



The **BIG PICTURE**
behind the small screen

The Adventures of Shirley Holmes III

Anne of Green Gables: The Continuing Story

Big Treasure Chest for Future Kids

Les Boys II

Ces enfants d'ailleurs : la suite

A Scattering of Seeds: The Creation of Canada II / Mémoires d'un pays II

Hard Time: The David Milgaard Story

Dooley Gardens II

Emily of New Moon III

Emporte-moi / Set Me Free

The Five Senses

Lapoisie et Jobard II

New Red Green Show VIII

Nothing Too Good for a Cowboy

Power Play

The Red Violin / Le Violon rouge

Réseaux II

Riopelle, sans titre, 1999, collage

Riverdale II

Tickling the Dragon's Tail

T'Lina: The Rendering of Wealth

Traders IV

Un gars, une fille IV

Watatatow VIII

Wind at My Back IV



**Canadian
Television Fund**

created by the
Government of Canada
and the Canadian cable
industry

Casts
Jenna MacNeil
Jandy Kennedy
Genevieve Costa
Michael Stokely
Sandra Lattin
Blair Turner
Aubrey Greenberg
Tom Fortington
Ray Yabuta
Jacqueline Ross
David Brown
Juan Martin
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Anne-Marie Wall
Dale Robynette
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Donna Wong
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Karen Oikonen
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Michael Rae
Michael Parke
Roy Carwash
John Lee
Susan Knack
Dina Strydom
Tom Sand
Kim Morrison
Susan Lewis
Dan Jordan
producers
directors
executive editors

Scriptwriters

Director of Photography

Art Director

Editing

Costumes

Sets

Music

Producers

Co-producers

Board of Directors 2

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as of March 31, 1999

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Trina McQueen

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The Canadian Television Fund is a public-private partnership created by the Government of Canada and the Canadian cable industry.

It is one Fund with two complementary Programs; the Licence Fee Program and the Equity Investment Program, administered by Telefilm Canada. The CTF works to increase the quality and quantity of distinctively Canadian television productions while supporting the production and broadcasting sectors and the employment opportunities they create.

The Cable Production Fund (an initiative of the Canadian cable industry), Telefilm Canada and the Department of Canadian Heritage joined forces in 1996 to create the CTCPF, which was renamed the Canadian Television Fund last year. Each party contributes financial resources to a critical funding program for the Canadian television and film industry. This document reports on the CTF's fiscal year ended March 31, 1999, its third year of operation.

The CTF's combined budget for 1998-99 was \$210 million

- \$107.5 million from the Equity Investment Program—\$50 million from Telefilm Canada and \$57.5 million from the Department of Canadian Heritage which includes \$7.5 million from the LFP to be used in the funding of feature films;
- \$102.5 million from the Licence Fee Program—\$42.5 million from the Department of Canadian Heritage and \$60 million from Canadian cable companies.

The CTF objectives, primarily, are:

1. To increase the broadcast presence of high-quality Canadian television programs in all regions of Canada, in both official languages, created by both the majority and minority official-language production sectors.
2. To enhance the Canadian broadcasting and production sectors' capacity to produce and distribute television programming in Canada, and where appropriate, abroad.
3. To create increased employment.

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A VIEW FROM THE CHAIR

Like almost all other countries in the world, without government support, Canadians would not have access to the wide range of high quality programs and feature films that speak to them about their own lives. The Canadian Television Fund has become the major vehicle for the government's support to the television production industry.

The Fund has two programs which work in tandem: the Equity Investment Program acts as an investor, while the Licence Fee Program responds to market demand by supplementing broadcast licence fees. Regardless of the program, decisions are based on cultural criteria with a view to maximizing marketplace inputs.

In fiscal 1998-99, the Fund operated with a budget of more than \$200 million, \$100 million from the Department of Canadian Heritage, \$60 million coming from the private sector (principally the cable industry) and \$50 million from Telefilm Canada. This funding permitted the CTF to contribute approximately \$210 million to 413 television programs and 19 feature films resulting in 2,278 new hours of high quality distinctive Canadian programming.

At the beginning of the fiscal year, we faced significant oversubscription with requests for about \$30 million more than our budget allowed. In addition, the different approaches of the EIP and the LFP to providing support caused significant problems both to the Fund and to applicants. The Board started work immediately on making changes to improve the CTF's administrative process.

Change was based on three principles:

- There is one Fund with two programs—the EIP and the LFP. We knew we had to develop mechanisms to ensure both worked in a co-ordinated and strategic way.
- The Fund's cultural mandate must be reinforced.
- The CTF must be effective and efficient in dispensing public money.

Many changes were instituted to ensure these principles were met.

The following "Four Essential Requirements" were established as the basis for entry to the Fund:

1. The production must speak to Canadians about, and reflect, Canadian themes and subject matter.
2. It must have 10/10 points on the CAVCO scale.
3. Underlying rights must be owned and created by Canadians.
4. It must be shot and set primarily in Canada.

The requirements are tailored to each genre but generally follow these themes. They are the most stringent Canadian content requirements established to date by any funding agency.

Another important change—some would say upheaval—was in the timing for applications to the EIP. In the past, there had been no set deadlines for submission as decisions on funding were based on selective criteria. New application dates were necessary in order to co-ordinate the EIP process with ranking decisions being made at the LFP, which in many cases needed to know the amount of equity that would be provided in advance of making its allocation decisions. While participation of the other program isn't always required, it can offer additional points to a production's tally.

Realigning the deadlines for funding decisions from the EIP was a change driven by the broadcasters who needed to ensure new productions were financed and could then be promoted in time for the new fall season.



Richard Stursberg
Chair, Canadian Television Fund

At the same time the LFP moved from being a first-come, first-served fund to one using a ranking system based on market demand tests. A significant criterion in ranking is the amount of participation by the private sector, whether through broadcasters' licence fees or producers' equity. We have basically challenged both broadcasters and producers to show us how much they believe in the programs they put forward: The more they are prepared to put up as a percentage of the total costs of their own project, the more likely they are to obtain CTF financial support.

In the end, this market incentive will allow the CTF to spread public money across a greater number of projects.

All this change would not have been possible without the extraordinary contribution of the CTF Board. The private-public partnership, which includes representatives from all of the stakeholder industries, has meant that our Board has been able to deal with all of the conflicts inherent in the milieu. Issues are played out and resolved around a board-room table. Everyone present brings very significant expertise to the discussion that ensures an exceptionally high quality of debate on the issues. We are enormously pleased that the Board unanimously approved the new Guidelines for 1999-2000. Like all things in a creative industry, however, they are not set in concrete and as we review the results of the recent changes we will try to improve them some more.

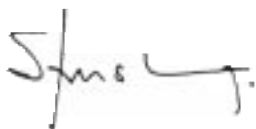
Despite the difficulties we faced this year, the Board moved quickly, first to a short-term solution that guaranteed high quality programs were made in 1998-99—those featured in this report—and then proceeded through an exhaustive process to develop the new Guidelines.

The results will be detailed in next year's Activity Report (1999-2000). But at the time of printing, I can say that the new Guidelines enabled CTF to support 2,245 hours of programming with \$199.2 million in funding. Despite oversubscription, an overwhelming number of productions met the Fund's criteria and more than 90 per cent received support.

For this fiscal we are pleased to report that many of the productions supported received awards and recognition: *Emporte-Moi / Set Me Free*; *Riopelle, sans titre, 1999, collage*; *Stories from the Seventh Fire* and *Tickling the Dragon's Tail*.

I am certain that next year you can read about the numerous accolades this year's crop will have received. We will no doubt once again report on more changes and more shortages in funds. These are constants with which we must learn to live.

The CTF is a victim of its own success. We will always be oversubscribed. We will be oversubscribed by high quality, distinctively Canadian programs by innovative, experienced producers supported by top-notch broadcasters which have to be turned down due to a shortage of funds. Naturally we would love to support all of these programs—perhaps some day. In the meantime we will continue to fine tune the CTF and ensure that the funds we have available are distributed across the country supporting productions made by Canadians that showcase Canadians to world.



Richard Stursberg

Chair
Canadian Television Fund

Without government support, Canadians would not have access to the wide range of high quality programs and feature films that speak to them about their own lives

SPEAKING EQUITY

The EIP is a cultural investor which provides financial support to Canadian moving pictures from development through production and various national and international marketing initiatives. It provides equity investments and recoupable advances to distinctively Canadian television and film productions in English, French and Aboriginal languages. Its role as a cultural investor provides numerous benefits to the Canadian production industry.

In fiscal 1998-99 we witnessed exponential growth in the Canadian television industry and consequently, the rapid evolution of our television funding process at the Equity Investment Program. The result is hundreds of new hours of quality Canadian programming which are highlighted in this Activity Report.

The EIP also provided financing for a rich variety of high-quality Canadian productions from the ever-popular drama series to outstanding children's programming, documentaries, and variety shows. We also supported Aboriginal productions (in several different languages) as well as award-winning feature films.

The EIP recoups between \$10 million and \$15 million annually, which covers our administrative costs and provides additional money for extra television activities. Telefilm Canada contributes \$50 million to the overall \$200 million CTF budget and approximately \$15 million of that is a direct result of this investment practice.

Recoupment also allows the small and medium-sized companies to benefit from the more profitable programs which effectively balances out the EIP portfolio. It is worth noting that every single dollar recouped translates into approximately three production dollars. In other words, recoupment triples production activity. And furthermore, the EIP is varying its recoupment policies to encourage private investment from non-traditional sources such as Canadian banks and other private investors. We believe that future mixed-capital business corporation ventures will continue to increase the level of private investment.

That being said, not all productions have equal recoupment capacity. We would like to underline the fact that the EIP is very sensitive to the complexity of our nation's cultural and linguistic diversity. As such, we encourage French-language production outside of Quebec and English-language production within.

The EIP is committed to developing a stronger voice for our country's Aboriginal-language producers and has earmarked \$1 million each year for such projects as well as developing flexible rules to accommodate those shows.

We recognize the significant difference in recoupment possibilities for such productions in both national and international markets. For instance, most French-language productions garner higher audience ratings at home but tend to be more difficult to sell internationally. Many low-budget English-language productions face similar difficulties with their capacity to recoup on a world scale. And Aboriginal-language productions face an even more elaborate set of challenges for national and global audience reach. On a high note, the new Aboriginal-language envelope witnessed a jump from eight productions last year to 11 productions this past fiscal, representing eight provinces and territories. And official language productions are on the increase outside their majority language areas. All of these initiatives contribute to the evolution of one of the most fundamental goals of the CTF-EIP: develop upcoming talent and very specialized or independent producers and their ability to reach the most viewers possible.

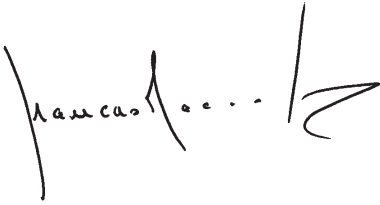
Clearly, it is the EIP's goal to maximize distribution potential at home and abroad for all Canadian productions.



François Macerola
Executive Director,
Telefilm Canada
Administrator of the
Canadian Television Fund—
Equity Investment Program

On another front, the CTF benefits from Telefilm Canada's four national offices and its Paris Bureau to depict the diverse needs of its clients in all regions of the country. Furthermore, our relationship with international co-production partners from each of these offices is particular. Telefilm administers international co-production treaties and encourages foreign partners to invest with Canadian producers in our programming. This activity delivers international capital and expertise to Canadian producers while helping to open up foreign markets to our productions. Telefilm also assists Canadian companies to promote their products at international television markets and festivals at Telefilm's "umbrella" stands. All of these activities support the highest quality Canadian productions to attain the widest global audience reach.

On an administrative level, we faced unprecedented obstacles but worked through them with our colleagues at the Licence Fee Program, the CTF Board of Directors and numerous industry representatives. Consequently, the EIP underwent some major changes this past fiscal year, not the least of which was the introduction of a deadline for project applications in February and an evaluation grid. The latter is in keeping with our goal to be more transparent in our decisions; the former was a response to the broadcast industry's request that all CTF decisions be announced in time for the launch of this fall's programming schedule. The harmonization process was an engaging exercise for Telefilm and we look forward to working with our industry colleagues and the CTF Board to continue polishing the process.



François Macerola

Executive Director,
Telefilm Canada
Administrator of the Canadian Television Fund—Equity Investment Program

Clearly, it is
the EIP's goal
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Garry Toth
Executive Director
Canadian Television Fund—
Licence Fee Program

TA(L)KING LICENCE

As I reflect on fiscal 1998-99—a year that will always live as two years in my mind—two words immediately come to mind: continuity and change. While the Licence Fee Program processed 371 funding applications for the fiscal year of this report, our entire Program, from our administrative procedures to the very policies that define us was simultaneously undergoing fundamental changes.

The LFP differs from its sister Program—the Equity Investment Program—in that it serves three specific client groups: independent producers, broadcaster-affiliated production companies and broadcasters. Contributions are made directly to producers, triggered by Canadian broadcasters in the form of supplements to their broadcast licence fees. As a result, these contributions become an incentive, making distinctively Canadian programming easier to finance for the producer and more affordable to commission by the broadcaster. Proving that this incentive was successful, more than 93 per cent of the productions which received funding by the LFP in 1998-99 qualified for the Program's stringent "Distinctively Canadian" bonus.

The LFP contributed \$112 million to the production of 354 projects, resulting in 1,984 new hours of distinctively Canadian programming. These drama, children's, documentary, performing arts and variety programs were produced in English-, French- and Aboriginal languages and represented \$683 million worth of new production activity from coast-to-coast.

Each year, up to 33 per cent of the LFP's funds can be used for programs produced by broadcaster-affiliated producers. This year five per cent was provided to such productions, an increase from the previous year's three per cent.

As always we are proud of the effective use of our resources—only three per cent of our budget is spent on the administration of the Program, which allows the vast majority of the funds to flow directly to Canadian television productions.

The demand for LFP support clearly indicates the continued growth of the production industry and an increasing appetite for Canadian programming by the broadcasting industry and the public. A look at the prime time schedules of the national conventional networks as well as the varied specialty and pay services is clear evidence of the effect of our past and current support. This demand, however, was at the heart of the changes required for the Fund to survive and continue to be an effective resource for the industry.

While the LFP has always been a cultural fund, demanding more Canadian content than that required by either CAVCO or the CRTC, it became apparent that this should become the minimum criteria for entry—the ante-in, if you will. This concept gave birth to the Four Essential Requirements—the four ERs—established for the 1999-2000 fiscal year.

Perhaps the most fundamental change for the LFP however was the end of its long-standing first-come, first-served operations. This was certainly the biggest challenge to be dealt with as it required a new set of processes. First come, first-served was replaced with a less arbitrary ranking system which allowed producers and broadcasters to directly influence which projects received funding.

With ranking and the four ERs came the opportunity to use public resources as leverage for increased private investment. In short, the new system provided an incentive for broadcasters to increase their licence fees and producers and other private investors to contribute a greater portion of each project's financial structure. In addition, since both CTF Programs work towards a common objective, recoupable investments made by the EIP earned a production additional ranking points. At the time of this report's publication, all indications suggest that the Fund's new approach is paying off in 1999-2000, allowing the LFP to support more programming with the same amount of money.

This year also brought change to the CTF's method for funding Aboriginal programming. Formerly administered solely by the EIP, the growth in Aboriginal language production convinced us there was also a need for a dedicated envelope at the LFP. This need will no doubt continue to grow once the Aboriginal Peoples Television Network launches across Canada.

With such fundamental changes afoot, efforts to keep the industry up-to-date became critical. To reach the widest possible audience, the CTF upgraded its website, launched in the previous fiscal year. At www.CanadianTelevisionFund.ca we received more than 360,000 hits in just the two months after the new Guidelines were released! For many of our clients, the website has become the preferred way to do business. During the crucial rewriting of the Guidelines, the Frequently Asked Questions section allowed everyone to access changes and clarifications being made. Constant input and feedback from our clients was instantly evaluated, addressed and then posted to the community to ensure everyone knew we'd heard their concerns and addressed them.

Upgrades were also made to the Fund's telephone system giving the industry access to all five CTF offices through one central toll-free number. Thanks to these improvements we remained available in person during business hours from coast-to-coast and through the web site 24-hours per day in all time zones.

The 1998-99 period was, to be sure, a year of ups and downs, but we were sustained by the fact that our efforts ultimately enabled Canadians to enjoy a wide variety of home-grown programs across the spectrum of broadcast channels.



Garry Toth

Executive Director
Canadian Television Fund—Licence Fee Program

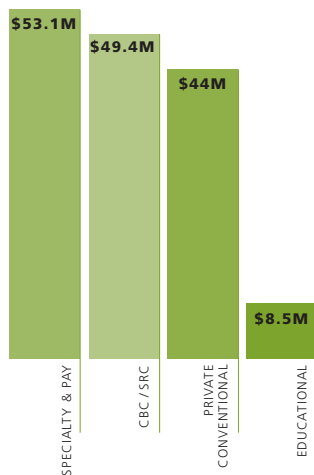
The demand for LFP support clearly indicates the continued growth of the production industry and an increasing appetite for Canadian programming by the broadcasting industry and the public at large

1998-99 TELEVISION HIGHLIGHTS



1998-99 Television highlights

Broadcast licence fees



In 1998-99, the Canadian Television Fund provided \$199.2 million to support 413 television productions with total budgets equalling \$758 million. In total, this activity generated 2,245 new hours of television production for broadcast in prime time and children's prime time. While demand outstripped the resources available, the LFP was able to contribute to 91% of the applications submitted to it—354 projects of the 387 that submitted applications received funding. The EIP contributed to 90%, or 383 of the 425 projects that applied to it.

Canadian Broadcast Licence Fees

- CBC/SRC \$49.4 million
- Private Conventional broadcasters \$44 million
- Educational broadcasters \$8.5 million
- Specialty and Pay broadcasters \$53.1 million

Both the CTF's programs require a broadcast licence fee to trigger their participation. The CTF's total contribution during the year of \$86.7 million in investment and \$112.4 million in licence fee top ups, supplemented the broadcast licence fees of \$155 million.

CTF ALLOCATIONS BREAKDOWN

- \$138.5 million to English-language productions
- \$58.8 million to French-language productions
- \$1.9 million to Aboriginal language productions

Overall, 69.5% of the CTF's resources were dedicated to English-language productions, 29.5% to French-language productions and 1% to Aboriginal language productions.

Dooley Gardens II
Rink Rat Productions Inc.
 Dooley Gardens is the oldest indoor hockey rink in St. John's, and like the rink itself, the characters that frequent the crumbling building are in constant crisis. It's *Coronation Street* on ice!



The CTF supported 271.5 English-language projects resulting in 1,114 hours of programming, 127.5 French-language programs resulting in 1,113 hours of programming and 14 Aboriginal language programs resulting in 18 hours of programming. Projects originally produced both in French and in English are represented as .5 of a project in each language envelope.

80% to drama and children's programming

20% to documentary, performing arts and variety programs

Overall 61.3% of the Fund was provided to 78 drama projects, resulting in 600 hours of programs. The CTF devoted 18.7% of its funds to 61 children's programs with a total of 647 hours.

In total, 231 documentary projects with 714 hours of programming received 16.3% of the CTF's resources for the year. For variety and performing arts, an expenditure of 3.6% of the CTF's combined funds supported 43 projects or 284 hours of programming.

33.9% of the Fund's resources to regional productions

The CTF's two programs receive requests from all regions of Canada. The amount of CTF support to productions from outside Montreal and Toronto increased this year to \$67.5 million, representing a 9% increase.

English-language programming represented 93.4% of all regional production supported by the CTF with French-language programming representing 4.6% and Aboriginal languages 2%.

The volume of television production activity which was made possible thanks to participation by the CTF increased significantly this year, rising from \$552 million in 1997-98 to \$758 million in 1998-99. This increase is most apparent in the children's programming category which saw a 65% increase in production activity this year over last.

\$13.4 million to 19 feature films

The CTF provided \$13.4 million in support to feature film production in the year. Feature film support is administered by the EIP. English-language features captured 67% of this spending while French-language films garnered 33%. The 19 films came from Ontario, Quebec, Nova Scotia, New Brunswick and British Columbia. The total budgets of the projects supported were \$56.6 million and the CTF support ranged from \$60,000 to \$1.5 million. In addition to the EIP's contribution of \$6.3 million by recoupable equity investment, the LFP contributed \$7.7 million to feature films through non-recoupable contributions, up to the lesser of a maximum 20% of the film's budget or \$750,000 per project. This pool of money was administered by the EIP for the LFP.

Canada has a long tradition of excellence in documentary television and this year was no exception



Un gars, une fille IV (A Guy and a Girl)

Avanti Ciné Vidéo

"Sylvie Léonard and Guy Lepage are the most genuine, hilarious couple on television. You never get tired of the series of little anecdotal sketches that delight everyone who watches *Un gars, une fille*."

—Pierre Bourgault,
Journal de Montréal

DATA ANALYSIS

The mandate of the CTF is to support productions in the under-represented categories of drama, documentary, children's, performing arts and variety programming



Data analysis

The Canadian Television Fund is a vital partner for Canadian television and film producers. On average, its financial participation in a project represents approximately 26% of the financing required for that production to be made. The following section provides an analysis of the support provided in 1998-99 to television and feature film productions as well as for television productions in development. The CTF supported the production of 432 television and feature film projects, representing a total of 2,278 hours of programming. Of those projects, 124 were supported by both the EIP and LFP, 230 received contributions from the LFP exclusively (representing 1,428 hours of programming) and 59 projects (representing 261 hours of programming) received investments from the EIP only. In addition, 180 television projects in development received funding by the EIP.

In the following statistical analysis, those projects that have been supported by both the LFP and the EIP have only been counted once. The data analysis has been consolidated as of May 1, 1999. Please note that all figures have been rounded.

TELEVISION PRODUCTION ANALYSIS

Programming Hours by Genre and Language

The mandate of the CTF is to support productions in the under-represented categories of drama, documentary, children's, performing arts and variety programming in English, French and Aboriginal languages. The following is a breakdown of the new hours of distinctively Canadian programming which the CTF's contributions enabled to be produced.

Programming Hours by Genre and Language

	DRAMA	CHILDREN'S	DOCUMENTARY	VARIETY /PERFORMING ARTS	TOTAL
English-language	312	270	436	96	1,114
French-language	286	376	262	189	1,113
Aboriginal language	2	1	15	0	18

Big Treasure Chest for Future Kids

Inuit Broadcasting Corporation

A kamotiq (sled) is the Inuit treasure chest to be filled with messages from children for the future. It will be opened in the year 2050.



Drama

Drama remains the category of programming that draws the largest audiences. Maintaining a strong Canadian presence in this category on television screens requires significant expenditure. This is clearly witnessed by the high percentage of funds spent in 1998-99. The CTF used \$122 million to support 78 programs, resulting in a total of 600 hours of programming, and generating an aggregate of \$396 million in production activity. The CTF supported the creation of an additional 182 hours of drama programming over last year. It is important to note that the administrative difficulties experienced by the Fund at the beginning of this fiscal year resulted in the borrowing of additional funds to support drama programming.

Documentary

Canada has a long tradition of excellence in documentary television and this year was no exception. A wide range of topics from international politics to regional issues in Canada was included in the 232 programs supported by the CTF. The CTF's spending on documentary production increased from \$28.4 million last year to \$32.5 million in 1998-99. These programs generated 715 hours of programming with aggregate budgets of \$117.6 million.

Children's

Canada's production community is known all over the world for its children's programming—whether animated or live-action—Canadian children's programs are entertaining with high production values and are welcomed for their non-racist, non-violent approach to kids. The CTF participated in 61 projects in this category, a marked increase over last year. These children's productions generated 647 new hours of programming. \$37.3 million generated \$210.5 million worth children's production activity.

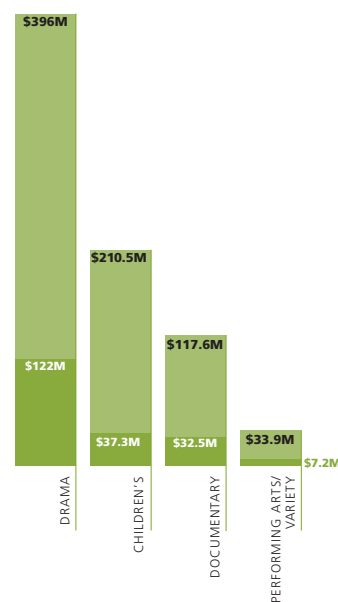
Performing Arts / Variety

Programs that highlight Canada's entertainers and performers drew a financial participation of \$7.2 million. The 43 projects supported provided 284 hours of programming with total production budgets of \$33.9 million.

Overall, the CTF's contribution supported 414 television productions, which created 2,246 new hours of Canadian television programming. The \$199.2 million in financial support provided 26.3% of the total financing required for these productions to be made.

Production activity generated

SHOWING AMOUNT OF CTF CONTRIBUTION



Traders IV

Alliance Atlantis Communications Inc.

In 1998, *Traders* won the Gemini Award for Best Dramatic Series as well as a host of Best Performance awards. The series has been licensed to over 65 territories around the world.

DATA ANALYSIS

Hours of programming by province

PROVINCE/TERRITORY	HOURS
Newfoundland	5.5
Prince Edward Island	7.0
Nova Scotia	111.0
New Brunswick	37.0
Quebec	1186.0
Ontario	643.5
Manitoba	19.0
Saskatchewan	32.0
Alberta	56.0
British Columbia	146.0
Northwest Territories	1.5

REGIONAL BREAKDOWN

Production expertise can be found across the nation and there are important and entertaining stories to be told in all regions. The CTF, recognizing the particular difficulties in completing production financing that regional producers face, provides additional support to regional productions.

The CTF definition of a “regional production” is as follows:

- Principal photography occurs in the regions (a production centre at a distance of more than 150 km from Montreal or Toronto), with suitable exceptions for documentaries.
- The applicant producer is based in the regions and
 - exercises full control of the creative, artistic, technical and financial aspects of the project or, if a regional/non-regional co-production, the regional producer has such control in proportion to its copyright ownership
 - owns more than 50% of the copyright in the production
 - initially owned and controlled the distribution rights to the project and retains an ongoing financial interest in the project or, if a regional/non-regional co-production, the markets and potential revenues are shared equitably in proportion to the financial participation of each co-producer
 - initiated the project or has meaningfully participated in its development

In 1998-99, 33.9% of the CTF's spending was provided to regional productions, representing a marked increase from the previous years. A total of 58 more regional productions were supported this year over last resulting in an increase of 185 hours of programming coming from regional producers.

Diva II

Les Productions Sovimage

Diva introduces viewers to the extravagant, intriguing, likeable characters who inhabit the world of fashion. Through their hopes and disillusionment, we discover the price they pay to win their place in the limelight and stay there. Finalist in the 1998 Gemini for Best Dramatic Series.



LANGUAGE BREAKDOWN

There are linguistic envelopes for both CTF programs. Approximately two-thirds of the financial resources are available for English-language productions and one-third for French-language productions. This calculation excludes international treaty co-productions and Aboriginal language productions. In 1998-99, productions in both languages covered all categories of production and included programs with a widely varying number of episodes and budgets.

- \$138.5 million was allocated to English-language production, generating 271.5 projects with 1,113.5 hours of programming
- \$58.8 million was allocated to French-language production, generating 127.5 projects with 1,112.8 hours of programming
- \$1.9 million was allocated to Aboriginal language production, generating 14 projects with 17.5 hours of programming.

Minority Official Language Production

A total of 12 French-language productions from outside Quebec received \$4.7 million, providing 61 hours of new programming for French-speaking audiences. This represents an increase of more than 50% in comparison to the hours of programming produced by this group last year. The French-language programs supported came from New Brunswick, Ontario and Manitoba.

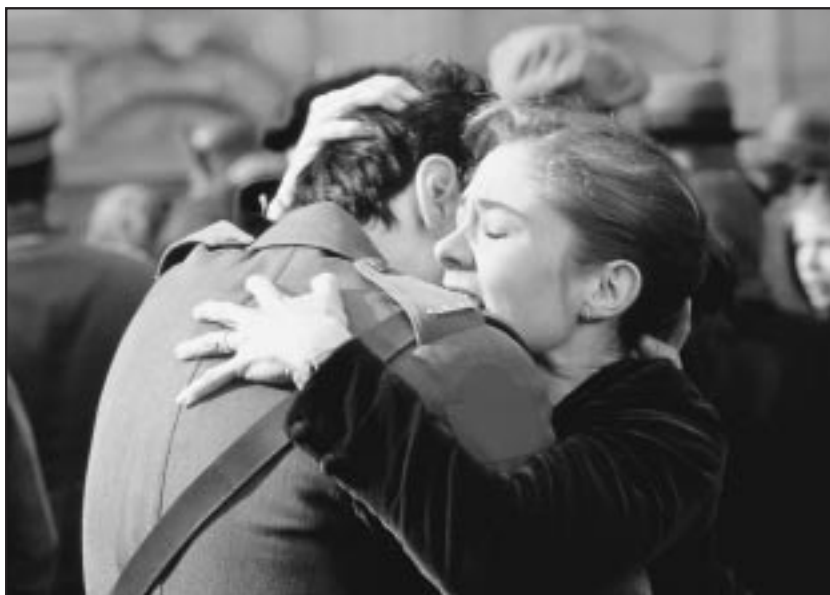
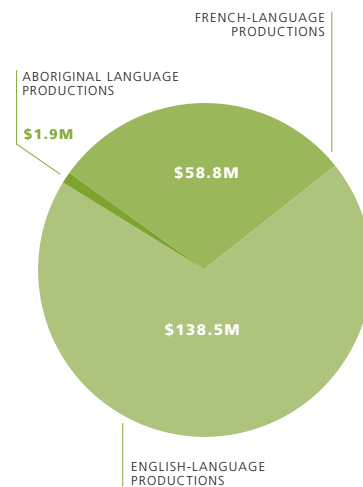
English-language projects in Quebec received a total of \$11.3 million this year, resulting in support for 35 projects with 125 hours of programming. This represents a slight increase in the number of such projects over the previous year.

Aboriginal Programming

In 1997-98, the CTF had earmarked \$1 million for Aboriginal language programs, administered by the EIP. In 1998-99, the CTF established an envelope for Aboriginal programs at the LFP to complement the existing funds. This resulted in overall support to Aboriginal language programs of \$1.9 million.

This increased support resulted in 14 projects with total budgets of \$3.2 million. In all 17.5 new hours of programming for Aboriginal audiences were produced. With the national licencing of the Aboriginal People's Television Network, it is expected that this increase in production activity will continue.

Distribution of funds by language



Anne of Green Gables: The Continuing Story Sullivan Entertainment

"*Anne of Green Gables*' immense appeal was its look... each scene was exquisitely filmed by cinematographer Rene Ohashi and featured painstakingly recreated sets and detailed period costumes. They imbued the production with a magical reality."

—Tony Atherton,
The Ottawa Citizen

DATA ANALYSIS

Seventy-two
different
private, public,
conventional,
specialty and
pay broadcasters
provided licence
fees to
CTF-supported
programs

In addition, the EIP, in conjunction with Television Northern Canada (TVNC), encourages the production of Aboriginal language programs through the annual award of the Telefilm Canada/TVNC Aboriginal Production Awards. The winners in 1998-99 were: *Silent Tears*, produced by Shirley Cheechoo (Cree), and *Journey Through Fear*, produced by Dennis Jackson (English).

BROADCASTER COMMITMENTS

The CTF plays a significant role in providing programming to Canada's broadcasters. All projects applying to either of the programs are required to have licence(s) from Canadian broadcasters for the broadcast of the production in Canada. The licence fees must be genuine, industry standard, fair market value and non-recoupable. Broadcasters may also provide at risk equity investments in addition to the licence fees.

In sum, 72 different private, public, conventional, specialty and pay broadcasters provided licence fees to CTF-supported programs. In many cases, more than one broadcaster is involved in the licence fee structure. The broadcast of these programs permits Canadians in all regions to have access to a wide variety of high quality Canadian productions in all categories.

The various broadcasters provided \$155 million in licence fees in this fiscal year. This represents 32.2% from the CBC/SRC, 30.1% from private conventional broadcasters, 34% from pay and specialty broadcasters and 3.6% from educational broadcasters.

The CTF provides a significant amount of funding to projects to be aired by the CBC/SRC. Between 45% and 55% of the EIP's resources are allocated to CBC/SRC projects each year with a goal of achieving an approximate average of 50% over the CTF's three-year cycle (1998-99 to 2000-01). The LFP was mandated to ensure that up to 50% of its funds are provided to such projects. The actual spending in 1998-99 was 30.8%.

Emily of New Moon

Salter Street Films

Emily of New Moon tells the captivating story of a free-spirited girl orphaned at the age of 11 whose vivid imagination and passion to write put her in conflict with her new and strict adoptive family.

"...this is storytelling at its best."

—Ellen Vanstone,
The Globe and Mail



International Co-productions

In 1998-99, the CTF provided \$11.4 million to international television co-production projects, up \$3 million from the preceding year. This funding resulted in 24 projects with 120 hours of programming. Programming came from all categories supported by the CTF. Co-productions included the participation of France, Germany, Ukraine and the United Kingdom.

Of the productions, four were supported by both programs, while 13 were supported solely by the LFP and seven solely by the EIP. Among the international co-productions supported were such well-known programs as *Insectia II*, *Amazing Antony Ant*, *Scarred by History*, *Lexx II* and *The Sexual Century*.

The CTF also supported three international feature film co-productions.

Made-for-television Movies

Each year the CTF also provides funding for a number of made-for-television movies. In 1998-99, 17 such projects received funding, including: *Hard Time: The David Milgaard Story*, *Haute Surveillance*, *In the Blue Ground: A North of 60 Movie*, *The Sheldon Kennedy Story* and *Shadow Lake*.

Other Financial Participants

The financing of Canadian television programs generally involves a large number of parties. Funds may come from federal and provincial tax credit programs or other public support measures, both Canadian and foreign broadcast licence fees, distribution advances from both Canadian and foreign companies, private funding agencies, producer equity and private third party investments.

The overall balance remained quite similar to previous years. Excluding the CTF's funding, the largest source remained broadcast licence fees at 32%. Other government support remained reasonably constant at 25% while distribution advances and other guarantees represented 20%. Producer and other private investment increased to 21% while the portion represented by private production funds remained constant at 2%.

CTF
co-production
support resulted
in 24 projects—
120 hours of
programming



Tickling the Dragon's Tail
Great North Communications Ltd.
Nominated for three Alberta
Film Awards:
Best Script—Non-Dramatic,
Best Director—Non-Dramatic,
and Best Documentary over
30 minutes—winning for Best
Director (Tom Radford).
Nominated as Best Biography
at the Hot Docs documentary
festival.

DATA ANALYSIS

The CTF has supported the production of 19 critically acclaimed films from five provinces, including *Les Boys II*, *Set Me Free*, *The Five Senses* and *The Red Violin*

FEATURE FILM ANALYSIS

The CTF provided \$13.4 million to feature film projects through recoupable advances, non-recoupable contributions and equity investments. Although both programs provide funding for feature films, the EIP administered this aspect of the CTF's operations.

In 1998-99 the CTF supported the production of 19 feature films from five provinces. Seven projects from Ontario, eight from Québec, one from Nova Scotia, one from New Brunswick and three from British Columbia. In total 33 hours of feature film programming, all of which will be seen on television within two years of completion.

These projects included a number of critically acclaimed films, including: *Les Boys II*, *Emporte-Moi / Set Me Free*, *The Five Senses* and *The Red Violin / Le Violon rouge*.

Two features received awards at domestic and international film festivals: *Emporte-Moi / Set Me Free* (Special Ecumenical Jury Prize—1999 Berlin Film Festival) and *The Red Violin / Le Violon Rouge* (Telefilm Canada Award for Best Canadian Feature—1998 Montreal International Festival of New Cinema & New Media and Best Artistic Contribution Award—1998 Tokyo International Film Festival).

Other Financial Participants

Feature film production requires the participation of a large number of partners, similar to the production of television programming.

Government financial support (not including the CTF's investments) continues to be the largest piece of the funding pie at 46%, an increase from the previous year. Other sources of financing include broadcaster licence fees at 4%, distribution advances and guarantees at 21% and private funds and other private investment at 29%.

The Red Violin*

Rhombus Media Inc.

"With his masterful *The Red Violin*, François Girard confirms a vital Canadian and revitalized Montreal film language.

"Girard's epic composition of sound and image tracks the progress of a fabled musical instrument over four centuries, three continents and many turbulent histories."

—John Griffin,
The Montreal Gazette

*CTF funds invested in *The Red Violin* were included in the 1997-98 Activity Report. However, since the project was completed in 1998-99, its photographs are included in this Activity Report.



DEVELOPMENT ANALYSIS

The on-going provision of dynamic and exciting television and feature film productions requires investment in research, the optioning or acquisition of rights, the development of scripts and the development of financial structures. Without these key building blocks there would be no programs. This vital aspect of the television industry is akin to the Research and Development that is so key to other industries.

The development phase ensures that an original idea is fleshed out, a script is developed and a financial structure put in place for a project before production. The EIP administers the CTF's contribution to development, investing today in what may be tomorrow's hit television programs.

In 1998-99, \$3.4 million was provided to 180 projects, representing an increase of \$300,000 and 26 more projects than the previous year. The projects supported represented total budgets of \$9.2 million, an increase of \$1.4 million over the previous year. Drama represented the largest category with 70 projects (\$1.7 million in support) followed by documentary with 90 projects (\$1.4 support); 16 children's projects received \$315,000 in support while four variety and performing arts projects received \$25,000.

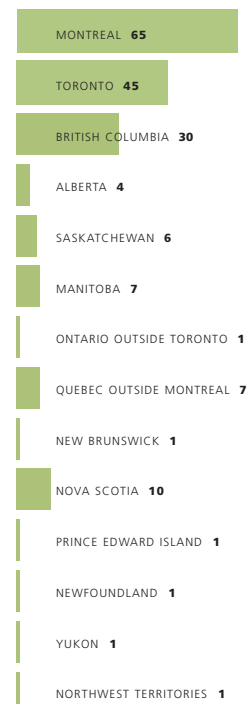
In total, 114 English-language projects, 61 French-language projects and five Aboriginal language projects received development funding in 1998-99. The CTF provided \$1.9 million to English-language projects, \$1.5 for French-language projects and \$65,000 for Aboriginal language projects.

A total of \$964,000 was provided to projects in the regions. These represented 70 projects which originated outside Toronto and Montreal. Of them, 30 projects originated in British Columbia, four in Alberta, six in Saskatchewan, seven in Manitoba, one in Ontario, seven in Québec, one in New Brunswick, 10 in Nova Scotia, one in Prince Edward Island and one in Newfoundland. In addition, one project came from the Yukon and one from the Northwest Territories.

On-line Client Communications

To make it even easier for clients and the general public to access information, the LFP and EIP consolidated their on-line presence and created a one-stop shopping location for all CTF information—Guidelines, application forms, answers to Frequently Asked Questions—on its expanded web site. Located at www.CanadianTelevisionFund.ca, this site has been so well received that at its peak it received well over 200,000 hits in a single month.

Number of development projects supported, by region



Incredible Story Studio II
Incredible Story Studio, Season II
"The Incredible Story Studio...
 proved so popular on TVOntario last spring that rival YTV has bought the show and will air the first season this fall across the country"

—Louise Brown,
StarWeek



List of television productions supported in 1998–1999

Title	Applicant	Province	Support
CHILDREN'S			
ABORIGINAL			
BIG TREASURE CHEST	INUIT BROADCASTING CORP.	NT	EIP/LFP
ENGLISH			
AMAZING ANTONY ANT	1282549 ONTARIO INC.	ON	LFP
ANATOLE I (1-26)	NELVANA LIMITED	ON	LFP
ANIMAL CRACKERS II (14-26)	FUNNYZOO PRODUCTIONS INC.	QC	LFP
ANTS IN YOUR PANTS	1289714 ONTARIO INC.	ON	LFP
BELIEVE IT OR NOT	MYSTERIOUS PRODUCTIONS INC.	QC	LFP
BLUE RAINBOW—1998 SEASON	ABRAMS MEDIA INC. / JUST PEACHY PRODUCTIONS	NB/ON	LFP
CRAZY QUILT	1289748 ONTARIO INC.	ON	LFP
DICK AND TRACY	DICK & TRACY ENTERTAINMENT INC.	NB	LFP
ELLIOT MOOSE (1-26)	1312159 ONTARIO INC.	ON	LFP
FRANKLIN II (14-26)	NELVANA LIMITED	ON	LFP
FREAKY STORIES II	BIG TIME TALKING PICTURES 2 LTD.	ON	LFP
HOZE HOUNDZ	AMBERWOOD PRODUCTIONS INC.	ON	LFP
I WAS A SIXTH GRADE ALIEN	HEVI HEVI PRODUCTIONS	ON	LFP
INCREDIBLE STORY STUDIO II	INCREDIBLE STORY STUDIO, SEASON II	SK	EIP/LFP
JENNY AND THE QUEEN OF LIGHT	QUEEN LIGHT PRODUCTIONS INC.	ON	EIP/LFP
MENTORS	MENTORS PRODUCTIONS INC.	AB	EIP/LFP
MONA THE VAMPIRE	FANCY CAPE PRODUCTIONS	QC	LFP
MY HOMETOWN III (27-39)	PRODUCTIONS A HEARTBEAT AWAY INC.	QC	LFP
NED'S NEWT II	NELVANA LIMITED	ON	LFP
PANDA BEAR DAYCARE (RUFFUS THE DOG)	FAUX PAWS PRODUCTIONS INC.	ON	EIP/LFP
PAWVILLE	1289952 ONTARIO INC.	ON	LFP
PIRATES	CROSS BONES PRODUCTIONS INC.	NS	LFP
PUMPER PUP	AMBERWOOD PRODUCTIONS INC.	ON	LFP
REDWALL	NELVANA LIMITED	ON	LFP
SCOOP	1289692 ONTARIO INC.	ON	LFP
SCOOP & DOOZIE a.k.a. DIGGER & DOZER	QUEEN BEE PRODUCTIONS LTD.	BC	LFP
SOMETHING FROM NOTHING	SFN PRODUCTIONS INC.	ON	LFP
STICKIN' AROUND III	CJ PRODUCTIONS	NS	LFP
STORIES FROM THE SEVENTH FIRE	STORYTELLERS PRODUCTIONS INC.	AB	LFP
SYSTEM CRASH	1289708 ONTARIO INC.	ON	LFP
THE ADVENTURES OF SHIRLEY HOLMES III	SHIRLEY III PRODUCTIONS INC. / HOLMES II FILM PRODUCTIONS	MB/BC	EIP/LFP
THE AWESUM ADVENTURES OF THE AFTERMATH CREW	AFTERMATH TELEVISION PRODUCTIONS INC.	PEI	LFP
THE DINOSAUR HUNTER	INDEPENDENT MOVING PRODUCTIONS INC.	SK	LFP



The Adventures of Shirley Holmes III
 Shirley III Productions Inc.
 Manitoba—British Columbia
 Children's



Scarred by History
 4 Square Productions Ltd.
 Saskatchewan
 Documentary



Cornemuse
 Telefiction Productions Inc.
 Quebec
 Children's

Title	Applicant	Province	Support
THE LITTLE LULU SHOW IV 27-52	CLEVER CURLS PRODUCTIONS INC.	QC	LFP
THE MAXIMUM DIMENSION	615691 SASKATCHEWAN LTD.	SK	EIP/LFP
THE TRUE MEANING ABOUT CRUMBFEST	CRUMBFEST PRODUCTIONS INC.	PEI	EIP/LFP
THE WORST WITCH I	GALAFILM INC.	QC	EIP
TREE TOWN	1289747 ONTARIO INC.	ON	LFP
UH-OH II	1289693 ONTARIO INC.	ON	LFP
FRENCH			
ANATOLE I (1-26)	NELVANA LIMITED	ON	LFP
ANIMAL CRACKERS II (14-26)	FUNNYZOO PRODUCTIONS INC.	QC	LFP
BELIEVE IT OR NOT	MYSTERIOUS PRODUCTIONS INC.	QC	LFP
BOB MORANE / BLAKE & MORTIMER	CACTUS ANIMATION INC.	QC	EIP
CORNEMUSE (1-65)	TÉLÉFICTION PRODUCTIONS INC.	QC	EIP
ELLIOT MOOSE (1-26)	1312159 ONTARIO INC.	ON	LFP
FRANC CROISÉ II	PRODUCTIONS AVANTI CINÉ VIDÉO INC., LES	QC	LFP
FRANKLIN II (14-26)	NELVANA LIMITED	ON	LFP
GÉNÉRATION W III	CIRRUS PRODUCTIONS INC.	QC	LFP
LAPOISSE & JOBARD II	CIRRUS PRODUCTIONS INC.	QC	EIP/LFP
LES RETOUR DES DÉBROUILLARDS	PRODUCTIONS S.D.A. LTÉE	QC	LFP
MACARONI TOUT GARNI	PUBLIVISION INC.	QC	EIP
MONA THE VAMPIRE	FANCY CAPE PRODUCTIONS	QC	LFP
NED'S NEWT II	NELVANA LIMITED	ON	LFP
NOUVELLES AVENTURES DE BIBI	PRODUCTIONS BIBI ET GENEVIÈVE 6 INC.	QC	EIP/LFP
OPÉRATION VACANCES	TRANSIMAGE LTÉE	QC	EIP
PALI MALI ET LEURS AMIS	PRODUCTIONS MALI PALI INC.	QC	EIP/LFP
PAPI BONHEUR	PRODUCTIONS PETIT BONHOMME INC.	QC	EIP/LFP
PIN PON III	TÉLÉFICTION PRODUCTIONS INC.	QC	EIP
RADIO ENFER IV	PRODUCTIONS TÉLÉ-ACTION INC., LES	QC	EIP
REDWALL	NELVANA LIMITED	ON	LFP
RÊVES D'ENFANTS	TOONCAN PRODUCTIONS INC.	QC	LFP
ROULI-ROULOTTE II	PRISMACIN INC.	QC	LFP
THE LITTLE LULU SHOW IV 27-52	CLEVER CURLS PRODUCTIONS INC.	QC	LFP
TOHU BOHU	PRODUCTIONS SOGESTALT INC., LES	QC	EIP
UNIQUE AU MONDE	PRODUCTIONS RIVARD INC.	MB	EIP/LFP
ZONE DE TURBULENCE	MATCH TV INC.	QC	LFP
DOCUMENTARY			
ABORIGINAL			
AJAINA	IGLOOLIK ISUMA PRODUCTIONS INC.	NT	LFP
AMAROK'S SONG SERIES	INUIT BROADCASTING CORP. / 2745054 INC. (WORDS & PICTURES)	ON/QC	EIP/LFP
FRANCINE, FEMME INNUE	9067-2775 QUEBEC INC.	QC	EIP/LFP
LE RÊVE ET LE LIBÉRALISME	9067-2775 QUEBEC INC.	QC	EIP/LFP
OPEN FIRE	DARK THUNDER PRODUCTIONS	SK	LFP
OUT OF THE ASHES, WE WILL DANCE AGAIN	NIMPKISH WIND PRODUCTIONS INC.	BC	EIP/LFP
PORTRAIT D'UNE CULTURE	PRODUCTIONS TAQRAMIUT INC., LES	QC	EIP/LFP
RÉCITS NORDIQUES	PRODUCTIONS TAQRAMIUT INC., LES	QC	EIP/LFP
THE EVERYWHERE SPIRIT	NATIVE MULTIMEDIA PRODUCTIONS INC.	MB	EIP/LFP
THE VISION: STORIES FROM THE SEVENTH FIRE	STORYTELLERS PRODUCTIONS INC.	AB	LFP
WARRIOR SPIRITS	MICE PRODUCTIONS LTD.	MB	EIP/LFP



The Maximum Dimension
615691 Saskatchewan Inc.
Saskatchewan
Children's



Radio Enfer IV
Les Productions Télé-Action Inc.
Quebec
Children's



Amarok's Song Series
Inuit Broadcasting Corp.
Ontario-Quebec
Documentary

Title	Applicant	Province	Support
ENGLISH			
A CALLING TO CARE	ESPERANTO PRODUCTIONS INC.	QC	LFP
A CANADIAN IN KOREA	DAVID PAPERNY FILMS INC.	BC	LFP
ABORIGINAL HEALTH CRISIS	DOCUMENTARY PRODUCTIONS LTD.	BC	LFP
AFTER DARWIN	GALAFILM INC. / PTV PRODUCTIONS	QC/ON	EIP/LFP
AJAWAJIWESI	LES PRODUCTIONS DIGAMÉ INC., GENERAL ASSEMBLY PRODUCTION CENTRE	QC/ON	EIP/LFP
BEHIND ENEMY LINES	EUREKA PRODUCTIONS INC.	ON	LFP
BIG DANCE	MAY STREET GROUP LTD., THE	BC	EIP/LFP
BINGO: FAITH, HOPE & CHARITY	1290129 ONTARIO LTD.	ON	LFP
BIRDBRAINS	MISSING LINK PRODUCTIONS INC.	AB	LFP
BIRDMAN	PARTNERS IN MOTION INC.	SK	LFP
BOHEMIA	CINE QUA NON FILMS	QC	EIP
BRAINSTORM	NORFLICKS PRODUCTIONS LTD.	ON	LFP
BUSINESS IN THE NEW MILLENNIUM	ADVENTURES IN BUSINESS PRODUCTIONS INC.	ON	LFP
CAMP X	VICTORY MOTION PICTURES	NS	EIP/LFP
CANADIAN GEOGRAPHIC PRESENTS: WHITE GRIZZLIES	SUMMERHILL ENTERTAINMENT INC.	ON	LF
CANADIAN GEOGRAPHIC PRESENTS: CANADIAN HUSKIES	SUMMERHILL ENTERTAINMENT INC.	ON	LFP
CASTLES IN THE NORTH	LYNX IMAGES INC.	ON	LFP
CENTENARIANS	EXPLORATION PRODUCTION INC.	ON	LFP
CHAMPIONS OF THE WILD III	OMNI FILM PRODUCTIONS LTD.	BC	EIP/LFP
CHOICES CHALLENGES AND CHANGE	WHITE IRON PICTURES INC.	AB	LFP
CHRIS GIANNOU: ON THE BORDER OF THE ABYSS	JUDY FILMS INC.	ON	EIP
CITIZEN SHAME	CITIZEN PRODUCTIONS INC.	BC	EIP/LFP
CLASS ACT	VIPRO PRODUCTIONS INC.	ON	LFP
COAT OF MANY COUNTRIES	GALAFILM INC.	QC	EIP/LFP
COMING TO LIFE	PUBLIVISION INC.	QC	LFP
COSMIC HIGHWAY II	HIT THE HIGHWAY PRODUCTIONS INC.	BC	EIP/LFP
COTTER'S WILDERNESS TRAIL II	NATURE TRAILS FILMS II INC. / STAN THOMAS PRODUCTIONS	AB/SK	LFP
CRIMES OF HONOUR	BISHARI FILM PRODUCTIONS INC.	ON	EIP/LFP
DANCE OF LIFE DANCE OF DEATH	BISHARI FILM PRODUCTIONS INC.	ON	EIP/LFP
DEAD RECKONING	ECO-NOVA MULTIMEDIA PRODUCTIONS LTD.	NS	LFP
DEALIN' IN DREAMS	ROADHOUSE PICTURES INC.	SK	LFP
DIVORCE	AYSHA PRODUCTIONS INC.	ON	LFP
EDGE OF EXTINCTION: SAVING THE LEATHERBACK SEATURTLE	ANCIENT MARINER PRODUCTIONS INC.	ON	LFP
EXHIBIT A: SECRETS OF FORENSIC SCIENCE II	EXHIBIT A PRODUCTIONS INC.	ON	EIP
EXTRAORDINARY PEOPLE II	K A PRODUCTIONS INC.	ON	EIP/LFP
FACES OF HISTORY II	FACES II PRODUCTIONS INC.	AB	EIP/LFP
FALLEN HERO: THE TOMMY PRINCE STORY	DAVID PAPERNY FILMS INC.	BC	LFP
FAMILIES IN WAITING	INDEPENDENT MOVING PRODUCTIONS INC.	SK	LFP
FAR FROM HOME	NORFLICKS PRODUCTIONS LTD.	ON	LFP
FLIGHTPATH III	SCREENLIFE INCORPORATED	ON	EIP/LFP
FOODESSENCE II	EDIBLE PICTURES INC.	NS	EIP/LFP
FOOTBINDING	EAST-WEST FILM ENTERPRISE LTD.	BC	EIP/LFP
FORBIDDEN PLACES IV	TELEVISION RENAISSANCE INC.	ON	LFP
GLOBAL CLIMATE CHANGE: HITTING HOME	JIM HAMM PRODUCTIONS LTD. / NFB / ONF	BC/ON	LFP
GOODBYE HELLO	PRODUCTIONS EN COMMUN / STORMY NIGHTS PRODUCTIONS	QC/ON	LFP



Foodessence II
Edible Pictures Inc.
Nova Scotia
Documentary



Insectia II
Productions Pixcom (1996) Inc.
Quebec
Documentary



Incredible Story Studio II
Incredible Story Studio, Season II
Saskatchewan
Children's

Title	Applicant	Province	Support
GOODWOOD	ASTERISK PRODUCTIONS LTD.	BC	LFP
GREAT CANADIAN PARKS IV	GREAT CANADIAN PARKS PRODUCTIONS INC.	ON	LFP
GREAT CANADIAN PARKS V	GREAT CANADIAN PARKS PRODUCTIONS INC.	ON	LFP
GREAT CANADIAN PARKS—1 HOUR SPECIAL	GREAT CANADIAN PARKS PRODUCTIONS INC.	ON	LFP
GROWING TRADE	HEARTLAND MOTION PICTURES INC.	SK	LFP
GUITAR VISIONARY: THE LENNY BREAU STORY	BUFFALO GAL PICTURES INC. / SLEEPING GIANT PRODUCTIONS	MB/ON	LFP
HARM'S WAY	HARMS WAY PRODUCTIONS INC.	BC	LFP
HAUNTED HOUSE HAUNTED MIND	APPROPRIATE ENTERTAINMENT LTD.	ON	LFP
HISTORYLANDS II	SITES PRODUCTIONS INC.	ON	LFP
HOMES BY DESIGN III	HOMES BY DESIGN TELEVISION INC.	ON	LFP
INDIAN POSSE	WILD HEART PRODUCTIONS INC.	QC	LFP
INFERNO	GREAT NORTH PRODUCTIONS INC.	AB	LFP
INFLUENZA	1275726 ONTARIO INC.	ON	LFP
INSECTIA II	PRODUCTIONS PIXCOM (1996) INC.	QC	EIP/LFP
IT SEEMS LIKE YESTERDAY II	POPULAR HISTORY COMPANY INC., THE	ON	LFP
J.R. SMALLWOOD: A BIOGRAPHY	MORAG PRODUCTIONS	NF	EIP
JEFF GIBBS LIFE VOYAGES	HARVEY MCKINNON PRODUCTIONS INC.	BC	LFP
JERICHO: WALLS OF SILENCE	WHITING COMMUNICATIONS LTD.	BC	EIP/LFP
JUDAISM: QUEST FOR MEANING	SLEEPING GIANT PRODUCTIONS LTD.	ON	LFP
KOREA: RIOT IN THE MORNING CALM	SHIN-GORICA PRODUCTIONS INC.	ON	LFP
LAND OF THE ICE BEAR	KARVONEN FILMS LTD.	AB	LFP
LE TEMPS DES BARBARES	ALTER-CINÉ INC.	QC	EIP/LFP
LIFE & TIMES: BILL LISHMAN	FILMSTAR INC.	ON	EIP
LIFE & TIMES: CHRISTINE SILVERBERG	FORCE FOUR ENTERTAINMENT INC.	BC	EIP/LFP
LIFE & TIMES: DONOVAN BAILEY	KAOS FILMS WORLDWIDE INC.	QC	EIP
LIFE & TIMES: JIMMY PATTISON	DAVID PAPERNY FILMS INC.	BC	EIP/LFP
LIFE & TIMES: KEN DANBY—BEHIND MASK	BRIAN VALLEE CREATIVE ENTERPRISES INC.	ON	EIP
LIFE & TIMES: LIONA BOYD	RANDOM FACTORY PRODUCERS GROUP INC., THE	ON	EIP
LIFE & TIMES: LESLIE NIELSEN	BARNA-ALPER PRODUCTIONS INC.	ON	EIP
LIFE & TIMES: PIERRE BERTON	IDEA MILL PRODUCTIONS INC.	AB	EIP
LIFE & TIMES: TED ROGERS	90TH PARALLEL FILM & TELEVISION PRODUCTIONS LTD.	ON	EIP
LIFE & TIMES: TERRY FOX	FORCE FOUR ENTERTAINMENT INC.	BC	EIP/LFP
LIFE & TIMES: THE DIONNE QUINTUPLETS	INSIGHT PRODUCTION COMPANY LTD.	ON	EIP
LIFE & TIMES: THE FOLLOWS	HOW TO PRODUCTIONS INC.	ON	EIP
LIFE & TIMES: THE WEIDERS	PARADIGM PICTURES CORPORATION	ON	EIP
LIFE & TIMES: WILLIAM SHATNER	HARVEY MCKINNON PRODUCTIONS INC.	BC	EIP
LIFTING THE SHADOW: SURVIVING TECHNOLOGY	PRIMITIVE FEATURES INC.	ON	EIP
LOST & FOUND	PARADIGM PICTURES CORPORATION	ON	EIP
LOYALTIES	RISING PRODUCTIONS LTD.	NS	LFP
MAKING ELSEWHERELESS	COHEN SIBLINGS INC.	ON	LFP
MARGIE GILLIS	3080510 CANADA (PAX PRODUCTIONS)	QC	EIP/LFP
MILITARY WIVES	TRIAD MILITARY WIVES PRODUCTIONS LTD.	NS	LFP
MOTHER OF ALL MOTHERS	DOCUMENTARY PRODUCTIONS LTD.	BC	LFP
MULTIFAITH MUSIC	RIGGLEVAKE PRODUCTIONS INC.	ON	LFP
MURDER AND MAYHEM ON THE VANCOUVER STOCK EXCHANGE	GALAFILM INC.	QC	EIP/LFP
MY SON THE TATTOO ARTIST	1290128 ONTARIO LTD.	ON	EIP/LFP
MYSTERIOUS ISLANDS	LYNX IMAGES INC.	ON	LFP
NIKISKISINAN	TRI-MEDIA PRODUCTIONS	SK	LFP



Northern Tales: Romance in Nunavik
Les Productions Taqramiut Inc.
Quebec
Documentary



Ces enfants d'ailleurs : la suite
Productions Ces enfants d'ailleurs
Quebec
Drama



Cold Squad II
Cold Squad II Productions Inc.
British Columbia—Ontario
Drama

Title	Applicant	Province	Support
NORTHWEST ASSIGNMENT	PARTNERS IN MOTION INC.	SK	LFP
ON THE TRAIL TO THE CASBAH	EXPLORATION PRODUCTION INC.	ON	LFP
OUR HOUSE	SOUND VENTURES PRODUCTIONS OTTAWA LTD.	ON	LFP
OUT OF MIND: THE STORIES OF H.P. LOVECRAFT	CINE QUA NON FILMS	QC	EIP/LFP
PET FRIENDS	SOMA PET FRIENDS PRODUCTIONS INC.	BC	LFP
PHILIPPINES: ECOLOGICAL DISASTER	EXPLORATION PRODUCTION INC.	ON	LFP
PLACE YOUR BETS: A DOCUMENTARY ON COMPULSIVE GAMBLING	MERRY DANCER MEDIA INC.	AB	LFP
POLAR BEAR SAFARI	GALAFILM INC.	QC	EIP
POOR CHILD	HOPPA FILMS INC.	ON	LFP
PRAIRIE FIRE: THE WINNIPEG GENERAL STRIKE OF 1919	DAVID PAPERNY FILMS INC.	BC	LFP
QUEST FOR GOD	AYEKAH PRODUCTIONS INC.	ON	LFP
RAGE OF INNOCENTS	EXPLORATION PRODUCTION INC.	ON	LFP
RAINMAKERS II	ADOBE PRODUCTIONS INTERNATIONAL	QC	EIP/LFP
REBEL WITH A CAUSE	DAVEY PRODUCTIONS	ON	LFP
RETURN TO IXCAN	LAZYBANK PRODUCTIONS LTD.	NF	LFP
RING ROAD	BUFFALO FILM COMPANY INC.	MB	EIP
ROGER ING'S UTOPIA	SPIRAL FILM PRODUCTIONS INC.	SK	LFP
SACRED JOURNEY	GHOST FILMS INC.	BC	LFP
SALTWATER BUFFALO	GREAT NORTH ATLANTIC	AB	LFP
SASQUATCH ODYSSEY	BIG HAIRY DEAL FILMS INC.	BC	EIP/LFP
SCANDALS: THEN & NOW	1235855 ONTARIO LTD.	ON	LFP
SCARRED BY HISTORY	4 SQUARE PRODUCTIONS LTD.	SK	EIP/LFP
SCATTERING OF SEEDS II	WHITE PINE PICTURES	ON	EIP/LFP
SEABIRDS CITADELS	SOCIÉTÉ DE PRODUCTIONS SOUS-MARINE H.A. INC.	QC	LFP
SEASONS OF THE BUFFALO	KING MOTION PICTURE CORPORATION	AB	LFP
SEE JANE RUN	TAKE 3 PRODUCTIONS INC.	ON	LFP
SEND IN THE CLOWNS	FAST FORWARD PRODUCTIONS LIMITED	BC	EIP
SEVENTH SISTER	BUFFALO GAL PICTURES INC.	MB	EIP
SONGS OF THE HOMELESS	PRODUCTIONS EREZI, LES	QC	EIP
SPARK AND THE FLAME KEEPER	TRIAD FILM PRODUCTIONS LTD.	NS	EIP/LFP
SPIRITUAL LITERACY	SPIRITUAL LITERACY PRODUCTIONS INC.	ON	LFP
STATUS DENIED	WILD HEART PRODUCTIONS INC.	QC	EIP/LFP
T'LINA: THE RENDERING OF WEALTH	NIMPKISH WIND PRODUCTIONS INC.	BC	EIP/LFP
THAI GIRLS	AYSHA PRODUCTIONS INC.	ON	EIP
THE BAD, THE BOLD AND THE BEAUTIFUL	SIENNA FILMS INC.	ON	LFP
THE DARIEN GAP	2745054 CANADA INC. (WORDS & PICTURES)	QC	EIP/LFP
THE GENE SQUAD	RAINCOAST STORYLINES LTD.	BC	EIP/LFP
THE MOODY BROOD	CHICK IN FLICKS PRODUCTIONS LIMITED	NS	LFP
THE NORTH WEST MOUNTED POLICE MARCH WEST	25739 CANADA INC. O/A GENERAL	ON	LFP
THE OCEAN MOSAIC	MOSAIC FILMS A DIVISION OF CANADIAN LICENSING ASSOCIATES INC.	ON	LFP
THE POET AND THE BANDIT	RAINCOAST STORYLINES LTD.	BC	EIP/LFP
THE PRINCE AND THE GRAIL	CHARING CROSS PRODUCTIONS	NS	EIP/LFP
THE REICHMANNS	ALAN HANDEL PRODUCTIONS INC.	QC	EIP/LFP
THE SECRET WORLD OF GARDENS	SECRET WORLD OF GARDENS PRODUCTIONS INC.	ON	LFP
THE SEXUAL CENTURY	RING FINGER PRODUCTIONS	ON	LFP



Riopelle, sans titre, 1999, collage
SDA Productions Inc.
Quebec
Documentary



Emily of New Moon III
Emily III Productions Inc.
Nova Scotia-Quebec
Drama



In the Blue Ground—A North of 60 Movie
Alberta Filmworks Movie One Inc.
Alberta
Drama

Title	Applicant	Province	Support
THE SIMPLE WAY	SIMPLY LIVING PRODUCTIONS INC.	BC	LFP
THE UNTOLD STORY	CODLESS CO. LTD.	NF	EIP/LFP
TICKLING THE DRAGON'S TAIL	GREAT NORTH PRODUCTIONS INC.	AB	EIP/LFP
TO HAVE AND TO HOLD	DOCUMENTARY PRODUCTIONS LTD.	BC	LFP
TO RUSSIA WITH FRIES	DAVID PAPERNY FILMS INC.	BC	EIP/LFP
TRACKING MODERN RUSTLERS	DINOSAUR SOUP PRODUCTIONS INC.	AB	LFP
TREASURES OF THE WILD III	KARVONEN FILMS LTD.	AB	EIP/LFP
TROUBLE IN MIND	SLEEPING GIANT PRODUCTIONS LTD.	ON	LFP
TURNING POINTS OF HISTORY	505111 NB INC. / EPISODE 13 PRODUCTIONS	NB/ON	LFP
TWO-WAY STREET	ENVISION PRODUCTIONS LTD.	NS	LFP
UNARMED BODYGUARDS	REEL-MYTH PRODUCTIONS INC.	BC	EIP/LFP
UNFORGETTABLE	MELBAR ENTERTAINMENT GROUP INC.	ON	LFP
UNLIKELY PILGRIMAGE	REQUISITE PRODUCTIONS	ON	EIP/LFP
VILLAGE OF WIDOWS	LINDUM FILMS INC.	ON	EIP/LFP
VIRTUES—A FAMILY AFFAIR	MAY STREET GROUP LTD., THE	BC	EIP
WALKING AFTER MIDNIGHT	ANGEL TELEVISION INC.	BC	LFP
WALK ON THE WILD SIDE II	PRODUCTIONS ESPACE VERT INC., LES	QC	LFP
WEDDINGS	SUMMERHILL ENTERTAINMENT INC.	ON	LFP
WEIRD HOMES	YALETOWN ENTERTAINMENT CORP.	BC	LFP
WHAT IF: A FILM ABOUT JUDITH MERRIL	IMAGERIES LTD.	QC	EIP/LFP
WHEN STRANGERS REUNITE	PRODUCTIONS MULTI-MONDE INC.	QC	EIP/LFP
WHEN WE WERE GREAT	CINEMACTION INC.	ON	LFP
WHO IS MY NEIGHBOUR	WINDBORNE PRODUCTIONS	ON	LFP
WHOLE NOTES	SOUND VENTURES PRODUCTIONS OTTAWA LTD.	ON	EIP/LFP
WIDE MOUTH MASON	GHK PICTURES INC.	SK	LFP
WILD BY NATURE	WILD BY NATURE TV PRODUCTIONS INC.	ON	LFP
WILDFIRE	OMNI FILM PRODUCTIONS LTD.	BC	EIP/LFP
WORKSHOP	SPOKEN ART PRODUCTIONS	ON	LFP
WORLD OF HORSES WITH JOHN SCOTT II	WHITE IRON PICTURES INC.	AB	LFP
YOU ME & THE KIDS	FORCE FOUR ENTERTAINMENT INC.	BC	LFP

FRENCH

24 HEURES POUR L'HISTOIRE	AD HOC FILMS INC.	QC	EIP
AJAWAJIWESI	LES PRODUCTIONS DIGAMÉ INC., GENERAL ASSEMBLY PRODUCTION CENTRE	QC/ON	EIP/LFP
ANIMA (26-36)	9045-7185 QUEBEC INC.	QC	EIP/LFP
BIOGRAPHIE	PRODUCTIONS COSCIENT INC.	QC	LFP
BIOGRAPHIES QUÉBÉCOISES	PRODUCTIONS CARREFOUR INC., LES	QC	LFP
ÇA SE SOIGNE	AZINAMÉ INTERNATIONAL INC.	QC	LFP
CES HISTOIRES DERRIÈRE LES CHANSONS	PRODUCTIONS PIXCOM INC.	QC	LFP
CUBA	PRODUCTIONS COSCIENT INC.	QC	LFP
DANS LA MARGE	LITTE INC.	ON	EIP/LFP
DES MARELLES ET DES PETITES FILLES	PRODUCTIONS VIRAGE INC., LES	QC	EIP
ECCE HOMO	PRODUCTIONS COSCIENT INC.	QC	EIP
ECCE HOMO II	PRODUCTIONS COSCIENT INC.	QC	LFP
FAN CLUB OU LES 100 ANS D'ARNAUD	PRODUCTIONS DE FILM DIONYSOS INC.	QC	EIP
GOODBYE HELLO	PRODUCTIONS EN COMMUN / STORMY NIGHTS PRODUCTIONS	QC/ON	LFP
GRAND NORD CANADIEN	PRODUCTIONS VIC PELLETIER (9050-5173 QUÉBEC INC.), LES	QC	LFP
GUILDA	PRODUCTIONS COSCIENT INC.	QC	LFP



**Anne of Green Gables:
The Continuing Story**
Anne III Productions Inc.
Ontario
Drama



Watatatow VIII
Publvision Inc.
Quebec
Drama



Hard Time: The David Milgaard Story
Twenty-three Year Films MB Ltd.
Manitoba-Ontario
Drama

Title	Applicant	Province	Support
HOH OHO	PRODUCTIONS VIRAGE INC., LES	QC	EIP
ÎLES D'INSPIRATION II	PRODUCTIONS VIC PELLETIER (9050-5173 QUÉBEC INC.), LES	QC	EIP/LFP
JACQUES PLANTE, LA MERVEILLE MASQUÉE	POLY-PRODUCTIONS LTÉE	QC	LFP
JAZZ COLLECTION 98	AMÉRIMAGE-SPECTRA INC.	QC	EIP
JEUX DE SOCIÉTÉ	PRODUCTIONS PIXCOM (1996) INC.	QC	LFP
LA CULTURE DANS TOUS SES ÉTATS—LE ROMAN	SYNERCOM TÉLÉPRODUCTIONS INC.	QC	EIP/LFP
LA CULTURE II [LA POÉSIE, L'ESSAI]	SYNERCOM TÉLÉPRODUCTIONS INC.	QC	EIP
LA DOUCE FOLIE DE L'AVENTURE	PRODUCTIONS VIC PELLETIER (9050-5173 QUÉBEC INC.), LES	QC	LFP
LA GAUCHERIE	PRODUCTIONS VIRAGE INC., LES	QC	EIP
LA LUMIÈRE DES OISEAUX	MAX FILMS TÉLÉVISION INC.	QC	EIP
LE DERNIER CIGARE DE FIDEL CASTRO	AMOUR EN L'AN 2000 INC. (L')	QC	EIP
LE DERNIER COMBAT DE SALVADOR ALLENDE	MACUMBA INTERNATIONAL INC.	QC	EIP/LFP
LE GOÛT DU MONDE (VOLET E)	PRODUCTIONS PIXCOM INC.	QC	LFP
LE RÊVE D'ALONSO	ALTER-CINÉ INC.	QC	EIP
LES BIOGRAPHIES	COMMUNICATIONS CLAUDE HÉROUX INTERNATIONAL INC.	QC	LFP
LES GANGS DE RUE	PRODUCTIONS ISCA INC., LES	QC	EIP
LES GRANDES ARNAQUES	CIRRUS PRODUCTIONS INC.	QC	EIP/LFP
LES TEMPS DANSENT	PRODUCTIONS CARREFOUR INC., LES	QC	LFP
LE TEMPS DES BARBARES	ALTER-CINÉ INC.	QC	EIP/LFP
LES VERTIGES DE L'HISTOIRE	PRODUCTIONS COSCIENT INC.	QC	EIP
LIGNES DE VIE III	PRODUCTIONS ROCH BRUNETTE INC.	QC	LFP
LILI ST-CYR	GROUPE SAGITTAIRE INC. (LE)	QC	EIP
MARGIE GILLIS	3080510 CANADA (PAX PRODUCTIONS)	QC	EIP/LFP
MER ET MONDE	COMMUNICATIONS CLAUDE HÉROUX PLUS INC.	QC	LFP
MOI..., J'ME FAIS MON CINÉMA	IMAVISION (21) PRODUCTIONS INC.	QC	EIP
MOTS D'ICI	PRODUCTIONS ROCH BRUNETTE INC.	QC	LFP
PASSEPORT MUSIQUE-DOC	CONNECTIONS PRODUCTIONS RESSOURCES INC.	NB	EIP/LFP
PLUS BELLES ROUTES DU MONDE	PRODUCTIONS COSCIENT INC.	QC	LFP
POINTE DE L'ICEBERG	PRODUCTIONS DU PHARE-EST INC.	NB	EIP
QUI ÉTIEZ-VOUS MONSIEUR P?	PRODUCTIONS MONSIEUR P. INC.	QC	EIP
RAINMAKERS II	ADOBE PRODUCTIONS INTERNATIONAL	QC	EIP/LFP
RIOPELLE, SANS TITRE, 1999, COLLAGE	SDA PRODUCTIONS INC.	QC	EIP/LFP
SOL	POLY-PRODUCTIONS LTÉE	QC	EIP
TERRE COMPRISE	LE STUDIO VIA LE MONDE INC.	QC	LFP
THÉÂTRE DES VARIÉTÉS	PRODUCTIONS COSCIENT INC.	QC	LFP
THE NORTH WEST MOUNTED POLICE MARCH WEST	25739 CANADA INC. O/A GENERAL	ON	LFP
THE REICHMANNS	ALAN HANDEL PRODUCTIONS INC.	QC	EIP/LFP
TI-POLICE	PRODUCTIONS VIRAGE INC., LES	QC	EIP/LFP
UN LIEU, UNE CHANSON	9050-5173 QUÉBEC INC. (LES PRODUCTIONS VIC PELLETIER)	QC	EIP
UN SYNDICAT AVEC ÇA?	PRODUCTIONS VIRAGE INC., LES	QC	EIP
VIEILLIR AUTREMENT	L'AMOUR EN L'AN 2000 INC.	QC	EIP/LFP
VISIONNAIRES	L'AMOUR EN L'AN 2000 INC.	QC	EIP/LFP
WALK ON THE WILD SIDE II	PRODUCTIONS ESPACE VERT INC, LES	QC	LFP
X YUKON Z	PRODUCTIONS RIVARD INC., LES	MB	EIP/LFP



km/h
Les Productions Vendome Inc.
Quebec
Drama



Flightpath III
Screenlife Incorporated
Ontario
Documentary



Opération Tango
Productions Opération Tango Montréal Inc.
Quebec
Drama

Title	Applicant	Province	Support
DRAMA			
ABORIGINAL			
LEGENDS—THE STORY OF SIWASH ROCK	OMNI FILM PRODUCTIONS LTD.	BC	EIP/LFP
THE STRANGE CASE OF BUNNY WEEQUOD	COOL NATIVE PRODUCTIONS	ON	EIP/LFP
ENGLISH			
ANNE OF GREEN GABLES	ANNE III PRODUCTIONS INC.	ON	EIP/LFP
BAD FAITH	BRADSHAW MACLEOD & ASSOCIATES LTD.	AB	LFP
BAD MONEY	SECURITY FILM CORPORATION	AB	LFP
BLACK HARBOUR III	THREE SHEETS PRODUCTIONS LTD. / B92	NS/ON	EIP/LFP
BLOOD MONEY	ILLUSIONS ENTERTAINMENT CORPORATION	AB	LFP
BUTCH PATTERSON	BUTCH PATTERSON INC.	ON	LFP
COLD SQUAD II (12-26)	COLD SQUAD II PRODUCTIONS INC. / FROZEN FILES PRODUCTIONS INC.	BC/ON	EIP/LFP
COVER ME	SCREENVENTURES XXIV PRODUCTIONS INC.	ON	EIP/LFP
DEAD AVIATORS	AVIATORS PRODUCTION INC.	ON	LFP
DECEMBER 1917	DECEMBER 1917 PRODUCTIONS INC.	NS	EIP/LFP
DOOLEY GARDENS II	RINK RAT PRODUCTIONS INC.	NF	EIP/LFP
EMILY OF NEW MOON III (27-39)	EMILY III PRODUCTIONS INC. / PIGTAIL III PRODUCTIONS	NS/QC	EIP/LFP
EXISTENZ	SCREENVENTURES XXXIV PRODUCTIONS INC.	ON	LFP
EXTERNAL AFFAIRS	EXTERNAL AFFAIRS INC.	ON	EIP/LFP
FLESH AND BLOOD	SARRAZIN COUTURE PRODUCTIONS INC.	ON	EIP/LFP
GO GIRL II	GO GIRL PRODUCTIONS INC.	ON	LFP
HAPPY CHRISTMAS MISS KING	MISS KING PRODUCTIONS INC.	ON	EIP/LFP
HARD TIME: THE DAVID MILGAARD STORY	TWENTY-THREE YEAR FILMS MB LTD. / LOST TIME PRODUCTIONS	MB/ON	EIP/LFP
IN THE BLUE GROUND—A NORTH OF 60 MOVIE	ALBERTA FILMWORKS MOVIE ONE INC.	AB	EIP/LFP
JUSTICE	JURIS PRODUCTIONS INC.	ON	EIP/LFP
KEVIN SPENCER	KEVIN SPENCER INC.	ON	LFP
LEXX II	DZ 2 PRODUCTIONS	NS	LFP
LOVING EVANGELINE	BLUE WAVE FILMS INC. / VENTURES FOR TWO NO.1 PRODUCTIONS	NS/ON	LFP
NOTHING TOO GOOD FOR A COWBOY	WESTERN COWBOY PRODUCTIONS INC. MILESTONE PRODUCTIONS INC.	BC/ON	EIP/LFP
ONE HEART BROKEN INTO SONG	HEART BROKEN COMPANY LTD., THE	NS	EIP/LFP
PARADISE SIDING	BIGRIVER PARADISE PRODUCTIONS LTD.	NB	LFP
PIT PONY	PONY PRODUCTIONS (CYCLE 1) INC.	NS	LFP
POWERPLAY	SCREENVENTURES XXXVII PRODUCTIONS LTD.	ON	EIP/LFP
PSI FACTOR III	PARANORMAL III PRODUCTIONS INC.	ON	LFP
QUESTION OF PRIVILEGE	ILLUSIONS ENTERTAINMENT CORPORATION	AB	LFP
RADIO ACTIVE	PRODUCTIONS TELE-ACTION INC., LES	QC	EIP/LFP
RECIPE FOR REVENGE	BLUE WAVE FILMS INC. / VENTURES FOR TWO NO.1 PRODUCTIONS	NS/ON	LFP
REVENGE OF THE LAND	DUST CLOUD PRODUCTIONS / REVENGE PRODUCTIONS	QC/SK	EIP/LFP
RIVERDALE II	EPITOME PICTURES INC.	ON	EIP/LFP
SHADOW LAKE	SHADOW LAKE PRODUCTIONS INC.	ON	LFP
SHELTER	A LITTLE SOMETHING PRODUCTIONS INC.	NS	EIP
SLEEPING DOGS LIE	AMBROSE SMALL PRODUCTIONS INC.	ON	EIP/LFP
SPACED OUT	SLIGHTLY BENT ENTERTAINMENT	BC	LFP
SPOKEN ART IV	SPOKEN ART PRODUCTIONS	ON	LFP
SUPERTOWN CHALLENGE	SUPERTOWN PRODUCTIONS INC.	ON	LFP
THE BEAT	GREAT NORTH PRODUCTIONS INC.	AB	EIP/LFP



**A Scattering of Seeds:
The Creation of Canada II**
White Pine Pictures
Ontario
Documentary



L'ombre de l'épervier II
Verseau International Inc.
Quebec
Drama



Traders IV
Insider IV Productions Inc.
Ontario
Drama

Title	Applicant	Province	Support
THE DANCE, ONE MIRAMICHI SUMMER	BIGRIVER DANCE PRODUCTIONS LTD.	NB	LFP
THE INDUSTRY a.k.a. CASTING COUCH	CASTING COUCH PRODUCTIONS INC.	NS	LFP
THE SHELDON KENNEDY STORY	BRADSHAW MACLEOD & ASSOCIATES LTD.		
	SARRAZIN COUTURE PRODUCTIONS	AB/ON	LFP
THE WAITING GAME	BLUE WAVE FILMS INC./VENTURES FOR TWO NO.1 PRODUCTIONS	NS/ON	LFP
THESE ARMS OF MINE	ARMS LENGTH PRODUCTIONS INC.	BC	EIP/LFP
TRADERS IV	INSIDER IV PRODUCTIONS INC.	ON	EIP/LFP
TWITCH CITY II	TWITCH CITY ENTERPRISES INC.	ON	EIP/LFP
WIND AT MY BACK IV	1251254 ONTARIO INC.	ON	EIP/LFP
FRENCH			
ALBERTINE EN CINQ TEMPS	PRODUCTIONS SOGESTALT INC., LES	QC	EIP
CASERNE 24	SOVIMED INC.	QC	EIP/LFP
CATHERINE	PRODUCTIONS AVANTI CINÉ VIDÉO INC., LES	QC	LFP
CES ENFANTS D'AILLEURS : LA SUITE	PRODUCTIONS CES ENFANTS D'AILLEURS	QC	EIP/LFP
CHARTRAND ET SIMONE	VIDEOFILMS (CHARTRAND ET SIMONE)	QC	EIP/LFP
DANS UNE GALAXIE PRÈS DE CHEZ NOUS	SDA PRODUCTIONS INC.	QC	EIP/LFP
DIVA II	SOVICOM INC.	QC	EIP/LFP
ENT'CADIEUX VI	JPL PRODUCTIONS INC.	QC	LFP
HAUTE SURVEILLANCE	SDA PRODUCTIONS INC.	QC	EIP/LFP
HISTOIRE MAX	PRODUCTIONS R. CHARBONNEAU INC., LES	ON	EIP/LFP
KM/H	PRODUCTIONS VENDÔME INC., LES	QC	EIP/LFP
LE PAYS DANS LA GORGE	2633-3914 QUÉBEC INC.	QC	EIP
LE RETOUR III	JPL PRODUCTION INC.	QC	LFP
LES FILLES	MATCH TV INC.	QC	LFP
OPÉRATION TANGO	PRODUCTIONS OPÉRATION TANGO MONTRÉAL INC.	QC	EIP/LFP
UN PEU, BEAUCOUP, À LA FOLIE	PRODUCTIONS POINT DE MIRE, LES	QC	EIP/LFP
RADIO	PRODUCTIONS AVANTI CINÉ VIDÉO INC., LES	QC	EIP/LFP
RÉSEAUX II	ÉMERGENCE (RÉSEAUX) INC.	QC	EIP/LFP
RUE L'ESPÉRANCE	JPL PRODUCTIONS INC.	QC	LFP
SAUVE QUI PEUT II	JPL PRODUCTIONS INC.	QC	LFP
TAG	SDA PRODUCTIONS INC.	QC	EIP/LFP
TRACES D'ÉTOILES	PRODUCTIONS PIXCOM (1996) INC.	QC	EIP/LFP
UN GARS, UNE FILLE IV (28-47)	PRODUCTIONS AVANTI CINÉ VIDÉO INC., LES	QC	LFP
VESTIGES	INSTITUT NATIONAL DE L'IMAGE ET DU SON	QC	EIP
WATATATOW VIII	PUBLIVISION INC.	QC	LFP
ZAZA D'ABORD	PRODUCTIONS COSCIENT INC.	QC	EIP/LFP
PERFORMING ARTS			
ENGLISH			
FESTIVAL OF STARS	PRODUCTIONS PIXCOM (1996) INC.	QC	LFP
KAREN YOUNG	CINEMA 3180 B.E. INC.	QC	LFP
LE FESTIVAL INTERNATIONAL DE JAZZ DE MONTRÉAL, 1998 IV	AMÉRIMAGE-SPECTRA INC.	QC	LFP
FRENCH			
FESTIVAL D'ÉTÉ INTERNATIONAL DE QUÉBEC, ÉDITION 8	TÉLÉ-VISION (84) INC.	QC	LFP
LE FESTIVAL INTERNATIONAL DE JAZZ DE MONTRÉAL, 1998 IV	AMÉRIMAGE-SPECTRA INC.	QC	LFP



Wind At My Back IV
1251254 Ontario Inc.
Ontario
Drama



Un gars, une fille IV
Les Productions Avanti Ciné Vidéo Inc.
Quebec
Drama



Boîte à chansons d'aujourd'hui II
Mediatique Inc.
Ontario–New Brunswick
Variety

Title	Applicant	Province	Support
VARIETY			
ENGLISH			
30E FESTIVAL DE GRANBY	PRODUCTIONS PRAM INTERNATIONAL INC., LES	QC	LFP
AMP'D	SALTER STREET FILMS LIMITED	NS	LFP
CAFE CAMPUS BLUES III	AMÉRIMAGE QUEBEC INC.	QC	LFP
COMEDY NOW II	HI GUYS PRODUCTIONS INC.	ON	LFP
CULTURES CANADA 1998	AMÉRIMAGE-SPECTRA INC.	QC	LFP
DOUBLE EXPOSURE II	CULLEN ROBERTSON PRODUCTIONS INC.	BC	LFP
FOUR 1 HOUR COMEDY SPECIALS	HI GUYS PRODUCTIONS INC.	ON	LFP
HISTORY BITES	HISTORY BITES PRODUCTIONS INC.	ON	LFP
JAZZ CABARET 98	AMÉRIMAGE-SPECTRA INC.	QC	LFP
NEW RED GREEN SHOW VIII	RED GREEN PRODUCTIONS VIII INC.	ON	LFP
QUEBEC CHANTE LE BLUES	AMÉRIMAGE-SPECTRA INC.	QC	LFP
SKETCHCOM II	ABBOTT FERGUSON PRODUCTIONS LTD.	ON	LFP
THE BETTE SHOW	FIDDLESTICKS PRODUCTIONS LTD.	NS	LFP
THE CATHY JONES SPECIAL	CJ PRODUCTIONS	NS	LFP
THE JIM BYRNE SHOW	B. O. G. PRODUCTIONS INC.	BC	LFP
THE RANKIN FAMILY CHRISTMAS	SWING PRODUCTIONS INC.	NS	LFP
THE TOM GREEN SHOW	MTR ENTERTAINMENT (TGII) LTD.	ON	LFP
THIS HOUR HAS 22 MINUTES VI (108-129)	22 MINUTES IV INC.	NS	LFP
THIS HOUR HAS 22 MINUTES: NEW YEAR'S EVE SPECIAL	SQUAWK PRODUCTIONS INC.	NS	LFP
FRENCH			
100 CHANSONS QUI ONT ALLUMÉ LE QUÉBEC	SOGESTALT 2001 INC.	QC	LFP
BOÎTE À CHANSONS D'AUJOURD'HUI II	MEDIATIQUE INC. / CONNECTIONS PRODUCTIONS RESOURCES INC.	ON/NB	EIP/LFP
CLAUDINE MERCIER	SOGESTALT 2001 INC.	QC	LFP
COUPE MONDIALE D'IMPROVISATION	DISTRIBUTIONS ROZON INC, LES	QC	LFP
DIEU REÇOIT	PRODUCTIONS COSCIENT INC.	QC	LFP
FRANCOIS LÉVEILLÉ	SOGESTALT 2001 INC.	QC	LFP
JAZZ CABARET 98	AMÉRIMAGE-SPECTRA INC.	QC	LFP
JUSTE POUR RIRE 1998	DISTRIBUTIONS ROZON INC, LES	QC	EIP
L'ÉCOLE DE L'HUMOUR	SOGESTALT 2001 INC.	QC	LFP
L'HUMOUR À QUATRE	SOGESTALT 2001 INC.	QC	LFP
L'UNIVERS FANTASTIQUE DE JEAN LELOUP	AMÉRIMAGE-SPECTRA INC.	QC	EIP
LA FIN DU MONDE EST A 7 HEURES II	PRODUCTIONS COSCIENT INC.	QC	LFP
LEVESQUE TURCOTTE	SOGESTALT 2001 INC.	QC	LFP
LISE DION	SOGESTALT 2001 INC.	QC	LFP
MARIE-LISE PILOTE	SOGESTALT 2001 INC.	QC	LFP
MICHAEL RANCOURT	SOGESTALT 2001 INC.	QC	LFP
PASSEPORT MUSIQUE-VARIÉTÉS	CONNECTIONS PRODUCTIONS RESOURCES INC.	NB	LFP
PETER MCLEOD	SOGESTALT 2001 INC.	QC	LFP
QUÉBEC CHANTE LE BLUES	AMÉRIMAGE-SPECTRA INC.	QC	LFP
QUÉBEC EN HUMOUR	SOGESTALT 2001 INC.	QC	LFP
TÉLÉ DES FRANCOFOLIES 1998	SOGESTALT 2001 INC.	QC	LFP
TRIPLE ÉTOILE (VARIÉTÉS)	506986 N.B. INC.	NB	EIP



Riverdale II
Epitome Pictures Inc.
Ontario
Drama



Nothing Too Good for a Cowboy
Western Cowboy Productions Inc.
British Columbia-Ontario
Drama



La fin du monde est à 7 heures
Productions Coscient Inc.
Quebec
Variety



List of feature films supported in 1998–1999

Title	Applicant	Province	Support
ENGLISH			
APARTMENT HUNTING	APARTMENT HUNTING PRODUCTIONS INC.	ON	EIP/LFP
BETWEEN THE MOON AND MONTEVIDEO	PRODUCTIONS CREON INC. (LES)	QC	LFP
DIVINE RYANS (THE)	IMX DIVINE RYANS INC.	NS	EIP/LFP
FIVE SENSES (THE)	FIVE SENSES PRODUCTIONS INC.	ON	LFP
FOUR DAYS	CITÉ-AMÉRIQUE CINÉMA TÉLÉVISION INC.	QC	EIP
HIGHWAYMAN (THE)	HIGHWAYMAN PRODUCTIONS INC.	ON	LFP
LADIES ROOM	LADIES PRODUCTIONS INC.	QC	LFP
LIFE BEFORE THIS (THE)	LIFE BEFORE THIS PRODUCTIONS INC.	ON	EIP/LFP
NEW WATERFORD GIRLS	NEW WATERFORD GIRLS ONTARIO INC.	ON	LFP
ROLLERCOASTER	GIRAFFE PRODUCTIONS LTD.	BC	EIP/LFP
SAINT JUDE	EAST SIDE FILM COMPANY INC. (THE)	ON	LFP
SHEGALLA	565690 B.C. LTD.	BC	LFP
TAIL LIGHTS FADE	GOOD LOAD PRODUCTIONS	BC	LFP
FRENCH			
BOYS II (LES)	3458580 CANADA INC.	QC	LFP
EMPORTE-MOI	CITÉ-AMÉRIQUE CINÉMA TÉLÉVISION INC.	QC	LFP
ENNEMI (L')	TRANSMAR FILMS INC.	NB	EIP/LFP
ÎLE DE SABLE (L')	CINÉ-ACTION FUGUE INC.	QC	EIP/LFP
MATRONI ET MOI	STUDIOFILM INC.	QC	EIP/LFP
PETIT CIEL (LE)	3474569 CANADA INC.	QC	LFP



The Five Senses
Five Senses Productions Inc.
Ontario
Feature Film



Les Boys II
3458580 Canada Inc.
Quebec
Feature Film



Emporte-moi / Set Me Free
Cité-Amérique Cinéma Télévision Inc.
Quebec
Feature Film



List of development projects supported by the EIP in 1998–1999

Title	Applicant	Province
ABORIGINAL		
DOCUMENTARY		
ANGAGUQ	IGLOOLIK ISUMA PRODUCTIONS INC.	NT
HEARTBEAT OF THE EARTH	MISSINIPI BROADCASTING CORP.	SK
HEAVEN'S PASS	KASKA DENA COUNCIL	NT
PEOPLE OF THE CIRCUMPOLAR	TAQRAMIUT PRODUCTIONS INC.	QC
ENGLISH		
CHILDREN'S		
CAMP WIGANISHIE	CAMP W PRODUCTIONS INC.	MB
THE CREW	SCINTILLA ENTERTAINMENT INC.	BC
CRUMBFEET SERIES	CRUMBFEET PRODUCTIONS INC.	PEI
HIPPO TUB COMPANY	HTC INC.	ON
INCREDIBLE STORY STUDIO III	INCREDIBLE STORY PRODUCTIONS III INC.	SK
MENTORS II	MENTORS II PRODUCTIONS INC.	AB
MONSTER BY MISTAKE I	MONSTER BY MISTAKE SERIES INC.	ON
MOTIKI TIME	CAMBIUM FILM & VIDEO PRODUCTIONS LTD.	ON
MR. AIRPORT	PARTNERS IN MOTION PICTURES INC.	SK
OLLIE'S UNDER THE BED ADVENTURES	COLLIDEASCOPE DIGITAL PRODUCTIONS INCORPORATED	NS
PETER PIPER AND THE PLANE PEOPLE	LES PRODUCTIONS LA FÊTE INC.	QC
TOM AND LIZ AUSTEN MYSTERIES	GREAT NORTH PRODUCTIONS INC.	AB
THE WAY THINGS WORK	CANAMEDIA FILM PRODUCTIONS INC.	ON
YVON OF THE YUKON	STUDIO B PRODUCTIONS	BC
DOCUMENTARY		
BARKER VC: FORGOTTEN HERO	OCEAN ENTERTAINMENT LIMITED	NS
BREAKAWAY	ALCHEMY NOTION PICTURES INCORPORATED	NS
BRITANNIA	SCREEN SIREN PICTURES INC.	BC
CHILDHOOD ROBBED	NUTAAQ MEDIA INC.	QC
CHILDREN OF A CRUEL GOD	OMNI FILM PRODUCTIONS LTD.	BC
CORPORATION: AN INQUIRY INTO THE DOMINANCE	INVISIBLE HAND PRODUCTIONS INCORPORATED	BC
CULTURE COLLISION	MAY STREET GROUP FILM, VIDEO AND ANIMATION	BC
DANCING WITH GAIA	GENESIS COMMUNICATIONS CORPORATION	BC
EARTH FIRST: CANADIAN ECO WARRIORS	MERRY DANCER MEDIA INC.	AB
FACTORY	BARNA-ALPER PRODUCTIONS INC.	ON
THE FAIRY FAITH	JOHN WALKER PRODUCTIONS LTD.	ON
FLIGHTPATH (SERIES IV)	SCREENLIFE INCORPORATED	ON
FLOATING DREAMS: CRUISING CULTURE...	WHITE PINE PICTURES	ON
FRONTIERS OF CONSTRUCTION I (1-13)	BARNA-ALPER PRODUCTIONS INC.	ON

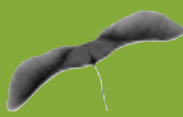
Title	Applicant	Province
GOD'S EXPLORERS	WESTMOUNT PRODUCTIONS INC.	AB
GREENHOUSE EXTINCTIONS	CG DEVELOPMENT	MB
GROWING UP CANADIAN	TELEWERX PRODUCTIONS INC.	ON
HEBRON RELOCATION: A MOVE TOWARDS HEALING	OKAALAKATIGIIT SOCIETY	NFL
THE HISTORY OF CANADIAN HUMOUR	MINDS EYE PRODUCTIONS INC.	SK
HOUSE OF DREAMS	9052-1485 QUÉBEC INC.	QC
ICE GIRLS	SCREEN SIREN PICTURES INC.	BC
THE IRREPRESSIBLE LIFE OF ROY KIYOOKA	ROY KIYOOKA INC.	BC
JOURNEY OF THE MAGI	INDUSTRY PICTURES	ON
LEARNING TO HEAR	COOPER ROCK PICTURES INC.	SK
MARSHALL McLuhan: THE MEDIUM IS THE MESSAGE	PRIMITIVE FEATURES INC.	ON
MAUREEN FORRESTER	CINÉPRO CTF PRODUCTIONS LTD.	QC
MAXIMUM L. SQUARED	1007545 ONTARIO LIMITED	ON
MEMORIES OF EARTH	MAX FILMS TÉLÉVISION INC.	QC
MULTIVERSE	OMNI FILM PRODUCTIONS LTD.	BC
MYSTIC WOMEN OF THE MIDDLE AGES	NORFLICKS PRODUCTIONS LTD.	ON
THE NORTHWEST PASSAGE	BARNA-ALPER PRODUCTIONS INC.	ON
THE ORKNEY LAD: THE STORY OF ISABEL GUN	WHEELWRIGHT INK LTD.	BC
OUTGROWING YOUR PARENTS BY 8	ALAN HANDEL PRODUCTIONS INC.	QC
PARTY GIRLS	9068-4226 QUÉBEC INC.	QC
POVERTY, CHASTITY, OBEDIENCE	PTV PRODUCTIONS INC.	ON
RUNNING FOR COVER	MAKIN' MOVIES INC.	ON
SACRED BALANCE	KENSINGTON COMMUNICATIONS INC.	ON
THE SAINT SOLDIERS	ROCKY COVE PICTURES INC.	BC
SEEING THE SIXTIES	SCREENLIFE INCORPORATED	ON
SIN CITIES	PARADIGM PICTURES CORPORATION	ON
STOLEN HEART	COLD IRON SOLUTIONS	SK
STRAIGHT AHEAD	LES FILMS DE L'ÎLE INC.	QC
THE TENT-THE WOMAN-THE DOG	FLOE EDGE PRODUCTIONS LIMITED	NS
TRUE SOUTH STRONG AND FREE	DAVID PAPERNY FILMS INC.	BC
URBAN NATION	REELSTAR PRODUCTIONS INC.	BC
A USER'S GUIDE TO THE SEVEN DEADLY SINS	WINDBORNE PRODUCTIONS LTD.	ON
A VERY BRITISH MOUNTIE	PRODUCTIONS GRAND NORD (QUEBEC) INC.	QC
WALLS OF FAME	PRODUCE HER INC.	ON
WEAPONS OF LIFE	ASTERISK PRODUCTIONS LTD.	BC
WE WEAVE OUR HISTORY	NIMPISH WIND PRODUCTIONS INC.	BC
WORKING ANIMALS	THE FILM WORKS LTD.	ON
THE WORLD ACCORDING TO COMIC BOOKS	BABY LEGS PRODUCTIONS LTD.	MB
YESTERDAY'S TOMORROW	HIGH ROAD PRODUCTIONS INC.	ON

DRAMA

ARCHER	FOREFRONT ENTERTAINMENT GROUP INC.	BC
BAD MEDICINE	PRODUCTIONS PIXCOM INC.	QC
THE BOOKFAIR MURDERS	TRIPTYCH MEDIA INC.	ON
CONSULATE-GENERAL	THE FILM WORKS LTD.	ON
THE CRIMINAL	1328995 ONTARIO INC.	ON
DA VINCI'S INQUEST II	HADDOCK ENTERTAINMENT	BC
DESIRE	BACK ALLEY FILM PRODUCTIONS LTD.	ON
EARLY PRIME	SLATE FILMS INC.	BC
EDGEMONT ROAD	WATER STREET PICTURES LTD.	BC
FALSE GODS	STERLING ENTERTAINMENT	ON
FAMILY BUSINESS	CG DEVELOPMENT	MB
FLASH FRAMES	BARNA-ALPER PRODUCTIONS INC.	ON
FRONTPAGE	INNER CITY FILMS INC.	ON

Title	Applicant	Province
HEELS OF MERCURY	JWJ ENTERTAINMENT INC.	BC
HOCKEY BOYS	INSIGHT PRODUCTION COMPANY LTD.	ON
HOME LIFE	ALLIANCE PRODUCTIONS LTD.	ON
IN THA MIX	ALLIANCE PRODUCTIONS LTD.	ON
J.J. HARPER: A GHOST STORY	THE FILM WORKS LTD.	ON
LEGENDS	OMNI FILM PRODUCTIONS LTD.	BC
THE MAGNATES	NORFLICKS PRODUCTIONS LTD.	ON
THE GREG MALONE SHOW	IMX COMMUNICATIONS INCORPORATED	NS
MATHESON	TOPSAIL ENTERTAINMENT LIMITED	NS
MAXWELL'S DEMON	CG DEVELOPMENT	MB
MIRANDA	SDA PRODUCTIONS INC.	QC
THE MOON PATROL	MAY STREET GROUP FILM, VIDEO AND ANIMATION	BC
OUTPOST	CRESCENT ENTERTAINMENT LTD.	BC
OVER THE TOP SPORTS	ADNER ANIMATION PRODUCTIONS INC.	NS
PERFECT CONTROL	INSIGHT PRODUCTION COMPANY LTD.	ON
PUSHING FORTY	CG DEVELOPMENT	MB
RAINBOW WARRIORS	WATER STREET PICTURES LTD.	BC
THE REAL ME	THE FILM WORKS LTD.	ON
REBELLION	EPITOME PICTURES INC.	ON
RED RYAN	A SIGHT UNSEEN	ON
RINGS OF TIME	SHADOW FILMS LTD.	BC
THE SEDUCTION OF MARTIN KRUZE	TAPESTRY FILMS LTD.	ON
SHELTER	A LITTLE SOMETHING PRODUCTIONS INCORPORATED	NS
SHERPA LOVE	BIG MOTION PICTURES LIMITED	NS
STEAL THIS LIFE	BREAKTHROUGH FILMS & TELEVISION INC.	ON
THE STORK DERBY	SDA PRODUCTIONS INC.	QC
ST. RATFORD	1312117 ONTARIO INC.	ON
THESE ARMS OF MINE (2-6)	ARMS LENGTH PRODUCTIONS INC.	BC
THE TWO CHARLIES	STORNOWAY PRODUCTIONS INC.	ON
UNDERCOVER AGENT	TRIAD FILM PRODUCTIONS LIMITED	NS
WHEN THERE IS A CHILD...	COOLBROOK PRODUCTIONS INC.	ON
PERFORMING ARTS		
ICE: BEYOND COOL	AVANTI PICTURES CORPORATION	BC
STEAM CIRCUS DANCE FANTASY	CAPLETTE—PAQUIN PRODUCTIONS INC.	MB
STILL LIFE	GRIMM PICTURES INC.	ON
VARIETY		
COMEDY WARS: LAUGH OR DIE	COMEDYLAB ENTERTAINMENT INC.	BC
FRENCH		
CHILDREN'S		
ARIEL ET GOLIATH	GROUPE ICOTOP INC.	QC
GABIVILLE	CIRRUS PRODUCTIONS INC.	QC
DOCUMENTARY		
LE 20IÈME SIÈCLE DE LA MÉDECINE	PRODUCTIONS COSCIENT INC.	QC
24 HEURES POUR L'HISTOIRE II	AD HOC FILMS INC.	QC
400 ANS DÉJÀ!	LES PRODUCTIONS DE FILM DIONYSOS INC.	QC
ALMANAH	LES FILMS DU CENTAURE	QC
ANDRÉ BIÉLER	INFORM-ACTION FILMS INC.	QC
ANDRÉ LAURENDEAU	POLY-PRODUCTIONS LTÉE	QC
ANNA MALENFANT : LE FILM	PRODUCTIONS DU PHARE EST INC.	NB
LES ANNÉES MAGIQUES	VERSEAU INTERNATIONAL INC.	QC

Title	Applicant	Province
ANNE HÉBERT, UNE VIE À ÉCRIRE	GILLES SAINTE-MARIE ET ASSOCIES INC.	QC
LE BIEN COMMUN	LES PRODUCTIONS ISCA INC.	QC
BOÎTE À FRISSONS	TOUT ÉCRAN INC.	QC
LA BUSINESS DE LA PAUVRETÉ	ASS. COOPÉRATIVE DE PRODUCTIONS AUDIO-VISUEL	QC
CAMEROUN-CANADA	PRODUCTIONS ROCH BRUNETTE INC.	QC
DANIEL JOHNSON	POLY-PRODUCTIONS LTÉE	QC
ENTRE LE CIEL ET LA NEIGE	GETAWAY FILMS INC.	BC
ÉPOQUE DES MENIER À ANTICOSTI	TÉLÉFICTION PRODUCTIONS INC.	QC
L'ESPACE EN VUE	PRODUCTIONS SHANDA INC.	QC
ET LES VOTES ETHNIQUES?	LES PRODUCTIONS VIRAGE INC.	QC
FAIS-MOI SIGNES	CIRRUS PRODUCTIONS INC.	QC
FRANCOPHONIE D'AMÉRIQUE	3477941 CANADA INC.	QC
GIRERD : L'HOMME AUX 40 000 CARICATURES	LES PRODUCTIONS VIRAGE INC.	QC
LE GLAIVE ET LA BALANCE	LES PRODUCTIONS TRIVIUM INC.	QC
LA GRANDE MOUVÉE	MAX FILMS TÉLÉVISION INC.	QC
HOH OHO	LES PRODUCTIONS VIRAGE INC.	QC
JACQUES PLANTE	LES PRODUCTIONS PRISMA INC.	QC
MAÎTRE DU MÈTRE	TRANSIMAGE LTÉE	QC
OPPRESSION	QUÉBEC PIX-PRO INC.	QC
QU'EST-CE QUE VOUS FAITES DANS LA VIE?	LES PRODUCTIONS ISCA INC.	QC
UNE RÉVOLUTION TRANQUILLE	IMAVISION PRODUCTIONS INC.	QC
SOUVERAINETÉS	JEAN-PIERRE DUSSAULT INC.	QC
SUR LA ROUTE DE GERRY	LES PRODUCTIONS IMPEX INC.	QC
LE TEMPS ET LE LIEU	COOPÉRATIVE DE PRODUCTION VIDEOSCOPIQUE	QC
VIVRE EN VILLE III	MACUMBA INTERNATIONAL INC.	QC
DRAMA		
11 SOMERSET	TRINÔME INC.	QC
ASBESTOS	CIRRUS PRODUCTIONS INC.	QC
LES BONHEURS DE CHARLOTTE	SPHÈRE MÉDIA INC.	QC
LE BUNKER	SDA PRODUCTIONS INC.	QC
CASINO	LES PRODUCTIONS AVANTI CINÉ VIDÉO INC.	QC
CIRKUS	WEEB, HERMAN	QC
DÉLIRIUM	PRODUCTIONS PIXCOM INC.	QC
DR. SAINT-AMOUR	LES PRODUCTIONS AVANTI CINÉ VIDÉO INC.	QC
FRED-DY	PRODUCTIONS PIXCOM INC.	QC
GENS DU PAYS	TELEFICTION PRODUCTIONS INC.	QC
LE GRAND MONDE	VERSEAU INTERNATIONAL INC.	QC
GYPSIES	MICHEL GAUTHIER PRODUCTIONS INC.	QC
HÔTEL	IN EXTREMIS IMAGES INC.	QC
LESAGE	PRODUCTIONS TÉLÉFERIC INC.	QC
LOCK-OUT	TÉLÉFICTION PRODUCTIONS INC.	QC
LUCILLE TEASDALE	SDA PRODUCTIONS INC.	QC
MES AMIS LES POISSONS	LALIBERTÉ, SYLVIE	QC
LE MONDE DU BOUCHER	TÉLÉFICTION PRODUCTIONS INC.	QC
LE MONSTRE	FILMS CINÉPIX INC.	QC
L'OMBRE DE L'ÉPERVIER II	VERSEAU INTERNATIONAL INC.	QC
PRIME TIME	BLOOM FILMS 1998 INC.	QC
ROBES NOIRES	LES PRODUCTIONS AVANTI CINÉ VIDÉO INC.	QC
SAMUEL ET JÉRÉMIE	CIRRUS PRODUCTIONS INC.	QC
STANISLAS QUI?	PRODUCTIONS COSCIENT INC.	QC
LA VENGEANCE DE L'ORIGINAL	PRODUCTIONS ROCH BRUNETTE INC.	QC
LA VIE, LA VIE	CIRRUS PRODUCTIONS INC.	QC



Financial statements 1998–1999

FINANCIAL STATEMENTS



Equity Investment Program

(Formerly the Canada Television and Cable Production Fund)

Statement of Operations

Unaudited

	98-99	97-98
Sources of funds		
Telefilm Canada		
Parliamentary appropriation	\$ 35,438,000	\$ 36,715,000
Revenues (note 1)	10,156,839	10,641,054
	45,594,839	47,356,054
Department of Canadian Heritage		
Contribution	57,241,250	75,500,000
Revenues	1,962,802	94,619
	59,204,052	75,594,619
Total sources of funds	\$104,798,891	\$122,950,673
Uses of funds		
Telefilm Canada		
Canadian programming	\$ 52,073,175	\$ 37,282,287
Department of Canadian Heritage		
Canadian programming	41,008,560	57,300,163
Feature films	16,066,998	17,048,490
Administration expenses (note 2)	2,599,079	1,695,149
	59,674,637	76,043,802
Total uses of funds (note 3)	111,747,812	113,326,089
Unused funds (deficit) carried forward to future years	\$ (6,948,921)	\$ 9,624,584

Notes

- 1 In 97-98, \$567,287 of the total \$10,641,054 in revenues was needed to finance CTF-EIP projects; consistent with the provisions of the Memorandum of Understanding with the Department of Canadian Heritage, the remaining \$10,073,767 was carried forward for use by Telefilm in future years. In 98-99, the entire \$10,156,839 in revenues was needed to finance CTF-EIP projects; in addition \$6,478,336 of the previous year's revenues were used to finance 98-99 activities.
- 2 Telefilm Canada does not presently have an activity-based costing system; therefore the administration expenses shown reflect only the incremental costs of managing the Department's contribution to the CTF-EIP.
- 3 As at March 31, the Corporation is committed contractually to advance funds as loans and investments:

	98-99	97-98
Telefilm Canada	\$11,642,000	\$ 8,420,000
Canadian Heritage	9,676,000	17,067,000
Totals	\$21,318,000	\$25,487,000



Licence Fee Program

(Formerly the Canada Television and Cable Production Fund)

Management's Statement of Responsibility

The accompanying financial statements of the Canadian Television Fund—Licence Fee Program, and all related information in the annual report are the responsibility of management and have been approved by the Board of Directors. The financial statements have been prepared by management in accordance with generally accepted accounting principles. Financial statements are not precise since they include certain amounts based on estimates and judgements. Management has determined such amounts on a reasonableness basis in order to ensure that the financial statements are presented fairly, in all material respects. Management has prepared the financial information presented elsewhere in the annual report and has ensured that it is consistent with that in the financial statements.

The Program maintains systems of internal control which are designed to provide reasonable assurance that accounting records are reliable and to safeguard the Program's assets. The independent audit firm of KPMG-LLP, Chartered Accountants, have audited and reported on the Program's financial statements. Their opinion is based upon audits conducted by them in accordance with generally accepted auditing standards to obtain reasonable assurance that the consolidated financial statements are free of material misstatement.

The Board of Directors is responsible for ensuring that management fulfils its responsibilities for financial reporting and is ultimately responsible for reviewing and approving the financial statements. The Board carries out this responsibility principally through its Audit Committee. The independent external auditors have unrestricted access to the Committee. The Committee meets with the independent external auditors and management representatives to discuss auditing matters and financial reporting issues to satisfy itself that each party is properly discharging its responsibilities and to review the annual report, the financial statements and the external auditors' report. The Committee reports its findings and makes recommendations to the Board. The Committee also considers, for review by the Board, the engagement or reappointment of the external auditors.

A handwritten signature in black ink, appearing to read 'Garry Toth'. The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Garry Toth
Executive Director, Licence Fee Program
May 12, 1999

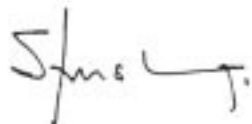
Statement of Financial Position

March 31, 1999, with comparative figures for 1998

	1999	1998
Assets		
Current assets:		
Cash and short-term investments (note 3)	\$ 73,579,432	\$ 56,000,181
Contributions receivable from cable and satellite distribution companies	7,435,358	6,554,885
Interest receivable	1,383,757	546,722
Prepaid expenses	58,163	14,545
	82,456,710	63,116,333
Capital assets (note 4)	315,135	217,129
	\$ 82,771,845	\$ 63,333,462
Liabilities and Net Assets		
Current liabilities:		
Accounts payable and accrued liabilities	\$ 222,438	\$ 215,015
Programming contribution commitments (note 7)	82,808,233	59,948,009
Unallocated programming commitments (note 6)	2,046,870	1,953,309
	85,077,541	62,116,333
Net assets:		
Internally restricted for corporate purposes (note 3)	1,000,000	1,000,000
Unrestricted	(3,620,831)	—
Invested in capital assets (note 4)	315,135	217,129
	(2,305,696)	1,217,129
Commitments and contingencies (notes 8 and 10)		
	\$ 82,771,845	\$ 63,333,462

See accompanying notes to financial statements.

On behalf of the Board:



Richard Stursberg, Chairman



Richard Paradis, Secretary

Auditors' Report

To the Board of Directors of the Canadian Television Fund - Licence Fee Program

We have audited the statement of financial position of the Canadian Television Fund (formerly The Canada Television and Cable Production Fund) - Licence Fee Program as at March 31, 1999 and the statements of operations, changes in net assets and changes in financial position for the year then ended. These financial statements are the responsibility of the Program's management. Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Program as at March 31, 1999 and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles. As required by the Canada Corporations Act, we report that, in our opinion, these principles have been applied on a basis consistent with that of the preceding year.



Chartered Accountants

Toronto, Canada
May 12, 1999

Notes to Financial Statements

Year ended March 31, 1999

1. Organization and operations:

On November 27, 1996, the Cable Production Fund entered into an agreement with the Department of Canadian Heritage (the "Department"), whereby the Cable Production Fund would be combined with the Telefilm Canada Broadcast Fund and operate under the name of The Canada Television and Cable Production Fund ("CTCPF"). On July 31, 1998, the CTCPF entered into an amended agreement with the Department, whereby the CTCPF would change its name to Canadian Television Fund ("CTF"). While the Canadian Television Fund administers a Licence Fee Program (formerly the Cable Production Fund), its Board of Directors oversees both this Licence Fee Program and an Equity Investment Program (formerly the Telefilm Canada Broadcast Fund). These financial statements include only the financial position and operations of the Licence Fee Program (the "Program").

The CTF, a non-profit organization without share capital, is a funding body whose purpose is to contribute to the development of Canadian television production by encouraging the financing and broadcasting of high-quality Canadian programming. The CTF is governed by an independent Board of Directors, which is made up of representatives of the Department, Canadian production associations, Canadian cable and Canadian broadcasting industries.

Until December 1997, the Program received voluntary monthly contributions from contributing cable companies pursuant to Public Notice CRTC 1993-74 issued by the Canadian Radio-television and Telecommunications Commission (the "CRTC"). Contributions from cable companies were tied to the capital expenditure ("CAPEX") component of each cable company's subscriber fee structure.

On December 22, 1997, the CRTC issued Public Notice CRTC 1997-150 and Circular 426, which required all cable and Direct-To-Home ("DTH") satellite distribution companies to contribute to one or more independently administered production funds effective January 1, 1998. The cable companies must contribute between 1.5% and 5% of their gross broadcasting revenues, depending on the number of subscribers and class of the company's systems. DTH satellite distribution companies must contribute no less than 5% of their gross broadcasting revenues. Of the total contributions required to be made to all production funds, at least

Statement of Operations

Year ended March 31, 1999, with comparative figures for 1998

	1999	1998
Revenue:		
Contributions from cable and satellite distribution companies	\$ 64,322,940	\$ 47,392,769
Contributions from the Department of Canadian Heritage (note 5)	42,308,750	42,500,000
Interest income	3,455,733	1,851,094
	110,087,423	91,743,863
Expenses:		
Programming contributions	110,338,302	89,274,265
General and administrative	3,273,193	2,392,990
Amortization	96,759	76,608
	113,708,254	91,743,863
Deficiency of revenue over expenses	\$ (3,620,831)	\$ –

See accompanying notes to financial statements.

Statement of Changes in Net Assets

Year ended March 31, 1999, with comparative figures for 1998

	1999			1998	
	Invested in capital assets	Unrestricted	Internally restricted	Total	Total
Balance, beginning of year	\$ 217,129	\$ –	\$ 1,000,000	\$ 1,217,129	\$ 1,205,688
Net change in investment in capital assets	98,006 ⁽¹⁾	–	–	98,006	11,441
Deficiency of revenue over expenses (note 7)	–	(3,620,831)	–	(3,620,831)	–
Balance, end of year	\$ 315,135	\$ (3,620,831)	\$ 1,000,000	\$ (2,305,696)	\$ 1,217,129

⁽¹⁾ The balance consists of \$196,415 relating to capital assets purchased less amortization expense of \$96,759 less \$1,650 of proceeds from disposal of capital assets.

See accompanying notes to financial statements.

Statement of Changes in Financial Position

Year ended March 31, 1999, with comparative figures for 1998

	1999	1998
Cash provided by (used in):		
Operations:		
Deficiency of revenue over expenses	\$ (3,620,831)	\$ –
Amortization which does not involve cash	96,759	76,608
Changes in:		
Contributions receivable from cable and satellite distribution companies	(880,473)	(2,189,806)
Interest receivable	(837,035)	(463,110)
Prepaid expenses	(43,618)	(584)
Accounts payable and accrued liabilities	7,423	(6,934)
Programming contribution commitments	22,860,224	30,798,631
Unallocated programming commitments	93,561	1,953,309
	17,676,010	30,168,114
Investments:		
Additions to capital assets	(196,415)	(88,049)
Proceeds from disposal of capital assets	1,650	–
	(194,765)	(88,049)
Increase in cash position	17,481,245	30,080,065
Transfer to net assets invested in capital assets	98,006	11,441
Cash position, beginning of year	55,000,181	24,908,675
Cash position, end of year	\$ 72,579,432	\$ 55,000,181

Cash position is defined as cash and short-term investments less net assets internally restricted for corporate purposes.

See accompanying notes to financial statements.

Notes to Financial Statements

continued

80% must be directed to the Canadian Television Fund - Licence Fee Program.

During fiscal 1999, revenue from cable and satellite distribution companies increased by approximately \$17 million. The primary reasons for the increase were: (a) a change in the formula used to determine the level of contribution, from capital expenditures to a percentage of revenue; and (b) an increase in the number of companies contributing as satellite distributors who are now making full contributions.

In addition, the amended agreement with the Department provides for contributions by the Department to the Program of \$50 million in each of fiscal years 1998–1999, 1999–2000 and 2000–2001.

The Program has issued a set of guidelines which describe the procedures for applying for licence fee funding and the procedures for processing each application. The guidelines also establish the criteria for eligibility of a programming applicant, the eligibility of the program and the amount of contribution to be made by the Program. These guidelines are based on the terms of the fund contribution agreement with the Department, and on policies as established by the fund's Board of Directors.

The CTF is a registered non-profit organization under the Income Tax Act and accordingly is exempt from income taxes, provided certain requirements of the Income Tax Act are met.

2. Significant accounting policies:

(a) Basis of presentation:

The financial statements have been prepared in accordance with generally accepted accounting principles.

(b) Revenue recognition:

The program follows the deferral method of accounting and accordingly contributions from cable and satellite distribution companies and the Department are recognized as revenue in the year in which the revenue is earned. Contributions received in excess of approved programming contributions are deferred and recorded as unallocated programming commitments.

Investment income earned on the contributions from cable and satellite distribution companies and the Department is recognized in the year in which the revenue is earned.

Notes to Financial Statements

continued

(c) Programming contributions:

Programming contributions are recognized in their entirety as an expense in the period in which the Program determines that the applicant is eligible under the guidelines and the entire contribution is approved, regardless of whether the contributions received are sufficient to finance the commitment. On approval of an eligible project, the Program remits to the applicant an amount equal to 50% of the total programming contribution to be made. The remaining contribution amount is remitted by the Program within approximately six to eighteen months after the initial approval of eligibility, provided all final documentation prepared by the applicant complies with the guidelines of the year in which the contribution was approved.

(d) Capital assets:

Capital assets are recorded at cost less accumulated amortization. Amortization is provided on a straight-line basis over the assets' estimated useful lives as follows:

Asset	Rate
Equipment	20% to 30%
Office furniture and fixtures	20%
Leasehold improvements	Over term of lease

Software costs are expensed as incurred.

3. Cash and short-term investments:

Of the \$73,579,432 (1998-\$56,000,181) in cash and short-term investments at March 31, 1999, \$1,000,000, as approved by the Board of Directors, is internally restricted for the settlement of corporate commitments of the Program in the event of a dissolution of its operations. Upon dissolution, if the actual commitments to be settled by the Fund are less than the restricted amount, the balance will be applied to programming contributions.

4. Capital assets:

	1999		1998	
	Cost	Accumulated amortization	Net book value	Net book value
Equipment	\$351,760	\$182,355	\$169,405	\$ 93,773
Office furniture and fixtures	183,210	83,475	99,735	81,372
Leasehold improvements	53,424	7,429	45,995	41,984
	\$588,394	\$273,259	\$315,135	\$217,129

5. Contributions from the Department:

In accordance with the contribution agreement entered into in fiscal 1999, the Department will contribute to the Program an amount of \$50 million in each of fiscal 1999, 2000 and 2001. At the direction of the Board of Directors, as acknowledged by the Department, the agreement provides that \$7.5 million of the fiscal 1999 contribution be allocated to the Equity Investment Program for Feature Film projects, resulting in a net contribution of \$42.5 million (less the Department's administration fee of 0.45%) being received by the Program.

6. Unallocated programming commitments:

	1999	1998
Revenue from cable and satellite distribution companies related to programming contributions for the following year	\$ -	\$ 121,090
Revenue from cable and satellite distribution companies restricted for eligible French-language programming	2,046,870	1,832,219
	\$ 2,046,870	\$ 1,953,309

7. Programming contribution commitments:

The contributions received from the cable and satellite distribution companies and the Department were not sufficient to fund the programming contributions committed to during the year which has resulted in a deficiency of revenue over expenses in the statement of operations. The primary reason for the deficiency of revenue over expenses was due to a decision made by the Board of Directors to approve programming contribution commitments in excess of revenue received in fiscal 1999 to a maximum of \$30 million. This decision was taken to allow all applicants access to funding on an equitable basis.

8. Commitments:

The Fund is committed to rental payments for its leased premises and equipment. Operating leases, expiring up to 2002 with minimum aggregate annual commitments, are as follows:

Year ending March 31:	
2000	\$ 148,981
2001	10,536
	\$ 159,517

9. Fair values of financial instruments:

The carrying amounts of cash and short-term investments, contributions receivable from cable and satellite distribution companies, interest receivable, accounts payable and accrued liabilities and programming contribution commitments approximate their fair values due to the short-term nature of these financial instruments.

10. Uncertainty due to the Year 2000 Issue:

The Year 2000 Issue arises because many computerized systems use two digits rather than four to identify a year. Date-sensitive systems may recognize the year 2000 as 1900 or some other date, resulting in errors when information using year 2000 dates is processed. In addition, similar problems may arise in some systems which use certain dates in 1999 to represent something other than a date. The effects of the Year 2000 Issue may be experienced before, on, or after January 1, 2000, and, if not addressed, the impact on operations and financial reporting may range from minor errors to significant systems failure which could affect an entity's ability to conduct normal business operations. It is not possible to be certain that all aspects of the Year 2000 Issue affecting the Program, including those related to the efforts of customers, suppliers, or other third parties, will be fully resolved.