

“THE BIGGER THE DREAM,

THE BETTER THE CITY”

Notes for Remarks

By

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I'M HONOURED TO BE HERE TODAY AMONG SO MANY FRIENDS WHO ARE SUCH STRONG SUPPORTERS OF THE TORONTO INTERNATIONAL FILM FESTIVAL - OF THE AUDIENCES IT REACHES, THE CITY IT ENHANCES AND THE VALUES IT STANDS FOR.

I AM HERE TODAY BECAUSE I BELIEVE ALL OF THESE FACTORS ARE CRUCIAL IF WE ARE TO SUSTAIN THE LEADERSHIP IN OUR NEXT 25 YEARS, THAT WE HAVE ACHIEVED IN OUR FIRST 25.

TODAY, FILM FESTIVALS ARE HIGH ENTERTAINMENT AND BIG BUSINESS. THEY DRAW TOURISTS, SPARK LOCAL PRODUCTION INDUSTRIES AND TURN TINY TOWNS INTO WORLD-FAMOUS NAMES. GIVEN THIS KIND OF POWER, YOU MIGHT WELL ASK: HOW DID FILM FESTIVALS GET TO THIS POSITION OF PROMINENCE?

BELIEVE IT OR NOT, MUSSOLINI FOUNDED THE FIRST FILM FESTIVAL - IN VENICE IN 1932. HE DID IT TO BRING PRESTIGE TO HIS COUNTRY AND REGIME. IN THE LATE THIRTIES, THE FRENCH RESPONDED BY CREATING THE CANNES FILM FESTIVAL. THEY ALSO WANTED TO CREATE A PRESTIGIOUS EVENT, TO WAIVE THE CULTURAL FLAG.

BOTH THESE EARLY FESTIVALS SET THE TONE FOR THE LITERALLY HUNDREDS THAT FOLLOWED. THEY WERE ESTABLISHED MAINLY TO SHOWCASE LOCAL PRODUCTION - ITALIAN AND FRENCH FILMS - AMIDST THE WRAPPINGS OF A GLAMOROUS INTERNATIONAL

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SHOWCASE. AND IT WORKED. WHILE HOLLYWOOD HAD ITS ANNUAL OSCARS - THE FRENCH AND THE ITALIANS ANSWERED WITH THEIR PALME D'OR AND GOLDEN LION AWARDS.

AND AS HOLLYWOOD CONTINUED TO EXTEND ITS INFLUENCE CANNES, VENICE, AND LATER BERLIN, BECAME BASTIONS OF RESISTANCE TO THE PURELY COMMERCIAL NATURE OF THE AMERICAN FILM INDUSTRY. THEY BECAME EVENTS THAT CHAMPIONED CULTURAL DIVERSITY AND ARTISTIC EXPRESSION - A PLACE WHERE CINEMA WOULD BE TREATED AS ANOTHER ONE OF THE GREAT ART FORMS.

WELL INTO THE 1970'S THERE WAS NO NORTH AMERICAN EQUIVALENT TO THE BIG THREE EUROPEAN FESTIVALS. AT FIRST THERE DIDN'T NEED TO BE ONE - THE OSCARS, BROADCAST AROUND THE WORLD, WERE MORE THAN SUFFICIENT.

THE NEED CAME FROM THE SUDDEN RISE OF THE AMERICAN INDEPENDENT CINEMA IN THE LATE SIXTIES AND EARLY SEVENTIES - A TRUE CHALLENGE TO THE POWER OF THE STUDIOS. THESE INDEPENDENTS, SNUBBING THEIR NOSE AT HOLLYWOOD, NEEDED A SHOWCASE.

PEOPLE TODAY OFTEN ASK HOW THE LARGEST FILM FESTIVAL IN NORTH AMERICA COULD EVER HAVE TAKEN ROOT IN TORONTO - IT'S

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AS IF SWITZERLAND DECIDED TO START A YACHT RACE TO CHALLENGE THE AMERICA'S CUP.

IF IT HADN'T BEEN FOR THE HUNCH THAT BILL MARSHALL, DUSTY COHL AND HENK VAN DER KOLK HAD, IT'S HARD TO SAY IF ANYTHING WOULD HAVE HAPPENED. BUT, TRUE VISIONARIES AS THEY WERE, THEY MANAGED TO TAP INTO SOMETHING THAT WAS FAR BIGGER THAN THEMSELVES. AMERICAN, BRITISH AND AUSTRALIAN INDEPENDENT FILMMAKERS NEEDED AN OUTLET - A FESTIVAL TO CALL THEIR OWN. BUT, OUR FOUNDERS WERE ALSO NATIONALISTS.

CANADA WAS PRODUCING MOVIES IN THE SEVENTIES BUT WE HAD A COTTAGE INDUSTRY AT BEST. OUR MOST TALENTED DIRECTORS, PEOPLE LIKE NORMAN JEWISON AND TED KOTCHEFF, HAD MOVED TO HOLLYWOOD TO MAKE THEIR FILMS. BUT, THE INDEPENDENT MOVEMENT - WITH ITS LOW BUDGETS - STARTED TO CHANGE ALL THAT.

THE FESTIVAL FOUNDERS TAPPED INTO A COUPLE OF VERY DEEP WELLS. TORONTO WAS ALREADY A LARGE MULTICULTURAL CITY, ON ITS WAY TO BEING THE MOST MULTICULTURAL COMMUNITY IN THE WORLD. THESE IMMIGRANT COMMUNITIES VALUED THE ARTS AND WANTED TO SEE FILMS FROM THE LANDS OF THEIR BIRTH.

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OUR OWN DOMESTIC TALENTS WERE ALSO GETTING RESTLESS. THEY WANTED TO STAY AT HOME. IT TOOK A FEW YEARS, BUT IT SOON BECAME CLEAR THAT THE FESTIVAL COULD DO A NUMBER OF THINGS - AND DO THEM VERY WELL.

IT COULD DELIVER AN AUDIENCE - A HUGE AUDIENCE. IT COULD ALSO DELIVER MASSIVE AMOUNTS OF PRESS AND PUBLICITY. IN FACT IT WAS A MARKETER'S DREAM. CANADIAN FILMMAKERS HAD ALWAYS HAD TROUBLE REACHING AN AUDIENCE AND GETTING PUBLICITY. THE FESTIVAL COULD DO BOTH AFTER A WHILE IT ALSO DELIVERED THE INTERNATIONAL FILM INDUSTRY - PRODUCERS, BUYERS, FINANCIERS, TALENT AGENTS - ALL THOSE VARIOUS PARTS THAT GO INTO CREATING AN INDUSTRY.

ONE OF THE QUESTIONS SO MANY OF US GRAPPLE WITH IS WHY. WHY IS ALL THIS SO IMPORTANT? AFTER ALL AREN'T FILMS JUST ENTERTAINMENT, A MERE DISTRACTION AT THE END OF THE DAY.

PERSONALLY, I DIDN'T SET OUT TO MAKE MY FIRST FILM AT THE AGE OF EIGHT. MOVIES WERE IMPORTANT IN MY TEENAGE YEARS - BUT LIKE SO MANY I ONLY REALLY VIEWED THEM AS ENTERTAINMENT - AS LARGER THAN LIFE FANTASIES.

WHEN I WAS TWENTY MY LIFE WAS LITERALLY CHANGED WHEN I SAW TWO FILMS WITHIN THE SPACE OF A FEW DAYS. THEY WERE

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TWO FRENCH FILMS, MADE IN THE SIXTIES - WEEKEND AND PIERROT
LE FOU.

THEY WERE DIRECTED BY ONE OF THE GENUISES OF THE CINEMA -
JEAN-LUC GODARD - A MAN WHO HAS INFLUENCED EVERYTHING
FROM NARRATIVE CINEMA TO MUSIC VIDEOS AROUND THE GLOBE.

I CONFESS THAT I DIDN'T UNDERSTAND THESE TWO FILMS. THEY
BROKE EVERY RULE IN THE BOOK. CONTINUITY WAS DESTROYED.
JUMP CUTS ABOUNDED. SOME SHOTS LASTED FOR 10 MINUTES. AT
TIMES THE ACTORS SPOKE DIRECTLY TO THE CAMERA. THESE TWO
FILMS SHATTERED THE WAY I LOOKED AT MOVIES. THEY WERE THE
MOST EXCITING THINGS I HAD SEEN. MORE IMPORTANT, THEY
ASKED QUESTIONS - WHICH MADE ME ASK QUESTIONS. AND THEY
MADE ME THINK.

WHY IS THIS IMPORTANT? BECAUSE WE LIVE IN A VISUAL WORLD
AND INCREASINGLY A VIRTUAL WORLD. IN THE AGE OF
INTELLECTUAL CAPITALISM THAT WE ARE ENTERING, THOUGHT IS A
PRECIOUS RESOURCE, AND INDEPENDENT THOUGHT IS THE MOST
CHERISHED THING OF ALL.

IN THIS ENVIRONMENT - KNOWN AS THE KNOWLEDGE ECONOMY -
VERY LITTLE CAN MAKE US THINK AS EFFICIENTLY AS MOVIES CAN.
THE MORE FILMS WE'RE EXPOSED TO, FROM MORE COUNTRIES,

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EXPRESSING DIFFERENT POINTS OF VIEW, THE MORE DIVERSE OUR
THINKING WILL BE.

FILM IS A VERY STRONG COMMUNAL EXPERIENCE. IT ALSO CREATES
POWERFUL SELF-IMAGES. CULTURES SEE THEMSELVES REFLECTED IN
THE STORIES AND ART WORKS OF THEIR ARTISTS. COMMUNAL
DREAMS CAN - AND HAVE BEEN - SHAPED THROUGH NATIONAL
CINEMAS. ONE ONLY HAS TO LOOK AT THE IMPORTANCE - THE NEAR
GOD-LIKE POWER - THAT FILMMAKERS HAD IN QUEBEC'S QUIET
REVOLUTION TO REALISE THE POWER THAT CAN BE WIELDDED
THROUGH THE PEN, THE SONG, AND THE CAMERA.

THE SECOND GREAT REVELATION IN MY CAREER WAS THE WAY
FILMS GAVE ME ACCESS TO MY OWN CULTURE - A CULTURE THAT,
UP UNTIL THEN, HAD REALLY BEEN DENIED ME. WHEN I STARTED TO
SEE CANADIAN FILMS - NOT AN EASY TASK IN THE SEVENTIES - I
BEGAN TO SEE MY WORLD UP ON THE SCREEN. IT WAS NOT THE
WORLD OF AMERICAN GUNSLINGERS, OR BRITISH COLONELS. IT WAS
THE WORLD OF MARTINERS LOOKING FOR A JOB IN *GOIN' DOWN THE
ROAD*, A YOUNG BOY GROWING UP IN RURAL QUEBEC IN *MON ONCLE
ANTOINE*, AND TWO-BIT HOCKEY PLAYERS IN *PAPERBACK HERO*.

MOVING IMAGES CAN ALSO BE A POWERFUL EDUCATIONAL TOOL.
WHY IS OUR AUDIENCE SUCH A POWERFUL FACTOR IN OUR SUCCESS?
WHY DO THEY LINE UP FOR HOURS TO SEE FILMS FROM IRAN,

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TAIWAN AND YUGOSLAVIA? TO BE ENTERTAINED? PARTIALLY. BUT, I THINK THEY ARE THERE TO GAIN KNOWLEDGE, TO BE GIVEN INSIGHT, TO SEE HOW PEOPLE LIVE IN THOSE CULTURES. THEY WANT TO MAKE UP THEIR OWN MINDS ABOUT PLACES WHICH OUR MEDIA VISITS AND REPORTS ON. BUT, THEY DON'T WANT TO SEE IT FROM A CANADIAN OR WESTERN POINT OF VIEW. THEY WANT THE GENUINE ARTICLE. THEY WANT TO KNOW WHAT IS GOING ON IN THE HEAD OF AN IRANIAN FILMMAKER. THEY WANT TO FEEL WHAT IT IS LIKE TO BE IN SARAJEVO OR BELGRADE FROM SOMEONE WHO LIVES THERE.

WITH THAT AS CONTEXT, LET ME RETURN TO THE FACTORS THAT CAME TOGETHER IN 1976 TO CREATE THE FESTIVAL. SOME WERE LOCAL, SOME INTERNATIONAL. BY 1980 WE WERE OFFERING SOMETHING FOR EVERYONE. THE HIGHBROW SHARED A BERTH WITH THE MAINSTREAM, THE OBSCURE WITH THE FAMILIAR, THE SERIOUS WITH THE DAFFY. THAT LAST SENTENCE IS FROM THE *NEW YORK TIMES*, ONE OF THE GROWING BAND OF MEDIA WHO STARTED TO COVER THE FESTIVAL - AND THEN RAVE ABOUT IT. THIS YEAR, WE WILL ACCREDIT OVER 800 MEDIA ORGANIZATIONS, TO EVERYONE FROM *VANITY FAIR* AND *THE ECONOMIST*, *THE TIMES OF INDIA* AND YES, THAT BEACON OF TRUTH, *IZVESTIA*.

THE FESTIVAL ALSO BEGAN TO CREATE THAT CRUCIAL THING CALLED CRITICAL MASS. IT IS HARD TO WORK IN ISOLATION. ARTISTS, POLITICIANS, BUSINESSMEN - ALL OF THEM NEED OTHERS

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TO HELP THEM REALISE THEIR DREAMS. I DON'T THINK IT IS AN ACCIDENT THAT A GROUP OF TORONTO FILMMAKERS AND PRODUCERS - DAVID CRONENBERG, ATOM EGOYAN, PATRICIA ROZEMA, ROBERT LANTOS, AND SOME OF THE PEOPLE UP HERE - CLEMENT VIRGO, MICHAEL MacMILLAN, DON McKELLAR, SEATON McLEAN - STARTED TO CREATE AN IMPACT AT THE SAME TIME AS THE FESTIVAL. MANY OF THEM WORKED FOR IT IN THEIR EARLY DAYS. IT GAVE THEM A POWERFUL SENSE OF THE OUTSIDE WORLD - AND IT HELPED THAT THIS OUTSIDE WORLD CAME TO TORONTO. ANOTHER VISIONARY, NORMAN JEWISON, UNDERSTOOD THIS NEED TO CREATE CRITICAL MASS WHEN HE FOUNDED HIS REMARKABLE CANADIAN FILM CENTRE TO TRAIN FUTURE FILMMAKERS.

TODAY THE FESTIVAL GROUP IS A \$12 MILLION A YEAR OPERATION. WE RUN CINEMATHEQUE ONTARIO, A YEAR ROUND SCREENING PROGRAMME - THE FILM REFERENCE LIBRARY - SPROCKETS, OUR CHILDREN'S FILM FESTIVAL - THE FILM CIRCUI, WHICH TAKES CANADIAN AND INDEPENDENT FILMS TO 50 CITIES ACROSS CANADA. WE ARE PUBLISHING, DEVELOPING AN ARCHIVES AND STARTING AN EDUCATIONAL PROGRAMME.

THE FESTIVAL IS NOT ONLY ONE OF THE MOST IMPORTANT IN THE WORLD, IT IS ALSO ONE OF THE WORLD'S KEY FILM MARKETS. OVER 350 BUYERS FROM 25 COUNTRIES COME HERE TO ACQUIRE FILMS, SPENDING \$20 MILLION ANNUALLY IN ACQUISITIONS.

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AS OUR PARTNERS IN OTTAWA, AT QUEEN'S PARK AND CITY HALL KNOW, WE ARE A POWERFUL MAGNET FOR TOURISTS. NEW TAX DOLLARS AND ALL KINDS OF DIRECT AND INDIRECT JOBS ARE CREATED. MOST IMPORTANTLY, WE ARE A HUGE PUBLIC EVENT AND OUR COMMUNITY IS ENRICHED AND ENLIVENED, MAKING TORONTO AND ONTARIO AN ATTRACTIVE AND EXCITING PLACE TO LIVE AND WORK.

WE ARE BLESSED WITH THE UNIQUE AND OUTSTANDING SUPPORT OF OUR GOVERNMENTS AND OUR PRIVATE PARTNERS - SOME OF WHOM ARE SITTING AT THIS HEAD TABLE: ALLEN KARP, MICHAEL MacMILLAN, SEATON McLEAN, BLAKE GOLDRING AND ADAM OSTRY. OVER 200 CORPORATE SPONSORS INVEST SOME \$6 MILLION IN THE FESTIVAL. THE CANADIAN FILM INDUSTRY USES US TO PROMOTE AND PUBLICIZE FILMS THAT ARE ABOUT TO BE RELEASED. *THE RED VIOLIN* OPENED OUR FESTIVAL A COUPLE OF YEARS AGO AND WENT ON TO GROSS \$15 MILLION AND WIN AN OSCAR. *CUBE* HAD ITS WORLD PREMIERE HERE AND RETURNED ANOTHER \$20 MILLION. ONE OF LAST YEAR'S GALAS, *SUNSHINE* IS ONE OF THIS YEAR'S SURPRISE HITS IN THE US.

THIS IS THE GOOD NEWS STORY. WE SHOULD BE PROUD OF WHAT WE HAVE ACCOMPLISHED. THE ECONOMY IS IN GOOD SHAPE, WEALTH IS BEING CREATED AT A RECORD PACE, DEFICITS HAVE BEEN WRESTLED TO THE GROUND.

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BUT, AT THE SAME TIME THE FILM FESTIVAL IS DOING SO WELL OUR SISTER ARTS ORGANIZATIONS IN THIS CITY ARE EXPERIENCING SIGNIFICANT CHALLENGES. WITH NEWS ABOUT THE OPERA, SYMPHONY AND BALLET REGULARLY APPEARING IN THE MEDIA, SOME DAYS THERE IS A FEELING THAT THERE IS MORE BAD NEWS THAN GOOD.

TORONTO USED TO BE ONE OF NORTH AMERICA'S GREAT 'QUALITY OF LIFE' CITIES. AND IN MANY WAYS, IT STILL IS. BUT, ON A COMPARATIVE BASIS, OUR VAUNTED 'QUALITY OF LIFE' IS BEGINNING TO LAG BEHIND THAT OF AMERICAN AND EUROPEAN CITIES WHO ARE INVESTING HEAVILY IN THEIR DOWNTOWNS AND CULTURAL INFRASTRUCTURES.

IF TORONTO DOESN'T WANT TO BE LEFT BEHIND WHAT SHOULD WE DO? THE ARTS COMMUNITY MUST BUILD A BRIDGE TO THE CORPORATE SECTOR AND OUR VARIOUS LEVELS OF GOVERNMENT. WE MUST BE ABLE TO ARTICULATE THE IDEA THAT, CONTROVERSIAL AS IT MIGHT SOUND, CULTURE IS AS IMPORTANT AS HEALTH AND EDUCATION. WE MUST MAKE EVERYONE UNDERSTAND THAT THE ARTS BUILD COMMUNITIES, THEY FOSTER UNDERSTANDING AND WELL-BEING, AND THEY ARE ALSO ECONOMICALLY ESSENTIAL TO THIS CITY, PROVINCE AND COUNTRY.

FOR THOSE OF YOU WHO QUESTION THIS, LET ME REMIND YOU HOW A SINGLE BUILDING TRANSFORMED AN ENTIRE CITY. CAST YOUR

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EYES ON BILBAO, A ONCE RUN-DOWN PORT IN NORTHERN SPAIN.

TODAY IN THE MIDDLE OF AGING RAIL YARDS SITS THE GUGGENHEIM MUSEUM, THAT BERRILY CIRCULAR TITANIUM BUILDING DESIGNED BY THE TORONTO-BORN FRANK GEHRY.

WHEN IT OPENED IN 1998, THE GUGGENHEIM WAS MEANT TO ATTRACT 400,000 VISITORS A YEAR. SO, WHEN 1.3 MILLION VISITORS STARTED POURING INTO BILBAO, THE CITY WAS FORCED TO RESTORE ITS ANCIENT CENTRE. RESTAURANTS AND INNS SPROUTED UP. BUT, THIS ONLY ATTRACTED MORE VISITORS, WHICH CREATED MORE JOBS, WHICH CREATED MORE TAX REVENUES, WHICH ... WELL, YOU GET MY POINT.

NOT SURPRISINGLY, THE NEXT LARGE PROJECT ON THE FESTIVAL GROUP'S AGENDA IS A BUILDING TO HOUSE OUR MANY ACTIVITIES. A BUILDING THAT WILL HAVE THEATRES, EXHIBITION AND DISPLAY SPACE, BE INTERACTIVE AND WORK AS A TOURIST DESTINATION, SHOWCASING NEW TECHNOLOGY AND EDUCATING THE PUBLIC TO THE JOYS OF THE MOVING IMAGE.

I BELIEVE THAT THE LEADERSHIP TO MOVE TORONTO'S CULTURE FORWARD MUST COME FROM WITHIN THE ARTS COMMUNITY. IT MAY WELL BE TIME FOR THE MAJOR ARTS ORGANIZATIONS IN THIS CITY TO COME TOGETHER. IN THE UNITED STATES, THE FILM

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STUDIOS HAVE AN ASSOCIATION WHICH WAS CREATED TO ENSURE THAT THEIR MESSAGE IS HEARD LOUD AND CLEAR. THAT ASSOCIATION IS RUN BY JACK VALENTI - POSSIBLY THE MOST POWERFUL MAN IN THE WORLD OF FILM TODAY - AND ONE WHO HAS THE EAR OF THE PRESIDENT AND INTERNATIONAL HEADS OF STATE.

IN TORONTO, WE HAVE A KEY GROUP OF MAJOR ARTS ORGANIZATIONS WHOSE COMBINED BUDGETS EXCEED \$100 MILLION ANNUALLY. THIS GROUP IS VITAL TO THE CULTURAL AND ECONOMIC LIFE OF THIS CITY. TOGETHER, WITH ONE VOICE, WE COULD MOVE THIS CITY FORWARD - TO A NEW ERA OF CULTURAL RICHNESS AND PROSPERITY.

WE NEED TO MAKE OUR CASE WITH THE PUBLIC, THE GOVERNMENT AND OUR CORPORATE PARTNERS. WE CANNOT EXPECT OTHERS TO ARGUE OUR CASE FOR US. WE MUST DO THIS JOINTLY AND SHOW THAT WE ARE A SECTOR THAT HAS AND WILL ADD MANY BENEFITS TO OUR COMMUNITY. WE REALIZE THAT A HEALTHY SYMPHONY, OPERA, BALLET, AND THEATRE ARE AS ESSENTIAL TO THIS CITY AS IS A HEALTHY FILM FESTIVAL.

DO WE HAVE A STORY OF LEADERSHIP IN TORONTO?
INDIVIDUALLY, YES WE DO!

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ED AND DAVID MIRVISH TO NAME ONLY TWO.

AND THEY HAVE TWO BUILDINGS, NOT ONE, SO THE COMPARISON TO BILBAO ISN'T EXACT. BUT WE OFTEN FORGET THAT THE ROYAL ALEX AND THE PRINCESS OF WALES ALONE DRAW 270,000 AMERICAN VISITORS TO TORONTO EACH YEAR. THOSE THEATRES ADD 8,000 JOBS TO THE TORONTO ECONOMY EACH YEAR.

WHAT ED MIRVISH DID MANY YEARS AGO, IS WHAT CIVIC AND CORPORATE LEADERS IN CITIES LIKE CHICAGO, DETROIT, ATLANTA, BIRMINGHAM, GLASGOW, AND MANY MORE - ARE DOING TODAY. THEY ARE CREATING IMAGINATIVE NEW PARTNERSHIPS INVOLVING COMPANIES, GOVERNMENTS, THE ARTS AND VISIONARY INDIVIDUALS.

TOGETHER, THEY ARE TURNING SORRY DOWNTOWNS INTO VIBRANT NEIGHBOURHOODS. AND THEY'RE USING THE ARTS AS THEIR WEAPON. FROM FILM FESTIVALS TO OPERA HOUSES, THE MOVE IS ON IN AMERICA AND EUROPE TO CREATE CITIES WHOSE SO-CALLED LIFESTYLE BENEFITS ARE BETTER THAN THE ONE NEXT DOOR.

WHY? WELL, THEY'RE ALL COMPETING FOR JOBS AND INVESTMENT. IT SEEMS THE TECHNOLOGY REVOLUTION HAS CREATED A NUMBER OF NEW ATTRIBUTES THAT BUSINESS VALUES VERY HIGHLY. INCREASINGLY AT THE TOP OF THAT LIST ARE THE SO-CALLED 'SOFT'

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QUALITIES THAT INVESTORS AND GOVERNMENTS NOW KNOW TO BE CRITICAL TO AN ORGANIZATION'S - AND A COMMUNITY'S - SUCCESS. QUALITIES LIKE A LIVELY ARTS SCENE, HOT AND COLD RUNNING FESTIVALS, ARTS INDUSTRIES. IN THE WORDS OF SIR PETER HALL: "CREATIVITY IS NO LONGER AN INCIDENTAL MIRACLE THAT HAPPENS OCCASIONALLY IN EXCEPTIONALLY-FAVOURIED CITIES, IN A GLOBAL ECONOMY IT IS NOW A CENTRAL PART OF THE BUSINESS OF BEING A SUCCESSFUL CITY."

ON A CORPORATE AND GOVERNMENT LEVEL, IT TAKES BOTH MONEY AND WILLPOWER TO KICK-START THE ARTS. THEY NEED TO BE SEEN AS AN EQUAL PLAYER, ALONGSIDE HEALTH AND EDUCATION. THEY DESERVE OUR CONSTANT CARE AND ATTENTION BECAUSE THEY RETURN TO OUR SOCIETY MUCH MORE THAN WE EVER GIVE TO THEM.

I'VE ALREADY GIVEN YOU MY VIEWS ON THE POTENTIAL FOR A NEW ARTS ASSOCIATION - A PARTNERSHIP OF KEY CULTURAL ORGANIZATIONS WHOSE TASK IS TO SELL THE PUBLIC, BUSINESS AND GOVERNMENT ON THE IMPORTANCE OF THE ARTS.

ON AN INDIVIDUAL LEVEL, THE RESURGENCE OF TORONTO AS ONE OF THE WORLD'S MOST CIVIL AND EXCITING CITIES ALSO TAKES MONEY AND WILL.

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THERE IS A NEW GENERATION OF PHILANTHROPISTS OUT THERE, MEN AND WOMEN LIKE BLAKE GOLDRING - CEO OF AGE, ONE OF OUR MAJOR SPONSORS. HE - AND OTHERS - LIKE MICHAEL MacMILLAN, SEATON McLEAN AND ALLEN KARP - STAND AS EXAMPLES OF THE KIND OF LEADERS THAT WE NEED TO FOLLOW IN ED MIRVISH'S FOOTSTEPS.

IF YOU ARE IN THE AUDIENCE, I URGE YOU TO TAKE A HARD LOOK AT THE IMPORTANCE YOU PLACE ON THE ARTS.

CANADIAN CINEMA IS MY PASSION. EACH YEAR I STAND IN AWE OF PEOPLE I KNOW WHO PUT THEIR DREAMS AND IDEAS ON FILM. NORMAN, CLEMENT AND DON - AND MANY OTHER TALENTED CANADIAN FILMMAKERS - REACH INTO A SPECIAL DOMAIN WITH EVERY FILM. THEY WRESTLE THEIR IDEAS INTO SHAPE AND TURN THEM INTO IMAGES, MAKING MAGIC AND ALSO GIVING US A SENSE OF WHAT IT IS LIKE TO LIVE IN THIS COUNTRY. THEIR CREATIONS ARE IMPORTANT TO ME. I WANT TO FIGHT TO MAKE MORE SPACE FOR THEIR WORK.

YOU'LL NOTICE THAT A SILVER SUBWAY TOKEN WAS WAITING FOR YOU ON YOUR PLATE.

THIS IS NOT JUST A GIFT FROM THE FILM FESTIVAL. ON OUR SILVER ANNIVERSARY.

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IT'S A REMINDER OF WHAT WE, AS TORONTONIANS COLLECTIVELY SPEND ON CULTURE. EACH YEAR, THE CITY OF TORONTO INVESTS THE EQUIVALENT OF THREE SUBWAY TOKENS PER PERSON IN THE ARTS. THAT IS WHAT IT TAKES TO KEEP OUR CITY'S CULTURAL HEART PUMPING. NOW, IMAGINE IF, NEXT YEAR, EVERYONE WHO LIVES IN TORONTO WERE TO GIVE ANOTHER SIX DOLLARS, OR THREE SUBWAY TOKENS. TORONTO COULD KICK START A CULTURAL RENAISSANCE THAT WOULD BE THE ENVY OF THE WORLD.

FOR I BELIEVE THE ARTS ARE SIMPLY TOO BIG FOR US TO FAIL THEM IN SUCH A SMALL WAY.

THANK YOU AND I LOOK FORWARD TO SEEING YOU ALL OVER THE NEXT TWO WEEKS.

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