Gallagher; P: Cornelia Principe, Matt Gallagher, Nick Hector (co-producer); Canada)

Sponsored by the Directors Guild of Canada and DGC Ontario, the award includes a \$5,000 cash prize.

Emerging Canadian Filmmaker Award

Cavebirds

(D: Emily Gan; Canada)

Sponsored by Vistek, the award includes a \$3,000 cash prize.

Best International Feature Documentary Award

Hope Frozen

(D&P: Pailin Wedel; Thailand)

Supported by the Panicaro Foundation, the award includes a \$10,000 cash prize.

Special Jury Prize – International Feature Documentary

For Sama

(D: Waad al-Kateab, Edward Watts; P: Waad al-Kateab; UK, USA, Syria)

Sponsored by A&E, the award includes a \$5,000 cash prize.

Emerging International Filmmaker Award

The Valley

(D: Nuno Escudeiro; Italy, France)

The award includes a \$3,000 cash prize, courtesy of Hot Docs.

Best Mid-Length Documentary

Symphony of the Ursus Factory

(D: Jaśmina Wójcik; P: Wojciech Marczewski, Zuzanna Król; Poland)

The award includes a \$3,000 cash prize, courtesy of Hot Docs.

Best International Short Documentary Award

Call Confession

(D: Arturo Aguilar; P: Jimena Tormo; Spain, Mexico)

The award includes a \$3,000 cash prize, courtesy of Hot Docs.

The Betty Youson Award for Best Canadian Short Documentary

Kora: A Circle Life

(D: Tenzin Sedon; P: Ming Liu, Tenzin Sedon; China, Canada, USA)

The award includes a \$3,000 cash prize, courtesy of John and Betty Youson.

Scotiabank Docs For Schools Student Choice Award

Mr. Toilet: The World's #2 Man

(D: Lily Zepeda; P: Tchavdar Georgiev, Lily Zepeda, Eugene Efuni; USA)

Sponsored by Scotiabank, the award includes a \$5,000 cash prize.

The Lindalee Tracey Award

Presented to Andy Alvarez.

The award honours an emerging Canadian filmmaker with a passionate point of view, a strong sense of social justice and a sense of humour. The recipient will receive a \$5,000 cash prize courtesy of the Lindalee Tracey Fund, \$5,000 in post-production services from Technicolor, and a beautiful hand-blown glass sculpture by Andrew Kuntz, specially commissioned to honour Lindalee.

2019 Outstanding Achievement Award

Presented by the Hot Docs Board of Directors to Julia Reichert.

Don Haig Award

Presented to Peter Raymont.

The award honours an outstanding independent Canadian producer with a film in the Festival, and includes a \$10,000 cash prize courtesy of the Don Haig Foundation and Telefilm Canada. The recipient of the Don Haig Award also has the opportunity to name an emerging female documentary filmmaker to receive a \$5,000 cash prize, courtesy of Telefilm Canada, and professional development opportunities at the Hot Docs Festival to further her career path.

Rogers Audience Award for Best Canadian Documentary

Prey

(D: Matt Gallagher; Canada)

This award includes a \$50,000 cash prize, courtesy of Rogers Group of Funds.

Hot Docs Audience Award – Feature

MAXIMA

(D: Claudia Sparrow; USA)

Awarded to the feature documentary that receives the highest rating in an audience poll.

Hot Docs Audience Award – Mid-length

Beloved

(D: Yaser Talebi; Iran)

Awarded to the mid-length documentary that receives the highest rating in an audience poll.

Hot Docs Audience Award – Short

St. Louis Superman

(D: Smriti Mundhra, Sami Khan; Qatar, USA, Canada)

Awarded to the short documentary that receives the highest rating in an audience poll.

Hot Docs Audience Award – DocX

Traveling While Black

(D: Roger Ross Williams, Félix Lajeunesse, Paul Raphaël, Ayesha Nadarajah; Canada)

Awarded to the DocX project that receives the highest rating in an audience poll.

The top 20 audience favourites were:

1. *MAXIMA* (D: Claudia Sparrow; USA)
2. *Prey* (D: Matt Gallagher; Canada)
3. *Willie* (D: Laurence Mathieu-Leger; USA, Canada)
4. *Ask Dr. Ruth* (D: Ryan White; USA)
5. *For Sama* (D: Waad al-Kateab, Edward Watts; UK, USA, Syria)
6. *Our Dance of Revolution* (D: Phillip Pike; Canada)
7. *There Are No Fakes* (D: Jamie Kastner; Canada)
8. *Gods of Molenbeek* (D: Reetta Huhtanen; Finland)
9. *Shella Record - A Reggae Mystery* (D: Chris Flanagan; Canada)
10. *Gordon Lightfoot: If You Could Read My Mind* (D: Joan Tosoni, Martha Kehoe; Canada)
11. *Killing Patient Zero* (D: Laurie Lynd; Canada)
12. *Knock Down the House* (D: Rachel Lears; USA)
13. *nîpawistamâsowin: We Will Stand Up* (D: Tasha Hubbard; Canada)
14. *Kifaru* (D: David Hambridge; USA, Kenya)
15. *Sea of Shadows* (D: Richard Ladkani; Austria)
16. *Last Breath* (D: Alex Parkinson, Richard da Costa; UK, Sweden)
17. *Seahorse* (D: Jeanie Finlay; UK)
18. *Haydee and the Flying Fish* (D: Pachi Bustos; Chile, Brazil)
19. *#Female Pleasure* (D: Barbara Miller; Switzerland, Germany)
20. *Dear Brother* (D: Julia Horn; Germany)

I.iv. Festival Co-Presentation Partners

- imagineNATIVE Film + Media Arts Festival
- Inside Out LGBT Film Festival
- JAYU's Human Rights Film Festival
- Koerner Hall at The Royal Conservatory
- Liaison of Independent Filmmakers of Toronto (LIFT)
- Planet in Focus International Environmental Film Festival
- ReelAbilities Film Festival: Toronto
- Regent Park Film Festival
- Small World Music Society
- Syria Film Festival
- The Dance Current
- The Power Plant Contemporary Art Gallery
- The Toronto Palestine Film Festival
- Toronto After Dark Film Festival
- Toronto Black Film Festival
- Toronto Fringe Festival
- Toronto Jewish Film Festival
- Toronto Korean Film Festival
- Toronto Reel Asian International Film Festival
- Women in Film & Television–Toronto (WIFT-T)
- Workman Arts

I.v. Festival Venues

Festival Box Office

- Crave Box Office at Hot Docs Ted Rogers Cinema 506 Bloor St. West

Festival Screening Venues

- Aga Khan Museum 77 Wynford Drive
- Cinesphere at Ontario Place 955 Lake Shore Boulevard West
- *CBC Docs* Screening Room, Isabel Bader Theatre 93 Charles Street West
- Fox Theatre 2236 Queen Street East
- Hart House Theatre 7 Hart House Circle
- Hot Docs Ted Rogers Cinema 506 Bloor Street West
- Innis Town Hall 2 Sussex Avenue
- Scotiabank Theatre 259 Richmond Street West
- TIFF Bell Lightbox, Reitman Square 350 King Street West

DocX Venues

- Autodesk Technology Centre 661 University Avenue, Suite 100
- Goethe-Institut Toronto 100 University Avenue, North Tower

Industry Venues

CBC Docs Industry Centre, Victoria University

- Industry Services 93 Charles Street West
- Conference Sessions
- The Doc Shop & The Doc Shop Lounge

The Muskoka Brewery Hub & The Nook, Burwash Quad

- Networking Lounge 89 Charles Street West
- Café
- Happy Hours

Northrop Frye Hall

- Micro-Meetings 73 Queen's Park Crescent East
- Workshops

Hart House

- Close Up With...Sessions
- Hot Docs Deal Maker
- Hot Docs Forum
- Distribution Rendezvous
- International Co-Production Luncheon

7 Hart House Circle

Hot Docs Host Hotel

- Courtyard Marriott Toronto Downtown

475 Yonge Street

Hot Docs Festival Restaurant Partners

- Bodega
- Harvest Kitchen
- Insomnia
- Le Select Bistro
- Rasa
- Sassafras
- The Spoke Club

30 Baldwin Street
124 Harbord Street
563 Bloor Street West
432 Wellington Street West
196 Robert Street
100 Cumberland Street
600 King Street West

II. HOT DOCS TED ROGERS CINEMA

II.i. Curious Minds Speaker Series

In 2018-2019, Hot Docs held 12 Curious Minds Speaker Series, sponsored by Hollywood Suite, each with six courses, in the summer, fall and winter semesters, including:

- *Dance Re-imagined: The Ballets Russes*, with Dr. Julia Zarankin (May 23-June 27)
- *The Toronto Sound: The Music of Yonge St. and Yorkville*, with Dr. Mike Daley (May 17-June 21)
- *All That Glittered: Pop Culture in the 1970s*, with Geoff Pevere (May 15-June 19)
- *Discovering Japan: An Insider's Guide to the Land of the Rising Sun*, with Dr. Momo Kano Podolsky (May 14-June 18)
- *Heirloom: The Food Traditions of Toronto's Cultural Mosaic*, with Suresh Doss (January 26-April 6)
- *Leading Ladies: The Great Actresses of the Modern Movies*, with Johanna Schneller (January 26-March 8)
- *Designing the World: The Global Starchitects*, with Peter Harris (January 24-February 28)
- *The Hidden Gems of Italy*, with Dr. Franco Gallippi (January 22-February 26)
- *Around the World with Art Nouveau*, with Natalie Ribkoff (October 23-November 27)
- *Joni Mitchell: Words and Music*, with Dr. Mike Daley (October 15-November 26)
- *Inventing Modern Paris*, with Lisa Pasold (October 12-November 23)
- *The CanLit Boom: 1950s-1970s*, with Nick Mount (September 26-November 7)

II.ii. Hot Docs Podcast Festival

The third annual Hot Docs Podcast Festival, presented in partnership with CBC Podcasts, took place November 1-5, 2018, at Hot Docs Ted Rogers Cinema, and included live productions of the following podcasts:

- *Podcast Playlist presents Canada's Podcast All-Stars*
- *Nancy*
- *LeVar Burton Reads LIVE!*
- *Thirst Aid Kit*
- *StartUp*
- *ESPN's 30 for 30*
- *CRIMINAL featuring This is Love*
- *Shaun of the Dead - Late-Night Screening with Rewatchability*
- *The Allusionist*
- *Reveal*
- *Other People's Problems*
- *The Secret Life of Canada*

In addition, six panel discussions and two masterclasses were presented as part of the new Creators Forum:

- *How to Make it in Canada*
- *NPR and CBC Original Podcasts in Conversation*
- *The Art of the Interview*
- *How the News Should Sound: Original Podcasting at The New York Times*
- *From Pitch to Podcast: Developing New Shows at WNYC and Gimlet Media*
- *Funny Business: Comedy Podcasting at Stitcher and Earwolf*
- Masterclass: *The Sound of Europe*
- Masterclass: *Revealing Canada's Darkest Stories*

II.iii. Curious Minds Weekend

The third annual Curious Minds Weekend, presented in partnership with *The Globe and Mail*, took place from March 1-3, 2019, and featured the following 10 speaker events:

- *Making Politics Inclusive*, with Donna Brazile & Leah Daughtry
- *The Power of Beyoncé*, with Veronica Chambers
- *How Women's Anger Makes Change*, with Rebecca Traister
- *Mindfulness in Difficult Times*, with Jon Kabat-Zinn
- *Building Greener Cities*, with Éric Piolle & David Miller
- *The Making and Meaning of The Handmaid's Tale*
- *Life-Changing Travel*, with Frances Mayes
- Exclusive Sneak Peak: Netflix's *Our Planet*
- *Reimagining Myths and Legends*, with Marlon James
- *Beyond the Story*, with *The Globe and Mail* investigations team

II.iv. Community Outreach Promotional Partners

In 2018-2019, Hot Docs partnered with 111 organizations to promote films and events happening at Hot Docs Ted Rogers Cinema. A select list of promotional partners includes:

- A Different Booklist
- Alliance Française de Toronto
- Buddies in Bad Times Theatre
- Canadian Association of Black Journalists
- Foodism Toronto
- Glad Day Bookshop
- Human Rights Watch Canada
- imagineNATIVE Film & Media Arts Festival
- Inside Out LGBT Film Festival
- Italian Cultural Institute
- Japan Foundation Toronto
- Japanese Canadian Cultural Centre
- JAZZ FM
- Journalists for Human Rights
- Museum of Contemporary Art (MOCA)
- Native Earth
- Planet in Focus
- Pride Toronto
- Reel Canada
- Regent Park Film Festival
- Ryerson Image Centre
- Scotiabank CONTACT Photography Festival
- Second City
- Tafelmusik
- The Festival of Literary Diversity (FOLD)
- The National Ballet of Canada
- Toronto After Dark
- Toronto Pflag
- Toronto Reel Asian Film Festival
- War Child
- Wildlife Preservation Canada
- Women in Film & Television - Toronto (WIFT-T)
- Women's Arts Association of Canada
- Workman Arts

III. HOT DOCS YEAR-ROUND PROGRAMMING & HOT DOCS COLLECTION

III.i. Doc Soup

Doc Soup Toronto

2018-19 series subscribers: 899

2018-19 audiences: 8,546

2018-19 Doc Soup Toronto selections:

- *The Jazz Ambassadors* (D: Hugo Berkeley)
- *The Woman Who Loves Giraffes* (D: Alison Reid)
- *The Raft* (D: Marcus Lindeen)
- *All the Wild Horses* (D: Ivo Marloh)
- *Finding Hygge* (D: Rocky Walls)
- *China Love* (D: Olivia Martin McGuire)
- *The Panama Papers* (D: Alex Winter)
- *New Homeland* (D: Barbara Kopple)

2019 Doc Soup Sundays

2019 series subscribers: 75

2019 audiences: 1,609

2019 Doc Soup Sundays selections:

- *Sammy Davis Jr.: I've Gotta Be Me* (D: Samuel Pollard)
- *Ferrante Fever* (D: Giacomo Durzi)
- *Vincent: The Life and Death of Vincent Van Gogh* (D: Paul Cox)
- *Beethoven's Hair* (D: Larry Weinstsein)
- *The Art of Museums with the AGO's Stephan Jost* (D: Various)

Doc Soup Calgary

2018-19 series subscribers: 335

2018-19 audiences: 2,868

2019 Doc Soup Calgary selections:

- *The Price of Everything* (D: Nathaniel Kahn)
- *Chef Flynn* (D: Cameron Yates)
- *The World Before Your Feet* (D: Jeremy Workman)
- *All the Wild Horses* (D: Ivo Marloh)
- *Bathtubs Over Broadway* (D: Dava Whisenant)
- *The Panama Papers* (D: Alex Winter)

III.ii. Hot Docs Showcase

The Hot Docs Showcase brings outstanding Festival titles to communities across Canada.

International Hot Docs Showcase Screenings

Hot Docs London at Bertha DocHouse | London, UK

Hot Docs partnered with Bertha DocHouse in London, UK, to present Hot Docs London. Running October 26–28 2018, this series featured six feature titles.

- *The Heat* (D: Maya Gallus)

- *What Walaa Wants* (D: Christy Garland)
- *Gurrumul* (D: Paul Damien Williams)
- *Silence of Others* (D: Almudena Carracedo, Robert Bahar)
- *Yellow Is Forbidden* (D: Pietra Brett Kelly)
- *Accountant of Auschwitz* (D: Matthew Shoychet)

Cross-Canada Crave Hot Docs Showcase Screenings

Crave Hot Docs Showcase | Vancouver, BC

Hot Docs and the Vancouver International Film Festival present the Crave Hot Docs Showcase each year at Vancouver's Vancity Theatre. The 2018 edition, July 6–9, celebrated the Vancouver premieres of five outstanding stories from the 2018 Festival lineup.

Total weekend audience: 564

- *The Accountant of Auschwitz* (D: Matthew Shoychet)
- *Afghan Cycles* (D: Sarah Menzies)
- *Transformer* (D: Michael Del Monte)
- *The Silver Branch* (D: Katrina Costello)
- *Gurrumul* (D: Paul Damien Williams)

Crave Hot Docs Showcase | Winnipeg, MB

Hot Docs and Winnipeg Film Group presented the Crave Hot Docs Showcase as part of Gimme Some Truth 2018, October 31–November 4, celebrating the Winnipeg premieres of five outstanding Hot Docs alumni.

- *Bisbee '17* (D: Robert Greene)
- *Of Fathers and Sons* (D: Talal Derki)
- *Primas* (D: Laura Bari)
- *The White World According to Daliborek* (D: Vit Klusak)
- *United Skates* (D: Tina Brown, Dyana Winkler)

Crave Hot Docs Showcase | Edmonton, AB

Hot Docs and NorthwestFest presented the Crave Hot Docs Showcase as part of the NorthwestFest, May 2–19, 2019.

Total audience: 411

- *Gordon Lightfoot: If You Could Read My Mind* (D: Joan Tosoni, Martha Kehoe)
- *The Seer and The Unseen* (D: Sara Dosa)
- *Memory - The Origins of Alien* (D: Alexandre O. Philippe)
- *Kifaru* (D: David Hambridge)
- *Cold Case: Hammarkjold* (D: Mads Brügger)

Ontario Hot Docs Showcase Screenings

This past year, the Showcase program presented screenings of outstanding films at festivals and community programs across Ontario.

Hot Docs Showcase Aurora Public Library | Aurora, ON | October 14–December 2

Total audience: 78

- *Warrior Women* (D: Elizabeth Castle, Christina D. King)
- *The Heat* (D: Maya Gallus)
- *Transformer* (D: Michael Del Monte)
- *This Mountain Life* (D: Grant Baldwin)
- *Accountant of Auschwitz* (D: Matthew Shoychet)

- *Don't Be Nice* (D: Max Powers)
- *Netizens* (D: Cynthia Lowen)
- *Bathtubs Over Broadway* (D: Dava Whisenant)

Hot Docs Showcase Windsor International Film Festival | Windsor, ON | October 29–November 4
Total audience: 1,865

- *The Feeling of Being Watched* (D: Assia Boundaoui)
- *Love, Gilda* (D: Lisa D'Apolito)
- *Netizens* (D: Cynthia Lowen)
- *Our New President* (D: Maxim Pozdorovkin)
- *Three Identical Strangers* (D: Tim Wardle)
- *Time for Ilhan* (D: Norah Shapiro)
- *Transformer* (D: Michael Del Monte)
- *93Queen* (D: Paula Eiselt)
- *Bathtubs Over Broadway* (D: Dava Whisenant)
- *Blowin' Up* (D: Stephanie Wang-Breal)
- *Crime + Punishment* (D: Stephen Maing)
- *The Devil We Know* (D: Stephanie Soechtig, Jeremy Seifert (co-director))
- *Unarmed Verses* (D: Charles Officer)

Hot Docs Showcase Waterloo Public Library | Waterloo, ON | October 31–December 12
Total audience: 126

- *This Mountain Life* (D: Grant Baldwin)
- *The Heat* (D: Maya Gallus)
- *Accountant of Auschwitz* (D: Matthew Shoychet)
- *Afghan Cycles* (D: Sarah Menzies)
- *Transformer* (D: Michael Del Monte)
- *Don't Be Nice* (D: Max Powers)

Hot Docs Showcase Sault Ste. Marie | Sault Ste. Marie, ON | November 2–4
Total audience: 1,252

- *Bathtubs Over Broadway* (D: Dava Whisenant)
- *Afghan Cycles* (D: Sarah Menzies)
- *Accountant of Auschwitz* (D: Matthew Shoychet)
- *This Mountain Life* (D: Grant Baldwin)
- *The Heat* (D: Maya Gallus)
- *Netizens* (D: Cynthia Lowen)
- *Behind the Curve* (D: Daniel J. Clark)
- *United Skates* (D: Dyana Winkler, Tina Brown)

Hot Docs Showcase Thunder Bay Public Library | Thunder Bay, ON | December 1–20
Total audience: 4

- *Chef Flynn* (D: Cameron Yates)
- *Afghan Cycles* (D: Sarah Menzies)
- *The Heat* (D: Maya Gallus)
- *Accountant of Auschwitz* (D: Matthew Shoychet)
- *This Mountain Life* (D: Grant Baldwin)
- *Behind the Curve* (D: Daniel J. Clark)
- *Transformer* (D: Michael Del Monte)
- *Warrior Women* (D: Elizabeth Castle, Christina D. King)

Hot Docs Showcase County Docs Picton | Picton, ON | November 24–December 1

Total audience: 33

- *Afghan Cycles* (D: Sarah Menzies)
- *United Skates* (D: Dyana Winkler, Tina Brown)

Hot Docs Showcase ReFRAME Festival | Peterborough, ON | January 26–27

Total audience: 405

- *Afghan Cycles* (D: Sarah Menzies)
- *Warrior Women* (D: Elizabeth Castle, Christina D. King)
- *Don't Be Nice* (D: Max Powers)

III.iii. Year-Round Programming Partnerships

Hot Docs co-presented documentary screenings at the following festivals and events:

- aluCINE Latin Film + Media Arts Festival
- Bertha DocHouse
- Brazil Film Festival Toronto
- Breakthroughs Film Festival
- Canadian Sport Film Festival
- Canadian War Museum
- Caribbean Tales Film Festival
- Christie Pitts Film Festival
- European Union Film Festival
- Goethe-Institut Toronto
- Human Rights Watch Film Festival
- Images Festival
- imagineNATIVE Film + Media Arts Festival
- Italian Contemporary Film Festival
- Italian Trade Commission
- JAYU Human Rights Film Festival
- Korean Film Festival
- Luminato – Toronto's International Arts Festival
- National Film Board
- Open Roof Festival
- Planet in Focus Environmental Film Festival
- ReelAbilities Film Festival
- Rendezvous with Madness Film Festival
- Sault Community Theatre Centre, Sault Ste Marie
- Shorts That Are Not Pants
- South African Film Festival
- Thunder Bay Public Library
- Toronto Black Film Festival
- Toronto Fringe Festival
- Toronto Irish Film Festival
- Toronto Japanese Film Festival
- Toronto Jewish Film Festival
- Toronto Korean Film Festival
- Toronto Outdoor Picture Show
- Vancouver International Film Festival
- Villa Charities

IV. HOT DOCS EDUCATION & YOUTH PROGRAMS

IV.i. Docs For Schools Monthly Films

Hot Docs Ted Rogers Cinema (Toronto)

Oct 11: *The Cleaners* (D: Hans Block, Moritz Rieseewieck) – 356 students
Oct 17: *Inventing Tomorrow* (D: Laura Nix) – 520 students
Nov 8: *The Accountant of Auschwitz* (D: Matthew Shoychet) – 532 students
Nov 14: *No Place to Hide: The Rehtaeh Parsons Story* (D: Rama Rau) – 413 students
Nov 28: *The Staging Post* (D: Jolyon Hoff) – 446 students
Dec 5: *On Her Shoulders* (D: Alexandra Bombach) – 538 students
Feb 20: *Time for Ilhan* (D: Norah Shapiro) – 504 students
Feb 27: *Soul on Ice: Past, Present and Future* (D: Kwame Mason) – 528 students
Apr 2: *Love Scott* (D: Laura Marie Wayne) – 401 students

72 unique school bookings
135 total class bookings
4238 total student audience
4 school boards, 3 independent schools

Aga Khan Museum (Toronto)

Oct 23: *The Staging Post* (D: Jolyon Hoff) – 249 students
Dec 4: *Afghan Cycles* (D: Sarah Menzie) – 237 students
Mar 26: *Inventing Tomorrow* (D: Laura Nix) – 228 students

AGH BMO World Film Festival (Hamilton)

Oct 16: *Anote's Ark* (D: Matthieu Rytz) – 115 students
Oct 17: *What Walaa Wants* (D: Christy Garland) – 54 students

Dryden High School (Dryden)

Oct 31: *Inventing Tomorrow* (D: Laura Nix) – 400 students

Sudbury, in partnership with the Sudbury Indie Cinema

Nov 8: *Soundtrack for a Revolution* (D: Bill Guttentag) – 296 students

Canadian War Museum (Ottawa)

Nov 20: *Amal* (D: Mohamed Siam) – 45 students
Feb 20: *On Her Shoulders* (D: Alexandria Bombach) – 155 students

Belleville Downtown Doc Fest (Belleville)

Feb 26: *Inventing Tomorrow* (D: Laura Nix) – 424 students

Westgate CI (Thunder Bay)

Jan 1: *Standing Rock: Pt 1* (D: Michelle Latimer) – 450 students

35 unique school bookings
50 total class bookings
2,653 total student audience
11 school boards, 2 independent schools

Docs For Schools Focus: "Home"

	Ontario Students	Alberta Students	B.C. Students
<i>Chasing Ice</i> (D: Jeff Orlowski)	5,245		
<i>Citizen Jane: Battle for the City</i> (D: Matt Tyrnauer)	2,130		
<i>Deeply Rooted</i> (D: Cazhhmere)	4,207		62
<i>Home No More</i> (D: Zahra Moloo)	3,810		93
<i>Vancouver: No Fixed Address</i> (D: Charles Wilkinson)	2,899		

164 unique school bookings
 192 total class bookings
 18,446 total student audience
 27 school boards, 5 independent schools

Docs For Schools Teacher Conference

On February 22, 2019, the fifth annual Docs For Schools Teacher Conference took place at Ryerson University School of Image Arts. The program provides teachers with the tools to incorporate documentary in their programs.

175 teacher participants
 118 unique schools
 18 school boards, 14 independent schools

IV.ii. Docs For Schools Festival Films

In-cinema selections:

- *Bellingcat – Truth in a Post-Truth World* (D: Hans Pool) – 382 students
- *Kifaru* (D: David Hambridge) – 232 students
- *Knock Down the House* (D: Rachel Lears) – 320 students
- *Midnight Traveler* (D: Hassan Fazili) – 174 students
- *Mr. Toilet: The World's #2 Man* (D: Lily Zepeda) – 498 students
- *Picture Character* (D: Ian Cheney, Martha Shane) – 589 students
- *Propaganda: The Art of Selling Lies* (D: Larry Weinstein) – 301 students
- *The Rest* (D: Ai Weiwei) – 492 students
- *Supreme Law* (D: Katerina Cizek) – 376 students
- *Willie* (D: Laurence Mathieu-Leger) – 533 students

80 unique school bookings
 136 total class bookings
 3,897 total student audience
 6 school boards, 8 independent schools

In-class selections:

	Ontario Students	Alberta Students	B.C. Students
<i>Finding Vivian Maier</i> (D: John Maloof, Charlie Siskel)	4,781	420	
<i>Inventing Tomorrow</i> (D: Laura Nix)	16,896	20	
<i>Kusama: Infinity</i> (D: Heather Lenz)	5,261	381	
<i>Nellie Bly Makes the News</i> (D: Penny Lane)	5,645		85

<i>Soul on Ice: Past, Present & Future</i> (D: Damon Kwame Mason)	10,245	140	
<i>Soundtrack for a Revolution</i> (D: Bill Guttentag)	6,479	241	
<i>The Staging Post</i> (D: Jolyon Hoff)	7646	55	
<i>Standing Rock Pt 1: Sacred Water</i> (D: Michelle Latimer)	8146	170	
<i>Standing Rock Pt 2: Red Power</i> (D: Michelle Latimer)	5582	150	
<i>Turning Tables</i> (D: Chrisann Hessing)	8,150	91	8
<i>What Tomorrow Brings</i> (D: Beth Murphy)	7,495		
<i>While I'm Here: The Legacy Project</i> (D: Brent Foster)	3,790	171	
<i>Who Am I?</i> (D: Wanuri Kahiu, Nick Reding)	6,635	221	

291 unique school bookings

98,904 total student audience

37 school boards, 14 independent schools

IV.iii. Participating School Boards*

Docs For Schools Monthly

Halton DSB (1)

Hamilton Wentworth DSB (4)

Hastings Prince Edward DSB (8)

Independent (4)

Lakehead DSB (2)

Ottawa Catholic DSB (2)

Ottawa Carlton DSB (3)

Patricia Keewatin DSB (1)

Rainbow DSB (4)

Toronto Catholic DSB (7)

Toronto DSB (72)

Upper Grand DSB (1)

York Region DSB (1)

Docs For Schools Focus: Home

ONTARIO

Algoma DSB (1)

Avon Maitland DSB (1)

Bluewater DSB (1)

Dufferin-Peel Catholic DSB (4)

Durham Catholic DSB (1)

Durham DSB (1)

Halton Catholic DSB (2)

Halton DSB (9)

Hamilton-Wentworth DSB (3)

Huron Perth Catholic DSB (1)

Kawartha Pine Ridge DSB (2)

Keewatin-Patricia DSB (3)

Lambton Kent DSB (1)

Ottawa Catholic DSB (2)

Ottawa-Carleton DSB (14)

Peel DSB (7)

Simcoe County DSB (7)

Thames Valley DSB (11)

Thunder Bay Catholic DSB (1)

Toronto Catholic DSB (10)

Toronto DSB (63)

Upper Grand DSB (3)

Waterloo Region DSB (1)

York Catholic DSB (1)

York Region DSB (7)

Independent Schools (4)

Home School (1)

BRITISH COLUMBIA
Langley School District (1)
Sunshine Coast (1)

Festival – In-Cinema

ONTARIO
Conseil scolaire de district du Centre Sud-Ouest (1)
Halton DSB (1)
Independent / Private (7)
Toronto Catholic DSB (5)
Toronto DSB (53)
Upper Grand DSB (1)
York Region DSB (1)

SASKATCHEWAN
Saskatoon Public Schools (1)

Festival – In-School

ONTARIO
Algonquin and Lakeshore Catholic DSB (1)
Avon Maitland DSB (1)
Bluewater DSB (2)
Conseil Scolaire Viamonde (1)
District School Board of Niagara (2)
Dufferin-Peel Catholic DSB (11)
Durham Catholic DSB (2)
Durham DSB (3)
Halton Catholic DSB (3)
Halton DSB (18)
Hamilton-Wentworth DSB (4)
Hastings & Prince Edward DSB (1)
Huron Perth Catholic DSB (1)
Independent / Private (14)
Kawartha Pine Ridge DSB (1)
Keewatin-Patricia DSB (3)
Lambton Kent DSB (1)
Limestone DSB (2)
Niagara Catholic DSB (1)
Ottawa Catholic SB (9)
Ottawa-Carleton DSB (20)

Peel DSB (19)
Rainbow DSB (1)
Simcoe County DSB (8)
Simcoe Muskoka Catholic DSB (1)
Superior-Greenstone DSB (1)
Thames Valley DSB (11)
Thunder Bay Catholic DSB (1)
Toronto Catholic DSB (12)
Toronto DSB (104)
Upper Canada DSB (1)
Upper Grand DSB (5)
York Catholic DSB (2)
York Region DSB (20)

BRITISH COLUMBIA
Sunshine Coast (1)
Vancouver (1)

ALBERTA
Fort McMurray Roman Catholic Separate SB (1)
Edmonton School District (1)

**Number of participating schools in each board noted in parentheses. Many schools attended multiple screenings, or had multiple classes participate in the program.*

IV.iv. Hot Docs Teacher Advisory Council

Raneem Azzam | Teacher, English and Social Science, Avondale Secondary Alternative School, Toronto District School Board

Douglas Cornell | Vice Principal, C.R. Marchant Middle School, Toronto District School Board

Dr. Trena Evans | Head of English, Royal St. George's College, Toronto

Gemsy Joseph | Assistant Curriculum Leader of Library, ESL & Literacy, Harbord Collegiate Institute, Toronto District School Board

Ian S. Pettigrew | Director, Curriculum and Assessment, Ontario Teachers' Federation

Lisa Pilgrim | Instructional Program Leader, Halton District School Board

Mervi Salo | Principal, Queen Alexandra Middle School, Toronto District School Board

Marc Sprack | Superintendent of Education (LC2ILN9), Toronto District School Board

Dr. Peter Vietgen | Associate Professor, Visual Arts Education, Department of Teacher Education, Faculty of Education, Brock University

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V. HOT DOCS INDUSTRY CONFERENCE & PROFESSIONAL DEVELOPMENT PROGRAMS

V.i. Hot Docs Industry Conference Sessions

Hot Docs' innovative conference program offers interactive sessions and practical tools for working within the rapidly changing documentary landscape. *Conference Sessions supported by Telefilm Canada.*

Session 1: Beyond #MeToo, Cont.

A follow-up to the 2018 panel on achieving gender equality in the documentary industry—because there's still work to be done! This year's Beyond #MeToo conversation focuses on documentary gatekeepers, asking about the systemic barriers that exist in accessing everything from funding to festivals, and how we can continue to bring solutions to female disempowerment.

Moderator: Niki Bhargava, Associate, Reavis Page Jump LLP

Speakers:

- Iyabo Boyd, Founder/Co-Director, Brown Girls Doc Mafia
- Bernadine Lim, Head of Documentary, Screen Australia
- Jenn Wilson, Programmer, Film Independent

Session 2: Julia & Julia

Hot Docs 2019's Outstanding Achievement Award recipient Julia Reichert and Focus On honouree Julia Ivanova launch a duologue conversation about the challenges of making pertinacious political films in North America and how the documentary landscape has changed over the course of their careers. *Supported by K.M. Hunter Charitable Foundation.*

Session 3: To Pitch or Not to Pitch

On the eve of the Hot Docs Forum's 20th anniversary, we enlist representatives from international pitching forums to resolve our existential mid-life crisis: do documentary pitching forums service filmmakers and the doc market?

Moderator: Louise Rosen, Managing Director, Louise Rosen Ltd.

Speakers:

- Sue Biely, Executive Director, Story Money Impact, Good Pitch Vancouver
- Dorota Lech, Programmer & Curator
- Adriek van Nieuwenhuyzen, Head of IDFA Industry, IDFA

Session 4: Sound as Story

An intricately crafted sound mix and design awaken the audiences' senses, immersing them in the life-like details of the world on-screen. This panel discussion explores the technical challenges of sound achievements by discussing techniques in production and post-production to create a story through sound. *Supported by Donner Canadian Foundation.*

Moderator: Andrew Gregg, Filmmaker

Speakers:

- Sara CF de Gouveia, Director, Lionfish Productions
- Michelle Irving, Head of Audio Post-Production, Soleil Sound
- Avril Jacobson, Editor, Story Editor, Consultant
- Sanjay Mehta, Location Sound Recordist

Session 5: Channel Surfing: USA

Representatives from leading American networks ABC, PBS and WNET discuss the programs that make their brand, the viewers they target and the deals they make. In a world teeming with competition for audience eyes, find out what these public broadcasters are doing to attract the American public's attention.

Moderator: Heidi Fleisher, Acquisitions Consultant, France 2/25 Shades of Docs

Speakers:

- Christopher Hastings, Executive Producer, WGBH - WORLD Channel
- Terri Lichstein, Executive Producer, ABC
- Lesley Norman, Executive Producer, National Programming

Session 6: Artist Talk: Working with Family

Italian director Beniamino Barrese (*Disappearance of My Mother*) delivers a talk on the immanent ethical and emotional boundaries when creating non-fiction centred on your family.

Session 7: Euro-Canadian Co-Producing

This panel discussion explores how strategic international co-production partnerships may broaden your financing, sales and distribution possibilities. Learn practical advice on the relationship between Europe and Canada from seasoned producers. *Co-presented with European Film Promotion.*

Moderator: Ove Rishøj Jensen, EDN Film & Media Consultant, EDN - European Documentary Network

Speakers:

- Trevor Birney, Managing Director/Producer/Director, Fine Point Films
- Paul Cadieux, Producer
- Ina Fichman, President/Producer, Intuitive Pictures Inc.

Session 8: Keynote: Lisa Valencia-Svensson

Diversity, inclusion, representation—what do they really mean? On the heels of the international premiere of *Always in Season*, producer Lisa Valencia-Svensson of Multitude Films explores why the question, "Who is telling whose story to whom, and why?" should be at the centre of the making of every documentary film.

Sponsored by A + E.

Speaker: Lisa Valencia-Svensson, Producer & Head of Operations, Multitude Films

Session 9: My Grierson

A Curious Minds-style illustrated talk features executive producer Bill Nemtin reflecting on lessons learned from his mentor, John Grierson, founder of the National Film Board of Canada some 80 years ago and whose philosophy on documentary as a tool for social change influences Canadian identity to this day. *Presented in partnership with the NFB. Supported by the Ontario Cultural Attractions Fund.*

Session 10: Channel Surfing: Europe

Representatives from leading European public networks (BBC Storyville, YLE, ARTE France) discuss the programs that make their brand, the viewers they target and the deals they make. In a world teeming with competition for audience eyes, find out what these public broadcasters are doing to attract European attention.

Moderator: Osnat Eden, CEO, CoPro

Speakers:

- Mandy Chang, Commissioning Editor, BBC Storyville & Factual Acquisitions, BBC
- Mark Edwards, Commissioning Editor/International Co-productions, ARTE France
- Jenny Westergard, Commissioning Editor, Yle Finnish Broadcasting Company

Session 11: Financing the Gap

Recoupment, angel investor and how much ownership? You don't need to be an accountant to understand equity financing. Producers Bob Moore and James J. Yi clear the fog on the elusive world of Canadian and American equity to help you understand whether the risk is right for your film.

Speakers:

- Bob Moore, Producer, EYESTEELFILM
- James J. Yi, Producer/Director, Independent

Session 12: 360 Blockchain Research Launch

By allowing digital information to be distributed but not copied, blockchain technology has laid the foundation for a new type of internet—one that disrupts how content is financed and monetized. Join Telefilm Canada, the Canada Media Fund and a panel of industry experts as they demystify blockchain technology.

Moderator: Catherine Mathys, Industry and Market Trends Director, Canada Media Fund

Speakers:

- Ryan Andal, President, Co-Founder, Secret Location
- Irina Albita, Co-founder, FilmChain
- Ulrich Dessouassi, Head, Digital Products, Group Média TFO
- John Vekar, Director, Business & Rights, CBC

Session 13: Masterclass: Nanfu Wang

Director Nanfu Wang (*One Child Nation*, *Hooligan Sparrow*) is an Emmy-nominated and internationally celebrated filmmaker known for her courageous and carefully crafted storytelling. In this masterclass, she delves into art of shaping personal stories that seed social change. *Co-presented with Film Fatales.*

Session 14: Getting Down to Business, Canada

How do docs get funded in Canada? Representatives from CBC, CMF, NFB and Rogers Group of Funds want to generate understanding of business affairs best practices. This session is geared towards filmmakers who want to understand not simply how to work with these important national bodies, but also how they work with each other.

Moderator: Ina Fichman, President/Producer, Intuitive Pictures Inc.

Speakers:

- Rod Butler, Manager, Program Policies, CMF
- Robin Mirsky, Executive Director, Rogers Group of Funds
- Michelle van Beusekom, Executive Director, English Language Production, NFB
- Monique Van Remortel, Sr. Director Business & Rights, Unscripted Programming, Canadian Broadcasting Corporation

Session 15: Nurturing New Canadian Talent

Like peanut butter and jam, these teams just pair better together. Join a panel of emerging Canadian filmmakers and their seasoned producers on the challenges of breaking out in the Canadian documentary industry and why it's mutually valuable to nurture new, distinctive talent.

Moderator: Shasha Nakhai, Filmmaker, Storyline Entertainment/Compy Films

Speakers:

- Lesley Birchard, Executive In Charge of Production, CBC Docs - Short Docs
- Laurence Mathieu-Leger, Director and Producer
- Bryant McBride, Producer

- Andrew Moir, Filmmaker, Hands Up Films Inc

Session 16: imagineNATIVE presents On Screen Protocols & Pathways

As a follow-up to the 2017 Doc Summit conversation, imagineNATIVE iNstitute presents their highly anticipated *On Screen Protocols & Pathways* media guide, an industry standard for working with Indigenous peoples, cultures and concepts.

Moderator: Kerry Swanson, Associate Director, Indigenous Screen Office

Speakers:

- Adriana Chartrand, Institute Manager, imagineNATIVE
- Zoe Hopkins, Writer/Director, Filmmaker
- Marcia Nickerson, Consultant

Session 17: Persister Panel Discussion

Women's voices and stories from all over the world take centre stage in the Persister film program. What are they saying about the cultural, political and economic forces that undermine or uphold women's fight for equal rights and against gender-based violence? Where is Canada situated within the conversation? This discussion features filmmakers from the Persister film program and representatives from partner organizations. *Presenting sponsor: OXFAM CANADA. Supported by the Government of Canada and the Government of Ontario. In partnership with Canadian Women's Foundation and WomanACT.*

Moderator: Julie Delahonty, Executive Director, OXFAM Canada

Speakers:

- Julia Samuels, Producer/Writer, *"I Told My Mum I was Going on an R.E. Trip..."*
- Pachi Bustos, Director, *Haydee and the Flying Fish*
- Heather Haynes, Hot Docs Senior International Programmer
- Kate Higgins, OXFAM Canada Deputy Executive Director and Women's Rights Advocate

V.ii. Hot Docs Workshops

Hot Docs Workshops were designed to provide attendees with skills for all stages of business, including key entrepreneurial knowledge for a shifting landscape. *Workshops supported by Telefilm Canada.*

Workshop 1: 7 Deadly Sins of Self-Distribution

Strategist Jon Reiss and Sonja Henrici of the Scottish Documentary Institute team up to teach you the seven common pitfalls when self-distributing your documentary film and solutions to these avoidable errors.

Speakers:

- Sonja Henrici, Co-Director, Scottish Documentary Institute
- Jon Reiss, President, 8 Above/Hybrid Cinema

Workshop 2: How Are We Going to Break Barriers?

Hot Docs has teamed up with the IDA to open a conscious-raising conversation: how can festivals empower doc creators working with a disability and create a welcoming hub for audiences with all abilities? *Supported by The Catherine and Maxwell Meighen Foundation.*

Moderator: Claire Aguilar, Director of Programming and Policy, IDA (International Documentary Association)

Speakers:

- Irene Brodsky, Filmmaker, *Moonlight Sonata: Deafness in Three Movements*

- Jason DaSilva, Producer/Director, AXS Lab
- Liv Mendelsohn, ReelAbilities Toronto Film Festival/Miles Nadal JCC
- Isaac Meyer Odell, Director of Production, Hot Docs

Workshop 3: What to Know Before You Drone

Is a drone shot logistically feasible for your upcoming production shoot? Representatives from Transport Canada debunk the myths and address key information vital to flying your drone safely and legally.

Speaker: Sylvain Bourque, Civil Aviation Inspector, Transport Canada

Workshop 4: CAVCO Explained

Planning on making a documentary in Canada? The Canadian Audio-Visual Certification Office (CAVCO) invites you to learn about best practices for preparing applications for tax credits, recent public notices related to CAVCO policies and useful clarifications about these policies now that they've been in effect for a year or more.

Speakers:

- Boris Borovcanin, Senior Advisor, CAVCO
- Bridget Redmond, Client Relations and Outreach Officer, CAVCO

Workshop 5: Here's What Really Happened

No tweeting. No press. Filmmakers only. These are the kinds of frank conversations you might overhear between filmmakers speaking in hushed tones at the local bar late at night during the Festival. Learn what really happened behind the scenes of Hot Docs 2019 official selection *Bellingcat – Truth in a Post-Truth World* as moderated by Ranell Shubert (IDA).

Moderator: Ranell Shubert, Educational Programs Manager, IDA

Speaker: Hans Pool, Filmmaker

Workshop 6: Rent-an-Expert: Composing for Documentary

Sign-up on the day of this session for a one-on-one consultation with either Janal Bechthold (Marcando Music), Joseph Shabason (Boombox Sound) or Erica Procnier, three composers working in documentary. *Supported by Donner Canadian Foundation.*

V.iii. Kickstart Panels

Kickstart is a series of dynamic sessions that provide the essentials for emerging and mid-career docmakers. *Kickstart is supported by Netflix, with education partner Centennial College.*

Kickstart 1: My First VR Doc

Meet the directors of *Traveling While Black*, *In Bakassi* and *They Should Be Flowers*. These first-time virtual reality doc filmmakers with works premiering at Hot Docs open up about the journey from selecting an idea, to designing for the medium, to launching their final product onto the international film circuit.

Moderator: Gabor Pertic, Senior Programming Coordinator & International Programmer, Hot Docs

Speakers:

- Joel Kachi Benson, JB Multimedia Studios/VR360 Stories
- Karen Chapman, Writer, Director, Smallaxx Motion Pictures
- Ayesha Nadarajah, Co-Director, *Traveling While Black*

Kickstart 2: Let's Work on Your Trailer

In Hot Docs' 2019 audience research, over 50 per cent of Canadian audiences say they select what to watch based on the trailer. Yet when it comes to marketing trailers, doc filmmakers are behind on the curve. In this session, a roster of editors dissect the elements of a great, catchy trailer.

Speakers:

- Christine Armstrong, Editor, CharmyEDIT
- Mila Aung-Thwin, Filmmaker, EyeSteelFilm
- Jonathan Bogarín, Director/Producer, El Tigre Productions

Kickstart 3: Chain & Gain

Filmmaker and producer Jennifer Holness (*Speakers for the Dead*) teaches the fundamentals of a Chain of Title, how to create one and what you as a filmmaker gain by having one at the ready.

Speaker:

- Jennifer Holness, Writer/Producer/Director, Hungry Eyes Media

Kickstart 4: Maximize Your Short's Exposure

Short but mighty. We gather a cross-section of distributors, digital platforms and sales agents working exclusively with the short form to tackle the question of how bite-sized content can be strategically maximized to bolster opportunities and broaden your career.

Moderator: Inaya Yusuf, Artist & Filmmaker

Speakers:

- Serge Abiaad, Distributor, La Distributrice de Films
- Vanessa Caldwell, Producer, CBC Docs
- Lindsay Crouse, Producer, *The New York Times* Op-Docs

V.iv. Micro-Meetings

Micro-Meetings are intimate sessions that offer industry intelligence from broadcasters, funders and those on the cutting edge of technology. This year there were six Micro-Meetings.

- Bell Media
- CBC Docs
- Getty Images
- Sheridan College
- TVO

V.v. Doc Summit

Doc Summit is an annual half-day town hall forum where industry stakeholders explore the state of the Canadian Film Industry and peer-identified priority issues through a series of presentations and discussions. *Supported by K.M. Hunter Charitable Foundation. Co-presented with Film Fatales and cléó.*

Doc Summit: Dare to be Studio D

Forty-five years after the National Film Board of Canada opened Studio D, the first publicly funded feminist film production unit in the world, we revisit the studio's monumental impact on feminist film culture and look to the future of inclusive, diverse docs that implement social change in Canada.

Moderator

- Lisa Jackson, Filmmaker

Speakers:

- Ann Marie Fleming, Director, AMF Productions Inc.
- Alexandra Lazarowich, Filmmaker
- Rina Fraticelli, Director, The Socrates Project
- Glace Lawrence, Content Producer
- Gail Singer, Filmmaker
- Michelle van Beusekom, Executive Director, English Program, National Film Board of Canada

V.vi. International Co-Production Events

At the 2019 Festival, Hot Docs welcomed 14 official delegations:

- Atlantic Canada, led by Lunenburg Doc Fest
- Bermuda, led by Wishing Step Pictures
- the Brown Girls Doc Mafia filmmakers collective
- Chile, led by ChileDoc with support from Chilean National Council for Culture
- Europe, led by EFP (European Film Promotion)
- Germany, led by AG DOK
- Italy, led by the Italian Trade Commission
- Japan, led by Tokyo Docs
- Manitoba, led by OnScreen Manitoba
- The Nordic Region, led by Nordisk Panorama
- Quebec, led by SODEC with support from RIDM
- Scotland, led by Scottish Documentary Institute
- USA, led by IFP
- Yukon, led by Screen Production Yukon Association with support from Yukon Media Development

On Thursday, May 2, the International Co-Production Luncheon was held to connect international filmmakers and celebrate international co-production. After the luncheon delegations participated in curated Producer-to-Producer meetings, where they had the opportunity to meet with potential international co-production partners. *Luncheon hosted by Ontario Creates. Sponsored by Blue Ice Pictures and C21 Media.*

V.vii. Knowledge Capture

Hot Docs provides knowledge capture of the majority* of industry sessions. These videos make the conference sessions available to a wider group of documentary filmmakers and interested members of the public. The videos are available on the HotDocsFest Vimeo Channel.

**N.B.: At the request of the participants, a small selection of sessions were restricted to Industry Conference attendees only.*

VI. HOT DOCS MARKET & NETWORKING EVENTS

VI.i. Hot Docs Forum

The Hot Docs Forum is a dynamic pitching event and is regarded as the most effective international documentary market in North America. This year's Forum was held in the Great Hall of the historic Hart House at the University of Toronto on April 30 and May 1. *Hot Docs Forum Founding Sponsor Telefilm Canada. Supported by Ontario Creates and City of Toronto. Official Law Firm Gardiner Roberts LLP.*

The 2019 Hot Docs Forum featured:

- 720 leading industry professionals
- 200 commissioning editors and funders
- 21 projects from 18 countries
- Over 325 submissions

2019 Hot Docs Forum Projects

1001 NIGHTS APART

Production Companies: Filmpunkt GmbH (Germany); Louise Rosen Ltd. (USA); Century Films Ltd. (UK); Rabison Art Production (Iran)
Director: Sarvnaz Alambeigi

ALVIN AILEY

Production Companies: Insignia Films Inc. (USA); PBS American Masters (USA)
Director: Jamila Wignot

ANOTHER BRICK ON THE WALL

Production Companies: Pango Pictures Co., Ltd (China); Arrow Factory Production (China)
Director: Nan Zhang

THE BONES

Production Companies: Intuitive Pictures Inc. (Canada); Cabula6 (USA)
Director: Jeremy Xido

COLOUR OF THE WIND

Production Companies: Tortuga Films Inc. (Canada); Alias film und sprachtransfer GmbH (Germany); Mouka Filmi Oy (Finland)
Director: Claire Sanford

DISAPPEARING VILLAGE

Production Companies: Sweet Take Ltd. (UK); Twofour Group Ltd. (UK)
Director: Megumi Inman

HIDDEN LETTERS

Production Companies: Ten Thousand Images AS (Norway); Fish + Bear Pictures (China)

Directors: Violet Du Feng, Zhao Qing

INSTANT LIFE

Production Companies: Meteor Films (USA); Hecho A Mano Films LLC (USA)
Directors: Mark Becker, Aaron Schock

THE KUNG FU NUNS

Production Companies: Stray Dog productions AS (Norway); Stray Dog productions ApS (Denmark)
Director: Line Hatland

LIGHT DARKNESS LIGHT

Production Companies: The Documentary Group (USA); Transient Pictures LLC (USA)
Director: Landon Van Soest

MAYA

Production Company: Banyak Films Ltd. (UK)
Directors: Anson Hartford, Jamshid Mojaddadi

MIDWIVES

Production Companies: EyeSteelFilm Inc (Canada); AMA FILM GmbH (Germany); Snow Film (Myanmar)
Director: Hnin Ei Hlaing

MISSION SEX-ED

Production Companies: Tondowski Films GbR (Germany); BWP (Spain)
Director: Cosima Dannoritzer

MONGUEN (LIFE)

Production Companies: Lemuntu Producciones E.I.R.L. (Chile); NETLAB S.A. DE C.V. (Mexico)
Director: Antonio Caro Berezin

PLAN C FOR CIVILIZATION
 Production Company: Mangrove Media, LLC (USA)
 Directors: Ben Kalina, Jen Schneider

TRAFFICKING JAM
 Production Company: Media Stockade Pty. Ltd.
 (Australia)
 Director: Catherine Scott

QUEEN OF THE DEUCE
 Production Company: Exile Films Ltd. (Greece)
 Director: Valerie Kontakos

TWICE COLONIZED
 Production Companies: Ánorák Film (Greenland);
 Ánorák Film Denmark (Denmark); Unikkaat
 Studios (Canada)
 Director: Lin Alluna

SOCKS ON FIRE: UNCLE JOHN AND THE
 COPPER HEADED WATER RATTLERS
 Production Company: Hitbird Productions LLC
 (USA)
 Director: Bo McGuire

ZINDER
 Production Companies: Les films du balibari
 (France); Tabous production (Niger); CORSO Film
 (Germany)
 Director: Aicha Macky

2019 Forum Decision Makers

Canada

- Bell Media, Justin Stockman
- Bell Media - Canal D, Jean-Pierre Laurendeau
- CBC, Jennifer Dettman
- CBC, Charlotte Engel
- CBC, Sandra Kleinfeld
- Knowledge Network, Murray Battle
- Knowledge Network, Rudy Buttignol
- SRC Société Radio Canada, Georges Amar
- TVO, Naomi Boxer
- TVO, Jane Jankovic
- TVO, Linda Fong
- VICE Canada, Vanessa Case
- VICE Canada, Shawney Cohen

China

- bilibili, Leah Zhang
- Tencent, Summer Song
- Tencent, Bob Jin

Finland

- YLE – Human Passion, Jenny Westergard

France

- ARTE France, Mark Edwards
- ARTE G.E.I.E., Philippe Muller
- France Télévisions - France Ô, Béatrice Nivois

Germany

- ARD - NDR, Barbara Biemann
- ARD - WDR, Jutta Krug
- ARTE ARD - SWR, Dr. Gudrun Hanke-El Ghomri
- Kloos Und Co., Stefan Kloos
- Spiegel TV, Kay Siering
- ZDF, Wolfgang Bergmann
- ZDF, Michael Gries
- ZDFinfo, Natalie Zinkland

Israel

- Channel 8, Edit Pinkas
- yesDocu, Avital Lavi

Japan

- NHK, Yoshihiko Ichiya
- NHK, Takahiro Hamano
- NHK, Yoko Imai
- NHK Enterprises, Yukari Harada

Netherlands

- AVROTROS, Jessica Raspe
- IKON, Margje De Koning

Norway

- VGTV – Norway, Hans Andreas Fay

Qatar

- Al Jazeera Documentary Channel, Adel Ksiksi
- Al Jazeera Documentary Channel, Ahmed Mahfouz Nouh

Sweden

- SVT, Axel Arnö

Switzerland

- RTS - Radio Télévision Suisse, Gaspard Lamunier

Turkey

- TRT World, Choy Lin Mok

United Kingdom

- BBC Storyville, Mandy Chang
- Dogwoof, Oli Harbottle
- The Guardian, Charlie Phillips

- The Whickers, Jane Ray
- A&E Networks, Christine Kecher
- Al Jazeera English, Reem Haddad
- Amazon Original Movies, Ally Pennebaker
- Catapult Film Fund, Megan Gelstein
- Chicken & Egg, Kelly Duane de la Vega
- Cinereach, Meredith Duff
- Field of Vision, Charlotte Cook
- HBO Documentary Films, Jesse Weinraub
- Impact Partners, Lauren Haber
- Louise Rosen Ltd, Louise Rosen
- National Geographic, Ryan Harrington
- Participant Media, Kristi Whisler
- PBS - American Documentary I POV, Chris White
- PBS - American Documentary I POV, Justine Nagan
- PBS - Frontline, Raney Aronson
- PBS - ITVS, Noland Walker
- The New York Times Op-Docs, Lindsay Crouse
- The New York Times Op-Docs, Kathleen Lingo
- WNET, Lesley Norman
- WORLD Channel WGBH/PBS, Christopher Hastings

2019 Hot Docs Forum Awards

first look Pitch Prizes

- 1st prize of \$30,000: *Midwives* (EyeSteelFilm Inc., Canada; AMA FILM GmbH, Germany; Snow Film)
- 2nd prize \$20,000: *Colour of the Wind* (Tortuga Films, Canada; Alias film und sprachtransfer GmbH, Germany; Mouka Filmi Oy, Finland)

Surprise Prize

Twice Colonized (Ánorâk Film, Greenland; Ánorâk Film, Denmark; Unikkaat Studios, Canada)
A \$20,000 award presented on behalf of Toronto documentary supporters by Elizabeth Radshaw.

Corus-Hot Docs Forum Pitch Prize

Twice Colonized (Ánorâk Film, Greenland; Ánorâk Film, Denmark; Unikkaat Studios, Canada)
\$10,000, disbursed from the Corus-Hot Docs Funds

Cuban Hat Award

Socks on Fire: Uncle John and the Copper Headed Water Rattlers (Hitbird Productions LLC., USA)
This year's prize included \$896.65 CDN, \$135.80 USD, €40.1, 18 Turkish Lire, 5 British Pounds, and 1,000 Chilean Pesos. Hot Docs will add \$1,000 CDN, bringing the total amount to \$2,113.29 CDN. The prize also included two All-Access Passes to Hot Docs 2020; one Observer Pass for IDFA; two All-Access Passes to RIDM; two Toronto Raptors "We The North" t-shirts; \$2,500 CDN in camera rental or post-production services from CineGround in Montreal; a discussion with Terranoa about distribution; \$50, to be emailed by Noah Bingham; a homestay in Copenhagen and two rough cuts and viewings from The Why Foundation; one night homestay, a rough cut session and dinner from EyeSteelFilm; public relations consultation and strategy from GAT PR; one month of production space in Greece from Exile Production; distributor/marketing consultation from Hybrid Cinema; consultation and marketing session from Films Transit; two free days of videography services from Colin Scheyen, owner of Evenings & Weekends Productions; a tin of ginger mints; and two TTC tokens.

Promise Prize

Jade Baxter (Canada)

Awarded to a current Doc Accelerator or CrossCurrents Canada fellow who is a racialized emerging Canadian filmmaker, the \$1000 Promise Prize recognizes a filmmaker who is dedicated to building a long-term documentary filmmaking career, has shown a demonstrated commitment to supporting their cohort of peers, and whose work shows a strong creative vision and distinct voice. Generously sponsored by Scarborough Pictures.

VI.ii. Distribution Rendezvous

Distribution Rendezvous is an opportunity for finished and rough-cut films to be pitched to distributors, sales agents, and Festival programmers in pre-arranged one-on-one meetings. *Supported by Telefilm Canada, Ontario Creates and Canadian Heritage/Partrimoine Canadien.*

Distribution Rendezvous took place on April 29 and featured:

- 119 projects
- 105 producers and 65 distributors, sales agents, aggregators and online platforms
- 145 applications from 44 countries
- 635 meetings

Distribution Rendezvous Participating Buyers

Australia	<ul style="list-style-type: none"> • DocPlay, Stuart Moulds 	<ul style="list-style-type: none"> • Doc & Film, Gorka Gallier • Exterieur Jour, Julien Marais 	USA	<ul style="list-style-type: none"> • 7th Art Releasing, Udy Epstein
Canada	<ul style="list-style-type: none"> • Blue Ice Films, Robin Smith • CBC, Sandra Kleinfeld • Filmoption International, Lizanne Rouillard • Films Transit International, Jan Rofekamp • Films We Like, Mallory Andrews • Indiecan Entertainment Inc./Federgreen Entertainment Inc., Avi Federgreen • Juice Worldwide, James Finlay • Kew Media Group, Nikolas Bars • Knowledge Network, Patrice Ramsay • Mongrel Media, Tom Alexander • Ouat Media, Sabrina Spence • Syndicado, Greg Rubidge • The Fremantle Corporation, Brad Pelman 	<ul style="list-style-type: none"> • Java Films, Rebecca Nicholls • Terranoa, Emmanuelle Jouanole • Terranoa, Laetitia Giansily Doyle 		<ul style="list-style-type: none"> • Brainstorm Media, Meyer Shwarzstein • Bridge Independent, Bill Straus • Cargo Film & Releasing, David Piperni • Cinetic Media, Alexis Galfas • Film Movement, Jimmy Weaver • First Run Features, Marc Mauceri • Gravitas Ventures, Nolan Gallagher • Gravitas Ventures, Nick Royak • Icarus Films, Jonathan Miller • Indie Visible, Matthew Chandler • Louise Rosen Ltd, Louise Rosen • Music Box Films, Lisa Holmes • Pacific Northwest Pictures, Lindsey Hodgeson • Passion River Films, Mat Levy • PBS International, Tom Koch • Picture Motion, Denae Peters • Shoreline Entertainment, Sam Eigen • Submarine, Dan Braun
		Germany		
		<ul style="list-style-type: none"> • MONODUO, Ben Bassauer 		
		Israel		
		<ul style="list-style-type: none"> • Cinephil, Olivier Tournaud 		
		Italy		
		<ul style="list-style-type: none"> • Filmatique, Lorenzo Fiuzzi • Rai.com, Frederica Pazzano 		
		Singapore		
		<ul style="list-style-type: none"> • iwonder, Mark Bridges 		
		United Kingdom		
		<ul style="list-style-type: none"> • Dogwoof, Oli Harbottle • Dogwoof, Cleo Veger • Espresso Media International, Jessica Reilly • MetFilm Sales, Vesna Cudic • Scorpion TV, David Cornwall • Sideways Film, Kazz Basma 		
China	<ul style="list-style-type: none"> • bilibili, Leah Zhang 			
France	<ul style="list-style-type: none"> • ARTE Distribution, Audrey Kamga • CAT & Docs, Aleksandra Derewienko 			

- Submarine, Josh Braun
- Submarine, Ben Braun
- The Festival Agency, Leslie Vuchot
- The Film Collaborative, Lynette Gryseels
- The Film Sales Company, Andrew Herwitz
- The Film Sales Company, Lucas Verga
- Tugg, Inc., Brian Parsons
- Women Make Movies, Debra Zimmerman
- Women Make Movies, Kristen Fitzpatrick

VI.iii. Hot Docs Deal Maker

Hot Docs Deal Maker is a pitch-meeting program for works-in-progress that puts projects in front of leading international decision makers. *Supported by Telefilm Canada, Ontario Creates and Canadian Heritage/Partrimoine Canadien.*

The 2019 Hot Docs Deal Maker featured:

- 56 projects
- 85 buyers
- 110 filmmakers
- 800+ meetings
- 170 submissions from 43 countries

Hot Docs Deal Maker Participating Buyers

Canada

- Bell Media, Justin Stockman
- Bell Media, Tina Apostolopoulos
- Bell Media - Canal D, Jean-Pierre Laurendeau
- Bell New Media Fund, Nancy Chapelle
- CBC, Charlotte Engel
- CBC - documentary, Jordana Ross
- CBC The Nature of Things, Sue Dando
- Corus Entertainment, Kathleen Meek
- Corus Entertainment, Andrew Johnson
- Discovery Channel Canada, Edwina Follows
- Knowledge Network, Murray Battle
- Knowledge Network, Rudy Buttignol
- SRC Société Radio Canada, Georges Amar
- TVO, Naomi Boxer
- TVO, Linda Fong

- VICE Canada, Vanessa Case
- VICE Canada, Shawney Cohen

China

- bilibili, Leah Zhang
- bilibili, Bo Zhang
- bilibili, Yolanda Fang
- Tencent, Summer Song
- Tencent, Bob Jin
- YouKu, Yuqi Nyq

Finland

- YLE - Human Passion, Jenny Westergard
- YLE - TV1 and Thema, Nina Tuominen

France

- ARTE France, Mark Edwards
- ARTE G.E.I.E., Philippe Muller
- France Télévisions - France Ô, Béatrice Nivois

Germany

- ARD - NDR, Barbara Biemann
- ARD - WDR, Jutta Krug
- ARTE ARD - SWR, Dr. Gudrun Hanke-El Ghomri
- Spiegel TV, Kay Siering
- ZDF, Wolfgang Bergmann
- ZDF, Michael Gries
- ZDFinfo, Natalie Zinkland

Iran

- Press TV, Roohollah Rezaei

Ireland

- TG4, Proinsias Ní Ghráinne

Israel

- Channel 8, Edit Pinkas
- yesDocu, Avital Lavi

Japan

- NHK, Yoshihiko Ichiya

- NHK, Takahiro Hamano
 - NHK, Yoko Imai
 - NHK Enterprises, Yukari Harada
- Korea
- EBS, Gunny Hyung
- Netherlands
- AVROTROS, Jessica Raspe
 - IKON, Margje De Koning
- Norway
- VGTV - Norway, Hans Andreas Fay
- Qatar
- Al Jazeera Documentary Channel, Adel Ksiksi
 - Al Jazeera Documentary Channel, Ahmed Mahfouz Nouh
- Sweden
- SVT, Axel Arnö
- Switzerland
- RTS - Radio Télévision Suisse, Gaspard Lamunier
- Turkey
- TRT World, Choy Lin Mok
- United Kingdom
- BBC Storyville, Mandy Chang
 - The Guardian, Charlie Phillips
- USA
- The Whickers, Jane Ray
 - A&E Networks, Christine Kecher
 - ABC Documentaries, Terri Lichstein
 - ABC Documentaries, Jeanmarie Condon
 - Al Jazeera English, Reem Haddad
 - Amazon Original Movies, Ally Pennebaker
 - BRIC TV, Aziz Isham
 - CAA, Amanda Lebow
 - Catapult Film Fund, Megan Gelstein
 - Chicken & Egg, Kelly Duane de la Vega
 - Cinereach, Meredith Duff
 - Creative Capital, Suzy Delvalle
 - Field of Vision, Charlotte Cook
 - HBO Documentary Films, Jesse Weinraub
 - Impact Partners, Lauren Haber
 - International Documentary Association, Toni Bell
 - Kickstarter, Liz Cook Mowe
 - National Geographic, Ryan Harrington
 - NBC Universal, Nina Weinstein
 - NETFLIX Originals, Sarafina DiFelice
 - Participant Media, Kristi Whisler
 - PBS - American Documentary I POV, Chris White
 - PBS - American Documentary I POV, Justine Nagan
 - PBS - Frontline, Raney Aronson
 - PBS - ITVS, Noland Walker
 - Sesame Workshop , Beth Miranda Botshon
 - The New York Times Op-Docs, Lindsay Crouse
 - The New York Times Op-Docs, Kathleen Lingo
 - The Redford Center, Jonathan White
 - Vulcan, Mariam Larkin
 - Vulcan, Miriam Larkin
 - Vulcan Productions, Jannat Gargi
 - WGBH Educational Foundation, Denise Diianni
 - WNET, Lesley Norman
 - WNET, Stephen Segaller
 - WORLD Channel WGBH/PBS, Emily Abi-Kheirs
 - WORLD Channel WGBH/PBS, Christopher Hastings

VI.iv. Close Up With...Sessions

Close Up With...Sessions allow delegates to meet with commissioners and key funders in intimate and revealing round-table discussions. In 2019, there were 19 Close Up With...Sessions. *Supported by Telefilm Canada.*

- Al Jazeera English
- ARD - SWR
- BBC Storyville
- bilibili
- Catapult Film FUND
- CBC *documentary* Channel
- Chicken & Egg
- Cinereach

- Impact Partners
- NHK
- Participant Media
- PBS – American Documentary | POV
- PBS – ITVS
- RTS – Radio Télévision Suisse
- Sesame Workshop
- Spiegel TV
- TRT World
- YLE
- ZDF – ARTE Germany

VI.v. The Festival Doc Shop

The Doc Shop offers an interactive, on-demand viewing experience with access to an extensive selection of documentary films and factual entertainment programs from around the world. *Presented by Canada Media Fund. Supported by Ontario Creates.*

- 320 films in The Doc Shop
- 25 Ontario films
- 65 Canadian films
- Over 3,700 views of films in 2019 Doc Shop

VI.vi. Networking Events & Services

CBC Docs Industry Centre

Located in Victoria College at the University of Toronto, the Hot Docs Industry Centre was open daily to delegates. Available services included the registration desk, guest services, media desk and a courtesy desk.

CBC Docs Delegate Lounge

Located on the first floor of Victoria College, the delegate lounge is an informal space where Festival attendees can relax and network. The lounge featured eight computer terminals with Internet access, and tables for meetings.

The Doc Shop Lounge

Located on the second floor of Victoria College, The Doc Shop Lounge is an informal space where Festival attendees can relax and network.

The Muskoka Brewery Hub & the Nook

Located in Burwash Quad, outside the Hot Docs Industry Centre, the Hub and Nook provided space for delegates to meet. Happy hours also took place in the Hub. Hot lunches were available for \$10.

Telefilm Canada Support Services Desk and Hot Docs Forum All Access Lounge

Located in the Hot Docs Forum All Access Lounge on the first floor of Hart House, the Telefilm Canada Support Services Desk was the central contact point for all Forum delegates.

Special Events, Parties & Receptions

Hot Docs Opening Night Party, Royal Ontario Museum
 Hot Docs Happy Hours, The Muskoka Brewery Hub & the Nook
 Celebration of Queer & Sex Positive Films at Hot Docs, Parts & Labour
 Meet the Italians, Ricarda's
 Canadian Party, Assembly Chef's Hall
 International Co-Production Luncheon, Hart House Music Room
 Hot Docs Awards Presentation and Reception, Isabel Bader Theatre & The Muskoka Brewery Hub

VII. HOT DOCS PRODUCTION FUND & FINANCING INITIATIVES PORTFOLIO

VII.i. Hot Docs-Blue Ice Group Documentary Fund

The Hot Docs-Blue Ice Group Documentary Fund helps enable more African documentary filmmakers to tell their own stories and contribute to a new generation of the African documentary community. In 2016, the Fund was renewed with an additional CAD \$1.2M, bringing the total investment to \$2.35M. The Fund provides development grants of up to CAD \$10,000 and production grants of up to CAD \$40,000 are awarded to approximately four to 10 projects annually.

In addition to financing, the Fund provides a peer-to-peer mentorship program where grantees may team up with international production partners to bring their projects to international markets, festivals, broadcast and online audiences. Additionally, grantees will have travel, accommodation and accreditation support to attend Hot Docs Canadian International Documentary Festival and the Hot Docs-Blue Ice Group Filmmakers Lab.

To date, the Hot Docs-Blue Ice Group Documentary Fund has disbursed \$944,000 in development, production and completion grants, and supported 60 projects from 20 countries.

2018 Funding Round

In the eighth round of disbursements, Hot Docs-Blue Ice Group Documentary Fund selected eight African film projects.

- \$115,000 in development, production and completion grants
- 80 submissions from 26 different African countries

2018 Development Grants Recipients

- *Fela* (D: Biyi Bandele; Mama Put Productions)
- *The Nights Still Smell of Gunpowder* (D: Inadelso Cossa; 16 MM FILMES, KASKE Film, IDA.IDA, Momento!)
- *The Radical* (D: Richard Finn Gregory; GOOD WORK)
- *The Vanishing* (D: Rama Thiaw; Boul Fallé Images)

2018 Production Grant Recipients

- *On the Way to the Billion* (D: Dieudo Hamadi; Kiripifilms)
- *Testament* (D: Zippy Kimundu, Meena Nanji; AfroFilms International)
- *Zinder* (D: Aicha Macky; Tabous Production, Les Films Du Balibari)

2018 Completion Fund Grant

- *Turkana: Race for Resources* (D: Jackie Lebo; Content House Kenya)

VII.ii. CrossCurrents Doc Funds

CrossCurrents Doc Funds aim to foster storytelling from within communities whose perspectives have been historically underrepresented or marginalized. Generously established by the R&M Lang Foundation in 2013 and administered by Hot Docs, the international fund's short, interactive and experimental stream provides one successful applicant with a grant of CAD \$10,000. The international fund's theatrical stream, underwritten by the Panicaro Foundation, allocates CAD \$30,000 each year to one or more full-length feature project in production by emerging filmmakers.

In 2018, Hot Docs established the new CrossCurrents Canada Doc Fund with the support of Netflix. The Canadian fund supports a diversity of voices and perspectives with the goal of building a more vibrant, representative and sustainable industry. In its first year of disbursements, the fund gave \$160,000 to six Canadian filmmakers.

2019 CrossCurrents Interactive/Short Stream Recipient

- *Jewel of Pamir* (D: Tamana Ayazi and Ali Atif)

2019 CrossCurrents Theatrical Stream Recipient

- *The Art of Living in Danger* (D: Mina Keshavarz)

2019 CrossCurrents Canada Doc Fund Production Fund Recipients

- *Becoming a Queen* (D: Chris Strikes) – Feature
- *Gaag.iid* (D: Kristi Lane Sinclair) – Short/Mid-Length
- *There's No Place Like This Place, Anyplace* (D: Lulu Wei) - Feature

2019 CrossCurrents Canada Doc Fund Development Fund Recipients

- *Black Zombie* (D: Maya Annik Bedward) – Feature
- *Digital Memory* (D: Andréanne Germain) – Short/Mid-Length
- *Je M'appelle Marie-Soleil* (D: Émilie Martel) - Feature

VII.iii. Hot Docs Ted Rogers Fund

In June 2016, Hot Docs and the Rogers Foundation founded the \$1M Hot Docs Ted Rogers Fund to support Canadian documentary filmmakers. Over the coming 10 years, production grants will be distributed to Canadian documentary filmmakers.

2018-19 Funding

Eight projects received a total of \$85,000 from the Hot Docs Ted Rogers Fund:

- *Betrayal* (D: Lena Macdonald)
- *The Inconvenient Indian* (D: Michelle Latimer)
- *nîpawistamâsowin: We Will Stand Up* (D: Tasha Hubbard)
- *Wintopia* (D: Mira Burt-Wintonick)
- *First We Eat: Food Security North of 60* (D: Suzanne Crocker)
- *Pan & Shoot* (D: Michael Del Monte)
- *This is Not a Movie* (D: Yung Chang)
- Title: *Withheld* (D: Marc Serpa Francoeur, Robinder Uppal)

VIII. HOT DOCS BOARD, ADVISORY COMMITTEES & STAFF

VIII.i. Hot Docs Board of Directors

Lalita Krishna | In Sync Media

Co-Chair

Robin Mirsky | Rogers Documentary Fund

Co-Chair

Barry Avrich | BT/A

Ric Esther Bienstock | Good Soup Productions Inc.

Beth Burgess | The Andy and Beth Burgess Foundation*

Jean-Simon Chartier | MC2 Communication Media

Isabelle Couture | Catbird Productions

Laura Curtis Ferrera | Scotiabank

Nicholas de Pencier | Mercury Films

Jennifer Dettman | CBC

Cari Green | Green & Associates

Scott Henderson | Bell Media

Kevin Johnson | MediaCom Canada

Melissa Lantsman | Hill + Knowlton Strategies

Lydia Luckevich | Pemberley Investments Ltd.**

Teresa MacInnes | Sea to Sea Productions Ltd.

Nadine Pequenezza | HitPlay Productions

Ram Raju | Kivuto Solutions

Baljit Sangra | Viva Mantra Films

Neil Tabatznik | Blue Ice Pictures, A Blue Ice Group Capital Company**

Kevin Wong | Nulogy Corporation*

Board Finance Committee Members

Ian Bandeen

Michael Harris

Vincenza Sera

Arlene O'Neill | Counsel

Paul Jay | Founding Chair

**Hot Docs Board Members*

***Hot Docs Industry Board Members*

VIII.ii. Hot Docs Foundation (U.S.A.), Inc. Board of Directors

Vijay Vaidyanathan | *President*

Lorraine D. Bell | *Treasurer*

Robin Mirsky | *Secretary*

VIII.iii. Hot Docs Artistic Advisory Committee

Zayne Akyol

Alethea Arnaquq-Bari

Yung Chang

Min Sook Lee

Michael McNamara

Brett Story

Cyrus Sundar Singh
Sylvie Van Brabant
Nettie Wild

VIII.iv. Hot Docs Ted Rogers Cinema Advisory Board

Avis Sokol | *Chair*
Randy Baker
Libby Bandeen
Isme Bennie
Deborah Bernstein
Suzanne DePoe
Charmain Emerson
Michael Firestone
Karen Gordon
Peter Goring

Jake Hirsch-Allen
Judy Holm
Vahan Kololian
Ron Koperdraad
Julie Kumaria
Elina Lawrie
Maureen O'Donnell
Al Scornaienchi
Sadia Zaman

VIII.v. HD30 Committee

Susan Caskey | *Co-Chair*
Jan Innes | *Co-Chair*
Barry Avrich
Tamara Bahry
Ian Bandeen
Libby Bandeen
Colette Barber
Stacey Barish
Beth Burgess
Angela Colterjohn
Chris Donald
Hue Foo
Molline Green

Janet Heisey
Nancy Kennedy
Lalita Krishna
Lydia Luckevich
Michael McMahon
Robin Mirsky
Liza Murrell
Florence Narine
Julie Osborne
Wendy Pitblado
Michina Pope
Susan Watt

VIII.vi. Hot Docs Teacher Advisory Council

Raneem Azzam | Teacher, English and Social Science, Avondale Secondary Alternative School, Toronto District School Board
Douglas Cornell | Vice Principal, C.R. Marchant Middle School, Toronto District School Board
Dr. Trena Evans | Head of English, Royal St. George's College, Toronto
Gemsy Joseph | Assistant Curriculum Leader of Library, ESL & Literacy, Harbord Collegiate Institute, Toronto District School Board
Ian S. Pettigrew | Director, Curriculum and Assessment, Ontario Teachers' Federation
Lisa Pilgrim | Instructional Program Leader, Halton District School Board
Mervi Salo | Principal, Queen Alexandra Middle School, Toronto District School Board
Marc Sprack | Superintendent of Education (LC2ILN9), Toronto District School Board
Dr. Peter Vietgen | Associate Professor, Visual Arts Education, Department of Teacher Education, Faculty of Education, Brock University

VIII.vii. Hot Docs Staff

Brett Hendrie | Executive Director
Chris McDonald | President

Programming

Shane Smith | Director of Programming
Jessica Gyll | Programming Manager
Gabor Pertic | Senior Programming Coordinator and International Programmer
Kristin Boivin | Programming Administrative Coordinator

Programmers

Angie Driscoll | Senior International Programmer and Senior Shorts Programmer
Heather Haynes | Senior International Programmer
Myrocia Watamaniuk | Senior International Programmer, Mid-Lengths Programmer
Nataleah Hunter-Young | International Associate Programmer
Ravi Srinivasan | International Associate Programmer
Charlotte Selb | International Programmer, Mid-Lengths and Features
Eileen Arandiga | International Shorts Programmer
Alex Rogalski | Senior Canadian Programmer
Aisha Jamal | Canadian Programmer
Mariam Zaidi | Associate Programmer, Canada
Lynne Fernie | Focus On Programmer and Redux Consultant, Programmer Emeritus
Kiva Reardon | Redux Programmer
Adam Cook | International Programming Consultant
Jane Kim | International Programming Consultant
Darlene Naponse, Chase Joynt, Delayne Medoff | Programming Consultants

School Programming and Youth Outreach

Lesley Sparks | Education and Youth Programs Manager
Aashna Thakkar | Docs For Schools Administrative Coordinator
Maxine McCarthy, Lucy McPhee, Cierra Walker | Docs For Schools Front of House

Development

April Hazan | Director of Development
Cindy Wagman | Campaign Director
Sofia Harwell | Associate Director of Development
Danielle Couture | Grant Manager
Naomi Heller | Manager, Donor Development
Nisreen Shammout | Stewardship Coordinator
Byron Letourneau-Duynstee | Development Associate

Sponsorship

Jenn Shah | Director of Sponsorship Marketing
Adam Kirkham | Associate Director, Sponsorship Marketing
Lawrence Yee | Senior Sales Coordinator, Sponsorship Marketing
Shelby Leimert | Admin Coordinator, Sponsorship Marketing
Doug Smart | Sponsorship Marketing Associate
Liz Stanwyck | Strategic Partnerships

Communications

Jonathan Da Silva | Communications Director
Laura Hagglund | Marketing Manager
Kaitlin Knyf | Communications Manager

Andrea Smitko | Media Relations Manager
Andrea Elalouf | Marketing and Communications Manager, Hot Docs Ted Rogers Cinema
Alex MacGillivray | Communications Coordinator, Hot Docs Ted Rogers Cinema
Brittany Mumford | Social Media and Promotions Coordinator
Dani Simone Barr | Database and CRM Coordinator
Emma Warnken Johnson | Industry Publications Coordinator
Karina Palmitesta | Festival Publications Coordinator
Anastasia Akulinina | Outreach Coordinator
Adam Cooper | Materials Coordinator
Shubhi Sahni | Marketing Coordinator
V. Kelly & Associates | Publicity
franklinHEAVY | Graphic Design
Robert John Paterson | Illustration
Michael Jasen | Video Producer
Natasha Zimin | Video Editor
Jennifer Tribe | Program Guide Copy Editor
Paul Gallant | Copy Editor

Web and Online

Michael Bodalski | Web and Online Manager
BitCine Technologies | The Doc Shop Technical Development

Industry

Elizabeth Radshaw | Industry Programs Director
Stephanie McArthur | Industry Programs Manager
Heidi Tao Yang | Industry Funds Manager
Julian Carrington | Distribution Manager
Madelaine Russo | Industry Programmer, Deal Maker
Dorota Lech | Industry Programmer and Hot Docs Forum Producer
Olena Decock | Industry Programmer, Funds and Conference
Sandra Hodnett | Hot Docs Forum Technical Producer
Chris Chung, Ron Quinn | Doc Shop Assistants
Cathleen Evans, Anneleen Naudts | Industry Fixers

Administration & HR

Rhonda Costas | Administrative Manager
Sharyn McMahon | Accounting Manager
Elena Romanova | Sr. HR Consultant, Niagara Street HR Consulting Inc.
Niki Taitt, Rodney Davis | Controller and CFO Support, Greysuits Advisors

Events

Erin Lau | Director, Culture and Community Development
Charley Packham | Senior Events Coordinator
Carolyn Dunk, Laura Buckley | Events Coordinator

Operations

Alan Black | Director of Operations, Hot Docs and Managing Director, Hot Docs Ted Rogers Cinema

Customer Service

Brittanie Chandler | Box Office and Retail Manager
Ben Wert | Member and Audience Experience Coordinator
Yahlely Lopez | Festival Box Office Supervisor
Zech Bouchard | Festival Box Office Relief Supervisor
Marc Pannia | Internal Ticketing Coordinator

Jacob Switzer | Lead Venue Box Office Supervisor
Dawnalda Brennan, Fernanda Cavaleri, Chris Magee, Jane Hui Wang | Cinema Managers on Duty
Lou Campbell, Peter Cho, Jenn Collins, Emma Cosgrove, Valerie Croteau, Assantewa Heubi, Ada Kloosterman,
Lionel Kponyo, Erin McCluskey, Alicia McNutt, Amira Mahamud, Alejandra Monreal, Sasha Nabokov, Zach
Rasmussen, Nan Shepherd, Jasmine Wang, Eddy Woo, Jenny Zhang | Cinema Customer Service

Delegate Services

Laura Lillepruun | Delegate Services Manager
Bronwen Eadie | Guest Relations Coordinator
Anders Gatten, Cailey Neefs | Guest Relations Assistant

Hot Docs Ted Rogers Cinema

Robin Smith | Cinema Programmer
Will DiNovi | Special Programs Curator
Sarah Li-Lun Macarthur | Cinema Programming Coordinator
Ron Koperdraad | Cinema Manager
Reem Farag | Cinema Events Coordinator

Theatres

Crystal MacDonell | Festival Theatres Manager
Tali Anzel-Sivkin | Theatres Supervisor

Volunteer Resources

Alicks Girowski | Volunteer Operations Manager
Jane Karges | Volunteer Operations Coordinator
Julian Oliveira | Volunteer Operations Coordinator
Morgan Shepherd | Volunteer Operations Assistant

Production

Isaac Meyer Odell | Director of Production
Eyan Logan | Senior Technical Specialist
JP Robichaud | Senior Production Coordinator
James King | Technical Installation Consultant
Kathleen McCarthy, Sean Rogers, Max Hazen | Film and Video Inspection, Innis College
Paul Mack | Industry Conference Technical Associate
Drew Gauley, Evan Jerred, Ariel Lewis, Kris Prue, Adam Reich, Michael Robinson, Genne Speers, Rolla Tahir,
Dan Tahmizian, Paul Williams | Technical Representatives

Rob McPherson | Head Projectionist
Michael Andreae, Martin Baker, Hans Burgschmidt, Dave Callaghan, Thierry Cremers, Tim Davidson, Philip de
Blasi, Andreas Erne, Kai Feng, Colin Greenfield, Max Hazen, Genevieve Heineman, Winston Hosin, Alan
Kennedy, Erik Kruka, Matthew Mason, Airian Mcleish, Rob McPherson, Frank Naqvi, Sean Redican, Monica
Sass, Ned Seager | Projectionists

Projectionists are represented by I.A .T.S.E. – Local 58.

IX. 2019 HOT DOCS DELEGATE SURVEY (ABRIDGED)

Hot Docs used a web-based survey to poll delegates on their activities during and their impressions of the festival.

Survey was launched: May 9, 2019

Survey was closed: May 28, 2019

Total invited to complete survey: 1,606 (54 Conference, 28 Conference Comps; 234 Conference & Networking, 611 C&N Comps; 318 All-Access, 276 AA Comps)

Total completes: 330 (15 Conference, 4 Conference Comps; 49 Conference & Networking, 110 C&N Comps; 83 All-Access, 69 AA Comps)

SURVEY RESPONSES

1. Please indicate your occupation/Festival role by checking all that apply:

	2019
Independent Filmmaker/Producer	203 (62%)
Broadcaster (i.e. Commissioning Editor/Acquisition and Programming Executive)	25 (8%)
Distributor	20 (6%)
Sales Agent	12 (4%)
Media	6 (2%)
Festival Programmer	26 (8%)
Sponsor	3 (1%)
Industry Service Provider	12 (4%)
Other, Please Specify	42 (13%)

2. Please indicate how many years of experience you have in the film/television field:

0-3 Years = 26 (9%)

3-9 Years = 61 (21%)

9+ Years = 206 (70%)

3. Please tell us what kind of documentary and/or non-fiction programming you are involved with?

	2019
One off (short, one hour or feature)	256 (77%)
Limited series, specials, event programs	59 (18%)
Series	62 (19%)
Factual	56 (17%)
Interactive, cross-media, transmedia	31 (9%)
Not Applicable	24 (7%)
Other	8 (2%)

4. How many days did you attend Hot Docs?

Average number of days = 6.0

5. Was this the first time you attended a Hot Docs Festival?

Yes = 126 (42%)
 No = 177 (58%)

6. Which factors contributed to your decision to attend the Festival?

Average rating for Industry Sessions/Professional Development Opportunities = 3.9
 Average rating for Networking Opportunities = 4.4
 Average rating for Market Opportunities = 3.7
 Average rating for Screenings = 4.0
 Average rating for Collegial Atmosphere = 3.6

7. Did Hot Docs meet your expectations in the following areas?

Average rating for Industry Sessions/Professional Development Opportunities = 3.9
 Average rating for Networking Opportunities = 4.0
 Average rating for Market Opportunities = 3.6
 Average rating for Screenings = 4.2
 Average rating for Collegial Atmosphere = 4.0

8. How many conference sessions, Micro-Meetings and Kickstart sessions did you attend?

1-3 sessions = 75 (23%)
 4-7 sessions = 40 (11%)
 8+ sessions = 16 (5%)
 None/no response = 199 (60%)

9. Based on the conference sessions, Micro-Meetings and Kickstart sessions you attended, please provide your impressions of the industry conference programming.

	2019 Average Rating
Sessions were professionally presented	4.2
Speakers offered valuable insight into session topics	4.1
Discussions were directly applicable to my professional activities/interests	3.9
Discussions of topics were forward-thinking	3.9

10. How many parties, receptions and other special events did you attend?

1-3 events = 109 (25%)
 4-7 events = 64 (21%)
 8+ events = 19 (6%)
 None/no response = 119 (38%)

11. Based on the parties, receptions and other special events that you attended, please provide your impressions of the networking events.

	2019 Average Rating
I was able to easily network with both old and new colleagues	4.1
I was able to initiate or forward business opportunities	3.8
I had access to the types of delegates with whom I wanted to connect	3.8

12. Based on the Close Up With... sessions you attended, please provide your impressions of the sessions.

	2019 Average Rating
Sessions were professionally presented	4.0
Speakers offered valuable insight into topics	4.1
Discussions were directly applicable to my professional activities/interests	4.0
The atmosphere fostered networking with speakers	3.8

13. If you attended the Hot Docs Forum as a pitch team member or a decision maker, please provide your impressions of the event.

	2019 Average Rating
The event was professionally executed	4.3
The match-making between project and decision makers was well-executed and beneficial	3.9
The pitches and discussions were informative and useful to my professional activities	4.1

14. If you attended the Hot Docs Forum as an Observer, please provide your feedback of the event.

	2019 Average Rating
The event was professionally executed	4.5
The pitches and discussions were informative, insightful and useful to my professional activities	4.4

15. At the Hot Docs Forum, were you able to secure new production, financing or distribution partners?

Yes = 16%

No = 24%

N/A = 60%

16. If you participated in Hot Docs Deal Maker, please provide your impressions of the program.

	2019 Average Rating
The program was professionally executed	4.3
The match-making between project and decision maker was well-executed and beneficial	4.1
The meetings were informative and useful to my professional activities	4.1

17. At Hot Docs Deal Maker, were you able to secure new production, financing or distribution partners?

Yes = 17%

No = 19%

N/A = 64%

18. If you participated in Distribution Rendezvous, please provide your impressions of the program.

	2019 Average Rating
The program was professionally executed	3.8
The match-making between project and distributor was well-executed and beneficial	3.6
The meetings were informative and useful to my professional activities	3.7

19. At Distribution Rendezvous, were you able to secure new production, financing or distribution partners?

Yes = 11%

No = 20%

N/A = 69%

20. Are you currently negotiating/pursuing new production, financing or distribution partners as a result of Hot Docs?

Yes = 49%

No = 51%

21. Please rate the impact Hot Docs Had on your business.

Average rating = 3.4

22. If you used The Doc Shop during the Festival, please provide your impressions.

	2019 Average Rating
On-site The Doc Shop was professionally executed	4.3
As a programmer/buyer, The Doc Shop was useful for finding films	4.1

23. Approximately how many screenings did you attend?

Average number of screenings attended = 7.3

24. Please rate the quality of the film programming.

Average rating for quality of film programming = 4.1

25. On the whole, please rate the usefulness of the Hot Docs printed publications (e.g. Screening Schedule, Program Guide, Industry Guide, Hot Docs Forum Project Catalogue and the decision makers guide).

Average Rating = 4.0

26. On the whole, please rate the usefulness of the Hot Docs online resources e.g. www.hotdocs.ca, eBulletin, Hot Docs Daily, Industry event emails and Online Community).

Average Rating = 3.8

27. Please rate the quality of service you received in the following areas:

	2019 Average Rating
Delegate Registration Process	4.1
Getting Industry Tickets	4.2
Media Desk	3.8
Accommodations	3.5
Industry Centre & Lounge	3.9
Staff and Volunteer Assistance	4.5
Hub & The Nook	4.0

28. Please rate the overall quality of Hot Docs 2019.

Average Rating = 4.3

29. Please rate how Hot Docs compares to other festivals you have attended:

Average Rating = 4.1

30. Are you planning to attend Hot Docs in 2020?

Yes = 186 (87%)

No = 28 (13%)

X. SELECT MEDIA BREAKS

X.i. Print Media

Chatelaine

- April 29, 2019: Feature: *To Connect Us to Our Afghan Heritage, My Dad Bought Us Plots Of Land In Kandahar, Saskatchewan*

The Globe and Mail

- July 26, 2018: Review: *Generation Wealth doesn't value your hard-earned time*
- October 18, 2018: Feature: *When it comes to storytelling, LeVar Burton is over the rainbow*
- March 19, 2019: Feature: *Toronto's Hot Docs film festival doubles down on gender parity and diversity with 2019 lineup*
- March 18, 2019: Feature: *Hot Docs 2019: Are we living in a golden age of documentary cinema?*
- April 23, 2019: Feature: *Director Tasha Hubbard makes history with her searing look at the Colten Boushie case*
- April 22, 2019: Feature: *The riveting, painful Because We Are Girls shines a #MeToo spotlight on Canada's South Asian community*
- April 22, 2019: *In Drag Kids, parents cheer as children slay gender norms*
- April 24, 2019: Feature: *Get your tissues out for the service-dog doc Buddy*
- April 24, 2019: Feature: *If we could read Gordon Lightfoot's mind, it might go something like this...*
- April 23, 2019: Feature: *Norval Morriseau, the Barenaked Ladies and the fine art of forgery*
- April 25, 2019: Feature: *Ai Weiwei takes a step back to observe the rest of humanity's flow*
- May 5, 2019: Feature: *Film on Colten Boushie killing wins \$10,000 prize at Hot Docs festival in Toronto*

NOW Magazine

- August 22, 2018: Feature: *Screening series of the week: Our Beautiful City*
- November 1, 2018: Feature: *The best weekend events in Toronto: November 2-4*
- March 5, 2019: Feature: *Alexandria Ocasio-Cortez documentary to screen at Hot Docs 2019*
- March 19, 2019: Feature: *Colten Boushie documentary to open Hot Docs 2019*
- March 28, 2019: Feature: *Hot Docs celebrates Beastie Boy Adam Yauch's film work*
- April 9, 2019: Feature: *12 must-see films about and directed by women at Hot Docs 2019*
- April 17, 2019: Feature: *Raised in Toronto's Greektown, Marco Kyris is ready for his close-up after spending much of his career in the shadow of a Hollywood A-lister*
- April 22, 2019: Feature: *Norman Wilner's top 10 must-see films at Hot Docs 2019*

Teen Vogue

- May 16, 2019: Feature: *"After Parkland" Documentary Shows Life Beyond the Headlines for School Shooting Survivors*

Toronto Life

- October 29, 2018: Mention: *A giant indoor confetti dome, a podcast festival and six other things to see, hear, do and read in Toronto this week*

Toronto Star

- August 1, 2018: Feature: *McQueen documentary keeps focus on fashion, not just its designer*
- October 1, 2018: Review: *This week in Toronto: Jade Bird, giraffes and a lady Doctor*
- November 15, 2018: Review: *The Woman Who Loves Giraffes is an all-too-human story, too*

- November 25, 2018: Mention: *This week in Toronto: We're off to see the Wizard, the Vikings are back and so is Peter Mansbridge*
- November 30, 2018: Review: *Last surviving Nazi prosecutor Ben Ferencz gets due tribute in 'Prosecuting Evil'*
- February 3, 2019: Mention: *This week in Toronto: Sting and The Last Ship dock at the Princess of Wales Theatre*
- February 7, 2019: Mention: *At the Oscars, a banner year for Canadian film brevity*
- March 19, 2019: Feature: *Colten Boushie killing inspires Hot Docs opening-night film*
- March 24, 2019: Mention: *This week in Toronto: The Cherry Orchard, a music combo featuring power drill and vampires move to the U.S.*
- March 31, 2019: Mention: *This week in Toronto: A look at 'Canada's most famous unknown opera'*
- April 14, 2019: Review: *This week in Toronto: A foul-mouthed puppet, siblings' sweet harmony, and more*
- April 19, 2019: Review: *10 movies you must see at Hot Docs 2019, covering everything from Saskatchewan to Gaza*
- April 21, 2019: Feature: *Do you know what potential dangers are lurking in your makeup bag?*
- April 22, 2019: Feature: *The film Push shows how housing has become a commodity for the benefit of the wealthy*
- April 23, 2019: Feature: *No lessons learned from 2008 mortgage crisis*
- April 24, 2019: Feature: *Documentary reveals more of the Colten Boushie story*
- May 4, 2019: Feature: *Film on Colten Boushie case wins \$10,000 prize at Hot Docs festival*

Zoomer Magazine

- April 23, 2019: Feature: *Fake News: What Happened When One Man Discovered He Was Supposed to Be Dead*

X.ii. Online

Blog TO

- November 1, 2018: Feature: *Weekend Event: Podcast Festival*
- March 5, 2019: Feature: *Alexandria Ocasio-Cortez doc getting its premiere in Toronto*
- April 25, 2019: Feature: *10 Movies Getting the Biggest Buzz at Hot Docs*

C21

- March 5, 2019: Feature: *Hot Docs to host Diana Kennedy, Gaza films*

Canadian Jewish News

- October 31, 2018: Feature: *Helen Zaltzman Brings Her Podcast to the Stage*
- April 22, 2019: Feature: *The Nine Most Jewish Films at Hot Docs 2019*
- May 2, 2019: Feature: *The Israeli Attorney Who Defends Palestinian Terrorists*

Canadian Press

- March 5, 2019: Feature: *Hot Docs lineup includes premieres of 'Killing Patient Zero,' 'Toxic Beauty'*
- March 19, 2019: Feature: *Colten Boushie documentary to open Toronto's Hot Docs festival*
- April 2, 2019: Feature: *Barbara Kopple says doc comes at a time when U.S. is 'turning its back' on refugees*
- April 24, 2019: Feature: *'Killing Patient Zero' profiles Quebec man unfairly targeted in AIDS epidemic*
- April 26, 2019: Feature: *'Going to be a nice one': Gordon Lightfoot coming out with a new album*
- April 26, 2019: Feature: *Gordon Lightfoot quits smoking, gets back into songwriting for new album*

- April 30, 2019: Feature: *'Drag Kids,' Canadian Documentary About Young Drag Queens, Screens at Hot Docs*
- May 2, 2019: Feature: *Willie O'Ree doc shows the racism he faced that still exists in hockey*
- May 6, 2019: Feature: *Film on Colten Boushie case wins \$10,000 prize at Hot Docs festival*
- May 7, 2019: Feature: *Toronto's Hot Docs festival reports record attendance numbers once again*

CBC

- April 25, 2019: Feature: *Colten Boushie documentary makes history as Hot Docs opener*
- November 7, 2018: Feature: *Top creators go from studio to stage at Hot Docs Podcast Festival*
- April 30, 2019: Feature: *Detah woman's story of growing up next to Giant Mine featured in new film*
- May 8, 2019: Feature: *Local priest, director happy with Hot Docs win*
- May 6, 2019: Feature: *'Riveting and unflinching' clergy abuse trial film Prey wins \$50K Hot Docs audience prize*
- April 29, 2019: Feature: *'So many wild twists and turns': film explores alleged forgery of thousands of Norval Morriseau works*

Dine Magazine

- April 3, 2019: Feature: *Feast Your Eyes: Volume III – Food TV On and Coming to a Screen Near You*

Exclaim!

- March 22, 2019: Feature: *Here Are All the Music Movies Playing Hot Docs in 2019*
- April 24, 2019: Feature: *'Pipe Dreams' Is a Gripping Look at an International Music Competition, Directed by Stacey Tenenbaum*
- April 29, 2019: Feature: *Trixie Mattel Is Apparently a Big Orville Peck Fan*

Filmmaker Magazine

- April 3, 2019: Feature: *"Sex-Positive and Non-Exploitative, with a Big Piece of Questioning who is getting Representation": Lisa Vandever on Celebrating CineKink NYC's Sweet Sixteen*
- April 23, 2019: Feature: *A Stripper, A Gangster, A Border Crisis (and no Trump!): What to See at Hot Docs 2019*
- May 6, 2019: Feature: *"We're Looking for Passionate People Who We Think Will Put in the Work and Deliver": Dorota Lech on the 20-year-old Hot Docs Forum*

Frontline, PBS

- April 24, 2019: Feature: *"For Sama" Director Waad al-Kateab: 'This film is the only weapon I have against the regime'*

Inside Film

- March 19, 2019: Feature: *'In My Blood It Runs' to make world premiere at Hot Docs*
- April 29, 2019: Feature: *Richard Lowenstein's Michael Hutchence doc generates heat at Tribeca*

IndieWire

- May 8, 2019: Feature: *Documentary Business Reveals Widening Gap Between Rich and Poor*

International Documentary Association

- April 25, 2019: Feature: *To Work in Documentary*
- April 29, 2019: Feature: *'When We Walk': A Cinematic Letter from Father to Son*

National Post

- November 1, 2018: Feature: *Scott Stinson: Podcast revisits time in baseball history that seems even more odd in hindsight*
- March 19, 2019: Feature: *Big ideas remain Hot Docs' bread and butter as festival announces 2019 line-up*
- April 24, 2019: Feature: *Terence Corcoran: As Canada gets more conservative, Canadian activists try making America socialist*
- April 25, 2019: Feature: *From Gordon Lightfoot to Marion Stokes, the top 10 to watch at Hot Docs*

NOW Magazine

- January 16, 2019: Feature: *Mental health film series returns to Hot Docs for Bell Let's Talk Day*
- January 23, 2019: Feature: *Hot Docs announces retrospectives, country spotlight for 2019 festival*
- April 16, 2019: Reviews: *Haydee and the Flying Fish; #Female Pleasure; Honeyland; Knock Down the House; Assholes: A Theory; Gaza; Knock Down the House; Propaganda: The Arts of Selling Lies; Push; Willie*
- April 17, 2019: Reviews: *Amussu; Beauty and Decay; Campo; In My Blood It Runs; Leftover Women; Our Dance of Revolution*
- April 18, 2019: Reviews: *American Factory; Backstage Action; Corporate Coup D'Etat; Edge of Democracy; Garden Zoological*
- April 23, 2019: Feature: *Hot Docs' animal films aren't exactly warm and fuzzy*
- April 23, 2019: Feature: *Philip Pike traces Toronto's queer Black activist history*
- April 24, 2019: Feature: *The push to make housing a human right comes to Hot Docs*
- April 24, 2019: Feature: *Hot Docs 2019 opens with a hard conversation on colonial violence*
- April 25, 2019: Feature: *10 must-see Hot Docs 2019 films that plug into urgent issues*
- April 30, 2019: Reviews: *Picture Character; Knock Down the House*
- May 7, 2019: Feature: *Hot Docs 2019: Claudia Sparrow's Máxima wins audience award*

Original Cin

- March 19, 2019: Feature: *Hot Docs 2019: Things Get Real Again, With Ai Weiwei, Gordon Lightfoot and 232 More*

Panic Manual

- April 4, 2019: Feature: *Hot Docs Preview: Gordon Lightfoot: If You Could Read My Mind*
- April 28, 2019: Review: *Kifaru*

Playback

- March 19, 2019: Feature: *Tasha Hubbard's 'We Will Stand Up' to open Hot Docs 2019*
- April 24, 2019: Feature: *Telefilm, Rogers support 16 documentaries*
- April 25, 2019: Feature: *Tasha Hubbard's unexpected journey*
- April 29, 2019: Feature: *Peter Raymond wins the Don Haig Award*
- April 30, 2019: Feature: *Mongrel Media swoops on Jamie Kastner documentary*
- May 2, 2019: Feature: *Hot Docs Partners backs We Are Here, Influence*
- May 6, 2019: Feature: *Gallagher's Prey wins Rogers Audience Award as Hot Docs wraps*

POV Magazine

- September 18, 2019: Feature: *LeVar Burton, ESPN Headline Hot Docs Podcast Fest*
- November 1, 2018: Feature: *If This, Then That: Podcast Fest Picks for Doc Fans*
- January 23, 2019: Feature: *Hot Docs to Honour Julias Ivanova and Reichert, Spotlight Italy*
- March 29, 2019: Feature: *Hot Docs to Open with Tasha Hubbard's 'nîpawistamâsowin: We Will Stand Up'*

- April 25, 2019: Feature: *Boushie Family Releases Statement Ahead of Hot Docs Opening Night Premiere*
- April 25, 2019: Feature: *For Sama and for Syria*
- April 25, 2019: Feature: *Defying Categorization*
- April 26, 2019: Reviews: *The Magic Life of V; Campo; Merata: How Mum Decolonised the Screen; The Hypnotist; Animus Animalis (a story about People, Animals and Things);*
- April 27, 2019: Feature: *Investigating Lehman Brothers*
- April 28, 2019: Feature: *Unraveling a Reggae Mystery*
- April 28, 2019: Feature: *When "Gentle" Can Kill*
- April 28, 2019: Reviews: *Who Let the Dogs Out; On the President's Orders; Advocate; American Factory; River Silence; The Edge of Democracy; My Dads, My Moms, and Me; Red Moon; Behind the Shutters; Because We Are Girls; Born in Evin; Always in Season*
- April 29, 2019: Feature: *Peter Raymont to Receive Don Haig Award at Hot Docs*
- May 2, 2019: *Hot Docs Partners Supports 'Influence' and 'We Are Here'*

Realscreen

- January 23, 2019: Feature: *Hot Docs to highlight Italian docs, honor Julia Reichert, Julia Ivanova*
- March 5, 2019: Feature: *"Knock Down the House", "Nothing Fancy" among Hot Docs special presentations*
- March 19, 2019: Feature: *Tasha Hubbard's "We Will Stand Up" to launch Hot Docs '19*
- March 20, 2019: Feature: *Hot Docs '19: Untold stories, unpleasant people grace festival slate*
- April 3, 2019: Feature: *Barbara Kopple talks Canadian debut of "New Homeland" at Hot Docs' Doc Soup*
- April 23, 2019: Feature: *Hot Docs '19: Shane Smith discusses highlights for the 26th annual festival*
- April 24, 2019: Feature: *Laurie Lynd on "Killing Patient Zero"*
- April 25, 2019: Feature: *Mark Franchetti on betraying the Mafia in "Our Godfather"*
- April 29, 2019: Feature: *Hot Docs '19 honors Peter Raymont with the Don Haig Award*
- April 29, 2019: *Extra: Brazil launch for Smithsonian Channel; TV Globo takes All3Media's "Catch Me Out*
- April 30, 2019: Feature: *Mongrel Media swoops on Jamie Kastner's "There Are No Fakes"*
- April 30, 2019: Feature: *After Parkland" directors talk grief, healing*
- May 3, 2019: Feature: *"We Will Stand Up", "Hope Frozen" take top prizes at Hot Docs '19*
- May 2, 2019: Feature: *The 2019 Hot Docs Forum report, part two*
- May 2, 2019: Feature: *Hot Docs Partners unveils "Influence", "We Are Here" as first funding recipients*
- May 6, 2019: Feature: *"Gay Chorus Deep South", "Prey" take Tribeca, Hot Docs audience awards*

Screen Daily

- April 4, 2019: Review: *For Sama*

She Does the City

- April 18, 2019: Feature: *Hot Docs 2019: Shedoesthecities Best of The Fest*
- April 18, 2019: Feature: *"Because We Are Girls" Reveals an Inept Justice System, And The Devastating Impact Of Sexual Abuse*

The Boston Globe

- April 20, 2019: Feature: *'Be the best individual you can be': Willie O'Ree documentary is a story of perseverance*

The Hollywood Reporter

- January 23, 2019: Feature: *Hot Docs: Julia Reichert to Receive Lifetime Achievement Honor*
- March 19, 2019: Feature: *Hot Docs Festival Lineup Highlights Female Directors*
- May 14, 2019: Review: *Our Godfather*
- May 3, 2019: Feature: *Hot Docs Awards: PBS Frontline's 'For Sama' Takes Top Jury Prize*
- May 7, 2019: Review: *Lourdes, The Corporate Coup D'Etat*

The Wall Street Journal

- April 2, 2019: Feature: *Film Director: Don't Just Blame Gentrification for Housing Crisis*

Toronto Life

- December 24, 2018: Mention: *A holiday playscape at the ROM, a comedy bake-off and four other things to see and do this week in Toronto*
- February 25, 2019: Feature: *A dazzling Ai Weiwei exhibit, a Leonard Cohen ballet and five other things to see, hear and do in Toronto this week*
- April 2019: Feature: *The five films in Hot Docs' Big Ideas explore how far we've come-and how much farther we have to go*

Urban Toronto

- April 26, 2019: Feature: *Hot Films for UrbanToronto Types at Hot Docs 2019*
- May 3, 2019: Feature: *More Chances for Urban Films at Last Weekend of Hot Docs*

Variety

- July 28, 2018: Feature: *African Docs to Global Audiences*
- March 7, 2019: Feature: *Cinema Guild Nabs U.S. Rights for 'The Wandering Soap Opera,' 'I'm Leaving Now' (EXCLUSIVE)*
- March 19, 2019: Feature: *More Than Half of Films at Hot Docs Film Festival Are Directed by Women*
- April 24, 2019: Feature: *European Film Promotion Hits Hot Docs Festival With Changing Face of Europe Pic Selection*
- April 26, 2019: Feature: *Hot Docs Unspools Diverse Slate as Biz Boasts of Golden Age*
- April 26, 2019: Feature: *Tribeca Film Review: 'American Factory'*
- April 27, 2019: Feature: *We Will Stand Up's' Tasha Hubbard: 'Our Humanity Is Not Considered'*
- April 27, 2019: Review: *Nothing Fancy: Diana Kennedy'*
- April 29, 2019: Feature: *Kino Lorber Takes North America on 'Disappearance of My Mother' (EXCLUSIVE)*
- April 29, 2019: Feature: *Gravitas Acquires U.S. Rights for 'Inside Lehman Brothers' (EXCLUSIVE)*
- April 29, 2019: Feature: *Buddha in Africa' Director Nicole Schafer on China's Soft Power Play*
- April 29, 2019: Feature: *Hot Docs' Slate, Industry Program Pushing Women to the Fore*
- April 29, 2019: Reviews: *The Seer and the Unseen, Scheme Birds*
- April 30, 2019: Feature: *Julia Reichert, Julia Ivanova on the 'Radical Act' of Making Documentaries*
- May 1, 2019: Review: *For Sama*
- May 1, 2019: Feature: *Our Godfather' Directors on Legacy of Former Mafia Boss Buscetta*
- May 1, 2019: Feature: *Lisa Valencia-Svensson on the 'Personal Passion' to Push Diversity*
- May 2, 2019: Feature: *Hot Docs Picks Two Projects for First Partners Co-Financing Initiative*
- May 2, 2019: Feature: *Hnin Ei Hlaing's 'Midwives' Takes Top Prize at Hot Docs Forum*
- May 2, 2019: Review: *On the President's Orders*
- May 3, 2019: Feature: *'Killing Patient Zero's' Laurie Lynd: 'I Will Never Understand That Hatred'*
- May 3, 2019: Feature: *The Valley's' Nuno Escudeiro: 'We Will Be Remembered' for Refugee Response*
- May 3, 2019: Feature: *One Child Nation's' Wang Nanfu: 'Every Film Is a Brand New Beginning'*
- May 3, 2019: Review: *Buddy*
- May 4, 2019: Feature: *DocXchange Looks to Boost Doc Biz with Exhibitors Collective*

Vice

- October 26, 2018: Feature: *LeVar Burton Has a Message for Nonreaders Like Donald Trump*

X.iii. Radio

CBC, Podcast Playlist

- November 8, 2018: Feature: *Live from Hot Docs... It's Podcast Playlist*
- November 23, 2018: Feature: *An evening with Canada's podcast all-stars*

CBC, As It Happens

- April 25, 2019: Feature: *Why this bright Indigenous boy who speaks 3 languages almost failed out of school in Australia*
- May 1, 2019: Feature: *B.C. family's dark secret of sexual abuse explored in new documentary*
- April 26, 2019: Feature: *10-cent thrift shop record sends Toronto artist on a years-long reggae investigation*
- April 29, 2019: Feature: *Why this Syrian journalist stayed in war-torn Aleppo after her daughter was born*

CBC, The Current

- April 26, 2019: Feature: *Killing Patient Zero profiles Quebec man unfairly targeted in AIDS epidemic*
- April 30, 2019: Feature: *How former Bruins winger Willie O'Ree kept his vision impairment a secret from the NHL*
- April 25, 2019: Feature: *'Like a landlord on speed': Documentary shows how trading homes on the stock market can increase your rent*
- April 29, 2019: Feature: *Canadians held in China will feel 'forgotten,' says artist and dissident Ai Weiwei*
- May 2, 2019: Feature: *China's one-child policy was enforced through abortion and sterilization, says documentary director*

CBC, Day 6

- April 25, 2019: Feature: *How a missing Wikipedia entry for Who Let the Dogs Out led to a nine-year hunt for answers*

CBC, Metro Morning

- November 5, 2018: Feature: *The Secret Life of Canada*
- February 18, 2019: Feature: *Panel on Youth Activism Today*

CBC, q

- November 2, 2018: Feature: *LeVar Burton on the value of stories and storytelling*
- November 29, 2018: Feature: *Why the Psycho shower scene is an iconic moment in movie history*
- May 2, 2019: Feature: *Alien at 40: The true story behind the film's iconic chestburster scene*
- May 2, 2019: Feature: *Stanley Nelson on his new Miles Davis doc and the jazz musician's complicated legacy*
- July 18, 2018: Feature: *In a new documentary, Elvis is a metaphor for the American Dream*

CBC, Spark

- April 18, 2019: Feature: *Tiny icons with big impact: New doc looks at the evolution of emoji*

CBC, Radio-Canada

- March 5, 2019: Feature: *Festival Hot Docs : un documentaire sur le patient zéro à l'affiche*

Classical 96.3

- May 3, 2019: Feature: *Pipe Dreams' Organ Competition Documentary Director Stacey Tenenbaum and Organist Nick Cappozoli on The Oasis*

TV

- November 2, 2018: Feature: *Why Do We use Canadian-isms?*
- April 12, 2019: Feature: *How Canadian chefs are reinventing Indigenous cuisine*
- April 29, 2019: Feature: *The fabulous Drag Kids!*
- April 30, 2019: Feature: *Meeting the man behind Hot Docs Film, 'Mr. Toilet'*
- March 20, 2019: Feature: *What's showing at the Hot Docs Festival*

CP24

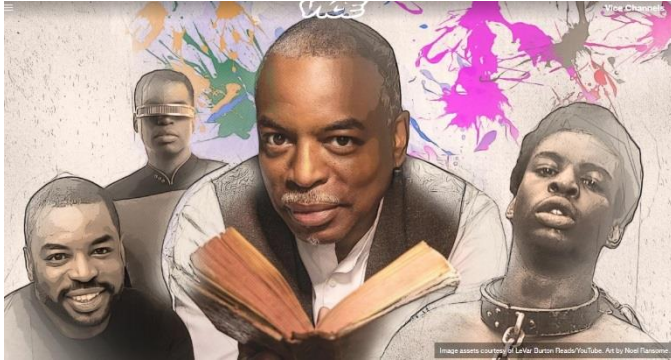
- May 7, 2019: Feature: *Toronto's Hot Docs festival reports record attendance numbers once again*

CTV

- April 26, 2019: Feature: *Hot Docs film 'Mr. Toilet' shows Jack Sim's struggle to improve global sanitation*
- March 19, 2019: Feature: *Hot Docs Festival Lineup Announced*
- April 30, 2019: Feature: *Canada must work with China, but demand social justice: Ai Weiwei*
- May 1, 2019: Feature: *Black hockey trailblazer Willie O'Ree featured in new Hot Docs film*
- May 7, 2019: Feature: *Toronto's Hot Docs festival reports record attendance numbers*
- April 29, 2019: Feature: *Drag Kids' documentary explores theatrical world of pre-teen drag queens*

The Social

- April 30, 2019: Feature: *Willie O'Ree's incredible story is being told in a new documentary*



LeVar Burton Has a Message for Nonreaders Like Donald Trump

October 26, 2019

We talked to the famed 'Star Trek' actor about his past, present, and future.

This article originally appeared on VICE Canada.

I still remember the first time I watched *Roots*.

It was October 1989, and I was finally crowned old enough to join the grown-up business of late night television with my mom as an onlooker. Our wood-paneled TV sat in its corner, with me bouncing from the floor, to my stomach, just before latching onto my mom's lap. A man named Kunta Kinte was being whipped via my television screen for refusing to refer to himself as "Tony"—his slave designation. Before that moment, slavery and racism was an abstract concept from a picture book, but this felt real. It felt personal. With his mutilation hurting my eyes, I turned away and cried.

I cried for most of that week.

As I've grown, that image has stuck with me; the face of LeVar as a 19-year-old having the courage to be the face of that pain. It's what motivated me to confront topics of racism, and moving forward, I've often wondered how he felt about taking on that responsibility.

"Sharing an enthusiasm has been my soul and core intent," LeVar "Kunta Kinte" Burton, reveals in a phone call. "The actual outcome of that has been generations of people that hold me in high regard, it was never, not even slightly the expressed goal."

It's a hard thing to believe. After all, he was one of the few men that took the time to teach children like myself through the 70s, 80s, and 90s how to read through *Reading Rainbow*. I read my very first book back to front because of the man. The name of the book was *Momma Don't Allow*. And as if that wasn't enough, Burton found the time to move from working on the ground, to working in the stars as the fictional Lieutenant Commander Geordi La Forge—arguably the most intelligent officer on Gene Roddenberry's *Star Trek: The Next Generation*.

In short, Burton took on the representation of a black struggle at the age of 19, but he also became the manifestation of optimism with a black face. Now, at the age of 61, he's still rocking the same belly laugh, while directing, acting, and reading to past and future generations through *LeVar Burton Kids* and *LeVar Burton Reads*. I had the amazing opportunity, just a week and change before my birthday, to ask this global treasure about the pressures of being an unblemished icon with a love for literature. And of course to draw his opinions about a certain non-reading president.

As corny as this is going to come off right now, there's no way I'm not typing this.

You don't have to take my word for it.

VICE: Listen, I'm sure you hear this a lot, but you're one of the reasons why I even write for a living, especially as a black writer. Seeing someone that looked like me, and spoke stories into existence—it meant the world to me.

LeVar Burton: Oh man, I really appreciate hearing that brother.

I wonder about when you have these moments to sit down and take in comments like this. How do you not get overwhelmed over the generations of people who hold you at that high regard?

Well for me, being not only someone that can read, but a reader for life has always been a badge of honor for my family. My intention all along has been to simply share that same enthusiasm for the written word because as you can tell from my life, I know full well the benefits of being a literate human being. And I know how books have helped to shape my own life. Sharing an enthusiasm has been my soul and core intent. The actual outcome of that has been generations of people that hold me in a high regard. It was never, not even slightly, the expressed goal at all [*laughs*], the goal was to just read and do my thing. Plain and simple.



'The Community' courtesy of NBC

So what was the actual intent to start out?

Oh, definitely to make a living like every other person out there [*laughs*]. But also to follow this thing called my passion you know. I had options before me. I was getting praise and I'm here getting a full scholarship at several

universities and I chose the University of Southern California that provided the best opportunities to eventually become an actor.

Yeah, and you became several faces within that space relatively quick. From *Roots*, representing race relations, to *Reading Rainbow* and *Star Trek*. I always wondered how you were able to steer clear of self-destruction like so many other early celebs.

Yeah. Fame is extremely difficult to navigate through no matter how old you are. In my case, I was just lucky enough to always have people around me that loved and cared for my well-being, and were willing, most importantly, to be honest with me. When I was of the mind that I could become some athlete, they were present to remind me that, no no no, biologically, that's not going to happen [*laughs*]. So more than anything, people with whom I've been comfortable with and who've I've been able to hold accountable to my most highest expression have been integral to my development.

Who are some of those people that keep you in check?

Oh man, my wife is certainly one of them. I also have a group of male friends that act as my council of accountability. Five or six close friends of mine who are committed to supporting each other through thick and thin. We've actually done this once a week for a couple of hours. And I'll say, it's been about two to three years now that I've been doing this on the regular.

That's interesting. When did you decide that these group sessions were so necessary?

You know... it came out of a period of my life when I was really searching for the methodologies of being more successful at general living. I saw that I had this opportunity in my life to slow down and think about this. And like with all of us, when you're on the move, it's those self-destructive tendencies that can potentially sabotage the whole damn thing. I'll say that I reached a point when I definitely wanted to avoid that. So it ultimately became about looking for more successful ways of living a life that can coexist with the fame. You know the cycle. You go through the process. You do the research, and you expose yourself to as much as you possibly can. That which makes sense, you embrace like I did, and that which doesn't make sense, you just keep on walking. But that rigorous relationship with self-introspection was really key here.



LeVar Burton and his mother, Erma Jean Burton. Courtesy of Twitter

I want to talk about your mom in the role of your development, who I know you love to mention. Just how integral was she?

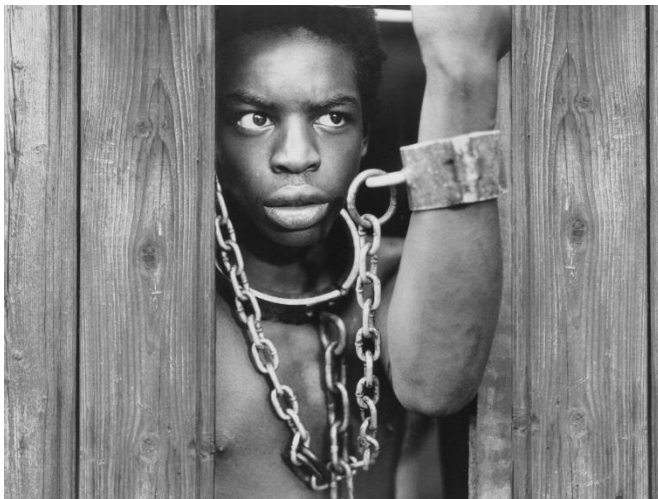
Let me tell you, there is no person more important in my life. Certainly no one more influential. And since her passing this year, my heart has been really full of her legacy, especially more so now that she's gone. She was my everything, my teacher, taskmaster, and arbiter of taste [*laughs*]. She was my cheerleader, disciplinarian, and as a single parent, she became my everything. She had the ability to wear multiple hats, and indeed she did.

I can relate. I was raised by a single parent myself, but I could never admit to following my mother's orders whenever she just told me to read. What did your mom do that was so effective for you?

Certainly where literature is concerned as I've spoken about in the past, she was effective. But it extended to other areas of our relationship. You have to understand that my mom was a doer. She wouldn't just say you should read more, I would watch her read all the time. It's what she was always doing. We'd look into the everyday newspaper when I was a kid. We would have family dinners and we'd talk about the current events, the news reel, and we'd go from the Vietnam War all the way to the civil rights movement. We were that kind of active family. A family that was proactive in the lives we were trying to develop and pursue in the 60s and 70s in America.

And when I say integral, I mean, you had to have had a really solid foundation to become the first mainstream representation of slavery in America when you took on *Roots*. I think a lot of people underestimate just how dangerous and risky that would have been in the 70s.

Oh yeah, I mean when you think about it, black people in North America really had a love and hate relationship with being black in the 1970s, for rightful reasons. I mean, hello [*laughs*]. So that response to *Roots* was a two-pronged affair from the black community. Some were enormously proud to see a reflection of this dark past presented to audiences around the country. And some were just ashamed to acknowledge it as so deeply a part of our past. They really wanted to step away from the idea of an enslaved America... it's an ongoing conversation. But you can't have a conversation about America in any way, shape, or form without having a conversation about slavery and institutional racism that birthed and followed it. It was the foundation for the things we love today. To discount that, and continually try to ignore that is harmful. It should be obvious by now, but we can never move forward unless we firmly handle that which came before. We've yet to successfully handle this original sin of America. We just haven't and ever since then, we've continued to struggle with it.



Courtesy of Warner Bros. Television

While many of us continue to ignore it, as if we were post-racial.

Exactly. To be frank, it's really clear to me that we're never going to be close to a post-racial society until we consistently acknowledge the racialization of America, and how we even managed to get here.

But what was that like in the aftermath? I could imagine you are walking down these streets with you being recognized as the face of Kunta Kinte. I'm sure you've had experiences. Plenty.

Well, tell me a few.

I'll never forget being at an airport when this brother came running across this crowded lobby. He couldn't believe he was standing in front of Kunta Kinte. I eyed him and immediately admired his African dress and every section of what he was wearing from his pants to his tunic. This brother notices, strips down to his bare undergarments right in front of me, and insists that I take his clothes. This man intensely felt the need to give me something because he felt that I had given him something in return.

Even in the country Suriname, a small place on the coast of South America, there are songs written about Kunta Kinte. When I stepped out on those grounds and heard the words, it just took me out. It takes me out every time. I mean, I repeat, there are songs written about this character. This is a country with a black population that was a part of a 200-year guerrilla war with the Dutch, and they won. So these are a people who value the warrior aesthetic very highly. But... it's still so weird for me to be on both sides of that lens. Because I certainly get the historical and global significance of Kunta having played him. But I always feel very protective of him as well being as proud because he's very personal to me. So when I hear people say, "I don't want to hear about any more *Roots*," or, "I ain't gonna watch no more *Roots*, nobody wants that shit anymore, that was years ago" ...it's like.

Like Snoop Dogg.

[*Laughs*] Right? I'm like woah, hold up. Don't go blaming the narrator and don't blame the story. A story is someone's story. I get that you're not comfortable with it. And I get a lot of that discomfort around the impression that it's the only story that ever gets told about black people in America. But again, until we really learn from the lessons of that story, which many still rarely do, we're never going to get beyond what we still seem to be dealing with today, but on a different scale.

What's your view on how movies are dealing with issues of race today?

We're certainly dealing with similar issues but in a different time. For films like *Get Out* or even the more recent title called *The Hate U Give*, these are more sophisticated and nuanced to match the times we're living in. It's a treatment of the same exact situations. Being black in America means that you're looked upon as being the other. But if you're black and male, you're looked upon as being a dangerous other more often than not. That's a journey, man. That's a real thing. That's not you or my imagination as some would convince us into believing. That's not you or I being the victim or playing the race card, that's real. That's the fucking reality. I mean sure, there's certainly other places in the world where the burden of blackness isn't engrained within an entire culture. That burden being that I have to be responsible for the emotional health of white people. That it's incumbent on me to make you feel comfortable. That's what it constantly feels like to live in this America. And look, I believe that everything is political no matter what people say. Every damn thing. That's life and life ain't fair. Human beings are forever capable of amazing goodness but also despicable evil. That's a duality that can never be ignored.

I've got to know, how were you able to be the face of franchises that were incredibly popular and not be type-casted and regulated to one thing, pretty much like the rest of the *Star Trek* cast for instance?

[*Laughs*] I frankly don't know to this day. I've followed my heart, my gut, and hoped for the best. Things have just really worked out for me in my life under those principles. When I look at the big picture, the totality of my life experience, I can't help but see that there's some kind of design within all that. There's some force at work that go beyond my understanding. That much is clear. Can I necessarily explain it? No. But I sure do feel like I'm the beneficiary of something undeniably great.

Have you turned down work to prevent being type-casted?

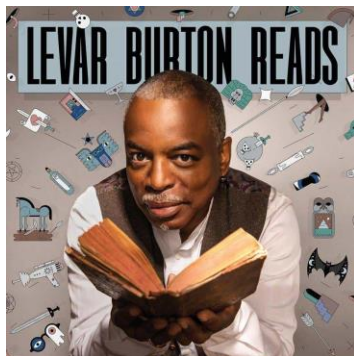
Oh of course. I've turned down plenty of work. But sure as hell not often [*laughs*]. I got bills to pay, man.

It's not just about bills. You're still doing the same things you've been doing without lowering yourself. You've accomplished so much, yet you're doing podcasts for adults and the like.

Noel, I just love what I do. I found my calling in life and this is that calling. I'm a storyteller and with that comes the desire to do that in as many ways as I possibly can. Acting, producing, writing, directing, podcasting, hell... shadow puppets, I mean, whatever [laughs]. I want to keep telling stories to both the young and old until it's all over because a told story will forever have the power to inspire us on our way to achieving our highest potential in life. It informs our journey, who we are, why we're on this earth. All of that information is self-contained within the stories that we tell and pass on, and I've been just one of the few who were lucky enough to become connected with my calling and my destiny really early in life. It would be impossible for me to not recognize that I'm attached to the hip to a real blessing that feels handed to me in this life, and I just want to maximize it. I don't want to leave any page unwritten in this life that I have. I want it all left on the page.

There are a few that are less willing to read these stories anymore though. Take those self professed non-readers like Kanye West and Donald Trump.

Oh, here we go with these non-readers.



Courtesy of LeVar Burton reads.

Haha, but really, they seem to represent a growing number of people who have the same ideas about reading. I'm sure, and I got something to say about those people like Donald Trump and Kanye West who self profess themselves as non-readers. And this is what I want to say. I ain't got time for anyone like that anymore. I ain't got time for the Kaynes or the Trumps who don't read as it shows. Go somewhere else with that nonsense and take that bullshit someplace else. For as long as people like that will continue to publicly profess this idea to a generation of people, I'll be standing here for literature until my very last breath. I repeat, until my last very dying breath. I'll stand for it always in the living world. That's where I'm at right now as far as those two and anyone like them [laughs].

Nothing else needs to be said on that I guess. But I'm sure you acknowledge the varying degree of ways we're consuming information these days.

I completely get that. But what we simply need to do is make sure we include the written word as a part of our regular diets. We need to create a balance as best we can as our modes of consumption change for our own benefit. We're certainly living in an era where the paradigm has shifted away from the written word into the moving pixelated image. But it's not like when writing entered the fray, we just suddenly stopped talking [laughs]. There's no reason why we should stop reading y'all. We gotta keep reading.

I couldn't leave you without a *Star Trek* question, especially in mentioning Donald Trump and some of the dark times we're living in. I'd like to know what would you like to see happen as far as *Star Trek's* vision of the future.

Star Trek needs to keep representing that hopeful vision of the future now more than ever. It's one of the reasons why I've always been attracted to *Star Trek* before my involvement and after. It was both the atezis and

the antidote to the dystopian view of a future world. I'm an Aquarius by design, and that compels me to bet on the human race. As far as the movies themselves in the JJ Abrams timeline, I've noticed that it adheres less to that same value system, the same system I personally value. To me, *Star Trek* is at its best when it exudes the idea of exploration as expressed in the way Gene Roddenberry had always envisioned it. Which was of course the idea that there's this infinite scope of diversity among the infinite combinations of life within a universe that by definition, is diverse and forever infinite. Watching *Star Trek* was always a powerful reminder that the only moment we're getting off this planet to explore the outer reaches of space is when we get our shit together in the here and now.

So what's the little bit you can tell me as far as this Hot Docs podcast festival you'll be attending for your LeVar Burton Reads podcast.

Well I'll be in several cities for the Hot Docs Podcast Festival so hey, if you guys like storytelling come on out. I'll be reading with live instrumentation It's going to be a great time for everyone. Noel dude, come on out. It would be great to see you in person.

You know I will.

Please make sure you do.

LeVar Burton will be touring across North America for LeVar Burton Reads Podcast beginning on October 31st.

Follow Noel Ransome on Twitter.

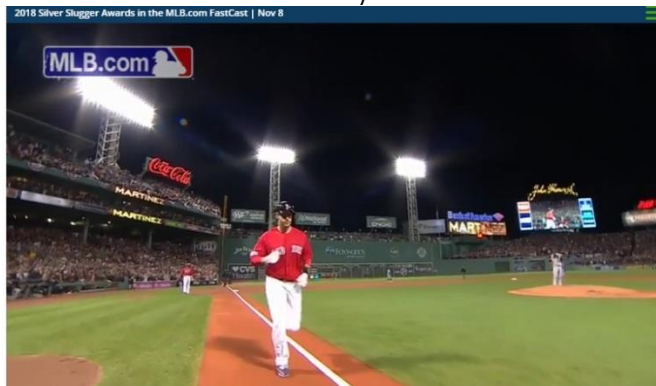
This article originally appeared on VICE CA.

https://www.vice.com/en_nz/article/negxed/levar-burton-has-a-message-for-nonreaders-like-donald-trump

Scott Stinson: Podcast revisits time in baseball history that seems even more odd in hindsight

'It is certainly a weird chapter in baseball history, and Jose Canseco's part in that paragraph is particularly weird'

Scott Stinson. November 1, 2018



When Jose Canseco's book *Juiced* came out in 2005, the reaction to its stories of widespread steroid abuse was a baseball-wide eyeroll: you want us to believe this guy?

On one of the ESPN chat shows, back in the early days of the shouty format, this assessment was representative of the wider response: "I am not going to extend my benefit of the doubt to Jose Canseco, who has been a loose cannon at times." As was this: "What's the guy's character about? Look at his track record."

Those comments are part of the 30 for 30 podcast on *Juiced* that was released as part of the latest season of the audio series that shares its name with ESPN's television documentaries. The episode revisits a time in baseball history that seems a whole lot different 13 years later than it did at the time.

"It is certainly a weird chapter in baseball history, and Jose Canseco's part in that paragraph is particularly weird," says Jody Avirgan, the host of the 30 for 30 podcast, who is in Toronto this weekend as part of the Hot Docs Podcast Festival.

"What do you do when you have, sort of, the world's most imperfect messenger, when the message is right and important?" What you have, it turned out, was a lot of finger pointing, and a lot of people — players, managers, executives and media — rushing to note just how imperfect a messenger Canseco was. It was "Fake News!" many years before the term became a favourite hashtag for a certain U.S. President.

"When the book came out, people attacked him and not what was in the book," says Avirgan in an interview. "I think there are a lot of lessons in that for now, and I think that helps us rethink the steroid era. As is the case with a lot of big, difficult things, we're not good at reckoning. We're good at doing the minimum work to move on, and I think to some extent that's what baseball did."

Eventually, there was a lot of fallout. There were Congressional hearings, and Mark McGwire's "I'm not here to talk about the past" and Rafael Palmeiro's infamous finger-wagging. There was the Mitchell Report and much tougher punishments for failed steroid tests and the unofficial ban from sending steroid-era sluggers to Cooperstown. Some of that came about as a result of parallel investigations into the BALCO lab linked to Barry Bonds, but Canseco was out ahead of all of it. He said steroids were rampant in baseball and, lo, steroids were rampant in baseball.

What is fascinating about all this in the passage of time is that it's still not clear why Canseco did what he did. He cites anger at baseball, which treated him like something of a laughing stock by the time his major-league career ended in 2001, but he doesn't sound like he was out for revenge against former players, even as he was setting fire to their reputations.

Avirgan says that as the podcast was being put together, they realized they needed a part that explained Canseco's motivations. And then, as they went over his often random, scattered answers to their questions, they determined they weren't going to get a tidy explanation. "There was not going to be a coherent theory of everything that made us understand this man," he says.

This can be the problem with revisiting old stories. Sometimes not all the answers are there, whether it is with Canseco, or with other tales that 30 for 30 is examining this season: the 2003 poker boom, Hideo Nomo and associated mania, and the truly curious end of Rickey Henderson's career. (He was still playing semi-pro ball at 46.)

Among the revelations in the Juiced episode of 30 for 30 is that the book almost didn't make it into print. The publisher wasn't a sports fan, and only the co-author understood the significance of the bombshells that was Canseco was lobbing. Not until he came up with the idea of a chapter on the ballplayer's sexual exploits, including a supporting role played by the singer Madonna, was the publisher sold on the book having wide enough appeal to make it viable.

All of which leads to an intriguing counterfactual. What if Canseco had happily wound down his playing career and become an analyst or a coach? What if he had refused to name names, or had a boring sex life? If Juiced didn't happen, would baseball's steroid era have continued apace? Would there be dozens of players with 60-homer seasons to their credit, instead of five of them? Would Aaron Judge have already had 80 home runs in a season?

"We realized we were never going to get a straight answer on 'why are you doing this'," Avirgan says of Canseco, the man who changed baseball. "If he had never gotten pissed off in that way at that time, would he have written this book? Who knows?"

Whatever his reasons, Jose Canseco got mad at his sport, and he got back at it but good. No one believed him, but he was eventually vindicated.

It was the title of his second book.

Jody Avirgan and ESPN's 30 for 30 will appear at the Hot Docs Podcast Festival at 4 p.m on Nov. 3.

<https://nationalpost.com/sports/baseball/scott-stinson-podcast-revisits-time-in-baseball-history-that-seems-very-odd-in-hindsight>



CBC - q

LeVar Burton on the value of stories and storytelling

CBC Radio · November 2, 2018



LeVar Burton with host Tom Power in the q studio in Toronto, Ont. (Vivian Rashotte/CBC)

0 comments



Listen 23:32

When it comes to storytelling, one person reigns supreme: LeVar Burton. For years, Burton helped parents raise their children by sharing stories as the host of *Reading Rainbow*. The show encouraged a whole generation of young people to get out to the library and escape inside a good book.

Today, Burton is still telling stories on his own podcast *LeVar Burton Reads*. His mission is to get adults to take some time to enjoy a good story and listen to the ones he'll share through your headphones. Burton joins Tom Power live in the *q* studio to tell us more about his latest project. He's in Toronto for the Hot Docs Podcast Festival where he'll be taking the stage tonight.

Listen to the full conversation with LeVar Burton near the top of this page.

— Produced by Ben Edwards

<https://www.cbc.ca/radio/q/levar-burton-on-the-value-of-stories-and-storytelling-1.4888004>

The Woman Who Loves Giraffes is an all-too-human story, too

By BRUCE DEMARA

Thu., Nov. 15, 2018

The Woman Who Loves Giraffes

THE WOMAN WHO LOVES GIRAFFES is a documentary film on the life and work of Anne Innis Dagg, the world's first 'giraffologist'.

Written and directed by Alison Reid. Opens Friday at Hot Docs Ted Rogers Cinema. 82 minutes. G

Four years before Jane Goodall so famously came to Africa to study chimpanzees, a fresh-faced 23-year-old Canadian woman came to South Africa in 1956 to study giraffes.

The concept of studying an animal intensely in its natural habitat was new and Anne Innis Dagg a pioneer, only the second person in the world ever to have done so.

But while Goodall has earned her well-deserved place in science and popular culture, Innis Dagg has largely been forgotten. This documentary explains why and it's a fascinating tale, albeit with a depressing Canadian twist.

Stunt coordinator turned director Alison Reid deserves high praise for fine storytelling, combining ecology and social-justice issues while focusing on a woman ahead of her times, whose ambitions were thwarted by institutional sexism.

Reid offers a couple of reasons why Innis Dagg (the daughter of famed Canadian economist Harold Innis) never achieved anything close to the notoriety achieved by Goodall, although the film opens amusingly with Innis Dagg's appearance on the old game show *To Tell the Truth*. (Guess how many of the four panellists correctly guessed which of the three contestants was actually her.)

First, Reid posits that human beings don't have the same connection to giraffe as they do to primates (who share of a sort of kinship) or even to elephants.

The second, Innis Dagg was held back by the miserable small-minded world of Canadian academia of the late 1960s and the 1970s. She simply couldn't get tenure (or respect) from her male colleagues of the day, despite being the foremost giraffe expert of her time and being published in the world's top academic scientific journals.



Anne Innis Dagg in the documentary *The Woman Who Loves Giraffes*. (VIA HOT DOCS)

In the end, even the Ontario Human Rights Commission and other institutions failed to come to her aid, propelling her lifelong activism as a feminist.

Her decades-long exile from Africa — she raised a family in Canada with a supportive husband and wrote books — offers an opportunity to revisit the continent in modern times to unveil a sobering truth, that giraffe populations have been decimated even more extensively than those of primates or elephants. These majestic animals are barely hanging on and that's the film's urgent secondary message.

Innis Dagg is a determined and fascinating woman and Reid brings the past (through archival footage) and the present together to tell a compelling story.

<https://www.thestar.com/entertainment/movies/review/2018/11/15/the-woman-who-loves-giraffes-is-an-all-too-human-story-too.html>

Hot Docs: Julia Reichert to Receive Lifetime Achievement Honor

7:00 AM PST 1/23/2019 by Etan Vlessing



Julia Ivanova has also been chosen for this year's Focus On retrospective at the Canadian festival.

Three-time Oscar nominee Julia Reichert, whose 1971 film *Growing Up Female* is considered the first feature documentary of the modern women's movement, is to receive the 2019 outstanding achievement award at the Hot Docs Canadian International Documentary Festival.

Reichert will be in Toronto to take part in a keynote conversation and a retrospective of her films made over five decades during Hot Docs' April 25 to May 5 run.

"Not only a lauded filmmaker, Julia is a mentor, community builder and an impassioned chronicler of the complex issues facing America today, and we are honored to amplify the voice of this master storyteller, who has given voice to so many others through her work," Shane Smith, director of programming for Hot Docs, said Wednesday in a statement.

Reichert's films *Union Maids* (1976) and *Seeing Red* (1984) were nominated for best feature documentary Oscars, and her 2009 short *The Last Truck: Closing of a GM Plant* was nominated for an Oscar for best short documentary.

Hot Docs has also tapped Canadian filmmaker Julia Ivanova for this year's Focus On... retrospective. Ivanova, who is based in Vancouver, earned the 2011 best Canadian documentary prize at Hot Docs for *Family Portrait in Black and White*, and her other film credits include *From Russia, for Love* (2000); *Fatherhood Dreams* (2007); and *Limit Is the Sky* (2016), which won the Colin Low best Canadian documentary award at DOXA 2017.

Hot Docs will also showcase documentaries from Italy as part of its Made In program this year.

<https://www.hollywoodreporter.com/news/hot-docs-julia-reichert-receive-lifetime-achievement-honor-1178203>

Hot Docs to host Diana Kennedy, Gaza films

Adam Benzine, March 5, 2019



Culinary anthropologist Diana Kennedy

Documentaries about author N Scott Momaday, culinary anthropologist Diana Kennedy and the Gaza Strip are among the first titles chosen to be screened at the 2019 Hot Docs festival.

The event, which runs from April 25 to May 5 in Toronto, has unveiled 15 titles playing as Special Presentations, including Jeffrey Palmer's *N Scott Momaday: Words from a Bear*, Elizabeth Carroll's *Nothing Fancy: Diana Kennedy*, and Garry Keane and Andrew McConnell's *Gaza*.

Other films set to be screened at the festival will include Petra Costa's *The Edge of Democracy*, which featured former Brazilian presidents Dilma Rousseff and Lula da Silva; Adam Bolt's *Human Nature*, which examines the potential of the CRISPR-Cas9 genome editing technology; and Rachel Leah Jones' *Advocate*, which follows human-rights lawyer Lea Tsemel.

Meanwhile, Henry Singer and Rob Miller's *The Trial of Ratko Mladic* follows the case against the titular 'Butch of Bosnia'; Jacqueline Oliver's *Always in Season* examines the unresolved case of a black teen found hanging from a swing set in North Carolina; and Heddy Honigmann's *Buddy* looks at the relationships between service dogs and their owners.

The festival will also screen *Knock Down the House*, the political documentary [acquired by Netflix](#) earlier this year following its Sundance world premiere.

In related news, Hot Docs will this year welcome 10 international delegations to the 11-day festival, conference and market, including groups from Bermuda, Chile, Europe, Germany, Italy, Japan, the Nordic region, Scotland and the US, as well as the filmmakers' collective Brown Girls Doc Mafia and three regional delegations from Atlantic Canada, Quebec and the Yukon.

<https://www.c21media.net/hot-docs-to-host-diana-kennedy-gaza-films/>

Hot Docs lineup includes premieres of 'Killing Patient Zero,' 'Toxic Beauty'

March 5, 2019

Canadian Press

TORONTO — A documentary that aims to clear the name of a Quebecois flight attendant who was known as “patient zero” in the 1980s AIDS epidemic will make its world premiere at this year’s Hot Docs festival.

Killing Patient Zero is among 15 newly announced special presentations set for the Hot Docs Canadian International Documentary Festival, which runs April 25 to May 5 in Toronto.

Also making its world premiere at the festival is the Canadian doc Toxic Beauty by Phyllis Ellis, which looks at “the cosmetics industry’s ugly secrets.”

Other titles include Push by Fredrik Gertten, in which a newly appointed UN specialist from Ottawa travels from Toronto to cities around the world to look at the issue of affordable housing.

The Corporate Coup D’Etat by Fred Peabody is a Canadian doc about democracy in the U.S., while Knock Down the House by Rachel Lears follows four women during the 2018 U.S. midterms, including rising Democrat star and New York Rep. Alexandria Ocasio-Cortez.

In Buddy, director Heddy Honigmann looks at the complex relationships between service dogs and their owners.

Director Jacqueline Olive “examines the lingering trauma of more than a century of lynching and continued racial violence” in Always in Season.

And Nothing Fancy: Diana Kennedy by Elizabeth Carroll is about a 96-year-old chef who’s been dubbed “the Mick Jagger of Mexican cooking.”

<https://nationalpost.com/pm/entertainment-pm/hot-docs-lineup-includes-premieres-of-killing-patient-zero-toxic-beauty>

Tasha Hubbard's "We Will Stand Up" to launch Hot Docs '19

By [Daniele Alcinii](#)
March 19, 2019



First Nations/Métis filmmaker Tasha Hubbard's feature-length documentary *nîpawistamâsowin: We Will Stand Up* has been selected as the opening night film for the 2019 edition of the Hot Docs Canadian International Documentary Festival.

The Toronto-set fest unveiled its complete film lineup at a press conference today (March 19), with 234 films and 18 interdisciplinary projects being chosen from 2,951 film submissions for the event's 26th edition. Of those selected, work by female filmmakers represented 54% of the 2019 program.

Hubbard's 98-minute *nîpawistamâsowin: We Will Stand Up* (pictured) documents a grieving family's pursuit of justice that becomes a flashpoint of the inequity and racism in the Canadian legal system after the killer of Saskatchewan Cree man Colten Boushie is acquitted of murder charges. The film is a Downstream Documentary and National Film Board of Canada production.

Notable films screening in the [previously announced Special Presentations](#) program include: the world premieres of Laurie Lynd's *Killing Patient Zero*, which looks at the impact of the 1980s AIDS epidemic and clears the name of the Québécois flight attendant known as "patient zero"; Mark Franchetti and Andrew Meier's *Our Godfather*, about the family of a Sicilian mob boss that came out of hiding to reveal how he helped convict 400-plus Mafioso; and Phyllis Ellis' *Toxic Beauty*, in which whistleblowers expose the cosmetic industry's dirty secrets.

Films screening in the World Showcase program include Julia Horn's *Dear Brother*, which documents the efforts of one man to keep his comatose brother alive through a one-sided dialogue of music, videos

and touch; Suzan Beraza's *Massacre River*, detailing how thousands of Dominicans of Haitian descent were left stateless after their citizenship is ruled invalid; Jason DaSilva's *When We Walk*, which follows the filmmaker as he confronts the inequity of the U.S. Medicaid system while battling multiple sclerosis; Hye-Ryeong Park's *The Wandering Chef*, tracing a celebrity Korean chef as he mourns the death of a beloved maternal figure through cooking; and Oisín Kearney's *Bojayá: Caught In The Crossfire*, which documents one of the worst massacres in the 50-year conflict between the Colombian military and FARC guerillas.

Also debuting in the World Showcase are Mijie Li's *Confucian Dream*, following a young Chinese wife who discovers Confucianism; Aisha Jamal's *A Kandahar Away*, which traces the journey of a family originally from Kandahar, Afghanistan as they move to Kandahar, Saskatchewan on the Canadian Prairies; Alban Teurlai and Thierry Demaizière's *Lourdes*, exploring the small town in southern France that serves as one of the world's most important pilgrimage sites; and Lily Zepeda's *Mr. Toilet: The World's #2 Man*, documenting an entrepreneur's mission to solve the global sanitation crisis.

In the Canadian Spectrum program, which explores issues affecting Canadians and the country, world premiering films include Hubbard's *nîpawistamâsowin: We Will Stand Up*; Matt Gallagher's *Prey*, following a survivor of sexual abuse as he takes on the Catholic Church in an Ontario court; Phillip Pike's *Our Dance of Revolution*, an examination of Toronto's four-decade-old Black LGBTQ community and its local legends; and Ingrid Veninger's *The World or Nothing*, where twin brothers migrate, among others.

In the Canadian Spectrum program, which explores issues affecting Canadians and the country, world premiering films include Hubbard's *nîpawistamâsowin: We Will Stand Up*; Matt Gallagher's *Prey*, following a survivor of sexual abuse as he takes on the Catholic Church in an Ontario court; Phillip Pike's *Our Dance of Revolution*, an examination of Toronto's four-decade-old Black LGBTQ community and its local legends; Ingrid Veninger's *The World or Nothing*, which provides an intimate portrait of 29-year-old Cuban twin brothers as they travel to Spain in pursuit of internet stardom; and Rogério Soares' *River Silence*, about the destruction of the Amazon's ancient ecosystems and displacement of thousands due to the construction of one of the world's largest dams.

Elsewhere, the International Spectrum will screen the world premieres of Nicole Schafer's *Buddha In Africa*, which traces a Malawian boy raised in a Chinese Buddhist orphanage as he teeters on the brink of a decision that will change his life forever; Marcela Arteaga's *The Guardian Of Memory*, chronicling Mexicans fleeing state-sponsored violence in search of a better life in an unwelcoming U.S.; and Nuno Escudeiro's *The Valley*, documenting the human rights crisis unfolding on the French-Italian border.

This year's Big Ideas Series will include such guests as: contemporary artist, activist and director Ai Weiwei discussing *The Rest*; CRISPR biochemist Jennifer Doudna discussing Adam Bolt's *Human Nature*; Willie O'Ree, the first Black hockey player to play in the NHL, discussing Laurence Mathieu-Leger's *Willie*; Canadian singer-songwriter Gordon Lightfoot discussing Joan Tosoni and Martha Kehoe's *Gordon Lightfoot: If You Could Read My Mind*; and whistleblower Deane Berg, Dr. Daniel Cramer of the Harvard Cancer Center and Dr. Ami Zota of George Washington University discussing Ellis' *Toxic Beauty*.

The [previously announced](#) Made In Italy program includes: Beniamino Barrese's *Disappearance of My Mother*; Gustav Hofer and Luca Ragazzi's *Diktatorship*; Brunella Filì's *Alla Salute*; Francesca Mannocchi and Alessio Romenzi's *ISIS, Tomorrow. The Lost Souls of Mosul*; Claudia Tosi's *I Had a Dream*; Valentina Primavera's *Una Primavera*; and Alessandro Cassigoli and Casey Kauffman's *Butterfly*.

Screening in the DocX category, a section dedicated to celebrating documentaries that feature virtual reality and interactive experiences, are *Anthropocene: Carrara*, *Anthropocene: Ivory Burn* and *Anthropocene: Dandora*, three VR experiences from directors Nicholas de Pencier, Jennifer

Baichwal and Edward Burtynsky; and the VR documentary *Traveling While Black* from directors Roger Ross Williams, Ayesha Nadarajah, Félix Lajeunesse and Paul Raphaël.

The festival's Focus On program, meanwhile, will spotlight the work of [Canadian filmmaker Julia Ivanova](#), including retrospective titles as well as the world premiere of *My Dads, My Moms and Me*, a new film by the director. Hot Docs will also present the Outstanding Achievement Award Retrospective, which celebrates the work of American documentarian Julia Reichert.

The full lineup for the 26th annual Hot Docs festival can be [found here](#).

The Hot Docs Canadian International Documentary Festival runs from April 25 to May 5.

<http://realscreen.com/2019/03/19/tasha-hubbards-we-will-stand-up-to-launch-hot-docs-19/>

More Than Half of Films at Hot Docs Film Festival Are Directed by Women

By [LEO BARRACLOUGH](#)

Senior International Correspondent @LeoBarraclough



CREDIT: COURTESY OF HOT DOCS

More than half of the films playing at [Hot Docs](#), North America's largest documentary festival, are directed by women, the Canadian event said Tuesday. The festival's 26th edition, which runs April 25-May 5, will screen 234 films, with 54% of the directors being women.

In the competitive International Spectrum program, notable films receiving their world premieres include Nicole Schafer's "Buddha in Africa," about a Malawian boy raised in a Chinese Buddhist orphanage, who's torn between his heritage and upbringing; Pailin Wedel's "Hope Frozen," which profiles a grief-stricken Bangkok family and their unorthodox decision to cryopreserve their deceased daughter; Marcela Arteaga's "The Guardian of Memory," a film that reveals the desperate stories of Mexicans fleeing the violence of their country toward an unfriendly U.S. border; and Jolanta Dylewska and Andrzej Wajda's "Marek Edelman... and There Was Love in the Ghetto," an artful recreation of the Holocaust memoir of the leader of the Warsaw Ghetto Uprising.

The Special Presentations program will screen the world premieres of Laurie Lynd's "Killing Patient Zero," which looks at the devastating impact of the 1980s AIDS epidemic and clears the name of the Québécois flight attendant known as "Patient Zero," and Mark Franchetti and Andrew Meier's "Our Godfather," about the family of a high-ranking Sicilian mob boss that came out of hiding to reveal how he helped convict over 400 Mafioso. The program will also screen the international premiere of "American Factory," a new film by this year's Outstanding Achievement Award recipient Julia Reichert, with co-director Steven Bognar, about an abandoned General Motors factory in Ohio that's reopened by a Chinese billionaire.

Other pics making their international premieres are Rachel Lears' "Knock Down the House," which follows four progressive female politicians, including Alexandria Ocasio-Cortez, as they campaign for Congress during the 2018 U.S. midterms; and a tribute to the life and career of Michael Hutchence, lead singer of rock band INXS, who died 1997, in Richard Lowenstein's "Mystify: Michael Hutchence."

In the World Showcase program, notable films include the world premiere of "Dear Brother," about a man who tries to keep his comatose brother alive through a one-sided dialogue of music, videos and touch; "Midnight Traveler," which captures an Afghan filmmaker's quest to seek asylum for his family after the Taliban puts a bounty on his head; the world premiere of "Massacre River," which details how thousands of Dominicans of

Haitian descent were left stateless after their citizenship is ruled invalid; the world premiere of "When We Walk," in which the filmmaker is confronted with the inequity of the U.S. Medicaid system as he battles multiple sclerosis; "Inside Lehman Brothers," a detailed account of the 2008 subprime mortgage crisis, highlighting the female mortgage brokers and accountants whose whistleblowing fell on deaf ears; and the international premiere of "Last Breath," about a rescue mission to save a diver stranded 100 meters underwater with only five minutes of oxygen.



CREDIT: "MAXIMA," COURTESY OF HOT DOCS

The Persister program, which features female-directed films about women speaking up and being heard, includes the world premieres of "Maxima," about a fearless Indigenous woman in Peru who refuses to cower to a multi-billion-dollar mining corporation, "Because We Are Girls," the story of Indo-Canadian sisters from small-town British Columbia who, haunted by a childhood secret, finally face their abuser in court, and "Haydee and the Flying Fish," where a Chilean woman who was tortured under Pinochet's regime 40 years ago awaits a potentially historic court verdict; as well as the international premiere of "A Woman's Work: The NFL's Cheerleader Problem," in which former cheerleaders alleging sexism and labor violations face off with the NFL corporation.

The Changing Face of Europe program includes the international premieres of "To Share or Not to Share," about a squash coach who abandons his successful career in London to launch a barter-based community in Estonia, and "The Reformist – A Female Imam," in which a strong-willed Muslim woman opens one of Europe's first mosques run by female imams in Denmark; as well as "Easy Lessons," the story of a Somali child bride who flees to Hungary to build a new life; "Scheme Birds," in which a scrappy soon-to-be mother struggles to find peace and a future in a Scottish steel town riddled with gang violence; and "#Female Pleasure," a rousing feminist film in which five women from around the world risk their lives to question the patriarchal barriers oppressing female sexual pleasure.

"The work of documentary filmmakers in their unrelenting pursuit of the truth is as necessary as ever, and we're honored to be sharing their vital, vibrant and creative films with Toronto audiences," Shane Smith, director of programming for Hot Docs, said.

<https://variety.com/2019/film/markets-festivals/hot-docs-1203167376/>

Toronto's Hot Docs film festival doubles down on gender parity and diversity with 2019 lineup

BARRY HERTZ

PUBLISHED MARCH 19, 2019 UPDATED MARCH 19, 2019



Tasha Hubbard's 98-minute *nîpawistamâsowin: We Will Stand Up* documents Colten Boushie's grieving family's pursuit of justice.

If the twin forces of box-office receipts and critical acclaim add up to anything, we are currently living in the golden age of the documentary. Last year, four documentary films (*RBG*, *Won't You Be My Neighbor*, *Three Identical Strangers* and the Oscar-winning *Free Solo*) surpassed the US\$10-million mark at the North American box office, marking an unprecedented hot streak. And 2019 is already shaping up to be a year whose cultural landscape is, at least partially, defined by docs – witness the seismic conversations being stirred by HBO's *Leaving Neverland* and Netflix and Hulu's duelling *Fyre* Festival exposés.

Into this reality-crazed landscape enters Toronto's Hot Docs, which on Tuesday morning revealed the full slate for the 26th edition of its film festival. Given the organization's lauded history – this is the fest that made household, or at least in-the-know-household names out of Nick Broomfield, Barbara Kopple, D.A. Pennebaker and Chris Hegedus – there is little surprise that the 2019 edition will feature big names and bigger ideas.

There will be Ai Weiwei's *The Rest*, an on-the-ground look at Europe's refugee crisis; Martha Kehoe and Joan Tosoni's *If You Could Read My Mind*, the first feature-length documentary about Gordon Lightfoot; Don Argott and Sheena M. Joyce's *Framing John DeLorean*, a hybrid docu-narrative featuring Alec Baldwin as the would-be automobile titan; and *Killing Patient Zero*, Laurie Lynd's demystification of the Quebecois flight attendant once branded the epicentre of the 1980s AIDS epidemic.



Ai Weiwei's *The Rest* follows the daily lives of refugees in Europe as they hang in limbo between the humanitarian aid system and intensifying nationalism.

Yet, the real story of Hot Docs 2019 is not what is being screened but who is responsible for these doc-obsessed times. Last year, [Hot Docs celebrated 25 years](#) by reaching, for the first time in its history, exact gender parity in its programming. This year's lineup does that milestone one better, with 54 per cent of the 2019 slate arriving courtesy of female filmmakers. The festival's embrace of diversity will start right from the top, too, thanks to the opening night selection of Tasha Hubbard's doc about the Colten Boushie case *nipawistamasowin: We Will Stand Up*, which also marks the first film by an Indigenous director to kick off the festival.

Diversity and representation has long been a priority for Hot Docs – 2017's festival hit 48 per cent gender parity – and its impact can already be felt across the documentary community.

"It's something that we have to be really conscious of, so that more stories and voices can be heard. Not just gender parity, but more diverse representation, too," says veteran Toronto filmmaker Ingrid Veninger, who will be bringing her first documentary, *The World or Nothing*, to this year's festival. "If they made it a priority once, they need to continue making it a priority."

According to the American advocacy group Women in Hollywood, the largest percentage of female directors, relative to men, worked on documentary films in 2018 (33 per cent, compared to 11 per cent for horror movies). The reasons are depressingly obvious: there are fewer male gatekeepers in the doc industry, the financial barrier to entry is lower, the stakeholders are fewer in number. So while Hot Docs' efforts are noticed, there is still far more work to be done and more difficult conversations to be had.

"It's a great reflection of the work that women have been doing, and I'm glad that people are taking notice," says Martha Keheo, co-director of *If You Could Read My Mind*. "Women are indeed well suited to making documentaries. But they're well suited to doing anything."



Don Argott and Sheena M. Joyce's Framing John DeLorean investigates the story of the enigmatic automaker.

Hot Docs' representation-forward priorities are visible throughout this year's selections and perhaps no more so than in the new *Persist* program, which exclusively features female-directed films about women "speaking up and being heard." Titles include the world premiere of *Maxima*, focusing on a battle between Indigenous Peruvian women and a mining giant; *Haydee and the Flying Fish*, which details the court battle of a Chilean woman who was tortured under the Pinochet regime; and *A Woman's Work: The NFL's Cheerleader Problem*, an investigation into the league's labour violations.

"Like the lantern shown on the festival artwork this year, the filmmakers featured at Hot Docs light the way in showing us outstanding stories and outspoken subjects of immense power, relevance and importance," Shane Smith, Hot Docs' director of programming, said in a statement. "The work of documentary filmmakers in their unrelenting pursuit of the truth is as necessary as ever, and we're honoured to be sharing their vital, vibrant and creative films with Toronto audiences."

As with any genre's golden era, though, it may be a challenge to ensure nothing gets left behind or overshadowed. While last year's Hot Docs featured a record-high 246 films (including full-length, medium-length and shorts), this year's slight claw-back to 234 films (plus 18 "interdisciplinary projects") still represents a seemingly insurmountable amount of content to consume, even once the festival dust clears.

"In some ways, we're inundated with films, and it's challenging to stand out," says Veninger. "But in other ways, we're empowered as independent filmmakers with today's access to different online platforms. I'm not discouraged by the volume at all; in fact, I find it heartening that there are more people making films and by whatever means necessary."

The [2019 Hot Docs film festival](https://www.hotdocs.ca) runs April 25 through May 5 in Toronto. (hotdocs.ca)

<https://www.theglobeandmail.com/arts/film/article-torontos-hot-docs-film-festival-doubles-down-on-gender-parity-and/#c-image-2>

Hot Docs '19: Untold stories, unpleasant people grace festival slate

By [Frederick Blichert](#)

March 20, 2019



The lineup for the 26th annual Hot Docs Canadian International Documentary Festival [was announced at a press conference Tuesday](#) (March 19), where *Realscreen* caught up with a few filmmakers presenting their work, along with director of programming [Shane Smith](#), for a sneak peak at what to expect. "Hot Docs is such a big festival that there's no one through line... but what we did notice was a lot of stories that were formerly hidden or unknown being dug up and investigated by filmmakers," says Smith.

Another common theme was a focus on the rise of populism internationally. Films like Petra Costa's *Edge of Democracy*, about a military dictatorship in Myanmar, and James Jones and Olivier Sarbil's *On the President's Orders*, about the persecution of drug users in the Philippines, fit that bill. The fest also features more upbeat fare, following larger trends in the documentary and unscripted TV spaces. "We're always looking for celebratory stories about great subjects," says Smith, who lists examples like Brent Hodge's *Who Let the Dogs Out*, about the eponymous 2000 earworm, and Ryan White's *Ask Dr. Ruth*, "this fantastic look at an amazing, indefatigable woman, but also the darkness in her past as well."

He adds: "Even the lighter films don't necessarily shy away from the darker side of life."

Smith also touches on the festival lineup's diverse voices. With 54% of films directed by women, Hot Docs has surpassed the 50/50 goal that has become the gold standard at international festivals. While the programming team was conscious of diverse representation, the selections achieved gender parity quite organically, Smith explains: "It's not like we were forcing films into the festival. They all deserve to be here, and a lot of them happen to be made by women directors."

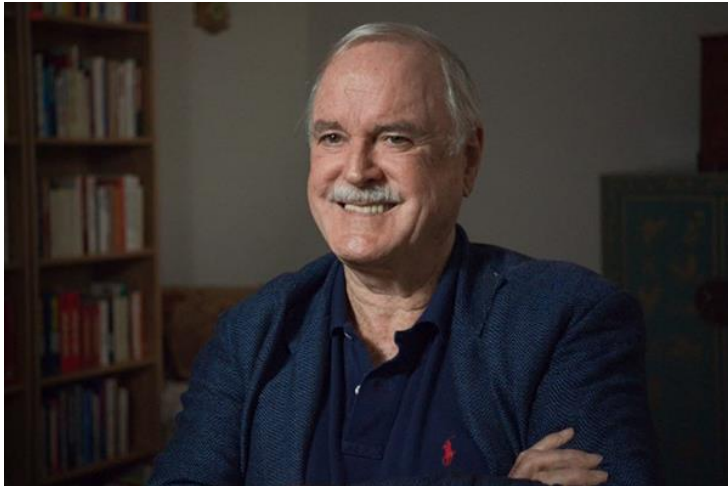
One of those women directors is Rama Rau, who was previously at Hot Docs in 2016 with her festival opener *The League of Exotic Dancers*. This year, she turned her lens to female infanticide in India, where there is a widespread preference for boys, with [The Daughter Tree](#) (pictured). "This is a film that's been in development all my life," Rau tells *Realscreen*. "I was born in India. I grew up in India, so I know how girls are treated."

For the film, which received funding from Canada's National Film Board and French and German investors, Rau had to search hard for stories in a country where most of the people she encountered didn't want to talk — either about illegally aborting their pregnancies or having trouble finding a wife in a population that skews male.

"It's only after I discovered a village where they plant trees every time a girl baby was born that I realized I had a film," she says.

And she hopes that audiences will recognize that an issue affecting India's population affects the rest of the world. "India and China have such huge populations, and a skewing of those populations will affect the world," she says.

On a completely different note, John Walker's [*Assholes: A Theory*](#) builds off of the *New York Times* bestselling book of the same name by Aaron James and explores how, why and if we should tolerate the assholes of the world.



Featuring interviews with James and comedian John Cleese (pictured, above), among others, the film blends lighthearted humor and a more serious tone, tackling everything from Silicon Valley, to the rise of populist world leaders like Silvio Berlusconi and Donald Trump, to the systemic abuses revealed by the #MeToo movement.

"Assholes can be funny," Walker says. "They can be entertaining. They can be wealthy. They can be leaders. And they can be very attractive. But there's a dark side. So we go to the dark side of what impact an asshole can have on an individual and on institutions and on countries."

Assholes: A Theory was co-produced with the NFB and received funding from the Documentary Channel, Telefilm, the Rogers Documentary Fund and foreign pre-sales.

Meanwhile, Hot Docs will feature a number of documentary shorts, including Blake Johnston and Kelso Steinhoff's *Uncaged: A Stand-In Story* (pictured, below).



Uncaged offers a quirky portrait of Marco Kyris, who served as Hollywood star Nicolas Cage's stand-in for 20 films over 10 years. Kyris financed the film himself through his prodco Do Me Right Productions.

"Marco himself has this treasure trove of call-sheets and photographs of him and Nic Cage wearing the same outfits, setting up for shots, and this is a guy that nobody's really known about but seemed to be a really prominent part of Nic Cage on set during this time," Steinhoff tells *Realscreen*. The short offers a look at how Hollywood blockbusters are made, and how celebrity personas are crafted. "If you're a Cage fan, this is an absolute must see," Johnston says. "You have to see Marco in action. He's literally Nicolas Cage. They both took so many mannerisms off of each other."

Don't expect Cage himself to appear though, as he and Kyris have had something of a falling out and haven't spoken in 14 years.

The 26th annual Hot Docs Canadian International Documentary Festival runs from April 25 to May 5 at various theaters and venues in Toronto.

http://realscreen.com/2019/03/20/hot-docs-19-untold-stories-unpleasant-people-grace-festival-slate/?utm_source=newsletter&utm_medium=email&utm_campaign=hot-docs-19-untold-stories-unpleasant-people-grace-festival-slate&_u=0%2buwg9e4HaE%3d



10 must-see Hot Docs 2019 films that plug into urgent issues

Documentaries covering refugees, immigration, racism, Islamophobia and press freedom are playing at this year's festival

BY [RADHEYAN SIMONPILLAI](#)
APRIL 15, 2019

Justin Trudeau mocks Indigenous protestors. Quebec is introducing a ban on religious symbols. Facebook is shutting out Faith Goldy. And Doug Ford is running around planting stickers on gas pumps to sell his agenda. It feels like every day we are grappling with the effects of colonialism, Islamophobia, white-supremacy and fake news. And you can't hide from these issues at Hot Docs. Here are 10 documentaries that plug into today's urgent issues.

NÎPAWISTAMÂSOWIN: WE WILL STAND UP

Colten Boushie's family fight for justice after our legal system delivered a tragic verdict, allowing Gerald Stanley to walk away after killing the young Cree man. While looking back at Canadian history to illustrate how we got to this point, Tasha Hubbard's documentary follows the Boushie family throughout the trial and afterwards as they advocate on Parliament Hill and the United Nations, pushing for judicial reform to ensure that a young man's death won't be validated by an all-white jury again.

Apr 25, 9:45 pm, Hot Docs Cinema; Apr 27, 1 pm, TIFF 2; May 4, 10 am, Bader

YOUR LAST WALK IN THE MOSQUE

Survivors and the families of victims recount the 2017 Quebec City mosque shooting and reflect on the discrimination and hate that festered before Alexandre Bissonnette took six lives and injured 19 others. Despite this tragedy, and the one it inspired in New Zealand this year, Quebec politicians bent on banning burkas still haven't reconsidered the role their rhetoric plays towards Islamophobic violence. Nor has Donald Trump, who just last weekend tweeted a video with 9/11 footage to stoke fears and vilify Muslim congresswoman Ilhan Omar.

Apr 26, 8 pm, Innis; Apr 27, 3:45 pm, Scotiabank 8

ALWAYS IN SEASON

Jacqueline Olive's doc looks at the death of Lennon Lacy – an African-American teen found hanging from a swing set, which was immediately deemed a suicide – and ponders whether it was actually a lynching. The film dives into American history, investigating the brutality that was systematically inflicted on Black bodies, and then asks whether such behaviour could ever go away. Meanwhile white voices insist on camera that racism is a thing of the past.

Apr 28, 6:15 pm, Hart House; Apr 30, 12:45 pm, TIFF 2; May 4, 6:30 pm, Hart House

PROPAGANDA: THE ART OF SELLING LIES

We're in an era where our conservative politicians tweet photos of themselves pumping gas, all so they can fight the fight against climate change. Artists Kent Monkman, Shepard Fairey and Ai Weiwei consider how their own work plays into a new age in propaganda, where Twitter, Facebook and fake news are just new tools for Donald Trump and Doug Ford.

Apr 28, 9 pm, TIFF 1; Apr 30, 3:15 pm, Bader; May 3, 9 pm, TIFF 2

THE EL DUCE TAPES

Black-hooded punk band the Mentors categorized their purposefully offensive music as “rape-rock.” The El Duce Tapes looks back at the band’s frontman to examine how much of his shocking antics were just a front. And we should ask ourselves what misogyny – even when purported to be a joke – inspires in its listeners.

Apr 26, 8 pm, TIFF 3; Apr 27, 2:45 pm, Scotiabank 3; May 4, 8:15 pm, Scotiabank 8

THE INFILTRATORS

In 2012, two undocumented teenage immigrants allowed themselves to be caught so that they could record what goes on in a South Florida detention centre and capture what people are suffering at the hands of ICE. Their findings are presented in a hybrid doc that mixes real footage with narrative recreations.

Apr 26, 9 pm, Scotiabank 4; Apr 27, 3:30 pm, Scotiabank 4; May 5, 10:15 am, TIFF 2

XY CHELSEA

This doc follows U.S. military whistleblower Chelsea Manning as she enters politics after her prison sentence was commuted by President Barack Obama. Her story is compelling and relevant for obvious reasons. She’s a trans woman in Trump’s America, a former soldier opposing a president who wants to ban trans people from serving in the military. And she was jailed again in March and put in solitary confinement for refusing to testify in a grand jury about conversations she had with WikiLeaks’ Julian Assange.

May 2, 9 pm, Hot Docs Cinema; May 3, 1 pm, Hot Docs Cinema; May 5, 10:15 am, Bader

WHEN I SHUT MY EYES

This Mexican doc exposes a grave injustice in the country’s legal system. After spending years in prison for crimes they didn’t commit, an Indigenous man and woman tell their stories, in their native Mazateco and Mixteco languages. Their stories were never heard by a judge because the justice system did not provide interpreters, and instead relied on corrupt officers and forced confessions. We can confront the injustices dealt towards Indigenous peoples at home with *We Will Stand Up*, and then remember that this is an issue that stretches beyond Canada’s borders with *When I Shut My Eyes*.

Apr 30, 6:15 pm, Scotiabank 8; May 1, 10:30 am, TIFF 3

STIEG LARSSON: THE MAN WHO PLAYED WITH FIRE

The *Girl With The Dragon Tattoo*’s trashy mystery zeroed in on monstrous violence and fascist sentiments that had been passed down for generations. Author Stieg Larsson was onto something – just look at how white supremacy is resurfacing today – and this doc explains how and why he dedicated his journalistic to career investigating extremist far-right groups.

May 1, 9:15 pm, TIFF 1; May 2, 10:30 am, Bader; May 5, 1:45 pm, Hot Docs Cinema

THE REST

Justin Trudeau’s recent budget plans to rule out asylum seekers who have sought refuge elsewhere chips away at the open arms image he portrayed when he first took office by welcoming Syrian refugees at the airport. Meanwhile, Doug Ford’s recent provincial budget is nixing legal aid funding for asylum seekers. Politics might change, but the global refugee crisis has not subsided, which is why Chinese dissident artist Ai Weiwei put together this film using extra material shot for his stark 2017 doc *Human Flow*. *The Rest* follows migrants as they continue their flight from war and poverty and face intensifying nationalism in Europe.

Apr 26, 6:30 pm, Hot Docs Cinema; Apr 27, 12:45 pm, Bader; May 5, 9:30 pm, Hot Docs Cinema

<https://nowtoronto.com/movies/features/10-timely-films-hot-docs-2019/>

Hot Docs 2019: Are we living in a golden age of documentary cinema?

BARRY HERTZ, APRIL 18, 2019



Filmmakers Brett Story, left, Phillip Pike, Andrew Moir and Phyllis Ellis, who all have films at this year's Hot Docs festival, participate in a roundtable discussion on documentary filmmaking.

GALIT RODAN/THE GLOBE AND MAIL

If industry buzz is to be believed, we are living in a golden age of documentary. Just look at the box-office receipts: Last year, five docs (including vertigo-inducing Oscar-winner *Free Solo*) earned more than US\$12-million at the North American box office, an unprecedented hot streak. And away from the theatre, small-screen docs such as HBO's *Leaving Neverland* and Netflix's *Abducted in Plain Sight* impacted the cultural conversation as much as any superhero adventure. But in Canada, away from these easy headlines, a different true-story story is playing out.

Ahead of the 26th Hot Docs Film Festival, which kicks off April 25 in Toronto, The Globe and Mail gathered a diverse group of Canadian documentarians with films premiering at this year's fest – Phyllis Ellis (*Toxic Beauty*), Matt Gallagher (*Prey*), Andrew Moir (*Take Me to Prom*), Phillip Pike (*Our Dance of Revolution*), Rama Rau (*The Daughter Tree*) and Brett Story (*The Hottest August*) – to discuss opportunity, money and whether the new golden age is a reality, or as made-up as any blockbuster.

The narrative right now is that docs are, simply put, having a moment. This is thanks to the success of *Free Solo*, *Three Identical Strangers*, *Won't You Be My Neighbor?* So: Are we living in a golden age of documentary?

Brett Story: I'd measure the golden age as: Are working artists making a living? Are people making and distributing documentaries able to have a livelihood? Do we see a diverse array of work being produced? And I think the answer is: no. There are ever only four or five films which have breakout success, and they're great films but not illustrative of the different kind of amazing work that gets created under the mantle of documentary. And the more those films dominate the landscape, the more difficult it becomes for people making work outside a specific set of conventions.

Rama Rau: It's also a critic's term, a pop-culture term, "golden age." I have just been forced to move out of documentary and make a narrative film, because you can't make a living. The funding has absolutely dried up in Canada. We'd love to think that, oh good, Netflix is finally recognizing us as artists. But it's not happening in Canada. There are not enough outlets.

Phyllis Ellis: There's a handful of places for us to go, and only so many slots to fill. You can make a living if you have a film that you're finishing at the same time you have another in development, another that you're shooting. If I told people what I did in a day, they wouldn't believe me.

Matt Gallagher: The films I've gotten off the ground, with my wife as a producer, the two of us working out of our little company from our kitchen table, are small-budget TVO films. And we're lucky to get those commissions every year or two to get us through. You can make a living at it, but when I'm not directing, I'm shooting for other people. But that could change next year.



The Daughter Tree, directed by Rama Rau.

If we don't measure success in box office, what about how many people are watching these movies? Do you have a firm sense of how many people are consuming your work?

Story: There's also a real disconnect between critical acclaim and festival success and how else your project can find an audience. I had a film [2016's *The Prison in Twelve Landscapes*] that was nominated for a Canadian Screen Award for best documentary. It didn't get Canadian distribution, it didn't get a Canadian broadcaster and it played in no theatres. It screened all over the world at festivals and audiences rose to its challenge, but there's a kind of institutional risk-aversion in this moment, and Netflix is a big part of that. The more it monopolizes the market, the more it squeezes out all the other distributors and platforms. It's not that audiences don't want to see these films, it's that the means to get them to audiences are shrinking.

Rau: When you say "golden age," you can't just have that umbrella term. Hot Docs is a totally different market than broadcasters, and Netflix only comes in after you've made a film, whereas CBC and other broadcasters commission you. If you don't give me money, how do I make the film?

Gallagher: I'm getting depressed here.

Phillip Pike: I made my first film [2002's *Songs of Freedom*] as a labour of love. It took four or five years, and coming out of that I realized that I was not going to make money as a documentary filmmaker. When I embarked on my new film, I did so with the blinders off, knowing that I had to have other sources of income. The story was important to me, so I pushed through and now I've got about \$50,000 in personal debt I've taken on. But I'll be right back at it again, because for me it's the only thing to do.

Ellis: And I don't think that by having this conversation we're complaining about the fact that we have this great opportunity.



Our *Dance of Revolution*, directed by Phillip Pike.

Did you all go into filmmaking with your eyes wide open as to what it would mean financially?

Andrew Moir: I didn't know what I was doing. I went to Hot Docs in 2011, and there was so much complaining all around me, and this was when all I had to worry about was my cheap rent. I thought, what was up with all these jaded people?

Story: I came into documentary because I love cinema and non-fiction cinema, but then you go to a film festival and you have a lot of conversations about how stressed out and tired and broke you are. It is very hard, but we have to be honest about how enduring the difficulty is over the years and how that translates to our attitudes about what we do and the choices we make. I teach at a university, and that's how I make a living. It's important to not get bogged down in the industry side of things and being bummed-out, because the work is exciting, but we have to be honest about how it affects us, too.

Gallagher: Do any of you do hired-gun stuff? I do two of those for every one film I do on my own. That's the only way I can survive.

Rau: Documentary in Canada is funded better than in the outside world. Go to other festivals, and filmmakers there are like, "Oh my God, you got Telefilm money?" But it's also all tied to broadcasters, it's wheels within wheels. I had no clue when I got into this. I just knew I wanted to make a film.



Prey, directed by Matt Gallagher.HOT DOCS

If not money, what gets you all out of bed in the morning, and behind the camera?

Pike: It's a real privilege to be a filmmaker. My first film, which was about gay life in Jamaica, I just bought a plane ticket and brought a camera and because I called myself a documentary filmmaker, people invited me into their homes and told me the intimate details of their life.

Gallagher: People are so excited to know that you're going to do more than a 6 o'clock news hit.

Story: For me, documentary is a creative form. It uses the language of cinema, and there's so much exciting opportunity there to not just engage with the world but restage the world for an audience. To question how we live and exist, and then use the language of images and sound and aesthetics to position and reframe a set of issues or questions.

Rau: You're not sitting in a cubicle all day; you're talking to people, and questioning things and shaking up the status quo.

Moir: I've worked in fiction, too, and what differentiates documentary and fiction filmmakers is that they're both sensitive kinds of people. But documentary filmmakers are sensitive to the world around them, as opposed to narrative directors, who are sensitive to themselves. Documentary filmmakers pay attention to what's happening. And we're whinier.



The Hottest August, directed by Brett Story.

Do you talk about money enough, as a filmmaking community?

Gallagher: I don't think so, and we need to, because we want to keep the good filmmakers around.

Rau: We're losing people to the States and to narrative and to everything else.

Story: And we're losing diverse voices. Part of the risk that happens when you don't talk about money is that things appear as if it's just a meritocracy. You're like, oh, this person must be so great because they can make all their films, but you don't know that they have independent wealth. It's very discouraging for those who can't fund their film or make a living, who then think, "I must not be very good," and they drop out. That tends to affect filmmakers of colour and women filmmakers the most.

Gallagher: Alan Zweig, who is one of our better filmmakers in this country, I met him on the street a bit ago and he said if he doesn't get another film off the ground, he's going to be driving Uber.

Let's return to the question of diversity for a moment. Are you seeing real change out there?

Story: We have to complicate that question because it's not just who gets to make films, but who gets to make the films that become the symbols of this golden age. There's getting to make your film, then getting it seen, then making money, then having an actual career. There's a more diverse spectrum of people who are getting to make films, but when you look at who is winning awards, who is selling films to Netflix, you see that diversity diminish.

Moir: It's important to think about what a diverse filmmaker may have to compromise to work for a broadcaster or funder, too. With Telefilm, films have to be in English or French.

How important is booking a Hot Docs premiere?



Toxic Beauty, directed by Phyllis Ellis.

Moir: I came here with a student short, and it changed my life. I met all these people, financiers and distributors, and figured out what I was good at.

Rau: It makes or breaks your film as far as Canadian exposure goes.

Story: And part of the struggle is that it's because it's so important. It becomes difficult to launch it otherwise.

Ellis: Part of it, too, is that I can't wait to see everyone else's films.

Rau: It's our Christmas. We dress up, we come out, we party. And then we go back to our caves.

I want to end this with maybe an act of catharsis: What's the worst note you've ever received on your work?

Gallagher: I was pitching at the Hot Docs Forum for the first time, probably 15 years ago, and there's this huge table of broadcasters who have money internationally. Nick Fraser, who was the big guy at the BBC, said to me, "Your main character is as boring as lead," in front of everybody. I decided then that I was going to make the film no matter what, just to spite him. So, spite has driven a lot of my career.

Ellis: I was sitting with a broadcaster who said, "Could you be smarter?"

Rau: I wanted to make a film about my ancestral home in India, where we believe there are female spirits who guard it. I pitched it as an examination of the supernatural, and the broadcaster said, "Don't you have any white male ghosts?"

Story: I just want to say, oh my God, I feel we're such a complain-y bunch, but I do feel very inspired by other filmmakers. When I think of those who made me want to do this – Allan King, Studio D at the NFB. ... I just feel that a small corrective to our whining is that one of the joys of getting into a film festival like Hot Docs is being able to see what's being made, and expanding my ideas of what's possible.

Rau: Yes: The golden age of documentary is one week per year, during Hot Docs.

These interviews have been condensed and edited.

The 2019 Hot Docs Film Festival runs April 25 through May 5 in Toronto (hotdocs.ca).

MEET THE TRUTH-TELLERS

Phyllis Ellis, *Toxic Beauty*

The veteran filmmaker – and former Olympian who competed for Canada's field hockey team in the '84 Games – arrives at Hot Docs this year with *Toxic Beauty*. The film, which will have its world premiere in Toronto, explores the harmful practices of the beauty industry, focusing on a landmark suit brought against Johnson & Johnson.

(April 29, 12:45 p.m., Lightbox; May 2, 5:45 p.m., Scotiabank)



Matt Gallagher, *Prey*

Gallagher, who got his start directing episodes of the CBC teen-themed educational series *Street Cents*, has made docs on everything from the First World War to underground poker clubs. *Prey*, the director's latest production for TVO, explores the dark legacy of sexual abuse within the Catholic Church.

(April 26, 9 p.m., Lightbox; April 27, 1 p.m., Hot Docs Cinema; May 2, 1:30 p.m., Lightbox)



Andrew Moir, Take Me to Prom

Moir specializes in short docs with “highly personal” points of view. Uprooted, his short film about an Ontario tobacco farmer, played Hot Docs in 2011 and kick-started his career. The director’s latest short, Take Me to Prom, explores queer identity as it relates to the so-called biggest night of a high-school student’s young life.



(May 1, 7 p.m., Lightbox; May 4, 10 a.m., Lightbox)

Phillip Pike, Our Dance of Revolution

The Jamaican-Canadian filmmaker was a human-rights lawyer in a previous life, before turning to his passion. Pike’s work focuses on LGBTQ issues, with his latest feature, Our Dance of Revolution, exploring the history of Toronto’s black queer community.



(April 29, 6:15 p.m., Lightbox; May 1, 2:45 p.m., Scotiabank; May 3, 12 p.m., Scotiabank)

Rama Rau, The Daughter Tree

Only three years after her film League of Exotique Dancers opened the 2016 Hot Docs Film Festival, Rau is back at the festival with The Daughter Tree. A look at gender and the patriarchy in India’s Punjab region, the film feels at home within Rau’s layered and unapologetic filmography.



(April 27, 6:30 p.m., Lightbox; April 30, 10:15 a.m., Lightbox; May 2, 9 p.m., Hart House Theatre)

Brett Story, The Hottest August A filmmaker (The Prison in Twelve Landscapes) and author (Prison Land: Mapping Carceral Power Across Neoliberal America), Story has made a strong impression both within Canada and abroad. A fellow at the 2016 Sundance Institute Art of Nonfiction program, and a 2018 Guggenheim Fellow in film and video, Story arrives at this year’s Hot Docs with the Canadian premiere of The Hottest August, an experimental look at modern life under the shadow of climate change.



(April 29, 3:15 p.m., Lightbox; May 2, 6 p.m., Scotiabank; May 3, 12:30 p.m., Lightbox)

<https://www.theglobeandmail.com/arts/film/article-hot-docs-2019-are-we-living-in-a-golden-age-of-documentary-cinema/>



CBC Radio, Spark

Tiny icons with big impact: New doc looks at the evolution of emoji

'Picture Character' asks whether emoji are really a 'language'

They started out as a limited set of simple icons and became a way for billions of us to communicate. But there's nothing so simple about emoji.

Can cartoonish cats and heart-eyed faces actually become their own global digital language? And can you really express the range of diversity in the world through a set of symbols? A new documentary film, [Picture Character](#), seeks to answer those questions. The doc traces emoji from their modest beginnings in Japan in 1997 to their status as a worldwide phenomena today.



Rayouf Alhamedhi, creator of the hijab emoji, in Vienna. (Lucy Martens)

[Martha Shane](#) is the co-director of the film which will screen at the 2019 [Hot Docs Festival](#) in Toronto. She followed several quests to get new emoji adopted, including a teenage woman in Berlin campaigning for a hijab symbol, an Argentinian woman lobbying for a mate emoji, and an initiative in the U.K. to implement a [period emoji](#).

Over the past several years, emoji have become more inclusive, and represent a wider range of identities. "Skin tone options for emoji was probably the number one biggest change to the emoji set," Shane told [Spark](#) host Nora Young. Now you can choose between five different skin tones in addition to the original yellow. "There has been progress. There's no doubt about that."

Despite being tiny, emoji appear to have a big impact. The people who campaign for new emoji are very passionate. "Ultimately what we saw was that it's really important to people to be able to represent themselves and see themselves represented," said Shane. "Certainly with the hijab emoji, that was a big part of it."

The film tracks how emoji have emerged as a global language of sorts. They definitely help add tone to text, but do emoji really constitute a 'language'? "I think that there are concepts that are really difficult to communicate with emoji. More abstract concepts like freedom or respect or chagrin," said Shane. "While I wouldn't say emoji is a language at this point, it does seem like it may continue to evolve in a more language-like direction."

Shane wonders whether emoji could be considered "something new," that only exists in our new digital universe. "It's not exactly a language, but it's not exactly a system of symbols either."

As for where Shane thinks emoji are headed? "I would be surprised if, [like emoticons], we just use a smaller number of emoji and then something else pops in to take their place."

<https://www.cbc.ca/radio/spark/tiny-icons-with-big-impact-new-doc-looks-at-the-evolution-of-emoji-1.5099032>

Hot Docs 2019: The riveting, painful *Because We Are Girls* shines a #MeToo spotlight on Canada's South Asian community

JAGDEESH MANN
SPECIAL TO THE GLOBE AND MAIL
PUBLISHED APRIL 22, 2019



Because We Are Girls follows Salakshana, Kira and Jeeti Pooni as they come to terms with a devastating secret twenty-five years in the making: they were sexually abused by the same older relative throughout their childhood years.

On a bitterly cold winter morning in Williams Lake, B.C., three sisters – Salakshana, Jeeti and Kira Pooni – arrive at the courthouse. The camera pans to reveal them staring up at the imposing four-storey government building, possibly the tallest structure in this sleepy northern B.C. sawmill town. The women steady themselves. After years of waiting, the next steps they take will be down the corridors of Canada's justice system, where the three will finally get their long-awaited day in court.

The new documentary *Because We Are Girls* shares the story of the Pooni sisters, three second-generation women from a close-knit Punjabi Sikh immigrant family. As adolescents, the siblings were repeatedly sexually assaulted over years by an older male family member. For five of those years, that cousin lived in their Williams Lake home, where the children referred to him as "bhaaji," or "older brother," a term of respect and endearment. For the three women, their teenage years were an ordeal; adulthood since has been a series of trials.

Nearly three decades since that time, the sisters are still seeking justice against their abuser and to repair the parts of their lives that remain fractured. And so from the opening scenes of Baljit Sangra's new film, viewers accompany the women on this uncertain journey as they negotiate unfamiliar grounds, from hostile courtrooms to difficult conversations with their children about the enduring trauma from abuse.



Sisters Salakshana, Jeeti and Kira grew up in Williams Lake, a small resource based town in British Columbia, where their parents immigrated from India.

In the 1970s and 80s, when the sisters were growing up, the first large wave of Punjabi Sikh immigrants were moving into small blue-collar towns like Williams Lake. While their parents' generation was optimistic about economic prosperity, they were equally anxious over losing face among family and community networks, particularly by their children deviating from expected cultural norms. This often led to heavy-handed treatment of daughters – as the title of the film suggests. Dating in that second generation was forbidden, marriages often still arranged, and any hint of scandal concealed. When the youngest of the three, Kira, tried to come out to her mother as far back as 1991, she was rebuffed because, as she explains, "it would have such a big toll on [my] sisters' future [prospects]" – or, as she paraphrased her mother, "I have other daughters to marry."

As girls, the sisters were silenced. As women they have sought to be heard, pushing back against resistance from family, the authorities and cultural conditioning in coming forward to expose their abuser. Each small victory has bolstered hope and reinforced their confidence. In the visceral climax to the film, the sisters confront their mother and father about their perceived sense of "shame" and how they feel suffocated by its heaviness whenever they are in a room with their parents. Where the Pooni sisters couldn't get all the support they needed from their family, they leaned on each other, going it alone, for example, when initiating the legal process and filing a police report in 2007. But now having finally reached trial, they may find what awaits isn't catharsis but just more trauma.

But now having finally reached trial, they may find what awaits isn't catharsis but just more trauma.



The Vancouver-based Sangra was the creative force behind the new doc. For her, the story of the Pooni sisters is a pivotal #MeToo moment for Canada's South Asian community.

The Vancouver-based Sangra was the creative force behind the new doc. For her, the story of the Pooni sisters is a pivotal #MeToo moment for Canada's South Asian community. "This was a very empowering journey for me. Jeeti is a friend and, coming from the same cultural background, I could relate to her story," says Sangra, who has also produced documentaries on South Asian gangs in Vancouver as well as culturally sensitive care homes catering to South Asian seniors. "This story began before the #MeToo movement began. We were already in the trenches – they were being silenced by their families, they were being silenced by the justice system – and then suddenly in the background the #MeToo movement picked up. These women have gone from being silence-breakers to change-makers."

It is well documented how the court process can make survivors feel revictimized, like they are being made to stand trial. And then there are the long odds. Even when sexual assault survivors come forward and submit to repeated probing into their private lives, and sexual history, the likelihood the case will end in retribution is slim.

"My entire sexual history was explored. Even though the crimes occurred from 1980 to 1985, but my entire history was probed beyond that," says Jeeti Pooni in an interview. "You have no privacy. It's like you are not believed. It felt like I didn't matter. I felt like I had no rights. For 12 years I had to put my life on hold to get justice."

In Canada, only in one in 10 sexual-assault cases reported by police end in criminal conviction. For historic abuse cases – such as the Pooni sisters – where the assault(s) occurred in childhood but were reported much later in adulthood, the rates are even lower.



As it would turn out, the accused – who isn't named in the documentary – would be convicted of four of six counts of sexual assault on April 6, 2018 – 11 years after the crime was reported to police.

"Only 1 per cent of women make it to where we have made it," Jeeti Pooni, the middle of the three sisters, remarks shortly after the film begins. "Now we go into verdict and whatever happens, happens."

As it would turn out, the accused – who isn't named in the documentary – would be convicted of four of six counts of sexual assault on April 6, 2018 – 11 years after the crime was reported to police. But in a move that reveals how difficult it is to win historic abuse cases, this decision is now pending appeal because the accused is claiming his "right to be tried in a timely manner was breached." (In an e-mail, the National Film Board had this to say on the decision: "While these legal proceedings are still underway, the outcome would not change anything in the film. The legal proceedings that are still ongoing pertain to the sentencing of the convicted abuser – and not the conviction itself. He was found guilty on four of six charges of sexual assault by the Supreme Court of B.C. in 2018. The film doesn't discuss or highlight the sentencing, it doesn't reveal his identity, it focuses solely on the Pooni sisters' experience and their fight for justice.")

If the courts stay the proceedings, it will be a blow for the sisters in their quest for justice. But by documenting their journey, they will have already inspired countless other silenced survivors of sexual abuse from the South Asian community.



Because We Are Girls provides a rare glimpse into family and social dynamics in Canada's Punjabi Sikh community and how that community, now three and four generations into settlement in this country, is still struggling to reconcile shifting #MeToo values with old-world patriarchal interpretations of family honour and shame.

Because We Are Girls provides a rare glimpse into family and social dynamics in Canada's Punjabi Sikh community and how that community, now three and four generations into settlement in this country, is still struggling to reconcile shifting #MeToo values with old-world patriarchal interpretations of family honour and shame. Families in this community continue to "save face" from a scandal by silencing female victims, while conveniently overlooking how this enables male abusers.

But a new generation of this community's social workers and Sikh youth are beginning the conversations to integrate the #MeToo awakening into this Canadian community's social and even religious practices. And in the years to come, this film may one day be seen as having been a critical part of that historic correction.

Because We Are Girls has its world premiere at the Hot Docs Film Festival in Toronto on May 1 (hotdocs.ca); it screens at Vancouver's DOXA Film Festival in Vancouver on May 3 and May 7

<https://www.theglobeandmail.com/arts/film/article-hot-docs-2019-the-riveting-painful-because-we-are-girls-shines-a/>



Hot Docs '19: Shane Smith discusses highlights for the 26th annual festival

By [Selina Chignall](#)

April 23, 2019

Hot Docs' director of programming Shane Smith is quite frank about what feature documentaries are likely to draw controversy and buzz at the 2019 Hot Docs Festival taking place in Toronto from April 25 to May 6.

One film that Smith says is sure to "generate tension" is Phyllis Ellis' 90-minute examination of the impact of cosmetics on the body in *Toxic Beauty* (pictured), world premiering in the Special Presentations category.

"[*Toxic Beauty*] will open a lot of peoples' eyes in an interesting, enlightening way, and perhaps encourage changes in behaviors or questioning what is in these cosmetics," Smith tells *Realscreen*. Another film that has the potential to make waves is Fredrik Gertten's *Push*, a doc about the issue of affordable housing. Smith says it will resonate with those living in Toronto where affordable housing is an issue, in the countries the film goes to, and in many growing cities and urban communities. "The film does a really good job of peeling back the layers and looking at the systemic reasons that this is becoming a crisis," Smith adds.

The Hot Docs curator says there are some trends that continue on from 2018, like the motif of strong personalities found in Ryan White's *Ask Dr. Ruth*, a layered look at Dr. Ruth Westheimer's life and rise to prominence as a sex therapist; and Joan Tosoni and Martha Kehoe's documentary *Gordon Lightfoot: If You Could Read My Mind*, a film about legendary Canadian folk singer Gordon Lightfoot who Smith says is "an icon, but someone we don't know a lot about — personally."

A film like Don Argott and Sheena M. Joyce's *Framing John Delorean* is told in a "unique, meta way" that is a different take on the character personality documentary, says Smith. This perspective extends beyond famous faces to strong personalities like Claudia Sparrow's *Maxima*, a film about a Peruvian farmer and environmental activist.

Elsewhere, Smith says documentaries like *The Edge of Democracy* from Petra Costa, and Pachi Bustos' *Haydee and the Flying Fish*, use context and history to illuminate present-day issues. Hot Docs tends to launch each festival year with a powerful Canadian film, and the 26th edition of the festival is no different. First Nations/Métis filmmaker Tasha Hubbard's feature-length documentary *nîpawistamâsowin: We Will Stand Up* is that film, with Smith calling the film an important story at this point in Canada's social and political history.

"We often see films from around the world about these important issues – the abuse of power and problems that different communities face – but Canada has its share of challenges in terms of its reconciliation and understanding its Indigenous population," says Smith.

One theme that noticeably runs throughout this year's selections is the proliferation of directors approaching their subjects in unconventional methods. One film that takes an innovative approach to a

heavy subject is *The Hottest August*, a film about climate change told through the lens of New Yorkers in the month of August. Meanwhile, the film *Anbessa* from Mo Scarpelli looks at the issue of forced relocation in Ethiopia through the eyes of a child of a family that has to leave home.

Similarly, *Gods of Molenbeek* from Reetta Huhtanen approaches religious differences through the perspectives of children in Moleenbeek, Belgium, while Marcela Arteaga's *The Guardians of Memory*, which focuses on the tensions at the U.S.-Mexico border, reminds Smith stylistically of Jonathan Bogarin and Elan Bogarin's magical-realist feature documentary *306 Hollywood*. "We are seeing the evolution of documentary language that filmmakers are using to tell all kinds of stories – not just creative or artistic subjects – but creative and artistic approaches to heavier and more challenging subjects that don't often receive that kind of treatment," Smith explains.

Although Smith is hesitant to name any films he considers to be at the forefront as contenders for awards season, he says *Ask Dr. Ruth* is "a really great character study" that could be this year's answer to Julie Cohen and Betsy West's acclaimed 2018 feature *RBG*, which looked at the life of associate justice of the U.S. Supreme Court Ruth Bader Ginsburg.

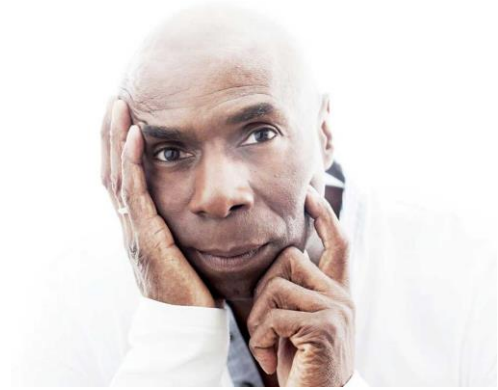
He also mentioned a film like *Edge of Democracy*, which he says is a "skillfully made film" that mixes political and personal, and could also generate some awards buzz, while Waad al-Kateab and Edward Watts's *For Sama* "has real potential", having already won the top documentary prize at SXSW, and Australian director Maya Newell's *In My Blood Runs*, which world premieres at this year's Hot Docs, could be seen as a potential festival darling.

<http://realscreen.com/2019/04/23/hot-docs-19-shane-smith-discusses-highlights-for-the-26th-annual-festival/>

ZOOMER

Fake News: What Happened When One Man Discovered He Was Supposed to Be Dead

JIM SLOTEK | APRIL 23RD, 2019



Don Stewart (Photo: Facebook/Don Stewart)

Two years ago this past Easter, Vancouver jazz singer Don Stewart discovered he was “dead.” Happily, he was alive again by the end of the weekend, but not without complications.

“It happened at a strange time, because my father was a reverend and my mother was a missionary, so Easter was a very important time in my family,” the 68-year-old tenant of Vancouver’s Performing Arts Lodge says over the phone, in advance of the debut of the short film *The Day Don Died* at Toronto’s Hot Docs film festival. What happened was that, despite his being in and out of his apartment all weekend (going to church and having performed a Good Friday concert mere blocks away), nobody in this seniors condo for entertainment industry folk had seen him in a few days. He’d had health issues, and somebody simply assumed/suggested he’d died, igniting a building full of gossip.

By the time Stewart discovered the “fake news,” there were postings on bulletin boards for his memorial. “I was in the elevator and one of the tenants looked at me and said, ‘Oh, you’re still alive.’ I said, ‘What?’ And he said, ‘There’s a poster downstairs in the lobby that says you passed away.’

“I was more angry that it was there than anything. It was one of those things that make you question whether you’re here or not.”

By coincidence, Vancouver filmmakers Steve J. Adams and Sean Horlor were scouting the PAL building the next week with an idea of their own, a “gay Golden Girls” documentary.

“Originally, we’d gone to PAL thinking we could find maybe a group of gay men or lesbians, because it’s an artists’ community,” Horlor says. “And once we got into the building we started asking people about their stories, the relationships in the building, that sort of thing. And one of the first groups we talked to said, ‘Have you heard about Don Stewart?’”

It was one week after it happened, and it was this big story of somebody dying and coming back to life on Easter weekend. And we thought, “We just have to make a film about this.”

Adams adds, “We loved that you could track how the misinformation spread, how it was tied to an emotional response to death. And watching people begin to clearly make sh— up was pretty interesting. It’s a building of storytellers, and each one wanted to tell it with their own flair.”

The Day Don Died — which screens as part of Hot Docs' shorts program on Saturday and Sunday — speaks to a lot of things (and is, by nature, a feel-good story, given that Don didn't die, and in the interim, neither has anybody else in the film). It's about fake news spreading in a tightly-knit community — "the only condo tower in Vancouver where everybody knows everybody," Horlor says.

It speaks to the nature of entertainers, whose life is informed by being seen. If there's an erstwhile celebrity you haven't heard of in a while, especially if they're older, you may suspect they've died. (There's even a website called the Dead People's Server, where you can check).

And then there's the reality of living in a seniors' residence. "The truth about this place is that people come and go," Stewart says. "Just before this happened, it seemed like I was going to a celebration of life every week. I've got some coming up." So, it's easier to accept a death report.

There were competing versions of the tale. Don had been killed in a car accident. He had died on the operating table. Stewart says in the previous year, he'd had a medical procedure for a thyroid condition in his throat, and a hip replacement. "I guess I'd mentioned these things to different people, throat, hip and that's how I ended up dead," he says.

It's that easy to die, but coming back to life is complicated. Don showed up at the building's coffee shop and other meeting places to let everybody know. But there'd already been an announcement on Facebook. "And one of the people who put it on Facebook didn't know how to delete it, so it just stayed there for a while," Adams says, chuckling.

"I got on the phone right away and called my family (in Amherstberg, Ontario)," Stewart recalls. "They were freaking out. I got a big family, seven brothers, two sisters, and one of my brothers had passed away so... anything's possible. He was bigger, stronger and smarter than I was, and he was killed in a car accident." Other people saw the Facebook page too. "I had friends call me from Australia saying 'Thanks a lot. You ruined my day! But I'm glad you're alive.'"

If not the originator of the "Don's dead" meme, the filmmakers think Judy Ginn was certainly an accelerant. (She and her brother Jim Walchuk briefly hosted a CBC variety show *The Judy and Jim Show* in the '70s. They perform that funeral favourite "Ave Maria" in the opening credits of *The Day Don Died*). "She was one of the main people who started calling up people and telling them that Don was dead," Horlor says.

For his part, Stewart isn't angry anymore. "There was nothing vicious about it. It was just like, somebody planted a seed and it grew into a tree overnight. "And being dead kind of opened my mind. I wouldn't say I'd gotten lazy, but my acting coach used to say, 'Once you think you know it all, you're dead in the water.' So it was time to bring things to another level."

The slim, athletic Stewart is in rehearsals for a Nat King Cole tribute show, and has received invitations to play out of town, including Yellowknife. "I do my stuff, I work out, I play tennis, I bike around the sea wall. I'm doing all the things I'm supposed to do. All I can do is help my body give me a quality of life that keeps me around.

"I mean, I look outside, I see trees, flowers blooming. Life is going on, and I'm still in it."

The Day Don Died [screens at Scotia Bank Theatre and Innis Town Hall](#) in Toronto on April 27 and 28. It also screens on May 10 at the [NorthwestFest in Edmonton](#) and May 25 and 26 at [Yorkton Film Festival in Saskatchewan](#).

<https://www.everythingzoomer.com/arts-entertainment/2019/04/23/doc-day-don-stewart-died/>

Hot Docs 2019: Ai Weiwei takes a step back to observe the rest of humanity's flow

KATE TAYLOR

APRIL 25, 2019



Chinese artist Ai Weiwei's new film, *The Rest*, is showing at the Hot Docs festival in Toronto.

The Chinese visual artist, filmmaker and activist Ai Weiwei, a political exile now living in Berlin, visited Toronto this week to present his new film *The Rest* at the Hot Docs Film Festival. The film is a sequel to *Human Flow*, his 2017 documentary about the global refugee crisis. Ahead of its premiere, *The Globe and Mail's* Kate Taylor spoke with Ai about migration, politics and the nature of international celebrity.

Why make a second film about migration?

It's a sad subject, but the emotional involvement is like a love affair. Physically, emotionally, you are so involved. We have 900 hours of footage, and *Human Flow* only took a little part of that. We realized it's not enough to just give one image of this global condition. There can be many smaller stories like what the refugees themselves think about their condition, without experts or analysts, ordinary people talking about their feelings or experience.

[It's] smaller scale, more personal, more detailed, but mostly focused on the refugees when they have arrived in Europe. We all know they come from disaster, war; they have been forced out, they are all trying to find the land which can give them a moment of peace. Less than 5 per cent of refugees come to Europe, the land of promise, of democracy, of human rights. Most of them stay in the neighbouring nations – Jordan, Lebanon, Turkey. The focus is on the few who come to Europe; did they find the land they feel will be safe for them?

Every state has its own policy; they won't accept this, they won't accept that. Is that right? You see European nations who say, "We will not even accept one," those nations that produced refugees during World War Two,

such as Czech [Republic], such as Poland. The refugee situation is not just about the people in Syria or Afghanistan or Pakistan, but rather about our society, our humanity, our understanding of compassion.



The Rest chronicles the daily lives of refugees in Europe as they hang in limbo between the humanitarian aid system and intensifying nationalism.

Do you see solutions? Watching the family toward the end of the film who are so unhappy stuck in a hostel in Germany that they return to Iraq, I was struck that the solutions lie in fixing places not displacing people.

It's not really a regional problem, it is much larger than that. If you really want to talk about solutions – not just to the refugee problem but to today's Canada-China dispute or the U.S.-China situation – we have to re-examine our total condition globally: politics, capitalism, socialism. We have to come up with solutions to dealing with the environment, humanity. What are the most meaningful, profound values we all have to protect – it doesn't matter what religion or society. We have to come out with a conclusion; the small arguments will never really work.

Previously when asked about Canada's disagreement with China over the arrest of Huawei CFO Meng Wanzhou, you responded with a statement that was critical of the West's economic involvement with China, but you didn't mention Canada specifically. What advice would you give to Canada?

I function like a Chinese doctor. Feel the pulse. Canada is a brand-new society compared to others; in many ways it is quite innocent. It has its own perspective, it has new values, it is more open, more rational. It is defending the rule of law. Those are core values, and it doesn't matter who you are dealing with, those values should be held as important. It gives Canada its own identity. Now, China, the U.S., there is some kind of warfare there; it put Canada in a difficult position, but still I think Canada did nothing wrong and should make the right judgment as to what they believe.

Earlier this year, you accused the producers of *Berlin I Love You* of cutting your contribution to their film for fear of offending China. How do we engage culturally with China when there are these kinds of misunderstandings?

It is a very difficult task because China doesn't want to change anything. It openly states it doesn't recognize democracy, freedom of speech, individual rights, multiple parties. But also China provides the largest labour market and consumer market which makes every Western nation desire to be a business partner. China never has a free economy and never will under this government. A democratic society cannot even compete against a society like that. Nothing is independent. They can sacrifice anything to make their political agenda. So I think it is absolutely dangerous for Western society because it gives a very different model.

Sup with the devil ...

It can be friendly and acceptable like any society, but it can be brutal and you have no way to discuss matters. The West has to be clearly aware of that. It's not the challenge of China, it's the challenge of the West, and I think they are not winning the game because they don't understand what they are dealing with.

You have become a nemesis of the Chinese regime, a celebrity in the West. What impact does it have on your artistic practice, getting work done?

I don't know who I am actually. In my life, I have been put in certain positions [where] I am trying to still maintain my own sensitivity, my own judgment, never give up my own opinion. Sometimes it doesn't help me that much, but we have only one life.

The Rest screens at Hot Docs April 26, 27 and May 5. The filmmaker will speak about his work April 27 at 10:30 a.m. at the Isabel Bader Theatre (hotdocs.ca).

This interview has been edited and condensed.

<https://www.theglobeandmail.com/arts/film/article-hot-docs-2019-ai-weiwei-takes-a-step-back-to-observe-the-rest-of/>

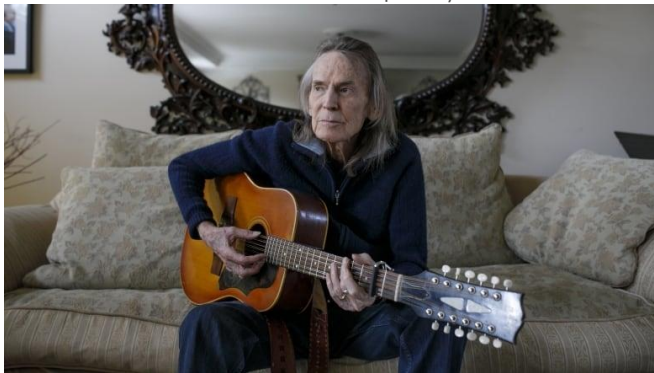


CBC News

'Going to be a nice one': Gordon Lightfoot coming out with a new album

The untitled album, due out later this year or early 2020, will be his first in 15 years

The Canadian Press · Posted: Apr 26, 2019 1:44 PM ET | Last Updated: April 26



Canadian musician Gordon Lightfoot poses for a photo in his Toronto home on Thursday. (Cole Burston/The Canadian Press)

Canadian musician Gordon Lightfoot says he recently kicked his smoking habit and rekindled a reluctant relationship with songwriting in the process.

The 80-year-old icon says the two life changes have led him towards planning a full-length album due out sometime later this year or in early 2020.

There's about three or four [songs] on there that I really think are good — valid good. They're philosophical, and they're kind of funny. - *Gordon Lightfoot, about his upcoming album*

Lightfoot's new burst of creativity comes as his legendary status goes under the microscope in the new documentary, *Gordon Lightfoot: If You Could Read My Mind*, a reflection on his career and influence, which premieres Saturday at the Hot Docs film festival in Toronto.

The untitled album will be his first in 15 years, and even Lightfoot seems surprised at how it took shape. He'd largely sworn off writing new material — calling the process "isolating" — before he picked up the pen more seriously again last October.

"I started the same time I quit smoking — cigarettes that is," he said from his Toronto home.

It helped that Lightfoot discovered a treasure trove of unreleased material while he was housecleaning last year. Two CDs of songs he recorded nearly two decades ago were tucked away in his office.

"I didn't even know I had about half a dozen of these tunes," he said.

Lightfoot says the songs were created in late 2001 and early 2002, as he worked on *Harmony*, an album that was sidelined when he suffered a near-fatal abdominal aortic aneurysm later that year. While *Harmony* was eventually released in 2004, he says several of the songs went missing in the process.

"I know why I was saving them now ... but I don't know why I forgot about them," he says.

Hearing them again, Lightfoot started thinking about the possibilities of a few other lingering ideas.

"I've had four or five that I had been working on for a long time, but finding these other ones just topped me right off," he said.

Still touring

He's also continuing with his steady-as-she-goes touring schedule, which rolls through parts of the United States in May and June.

Lightfoot says he's still undecided on how he'll present the new songs, though he favours releasing them as solo recordings with only him and a guitar, similar to Bruce Springsteen's 1982 album *Nebraska*. He's confident that whatever form they take, the album is "going to be a nice one."

"There's about three or four [songs] on there that I really think are good — valid good. They're philosophical, and they're kind of funny," he says.

"There's a couple of lovey-dovey tunes in there, too."

<https://www.cbc.ca/news/entertainment/gordon-lightfoot-new-album-1.5112663>

Hot Docs Unspools Diverse Slate as Biz Boasts of Golden Age

By [JENNIE PUNTER](#)



CREDIT: JOSEPH MICHAEL HOWARTH/HOT DOCS

TORONTO—Recent big-ticket acquisitions, boffo box-office receipts, and critical and audience acclaim for a small group of broad-appeal titles have inspired some to declare that a golden age of documentary cinema is now upon us.

This may be so, but at the Hot Docs Canadian Intl. Documentary Festival, which opened its 26th edition on Thursday in Toronto with the world premiere of [Tasha Hubbard](#)'s "nipawistamasowin: We Will Stand Up," a deeper, more complex picture of the art, business, and future of non-fiction films is unfolding.

The festival unspools across a program of 234 films (more than half of them features) from 56 countries, and a range of large and intimate market and professional development activities attended by upwards of 2,600 filmmakers and decision-makers (including 300 doc buyers) from around the globe.

Hubbard's "We Will Stand Up," the first film by an indigenous filmmaker to kick off the festival, made a powerful impression on opening-night audiences, with its exploration of racism in the Canadian legal system and the history of colonialism in the Canadian prairies. The film traces the story of a grieving family's pursuit of justice after the killer of Colten Boushie, a young Cree man in Saskatchewan, is acquitted of murder charges.

"This is a film I didn't want to make, and a film we should not have to make," Hubbard said. "But I am here because of an incredible family that found itself in the worst possible circumstance. We felt that people and the system needed to be held to account."

The screening was introduced by Elder Pauline Shirt, who spoke in the Cree language about the importance of healing minds and of respecting each other's spirit, and closed with the singing of an honor song.

While bubbles and trends have certainly boosted North America's largest doc festival over the years, Hot Docs as a whole is more like a sustainable evergreen forest, giving back more each year as it grows and introduces new species. In its tenth anniversary year, the festival audience numbered 25,000; in 2018 – Hot Docs' silver anniversary – that audience had grown almost tenfold. Last year, the festival hit gender parity in its slate; this year, 54% of the directors are female.

A recently released economic study of the 2018 festival, market, and the organization's year-round operations revealed a total impact of CAN\$54.7 million (\$40.6 million) on the province of Ontario's GDP, including CAN\$38.7 million (\$28.8 million) in direct expenditure at the festival.

“Hot Docs’ role as a catalyst for industry investment is well recognized,” Hot Docs executive director Brett Hendrie said, “and this study indicates the impressive contribution Hot Docs has made to the cultural and economic strength of the city of Toronto and the province.”

High-profile subjects or makers of marquee docs are in abundance this year—among them Dan Rather, exec producer of Adam Bolt’s genetic-engineering exploration “Human Nature”; renowned sex therapist and media personality Ruth K. Westheimer, of Ryan White’s “Ask Dr. Ruth”; comedian John Cleese, a color commentator in John Walker’s world-premiering “Assholes: A Theory”; and artist, activist, and director Ai Weiwei (“The Rest”). Also in attendance are recent fest-circuit head-turners such as Rachel Lears’ “Knock Down The House,” Mads Bruggers’ “Cold Case Hammarskjöld,” and Petra Costa’s “The Edge of Democracy.”

Beyond the showcase and juried competition programs, the sidebars, such as Animal Magnetism (digging into humans’ complicated relationships with animals), Nightvision (which includes the world premiere of “The E Duce Tapes”) and Persister (women’s voices on women’s issues), are where hot-button issues and form-pushing filmmaking come into focus. “We look at work that is coming in and find ways to connect those themes,” Hot Docs director of programming Shane Smith explained before the festival.

With market events, including the two-day Forum event, kicking in after opening weekend, conversations among independent producers about how to ensure the stability of the documentary field are sure to be amplified in between pitching and deal-making.

“My wish is that we’ll see a real coming together of broadcasters, agencies, and other institutions to support creative feature documentary,” said veteran Canadian producer [Ina Fichman](#), who pitched at the very first Hot Docs, and who this year has a project in the Forum (“Bones,” about the international dinosaur bone trade) and another in Deal Makers, as well as screenings of French director Jennifer Deschamps’ feature “Inside Lehman Brothers,” which she produced.

“I’m a member of the Documentary Producers Alliance,” said Fichman, who spends part of the year in L.A., and the rest in Montreal. “A lot of our conversations are about sustainability—how do you sustain yourself in your industry?”

“The great genius of Hot Docs is how the team has evolved the festival—it hasn’t gotten stuffy, it’s created a tremendous body of work and connections. That’s why I haven’t missed a single Hot Docs.”

The Hot Docs Canadian Intl. Documentary Festival runs through May 5.

<https://variety.com/2019/film/global/hot-docs-diverse-slate-as-biz-boasts-of-golden-age-1203198979/>

'Killing Patient Zero' profiles Quebec man unfairly targeted in AIDS epidemic

[THE CANADIAN PRESS](#)

VICTORIA AHEARN

April 24, 2019

TORONTO — In the late 1970s, Quebecois flight attendant Gaetan Dugas was openly and proudly gay, described by friends as flamboyant, sexual and generous, with a supportive family and penchant for makeup.

Unashamed of his lifestyle despite lingering societal stigmas, he co-operated with the U.S. Centers for Disease Control and Prevention in the early 1980s after he contracted what was initially called “gay cancer” in the media, providing blood samples and the names of 72 of his former sex partners.

Dugas played a key role in contributing to a study that helped prove HIV/AIDS was sexually transmitted. But as the new documentary “Killing Patient Zero” notes, he became demonized because of his promiscuity — and a typographical error.

In the CDC study, Dugas was labelled “patient O,” as in the letter “O,” representing “Out-of-California Case,” a state where researchers began to look for links.

However, some misinterpreted the “O” as the number “0,” as in “patient zero,” leading to the long-standing and incorrect implication that Dugas brought AIDS to North America.

“He really should be thought of as a hero of the fight against AIDS,” said Laurie Lynd, the doc’s Toronto-based director. “For him to have been vilified, it’s like the classic ‘No good deed goes unpunished.’”

Making its world premiere Friday at the Hot Docs Canadian International Documentary Festival, “Killing Patient Zero” details Dugas’ life as well as the homophobia and prejudice surrounding the AIDS epidemic. American author Fran Lebowitz is among the 40 interviewees in the film, which is based on Richard McKay’s book “Patient Zero and the Making of the AIDS Epidemic.”

Dugas, who grew up in Quebec City, was one of the first 57 AIDS cases reported to CDC and was part of its cluster study in Atlanta.

He died on March 30, 1984 but became an international name in ‘87, when American journalist Randy Shilts published his book on the AIDS epidemic, “And The Band Played On.”

In the book and a feature in the New York Post titled “The Man Who Gave Us AIDS,” Shilts identified Dugas as “patient zero” and accused him of being the source of the U.S. outbreak.

Shilts, who died in 1994, maintained Dugas wasn’t singled out and noted many others were also named in the book.

The 60-year-old Lynd, who is openly gay, said he read Shilts’s story about Dugas in 1990 and thought it was correct until he saw the 1993 John Greyson film “Zero Patience,” which debunks the myth.

“It was a real gift to be able to revisit this story, just personally, to look at those years again and to be able to rehabilitate Gaetan’s name,” said Lynd. “I think he’s a gay everyman. I think what he did was heroic with the CDC.”

Still, Shilts’s book also drew attention to the epidemic at a time when many politicians weren’t talking about it, added Lynd, noting it woke him up politically and prompted him to make his short film “RSVP,” about a man who loses his partner to AIDS.

“It’s hard for us to realize how little traction it had gained in public attention. Randy’s book was a kind of wakeup call,” Lynd said. “In a way, Randy did the wrong thing for the right reasons.”

Lynd said he worried his film would open old wounds for Dugas’ family, but they’ve seen the trailer and will get a link to the doc through McKay, who is in touch with them.

“I also hope they will feel it’s ... worth it,” said Lynd, “because it so thoroughly, I hope, and finally rehabilitates Gaetan’s name.”

Lynd also hopes the film will be “healing” for gay men and women and serve as a reminder that the fight against HIV/AIDS isn’t over — and that homophobia is still around.

“You need look no further than the gay serial killer in Toronto, where it seems fairly clear that had those victims been straight white men, it would have been handled very differently, and how so many of that killer’s victims clearly had to live on the down-low because of the homophobia in their communities,” Lynd said.

“And we need look no further than our neighbours to the south. I feel homophobia is on the rise again in some ways in this populous climate.

<https://nationalpost.com/pm/entertainment-pmn/killing-patient-zero-profiles-quebec-man-unfairly-targeted-in-aids-epidemic>

Hot Docs' Slate, Industry Program Pushing Women to the Fore

By [JENNIE PUNTER](#)



Last year, for the first time in its 25-year history, the [Hot Docs](#) film festival achieved [gender parity](#) in its slate, at a time when many other large cinema organizations were just signing – or still working towards – their versions of 50/50 by 2020, the influential gender equality model for film funding launched by the Swedish Film Institute in 2012.

This year, a whopping 54% of the 234 Hot Doc titles are female-led, from high-profile films like Rachel Lears' "Knock Down the House," Nanfu Wang and Jialing Zhang's "One Child Nation," and Petra Costa's "The Edge of Democracy," to provocative buzz docs such as Rama Rau's "The Daughter Tree," Maya Newell's "In My Blood It Runs," and Barbara Miller's "#Female Pleasure."

"[Hot Docs'](#) audience is 67% female—we are representative of our community," said director of programming Shane Smith. "Getting to [gender parity](#) wasn't that difficult. When you are actually looking for something you can find it. Many female-led features we've presented have received our highest audience ratings ever. We consider our base when we make our final selections. The work is strong, the audience is there."

To paraphrase: Gender parity isn't rocket science.

Although gender equality wasn't something Hot Docs had been specifically tracking or working towards, Smith said studies published by research and advocacy organizations like the Center for the Study of Women In Television and Film and the Geena Davis Institute on Gender in Media fueled conversations, while the rise of the #MeToo and Time's Up movements urged the organization to look at its numbers and see if it could do better.

Hot Docs' programming team has been majority female since Charlotte Cook was director of programming, from 2011 to 2015. "Hot Docs has a built-in level of interest and insight on gender issues, and commitment to ensure we have a diversity of voices in our films," Smith said. "When I came on board, I wanted to ensure we kept working on that."

The festival's 2018 sidebar program Silence Breakers, which showcased female-led films inspired by #MeToo, received a strong response from audiences. This year, Persist – selected by senior international programmer Angie Driscoll and the senior programming team – expands the scope of stories about women, told by women, with films such as Marwa Zein's "Khartoum Offside," about Sudanese women who fight for their right to play

soccer, Yu Gu's "A Woman's Work: The NFL's Cheerleader Problem," and Pachi Bustos' world-premiering "Haydee and the Flying Fish," about Chilean activist women who were rounded up during Pinochet's regime.

This year's Redux sidebar showcases Studio D, "an institution that concretely addressed the lack of films by women," according to programmer Kiva Reardon. The National Film Board's ground-breaking studio was founded in 1974 by Oscar-winning producer and director Kathleen Shannon, and soon afterwards was winning Oscars for films like Beverly Shaffer's "I'll Find a Way," Terre Nash's "If You Love This Planet," and Cynthia Scott's "Flamenco at 5:15."

American veteran documentarian [Julia Reichert](#), who co-directed with Steven Bognar the Sundance best direction winner "American Factory" (also screening at Hot Docs), is the subject of Hot Docs' Outstanding Achievement Award Retrospective, which includes her Emmy-winning "A Lion in the House" (also co-directed with Bognar) and several others notable docs.

"Julia was one of the first female feminist documentary filmmakers, and has been doing this work – on labor, on women's issues, on social issues – for a long time," Smith said. "She is under-heralded, so this is an opportunity to introduce her work to audiences."

With the conference, the Forum, and other market activities kicking into high gear this week, Hot Docs can offer hard evidence, should anyone ask, that its festival industry programming and year-round film funds and training are also rocking gender parity.

"We only measured it for the first time this year," Hot Docs industry programs director Elizabeth Radshaw told *Variety*. "We didn't realize that across all of our funds we have awarded over 50% to women; of the 70 fellows in our Doc Accelerator Lab over the past six years, 50 were women. Over the past five years of the Forum, we've hovered around 56% female-led projects, and Dealmaker projects are around 51%. It's always reflected our community and been a clear intention of our team to just do it."

"I don't know of any other festivals that are quite at 50/50 yet," Smith said, "But we've shown the audiences are there, and the work is there, so we hope we're providing some kind of leadership."

<https://variety.com/2019/film/festivals/hot-docs-slate-industry-program-pushing-women-fore-1203199763/>

Julia Reichert, Julia Ivanova on the 'Radical Act' of Making Documentaries

By [CHRISTOPHER VOURLIAS](#)



CREDIT: DAVID SPOWART/HOT DOCS

TORONTO — It wasn't long after [Julia Reichert](#) arrived on the campus of Antioch College half a century ago that, she admitted, she "got really turned around very quickly." The product of a working-class family from a small Midwestern town, Reichert was thrust into the roiling tumult of 1960s campus life, with anti-war demonstrations and Black Power protests marching in lockstep with the women's liberation movement.

"I was engaged in all those as a young person in college," Reichert said Monday in Toronto. The celebrated director appeared alongside award-winning documentary filmmaker [Julia Ivanova](#) for a conversation during the [Hot Docs](#) film fest, moderated by [Hot Docs](#) Ted Rogers Cinema programmer Sarah Li-Lun MacArthur.

On campus Reichert experienced a growing awareness of what she described as "all the oppressions and self-oppressions that women experience," something that would fuel a run of groundbreaking films including "Growing Up Female" — one of the pioneering films of the women's liberation movement — and Academy Award nominee "Union Maids."

"I feel like those early films set the tone without me realizing it. All about women, women's lives, listening to women's voices, which was in that time a radical act," she said. "You never saw that. Just showing women's lives was a radical act."

Reichert and Ivanova shared the stage for a spirited conversation about their experiences across decades-spanning careers as documentary filmmakers. Reichert is the recipient of this year's Hot Docs Outstanding Achievement Award, in recognition of a celebrated career that's included three Oscar nominations. Ivanova is the subject of a retrospective from Hot Docs' Focus On program, an annual showcase of the work of a significant Canadian filmmaker.

Born and raised in Moscow, Ivanova immigrated to Vancouver in the 1990s. Her award-winning career has included the films "Family Portrait in Black and White," which follows a Ukrainian foster mother struggling to raise 16 biracial orphans in a small town, and "Fatherhood Dreams," a poignant look into the lives and struggles of four gay dads who adopted children soon after Canada legalized same-sex marriage.

The director recalled a “completely different landscape” when she began making documentaries more than 20 years ago. At that time a proliferation of broadcasters offered viable distribution outlets; though her first feature was roundly rejected by festivals, it sold to more than two dozen channels. “For now, it’s an impossible situation,” she said, with far fewer broadcasters commissioning and acquiring documentary films.

“To have the strength to continue...that’s a challenge,” she continued. “We all start with a lot of desire to make stories. And then it’s a no, a no, a no....Eventually, you start to question yourself, and question also the validity of what you’re doing, whether it will change anything.”

Reichert reflected on her own hurdles breaking through as a female filmmaker nearly 50 years ago. “First of all, it was just feeling like you exist. Showing up at the lab and everyone thinks you’re a messenger. ‘No, I’m a director,’” she said. “There were lots of those dumb, sexist hurdles that we all faced at that point.”

She continued: “What really started helping is that we started working together as women. We started realizing that there’s strength in numbers, and we had to share each other’s issues, and support each other.”

That collaborative impulse would lead to the launch of New Day Films, a distribution cooperative that in its early days was largely run by women. Even today, Reichert said she feels a responsibility to assist younger filmmakers. “That’s a really big thing for me: Not climbing the ladder without reaching behind and pulling people up with you—especially women,” she said. “The world of filmmaking is so vastly more diverse than it was. But I still think it could be more diverse. There are more voices that need to be heard. I try to help those voices be heard.”

Ivanova confessed to bouts of disillusionment with the world around her—an impulse she tries to combat through documentaries. “I continue to choose topics where I think films can still make a difference, but in many areas I gave up as a human being. It’s too much. There are a few areas where I think I can make a difference, but a few areas, I feel that we lost the battle,” she said, before adding to laughter: “But also, I am Russian, so we are negative.”

Reflecting on her selection for Hot Docs’ Focus On showcase, Ivanova suggested it was too soon to look at her life’s output with a bird’s-eye view. “I hope it will be considered a mid-career retrospective,” she said. “I have no other passions in life, other than filmmaking.”

“I definitely want to make films that have people thinking about, ‘What kind of world do we want to live in?’” said Reichert. The filmmaker’s next documentary is about the 9-to-5 movement, in which female office workers in 1970s Boston banded together to fight for equal rights for women in the workplace.

Forty years later, Reichert said the story is as timely as ever. “If we don’t know how the world was changed by people like us,” she asked, “then how will we know that we can do it now?”

<https://variety.com/2019/film/news/julia-reichert-julia-ivanova-the-radical-act-of-documentaries-1203201791/>

Canada must work with China, but demand social justice: Ai Weiwei



Activist and artist Ai Weiwei talks about his new film 'The Rest' and how the story of displacing humans is one that repeats itself.

Jackie Dunham, CTVNews.ca Staff

Published Tuesday, April 30, 2019 9:29AM EDT

Renowned Chinese artist and activist Ai Weiwei says Canada must learn to work with China, but continue to press the country on matters of social justice and human rights.

In Toronto ahead of the screening of his new documentary "The Rest" at the Hot Docs film festival, Ai shared his thoughts on Canada's strained relationship with China following the December arrest, at the request of the U.S., of a Chinese tech executive in Vancouver.

The prominent artist, who has lived in self-imposed exile in Europe for several years, said Canada will have to continue its relationship with China, despite disagreements over human rights and freedom of speech.



Acclaimed artist and dissident Ai Weiwei explores the plight of migrants hoping to reach Europe in his new documentary.



Ai Weiwei poses for a photograph in Toronto on Thursday, September 28, 2017. THE CANADIAN PRESS/Nathan Denette

“I think we all have to work with China,” he told CTV’s Your Morning. “We have to trust a society has to perform that way and that China will change into that kind of society.”

However, Ai said Canada can’t become complacent with China. He said Canadians must stick to their principles and demand that China improve its treatment of its citizens.

“If I look at Canadians, you have such a privilege about understanding human rights, human dignity, fairness in society, and the practice of law and all those things,” he said. “That is the strongest point about Canada or Canadians.”

Ai has been an outspoken critic of China following the devastating earthquake in Sichuan province in 2008 when tens of thousands of people disappeared and the government censored information about the disaster.

“I realized thousands of students disappeared, so I started to ask questions, ask for transparency, ask for so-called social justice. That got me involved deeply in politics,” he recalled.

The artist created an exhibit dedicated to finding out what happened to the earthquake’s victims and became actively involved in exposing government corruption and cover ups. In 2011, he was arrested and detained for 81 days before he was released.

Since then, Ai continues to speak out against the Chinese government as well as other social justice issues, including repression, freedom of speech, and the migrant crisis in Europe.

His new documentary “The Rest” follows his 2017 internationally acclaimed film “Human Flow,” which examined the plight of migrants attempting to reach Europe. “The Rest” explores what life is like for refugees living in camps while they wait for sanctuary in Europe.

Ai said the problem is not a new one and throughout human history, people have been forced to flee their homes in search of safety. He said he hopes audiences who see his new documentary will leave the theatre with a new perspective and a desire to help.

“We have to see humanity as a one. We cannot say we’re separate from disasters or unfortunate conditions. We are part of it. If we don’t help or defend those people, you know, we’re simply guilty about it,” he said.

<https://www.ctvnews.ca/world/canada-must-work-with-china-but-demand-social-justice-ai-weiwei-1.4401220>

the social

Willie O'Ree's incredible story is being told in a new documentary



'Willie' follows O'Ree's journey as the first black hockey player in the NHL to his induction into the Hockey Hall of Fame.

Hockey was changed forever in 1958 when Willie O'Ree broke the colour barrier becoming the first black player in the NHL. Sixty years later, he made history again when he was inducted into the Hockey Hall of Fame. Now his incredible story is being shared in a documentary.

The film tells the tale of O'Ree and the obstacles he had to face to achieve his goals. From the racial slurs he endured at every game to receiving threatening letters from a white supremacist group, O'Ree fought to break the colour barrier for those who would come after him.

Directed by Laurence Mathieu-Leger, the story follows O'Ree on his journey from rookie player in 1958 to Hockey Hall of Fame inductee sixty years later, and everything in between.

For more information on the film and to get your tickets visit the film's page on the [Hot Docs](#) website.

TAGS:[DOCUMENTARY](#) [HOT DOCS](#) [NHL](#) [THE SOCIAL](#) [WILLIE O'REE](#)

<https://www.theloop.ca/willie-orees-incredible-story-is-being-told-in-a-new-documentary/>

Hot Docs Partners unveils “Influence”, “We Are Here” as first funding recipients

By [Daniele Alcinii](#), May 2, 2019



Canadian festival Hot Docs has unveiled the inaugural projects to receive co-financing through the Hot Docs Partners initiative.

The CA\$2.6 million financing initiative, [launched last May](#), is aimed at connecting investors with Canadian and international feature-length documentary productions seeking financing.

The first projects to receive financing from the nascent initiative include Richard Poplak and Diana Neille’s *Influence* (pictured) and [Ariel Nast](#)’s *We Are Here*.

Produced by Canada’s EyeSteelFilm and South Africa’s Fireworx Media and Chronicle Productions, *Influence* serves as an investigative film that peels the curtain back on the architects behind the “democracy industrial complex” and geopolitical spin-doctoring.

We Are Here, meanwhile, is a CBC and Canal D documentary from Canada’s Loaded Pictures. The film, produced by [Sergeo Kirby](#), explores the aftereffects of the 2017 Quebec City mosque mass shooting on the local community. Six worshippers were killed and 19 others injured when a man opened fire shortly after the mosque had ended evening prayers. The film is also supported by Quebec government agency SODEC and the Canada Media Fund.

Toronto’s Blue Ice Docs, the lead investor, has pledged to match investments made by other partners on a project-by-project basis.

The Hot Docs’ industry team, led by industry programs director [Elizabeth Radshaw](#), recommends projects to Hot Docs Partners financiers based on their specific investment priorities. Hot Docs then works with filmmakers to support successful film completion, release and distribution.

<http://realscreen.com/2019/05/02/hot-docs-partners-unveils-influence-we-are-here-as-first-funding-recipients/>



Hnin Ei Hlaing's 'Midwives' Takes Top Prize at Hot Docs Forum

By **JENNIE PUNTER**

May 2, 2019



CREDIT: JOSEPH HOWARTH/HOT DOCS

TORONTO — Director **Hnin Ei Hlaing's** "Midwives," which tells the story of two midwives who work side-by-side in a makeshift clinic, has won **Hot Docs'** First Look program's first prize and CAN\$30,000 (\$22,000) cash, it was announced following the close of the **Hot Docs** Forum and Hot Docs Deal Maker events Wednesday afternoon.

"Midwives" was pitched by Hlaing and producers Ulla Lehmann (Germany's AMA Film) and Mila Aung-Thwin (Canada's EyeSteelFilm) at the Forum, the festival's key international cofinancing market event. The Forum celebrated its 20th anniversary this year and saw a total of 21 projects representing 18 countries pitched to more than 300 international broadcasters, streamers, funders, producers and other observers.

"We're thrilled with our 20th anniversary and in awe of the courage expressed by this exceptional group of filmmakers, as well as the generosity of spirit from our decision-makers," said Hot Docs Forum producer Dorota Lech. "We cannot wait to see these projects on the big screen."

More than CAN\$83,000 (\$62,000) in cash prizes was awarded to projects at this year's Forum. First Look, which represents more than half of the prize cash, is a curated access program for philanthropic investors in documentary film.

The First Look's second prize of CAN\$20,000 (US \$15,000) cash was awarded to director Claire Sanford's "Colour of the Wind," about monstrous dust storms that travel from the deserts of China to the shores of California.

The Surprise Prize of CAN\$20,000 (US \$15,000) was awarded to Lin Alluna's "Twice Colonized," which explores the political works and personal battles of Inuit activist Aaju Peter. The film also received the Corus-Hot Docs Forum Pitch Prize, a CAN\$10,000 (\$7,400) cash prize awarded to the best Canadian pitch.

<https://variety.com/2019/film/global/hnin-ei-hlaings-midwives-takes-top-prize-hot-docs-forum-1203203166/>

Hot Docs Awards: PBS Frontline's 'For Sama' Takes Top Jury Prize

5:10 PM PDT 5/3/2019 by Etan Vlessing



Waad al-Kateab

North America's largest documentary festival named Thai-American director Pailin Wedel's 'Hope Frozen' as the winner of the best international feature prize.

The Hot Docs Canadian International Documentary Festival on Friday night handed its top jury prize to *For Sama*, a British film from Channel 4 and WGBH/Frontline about a young mother creating a video diary for her baby daughter during the brutal conflict in Syria.

The film, which won the best documentary award when debuting at SXSW, is directed by Waad al-Kateab and Edward Watts. "For its unflinching lens on the horrors of war, accompanied by a tender portrait of a young family born out of conflict, and the courageous community that surrounds them, the Special Jury Prize goes to *For Sama*," the Hot Docs jury said in a statement.

After a theatrical release, PBS' Frontline channel will broadcast *For Sama*, before an international premiere on Channel 4 later this year.

Hot Docs also gave its top audience award, voted on by cinema-goers at the festival, to Claudia Sparrow's *Maxima*, which had its world premiere in Toronto. The film follows Maxima Acuna, a generational farmer in Peru who challenges the American mining giant Newmont Mining after it lays claim to her land.

"The Hot Docs audience award means the world to us, it's the greatest validation that Maxima is not alone and that people care about her cause and that they are ready to stand by her side. Maxima's fight is far from over, but this recognition will help us push the film forward and hopefully bring more awareness to Maxima's story," director Sparrow said of the film's win in a statement.

Back on the jury front, Hot Docs gave its best international feature documentary award to *Hope Frozen*, from Thai-American director Pailin Wedel. The documentary, which bowed in Toronto, follows a grief-stricken Bangkok family and their unorthodox decision to preserve their deceased two-year-old daughter.

Elsewhere, the best Canadian feature documentary award went to the opening night film, *Nipawistamasowin: We Will Stand Up*, by director Tasha Hubbard. The documentary captures a family's grief and questioning of the Canadian legal system after the 2017 acquittal of Saskatchewan farmer Gerald Stanley for the fatal shooting death of a young Cree man, Colten Boushie.

And the DGC Special Jury Prize in the Canadian feature documentary category went to Matt Gallagher's *Prey*, which focuses on sex abuse in the Catholic Church, while the emerging Canadian filmmaker award went to Emily Gan for *Cavebirds*.

The emerging international filmmaker award was given to Nuno Escudeiro for *The Valley*, a film about immigrants trying to cross the French-Italian border on foot through treacherous mountain routes.

<https://www.hollywoodreporter.com/news/hot-docs-awards-pbs-frontlines-sama-takes-top-jury-prize-1207399>

One Child Nation's' Wang Nanfu: 'Every Film Is a Brand New Beginning'

By [CHRISTOPHER VOURLIAS](#), May 3, 2019



CREDIT: LUDWING DUARTE/HOT DOCS

TORONTO—Director [Wang Nanfu](#) wracked up accolades for her debut feature “Hooligan Sparrow,” a riveting, guerrilla-style exposé of sexual abuse in China that made the Academy Award shortlist for best documentary. But as she prepared to return to the cutting room for her sophomore feature, she learned a valuable lesson that guides her to this day.

“I thought it would be easier, and it wasn’t,” she said. “The previous success of one successful work will not necessarily translate into your next work. Every film is a brand new beginning.”

Wang appeared at Hot Docs on Thursday in conversation with journalist and film critic Eric Hynes, where she discussed her career as a documentary filmmaker and the role that she plays as a character in her own films. Her latest feature, “[One Child Nation](#),” which she co-directed with Zhang Jialing, was described by *Variety* as a “brave, brain-rewiring exposé” of China’s One-Child Policy. It was acquired by Amazon Studios after it won the grand jury prize at the Sundance Film Festival this year.

“In China, my conception of documentaries was something about the glorious landscape, and our magnificent landscape, and the food. That kind of story,” said Wang. She came to the U.S. at the age of 26, and got her first exposure to the range of narrative styles and visual techniques employed by documentary filmmakers while studying journalism at Ohio University. “I realized it could be as compelling as fictional films.”

Wang grew up poor in rural China; her father died young, at the age of 33, and she was forced to drop out of school to support her family. Her difficult early years would serve as inspiration later. “I think all the story ideas that I had been thinking about when I was a student...had to do with my own background, and what affected me most as a person,” she said. “It was all the unjust stuff in the society that made me want to tell stories.”

For her first feature, "Hooligan Sparrow," Wang wanted to document the stories of Chinese sex workers. The subject of her film was an activist and advocate for sex workers' rights – known by the social-media alias Hooligan Sparrow – who was deeply involved in protests against the case of six elementary school girls who had been sexually abused by their principal. After meeting her subject and learning about the scandal, Wang's initial idea quickly changed course.

What began as a film about sex workers became a daring, guerilla-style exposé that would bring Wang under government surveillance and force her to smuggle footage out of the country. Even as Chinese authorities bullied, harassed, and threatened the filmmaker and her family, though, she felt compelled to move forward. "I didn't know what story it was. What is the story now? What is it going towards? I have no idea," she said. "I just have to follow it."

"Hooligan Sparrow" was a stunning success for the first-time filmmaker, screening at Sundance, Hot Docs, and dozens of international festivals. Wang considers it her purest film. "I didn't know the whole business of filmmaking—what it takes to premiere a film, what it takes to finish a film. I didn't know what budget is. I had no idea any of those things," she said. "I just spent days and nights in the editing room, simply because I loved to edit, and I loved this craft."

Her follow-up, "I Am Another You," sprung from a birthday tradition Wang had begun in China, where she would celebrate by traveling someplace she had never been. In the U.S. a cheap bus ticket brought her to Florida, where she met a 22-year-old homeless kid named Dylan Olsen: a blond, tattooed, photogenic drifter whose vagrant lifestyle Wang was determined to document, following his life on the streets and recording his poetic musings. The film premiered at SXSW and earned rave reviews.

The three-act structure of the film was a challenge to pull off. Shot over the course of several years, with Wang traveling to Olsen's native Utah to meet his father, the footage for "I Am Another You" didn't come together as a coherent narrative in early edits. Wang decided to gamble by inserting herself into the film, although she admitted, "My impulse was to resist the idea."

In "Hooligan Sparrow," the filmmaker appeared out of necessity. "It was a huge, huge struggle to hear my voice, to be in the film. I always felt that was the biggest creative challenge in making that film, because I wasn't sure how much of myself should be in there," she said. Cutting "I Am Another You" proved even more problematic, as she went through hours of footage to find every shot that included her. As she slowly became part of the narrative, however, her relationship with Olsen – and why she found him such compelling subject matter – came into focus. "Then it became clear: this is the essential element of the film," she said.

Wang said an important part of the process was learning how to "construct a character" from herself. "I don't exist in the film as a filmmaker; I exist in the film as a character, just like any other character. How my life changed, how my perspective changed," she said. "It's really not there to provide information or explanation or anything."

She returned to that narrative technique in "One Child Nation," though it was "a huge challenge to find the place for me to be there not as a commenter." The film explores the legacy of China's notorious One-Child Policy, which for nearly four decades forcibly restricted family size through a harrowing combination of enforced sterilizations, kidnappings, and other brutal measures. Wang struggled to find a way to insert herself in the film in a way that didn't feel intrusive, asking herself: "How am I qualified? What is the position that I have, or the role I have in order to co-exist with [characters]...whose lives I had no role in?"

In the end, she let experience guide her. "That again goes back to looking at everything I learned from [previous films], how that affected my inner thoughts, my understanding of the One-Child Policy, and how I feel about that," she said.

Wang has begun work on her next feature, revealing only that the film will be about Cuba. "As a filmmaker, you probably have to spend 40% of your time not making the film, but trying to get the film made. It's part of the process," she said. "I didn't learn that in school. Very few schools teach you that. There is a complete different skillset than filmmaking."

She added: "I came to the realization that if you really love this, you have to bear with the things that come with the thing you love."



<https://variety.com/2019/film/news/one-child-nation-nanfu-wang-every-film-is-a-brand-new-beginning-1203204604/>

Film on Colten Boushie killing wins \$10,000 prize at Hot Docs festival in Toronto

THE CANADIAN PRESS, PUBLISHED MAY 5, 2019



Debbie Baptiste, left, and Jade Tootoosis are shown at the United Nations building in New York in this still from the documentary *nipawistamasowin: We Will Stand Up*.

A film about the killing of a young Indigenous man in Saskatchewan has won a top prize at the Hot Docs Canadian International Documentary Festival.

Tasha Hubbard's *nîpawistamâsowin: We Will Stand Up* has won the best Canadian feature documentary award, which comes with a \$10,000 cash prize.

The film, which opened the festival, is about the case of Colten Boushie.

The 22-year-old member of the Red Pheasant First Nation was shot to death after the vehicle he was in drove onto a farm property near Biggar, Sask., in 2016. Last year, a jury acquitted farmer Gerald Stanley of second-degree murder after he testified his gun went off accidentally as he was trying to scare off young people on his property.

The Hot Docs jury said the film "has created a lasting document that brings together past and future to illuminate oppression and resilience."

Other Hot Docs award winners include Matt Gallagher's *Prey*, which won a \$5,000 special jury prize for its look at a sexual-abuse survivor who takes on the Catholic church in an Ontario court.

The emerging Canadian filmmaker award, which comes with a \$3,000 cash prize, went to Emily Gan for *Cavebirds*. Pailin Wedel's *Hope Frozen* won the \$10,000 best international feature documentary award.

<https://www.theglobeandmail.com/arts/film/article-film-on-colten-boushie-killing-wins-10000-prize-at-hot-docs-festival/>

FILMMAKER

“We’re Looking for Passionate People Who We Think Will Put in the Work and Deliver”: Dorota Lech on the 20-year-old Hot Docs Forum



by [Lauren Wissot](#)

on May 6, 2019

As a film journo who usually prefers celebrating the fruits of cinematic labor over covering the messy business of making the product I’m often a bit squeamish when it comes to observing pitch sessions (in no small part due to the glaring abundance of older white faces dangling the purse strings). Fortunately, the folks behind the two-decade-old Hot Docs Forum, which utilizes the appropriately *Harry Potter*-esque, neo-Gothic Hart House student center at the University of Toronto, do an expert job of combining industry necessity with collegial fun.

This is perhaps best evidenced by the Forum’s Cuban Hat Award, a prize decided by audience ballot and funded by literally passing around a Cuban hat as collection plate during the proceedings. And this year’s eclectic take, which went to Bo McGuire and producer Tatiana Bears for their intriguingly titled *Socks on Fire: Uncle John and the Copper Headed Water Rattlers*, included over \$2,000 in six currencies along with various production services. And that’s in addition to a homestay in Copenhagen to office space in Greece to two Toronto Raptors “We The North” t-shirts — they’d made the NBA playoffs after all — and a tin of ginger mints. (No ginger mints went to the projects *Midwives*, *Colour of the Wind* or *Twice Colonized*, though they did ultimately receive Canadian dollar prize winnings totaling \$30,000, \$20,000 and \$30,000, respectively.)

So to get a better understanding of how this transformation of high-stakes shark tank into supportive team spirit came about, *Filmmaker* turned to the nomadic (Poland-born but Toronto and LA-based) head of the Forum, Dorota Lech, who also leads the Toronto International Film Festival's Discovery section.

Filmmaker: Since nearly all the top-tier doc fests have a Forum component these days I'm curious to hear your thoughts on the similarities and differences between Hot Docs and, say, IDFA or CPH:DOX (to name just two international festivals with strong financing arms).

Lech: Pitching forums are co-financing and co-production events that were born in a time three decades ago, when creators and decision makers were less connected. Over time licenses were becoming smaller and increasingly rare, so the idea was that it would be easier to finance your documentary with the help of a handful of cooperating partners.

IDFA and Hot Docs are the biggest and most established. We just celebrated our 20th anniversary, and our sister event, which we originally licensed the concept from, is 30 years old. The Hot Docs and IDFA forums are very similar in size and format — 21 projects have seven minutes to pitch inside a room of 350-plus decision makers, and they receive eight minutes of live feedback from a table of commissioning editors and major international film funds.

Forums have always been about creating community in our industry, about learning and sharing from the projects that are presented. Additionally, they are a launching point — not only for the project but for the careers of the companies and artists that are presenting. I'd say the major difference is that IDFA has more European buyers, while Hot Docs has more North American and international partners. We also have several private groups that attend and are looking to privately invest, including Impact Partners and the Chicago Media Project. Then there's Hot Docs's *first look*, our own initiative of philanthropic supporters giving no-strings-attached cash, anywhere between \$50-100,000 in prizes. Additionally, we have another award of \$20,000 given by a single generous donor, as well as a \$10,000 prize for the best Canadian pitch, as selected by a secret jury. I've attended other forums around the world, which tend to be more focused on the projects from that country or region and have less decision makers. These spaces are great ways to garner local support and to hone pitching skills. (From North America, I've heard great things about Points North.)

Filmmaker: You hold master's degrees in political science and gender studies, which makes me wonder how that background might influence your decision-making process when it comes to the Forum itself — in who gets selected to pitch and perhaps even which gatekeepers are invited to participate.

Lech: I think since I come from a film programming background I tend to view the Hot Docs Forum as a holistic program that should have balance in terms of representation, and that works as a slate that has something for everyone (and not only for the limited number of people around the central table). I'm looking to showcase a wide scope of international topics, and at the same time, the points of view of the teams making those films. (One of the European broadcasters attending this year said that he was expecting to buy North American projects and is returning home with projects from five countries he hadn't expected stories from!) We truly value finding tales

told from within communities, which you could see this year in projects like *1001 Nights Apart*, *Alvin Ailey*, *Another Brick on the Wall*, *Hidden Letters*, *Monguen (Life)*, *Midwives*, *Socks on Fire: Uncle John and the Copper Headed Water Rattlers*, *Twice Colonized*, and *Zinder*.

I'm also interested in documentaries that have exceptional storytelling and cinematic styles that expand visual education. An ideal program showcases a range of films, some that will first play festivals and cinemas before reaching TV broadcast or streaming services, and others that have more narrow paths but are exceptional in terms of storytelling or access or scope. If a project has both elements, I fall in love instantly.

In terms of the actual selection, we have three outside voices join the winnowing process each year. This time the team included Poh Si Teng (Al Jazeera English), Leslie Vuchot (The Festival Agency), and Emma Ho (Anchor Worldwide).

Filmmaker: You mentioned that you're also a festival programmer, currently heading TIFF's Discovery section, so have there been any finds you've made at the Forum that you've gone on to curate? (Or vice-versa, selecting projects for the Forum from filmmakers whose work you've programmed in the past.)

Lech: I've only been producing the Forum for five years, since 2015, and until this year was also working on the TIFF documentary program alongside Thom Powers. In that time, the only projects that have gone on to play TIFF have been Madeleine Sackler's *Dangerous Acts Starring the Unstable Elements of Belarus*, Sarah McCarthy's *Dark Matter of Love*, John Maloof's *Finding Vivian Maier*, Anjali Nayar and Hawa Essuman's *Silas*, as well as Frederick Wiseman's *In Jackson Heights*.

That said, many have played Hot Docs, where I'm not involved with the programming, including just this year *One Child Nation*, *The Hottest August*, *XY Chelsea*, *Cold Case Hammarskjöld* and *The Infiltrators*.

At TIFF, I'm the lead programmer of Discovery, a primarily fiction program showcasing the first and second features of international directors. It's world (and in some cases international) premieres only, a space to highlight new talent, new voices, and new cinema that regardless of form emboldens, or even challenges, notions of cinema and storytelling beyond what is established. There we have a long history of championing daring directors from around the globe (such as Chantal Akerman, Yorgos Lanthimos, Lav Diaz, Julie Dash, Michael Haneke, Jafar Panahi, Ildiko Enyedi, Pablo Larrain, Steve McQueen, Christopher Nolan, Barry Jenkins, and the list goes on), and believe in holding a space for future visionaries to launch their international careers.

Filmmaker: One of my biggest pet peeves as a critic is a documentarian stressing, narcissistically, how important the subject of their film is. "Important to *you*," I always think. It won't be important to me unless I'm convinced through the artistry. So are there any specific, disqualifying mistakes you see from filmmakers applying to the Forum?

Lech: I'm with you in that the artistry is key. Any protagonist or topic can be interesting, but exceptional filmmaking and storytelling is rare — and those are exactly the projects we're looking for.

In terms of identifying mistakes, it's the standard issue of people not reading our guidelines closely, or rushing through the application process. I read the answer to every question from all 350-400-plus applicants. Having done that for quite a long time, I can tell when someone is phoning it in or hasn't thought through all the questions.

Because Hot Docs has so many programs to help develop and hone the skills of filmmakers, we're really looking for passionate people who we think will put in the work and deliver. There's a lot of time and labor that goes into preparing a project to pitch — not to mention the pitch itself and the tremendous amount of followup afterwards — once it's selected for the Forum. We want to make sure that the people we select are up to the task.

Filmmaker: So are there ever projects you're personally enthusiastic about that fall flat at the Forum? And if so, do you try to connect the filmmakers with other funding possibilities?

Lech: It has certainly happened in the past, but to be completely honest, no. This was an overwhelmingly successful year, and we've already had several reports from teams about deals they made after pitching, which is huge because it's been awhile since things seemed to move this quickly! Even a team that personally felt they hadn't done well in the pitch told us that they closed their budget on the second day of Deal Maker meetings. (Deal Maker is the program of curated, one-on-one meetings run by Madeleine Russo that exists alongside the Forum and matches the 20 projects, as well as an additional 35, that didn't pitch publicly with decision makers.)

As always, it's harder for projects that pitch in the development stage to secure partners because they're less advanced, but that certainly isn't a reason to exclude films at early stages. This year we had *Trafficking Jam*, *Mission Sex-Ed*, and *Monguen (Life)*, and I have a lot of faith in those teams. The presentation at the Forum can really give them a leg up in their next stages of financing and production.

Ultimately, though, a single presentation does not make or break a project — it's a fleeting but highlighted moment in the development and production of a film. Over the 20 years we've been around some pitch presentations have tanked. But the films often went on to be made and find various points of success, whether at festivals, in cinemas, on television, or on the streaming platforms.

<https://filmmakermagazine.com/107461-were-looking-for-passionate-people-who-we-think-will-put-in-the-work-and-deliver-dorota-lech-on-the-20-year-old-hot-docs-forum/#.XPFOZRZKjcs>

Toronto's Hot Docs festival reports record attendance numbers once again

[THE CANADIAN PRESS](#)

May 7, 2019

Toronto's Hot Docs festival is reporting another record-breaking year of attendance figures.

The Hot Docs Canadian International Documentary Festival says the 26th edition drew in about 228,000 people. That's up from last year's estimated audience of 223,000, and also up from the 215,000 reported in 2017.

Matt Gallagher's "Prey" won the \$50,000 Rogers Audience Award for best Canadian documentary.

It also took a \$5,000 special jury prize for its look at a survivor of clergy sexual abuse who takes on the Catholic church in an Ontario court.

Claudia Sparrow's "Maxima," about an Indigenous Peruvian farmer in a land dispute with a mining operation, landed the Hot Docs Audience Award for a feature film.

Other Hot Docs award winners included Tasha Hubbard's "nipawistamasowin: We Will Stand Up," which won the best Canadian feature documentary award for its look at the killing of a young Indigenous man in Saskatchewan.

<https://nationalpost.com/pmn/entertainment-pmn/torontos-hot-docs-festival-reports-record-attendance-numbers-once-again>

Hot Docs 2019: Claudia Sparrow's *Máxima* wins audience award

Toronto's documentary festival wraps up by bestowing its highest honours on films about activists, including *Prey* and *nîpawistâmasowin: We Will Stand Up*

BY [NORMAN WILNER](#), MAY 7, 2019



Claudia Sparrow's documentary about farmer-turned-water activist Máxima Acuña won the 2019 Hot Docs audience award for a feature film.

The 2019 Hot Docs film festival has wrapped up with the announcement of its juried and public awards. And this year's big winners are stories of people who stood up, fought back and sought justice... even if they didn't always triumph.

Claudia Sparrow's [Máxima](#), a profile of farmer-turned-water activist Máxima Acuña, was named winner of the Hot Docs audience award for a feature film, topping [a list of 20 titles](#). Smriti Mundhra and Sami Khan's [St. Louis Superman](#) was the audience choice for short film; Yasir Talebi's [Beloved](#) won the mid-length vote and the virtual-reality documentary [Traveling While Black](#), a collaboration by Roger Ross Williams, Félix Lajeunesse, Paul Raphaël and Ayesha Nadarajah, was first on the DocX list.

The first runner-up, Matt Gallagher's [Prey](#), which unpacks a decades-long sexual-abuse case brought against the Catholic Church in Ontario, won the \$50,000 Rogers audience award for best Canadian documentary. Gallagher's film also won the Directors Guild Of Canada's \$5,000 special jury prize for Canadian feature documentary.

Tasha Hubbard's [nîpawistâmasowin: We Will Stand Up](#) was named best Canadian feature documentary by the festival jury, an award that comes with a \$10,000 cash prize. The film opens later this month at the TIFF Bell Lightbox; you can prepare for it by reading [Kelly Boutsalis's feature interview with director Hubbard](#).

Pailin Wedel's [Hope Frozen](#), about a family of scientists struggling with the loss of a child and considering cryogenic preservation as a means of resurrecting her, won the \$10,000 best international feature documentary award. Waad al-Kateab and Edward Watts's [For Sama](#), about al-Kateab's attempts to record a video diary for her daughter over the course of the Syrian civil war, was awarded a \$5,000 special jury prize.

Jasmina Wójcik's [Symphony Of The Ursus Factory](#) was named best mid-length documentary; Arturo Aguilar's [Call Confession](#) won the best international short documentary. And Tenzin Sedon's [Kora: A Circle Life](#) won the Betty Youson award for best Canadian short. Each award comes with a \$3,000 cash prize. Nuno Escudeiro won the emerging international filmmaker award for [The Valley](#), a film about French villagers responding to an influx of refugees, and Emily Gan was named emerging Canadian filmmaker for her documentary [Cavebirds](#). These awards also come with \$3,000 cash prizes.

Previously announced awards, presented at a ceremony [last Friday night](#), included the Lindalee Tracey award for an emerging Canadian filmmaker "with a passionate point of view, a strong sense of social justice and a sense of humour," given this year to Andy Alvarez for her film *Our Home*. The award comes with a \$5,000 cash prize, an additional \$5,000 in post-production services from Technicolor and the traditional Andrew Kuntz glass sculpture.

This year's Hot Docs outstanding achievement award was presented to American filmmaker Julia Reichert; the 2019 Don Haig award was presented to Toronto filmmaker Peter Raymont, who designated Fazila Amiri to receive this year's \$5,000 Don Haig Pay It Forward prize.

And the \$5,000 Scotiabank Docs For Schools student choice award went to [Mr. Toilet: The World's #2 Man](#), Lily Zepeda's profile of Singaporean executive Jack Sim and his mission to improve sanitation conditions around the world.

[@normwilner](#)

<https://nowtoronto.com/movies/features/hot-docs-2019-award-winners-maxima/>

'The Corporate Coup D'Etat': Film Review

2:12 PM PDT 5/7/2019 by Frank Scheck



Courtesy of Hot Docs Festival

Fred Peabody's documentary examines the ways in which corporate interests increasingly control society.

The title of the new documentary by Fred Peabody (previously responsible for *All Governments Lie*) pretty much announces what the viewer is in for. Taken from a 1995 lecture by Canadian philosopher John Raulston Saul, it refers to the ever-growing control of our democratic institutions by companies looking out solely for their own interests. Saul had described it as happening in "slow motion," but as *The Corporate Coup D'Etat* vividly illustrates, the phenomenon has increased rapidly in the age of Trump.

The film, recently screened at Toronto's Hot Docs, begins with footage of Donald Trump's inauguration featuring a stone-faced Barack and Michelle Obama watching as the president-elect rails about "American carnage." Trump was right, to a point, with that carnage on full display in the doc with segments about Camden, New Jersey, and Youngstown, Ohio. Both are labeled "sacrifice zones," meaning formerly thriving manufacturing centers that have been reduced to urban wastelands. Camden used to be home to companies including RCA Victor (Enrico Caruso is among the many stars who recorded there) and Campbell's Soup, both of which have long since relocated. Youngstown was formerly a major steel manufacturer, but those jobs have been shipped overseas. The film includes interviews with several residents of both places, many of whom pulled the lever for Trump after twice voting for Obama.

They still support the president, giving him points for trying, but they're also under no illusions. "I don't think he drained the swamp, he just moved it into the White House," one former steelworker comments.

Like many cinematic essays, *The Corporate Coup D'Etat* lacks focus and makes frequent cheap (but effective) shots, such as the undeniably amusing cutaways between a sneering Mussolini and a similarly visaged Trump. The film certainly doesn't pull its punches, with philosopher Cornel West describing the current chief executive as a "neo-fascist, gangster and a thug." But it doesn't let his predecessors off the hook, either, decrying Ronald Reagan's "trickle-down" economics and the "faux-liberal" Bill Clinton whose legacies include NAFTA, welfare restrictions and a draconian crime bill.

The filmmaker's approach is often academic, such as crediting Mussolini with the concept of corporatism and pointing to important developments like the Powell Memorandum, written in 1971 by future Supreme Court justice Lewis Powell in reaction to Ralph Nader's *Unsafe at Any Speed* and calling for corporations to become

more aggressive in taking control of American politics. Popular culture is woven into the mix, as well, via clips from the famous scene in the 1976 film *Network* in which Ned Beatty's CEO dresses down a cowering Howard Beale (Peter Finch) with a lecture about how there is no America but rather only corporations such as Union Carbide and Exxon.

Ultimately, the documentary is more effective in its smaller, personal moments than when it attempts to present elaborate socio-economic arguments. Among the more powerful segments are an interview with a homeless woman who's pitched a tent near a scrapyard and shares what little she has with others in her predicament, and a worker wandering through a foreclosed house still filled with the possessions of its former occupants, including its owner who left a suicide note and hanged himself in the garage. It's those human faces of income inequality that give *The Corporate Coup D'Etat* its greatest emotional heft.

Production companies: White Pine Pictures, Ventana-Film

Director: Fred Peabody

Producer: Peter Raymont

Executive producers: Peter Raymont, Fred Peabody, Steve Ord, Jeff Cohen, Hans Robert Eisenhauer

Director of photography: John Westheuser

Editor: James Yates

Composer: Michelle Osis

Venue: Hot Docs

90 minutes

<https://www.hollywoodreporter.com/review/corporate-coup-detat-1208619>



Documentary Business Reveals Widening Gap Between Rich and Poor

Highlights from several recent international documentary events show that the non-fiction business is booming — but only for certain kinds of films.

Anthony Kaufman

May 8, 2019 12:00 pm

In the swelling marketplace for documentary content, there's a widening gap between the rich and the poor. At this year's springtime film festivals showcasing new nonfiction premieres and projects in development—Tribeca in New York, and Hot Docs in Toronto—the disparities in the industry were glaringly evident.

On the marketable end of the spectrum, HBO kicked off Tribeca with Roger Ross Williams's engaging tribute to "The Apollo," while Netflix announced a worldwide deal for Rachel Mason's "Circus of Books," about her parents' West Hollywood gay porn bookstore, which already had the backing of TV hit-maker and Netflix producer Ryan Murphy ("American Horror Story," "Glee"), and was the only finished acquisition announced during the Festival. Other corporate-affiliated nonfiction included the devastating "After Parkland," the first feature-length production of Disney subsidiary ABC Documentaries, and other HBO docs, including Antoine Fuqua's Muhammad Ali portrait and Erin Lee Carr's USA Gymnastics abuse film "At the Heart of Gold."

Meanwhile, hundreds of other documentaries screened without distribution partners in sight, and dozens of other documentary filmmakers scrambled to cobble together financing for new projects. With more commercial entities intent on making and releasing nonfiction, it's an exciting time. But similar to Hollywood's cooption of indie film in the 2000s, much of that energy is going towards predictable places—celebrity-focused films, true-crime, pop culture scandals, docu-thrillers, and light entertainment—leaving everything else in the lurch, or at least, more restrained financing and distribution prospects.

"There's something interesting going on in the marketplace," said prominent documentary sales agent Josh Braun of Submarine Entertainment. "If we pick the right horse, it means multi-million-dollar box office, but if we don't, we may spend too much for the wrong horse."

Old vs. New

Canada's Hot Docs Forum, a key international co-financing marketplace, and its behind-the-door Deal Maker sessions, which ran concurrently with Tribeca this year, also reflects the wide divides in the current doc world; principally, old vs. new models of doing business. At one point during the 20th anniversary of the two-day pitching Forum, which saw 21 projects in development, Swedish TV's Axel Arno put it best: "As commissioning editors, we feel akin to dinosaurs."

Indeed, the Forum model—in which emerging filmmakers pitch their projects to a room full of a (mostly) older generation of international public TV buyers—may be going extinct. Earlier in the week, Adriek van Nieuwenhuyzen, the industry head of the International Documentary Festival in Amsterdam (IDFA), told a Hot Docs audience that IDFA's signature Central Pitch would not return in 2020.

While international pitch events still provide an important launch-pad and level of heat for the chosen projects, everyone knows that documentary filmmakers would rather get in bed with single all-rights global buyers (i.e. Netflix), which only take private meetings, than trying to make a range of pacts, one by one, with a bunch of broadcasters from around the world for a fraction of the cash.



The 2019 Hot Docs Pitch Forum

Simon Kilmurry, Executive Director of the International Documentary Association, and a veteran moderator of the Hot Docs Forum, acknowledged that there are changes in funding. "It used to be mostly TV-financed," he told IndieWire. "But now there's a rich mix of potential financing, from new companies to funds to equity groups like Impact Partners and the Chicago Media Project." Kilmurry added the major public broadcasters in Europe such as Arte in France and BBC Storyville in the UK "can bring large support, but the smaller markets are quite modest."

For instance, RYOT Films ("On Her Shoulders") had already committed \$630,000 to one of this year's top Forum pitches, "Light Darkness Light," which combines intimate verite filmmaking with CGI animation and other visual effects to tell the story of a blind Anglican priest who is implanted with a "bionic" eye. That makes the \$10,000-\$20,000 that smaller international broadcasters can provide for licensing deals look like a pittance.

"As the marketplace expands, there will be more funding available for 'smaller' documentaries," said Endeavor Content senior associate Kevin Iwashina. "But there will be more pressure for them to rise creatively amongst the available content in the marketplace."

Context vs. Ambiguity

Another gap in the industry appears to exist between the mandates of international broadcasters vs. other outlets. This could be seen in debates around the Hot Docs Forum decision-makers table between foreign commissioning editors asking for more context, more science, more narration, or more facts, while a limited group of festival programmers and U.S. funders suggested that ambiguity and nuance should be embraced.

"I see it less as a 'divide' and more as different type of scouting job," said Sundance programmer Harry Vaughn. "As a Sundance programmer, I'm on the lookout for any and all highly compelling stories from bold, visionary voices. A perk, and a challenge, of my job: there are no sharp or set guidelines to follow."

But in many cases, international broadcasters don't have such freedom. The Forum's most artistically audacious project, Bo McGuire's Southern queer family self-portrait "Socks on Fire: Uncle John and the Copper Headed Water Rattlers" (described by one attendee as "Southern Comfort" meets "Tarnation") was warmly embraced—but with reservations. One of the most enthusiastic responses came from BBC Storyville's Mandy Chang, with a caveat: "As long as I get the green light from above, I'm in," she said, leaving her decision to the higher-ups, who may have a different mandate.



“Socks on Fire: Uncle John and the Copper Headed Water Rattlers”

On the other hand, “the great thing about the platforms,” said Ina Fichman, producer of another top Forum pitch “The Bones,” a captivating docu-thriller about the high-stakes business of dinosaur bone trafficking, “is that they like creative stories.” “The Bones” held the attention of international broadcasters, but Fichman said she was also planning for a potential 4-hour serial version for streamers.

Similarly, another hot pitch that could hit “the platforms” was “Instant Life,” co-directed by Mark Becker (“Art and Craft”) and Aaron Schock (“La Laguna”), which follows the alluring, stranger-the-fiction story about a late-1950s toy known as The Amazing Live Sea Monkeys and one widow’s battle to escape the dark legacy of its creator, Harold von Braunhut, her late husband. But Schock told IndieWire that things didn’t really come together for the film until Hot Docs. “We’re in a much better place than we were just a week ago,” he said, thanks to pending deals for representation and productive initial discussions with Amazon and Netflix.

There were other strong projects pitched at the Forum, but it’s hard to know where they’ll end up in the current business environment, where a massive influx of documentary productions may be creating a distribution bottleneck.

Endeavor’s Iwashina suggested that such a surplus of content could actually benefit smaller distributors. “I think public broadcasters and international channels will have more opportunity to acquire quality films as supply increases,” he said, while “independent distributors will be able to position themselves as a quality alternative to larger distributors given their precision in marketing.”

At Hot Docs, you could see how filmmakers were coming up with original ways to tackle familiar topics to distinguish themselves in the crowded market, such as the Forum’s two unconventional and complex examinations of climate change: “Colour of the Wind,” a cinematic portrait of monster dust storms that travel across the earth, which won a CDN \$20,000 prize from a group of private donors, and “Plan C for Civilization,” Ben Kalina and Jen Schneider’s look at the thorny issue of solar geoengineering (as one expert comments, “geoengineering is a really bad idea, but it may be our least bad option”).

There were also a number of projects focused on female empowerment, the best of which, Lin Alluna’s “Twice Colonized,” a compelling profile of Inuit activist Aaju Peter, and winner of two awards totaling \$30,000 CDN, set itself apart by focusing not only on its protagonist’s ferocity, but also her deep-seated personal vulnerabilities.

What’s the Fate of Foreign Docs?

There is one area of the business where less endowed broadcasters still play an essential component in the nonfiction ecosystem: foreign-language documentaries, which have long been abandoned by larger U.S.-based companies, platforms, and even festivals. Out of Tribeca’s 12-film Documentary Competition, for example, only two entries weren’t in English. Tribeca’s winner, Scotland’s “Scheme Birds,” an intimate and lyrically shot kitchen-sink-realist portrait of a working-class Scottish teen that is also subtitled, was beloved by critics, but will

likely remain a hard-sell in the U.S.'s risk-averse documentary market. Fortunately, for foreign docs, PBS' POV still holds a few slots every year for far-flung stories.

But that leaves foreign documentaries reliant on piecemeal international deals to reach their financing goals and audiences. That's the likely fate of the Hot Docs Forum's most promising international projects, such as Myanmar-based filmmaker Hnin Ei Hlaing's "Midwives," a brave story of two midwives who work side by side in a makeshift medical clinic, which won the Forum's top \$30,000 CDN "first look" prize, and two projects from Iran, "Maya," about the bond between an Iranian animal trainer and his tiger produced by Doc Society, and "1001 Nights Apart," a portrait of different generations of ballet dancers in Iran, where "dancing" is technically forbidden.

<https://www.indiewire.com/2019/05/documentary-market-sales-netflix-1202132285/>

HotDocs festival 2019: portraits of conflicts and compassion excel

Toronto's documentary festival showcased harrowing stories from Syria and Afghanistan, alongside life-affirming tales

[Charlie Phillips](#)

Sun 12 May 2019



'A powerful sleight of hand': Hassan Fazili chronicles his family's exodus from Afghanistan in *Midnight Traveler*.

It was a strong year for North America's biggest documentary festival, [HotDocs](#), in Toronto. Unlike most documentary festivals, this one offers free daytime screenings for students and senior citizens, engaging the public and paving the way for lively post-film conversations. The main buzz was created by [Knock Down the House](#), a film about congresswoman Alexandria Ocasio-Cortez, which launched on Netflix during the festival; and [nîpawistamâsowin: We Will Stand Up](#), about generations of injustice against the First Nations people in Canada.

But for me, two self-shot stories about heartbreak and losing everything stood out. [For Sama](#) rightly won the festival's special jury prize for international feature documentary. It was made from video diaries shot in Aleppo by the young journalist Waad al-Kateab, whose harrowing hospital videos of the aftermath of bombings were previously broadcast to much acclaim on [Channel 4 News](#). Co-directed with Edward Watts, *For Sama* follows Kateab's story from the early days of the uprising to the fall of her city. What comes in between is hard but important to watch, with her doctor husband and his colleagues attending to the dusty, traumatised bodies of babies and children. There's a near-constant soundtrack of the wailing of parents whose worlds have collapsed.

This superb film is addressed lovingly to Sama, the daughter of Kateab, born during the assault on the city. It shows the triumph of love over war and reminds us that civilians in [Syria](#) were killed by their own government, and when journalists like Kateab released footage of this to the western media, the international community did little about it.

Another essential condemnation of our complacency of the vulnerable comes in [Midnight Traveler](#), in which film-maker Hassan Fazili chronicles the flight of his family from political persecution in Afghanistan and their passage to Europe. While many documentaries have shown this journey, Fazili excels at capturing the experience of families waiting in refugee camps for months on end.

Fazili and his wife, Fatima, also a film-maker, are forced to leave their homeland when the Taliban puts a bounty on Fazili's head. Along with their children, they have a real eye for documenting the beautiful. Their daughter Nargis is a particularly soulful observer; she notices "the painting-like quality" of mountains and is taken with the sight and sound of splashing water on the coast. She warns us of dark times to come after a period of relative calm in a Bulgarian camp. Along with fellow residents, the family are attacked by Bulgarian racists in a horrifying escalation of prejudice witnessed by the police, who don't intervene. We've grown attached to this family; their squalid conditions – which they never complain about – challenge us to reconsider our demands as Europeans. The film's conclusion is a powerful sleight of hand from Fazili, undercutting the typical happy ending of the refugee documentary.



I was also entranced by the acclaimed Dutch film-maker Heddy Honigmann's [Buddy](#), following the lives of guide dogs and their human companions. The loyalty of these canines is a joy to behold; one highlight is an elderly blind woman's race through a forest with her bounding dog.

Pia Hellenthal's [Searching Eva](#) was a surprise delight. A character portrait of a 25-year-old Berlin sex worker/poet hipster, it always feels consensual, never exploitative, despite its explicit content.

In the shorts programme, Garrett Bradley's [America](#) features clips from [Lime Kiln Club Field Day](#) (1913) – the earliest-known surviving US feature film to showcase a black cast and crew. The result combines a re-creation of the original film with voiceover comment on how Hollywood has depicted the black experience. An exciting piece, it sits between nonlinear art and narrative.

While refined and experimental films such as *America* and *Searching Eva* are a long way from the DIY observations of *For Sama* and *Midnight Traveler*, they're similar in that they depict the worlds of those less seen in mainstream media. This is something that, once again, HotDocs proves the documentary form can do so well.

<https://www.theguardian.com/global/2019/may/12/hotdocs-documentary-film-festival-toronto-review>

“After Parkland” Documentary Shows Life Beyond the Headlines for School Shooting Survivors

“We wanted to bear witness to how families start to find meaning when so much of what was precious in your life is taken away so suddenly.”

BY [EMMA SARRAN WEBSTER](#)

MAY 16, 2019



GETTY IMAGES

It's a fairly familiar scene, as far as school dance preparations go: As her date gets help with his bow tie, Victoria Gonzalez stands in front of the mirror, adding the final touches to her updo — including making sure the delicate flowers are in place just so. Except the flowers aren't just cute accessories Victoria bought at her local florist that day; the baby's breath are pieces of a bouquet from her late boyfriend, Joaquin Oliver, who was murdered on February 14, 2018, one of 17 people murdered in a mass shooting at Marjory Stoneman Douglas High School in Parkland, Florida.

“These little white ones are from the first bouquet of flowers that Joaquin ever got me,” Victoria explained to the camera. “He showed up at my door after I got my wisdom teeth taken out, and he was just sitting there on my step with them in his hands.” With one final sweep of hairspray, she looks in the mirror: “Okay, we're set. We're good.”

Victoria was heading to Stoneman Douglas's prom, with Joaquin's best friend Dillon McCooty — sticking together, as they had been for the past three months since the shooting, as they continue to work through grief, cope with the shooting, and move forward with their lives.

In another Parkland home that day, Andrew Pollack met with a group of girls as they took their pre-prom pictures and departed for the dance. They invited him to the pre-dance festivities; but his daughter, Meadow —

who died after being shot nine times — would only be there in spirit. Her friends honored her with temporary tattoos of her name on their backs, and invited Andrew to join in the pre-dance festivities.

“The girls wanted me to go,” he told the camera. He hoped they had a good time, he said, but for him, “it was brutal, not seeing my daughter there.”

These very intimate moments were all caught on camera as part of a new documentary *After Parkland*, which recently premiered at Tribeca Film Festival in New York City and Hot Docs International Documentary Festival in Toronto. It shows us parts of the community’s stories that we haven’t much seen: the parts between the headline-making moments, captured by filmmakers, Emily Taguchi and Jake Lefferman, who initially traveled to Parkland on assignment for ABC’s *Nightline*.

“We have, sadly, been on assignment in mass shooting situations before,” Jake tells *Teen Vogue*. “After each, you are...left with these questions about what tomorrow is going to look like after the cameras leave, or what does the next week or month look like for a family that is grieving and has this void in their life now, and how does a community begin to rebuild?”

“I think we wanted to bear witness to how families start to find meaning when so much of what was precious in your life is taken away so suddenly,” Emily says.

Emily and Jake were compelled to make the film after speaking with survivors in the immediate aftermath; starting with Sam Zeif, a Parkland senior whose texts with his brother during lockdown went viral. “We were both taken aback by how articulately he was able to describe what he went through,” Jake says. “We were blown away by it. It was like the air was sucked out of the room. And the fact that Sam so early on could see why it was important to use his voice to keep his friend Joaquin [Oliver]’s memory alive; to make sure that everyone in the country and the world understood what they went through and why it cannot happen again.”

<https://www.teenvogue.com/story/after-parkland-documentary>