



**2003-2004 STATUS REPORT
and
2004-2006 ACTION PLAN**

Implementation of Section 41 of the *Official Languages Act*

July 16, 2004

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1. 2003-2004 STATUS REPORT

1.1 INITIATIVES AND CONSULTATIONS

Partnership Development

Immersion Program for French-speaking Producers Outside Quebec

For the fourth year running, this series of meetings with distributors and broadcasters allowed French-speaking producers from outside Quebec to strengthen business relations with key players in the Francophone industry. The program was held in November 2003 in Montréal, where members of the Alliance des producteurs francophones du Canada (APFC) met one-on-one with representatives of 12 broadcasting services and five distribution companies.

Developing partnerships with decision makers is a long-term affair that is difficult to quantify in the short run. In choosing projects and television outlets, producers must be familiar with the broadcasters' evolving needs. This intensive session gives them a quick overview of these needs based on the program schedules, which are shaped to the potential of the targeted French-speaking audiences. It also serves to reinforce relations with the decision makers, who are located far from the producers' places of business.

TFO has historically been the key trigger for French-language projects outside Quebec, but last year saw more diverse broadcaster involvement. In 2003-2004, TFO and Radio-Canada triggered an equal number of projects, including a drama series from Acadia for Radio-Canada and the renewed series *FranCoeur* for TFO. TVA supported the development of a drama series and a documentary series. Frequent participants TV5, RDI, ArTV and TV Ontario were back, and Historia showed interest in certain projects.

Partnerships and Foreign Sales

Foreign sales are a means for producers to increase their profit margin on completed productions (sales) and to find potential partners (financing) for projects in development. Attending an international market is thus a logical step in furthering their professional development and corporate growth.

Three activities of this sort were organized in 2003-2004.

- Banff Television Festival: Prior to the festival, nine APFC producers received training designed to hone the skills needed to successfully pitch projects, develop partnerships and secure financing.
- Festival international du cinéma francophone en Acadie (FICFA): three days of private screenings by APFC producers for a European delegation of buyers, programmers and festival directors
- MIP-TV in Cannes: Five APFC producers attended. All received prior training in February and March 2004 and were guided by a specialist during the entire event. Attending a market the size of MIP-TV is an enriching experience in itself, but deals are rarely concluded on the spot. Negotiations often drag on for months, and from one market to the next. Consequently, several producers decided to attend Sunny Side of the Doc in Marseilles, in June 2004

Support for Projects in Development

As part of the Interdepartmental Partnership with Official Language Communities (IPOLC), Telefilm Canada manages funds earmarked for the development of French-language projects outside Quebec that meet the eligibility criteria of the Canadian Television Fund. In 2003-2004, a total of \$350,000 was allocated to seven production companies to develop 17 projects.

It bears noting that nearly half of the development projects funded in 2002-2003 were accepted for production support in 2003-2004. This speaks highly of the quality of the submissions, since, as a general rule, only one out of five industry projects makes it to production.

A look at French-language television production from outside Quebec reveals steady growth in terms of both volume and broadcast licence fees. The increase in fee amounts will be especially evident in the years ahead, given the quality and diversity of the projects now available. For example, overall CTF production contributions (from the Equity Investment Program and the Licence Fee Program) accounted for an average of 53% of total budgets over the past three years, while broadcast licences represented about 22%. Fiscal 2004-2005 is not over, but we are already seeing a reduction in the CTF contribution (current average 45%) and an increase in licence fees (current average 29%).

Professional Training

Producer Training

In 2003-2004, the training for producers focused mainly on business plan development. A corporate management consultant spent two days with each of the participants in order to get a grasp of their business and be able to recommend appropriate strategies. These meetings were followed by a two-day intensive training session to explain the steps prerequisite to developing a business plan to support long-term corporate development. Subsequent to the training, the consultant was available to the producers by phone as needed.

To minimize travel and costs, the producer training session was combined with the immersion program involving broadcasters discussed above.

Director and Screenwriter Training

Over the past two years (2002-2003 and 2003-2004), ten directors and nine screenwriters from various Canadian regions have attended intensive workshops delivered by the Institut national de l'image et du son (INIS). Prior to that, they attended separate training sessions on the basics and conditions of their respective professions. The joint sessions focus on making short films, with the directors working from scripts by the writers in a real-life production environment (actors, studios, shooting, editing, post-production).

The writers' program was developed in collaboration with Radio-Canada, and Telefilm Canada has provided funding for the directors' program. Coupling the training for the two professions facilitates hands-on practice and encourages networking among creators who often work in regions far from each other. It also exposes APFC producers to new talent.

Industry and Partner Consultations

In order to meet the specific needs of the linguistic minority production community, Telefilm has continued to consult with official-language communities in minority situations by various means and in all regions of the country:

- Official-language communities in minority situations represented at regular consultations
- Participation in the Working Group on Media Arts, a central forum involving key stakeholders: APFC, CTF, broadcasters, Department of Canadian Heritage, National Film Board
- Regular meetings between Telefilm's regional directors and producers, departments and organizations working in or with the French-speaking community outside Quebec

Performance Measurement

Telefilm's mandate includes the objective to create a portfolio of investments that reflect and tell stories from across Canada in both official languages. To achieve this, Telefilm establishes targets of investment for linguistic minority projects commensurate with Canada's official-language minority population. However, this portion is conditional upon the number and quality of the projects submitted. Appendix II presents the performance measure established by Telefilm in 1999.

Over the past 12 years, Telefilm has targeted an average of 7% of its resources to such projects, whereas 5% of Canadians live in official-language minority situations (source: Statistics Canada).

The direct effects of fully integrating Section 41 into the Corporation's programs and services include heightened awareness within the organization and the influence of community organizations – particularly the APFC – on program development. The ultimate objective is to build the capacity of Francophone and Anglophone production companies in minority situations.

All programs concerning official-language minority communities (including IPOLC) are promoted through pertinent associations and media that reach these communities. Also of note, meetings of the Board are conducted in a bilingual environment (using simultaneous translation services) and English and French versions of the minutes are produced.

1.2 OPERATIONS

Production Funds (television, feature film, new media)

As shown in the table below, Telefilm Canada's participation share in projects from Francophone companies outside Quebec increased substantially in 2003-2004, despite a decline in overall budgets.

Evolution of Projects by Companies in Official-language Minority Situations 1998-1999 to 2003-2004

	1999-2000	2000-2001	2001-2002	2002-2003	2003-2004
French outside Quebec					
Projects	16	27	37	41	35
Total budgets	\$9.0 million	\$10.8 million	\$17.2 million	\$26.5 million	\$13.4 million
Telefilm participation	\$3.0 million	\$3.5 million	\$4.7 million	\$4.6 million	\$4.2 million
Telefilm share	34%	32%	28%	17%	31%
English in Quebec					
Projects	47	47	85	73	79
Total budgets	\$37.2 million	\$39.4 million	\$93.9 million	\$111.2 million	\$72.0 million
Telefilm participation	\$8.4 million	\$8.2 million	\$16.3 million	\$20.8 million	\$12.8 million
Telefilm share	23%	21%	17%	19%	18%
Total					
Projects	63	74	122	114	114
Total budgets	\$46.2 million	\$50.2 million	\$111.2 million	\$137.7 million	\$85.4 million
Telefilm participation	\$11.4 million	\$11.7 million	\$21 million	\$25.4 million	\$17.0 million
Telefilm share	25%	23%	19%	18%	20%

The list of Telefilm-supported projects by companies in official-language minority situations appears in Appendix I.

The data in this table shows that in 2003-2004:

- The 35 French-language projects from outside Quebec had combined budgets of \$13.4 million, Telefilm's participation has been in excess of \$4 million for the past three years.
- The overall volume of English-language production and development in Quebec declined. The 79 projects had combined budgets of \$72 million, with Telefilm contributing \$12.8 million.
- Telefilm's share of the total budgets of official-language minority projects was 20%, which is very similar to its participation in television projects overall. It should be noted that most official-language minority projects are made for television. (See Appendix II, table: Breakdown of Projects in Linguistic Minority Situation.)

Two factors explain the decline in activity by companies in linguistic minority situations last year. First, a drop in international feature film coproduction directly impacted English-language production in Quebec: while the list of Quebec projects in English for 2002-2003 included three coproductions with budgets in excess of \$10 million, the 2003-2004 list includes just one. The second and most important factor is the \$25-million cut made by Canadian Heritage to the budget of the Canadian Television Fund. Despite this cut and a drastic drop in total budgets, Telefilm Canada's participation percentage in French-language projects outside Quebec rose significantly, up from 17% in 2002-2003 to 31% in 2003-2004.

Versioning Activities

The portion of Telefilm's Versioning Assistance Fund set aside for feature films is now managed within the Canada Feature Film Fund, and the portion for television programs is managed within the Canadian Television Fund. In 2003-2004, \$568,000 was committed for feature film versioning, while \$995,000 was committed through the CTF versioning component. In all, Telefilm Canada directed \$1.563 million to the versioning of Canadian productions in 2003-2004.

Canadian Festivals

Through the Canadian Film and Video Festivals Grants Fund and the complementary activity component of the Canada Feature Film Fund, Telefilm allocated \$2.5 million to a variety of festivals that have earned recognition over the years. As part of its official language initiatives for 2003-2004, Telefilm funded 14 festivals that show films in the minority official language of their respective provinces:

- In Winnipeg, four festivals: Gimli Film Festival, Freeze Frame: Children's Festivals, FilmExchange and Cinémental, the only French-language film festival in the region
- In Vancouver: Rendez-vous du cinéma québécois et francophone and Vancouver International Film Festival
- In Victoria: Victoria International Film Festival
- In Calgary: Calgary International Film Festival, whose program includes French-language films
- In Edmonton: Global Visions Festival.
- In Moncton: Festival international du cinéma francophone en Acadie
- In St. John's: St. John's Women's Film and Video Festival, with large French-language section
- In Sudbury: Cinéfest, with specific component for French-language films
- In Toronto: Cinéfranco, entirely devoted to features in French, and ReelWorld Film Festival, whose program includes French-language productions

In addition, Telefilm provided funds for electronic subtitling at Montréal's World Film Festival to make films equally accessible to Anglophone and Francophone moviegoers.

2. 2004-2006 ACTION PLAN FOR THE 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 2004 to 2006. As always, the Corporation reiterates its firm commitment to implement Section 41 in accordance with the terms of this plan.

There have been many changes at Telefilm in the past two years. Following the development of new objectives in 2002-2003 to focus on building audiences, strengthening industry capacity and enhancing Telefilm's efficiency and transparency, a new corporate structure was put in place in late 2003-2004.

Within this structure, operations are more closely integrated with policy and planning, and national standards have been developed, taking into account the specifics of each linguistic market. The Operations division has been split into three groups: English Operations, French Operations and International Operations and Development.

The Corporation's main objective is to increase audiences for the English-language projects in which it invests and to maintain the indisputable success of the French-language projects it funds.

The Quebec Office, located in Montréal, now handles all of Telefilm's French-language activities and provides services for clients across the country. English-language projects are handled in each of Telefilm's four regional offices.

Since 2002-2003, initiatives of particular relevance to linguistic communities in minority situations have been undertaken as part of the strategy to build industry capacity.

And as of 2004-2005, French-language television production outside Quebec has become a direct focus of one of Telefilm's two main funds: the Canadian Television Fund. As a result of major changes to the CTF structure, a special initiative component has been established.

This component comprises five envelopes, one of which is reserved exclusively for French-language projects outside Quebec. Its purpose is to ensure that the stories of Francophone communities outside Quebec are told on Canadian television.

The \$6-million envelope is administered by Telefilm Canada, which has allocated more than \$4 million annually to such projects for the past three years. This new initiative will raise the Corporation's commitment capacity by 50%.

2.1 BUILDING CAPACITY

The professional development of creators is crucial. Telefilm's primary means of delivering support to training is through the National Training Schools program supporting the activities of the National Screen Institute, Canadian Film Centre, INIS and the Summer Institute. The IPOLC (Interdepartmental Partnership with Official Language Communities) initiatives for Francophone producers outside Quebec (seminars and immersions) have allowed Telefilm to provide more support to these communities and strengthen its presence. We intend to maintain this orientation and to allocate the necessary resources.

In 2003-2004, Canadian Heritage and Telefilm Canada renewed the Contribution Agreement for the National Training Program for a three-year period. Through this program, we will continue to:

- focus on professional development outside of the major centres
- decentralize resources allocated to mid-career screenwriters, producers and directors
- provide travel bursaries to increase regional participation levels in training sessions hosted in major centres and promote regional initiatives that are consistent with our strategic orientations

2.2 INTERDEPARTMENTAL PARTNERSHIP WITH OFFICIAL LANGUAGE COMMUNITIES

Canadian Heritage and Telefilm Canada will shortly renew the memorandum of understanding (MOU) concerning the Interdepartmental Partnership with Official Language Communities (IPOLC). This agreement is expected to run through March 31, 2007. The objectives will be to:

- support the development of production companies operating primarily in French outside Quebec
- encourage lasting partnerships among federal agencies, key decision makers and the French-language production industry
- help increase the showing of works made by these companies on national television networks

The MOU sets out four strategic initiatives:

- Initiative 1: Pursue the initiatives undertaken in 2003-2004 with a corporate growth management consultant over the next three years, either to develop or to update company business plans.
- Initiative 2: Maintain or create new business relations as part of the immersion session with the French-language broadcasters, most of which are located in Montréal.
- Initiative 3: Ensure production and business continuity. Telefilm Canada administers the project development assistance envelope of the Canadian Television Fund. Support is granted on the basis of merit-driven selection.
- Initiative 4: Produce short drama films further to the writer and director workshops given by the Institut de l'image et du son (INIS). Telefilm Canada, Radio-Canada and the National Film Board are proposing a three-year plan for a short drama competition. The projects chosen and produced will be broadcast on Radio-Canada's national network.

2.3 COMMUNICATIONS

Each year, Telefilm revises its mailing lists to ensure that its clients and partners receive all published information. The Corporation will continue to see to it that journalists covering the activities of official-language minority communities also receive this information. Programs concerning these communities, including IPOLC, will be promoted through all relevant associations and media.

Since March 2000, Telefilm employees have had access to official-language courses aimed at ensuring service in both languages in all of our offices. The budget allocated by senior management will make it possible to maintain this training. All new employees in continuous service positions are assessed as to their level of bilingualism. Employees who do not meet the government's official-language criteria are required to take courses.

2.4 CONCLUSION

Between 2004 and 2006, Telefilm Canada will make further strides in supporting production in linguistic minority situations. Telefilm is particularly proud to see the volume of production from companies in minority communities growing over time. And as this action plan indicates, we fully intend to pursue our efforts in this sense.

Telefilm will publicize last year's results and this year's action plan in three main ways:

- By appropriately distributing the plan in compliance with Section 41 of the *Official Languages Act*, notably by means of targeted mailing to members of the Alliance des producteurs francophones du Canada
- By posting the action plan on the corporate intranet and website (targeted notice will go to national and provincial stakeholders to keep them abreast of Telefilm'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

We will be pleased to submit a copy of this report to the Commissioner of Official Languages, the Standing Joint Committee on Official Languages and the appropriate Department of Canadian Heritage officials.

Carolle Brabant
Acting Executive Director

APPENDIX I
LIST OF PROJECTS SUPPORTED BY TELEFILM CANADA IN 2003-2004

A. French-language Projects Outside Quebec

Development	Production
20 pilules les plus consommées par les femmes	Artistes dans l'âme IV
Acadien errant (Un)	Capsules Zéro Limite I
Addis Ababa-Canada : l'esprit du lycée	Désoriental
Arcadia 2004	Festival acadien II
Bootleggers d'Atlantique	Fêtes et traditions (1-13)
C'est de mes affaires	FranCoeur II
Destination NorOuest	Je te cherche Marie
Enjeux sociaux	Migration, ces drôles d'oiseaux migrateurs
FranCoeur III	Multiples visages de l'anxiété
Gully Fish (1-3)	Paul et Suzanne II
Les champions	Prophètes en leur pays (1-10)
Météo +	Quand je serai grand
Mon corps et mon environnement	Sphères
Paul et Suzanne II	Trésors vivants (1-4)
Projet Wallenberg	Vive les clowns
Rendezvousvoyageur.ca	Voyageurs
Tékitoi II	
Trésors vivants II	
Vive les clowns	

B. English-language Projects in Quebec

Development	
African Dream	Mafiaboy
Aids in Africa / Orphelins du Sida	Modern Love
Ann with an E	Mommy Mommy
Before Tomorrow	Montreal City Blues
Big Bugs: Creatures of the Carboniferous	Nobody Loves Me
Block	Oka
Bronfman: The Unmaking of a Dynasty	Outcasts (The)
Cross and Bones (The)	Pines of Emily Carr
Daniel and the Superdogs	Project Resonance
Dawning (The)	Prom Wars
Deli Show	Rd2 Nowhere
Devil's Breath	Second Voyage of Discovery of the Northwest Passage
Elle	Sideways North
Envoy	Sila: An Immersive Educational Website about Inuit Culture
Ernie: Guardian of Evil	Station X
Frozen Milk	Sweat
Gayby Boom	Take II
Great Broads or Bully Broads	These Girls
Guido Molinari	Third Man on the Cross (The)
Hiltons (The)	Turtle Lake
Indian Time	Timekeeper (The)
Josef's Daughter	Tom Longboat (The)
Journal of Knud Rasmussen	Toupie
Judgment at Medicine Hat	Two Worlds
Lavigneur Story	Violons du Roy
Loser Brothers (The) / Les frères Loser	Welcome to the Film Industry!
Lucky Little Harbour	Wit's End
	Worry: The Movie
Production	
15/Love (1-26)	Last Casino
Anatomy of Human Response (1-4)	Last Sign
Being Osama	Manners of Dying
Bliss III	Mary Shelley
Cherry Docs	Mental Block II
Circa	Out in the City II
Daniel and the Superdogs	Project Resonance
Dawning (The)	Pure
Elegy / Élégie	Sex, Truth and Videotape
Guido Molinari	Shaman's Vision Life and Times of Norval Morriseau
Il Duce Canadese (1-4)	Take II: A Journey to Recovery
Inside the Great Magazines	Woman of Ahhs

APPENDIX II

Performance Measure Report

Measure number:	IND-20-20
Measure name:	Resources committed to official-language minority communities
Measure goal:	Increase the total resources committed to regional productions in both official languages
Measure type:	Quantitative, output
Preparation frequency:	Annual, at fiscal year-end

1. Summary of the measure

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

2. Data table

Resources Committed to Official-Language Minority Communities 1992-1993 to 2003-2004

	English in Quebec	French outside Quebec	Total in Linguistic Minority Situation	Total Telefilm Commitments	
	\$000	\$000	\$000	\$000	% in relation to Telefilm 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	4,716	20,991	208,266	10.1
2002-2003	20,810	4,593	25,403	239,244	10.6
2003-2004	12,800	4,220	17,020	228,817	7.4
TOTAL	124,361	26,204	150,565	2,165,577	7.0

3. Data accounting method

- The Impromptu system was used to create a database for the production and development assistance funds:
 - ◊ Canadian Television Fund (Equity Investment Program)
 - ◊ Canada Feature Film Fund
 - Development, Production and Marketing programs
 - Screenwriting Assistance Program
 - Low Budget Independent Feature Film Assistance Program
 - ◊ Canada New Media Fund
 - ◊ Other funds (Regular, Commercial, mini-treaties and 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 allocated to projects from official-language minority communities in 2003-2004 represents 7.4% of the Corporation's overall commitments for the year, constituting participation representative of Canada's linguistic makeup. (See table Breakdown of Projects in Linguistic Minority Situation)
- The overall amount allocated to such projects in 2003-2004 was \$17 million, down from 2002-2003. The decline chiefly concerns English-language production in Quebec.
- 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 makeup. Investments in works for television account for 66% of the commitments to such projects in 2003-2004. (See table Breakdown of Projects in Linguistic Minority Situation)

English-language Projects in Quebec:

- Despite an increase in the number of English-language projects in Quebec, up from 73 in 2002-2003 to 79 in 2003-2004, Telefilm Canada's commitments declined. In 2002-2003, Telefilm allocated \$20.8 million to such projects, which compares to \$12.8 million in 2003-2004.
- The difference is largely attributable to Telefilm's substantial investments (\$2 million per production) in three feature films in 2002-2003. That same year, through the Canadian Television Fund, Telefilm funded three big-budget television series made in English in Quebec.
- The \$25-million cut to the Canadian Television Fund's budget in 2003-2004 made it impossible to sustain support of this magnitude for such projects.
- Additionally, coproduction activity fell off in 2003-2004, making it difficult to finance English-language features in Quebec.

French-language Projects outside Quebec:

- In 2003-2004, Telefilm Canada contributed to the financing of 35 French-language projects outside Quebec for a total of \$4.2 million, down slightly from 2002-2003.
- With the exception of 2000-2001, the Canadian Television Fund has provided nearly all of the funds for French-language projects outside Quebec since its inception in 1996-1997.
- Despite the Canadian Television Fund budget cut, Telefilm Canada managed to commit \$4 million to such projects in 2003-2004, maintaining the stable support it has provided for this community in recent years.

5. Information concerning the target

Because historical data tends to vary randomly from year to year, it is preferable consider the variations over a period of at least two years. The following table presents moving averages of Telefilm commitments to official-language minority productions over two- and three-year periods in relation to the Corporation's total commitments. As the table illustrates, the standard deviation is reduced by more than half when considered in terms of two-year moving averages as opposed to annual calculations. The use of moving averages makes it possible to set more informed targets.

Moving Averages of Resources Committed to Official-Language Minority Communities 1992-1993 to 2003-2004

	English in Quebec	French outside Quebec	Total Linguistic Minority	Total Telefilm Commitments		Moving Averages	
	\$000	\$000	\$000	\$000	% in relation to Telefilm commitments	% in relation to Telefilm commitments	% in relation to 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
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2000-2001	9,469	3,413	12,882	179,370	7.2	7.1	7.4
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2002-2003	20,810	4,593	25,403	239,244	10.6	10.3	9.3
2003-2004	12,800	4,220	17,020	228,817	7.4	9.0	9.4
TOTAL	124,361	26,204	150,565	2,165,577	7.0	6.6	6.5

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
Research Analyst
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BREAKDOWN OF PROJECTS IN LINGUISTIC MINORITY SITUATION

Development, production and amendments

1992-1993 to 2003-2004*

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	\$2 233 285					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	\$12 304 087
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*	44	\$11 058 750	19	\$4 607 363	16	\$210 800	1	\$199 829	0	\$0	0	\$0	5	\$198 680	0	\$0	0	\$0	85	\$16 275 422
2002-2003*	29	\$10 317 460	23	\$9 772 648	14	\$170 600	1	\$197 597	0	\$0	0	\$0	3	\$51 728	3	\$300 000	0	\$0	73	\$20 810 033
2003-2004*	41	\$7 345 809	26	\$4 792 170	8	\$114 600	1	\$200 000	0	\$0	0	\$0	3	\$347 698	0	\$0	0	\$0	79	\$12 800 277
TOTAL	319	\$64 734 458	159	\$34 121 605	43	\$559 700	5	\$976 157	24	\$1 602 568	16	\$15 025 750	39	\$2 890 849	16	\$1 505 400	37	\$2 945 435	658	\$124 361 922

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*	36	\$4 464 863	0	\$114 814	1	\$12 500	0	\$0	0	\$124 117	0	\$0	0	\$0	0	\$0	0	\$0	37	\$4 716 294
2002-2003*	38	\$4 118 768	1	\$264 441	1	\$17 700	0	\$0	0	\$142 944	0	\$0	0	\$0	1	\$50 000	0	\$0	41	\$4 593 853
2003-2004*	34	\$3 930 924	0	\$0	0	\$0	0	\$0	0	\$189 374	0	\$0	1	\$100 000	0	\$0	0	\$0	35	\$4 220 298
	189	\$23 133 666	13	\$2 231 674	2	\$30 200	0	\$0	4	\$493 210	0	\$0	1	\$100 000	4	\$204 506	1	\$11 987	214	\$26 205 243

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)

2002-2003* Includes 17 multi-funded projects which have received financing from both Canadian Television Fund and the Regular Fund

2003-2004* Includes 16 multi-funded projects which have received financing from both Canadian Television Fund and the Regular Fund

APPENDIX III
TELEFILM OFFICES AND PERSONS RESPONSIBLE
FOR THE IMPLEMENTATION OF SECTION 41 OF THE OFFICIAL LANGUAGES ACT
 Corporate website: <http://www.telefilm.gc.ca>

<p>Head Office and Quebec Office</p> <p>360 St-Jacques Street Suite 700 Montréal, Quebec H2Y 4A9</p> <p>Tel.: (514) 283-6363 Toll-free: 1-800-567-0890 Fax: (514) 283-8212</p>		<p><i>National Coordinator</i> <i>Anne-Chantal Roy</i> <i>Research Analyst</i> roya@telefilm.gc.ca</p> <p><i>Regional Representative</i> <i>Ginette Pépin</i> <i>Training Program Agent</i> peping@telefilm.gc.ca</p>
<p>Ontario and Nunavut Office</p> <p>474 Bathurst Street Suite 100 Toronto, Ontario M5T 2S6</p> <p>Tel.: (416) 973-6436 Toll-free: 1-800-463-4607 Fax: (416) 973-8606</p> <p>Regional Representative <i>Helen Paul</i> <i>Project Coordinator and Client Service</i> paulh@telefilm.gc.ca</p>	<p>Western Office</p> <p>609 Granville Street Suite 410 Vancouver, British Columbia V7Y 1G5</p> <p>Tel.: (604) 666-1566 Toll-free: 1-800-663-7771 Fax: (604) 666-7754</p> <p>Regional Representative <i>Peter Strutt</i> <i>Investment Analyst</i> struttp@telefilm.gc.ca</p>	
<p>Atlantic Office</p> <p>1717 Barrington Street Suite, 300 Halifax, Nova Scotia B3J 2A4</p> <p>Tel.: (902) 426-8425 Toll-free: 1-800-565-8425 Fax: (902) 426-4445</p> <p>Regional Representative <i>Karen Paré</i> <i>Investment Analyst</i> parek@telefilm.gc.ca</p>	<p>European Office</p> <p>5 rue de Constantine 75007 Paris France</p> <p>Tel.: 33.1.44.18.35.30 Fax: 33.1.47.05.72.76</p>	