



2001-2002 STATUS REPORT

and

2002-2004 ACTION PLAN

Implementation of Section 41 of the *Official Languages Act*

May 30, 2002

Contents

	<u>page</u>
1. INTRODUCTION	1
1.1 TELEFILM CANADA'S MANDATE	1
1.2 CORPORATE OBJECTIVES	1
2. 2001-2002 STATUS REPORT	3
2.1 CONSULTATIONS AND ORGANIZATIONAL ASPECTS	3
2.2 OPERATIONS	5
3. 2002-2004 ACTION PLAN FOR IMPLEMENTATION OF SECTION 41 OF THE <i>OFFICIAL LANGUAGES ACT</i>	8
3.1 CONSULTATIONS AND ORGANIZATIONAL ASPECTS	8
3.2 OPERATIONS	9
4. CONCLUSION	10

APPENDICES

- I. LIST OF PROJECTS SUPPORTED BY TELEFILM CANADA IN 2001-02
- II. PERFORMANCE MEASURE REPORT
- III. TELEFILM CANADA OFFICES AND PERSONS RESPONSIBLE FOR IMPLEMENTATION OF SECTION 41

SUMMARY

Telefilm Canada (“Telefilm” or “the Corporation”) is a federal cultural organization dedicated primarily to the development and promotion of the Canadian film, television, new media and music industries.

Telefilm Canada invests in the production of high-quality national content that fulfils the cultural aspirations of all Canadians. One of the Corporation’s key goals is to help Canadian works reach larger audiences at home and abroad.

2001-2002 STATUS REPORT

Immersion Program for Francophone Producers Outside Quebec

For the third consecutive year, Telefilm took the lead in organizing the Immersion Program for Francophone producers outside Quebec, in conjunction with Canadian Heritage and the Alliance des producteurs francophones du Canada.

The primary objective of the program is to encourage closer ties between Canadian producers operating in French far from the Francophone decision-making centre and French-language broadcasters. In addition to broadcasters and distributors, the presence of Quebec producers, professional associations and funding agencies at these intensive sessions has enabled Francophone producers from outside Quebec to establish a business network that is strengthened from year to year.

Training for Francophone Writers and Directors Outside Quebec comes after dev in body

The Interdepartmental Partnership with Official-Language Communities (IPOLC) served to meet a number of training needs. Again in 2001-02, INIS organized professional development workshops for writers and directors living and working outside Quebec.

Support for Projects in Development

In order to ensure financial support for development by producers in linguistic minority situations, corporate envelopes for the development of television projects were created under the Equity Investment Program of the Canadian Television Fund. These envelopes are administered by Telefilm Canada.

Consultations with the Industry and Partners

In 2001-02, as in previous years, Telefilm consulted directly with the industry and took part in several national and regional consultations headed by the Department of Canadian Heritage. In addition, Telefilm’s regional directors met regularly with producers, departments and organizations working in or with the Francophone community outside Quebec. These meetings served to identify ways to better meet the specific needs of the production community in minority situations.

Operations

One important feature of Telefilm’s strategy has been to take into account the realities of producers in linguistic minority situations when allocating its production funds, insofar as possible.

- There were 37 French-language projects from outside Quebec in 2001-02 with total budgets of \$17.2 million, an increase of 60% over 2000-01; Telefilm participation rose by 37%, totaling \$4.7 million.
- English-language production in Quebec saw a considerable increase in 2001-02: the 85 projects made in English in Quebec had total budgets of \$93.9 million, with Telefilm participation of \$15.7 million. This increase is largely due to the financing of two big-budget features and a major drama series.

The CTF remained the principal source of support for production. The Canada Feature Film Fund and the Canada New Media Fund also proved important to fostering production growth in linguistic minority communities, enhancing Telefilm's capacity to help producers in such situations expand their volume of business.

In addition to assisting production, Telefilm maintained support for versioning and for Canadian festivals that take place in linguistic minority environments.

Performance Measurement

In order to better assess its performance in relation to business plan objectives and fulfil government accountability requirements, Telefilm has developed a series of performance measures, one of which serves to gauge the resources devoted to the linguistic minority communities. The Corporation can thus ensure that a growing portion of the resources allocated to the regions go to productions from these communities. The target is based on the demographic weight of each community, with the results depending on the number and quality of the projects submitted.

2002-2004 ACTION PLAN

Consultations with the Industry and Partners

In order to respond to the specific needs of its clientele, Telefilm will continue to consult official-language minority communities by various means and in all regions of the country.

Within the IPOLC framework, Telefilm will continue to foster the development of French-language production outside Quebec, and it hopes to see specific initiatives established for English-language production in Quebec further to research on Anglophones working in the audiovisual field in that province. Training workshops for Francophone writers and directors outside Quebec will be held again. The program to support projects in development by means of corporate envelopes and to assist participation in foreign markets will be maintained.

Operations

Telefilm was able to increase its contribution to the growth of business by producers in linguistic minority communities this year thanks to its three main production funds: the Canadian Television Fund, the Canada Feature Film Fund and the Canada New Media Fund.

The annual updating of performance measure data on resources devoted to linguistic minority communities will show the extent to which this goal is achieved. In addition to assisting production, Telefilm intends to maintain its support for versioning and for Canadian festivals taking place in linguistic minority situations.

It bears noting that 2001-02 saw the creation of the Music Entrepreneur Program, which will increase Telefilm Canada's commitment capacity by more than \$20 million over two years for established and emerging companies operating in this sector.

1. INTRODUCTION

1.1 TELEFILM CANADA'S MANDATE

Telefilm Canada ("Telefilm" or "the Corporation") is a federal cultural organization dedicated primarily to the development and promotion of the Canadian film, television, new media and music industries.

Telefilm Canada invests in the production of high-quality national content that fulfils the cultural aspirations of all Canadians. One of the Corporation's key goals is to help Canadian works reach larger audiences at home and abroad.

Of the various funds and programs administered by Telefilm Canada, the following are the most likely to be of interest to the official-language minority communities:

- Canadian Television Fund – Equity Investment Program (CTF-EIP)
- Canada Feature Film Fund
 - Development, Production and Distribution Support Program
 - Screenwriting Assistance Program
 - Low Budget Independent Feature Film Assistance Program
- Canada New Media Fund
- Music Entrepreneur Program
- Industrial and Professional Development Fund (IPDF)
- National Training Program in the Film and Video Sector

In developing its new five-year Business Plan, Telefilm has taken into account the ongoing evolution of the film, television and digital media industries. The Corporation views these various types of production as communication tools that serve to convey the Canadian experience in all aspects of its diversity, linguistic and other.

1.2 CORPORATE OBJECTIVES

Telefilm's five-year Business Plan includes four key objectives aimed at maintaining efficient, effective and accessible services. Its strategy is enriched by regular consultation with the Corporation's clients and partners. Each objective complies with the requirements of Section 41 of the *Official Languages Act*; several of the strategies are related to official-language minority communities, notably as regards increasing production resources and contributing to the development of small and medium-size companies.

Telefilm's priority objective is to increase the viewers and users of Canadian products at home and abroad. To do so, the Corporation will take concerted action to enhance its strategies and financial support for the promotion, marketing and distribution of distinctively Canadian, high-quality content in order to substantially increase its domestic market share, its visibility and its presence on the international market. Today more than ever, there is a pressing need to build bridges between these Canadian cultural products and all possible audiences.

The Corporation is also committed to providing equitable support to productions in both official languages, while giving particular consideration to productions made in linguistic minority situations in and outside Quebec (i.e. English-language production in Quebec and French-language production outside Quebec).

For some years now, Telefilm Canada has worked steadily to improve its management framework with respect to policy, procedures and administrative controls and human resources. The Corporation has also established a risk management system, an internal audit plan and an activity-based costing policy. Over the next five years, Telefilm Canada intends to build on these strong

points and position itself at the forefront of best practices and leading-edge business models. In so doing, it will seek to simplify its business processes and make them more transparent and even-handed.

In this context, Telefilm Canada wants to maintain its status as an efficient **cultural investor**, with competent employees, a decentralized approach and rigorous service standards meeting client needs and partner expectations. This is an important aspect, as is the objective to improve the financial stability of small and medium-size businesses.

The following sections deal first with Telefilm's achievements in the area of official-language minority communities in 2001-02, then with the Corporation's proposed 2002-2004 Action Plan. This plan is open-ended to allow for changes in the environment and eventual feedback or suggestions from our principal clients and partners.

2. 2001-2002 STATUS REPORT

2.1 CONSULTATIONS AND ORGANIZATIONAL ASPECTS

Immersion Program for Francophone Producers Outside Quebec

Telefilm again took the lead in organizing the Immersion Program for Francophone producers outside Quebec, in conjunction with Heritage Canada and the Alliance des producteurs francophones du Canada. For the third consecutive year, meetings with French-language program distributors and broadcasters enabled Francophone producers from outside Quebec to consolidate business relationships with key players in the French-language industry. These meetings took place on October 17, 18 and 19, 2001, in Montréal.

The primary objective of the Immersion Program is to encourage closer ties between Canadian producers operating in French far from the Francophone decision-making centre and French-language broadcasters. In addition to broadcasters and distributors, the presence of Quebec producers, professional associations and funding agencies at these intensive sessions has enabled Francophone producers from outside Quebec to establish a business network that is strengthened from year to year.

Training for Francophone Writers and Directors Outside Quebec

IPOLC served to meet some of the training needs expressed during the Immersion Program for Francophone producers outside Quebec held in fall 2000. Once again in 2001-02, professional development workshops were offered for Francophone writers and directors living and working outside Quebec. The training program, developed by the Institut national de l'image et du son, is designed to perfect professional drama writing and directing techniques and delivered in intensive workshops over a total of six weeks. The writers' workshop took place in Montréal in October 2001, at INIS, while the directors' workshop was held in Ottawa in the Radio-Canada studios. In February 2002, the writers and directors came together in Montréal, at INIS, to pool their acquired expertise.

Support for Projects in Development

In order to ensure financial support for development by Francophone producers in linguistic minority situations, corporate envelopes for the development of television projects have been created under the Equity Investment Program of the Canadian Television Fund. Each production company can access a minimum envelope of \$30,000 for projects in French admissible for CTF support. Participation is provided in the form of an advance repayable on the first day of shooting. These envelopes are administered by Telefilm Canada.

Consultations with the Industry and Partners

For the purpose of identifying ways to better respond to the specific needs of the linguistic minority production community, Telefilm continued to consult with official-language communities in minority situations by various means and in all regions of the country:

- Official-language minority communities represented at all our regular consultations
- Participation in the important Working Group on Media Arts, which includes a number of key players: APFC, CTF, broadcasters, Department of Canadian Heritage and National Film Board
- Regional and national consultations under the auspices of the Department of Canadian Heritage, notably with notamment the Fédération culturelle canadienne-française pour le développement des arts et de la culture de la francophonie canadienne
- Regular meetings between Telefilm's regional directors and producers, departments and organizations working with or in French-language communities outside Quebec

Performance Measurement

In 2001-02, the portion of Telefilm's funding resources allocated to official language communities in linguistic minority situations represented 10.8% of the Corporation's commitments, a percentage commensurate with Canada's linguistic breakdown.

Over the past ten years, Telefilm Canada has devoted an average of 6.4% of its resources to such projects; 6.5% of Canadians live in official-language minority communities (source: Statistics Canada).

It bears noting that the full integration of Section 41 into the Corporation's programs and services has had direct effects, among them heightened awareness in the organizational culture and the influence of community organizations – particularly the APFC – in program development. The ultimate impact sought is thriving French-language and English-language production companies in minority situations.

Organizational Aspects

Telefilm Canada named Human Resources director Stella Riggi official languages champion in 1999. Ms. Riggi has continued to participate regularly in champion meetings and to provide leadership on official language matters within the Corporation.

Management demonstrated its commitment to the official languages program by substantially increasing the related budget in order to establish an integrated plan for official language management. The budget doubled in size during fiscal 2001-02.

Further to this initiative, an annual budget of \$25,000, for two consecutive years, was allocated to the language training immersion program. Human Resources first developed a detailed plan setting out the issues and corporate objectives, which was presented to and approved by senior management in June 2001.

One of the program's objectives is to raise the linguistic profile of the Management Committee members, the regional office directors and the employees providing service to the public. The plan includes a corporate objective, which is for bilingual national meetings involving the regional directors by the fall of 2002.

Implemented in 2000, the corporate intranet has been a great success. Implementation phases 1 and 2 are now completed. The intranet facilitates access, exchange and the sharing of corporate

information across all Telefilm offices, in both official languages. The Corporation uses this communication tool to inform and raise awareness among its employees.

From the corporate perspective, Telefilm Canada produces all its official documents in both official languages and makes them available on its website (e.g. business plan, policy documents, funding application forms).

All programs involving official-language communities in minority situations (including IPOLC) are promoted through associations and media that reach these communities. Also of note, the meetings of the Corporation's Board take place in a bilingual environment (assisted by simultaneous translation); the minutes are bilingual as well.

Lastly on the organizational level, we want to re-emphasize the fact that the project selection process encourages the exchange of information among Telefilm's offices, thus furthering mutual understanding between the linguistic communities. Two aspects warrant particular mention: the regional directors and the Operations business unit managers hold cross-country phone conferences twice a week to keep the group informed about current projects and make final decisions; they also meet in person twice a year to discuss Operations strategy issues and activity development.

2.2 OPERATIONS

Principal Production Funds (television, feature film, new media)

As reflected in the following table, there was vigorous growth in the volume of activity generated by companies in linguistic minority situations having received Telefilm support. **Overall production budgets doubled compared to 2000-01, totalling a record \$111 million.** Telefilm's financial participation in this type of production averages approximately 23% for the past six fiscal years.

The portion of the Telefilm Canada's overall commitments allocated to projects in linguistic minority situations has risen from 6.3% in 1996-97 to 10.8% in 2001-02 (see Data Table in Appendix II). This represents an increase of more than 70%.

Evolution of Production by Companies in Official-language Minority Situations 1996-97 to 2001-02

New projects only: Canadian Television Fund, Canada Feature Film Fund and Canada New Media Fund

	1996-97	1997-98	1998-99	1999-00	2000-01	2001-02
French outside Quebec						
Projects	10	12	13	16	27	37
Total budgets	\$2.0 million	\$3.4 million	\$7.0 million	\$9.0 million	\$10.8 million	\$17.2 million
Telefilm participation	\$0.7 million	\$1.2 million	\$2.6 million	\$3.0 million	\$3.5 million	\$4.7 million
% Telefilm share	35%	35%	37%	34%	32%	28%
English in Quebec						
Projects	37	44	59	47	47	85
Total budgets	\$39.1 million	\$18.8 million	\$79.7 million	\$37.2 million	\$39.4 million	\$93.9 million
Telefilm participation	\$11.3 million	\$4.5 million	\$11.4 million	\$8.4 million	\$8.2 million	\$15.7 million
% Telefilm share	29%	24%	14%	23%	21%	17%
Total						
Projects	47	56	72	63	74	122
Total budgets	\$41.1 million	\$22.2 million	\$86.7 million	\$46.2 million	\$50.2 million	\$111.2 million
Telefilm participation	\$12.0 million	\$5.7 million	\$14.0 million	\$11.4 million	\$11.7 million	\$20.5 million
% Telefilm share	29%	26%	16%	25%	23%	18%

* The list of projects from companies in official-language minority situations supported by Telefilm appears in Appendix I. As of May 29, 2002, annual report data is unaudited.

The above figures reveal the following:

- There were 37 French-language projects from outside Quebec in 2001-02 with total budgets of \$17.2 million, an increase of 60% over 2000-01; Telefilm participation rose by 37%, totalling \$4.7 million.
- In 1996-97, French-language projects outside Quebec accounted for 5% of the total budgets of all projects from linguistic minority situations; by 2001-02, this figure had risen to 15%.
- During the same period, the portion of Telefilm's resources allocated to French-language projects, compared to all projects from linguistic minority situations, rose from 6% to 23%.
- In 1996-1997, the ratio of projects from linguistic minority situations was 3.7:1, in favour of English; it now stands at 2.3:1.
- English-language production in Quebec saw a considerable increase in 2001-02: the 85 projects made in English in Quebec had total budgets of \$93.9 million, with Telefilm participation of \$15.7 million.
- The increased figure for production in English in Quebec is largely due to the financing of a major drama series and two features with combined budgets of over \$30 million.

With an annual budget of approximately \$100 million, the Canadian Television Fund (CTF) remains the principal source of support for production. Of note are the cumulative incentives that the CTF provides for regional production, which includes most productions in linguistic minority situations.. In the assessment and weighting grid of the Equity Investment Program (EIP), regional production can score up to 10 additional points.

The Canada Feature Film Fund, the Canada New Media Fund and Music Entrepreneur Program also contribute to the growth of production in linguistic minority communities.

Versioning Activities

One of the main goals of Telefilm's Versioning Assistance Fund is to ensure that Canadians have the broadest possible access to Canadian productions in both official languages. In 2001-02, Telefilm maintained its contribution to versioning with commitments totalling close to \$1.5 million.

Canadian Festivals

The Canadian Film and Video Festivals Grants Fund (also known as *Canada Showcase*) has provided ongoing support for all recognized festivals for many years. As part of its official languages initiatives in 2001-02, Telefilm supported festivals that show films in the minority official language of the provinces in which they are held:

- In Winnipeg: Cinémental, the only French-language film festival in the region (at which Telefilm presented an award for Best Short) and the International Festival of Films for Kids of all Ages, which has a significant French-language component
- In Vancouver: the Rendez-vous du cinéma québécois et francophone
- In Moncton: the Festival international du cinéma francophone en Acadie
- In Sudbury: Cinéfest, which includes a French-language component

In addition, Telefilm allocated funds for electronic subtitling or narration at the Montréal World Film Festival, the Festival du cinéma international en Abitibi-Témiscamingue, the Carrousel international du film à Rimouski and the Rendez-vous du cinéma québécois to make films equally accessible to English-speaking and French-speaking moviegoers. And again this year, Telefilm provided sponsorship for Cinémania, an English-language festival held in Montreal.

3. 2002-2004 ACTION PLAN FOR IMPLEMENTATION OF SECTION 41 OF THE OFFICIAL LANGUAGES ACT

Telefilm Canada's Action Plan for the implementation of Section 41 of the *Official Languages Act* covers the period from 2002 to 2004. Again this year, the Corporation reiterates its firm commitment to implementing Section 41 in accordance with the terms of this plan.

3.1 CONSULTATIONS AND ORGANIZATIONAL ASPECTS

On March 20, 2001, Heritage Canada and Telefilm Canada signed a memorandum of understanding within the framework of the Interdepartmental Partnership with Official-Language Communities (IPOLC). This agreement took effect on April 1, 2001. The objectives developed therein were initially proposed in a document prepared in 2000 by the Corporation and the Alliance des producteurs francophones du Canada (APFC).

Three strategic initiatives are proposed: professional training, support for projects in development, and the development of sales and business partnership opportunities in Canada (immersion workshop in Montréal) and abroad (participation in international markets). Implementation of this three-year model began with the Immersion Program for Francophone producers outside Quebec and the producer training workshops held in 2000-01. The proposal for 2002-03 will aim to maintain the initiatives for Francophone producers, writers and directors Quebec. In additions, a study to ascertain the needs and reality of English-language producers in Quebec is under consideration. This study should serve to identify and establish specific initiatives for the development of this linguistic community in Quebec. Telefilm Canada has included these initiatives in its list of priorities for the next five years.

Through the National Training Program in the Film and Video Sector, created by the Department in 1999-00, Telefilm will allocate \$2.6 million to training in 2002-03. The major training schools across Canada, including the Institut de l'image et du son (INIS), will benefit from this support. INIS is a French-language school; among other programs, it offers training sessions across the country.

With respect to consultation, Telefilm intends to pursue its current efforts: meetings between regional directors and their clients aimed at ensuring the Corporation's appropriate response to regional needs and helping the directors develop their regional action plans; participation in consultations headed by Canadian Heritage.

Communications

Telefilm will launch its new website in spring 2002. In addition to grouping information by the sections that draw the most traffic – regional offices, funds and programs, coproduction, festivals and markets, catalogues and news – the site will highlight the feature film, television, new media and music industries, as well as the productions financed through Telefilm's funds and programs. The Corporation wants this communication tool to become an indispensable information hub that facilitates its business relationships with the industry and its partners.

Phase 3 of implementing the intranet will begin in fall 2002. This internal information exchange tool has proven indispensable for sharing corporate documents and procedural manuals across all offices, in both official languages.

Since March 2000, Telefilm employees have had access to official language courses aimed at ensuring service in both official languages in all of the Corporation's offices. The budget allocated by management will serve to maintain language training for employees in 2002-03.

Telefilm intends to see that communities in official-language minority situations are once again invited to take part in its program guideline review. To this end, Telefilm revises its mailing lists annually to ensure that all clients and partners receive the information it publishes. This year, as in past, the same information will go to journalists covering official-language minority communities. All programs involving official-language communities in minority situations (including IPOLC) are promoted through associations and media that reach these communities.

3.2 OPERATIONAL ASPECTS

Official-language communities in minority situations are increasingly familiar with Telefilm's mandate and with the conditions governing the Corporation's operations and the funds and programs it administers. It should be noted that Telefilm is subject to the requirements of the memoranda of agreement and contribution agreements signed with the Department of Canadian Heritage, which set out the fundamental objectives and guidelines for the funds and programs. Telefilm's role is to efficiently manage the envelopes assigned to it, in accordance with broad public policy objectives.

- **Production Assistance Funds (television, feature films and new media) and Music Entrepreneur Program**

Telefilm's commitment capacity has been raised by the creation of the Canada Feature Film Fund and the Music Entrepreneur Program and by additional funding for the Canada New Media Fund. This will enable Telefilm to increase its contribution to production growth among producers in linguistic minority communities again this year. Telefilm will continue to apply eligibility criteria that foster regional production in each of these funds by facilitating access for production companies from linguistic minority communities. In addition, resources are allocated so as to take into account as fairly as possible the needs of producers in linguistic minority situations. All regional offices are directly involved in setting the Corporation's priorities at the beginning of each year. The resources allocated to the four main funds in 2002-03¹ are as follows:

- Equity Investment Program, CTF	\$94.3 million
- Canada Feature Film Fund	\$81.6 million
- Canada New Media Fund	\$9 million
- Music Entrepreneur Program	\$10 million

All programs concerning feature films (versioning, festivals, distribution, marketing, etc.) have been grouped under the Canada Feature Film Fund. Financial support is available for Canadian distributors wishing to market Canadian productions versioned in either official language. In this manner, Telefilm helps to give Canadians improved access to national productions. Support for the dubbing or subtitling of television productions is still available through the Versioning Fund.

Through the CFFF, Telefilm Canada is committed to providing financial support for the Festival international du cinéma francophone en Acadie, held annually in Moncton, New Brunswick; the Cinéfest festival in Sudbury, Ontario, which includes a specific French-language component for the region; Cinémental, a Manitoba festival, which now receives ongoing financing from Telefilm; and the International Festival of Films for Kids of all Ages, in Winnipeg. In addition, Telefilm hopes to renew funding for Vancouver's Rendez-vous du cinéma québécois et francophone. The Corporation intends to provide continued special assistance for electronic subtitling at the Montreal World Film Festival, the Festival du cinéma international en Abitibi-Témiscamingue and the Carrousel international du film de Rimouski, and it will renew its sponsorship for Cinémania, an English-language film festival held in Montréal.

¹ These figures are subject to change, since some agreements are not yet signed. Furthermore, they do not include the resources allocated to festivals and foreign market participation, or to other forms of support.

It should be noted that the Corporation requires that these festivals reflect the cultural and linguistic realities of their respective environments. The organizations involved are also required to provide detailed reports on their activities (number of participants per event, etc.). This allows Telefilm to assess the relevance of its participation and to ensure that goals are met.

- **Industrial and Professional Development Fund (IPDF)**

Through the IPDF, Telefilm promotes the growth and industrial and professional development of the members of Canada's film and television industry. In some regions, communities can access this fund to organize seminars, assist with conferences and for specialized publications.

Each regional director has an envelope for industrial and professional development, which they use in keeping with the general objectives of their action plans and the needs of the regional production communities. Approximately \$970,000 is available for this purpose in 2002-03.

4. CONCLUSION

Between 2002 and 2004, Telefilm will be able to make still greater strides in supporting production in linguistic minority situations. The creation of the new Canada Feature Film Fund, the strategies developed within the IPOLC framework, and the National Training Program provide the Corporation with key tools for implementing initiatives pertinent to producer needs. Telefilm Canada is particularly proud to see the volume of production from companies in linguistic minority situations growing over time. And as this Action Plan indicates, Telefilm fully intends to pursue its efforts in this sense in 2002-03.

Telefilm plans to publicize its last-year results and this year's Action Plan in three main ways:

- Through appropriate distribution of the Action Plan in compliance with Section 41 of the *Official Languages Act*, notably through targeted mailing to members of the Alliance des producteurs francophones du Canada
- By making the Action Plan available on its intranet and its website (to be publicized by means of a targeted mailing to the various national and provincial players to keep them informed of the Corporation's activities in this area)
- By promoting the Action Plan at consultations and other meetings held during the year with representatives of official-language minority communities

It will be our pleasure to submit a copy of this document to the Commissioner of Official Languages, the Standing Joint Committee on Official Languages and representatives responsible for the official languages at the Department of Canadian Heritage.



Richard Stursberg
Executive Director

APPENDIX I
LIST OF PROJECTS SUPPORTED BY TELEFILM CANADA IN 2001-02

A- French Projects Outside Quebec	
<i>Development</i>	<i>Production</i>
1604 :L'ANNÉE D'UN COMMENCEMENT	AIR DE FAMILLE II (21-40)
44-SANS CHAGRIN	ARTISTE DANS L'ÂME (3-15)
AIR DE FAMILLE III (41-60)	BALLE DE MATCH
CANADA À LA CARTE II	CANADA À LA CARTE
CHEMISE (LA)	CEUX QUI ATTENDENT
CULTURE SANS FRONTIÈRE	CHAMPS DE BOUE (LES)
ELÉONORE ET AMÉDÉE	COUP DE THÉÂTRE I (1-13)
FAMILLE À LOUER	ÉCOLE DES RÊVES (L')
FRANCOPHONIES D'AMÉRIQUE III (10-12)	ENFANTS DE LA TERRE (LES)
CHAPEAU BAS	JEAN CAUX « LE PAQUETEUR D'OR »
IMPASSE D'AMOUR (I')	JOUER DANS L'ÎLE
MUSIQUE EN LIBERTÉ (LA)	LANGUE QUI FAIT JASER (UNE)
MUSIQUE POUR UN NOUVEAU MONDE	LIBÉRATEUR LIBÉRÉ
PROFILS II	MOMENTS ANXIEUX-VIES ANXIEUSES
SCIENCES POINT COM III (53-78)	OPUS 50
SUR LES TRACES DU MANITOBA FRANÇAIS	UN CORBEAU DANS LE SOLEIL
TÉKITOÉ	SAMUEL
	SCIENCES POINT COM II (27-52)
	TÉLÉ-LITTE I (1-13)
	VOYELLES ENCHANTÉES (LES)

B- English Projects in Quebec	
<i>Development</i>	
400 LIGHT YEARS FROM HOME	KARENA
ARCTIC (WHERE THERE IS NO FURTHER NORTH)	KISSING MICHELLE PFEIFFER
AT ANY PRICE	MACHINE GUN MOLLY
BARRIE TALES	MAKING THE GRADE
BASED ON A TRUE STORY	MAMBO ITALIANO
BLACKSTONE	MENTAL
BLUE VALENTINE	MIDNIGHT DOG
CALIFORNIA GIRLS	MONTREAL TALES
CHERRY DOCS	MUSKOX PATROL (THE)
CHRISTMAS STOCKING TALE (THE)	OVERFLOW (THE)
COMMUNITY AT THE CROSSROADS	PETAWAWA
COOL FILM (THE)	POZ
CRIME & PUNISHMENT: TO CURE OR TO KILL?	PRISONER IN A RED ROSE CHAIN
DO THIS AT HOME	RED RIGHT HAND
DRUG STORY (THE)	REVIVAL BLUES
ESCAPING	RING FINGER
FINDING EMMA	SECRET SCIENCE OF EVERYDAY THINGS
FLIGHT	SILENT CRY
FOLLOWING HUI SHEN	SILENT LOVE
GEO-GRAFFITI	SPOONS
GETTING BETTER ALL THE TIME	THAT FRENCH
IN A WOMAN'S BODY	THEY'LL DO THAT
INSIDE THE GREAT MAGAZINES	TRUE STORY
INTO THE SUN	UNITED STATES OF ALBERT
IRIS AND LIL	WITCH'S HAMMER
IRVING LAYTON	WOMAN ON THE BRIDGE
ISLES DE LA DEMOISELLE (L')	ZANETH
<i>Production</i>	
AUTOPSY OF A FILM DIRECTION	JUGLING DREAMS
BIRTH MARKS	LAST CHAPTER (1-12)
BLISS (1-8)	MARIPOSA AZUL
BOOK OF EVE	MUSICA SACRA
BUSHIDO	OUR GRIEVING HEARTS
BUTTWARS	REGINA
CHIEFS II (5-6)	SAVAGE MESSIAH
CLAUDE JUTRAS	SAVEDBYTHEBELLES.COM
COOL THREADS	SEEING IS BELIEVING
CRIME AND PUNISHMENT: TO CURE OR TO KILL?	SHE GOT GAME
DAFT PLANET (1-13)	SUMMER
FRED THE CAVEMAN (1-13)	SUMMER WITH THE GHOSTS
HEIST	UNDYING LOVE
IRVING LAYTON : A WILD PECULIAR JOY	WORST WITCH IV
	WUMPA'S WORLD

APPENDIX II

N.B. The performance measure takes into account funds and programs that are not accounted for in the Status Report on Official Languages.

Performance Measure Report

Measure number:	IND-20-20
Measure name:	Resources devoted to official-language minority communities
Goal linked to the measure:	Increase overall resources for regional production, in both official languages
Type of measure:	Quantitative, output
Preparation frequency:	Annual, at the end of the fiscal year

1. Summary of the measure

Regional development also includes the development of official-language minority communities. Accordingly, the Corporation wants to ensure that a growing portion of its resources is devoted to productions from such communities.

2. Data Table

Funding Allocated to Projects in Linguistic Minority Situation 1992-1993 to 2001-2002

	English Quebec	French Outside Quebec	Total Commitments to Projects in Linguistic Minority Situation	Telefilm Canada Total Commitments	
	\$000	\$000	\$000	\$000	% vs Total Commitments
1992-1993	6 022	60	6 082	149 900	4,1
1993-1994	4 892	782	5 674	154 300	3,7
1994-1995	9 350	444	9 794	142 500	6,9
1995-1996	8 065	362	8 427	158 800	5,3
1996-1997	12 304	692	12 996	206 000	6,3
1997-1998	4 706	1 347	6 053	165 300	3,7
1998-1999	11 268	2 562	13 830	172 400	8,0
1999-2000	8 400	3 013	11 413	160 680	7,1
2000-2001	9 469	3 413	12 882	179 370	7,2
2001-2002*	16 275	4 840	21 115	195 025	10,8
TOTAL	90 751	17 515	108 266	1 684 275	6,4

*As of May 29, 2002, annual report data is unaudited.

3. Data accounting method

- The Impromptu system was used to set up a database for the production and development assistance funds:
 - ◊ Television funds: CTCPPF and CTF
 - ◊ Feature Film Fund
 - ◊ Canada Feature Film Fund
 - Screenwriting Assistance Program
 - Low Budget Independent Feature Film Assistance Program
 - ◊ Other funds (Regular, Commercial, Multimedia, Mini-treaties and the Production Revenue Sharing Program)
- To ensure the accuracy of the data, the figures were verified against the documents used to prepare the annual report for each year in question.

4. Comments on the data analysis

- The portion of Telefilm's funds devoted to official-language minority communities in 2001-02 represents 10.8% of the Corporation's overall commitments for the year, constituting participation representative of Canada's linguistic breakdown.
- The amount allocated to such projects in 2001-02 is \$21.1 million. Telefilm's participation rose by a record 64%, compared to 2000-01 (see table below: Breakdown of Projects in Linguistic Minority Situation).
- This was the second record year for English-language production in Quebec. For the 94 projects made in English in Quebec, Telefilm's commitments amounted to \$16.3 million (see table below: Breakdown of Projects in Linguistic Minority Situation).
- French-language projects outside Quebec also saw an increase over 2000-01. In all, Telefilm contributed to the financing of 45 projects in French made outside Quebec, for a total of \$4.8 million (see table below: Breakdown of Projects in Linguistic Minority Situation).
- Support for projects in linguistic minority situations provided through the Canadian Television Fund is principally responsible for ensuring an equitable representation of Canada's linguistic breakdown.

5. Information concerning the target

Because the historical data varies randomly from one year to another, it is preferable to look at these variations over a period of two years or more. The following table presents moving averages of Telefilm commitments to official-language minority productions over two and three years compared to the Corporation's total commitments. It is noteworthy that the gap narrows by more than half when the annual calculation is replaced by a moving average over two years. The use of moving averages makes it possible to set more informed targets.

	English Quebec	French Outside Quebec	Total in Linguistic Minority Situation	Total Telefilm Commitments		Moving Averages	
	\$000	\$000	\$000	\$000	% of Telefilm Commitments	% of Telefilm Commitments	% of Telefilm Commitments
1992-1993	6 022	60	6 082	149 900	4,1	2 years	
1993-1994	4 892	782	5 674	154 300	3,7	3,9	3 years
1994-1995	9 350	444	9 794	142 500	6,9	5,3	4,9
1995-1996	8 065	362	8 427	158 800	5,3	6,1	5,3
1996-1997	12 304	692	12 996	206 000	6,3	5,8	6,2
1997-1998	4 706	1 347	6 053	165 300	3,7	5,0	5,1
1998-1999	11 268	2 562	13 830	172 400	8,0	5,8	6,0
1999-2000	8 400	3 013	11 413	160 680	7,1	7,6	6,3
2000-2001	9 469	3 413	12 882	179 370	7,2	7,1	7,4
2001-2002*	16 275	4 840	21 115	195 025	10,8	9,0	8,4
TOTAL	90 751	17 515	108 266	1 684 275	6,4	6,2	6,2

*As of May 29, 2002, annual report data is unaudited.

Telefilm Canada strives to allocate a portion of its resources commensurate with the population living in linguistic minority situations. However, this portion is conditional upon the number and quality of the projects submitted.

Over the past ten years, Telefilm Canada has devoted an average of 6.2% of its resources to such projects. As 6.5% of Canadians live in official-language minority communities, it remains for Telefilm to maintain this performance.

6. Changes to the measure or the target

Measure IND-20-20 has not been modified since the feasibility analysis in November 1998.

Prepared by Anne-Chantal Roy
Policy, Planning and Research Analyst
May 29, 2002

BREAKDOWN OF PROJECTS IN LINGUISTIC MINORITY SITUATION																				
Development, production and amendments																				
1992-1993 to 2001-2002*																				
As of May 29, 2002, annual report data is unaudited.																				
ENGLISH IN QUEBEC																				
	TV		Feature		Screenwriting		Low Budget		Regular		Commercial		New media		Mini-Treaties		PRSP		TOTAL	
	# projects	TFC \$	# projects	TFC \$	# projects	TFC \$	# projects	TFC \$	# projects	TFC \$	# projects	TFC \$	# projects	TFC \$	# projects	TFC \$	# projects	TFC \$	# projects	TFC \$
1992-1993	12	\$3 411 081	7	\$205 171					4	\$99 369	2	\$1 750 000			1	\$150 000	8	\$406 831	34	\$6 022 452
1993-1994	8	\$196 684	9	\$2 233 265					3	\$157 899	1	\$1 635 000			0	\$0	5	\$669 357	26	\$4 892 205
1994-1995	23	\$2 996 574	12	\$469 134					6	\$149 000	7	\$5 103 000			2	\$260 000	4	\$372 245	54	\$9 349 953
1995-1996	18	\$1 292 511	8	\$1 631 491					1	\$10 000	3	\$4 766 666	0	\$0	2	\$240 000	2	\$123 859	34	\$8 064 527
1996-1997	25	\$8 098 906	9	\$1 449 970					3	\$45 000	3	\$1 771 084	1	\$22 000	3	\$145 000	5	\$772 127	49	\$12 304 097
1997-1998	29	\$3 615 916	10	\$712 064					1	\$20 000	0	\$0	4	\$225 147	0	\$0	2	\$132 660	46	\$4 705 787
1998-1999	32	\$6 887 396	14	\$2 881 746					0	\$0	0	\$0	10	\$837 605	3	\$375 000	4	\$286 534	63	\$11 268 281
1999-2000	28	\$4 661 181	7	\$2 707 583					1	\$20 000	0	\$0	7	\$832 991	2	\$35 400	4	\$143 096	49	\$8 400 251
2000-2001	30	\$4 852 190	15	\$2 659 000	5	\$63 700	2	\$378 731	5	\$1 101 300	0	\$0	6	\$375 000	0	\$0	3	\$38 726	66	\$9 468 647
2001-2002*	47	\$11 058 750	25	\$4 607 363	16	\$210 800	1	\$199 829	0	\$0	0	\$0	5	\$198 680	0	\$0	0	\$0	94	\$16 275 422
TOTAL	252	\$47 071 189	116	\$19 556 787	21	\$274 500	3	\$578 560	24	\$1 602 568	16	\$15 025 750	33	\$2 491 423	13	\$1 205 400	37	\$2 945 435	515	\$90 751 612
FRENCH OUTSIDE OF QUEBEC																				
	TV		Feature		Screenwriting		Low Budget		Regular		Commercial		New media		Mini-Treaties		PRSP		TOTAL	
	# projects	TFC \$	# projects	TFC \$	# projects	TFC \$	# projects	TFC \$	# projects	TFC \$	# projects	TFC \$	# projects	TFC \$	# projects	TFC \$	# projects	TFC \$	# projects	TFC \$
1992-1993	1	\$22 655	0	\$0					0	\$0	0	\$0			1	\$25 200	1	\$11 987	3	\$59 842
1993-1994	4	\$332 166	1	\$450 000					0	\$0	0	\$0			0	\$0	0	\$0	5	\$782 166
1994-1995	3	\$367 964	0	\$0					0	\$0	0	\$0			1	\$76 000	0	\$0	4	\$443 964
1995-1996	4	\$342 333	1	\$10 000					1	\$10 000	0	\$0	0	\$0	0	\$0	0	\$0	6	\$362 333
1996-1997*	6	\$605 488	2	\$70 009					2	\$16 775	0	\$0	0	\$0	0	\$0	0	\$0	10	\$692 272
1997-1998*	13	\$1 277 652	1	\$15 562					0	\$0	0	\$0	0	\$0	1	\$53 306	0	\$0	15	\$1 346 520
1998-1999*	11	\$2 552 173	0	\$0					1	\$10 000	0	\$0	0	\$0	0	\$0	0	\$0	12	\$2 562 173
1999-2000*	14	\$2 985 949	2	\$26 962					0	\$0	0	\$0	0	\$0	0	\$0	0	\$0	16	\$3 012 911
2000-2001*	25	\$2 132 731	5	\$1 279 886	0	\$0	0	\$0	0	\$0	0	\$0	0	\$0	0	\$0	0	\$0	30	\$3 412 617
2001-2002*	42	\$4 464 863	2	\$114 814	1	\$12 500	0	\$0	0	\$248 234	0	\$0	0	\$0	0	\$0	0	\$0	45	\$4 840 411
	123	\$15 083 974	14	\$1 967 233	1	\$12 500	0	\$0	4	\$285 009	0	\$0	0	\$0	3	\$154 506	1	\$11 987	146	\$17 515 209
1996-1997*	Includes 3 multi-funded projects																			
1997-1998*	Includes 1 multi-funded project																			
1998-1999*	Includes 5 multi-funded projects																			
1999-2000*	Includes 4 multi-funded projects																			
2000-2001*	Includes 2 multi-funded projects																			
2001-2002*	Includes 15 multi-funded projects (13 of which have received financing from both Canadian Television Fund and the Regular Fund)																			

APPENDIX III
TELEFILM OFFICES AND PERSONS RESPONSIBLE
FOR IMPLEMENTATION OF SECTION 41 OF THE *OFFICIAL LANGUAGES ACT*

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