

# Telefilm Canada

## ANNUAL REPORT ON RESULTS IMPLEMENTATION OF SECTION 41 OF THE *OFFICIAL LANGUAGES ACT* 2010-2011

### General information

Federal institution: Web site:	Telefilm Canada <a href="http://www.telefilm.gc.ca">www.telefilm.gc.ca</a>
Minister responsible:	The Honourable James Moore, MP Minister of Canadian Heritage and Official Languages
Senior official(s) responsible for implementation of section 41 of OLA (e.g., Assistant Deputy Minister or Official Languages Champion):	Carolle Brabant, Executive Director  Stella Riggi, Human Resources Director, Official Languages Champion
<b>General</b> mandate of federal institution (4 to 5 lines – This summary of the mandate will be published in the Annual Report on Official Languages tabled in Parliament):	Telefilm Canada is dedicated to fostering and promoting the development of the audiovisual industry in Canada by actively championing the presence of diverse Canadian talent and products on all platforms.
National coordinator responsible for implementation of section 41: Exact title: Telephone no.: E-mail:	Maggie Kawalerczak Analyst, Strategy and Research  416-973-1819 x 2538 <a href="mailto:kawalem@telefilm.gc.ca">kawalem@telefilm.gc.ca</a>
Regional coordinators (if any): Exact titles: Telephone nos.: E-mails:	n/a

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## Summary of the main progress made by Telefilm Canada in 2010–2011

### Summary (maximum of 550 words):

Describe how the activities your institution undertook during the year had positive effects (results or progress):

Telefilm believes that the audiovisual industry's growth depends largely on existing and emerging talent, which must carve out a place for itself in a demanding, innovative and changing world. Talented content creators can be found in all regions of Canada, with unique stories to tell in both official languages. With strong competition for limited investment resources, Telefilm understands the need for customized strategies that can level the playing field for content creators living in linguistic minority situation. As part of its Official Languages Activities Program (OLA), *Écrire au long* and *Feature It!*, Telefilm offers participating writers and producers development funding, industry knowledge and professional support from scriptwriting mentors. Through this program and others, Telefilm is making progress on our goal to enhance industry skills, increase the number of feature-film scripts, and improve Official Languages Minority Communities (OLMC) creators' access to our main funding programs for the eventual production of their projects.

There were significant success stories in 2010.

- The completion of *La Sacrée*, a franco-Ontarian comedy produced as a result of its involvement in *Écrire au long*'s development phase and the OLA production component. This was both a success for the creative team as well as an effective example of possible collaboration between organizations, with the Ontario Media Development Corporation joining Telefilm in financially supporting the production of the film.
- On the English language side, *Categorical Imperative*, the first feature film financed through the production initiative is to begin photography shortly.
- Aside from offering OLMC targeted programs, Telefilm is proud to have an increasing number of OLMC content creators accessing our main funds and thereby representing a growing number of independent Canadian films. *The High Cost of Living*, a directorial debut from Quebec won several awards including Best First Feature at the Toronto International Film Festival.
- Telefilm continued to support festival and events that foster the promotion of official language activities such as the Rendez-vous du cinéma québécois Tour which brings francophone cinema across the country, offering a spotlight on talented content creators and builds audiences in new regions. In 2010-2011 the event promoted francophone films in 10 cities in Quebec and 7 cities across Canada.
- Telefilm organized, in collaboration with Cultural Heritage, bilingual parliamentary special screenings on of select films, thereby promoting both Canadian talents and cultural products.

This is the fifth and final year for the *Écrire au long* program, and the fourth and final year for the *Feature It!* program. While the level of attendance and client satisfaction with the program offer a positive direct outcome, in terms of successful project pipeline output, the results are lukewarm. Having conducted both external and internal evaluations, Telefilm will hold consultations with representative organizations of content creators in minority linguistic situations to determine how best to support their professional development moving forward.

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## A. AWARENESS (In-house activities)

[Training, information, orientation, awareness, communication and other activities carried out **in-house** in order to educate employees and/or senior managers of the federal institution about linguistic duality and the priorities of OLMCs; senior manager performance contracts and recognition programs; consideration of the viewpoints of OLMCs in research, studies and investigations carried out in-house.]

<p><b><u>Activities carried out to achieve the expected result</u></b></p> <p><i>What activities were carried out during the reporting year? What was done?</i></p>	<p><b><u>Outputs</u></b></p> <p><i>What products or services came from the activities carried out during the reporting year?</i></p>	<p><b><u>Progress made in achieving the expected result</u></b></p> <p><i>What has changed as a result of the activities carried out during the reporting year?</i></p>	<p><b>Expected result</b></p>
<p>Promotion of best practices of Canada's linguistic duality and official language minority communities (OLMCs) within the Canadian audiovisual industry.</p>	<p>Intranet site updates with OLMC related topics and events, such as a spotlight on the success of the first Franco-Ontario production to successfully be produced as a result of our <i>Ecrire au long</i> initiative.</p>	<p>By creating a spotlight on the success of both the initiative and the francophone Ontarians involved in the particular project, we increased awareness of the impact of OLMC-targeted programs. While the first posting highlighted the project successfully making it into production, a subsequent posting provided an interview with the project's producer. The two pronged approach served to highlight a project that TFC employees could be proud to see, and the importance of supporting OLMC talent.</p>	<p><b>Creation of lasting changes in federal institution organizational culture; employees and management are aware of and understand their responsibilities regarding section 41 of the Official Languages Act and OLMCs.</b></p>
<p>Raised awareness of the institution's obligations under section 41 of the OLA as Telefilm moves towards program redesigns</p>	<p>In preparation of Telefilm's new strategic goals and key initiatives, the organization has begun the process of assessing programs and initiatives it delivers for OLMCs.</p>	<p>By ensuring that the section 41 coordinator was a part of the process, we ensured that senior management and project leaders were aware of potential OLMC risks and impacts involved in redesigning initiatives.</p>	
<p>Telefilm strengthens its internal promotion of linguistic duality within the organization and champions the diversity of its clientele</p>	<p>Redesign of its new official languages action plan.</p> <p>Involving senior management in operational and policy discussions of the OLA programs and OLMC consultation designs.</p>	<p>Strengthen manager and employee awareness and understanding of Telefilm's obligations towards both official languages and the respective communities.</p> <p>Ensures that upper management is aware and actively participates in the ongoing debate on how best to serve the OLMCs through our programs.</p>	

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<p>Putting the corporate values of <i>respect, commitment, client focus</i> and <i>openess</i> into every day practice</p>	<p>After introducing the new HR road map and corporate values, Telefilm held internal workshops to help employees bridge the gap between believing in the values and actually living them on a day to day basis.</p> <p>In 2010, Telefilm related the organizational values with the performance evaluation process.</p>	<p>By relating role competencies to organizational values, Telefilm ensures that diversity and bilingualism are respected across the organization.</p>	
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## B. CONSULTATIONS (Sharing of ideas and information with OLMCs)

[Activities (e.g. committees, discussions and meetings) through which the federal institution consults the OLMCs and interacts with them to identify their needs and priorities or to understand potential impacts on their development; activities (e.g. round tables and working groups) to explore possibilities for cooperation within the existing mandate of the federal institution or as part of developing a new program or new policy; participation in consultations with OLMCs coordinated by other government bodies; consultation of OLMCs by regional offices to determine their concerns and needs.]

<p><b><u>Activities carried out to achieve the expected result</u></b> <i>What activities were carried out during the reporting year? What was done?</i></p>	<p><b><u>Outputs</u></b> <i>What products or services came from the activities carried out during the reporting year?</i></p>	<p><b><u>Progress made in achieving the expected result</u></b> <i>What has changed as a result of the activities carried out during the reporting year?</i></p>	<p><b>Expected result</b></p>
<p>Telefilm consulted with Francophone and Anglophone minority language associations (ELAN, QCGN, FCCF, APFC and FRIC )</p>	<p>The overall objectives of the meetings were to establish a collaborative relationship between OLMC content creators, the industry and Telefilm by ensuring mutual understanding of the issues, challenges and future opportunities.</p>	<p>By holding annual consultations and utilizing staff's presence at industry events, Telefilm ensures that a cross-section of the organization is aware of OLMCs and their respective needs. Senior management, directors, operations and policy staff are all in turn exposed to such meetings and consultations.</p>	<p><b>Creation of lasting relationships between the federal institution and OLMCs; federal institution and OLMCs understand each other's needs and mandates.</b></p>
<p>On-going presence of OLMC producer representatives on the French-language and English-language markets Working Groups for the Canada Feature Film Fund.</p>	<p>This enables Telefilm to determine whether the measures adopted for the feature-film sector are appropriate for members of OLMCs, or whether they should be adapted.</p>	<p>Ensures that the inception of new initiatives is well adapted to the specific needs of the OLMCs.</p>	
<p>Telefilm participated in the Discussion Group on Arts, Culture and Heritage with the English-Speaking Community in Quebec – organized by PCH</p>	<p>The meeting served to, among other things, provide a forum for information exchange on the English Language Arts, Culture and Heritage Sector between participants</p>	<p>Identified mutual concerns issues and developed opportunities for collaborations.</p>	

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## C. COMMUNICATIONS (Transmission of information to OLMCs)

[External communications activities to inform OLMCs about the activities, programs and policies of the federal institution and to promote the bilingual character of Canada; inclusion of OLMCs in all information and distribution lists; use of the federal institution's Web site to communicate with OLMCs.]

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<p>Client development campaign / Creation of a distribution lists</p>	<p>As an almost three year old initiative, the creation of a registration/membership banner on the Telefilm OLA site has garnered an increasing number of subscribers.</p>	<p>The initiative designed to increase Telefilm's database to facilitate distribution of information relevant to minority linguistic communities has been a resounding success with to date 179 francophone content creators outside Quebec and 421 Anglophone content creators in Quebec subscribed.</p>	<p><b>OLMC culture reflects a broad understanding of the federal institution's mandate; OLMCs receive up-to-date and relevant information about the federal institution's programs and services.</b></p>
<p>Press relations across Canada for OLA programs</p>	<p>Press releases and calls for projects, events and training initiatives.</p>	<p>Increased awareness of Telefilm's activities and program offerings for OLMC content creators</p> <p>Telefilm's OLA main webpage had close to 1,200 pageviews in 2010-2011 (although this was not tracked in the past, traffic will be monitored moving forward)</p>	
<p><b>Increasing the exposure and visibility of artists</b></p>			
<p>Promotion of films by OLMCs</p>	<p>Promotion of <i>La Sacrée</i>, the first project to wrap production after participating in both <i>Ecrire au long</i> and the OLA production component. Included an interview with producer Mark Chatel posted on our website and twitter activity around the wrapping of the production.</p> <p>Promotion of <i>Barney's Version</i>, an English language film based on the seminal novel by famed Montrealer Mordecai Richler. Telefilm's promotion of the film and its talent was multi-layered and included having Montreal writer Michael Konyves guest tweet Telefilm's twitter account on the day the film opened at TIFF.</p>	<p>Producer and film team worked diligently (and successfully) at getting positive news coverage in the media at large. Served to promote the work and talent of the Ontario francophone minority community. The film is set to open in Fall 2011 and will hopefully benefit from the early press.</p> <p>The film opened the Hamptons International Film Festival (HIFF) on Long Island, New York, anchoring the festival's new Eye on Canadian Films program. The film went on to garner award nominations at numerous festivals. Promoted the work and talent of the Quebec Anglophone minority community.</p>	

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## D. COORDINATION AND LIAISON (Does not include funding – Internal coordination and liaison with other government institutions)

[Coordination activities (research, studies, meetings, etc.) carried out by the federal institution itself along with other federal institutions or other orders of government; participation in activities organized by other federal institutions, other orders of government, etc.; participation of official languages champions, national and regional coordinators, and others in various government forums.]

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<p>Participation in the meetings of the national coordinators of Section 41 of the official languages act</p>	<p>Telefilm benefited from learning and benchmarking itself against the best practices of other organizations</p>	<p>The best practices have directly contributed to the development of the organization's new action plan for official languages. Discussions with other organizations have also opened up potential opportunities for collaborations on future initiatives.</p>	<p><b>Co-operation with multiple partners to enhance OLMC development and vitality and to share best practices.</b></p>
<p>Participation in the Discussion Group on Arts, Culture and Heritage with the English-Speaking Community in Quebec</p>	<p>Provided the opportunity for a dialogue between the English-Speaking Community (ESC) in Quebec and Arts &amp; Culture organizations.</p>	<p>Identifying key issues facing the community will influence the shape of the next official languages initiatives.</p>	
<p>Participation in the meetings of the Agreement for the Development of Francophone Arts and Culture in Canada</p>	<p>Open exchange on new initiatives, key concerns facing francophone content creators</p>	<p>Developed opportunities for collaboration on new initiatives and put into place accountability mechanisms for activities related to the agreement.</p>	
<p>Participation and chairing of the International Business Development Group (IBDG)</p>	<p>Telefilm engaged in the meetings geared towards partnerships between federal, provincial cultural organizations and professional film organizations.</p>	<p>By keeping member associations aware of mutually valued initiatives real collaborative successes have been possible. For instance, as <i>La Sacrée</i> moved closer to production but was having difficulty closing financing, the Ontario Media Development Corporation (OMDC) was able to contribute.</p>	

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Increasing the exposure and visibility of artists			
<p>Organization of special screenings in collaboration with Cultural Heritage and private partners</p>	<p>Organized high-profile bilingual parliamentary screenings of selected films, including one event held in Halifax to coincide with Telefilm's annual assembly.</p>	<p>These screenings serve as an important tool for the promotion of Canadian film and talent as well as Telefilm's programs and dedication to the support of diverse content.</p>	



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## E. FUNDING AND PROGRAM DELIVERY

[Implementation of the federal institution's programs and delivery of its services; funding, alone or in cooperation with other federal institutions, of OLMC projects; inclusion of the needs of OLMCs in the delivery of the federal institution's programs and services.]

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<p><b>Supporting succession planning &amp; professional development Increasing the exposure and visibility of artists</b></p>			
<p>Telefilm continued its support of the development of French-language projects outside Quebec (or in Quebec but outside of Montreal) with its <i>Ecrire au Long</i> initiative and English-language project development in Quebec with the <i>Feature It!</i> initiative.</p>	<p><b><i>Ecrire au Long:</i></b> Nine projects were selected in the 2010-2011 edition of the program, a figure consistent with that of the previous two editions which had nine and twelve projects respectively. The projects, in aggregate, received over \$155,000 in development funding.</p> <p>Of the nine projects five came from Quebec but outside of Montreal, three from Ontario and one from British Columbia.</p> <p>Nine writers, three producers and two producer-writers associated with the selected projects took part in a four-day industry workshop. Telefilm invested over \$105,000 in industry training and mentoring.</p> <hr/> <p><b><i>Feature It!:</i></b> Eight projects were selected in the 2010-2011 edition of the program, on par with the number of projects selected in the previous two years (eight and seven respectively). Projects received, in aggregate, over \$155,000 in development funding.</p> <p>Ten writers and four producers associated</p>	<p><i>Ecrire au long</i> highlights from 2010-2011 include:</p> <ul style="list-style-type: none"> <li><i>La Sacrée</i>, written by Daniel Marchildon and directed by Dominic Desjardins, is the first French-language feature financed by Telefilm through the <a href="#">Official Languages Activities Programs'</a> <i>Écrire au Long</i> and the Production Component initiatives. The Franco-Ontarian film is scheduled to be released in the fall of 2011.</li> <li>The number of applications received over the last three editions of the program has decreased: 28, 25 and 19. A fact that also feeds into the upcoming program redesign.</li> </ul> <hr/> <p><i>Feature It!</i> highlights for 2010-2011:</p> <ul style="list-style-type: none"> <li>A consistent growth in demand over the program's three year run, with 26 applications in 2008, 28 applications in 2009 and 35 applications in 2010.</li> <li><i>Categorical Imperative</i>, written and directed by Guy Sprung is the first English-language feature film financed through the OLA production initiative.</li> </ul>	<p><b>OLMCs are part of the federal institution's regular clientele and have adequate access to its programs and services; OLMC needs (e.g. geographic dispersion and development opportunities) are taken into account.</b></p>

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	<p>with the selected projects took part in a four-day industry workshop. Telefilm invested nearly \$130,000 in training and mentoring.</p>	<p>Although the project was not supported at the development stage of <i>Feature It!</i>, the director did participate in the industry training offered.</p>	
<p>Telefilm remains committed to increasing the Canadian feature film production capacity.</p>	<p>By investing in a diversified portfolio Telefilm recognizes the value of well represented categories of official languages, region, and ethnicity.</p>	<p>2010-2011 highlights include:</p> <ul style="list-style-type: none"> <li>• <i>The High Cost of Living</i>, first feature film by Quebec director Deborah Chow won several awards including Best First Feature at the Toronto International Film Festival 2010, Best Screenplay at the Rendez-vous du cinéma québécois and Best Canadian Film at the Female Eye Film Festival. The film was also selected for the TIFF 2010 Top Ten List of Best Canadian Films.</li> <li>• <i>Last Train Home</i>, a feature documentary from Montreal directed by Lixin Fan won a Genie award and seven international awards.</li> <li>• <i>Barney's Version</i>, won 2 Jutras, 7 Genies, a Golden Globe, 2 Vancouver Film Critics Circle awards, and the Leoncino d'Oro award at the Venice International Film Festival</li> <li>• <i>The Trotsky</i>, written and directed by Montrealer Jacob Tierney is an English language comedy from Quebec. The film won 6 awards in Canada and abroad.</li> <li>• <i>The Year Dolly Parton Was My Mom</i>, written and directed by Anglo-Quebecer Tara Johns was the closing film of the Rendez-vous du cinéma Québécois festival</li> </ul>	<p><b>OLMCs are part of the federal institution's regular clientele and have adequate access to its programs and services; OLMC needs (e.g. geographic dispersion and development opportunities ) are taken into account.</b></p>

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Integration of new technologies Supporting succession planning & professional development			
<p>Telefilm combines professional development with the integration of new technologies.</p>	<p>Telefilm offered training workshops to give writers, directors and producers a greater understanding of multiplatform content marketing and distribution so that they may profit from the new possibilities it creates.</p> <p>285 participants took part in the workshops with 31 Anglophone participants from Quebec and 66 Francophone participants from across the country (includes francophone participants within Quebec).</p>	<p>With the success of previous years and demand at a constant, this year Telefilm opened the workshop to Francophones and Anglophones across the country. The previous editions were focused on OLMCs only.</p>	<p><b>OLMCs are part of the federal institution's regular clientele and have adequate access to its programs and services; OLMC needs (e.g. geographic dispersion and development opportunities ) are taken into account.</b></p>
Increasing the exposure and visibility of artists			
<p>Telefilm continued to support festivals and events that foster the promotion and distribution of productions in OLMCs.</p>	<p>Telefilm funded four film festivals featuring screenings in French outside Quebec with a total budget of \$80,500.</p> <p>In 2010, Telefilm also supported the 7<sup>th</sup> edition of the Rendez-vous du cinéma Québécois Tour (RVCQ) through the Alternative Distribution Program.</p>	<p>RVCQ, a cross-Quebec and cross Canada tour allowed Canadians across the country to discover some of the best in francophone cinema from the past year. The initiative serves to highlight established and emerging Francophone Canadian talent as well as build audiences.</p>	
<p>Telefilm continued to provide financial support for the dubbing or subtitling of Canadian productions in the second official language.</p>	<p>In 2010-2011, 13 French-language films were dubbed or subtitled into English and 9 English-language feature films were dubbed or subtitled into French.</p>	<p>After the drop in titles supported in 2009-2010 (9), the number of dubbed or subtitled projects (22) receiving funding returned to normative levels of previous years.</p>	

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## F. ACCOUNTABILITY

[Activities through which the federal institution integrates its work on the implementation of section 41 of the OLA into departmental planning and accountability mechanisms (e.g. report on plans and priorities, departmental performance report, departmental business plan and status report on implementation of section 41 of the OLA); internal audits and evaluations of programs and services; regular review of programs and services as well as policies by senior managers of the federal institution to ensure implementation of section 41 of the OLA.]

<p><b>Activities carried out to achieve the expected result</b></p> <p><i>What activities were carried out during the reporting year? What was done?</i></p>	<p><b>Outputs</b></p> <p><i>What products or services came from the activities carried out during the reporting year?</i></p>	<p><b>Progress made in achieving the expected result</b></p> <p><i>What has changed as a result of the activities carried out during the reporting year?</i></p>	<p><b>Expected result</b></p>
<p>Telefilm conducts evaluations of its programs</p>	<p>Participants in training initiatives are surveyed to assess their levels of satisfaction with the programs. This keeps Telefilm accountable for the quality of its services as well as helping identify strengths and weaknesses to be addressed in future editions.</p> <p>In 2010-2011, <i>Feature It!</i> participants rated their overall satisfaction level with the initiative as 4.6 out of five. <i>Ecrire au long</i> participants rated their overall satisfaction as 4.8 out of five.</p>	<p>Satisfaction surveys continue to show high satisfaction rates with the Official Languages Activities Program.</p> <p>Telefilm is working to review, re-align, and reduce administrative burdens within programs with a view to seeking greater alignment with strategic objectives. Having completed an external and internal evaluation of the OLA program, Telefilm is preparing to conduct consultations with representatives of the OLMC organizations in order to redesign current programs. Consultations are scheduled for June 2011.</p>	<p><b>Full integration of the OLMC perspective and section 41 of the OLA into the federal institution's policies, programs and services; the reporting structure, internal evaluations and policy reviews determine how to better integrate OLMCs' perspective.</b></p>
<p>Reporting to Canadian Heritage through the annual results-based report on the implementation of section 41 of the official languages</p>	<p>Report submitted yearly. New action plan developed.</p> <p>Telefilm's 2010-2011 Annual Report also contains a section devoted to its commitment to its OLA obligations.</p>	<p>The annual reporting helps in shaping Telefilm's policy in supporting the development of OLMCs.</p>	

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## Distribution list

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In addition to submitting your report on results to Canadian Heritage, you should also send it to interested parliamentary and community stakeholders.

- **Clerk of the House of Commons Standing Committee on Official Languages**  
*See the Committee's Web site for the Clerk's contact information:*  
(<http://www2.parl.gc.ca/CommitteeBusiness/CommitteeHome.aspx?Cmte=LANG&Language=E&Mode=1&Parl=40&Ses=2>)
- **Clerk of the Senate Standing Committee on Official Languages**  
*See the Committee's Web site for the Clerk's contact information:*  
([http://www.parl.gc.ca/common/Committee\\_SenContact.asp?Language=E&Parl=39&Ses=2&comm\\_id=595](http://www.parl.gc.ca/common/Committee_SenContact.asp?Language=E&Parl=39&Ses=2&comm_id=595))
- **Commissioner of Official Languages**  
*See the Web site of the Office of the Commissioner of Official Languages for contact information:*  
([http://www.ocol-clo.gc.ca/html/contact\\_e.php#ho](http://www.ocol-clo.gc.ca/html/contact_e.php#ho))
- **Community organizations** (OLMC and other interested organizations)  
Indicate to which community organizations you will be sending your report on results. In addition to existing partners, you might want to include potential partners, i.e. groups that could be interested in your institution's work. Among other things, this information will allow Canadian Heritage to have a better understanding of your institution's partners.

### **Exact Web address of Telefilm's report on results:**

<http://www.telefilm.gc.ca/en/telefilm/corporate-publications/official-languages-and-multiculturalism>