





Canada Television and Cable Production Fund



**A Canadian television fund**

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The CTCPF was created in 1996 when three parties joined forces: the Department of Canadian Heritage, the Cable Production Fund and Telefilm Canada



# INTRODUCTION

THE CANADA TELEVISION AND CABLE PRODUCTION FUND (CTCPF) is a private-public initiative with an annual budget of close to \$200 million a year. It consists of two distinct, yet complementary programs: the Equity Investment Program (EIP), administered for the CTCPF by Telefilm Canada, a crown corporation, and the Licence Fee Program (LFP), administered by the CTCPF, a private-sector organization.

The Department of Canadian Heritage, the Cable Production Fund (a creation of the Canadian cable industry) and Telefilm Canada joined forces in 1996 to create the CTCPF. Each party contributed financial resources to a critical funding program for the Canadian television and film industry. This document reports on the CTCPF's fiscal year for April 1, 1997 to March 31, 1998, which represents its second year of operation.

The CTCPF's combined budget for 1997-98 was \$197 million, which breaks down as follows:

### Equity Investment Program:

This program has a budget of \$100 million made up of \$50 million from the Department of Canadian Heritage and \$50 million from Telefilm Canada. In addition to this amount, the EIP receives \$7.5 million from the Licence Fee Program to be used in the financing of feature films. In total, the EIP administers \$107.5 million.

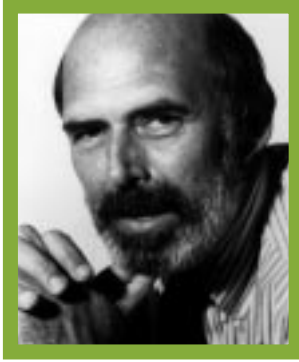
### Licence Fee Program:

This program has a budget of \$97 million — composed of \$50 million from the Department of Canadian Heritage and \$47 million from Canadian cable companies. As mentioned above, a portion of that budget — \$7.5 million — is transferred to the EIP for the financing of feature films.

### The CTCPF's objectives 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.
3. To create increased employment.

## MESSAGE FROM THE INTERIM CHAIRMAN



**Peter A. Herrndorf**  
Interim Chairman  
Canada Television and  
Cable Production Fund

WITH THE COMPLETION OF ITS SECOND YEAR, THE Canada Television and Cable Production Fund (CTCPF) has established itself as the cornerstone national funding program for the Canadian television and film industry. The CTCPF has been a catalyst in the development of a new stage of industry production over the past year. Contributing \$177 million to 330 television programs and 17 feature films, the Fund helped bring 1,911 hours of new television programming to the air — representing more than \$600 million in production and thousands of jobs across the country.

Summing up the impact that the CTCPF has made in its first two years, we can see that this Fund has assisted in the creation of over \$1.2 billion worth of Canadian television, which represents more than 4,000 new hours of distinctively Canadian programs for the enjoyment of Canadians.

Along with quantity comes quality. Many of these programs have earned critical acclaim, both in Canada and internationally. For example, the magnificent *Tale of Teeka*, supported by the Fund in 1997-98, recently won the Rockie Award for the Best Children's Program from around the world at the Banff Television Festival, while the authentically Canadian satire *This Hour Has 22 Minutes* received its fourth Gemini in four years for Best Canadian Comedy Show (English) at last year's Awards.

We are also proud of our investments in feature films, which include the Cannes Film Festival award-winning *Last Night* by Don McKellar, as well as the highly acclaimed *Un 32 août sur Terre* by Denis Villeneuve, to name but two.

The Fund's success in 1997-98 is undoubtedly a testament to the overwhelming success of the Canadian production industry. It is encouraging to note that this success is no longer limited to the large centres of Montreal and Toronto. New, highly active centres are emerging and flourishing, from Halifax to Vancouver. The CTCPF continued to support this new trend again in 1997-98, thus helping more and different voices to be heard throughout the land.

Together, the two complementary programs of the Fund — the Equity Investment Program, which supports culturally significant programs through investments, loans, advances and non-recoupable contributions; and the Licence Fee Program, which provides a supplement to licence fees — have worked to create a dynamic and thriving television and film production culture at a time when more projects are needed to feed the expanding broadcast universe.

Championed by the Minister of Canadian Heritage, The Honourable Sheila Copps, the renewal of the Fund by the Government of Canada last February was a vote of confidence in its accomplishments and a welcome sign of the government's recognition of the importance of Canadian television as a vital cultural industry. Producers across the country have applauded this decision, which enables them to deliver high-quality television through stable funding.

This document, which reports on the fiscal year of April 1, 1997 to March 31, 1998, demonstrates the importance of the CTCPF for the viability of Canadian programming.

The EIP and LFP have worked cooperatively over the past two years to create a new model for production financing. However, with the launch of our third fiscal year, we experienced unprecedented levels of demand for CTCPF support. This created considerable administrative difficulty, and also marked this Fund's passage into a new stage of its evolution. As a result, we have begun the process of synchronizing our administrative procedures and harmonizing our policies in order to adequately respond to the incredible growth of our industry. During the current year, a number of initiatives will be introduced to deal with the increasing demand for production funding.

Meetings with producers, broadcasters, specialty services, cable operators and industry associations will continue to provide an important dialogue between the Fund and the television production community. Together we will work for the success of one of Canada's most vital cultural assets, our television and film industry.

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Peter A. Herrndorf  
Interim Chairman  
Canada Television and Cable Production Fund

## MESSAGE FROM THE EXECUTIVE DIRECTOR — LICENCE FEE PROGRAM



**Garry Toth**  
**Executive Director**  
**Canada Television**  
**and Cable**  
**Production Fund**  
**Licence Fee Program**

THE 1997-98 FISCAL YEAR FOR THE LICENCE FEE Program — the market-driven portion of the Canada Television and Cable Production Fund — was one of many successes, especially as we remember it has been only two years since its redesign as a partner with the Equity Investment Program.

The success is obvious as we tally the LFP's contributions and see that \$86 million supported 273 projects and helped introduce more than 1,700 new hours of prime-time Canadian television programming across the country. The results show that the LFP supported more than half a billion dollars worth of production activity nationwide, from Halifax to Vancouver, and that projects span a broad range of genres — drama, documentary, children's, variety and performing arts — in English, French and Aboriginal-languages, produced in all regions across Canada.

This success has also been recognized on the awards front, in Canada, the United States and in Europe. To name just a few, *The Inventors' Specials* children's series, received the 1998 Gold Camera Award at the U.S. International Film and Video Festival. *Champions of the Wild* took home the 1998 HOT DOCS Award for Best Short Documentary and the 1998 International Wildlife Festival Award for Best Short TV series. Both of these were assisted by the Licence Fee Program and we like to think their success speaks to the overall quality of the shows we support.

Success, of course, isn't measured just in awards. It lies also in knowing our contributions have worked to ensure that a wealth of new, high-quality programs are available to Canadian viewers coast to coast. Keep in mind that more Canadian shows on TV screens directly correlates to more Canadians working behind the scenes. In the harsh light of our bottom-line economy that means employment. I am pleased to note the impact of the LFP's contributions on this front as well.

Much of our energy this past year was directed towards reshaping our eligibility criteria. Our goal was to focus our funding on projects which greatly reflect a Canadian sensibility, taking direct aim at showcasing Canadian talent and stories.

We are after all, first and foremost, a cultural Program fund. The success of our Program has crystallized this mandate. Clearly, we have grown from the "first come, first served" dictum of our beginnings to a vehicle that focuses its support on high-quality, highly Canadian productions.

Of course, the biggest success of the year was the announcement in February by The Honourable Sheila Copps, Minister of Canadian Heritage, that the Canada Television and Cable Production Fund would receive stable funding until the year 2001. Knowing this, together with the Equity Investment Program, we can plan for the future and develop corporate goals and objectives. Most importantly it gives our producer and broadcaster clients some stability and the foundation to better plan their production cycles.

The year was not without challenge, and perhaps the most difficult time was the launch of the 1998-99 funding in April. Victims of our own success, it was clear within hours that the demand for support had reached unprecedented levels and caused some serious administrative problems between the Licence Fee Program and the Equity Investment Program.

The demand for funds was clearly a direct result of the booming success of TV production in Canada. The application and fund disbursement mechanisms of both programs are currently under review. However, Canadian culture is the zenith of our mandate. Based on this we can expect to see Fund policies and processes redesigned to ensure that distinctly Canadian productions receive the support they richly deserve. Of course, we will continue to maintain this program's objective to be market-driven and transparent in its appraisal of projects. Our goal is not to judge creativity but to establish stringent guidelines that support Canadian programs, their production and viewing.

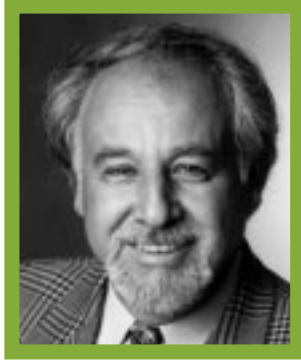
Despite any impending changes to the program, our stakeholders and our clients can rest assured that the LFP will continue to provide as much of its funds as possible directly to its clients. This year administration costs were kept below three per cent.

The new Licence Fee Program web site, launched in February 1998 to better serve clients and stakeholders, is completely interactive ([www.ctcpf.com](http://www.ctcpf.com)). Feel free to check in for updates about the Program and use the downloadable application process. We look forward to hearing from you and continuing to support the creation of more and better Canadian television choices for all Canadians.

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*  
*Canada Television and Cable Production Fund*  
*Licence Fee Program*

## MESSAGE FROM THE EXECUTIVE DIRECTOR OF TELEFILM CANADA



**François Macerola**  
Executive Director,  
Telefilm Canada  
Administrator of the  
Canada Television and  
Cable Production Fund —  
Equity Investment Program

IN KEEPING WITH THE MANDATE IT RECEIVED FROM the Canadian government more than 30 years ago, Telefilm Canada supports the development and promotion of the Canadian audiovisual industry through a wide range of resources, including the Equity Investment Program (EIP) of the Canada Television and Cable Production Fund (CTCPF).

Telefilm Canada regards the EIP's second year of production level as unprecedented in the evolution of Canadian television production. With an annual budget of \$107.5 million, the EIP once again demonstrated its effectiveness as an exceptional tool for cultural development. Telefilm Canada administers this program according to the selective principles that, over the years, have contributed to the remarkable growth of Canadian talent and the recognition it enjoys at home and abroad.

In 1997-98, the EIP provided assistance to 167 television program and feature film production projects, all having significant Canadian content, broad audience appeal and excellent market potential. These projects accounted for total budgets of nearly \$370 million, financed with confidence and enthusiasm by a host of domestic and international public and private partners.

The EIP's considerable resources have enabled Telefilm Canada to invest increasingly in the quality, originality and diversity of Canadian television and films; to foster the growth of small, mid-size and large companies throughout the country; and to encourage cultural expression in English, French and Aboriginal languages. Aboriginal audiovisual production is richly varied. Its creators convey the traditions, concerns and evolution of their peoples with great talent, and Telefilm Canada is proud to assist in making Aboriginal voices heard around the globe.

1997-98 productions will provide more than 740 hours of Canadian programming. These fascinating drama, children's, variety, documentary and feature film programs will reach and appeal to Canadians of all ages, tastes and interests in every region of the country. The 17 feature films supported by the EIP will be shown on both large and small screens in the coming months, considerably expanding their audience reach. The EIP has also looked to the future, assisting the development and scripting of more than 150 television projects that will become tomorrow's success stories.

Last February, the Minister of Canadian Heritage, The Honourable Sheila Copps, announced the renewal of the CTCPF for a period of three years—news that was hailed by the entire Canadian audiovisual community. The CTCPF will continue to ensure a prominent place for Canadian content on our screens, foster employment opportunities across the country and stimulate the export of Canadian products. Telefilm Canada will support these products with assistance for dubbing, subtitling, distribution, national and international marketing, and in markets and international festivals.

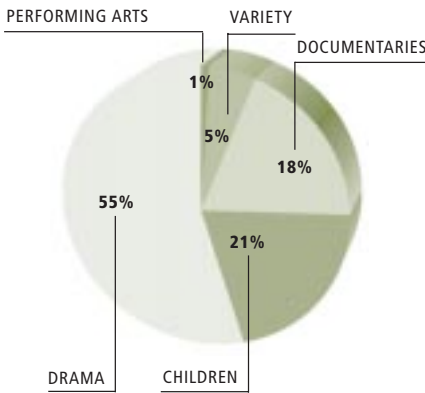
After two years of collaborative, complementary operations, and as a third year dawned, the CTCPF's Equity Investment Program and Licence Fee Program (LFP) faced serious administrative difficulties resulting from the significantly increased volume of applications for production assistance. The demand far outweighs the available resources, and, in light of the spectacular growth of the industry, this is a reality with which we must deal in the future. In collaboration with the Department of Canadian Heritage and the Board of Directors of the CTCPF, the administrators of the two programs are currently reviewing their common operational procedures in an effort to respond as effectively as possible to current industry needs. Telefilm Canada is actively involved in this process. In accordance with its mandate and its 1997-2000 Business Plan, the Corporation intends to ensure that the EIP remains a solid bridge, keeping Canadians in touch with their own distinctive culture.

A handwritten signature in black ink, reading "François Macerola". The signature is stylized and includes a large flourish at the end.

**François Macerola**  
Executive Director, Telefilm Canada  
Administrator of the Canada Television and Cable  
Production Fund — Equity Investment Program

# DATA ANALYSIS

## PERCENTAGE OF FUNDS COMMITTED BY GENRE



## NEW HOURS OF PRODUCTION BY GENRE

DOCUMENTARY	568
CHILDREN'S	517
DRAMA	418
VARIETY	331
PERFORMING ARTS	49

# CANADA TELEVISION AND CABLE PRODUCTION FUND

The Canada Television and Cable Production Fund is a key partner for Canadian producers. Through its two programs, the CTCPF finances 30 per cent of the combined budgets of the television programs and feature films it supports. The following section provides an analysis of the contributions made to television and feature film productions and to television projects in development. More than one hundred productions have been jointly supported by both Programs during this fiscal year. In addition, the LFP has supported 180 productions on its own, while the EIP has funded 57 productions and 154 development projects by itself. These productions and the corresponding programming hours have been counted only once. The following data analysis has been consolidated as of July 31<sup>st</sup> 1998. Please note that all figures have been rounded.

## TELEVISION PRODUCTION ANALYSIS

### GENRES AND PROGRAMMING HOURS

The CTCPF is mandated to support the under-represented genres of drama, documentary, children's, performing arts and variety programming.

#### DRAMA

Dramas are the most expensive type of programming to produce, and the aggregate level of \$286 million in production activity for 1997-98 attests to this. The CTCPF's contribution of \$89.1 million helped to finance 46 drama productions, amounting to 418 new hours of drama programming.

#### DOCUMENTARY

\$28.4 million contributed to 183 documentaries has generated 568 new hours of programming and has resulted in production activity totalling \$97 million for this genre. These documentaries cover a spectrum of subjects, from hard-hitting shows on globally significant social issues to programs focusing on uniquely Canadian themes. Although the number of documentary projects supported was slightly lower than last year, the number of hours created and project budgets have both increased.



### The Nature of David Suzuki

Harvey McKinnon Productions Inc.

David Suzuki — award-winning geneticist, television host, best-selling author, lecturer, and environmentalist — has one of the most famous faces in Canada. This program, which aired on the CBC's *Life & Times* biography series, is a personal journey through Suzuki's life.



### Traders, III

Atlantis Films Ltd.

This hit television drama series has won six Gemini in its first two seasons, including the prestigious Best Dramatic Series Award. *Traders* is also an international success. The series, currently totalling 48 one-hour episodes, is distributed worldwide to over 50 territories around the globe.



### Épopée en Amérique: une histoire populaire du Québec

Imavision 21

This high-quality series, which has won three Géméaux Awards including Best Documentary, Best Production and Best Research in a documentary series, chronicles important events in the history of Québec.



The CTCPF's contribution to 330 programs brought 1,883 new hours of programming to the air, to be broadcast across the country and around the world

**CHILDREN'S**

The Fund participated in 53 children's projects this year, representing 517 new hours of children's programming for audiences at home and abroad. Overall, \$33.9 million was contributed to these projects, which included both animated and live action programs. Total production budgets for these productions amounted to \$127.4 million.

**PERFORMING ARTS**

Seventeen performing arts projects, corresponding to 49 new hours of programming, were supported by \$1.6 million in CTCPF contributions. These performing arts programs accounted for \$5.7 million worth of production activity across the country.

**VARIETY**

The CTCPF funded 31 variety productions — 331 new hours of programming — with a contribution of \$8.1 million to total budgets of \$35.6 million. This is a significant increase in the number of variety projects, and in the level of CTCPF contributions over last year. This increase in demand for variety productions was created, at least in part, by the newly licensed specialty channels.

Overall, the CTCPF's contribution to 330 television programs brought 1,883 new hours of programming for broadcast across the country and around the world. Of these, documentaries accounted for most of programming hours (568), followed by children's programming (517), and dramas (418). Together, these genres accounted for 80 per cent of the total new hours produced, reflecting the fact that series are a common format for all three.

GENRE BREAKDOWN						
GENRE	PROJECTS	BUDGETS	CONTRIBUTION	%	HOURS	% OF HOURS
CHILDREN'S	53	\$ 127,382,889	\$ 33,886,897	21%	517	27%
DOCUMENTARY	183	\$ 97,085,947	\$ 28,441,925	18%	568	30%
DRAMA	46	\$ 286,208,372	\$ 89,104,890	55%	418	22%
PERFORMING ARTS	17	\$ 5,728,835	\$ 1,649,969	1%	49	3%
VARIETY	31	\$ 35,594,098	\$ 8,119,581	5%	331	18%
<b>TOTAL</b>	<b>330</b>	<b>\$ 552,000,141</b>	<b>\$ 161,203,262</b>	<b>100%</b>	<b>1,883</b>	<b>100%</b>



**The Adventures of Shirley Holmes, II**  
Forefront Entertainment Group/Credo Entertainment Corp.

*The Adventures of Shirley Holmes* received the Gemini for Best Writing in a Children's or Youth Series, as well as both the Chris Award and the Bronze Plaque at the Columbus International Film & Video Festival. This children's series is broadcast around the world, including the BBC in the U.K. and Fox Family in the United States.



**The Tale of Teeka/ L'Histoire de l'oie**  
Galafilm Inc., in association with Triptych Media

This magnificent children's drama, written by Quebec's famous Michel-Marc Bouchard, won the prize for best children's program worldwide at the 1998 Banff Television Festival.



**This Hour Has 22 Minutes, V**  
Salter Street Films Ltd.

The award-winning team of Cathy Jones, Rick Mercer, Greg Thomey and Mary Walsh provide a sharp comedic commentary on the world of Canadian and international news and politics. The show has won the Gemini award for the Best Comedy Show in Canada for the last four years.

The CTCPF supported the creation of more new hours of regional programming in this fiscal year

**REGIONAL BREAKDOWN**

The CTCPF distributed more than \$40 million, or 25 per cent of its funding, to the regions this year. This represents a slight decrease from last year's 28 per cent.

There was an increase, however, in the number of hours of regional programming (366 hours from 308) produced for broadcast to domestic audiences. In this respect, the CTCPF directly helped increase the regional perspective in Canada's television programming.

The number of projects from New Brunswick and Saskatchewan rose in direct response to concerted provincial support. However, the number of projects from regional Quebec, Newfoundland, Nova Scotia, and regional Ontario was down.

Documentary was the dominant genre from the regions, with the exception of Vancouver and Halifax. This trend reflects the impact of the increasing number of specialty channels, many of which are seeking new documentary programming from new producers.

PROVINCIAL BREAKDOWN						
PROVINCE	PROJECTS	BUDGETS	CONTRIBUTION	%	HOURS	%
ALBERTA	14	\$ 14,249,763	\$ 4,096,796	3%	51	3%
BRITISH COLUMBIA	37.5	\$ 36,873,808	\$ 15,013,144	9%	90	5%
MANITOBA	6	\$ 5,305,998	\$ 2,702,152	2%	7	0%
NEW BRUNSWICK	4	\$ 4,000,301	\$ 1,737,956	1%	25	1%
NEWFOUNDLAND	—	—	—	—	—	0%
NORTHWEST TERRITORIES	2	\$ 643,748	\$ 318,975	0%	14	1%
NOVA SCOTIA	13	\$ 27,115,847	\$ 10,063,025	6%	91	5%
ONTARIO — TORONTO	96.5	\$ 224,048,958	\$ 56,591,386	35%	467	25%
ONTARIO — REGIONAL	5	\$ 1,376,385	\$ 409,494	0%	17	1%
PRINCE EDWARD ISLAND	—	—	—	—	—	0%
QUEBEC — MONTREAL	127.5	\$ 221,520,428	\$ 64,485,135	40%	1,051	56%
QUEBEC — REGIONAL	9	\$ 3,186,171	\$ 1,193,279	1%	28	1%
SASKATCHEWAN	15.5	\$ 13,678,733	\$ 4,591,921	3%	43	2%
YUKON	—	—	—	—	—	0%
<b>TOTAL</b>	<b>330</b>	<b>\$ 552,000,141</b>	<b>\$ 161,203,262</b>	<b>100%</b>	<b>1,883</b>	<b>100%</b>



**Cold Squad**  
Keatley MacLeod Productions Ltd. and Atlantis Films Ltd.  
This critically lauded series has led The *Ottawa Citizen's* Tony Atherton to rave "Canadian TV has rarely excelled at serious police drama — but this one looks hot." This year, Baton/CTV has ordered 15 new one-hour episodes of *Cold Squad*, bringing the total number of episodes of this highly rated series to 26.



**Black Harbour, II**  
Fogbound Films Inc. and Three Sheets Productions  
This critically acclaimed drama has been sold in numerous countries around the world, including Finland, South Africa, Egypt and Estonia. The tremendous popularity of this series continues to increase, as fans in the United States maintain a website and participate in discussion groups on the Information Highway.



**Singing Our Stories**  
Full Regalia Productions Ltd. and Omni Film Productions Ltd.  
The sold-out premiere for this groundbreaking film was an all-out event featuring performances by the likes of Walelah (The Coolidge Sisters). *Singing Our Stories* has already won awards at the Yorkton Short Film and Video Festival as well as Dreamspeakers in Edmonton.

**Support for French-language productions outside of Quebec and for English-language productions within Quebec increased this year**

**LANGUAGE BREAKDOWN**

As mandated, two-thirds of the CTCPF's annual program dollars go to English-language projects, while one-third is committed to French-language programming. In 1997-98, productions in both language envelopes included all eligible genres and formats of programming, and represented all sizes and scopes of production.

- \$105 million was allocated to English-language projects, representing 210 productions, a total of 850 hours of programming.
- \$55 million was allocated to French-language projects, representing 112 productions and a total of 1,010 hours of programming.
- \$1 million was allocated to eight Aboriginal-language projects for a total of 23 hours of programming.

While the hours of French-language programming decreased to 1,010 hours from last year's 1,223, the reduction in hours of English-language programming is less marked, down from 970 to 850. It is noteworthy that the budgets for the productions in English are slightly higher than for those in French and that English-language projects account for 67 per cent of all production activity supported this year.

**MINORITY OFFICIAL LANGUAGE PRODUCTION**

Support for French-language production outside Quebec and for English-language production within Quebec increased this year.

In all, 8 French-language television productions produced outside of Quebec received more than \$1.8 million. These programs originated in Alberta, Manitoba, New Brunswick and Ontario, and provided 28.5 new hours of programming for francophones across Canada. This is an increase from last year by more than 55 per cent and represents significant movement in both the number of projects and the number of programming hours as well.

30.5\* English-language productions originated in Quebec, the vast majority of which were based in Montreal. These productions received more than \$12.4 million and included a range of genres, from award-winning drama and children's animation to documentaries and performing arts programs. \* Note: 0.5 results from a co-production with another province.



**Omertà, III — La loi du silence**  
Les Productions SDA Itée  
*Omertà III — La loi du silence* is an enormously popular television series about the criminal underworld and motorcycle gangs. The first two series of episodes recently sold to France 3, while the third, which is presently in production, has been optioned. Likewise, the first series has been translated into English and will be aired on the CBC.

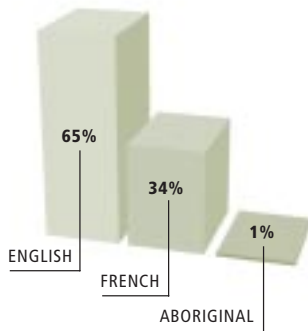


**Diva**  
Les Productions Sovimage inc.  
With consistently high ratings and a dedicated youthful audience who regularly visit the newly created Diva website, this production explores the fast world of fashion, fame and fortune at a modelling agency.



**The Incredible Story Studio**  
Minds Eye Productions Inc. and Verite Films Inc.  
*The Incredible Story Studio* was honoured with a U.S. International Film and Video Festival Silver Screen Award in Elmhurst, Illinois. The series began airing on TVOntario in 1998 and will expand to include YTV this fall.

PERCENTAGE OF FUNDS COMMITTED BY LANGUAGE



LANGUAGE BREAKDOWN						
LANGUAGE	PROJECTS	BUDGETS	CONTRIBUTION	%	HOURS	% OF HOURS
ABORIGINAL	8	\$ 2,434,787	\$ 985,506	1%	23	1%
ENGLISH	210	\$ 370,462,857	\$ 105,373,770	65%	850	45%
FRENCH	112	\$ 179,102,497	\$ 54,843,986	34%	1,010	54%
<b>TOTAL</b>	<b>330</b>	<b>\$ 552,000,141</b>	<b>\$ 161,203,262</b>	<b>100%</b>	<b>1,883</b>	<b>100%</b>

**ABORIGINAL PROGRAMMING**

As part of an initiative to encourage the development and growth of television production in Aboriginal communities, the CTCPF earmarked \$1 million for Aboriginal programming. This EIP envelope is administered by Telefilm Canada.

Support went to 11 Aboriginal-language television projects from five provinces and the Northwest Territories. These eight productions and three development projects feature seven different Aboriginal-languages, including Innu, Inuktitut, Anishinaabe, Cree, D  n  , Inuitut and Oji-Cree. One of these projects was also supported by the LFP, and received a contribution of almost \$100,000 from its English-language envelope. These projects herald a next wave of production activity that the CTCPF hopes to support in the future.

The Equity Investment Program also encourages Aboriginal artists to share their stories and talent with Canada and the world through the annual Telefilm Canada/Television Northern Canada Aboriginal Production Awards. The winners for 1997 were *Spirit of Kangirsuk*, an Inuktitut-language production by Taqramiut Nipingat Inc., and *Qatuwas: People Gathering Together*, an English-language documentary written, directed and produced by Barb Cranmer, who used her prize to develop a new project.

Support went to 11 Aboriginal-language television projects from five provinces and the Northwest Territories



**Tundra and Taiga (Sharing-Traditional Cree Lifestyle)**

Toundra et Taiga (Le Partage-Tradition cri)  
Taqramiut Productions Inc.

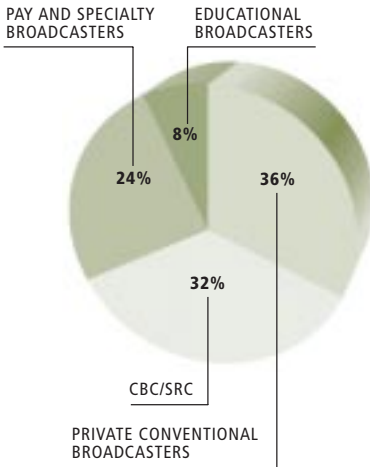
This series examines how native peoples depend on their immediate environment for their food, education and social needs. *Tundra and Taiga*, which was screened at the First People's Festival in Montreal, is an engaging series which recalls the great documentaries of the past.

**Boite    chansons d'aujourd'hui**

M  diatique inc. et  
Connections  
Productions inc.

*Boite    chansons d'aujourd'hui* offers a historical tour of popular song as a form of cultural expression, inviting us to spend an unforgettable series of evenings in the company of remarkable francophone musicians and their guests.

PERCENTAGE OF BROADCASTER COMMITMENTS



**BROADCASTER COMMITMENTS**

Canadian broadcasters are active partners with the CTCPF, since all projects which access the Fund must be licensed by a Canadian broadcaster and aired within two years. The CTCPF plays a significant role in the Canadian broadcast environment through the LFP, which serves to supplement or “top-up” licence fees paid by the broadcasting industry.

Some 30 private, public, pay and specialty broadcasters in all parts of the country will telecast the programs and feature films supported by the CTCPF this year. Such partnerships enable Canada’s creative artists and storytellers to reach audiences of all ages, backgrounds, tastes and interests.

In fiscal 1997-98, Canadian broadcasters spent a combined \$121 million to license the new Canadian programming supported by the Fund. Of that amount, 32 per cent was contributed by CBC/SRC, 36 per cent by private conventional broadcasters and 24 per cent by pay and specialty broadcasters. Licences from educational broadcasters accounted for eight per cent.

The CTCPF is mandated to support independent productions licensed by the CBC/SRC and, to that end, allocates 45 to 55 per cent of the EIP’s yearly resources to projects whose broadcast rights have been acquired by this broadcaster. The goal is to achieve a 50 per cent average over three years. The LFP, for its part, is mandated to provide up to 50 per cent of its program dollars to CBC/SRC-licensed projects; this year, its contribution amounted to 29 per cent.

**INTERNATIONAL CO-PRODUCTIONS**

In 1997-98, support went to 17 television international co-productions, up from 14 in 1996-97. The CTCPF provided nearly \$8 million in funding for dramas, documentaries, children’s and performing arts productions undertaken with other countries. These 17 projects represented a total of 76 new hours of programming.

Four of these productions were supported by both of the CTCPF’s programs. Nine productions were supported by the LFP alone and four by the EIP only.

Among the projects produced with international partners are such well known titles as *Franklin*, the second cycle of *The Inventors’ Specials*, *L’Enfant des Appalaches* and *Une voix en or*.

In addition, the CTCPF supported three feature film international co-production projects.

A greater number of international co-productions were supported by the CTCPF this year, rising to 17 from 14 last year

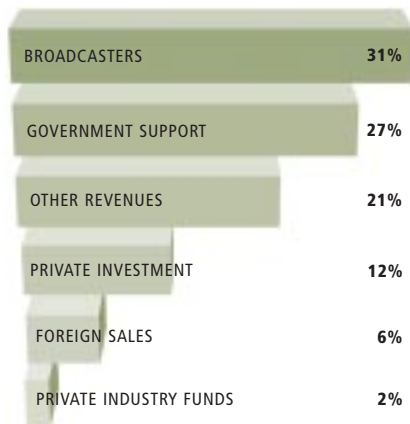


**The Inventors’ Specials (4-6)**  
 Devine Entertainment Corp.  
 This high quality series of dramas seeks to open up the world of science to young viewers by illuminating the lives of great inventors through their encounters with young protégés. One of the episodes of this series won the 1998 Gold Camera Award at the U.S. International Film and Video Festival.



**Franklin/Benjamin**  
 Nelvana Ltd.  
 This popular bilingual children’s animated series is an international co-production between France and Canada.

PERCENTAGE OF FINANCIERS (TELEVISION PRODUCTIONS)



	TELEVISION
BROADCASTERS	\$ 122,474,971
DISTRIBUTORS	\$ 81,439,363
FOREIGN SALES	\$ 23,857,656
GOVERNMENT	\$ 107,385,227
PRIVATE FUNDS	\$ 8,549,598
PRIVATE OTHER	\$ 45,955,337
<b>TOTAL</b>	<b>\$ 389,662,152</b>

OTHER FINANCIAL PARTICIPANTS

Canadian television productions are typically financed by a wide variety of partners. These include Canadian broadcasters (public, private, conventional, pay and specialty), federal and provincial government agencies and tax credits, Canadian distributors, private industry funds, foreign pre-sales and investments, and private investment from producers and third parties.

For the most part, 1997-98 participation from each of these financial partners was comparable to that of the previous year. Broadcaster participation declined but Canadian distribution advances and minimum guarantees for television productions supported by the Fund showed an increase.

Despite an overall decrease, broadcasters still provided the largest share of financing — an average of 31 per cent — for projects accessing funds. Government support represented 27 per cent, and distribution advances and revenue guarantees, 21 per cent. Private investment (including deferrals) made up 12 per cent, foreign sales, six per cent and private industry funds, two per cent. (Please note that these figures do not include CTCPF contributions.)

FEATURE FILM ANALYSIS

In 1997-98, the CTCPF committed \$16.4 million to feature film through non-recoupable advances and equity investments. Though both Programs contribute to the feature film program budget, this EIP envelope is administered by Telefilm Canada.

In total, 17 feature films were supported this year: three from British Columbia, one from Newfoundland, six from Ontario and seven from Quebec. Together, they represent more than 28 hours of programming — all to be aired within two years following completion.



**Watatatow, VII**  
Productions JBM inc.  
One of the most popular shows among Quebec young people, *Watatatow* is created for teens and starring teens. The series, drawn from real-life situations, probes the everyday, often difficult, life of adolescents.

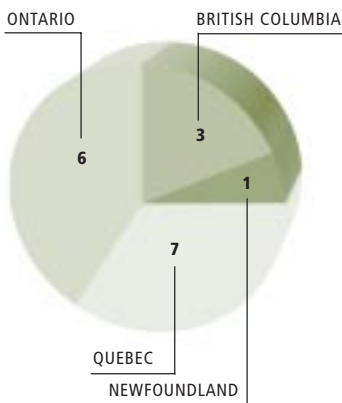


**Emily of New Moon, II**  
CINAR Films Inc.  
Salter Street Films Ltd.  
This highly successful drama series won its ratings time slot with audiences of over 1.3 million when it debuted in January of this year on the CBC. *Emily of New Moon* was described by *The New Brunswick Reader's* Gina Miller as "[rising] up to take her rightful place as the true child of Lucy Maud Montgomery's imaginative soul."



**Last Night**  
Rhombus Media Inc.  
Don McKellar's *Last Night* was the sole Canadian feature to take a prize — the Prix de la Jeunesse — at the 51st Cannes annual film festival. Significant sales to major territories including the U.K., Scandinavia, Italy, Korea, Switzerland, Belgium, Greece, Israel, Luxembourg and Poland followed this grand success.

SUPPORTED FEATURE FILMS PER PROVINCE



	FEATURES
BROADCASTERS	\$ 384,000
DISTRIBUTORS	\$ 3,784,000
FOREIGN SALES	\$ 11,288,000
GOVERNMENT	\$ 13,801,519
PRIVATE FUNDS	Included in Private Other
PRIVATE OTHER	\$ 6,269,000
<b>TOTAL</b>	<b>\$ 35,526,519</b>

These films include the prestigious Cannes Film Festival prize winner, *Last Night*, directed by Don McKellar and produced by Toronto’s Rhombus Films, the world’s premiere producer of performing arts programming, and *Un 32 août sur Terre* by Denis Villeneuve of Montreal, also an official selection at Cannes.

Other films include *Jacob Two-Two Meets the Hooded Fang*, based on Mordecai Richler’s well-loved children’s story and directed by Clement Virgo, a critically acclaimed young Canadian filmmaker; *Dirty*, from Vancouver’s Bruce Sweeney, who has gained critical attention on the festival circuit; *Aujourd’hui ou jamais* by award-winning director Jean-Pierre Lefebvre; and *C’t’à ton tour*, *Laura Cadieux*, the feature-film directorial debut from one of the stars of Quebec television, Denise Filiatrault.

Each year the CTCPF also provides funding for a number of made for television films that are championed by their broadcasters and subsequently enjoyed by large audiences. For 1997-98, the list includes *The Temptation of Big Bear*, *At the End of the Day: the Sue Rodriguez Story*, *Le temps d’une vie* and *Platinum*, all of which combine unique story-telling with a distinctively Canadian viewpoint.

OTHER FINANCIAL PARTICIPANTS

Like television programs, feature films supported by the CTCPF are financed by a variety of financiers, although the respective levels vary markedly from those of broadcast productions.

Government financing of 39 per cent (excludes CTCPF contributions) and foreign sales of 32 per cent were significantly higher figures than those seen for television. The remaining financing sources included private funds and miscellaneous private investors (18 per cent), distribution advances and revenue guarantees (11 per cent), and broadcaster licence fees (one per cent).



**August 32<sup>nd</sup> on Earth/  
Un 32 août sur Terre**  
Max Films inc.

*August 32<sup>nd</sup> on Earth*, screened at the Cannes Film Festival’s “Un certain regard,” features the artful visual style of Denis Villeneuve and director of photography André Turpin. “The sequences in the all-white desert are downright stunning.” —*Variety Magazine*



**Dirty**  
Dirty Productions Inc.

Director Bruce Sweeney demonstrates he is a film-maker to watch with his second feature, *Dirty*. This feature was screened at both the Berlin International Film Festival and Sundance Film Festival, and it was so well received at the latter event that a rare fourth screening was presented.



**C’t’à ton tour,  
Laura Cadieux**  
Laura Cadieux inc.

Based on a screenplay from award-winning author Michel Tremblay, *C’t’à ton tour* *Laura Cadieux* is the directorial debut of one of Quebec’s most famous actresses, Denise Filiatrault. This feature film will be released in the fall.

## The development of new projects ensures the future of Canadian television production

### DEVELOPMENT ANALYSIS

The development and scripting of new projects ensures the future of Canadian television production. It is a critical creative phase in the production process, akin to R&D in other industries. During development, the projects moves from an idea or concept to a fully realized script and the producer formulates financing details and production plans.

Ensuring an adequate budget for the development of a project means the project will have the opportunity to realize its creative potential — a cornerstone principle for a successful production destined for both domestic and foreign audiences.

The CTCPF's support for projects in development is provided by the EIP, which finances script writing and the adaptation of original concepts. Many of the projects assisted by the Fund this year may become the success stories of tomorrow in Canadian broadcasting.

Overall development support of \$3.1 million to 154 projects represents an increase of \$724,000 and 32 more projects over last year's figures. These projects enjoyed combined budgets of \$7.8 million. Support was extended to all genres of under-represented programming: 44 dramas (for \$1.4 million), 20 children's programs (for \$425,000), four variety programs (for nearly \$77,000) and 86 documentaries (for \$1.2 million).

Development funding was provided for 90 English-language projects, 61 French-language projects and three Aboriginal-language projects. Overall, \$1.8 million was spent on developing projects in English, \$1.3 million on projects in French and \$35,098 on projects in Aboriginal-languages. Contribution levels ranged from \$4,900 to \$434,000. Approximately \$906,000 helped develop projects from the regions.

Across Canada, 20 projects were supported from British Columbia, eight from Alberta, nine from Saskatchewan, one from Manitoba, 31 from Ontario, 72 from Quebec, seven from Nova Scotia, three from New Brunswick, two from Newfoundland, and one from Prince Edward Island. Of these, 65 were regional projects (i.e. based outside of Montreal or Toronto). It is important to note that 16 English-language projects were supported within Quebec and six French-language projects outside of Quebec.

LANGUAGE BREAKDOWN				
LANGUAGE	PROJECTS	BUDGETS	CONTRIBUTION	%
ENGLISH	90	\$ 4,949,206	\$ 1,760,656	57%
FRENCH	61	\$ 2,785,143	\$ 1,317,491	42%
ABORIGINAL	3	\$ 75,778	\$ 35,098	1%
<b>TOTAL</b>	<b>154</b>	<b>\$ 7,810,127</b>	<b>\$ 3,113,245</b>	<b>100%</b>

GENRE BREAKDOWN				
GENRE	PROJECTS	BUDGETS	CONTRIBUTION	%
CHILDREN'S	20	\$ 1,051,930	\$ 424,911	14%
DRAMA	44	\$ 3,737,492	\$ 1,389,510	45%
DOCUMENTARY	86	\$ 2,846,159	\$ 1,222,028	39%
VARIETY	4	\$ 174,546	\$ 76,796	2%
<b>TOTAL</b>	<b>154</b>	<b>\$ 7,810,127</b>	<b>\$ 3,113,245</b>	<b>100%</b>

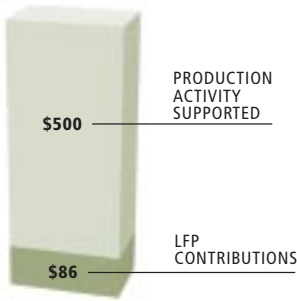
PROVINCIAL BREAKDOWN				
PROVINCE	PROJECTS	BUDGETS	CONTRIBUTION	%
ALBERTA	8	\$ 411,169	\$ 149,412	5%
BRITISH COLUMBIA	20	\$ 923,820	\$ 295,384	9%
MANITOBA	1	\$ 35,463	\$ 10,412	0.5%
NEW BRUNSWICK	3	\$ 63,976	\$ 26,759	1%
NEWFOUNDLAND	2	\$ 32,145	\$ 13,630	0.5%
NORTHWEST TERRITORIES	—	—	—	—
NOVA SCOTIA	7	\$ 181,469	\$ 75,440	2%
ONTARIO — TORONTO	28	\$ 1,790,207	\$ 737,412	24%
ONTARIO — REGIONAL	3	\$ 92,171	\$ 45,860	1%
PRINCE EDWARD ISLAND	1	\$ 65,947	\$ 29,676	1%
QUEBEC — MONTREAL	61	\$ 3,663,502	\$ 1,470,096	47%
QUEBEC — REGIONAL	11	\$ 174,608	\$ 104,510	3%
SASKATCHEWAN	9	\$ 375,650	\$ 154,654	5%
YUKON	—	—	—	—
<b>TOTAL</b>	<b>154</b>	<b>\$ 7,810,127</b>	<b>\$ 3,113,245</b>	<b>100%</b>



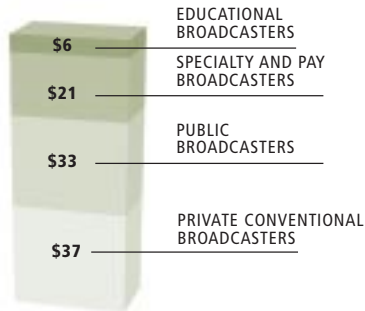
# LICENCE FEE PROGRAM

# HIGHLIGHTS OF THE 1997-98 FISCAL YEAR

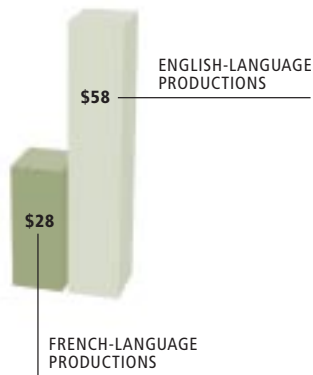
LFP CONTRIBUTIONS (IN MILLIONS)



CANADIAN BROADCAST LICENCES (IN MILLIONS)



LFP BUDGET (IN MILLIONS)



## \$86 million in licence fee top-up payments Generating \$500 million of production activity across Canada 1,710 new hours of prime-time Canadian television programming

In 1997-98, the LFP contributed more than \$86 million to the production of 273 high-quality and highly Canadian television programs. Overall, they represent more than \$500 million in production activity from all regions of Canada, and 1,710 new hours of prime time television programming for Canadian viewers. While demand on the LFP outstripped available funds, 75 per cent of the eligible projects submitted were supported (409 productions applied, 366 were eligible and 273 were supported). Top-up payments to licence fees ranged from \$5,400 to \$3 million. Up to one-third of the total fund is available to programs produced by production companies which are affiliated with a Canadian broadcaster. This year, \$203,270 or 0.2 per cent of the program budget was allotted to this type of production.

## CANADIAN BROADCAST LICENCES

<b>Educational Broadcasters</b>	<b>\$6 million</b>
<b>Private Conventional Broadcasters</b>	<b>\$37 million</b>
<b>Public Broadcasters</b>	<b>\$33 million</b>
<b>Specialty and Pay Broadcasters</b>	<b>\$21 million</b>

The LFP supplements broadcast licences paid by Canadian broadcasters for Canadian programs. In 1997-98, \$97 million in licences was paid by private, public, specialty and pay broadcasters triggering \$86 million in LFP contributions.

## \$58 million to English-language productions \$28 million to French-language productions

The LFP's budget is divided into two language "envelopes": two-thirds of the LFP funds are reserved for programs in English, and one-third for those in French. The LFP spent \$58 million in licence fee top-up payments on 181 English-language productions, representing 803 new hours of programming. The \$28 million French-language envelope supported 92 programs, creating 907 hours of original programming.



### Champions of the Wild, II Omni Film Productions Ltd.

*Champions of the Wild* explores the special bond that exists between animal activists and the animals they champion. This production took home the 1998 HOT DOCS Award for Best Short Documentary and the 1998 International Wildlife Festival Award for Best Short T.V. Series.

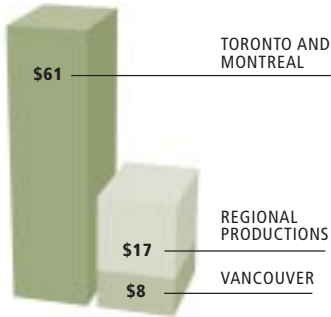
### Wind at My Back, III Sullivan Entertainment Inc.

More than 30 countries and territories, including the United States, Australia and the Middle East, have bought the rights to this moving series that follows the adventures of the Bailey family during 1930's Ontario.

PRODUCTIONS SUPPORTED BY GENRE

DOCUMENTARY	141
CHILDREN'S	46
DRAMA	41
VARIETY	28
PERFORMING ARTS	17

FUNDS ALLOCATED BY REGION (IN MILLIONS)



**73 per cent to drama and children's programming**  
**27 per cent to documentary, performing arts and variety programming**

The LFP participated in a broad range of programs, providing licence fee top-up payments to 41 dramas, 46 children's programs, 141 documentaries, 17 performing arts productions and 28 variety programs. Overall, the LFP allocated \$43.5 million for dramas, \$19.1 million for children's programs, \$15 million for documentaries, \$7.4 million for variety and \$1 million for performing arts.

**29 per cent of LFP budget to regional productions**

Productions from across Canada access the LFP each year. The amount of LFP funds directed to productions outside of Toronto and Montreal increased this year to 29 per cent or \$25 million.

The vast majority of regional productions are made in English and this year, 40 per cent of the English-language envelope (\$23 million) supported regional productions. Toronto and Montreal continue to be the country's largest production centres. Productions from these two cities secured \$61 million in licence fee top-up payments from the LFP.

Production activity from the production centre of Vancouver surged this year, with 22.5 productions accessing more than \$8 million. This represents an increase of more than 50 per cent over last year.

**www.ctcpf.com**

As part of its focus on client service, the LFP launched its web site in February 1998 to provide producers and broadcasters across Canada with up-to-the-minute information — guidelines, statistics and applications. In the first few days after the launch, the site received more than 17,000 "hits," demonstrating its utility to a client base and production community that stretches from coast-to-coast. The LFP makes increasing use of the web site as a more effective way to provide clients with essential program information.



**The Orange Seed**  
**Myth and Other Lies**  
**Mothers Tell**  
**Great North**  
**Communications Ltd.**

A literal minded 10 year old tries to cure his family of lying. This pilot project is part of a series produced for Baton Broadcasting last year. It has already won two awards: Best TV Pilot at the Charleston World Festival and Best Art Direction at the Alberta Motion Picture Industry Association Awards.



**Les Dames du 9<sup>e</sup>**  
**Galafilm inc.**

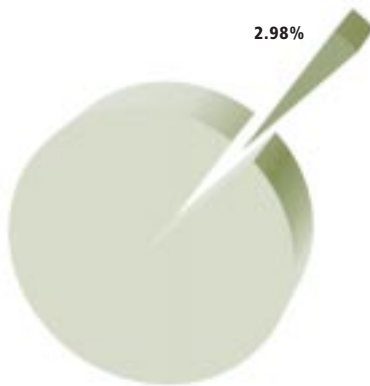
Redolent of the elegance that marked the great trans-atlantic liners of old, the restaurant of the ninth floor of the Eaton's store in downtown Montreal has served generations of faithful patrons. With its intact deco setting since the restaurant opened in 1931, waitresses — some with decades of service — perpetuate the dining room's reputation for courteous service. A fascinating trip back in time.



**PSI Factor, II**  
**Atlantis Films Ltd.**

This slick drama series, broadcast in Canada and in the United States, won the Gemini for Best Picture Editing in a Dramatic Program or Series at last year's 12th Gemini Awards.

**The LFP has a sterling track record of maintaining a low administration budget**



ADMINISTRATION COSTS

**Dedicated to client needs and driven by client satisfaction**

During the year, considerable effort went into further streamlining and improving client service with an emphasis on efficient file review and prompt response to clients. In order to keep administrative expenses as low as possible, the CTCPF continues to maintain only one office. Convenient and easy access to the LFP by producers and broadcasters across the country is assured through a 1-800 number, the new web site, regular client communiqués, frequent travel by staff to all regions of the country and annual industry consultations with producers, broadcasters and other financiers. The LFP remains bilingual at all levels.

**2.98 per cent administration costs**

The LFP has a sterling track record in maintaining a low administration budget without sacrificing service and efficiency. With operating costs below three per cent in 1997-98, the vast majority of LFP dollars was devoted to supporting Canadian productions.

**\$7.5 million in support of feature films**

Although the primary goal of the CTCPF is to support Canadian television programs, the two programs allocate a portion of their combined annual budget to support Canadian feature films to be broadcast on Canadian television. In 1997-98, the LFP contributed \$7.5 million to feature films. Support from this pool of money took the form of non-recoupable contributions to a film's production costs, up to the lesser of a maximum 20 per cent of the film's budget or \$750,000 per project. These funds were administered by the CTCPF's EIP, together with its own equity envelope for feature films.



**Nan's Taxi**  
 Nan's Taxi Productions Inc.  
 This Halifax drama won the Gemini for Best Short Dramatic Program at last year's 12<sup>th</sup> Gemini Awards.



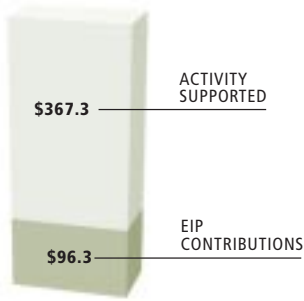
**La croisière en folie**  
 Sogestalt 2001 Inc.  
 Shot in the Caribbean, this variety series starring many Quebec humorists was broadcast on *Super Écran* last year and will be shown on *Télévision Quatre Saisons* this fall.



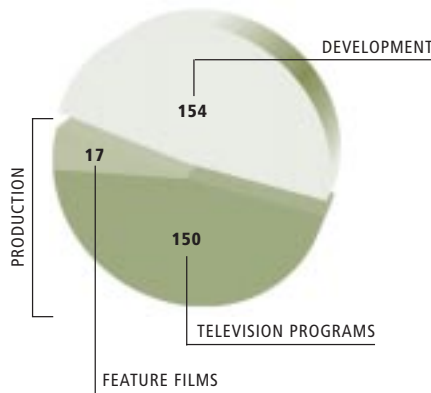
**Stickin' Around, II**  
 Nelvana Ltd.  
 This animated children's series, made in Toronto, won the Gemini for Best Animated Program or Series in last year's Awards.

# EQUITY INVESTMENT PROGRAM

EIP CONTRIBUTIONS (IN MILLIONS)



PROJECTS SUPPORTED: 321



EIP participation allowed the production and development of a record number of television and feature film projects

# HIGHLIGHTS OF THE 1997-98 FISCAL YEAR

**\$96.3 million allocated in the form of investments, advances and contributions**  
**Total production and development activity of \$367.3 million**  
**741 new production hours for prime-time broadcast**

With an annual budget of \$107.5 million, the Equity Investment Program supports television production — including production in Aboriginal-languages — and administers a \$15-million envelope earmarked for feature film production. It also furthers the development of new television projects, thus contributing to the continued growth of Canada’s film and television industry. EIP participation takes the form of investments, loans, advances, and non-recoupable contributions. All production figures below include the feature films financed by the CTCPF as a whole.

## A record 321 projects, with total budgets of \$367.3 million

In 1997-98, contributions for the Equity Investment Program served to leverage total budgets of \$367.3 million for a record number of 321 production and development projects.

EIP commitments totaled \$96.3 million, compared with \$120.4 million during the Fund’s first fiscal year. In 1996-97, the EIP had committed an amount greater than its budget to allow producers to have access to the special \$12.5-million envelope which the LFP had to allocate that year to projects licensed on the CBC/SRC.

Due to production schedules, part of the expenditure related to these commitments was carried out in 1997-98. This explains the decrease in commitments this year, as the EIP strives to maintain the Program’s budgetary balance. However, as the year’s projects demonstrate, the EIP effectively fulfilled its mandate in terms of regional and linguistic breakdown, support for public and private broadcasters, as well as small, medium-size and large companies. It did so while also supporting a broad range of programs and feature films.

## Development and Scriptwriting

**The EIP supports 154 projects and covers 40 per cent of total budgets**

The EIP is an important partner for producers at this critical project stage. In 1997-98, the Program allocated \$3.1 million to 154 new projects, representing 40 per cent of their budgets. Development of original, high-quality television programs is taking place in all regions of the country, promising rich and varied production in years to come.



### Extraordinary Visitor Film East Inc.

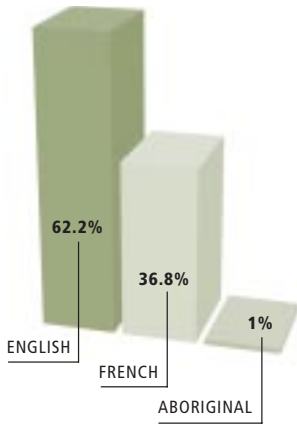
Directed by the eclectic and multitalented John Doyle, *Extraordinary Visitor* promises to entertain with a distinctive style and intelligence, which is characteristic of his previous works.



### Da Vinci’s Inquest Barna-Alper Productions Inc. and Invisible Ink Script Services Inc.

*Da Vinci’s Inquest* is a compelling television series about the adventures of a streetwise coroner and his engaging investigative team. This powerful drama reveals the other side of picturesque Vancouver.

PERCENTAGE OF FUNDS COMMITTED BY LANGUAGE



PRODUCTIONS SUPPORTED BY REGIONS



**Production: 167 projects, 741 hours of Canadian programming**

The CTCPF has greatly enhanced the availability and visibility of Canadian television productions. Prior to the establishment of the Fund, Telefilm supported an average of about 100 productions each year, equal to roughly 500 production hours. In 1997-98, the EIP financed 150 television productions and 17 feature film productions representing 741 hours of television production in English, French and Aboriginal-languages.

**EIP participation: 26.3 per cent of production budgets**

The EIP was the key partner in the projects it supported this year, with an overall contribution of 26.3 per cent of production budgets. Support came from the provinces as well in the form of tax credits and/or financial participation. Distributors and other private sector participants increased their participation in most of the program categories. There was also promising growth in the percentage of foreign investment in documentaries and children’s programs.

**Balance among productions in English, French and Aboriginal-languages**

The EIP directed 36.8 per cent of its financial participation towards French-language projects, 62.2 per cent towards English-language projects and one per cent towards Aboriginal-language projects.

Given the particular circumstances surrounding Aboriginal production, the EIP eased its requirements concerning broadcasting rights, eligible categories and broadcast times, while also encouraging the hiring of apprentices. The Program supported 11 Aboriginal development and production projects in seven languages: Innu, Inuitit, Inuktitut, D  n  , Cree, Anishinaabe, and Oji-Cree. Each are fascinating portraits of contemporary and historical Aboriginal culture, and all are filmed by talented artists. These productions emanated from five Canadian provinces and the Northwest Territories.

**Regional production: 27.6 per cent of the EIP’s resources, including 12.7 per cent to Vancouver**

One of the CTCPF’s main objectives is to stimulate regional production so that Canadian television reflects the country’s diverse perspectives. Several incentives have been implemented to this effect, including the relaxing of requirements for broadcast rights and recoupment. Coupled with provincial incentives and the dynamism of regional producers, these measures are proving to be effective.



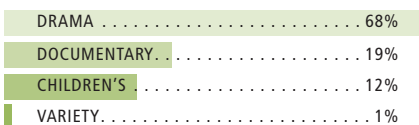
**Riverdale, IB**  
Epitome Pictures Inc.

English Canada’s first prime-time soap opera aired on CBC, *Riverdale* follows the lives of four families, separate in temperament, background, values, generations and social standing — but united by the neighborhood they share.

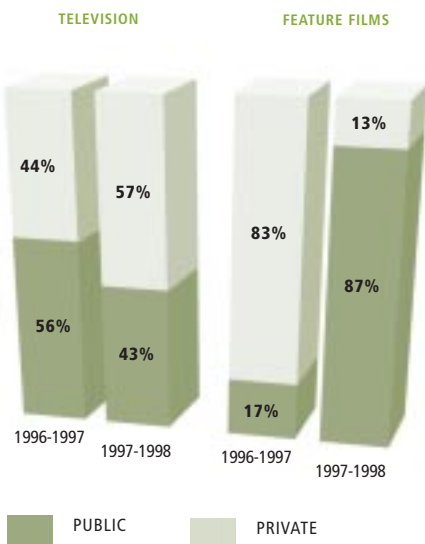
**Une voix en or**  
Max Films Television

*Un voix en or* describes the trials and tribulations of an internationally renowned songstress and a young woman who dreams of a singing career. This captivating story features the fabulously talented Quebec-born Ginette Reno, whose sincerity and talent capture the hearts of audiences, time and again.

**PRODUCTIONS SUPPORTED BY CATEGORY**



**PRODUCTIONS SUPPORTED BY BROADCASTERS**



**Multi-episode series are one of the industry's driving forces in terms of job creation, viewing hours and revenues**

In 1997-98, the EIP allocated 27.6 per cent of its contribution to regional projects, more specifically 20.5 per cent to projects from Western Canada, of which 12.7 per cent went to projects emanating from Vancouver.

The EIP devoted 37.2 per cent of its production and development commitments to projects from Montreal, 35.2 per cent to projects from Toronto and 27.6 per cent to projects from other regions. This year there was a sharp increase in EIP assistance for the industry in Western Canada. It should further be noted that the EIP covers a larger share of regional projects' budgets (29 per cent) than those for Montreal and Toronto productions (26 per cent).

**Breakdown by program category**

The EIP devoted 68 per cent of its television production financing to dramas, 19 per cent to documentaries, 12 per cent to children's programs and one per cent to variety shows.

Its target allocation foresees 20 percent of its resources for documentaries, children's programming and variety shows. This year, its investments in these genres amounted to 32 per cent, reflecting a significant increase in documentary production, due in large part to new market opportunities in Canada and abroad. Such changes in the different program categories will be closely monitored. While it is delighted with the boom in documentaries, which open a window to our society and the world, the Program will ensure that the production of dramas continues to grow. Multi-episode series are one of the industry's driving forces in terms of job creation, viewing hours and revenues.

**Breakdown of projects by broadcaster**

Depending on demand, between 45 per cent and 55 per cent of the EIP's resources are to be allocated every year to projects licensed by the CBC/SRC, with the goal being to achieve an average of 50 per cent over three years. The EIP's first two years are extremely positive in this regard. Taking all genres combined, the funds were distributed 50-50 between projects meant for the public and the private sectors in 1997-98. A detailed analysis of the evolution of commitments shows that a balance in the television and feature film categories was also reached, but after a two-year period.



**Réseaux Émergence (Réseaux) Inc.**  
 This drama series promises to be one of the big successes on Quebec TV screens in the fall. *Réseaux* was written by Réjean Tremblay, the famous screenwriter of *He Shoots, He Scores*.



**Foodessence Charles Bishop Productions Ltd.**  
*Foodessence* was the winner of the 1997 CAN-PRO Award for Best Documentary Series and is the highest rated prime-time Canadian show on the Life Network. This humorous documentary series examines the world of food, providing anthropological insight and information on everyday foods.

## International co-productions are one of the great strengths of the Canadian industry

In 1997-98, the total participation of Canadian broadcasters in EIP-supported production projects rose to \$61 million. The breakdown is as follows: public broadcasters, \$27 million; private conventional broadcasters, \$19 million; pay-TV and specialty TV, \$8 million; and educational television, \$7 million.

### Feature films: 17 films from all regions of Canada, and some unique voices

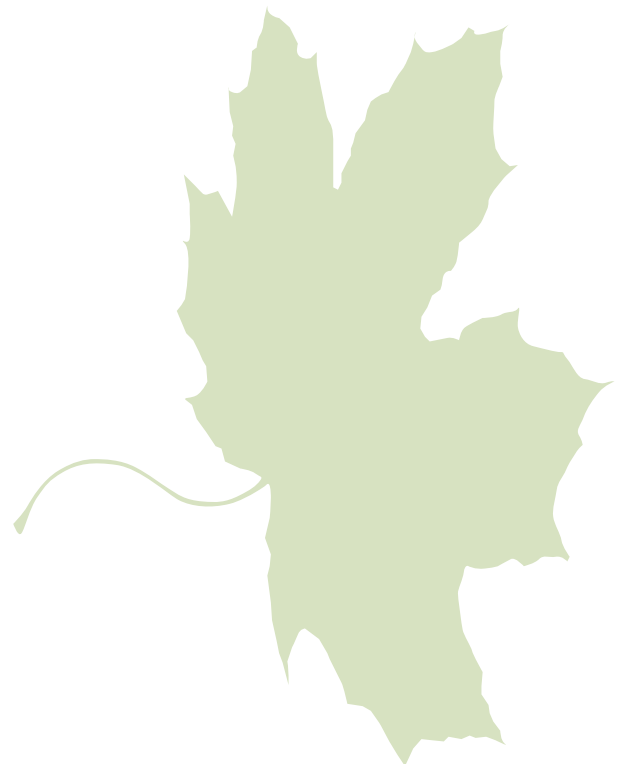
Year after year, the CTCPF reinforces the key role it plays in Canadian feature film. In 1997-98, 17 feature films from across the country were produced as a result of this support, compared with 14 the year before. These feature films range from small-budget to large international co-productions. Many of them will be launched in the near future, and will go on to successful theatrical, television and video careers in Canadian and foreign markets. They include Sturla Gunnarsson's second feature, *Such a Long Journey* (Toronto); Davor Marjanovic's *West of Sarajevo* (Vancouver); and Manon Briand's *2 secondes* (Montréal) which took home four awards at the 1998 Montreal World Film Festival.

### International co-productions: Diversified cultural input and outstanding works

International co-production is one of the great strengths of the Canadian industry, which derives invaluable creative and financial resources from such partnerships. In 1997-98, 11 international co-productions (eight television programs, three feature films) were financed by the EIP, mainly with France and Great Britain, but also Spain, Holland, and the People's Republic of China. In particular, *Insectia* and *Sexual Century*, two powerful documentaries; *Such A Long Journey*, the feature film inspired by the Commonwealth Prize-winning Canadian novel of the same name; and *Twin Stars*, a celebration of two fascinating cultures, the ancient and mystical culture of the Orient, and the young, but fabled culture of the Canadian West. The EIP also contributed to the development of six co-productions with France and the United Kingdom.

### A winning web site: [www.telefilm.gc.ca](http://www.telefilm.gc.ca)

Since Telefilm Canada's site was launched in the spring of 1997, the number of visitors has grown from month to month. In fact, it more than doubled between March and June 1998, recording a daily average of 5,000 hits. The most frequently consulted pages are Financing, Canadian Productions and Industry, Funds and Programs, and Festivals, although the 1998-99 Guidelines for the CTCPF's Equity Investment Program topped the charts in February and March 1998! The web site has a section devoted to the EIP, which is hyperlinked with the Licence Fee Program/CTCPF homepage and vice-versa.



## BOARD OF DIRECTORS (as at March 31, 1998)

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*DEPARTMENT OF CANADIAN HERITAGE*

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*CITÉ-AMÉRIQUE INC.*

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*CANADIAN ASSOCIATION OF FILM*  
*DISTRIBUTORS AND EXPORTERS*

### TELEFILM CANADA

Robert Dinan, *CHAIRMAN OF TELEFILM CANADA*  
*BOARD OF DIRECTORS, LEPAGE DINAN AVOCATS*

## LIST OF CONTRIBUTORS

### DEPARTMENT OF CANADIAN HERITAGE

### TELEFILM CANADA

### CABLE COMPANIES

#### FOUNDING CTCPF CONTRIBUTORS

Access Communications Inc.  
Bragg Communications Inc.  
Brockville Cable TV/FM  
Cable Atlantic Inc.  
Cablevue (Quinte) Ltd.  
Câblodistribution de la Côte du Sud inc.  
COGECO Câble Canada inc.  
Delta Cable Communications Ltd.  
Fundy Cable Ltd.  
Halifax Cablevision Ltd.  
Halton Cable Systems Inc.  
Island Cablevision Ltd.  
Laurentien Câble TV inc.  
Le Câble de Rivière-du-Loup Ltée  
Lindsay Comcable  
Maxi-Transmission Inc.  
Monarch Cablesystems Ltd.  
Mountain Cablevision Ltd.  
Northern Cable Holdings Ltd.  
Northumberland Cable TV  
Rogers Cablesystems Ltd.  
Seaside Cable T.V. (1984) Ltd.  
Shaw Communications Inc.  
Sorel-O-Vision inc.  
Valleyfield Transvision inc.  
Videon Cablesystems Inc.  
Vidéotron Ltée  
Viking Cable T.V. Ltd.  
Western Co-Axial Ltd.

#### NEW CTCPF CONTRIBUTORS

Aurora Cable TV Ltd.  
Bell Canada  
ExpressVu Inc.  
Northern Cablevision Ltd.  
Pacific Place Cable Ltd.  
Regina Cablevision Co-operative  
Skycable Inc.  
Southmount Cable Ltd.  
Star Choice Television Network Inc.  
Westman Media Cooperative Ltd.



The Minister of Canadian Heritage, The Honorable Sheila Copps, shares a laugh with actor Paul Gross (*Due South*) during a reception held on Parliament Hill in Ottawa.



# LIST OF TELEVISION PRODUCTIONS SUPPORTED IN 1997-98



*The Orange Seed Myth and Other Lies Mothers Tell*  
GREAT NORTH COMMUNICATIONS  
Alberta  
CHILDREN'S



*Emily of New Moon, II*  
SALTER STREET FILMS  
AND CINAR FILMS INC.  
Nova Scotia/Quebec  
CHILDREN'S

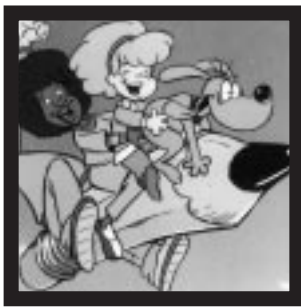


*Hello Mrs. Cherrywinkle, II*  
LE GROUPE COSCIENT INC.  
Ontario  
CHILDREN'S



*Ned's Newt*  
NELVANA LIMITED  
Ontario  
CHILDREN'S

TITLE	APPLICANT	PROVINCE	SUPPORT
<b>CHILDREN'S</b>			
<b>ABORIGINAL</b>			
STORIES FROM THE SEVENTH FIRE	STORYTELLERS PRODUCTIONS INC.	AB	EIP
<b>ENGLISH</b>			
ACORN THE NATURE NUT V&VI	GREAT NORTH PRODUCTIONS INC.	AB	LFP
ADVENTURES OF DUDLEY THE DRAGON (52-65)	DRAGON TALES PRODUCTIONS INC.	ON	LFP/EIP
ADVENTURES OF PADDINGTON BEAR, I (1-13), THE	BUSY BEAR PRODUCTIONS INC.	QC	LFP
ADVENTURES OF SHIRLEY HOLMES II	SHIRLEY II PRODUCTIONS INC./HOLMES II PROD. INC.	MB/BC	LFP/EIP
BLUE RAINBOW, VII (79-91), THE	ABRAMS MEDIA INC.	NB	LFP
CHRISTMAS SNOWFLAKE, THE	MCNICOL HILL DIGITAL ANIMATICS	BC	LFP
COUNTRY MOUSE AND THE CITY MOUSE ADVENTURES, II (27-52), THE	MOUSECAPADES PRODUCTIONS INC.	QC	LFP
EMILY OF NEW MOON II (14-26)	EMILY II PRODUCTIONS INC./PIGTAIL PRODUCTION INC.	NS/QC	LFP/EIP
FRANKLIN, I (1-13)	NELVANA LIMITED	ON	LFP
FREAKY STORIES — SERIES I	BIG-TIME TALKING PICTURES INC.	ON	LFP/EIP
GENIUS, THE	MINDS EYE PICTURES	AB	LFP
HELLO MRS. CHERRYWINKLE, II (14-39)	OWL/SDA PRODUCTIONS INC.	ON	LFP
INCREDIBLE STORY STUDIO, THE	VERITE FILMS/MINDS EYE PROD. INC.	SK/ON	LFP/EIP
INVENTOR'S SPECIAL, II (4-6), THE	DEVINE PRODUCTIONS LTD.	ON	LFP
KIT AND KABOODLE	PRODUCTIONS RAGGAMUFFIN INC.	QC	LFP
LET'S RUIN DAD'S DAY	PEBBLEHUT DAD'S DAY INC.	ON	LFP
MAX SHOW, THE	HEARTLAND MOTION PICTURES INC.	SK/ON	EIP
MR. MEN, I (1-40)	MR. SHOWBIZ PRODUCTIONS INC.	ON	LFP
MS. BEAR	BLUE BEAR PRODUCTIONS INC.	BC	LFP
NED'S NEWT, I (1-13)	NELVANA LIMITED	ON	LFP
ONCE UPON A HAMSTER, III (53-65)	HAMMYTIME III PRODUCTIONS INC.	ON	LFP
ORANGE SEED MYTH AND OTHER LIES MOTHERS TELL, THE	GREAT NORTH PACIFIC MEDIA LIMITED	AB	LFP
POPULAR MECHANICS FOR KIDS, I (1-22)	PRODUCTIONS S.D.A. LTÉE	QC	LFP
SMUDGE	THE MAY STREET GROUP FILM, VIDEO & ANIMATION	BC	LFP/EIP
SOMETHING FROM NOTHING	SFN PRODUCTIONS INC./PORTFOLIO ENTERTAINMENT INC.	ON	EIP
STICKIN' AROUND, II (14-26)	NELVANA LIMITED	ON	LFP
SUPER DAVE'S ALL STARS, I (1-26)	ALLAN & BOB ENTERTAINMENT INC.	ON	LFP
SURF SHACK, THE	MEDIA GIANTS PRODUCTIONS INC.	ON	LFP
TALE OF TEEKA, THE/L'HISTOIRE DE L'OIE	GALAFILM INC. IN ASSOCIATION WITH TRIPTYCH MEDIA	QC	LFP/EIP
TRAVELS WITH MOM, II (14-26)	ALMADON PRODUCTIONS INC.	ON	LFP
TWISTEERIA	SCINTILLA ENTERTAINMENT INC.	BC	LFP/EIP
<b>FRENCH</b>			
ALLÔ LA TERRE	GALAFILM INC.	QC	EIP
ALLO PROF, II (1-120)	PRODUCTIONS S.D.A. LTÉE	QC	LFP
ANIMAL CRACKERS, I (1-13)	FUNNYZOO PRODUCTIONS INC.	QC	LFP
AVENTURE DE L'ÉCRITURE, L' — BLOC V	AVENTURE DE L'ÉCRITURE INC., L'	QC	EIP
BERNARD VOYER EXPLORATEUR	PUBLIVISION INC.	QC	LFP
BIBI ET SES AMIS, V (121-224)	PRODUCTIONS MÉGAFUN INC.	QC	LFP
ÇA, C'EST DES VACANCES	TRANSIMAGE LTÉE	QC	LFP/EIP
CAILLOU	CAILLOU PRODUCTIONS INC.	QC	LFP/EIP
CARMEN CAMPAGNE: LA MOUSTACHE À PAPA	PRODUCTIONS MÉGAFUN INC.	QC	LFP
CARMEN CAMPAGNE: LA SOUPE À MON AMI	PRODUCTIONS MÉGAFUN INC.	QC	LFP
COURTE ÉCHELLE II, LA (14-26)	PRODUCTIONS DE FILMS ALLÉGRO III INC.	QC	LFP/EIP
FRANC CROISÉ, I (1-26)	PRODUCTIONS AVANTI CINÉ VIDEO INC., LES	QC	LFP
GÉNÉRATION W, II (27-52)	CIRRUS COMMUNICATIONS INC.	QC	LFP
GRENIER DE BISOU, LE II (40-65)	MÉDIA SOLUTIONS INC.	ON	EIP
KALÉIDOSCOPE, I (1-60)	PUBLIVISION INC.	QC	LFP
LAPOISSE ET JOBARD, I (1-26)	CIRRUS COMMUNICATIONS INC.	QC	LFP
PALI, MALI ET LEURS AMIS, I (1-2)	PRODUCTIONS MÉGAFUN INC.	QC	LFP
PICOLI, LIRABO ET LES AUTRES	PRODUCTIONS PICOLI, LIRABO ET LES AUTRES	QC	EIP
SCIENCE-FRICTION II	SCIENCE-FRICTION INC.	QC	LFP/EIP
STUDIO, III, LE (1-80)	MATCH TV INC.	QC	LFP
ZIGOTOS, IV, LES (301-400)	9045 5742 QUÉBEC INC.	QC	LFP



**L'aventure de l'écriture**  
L'AVENTURE DE L'ÉCRITURE INC.  
Quebec  
CHILDREN'S



**Caillou**  
CAILLOU PRODUCTIONS INC.  
Quebec  
CHILDREN'S



**Science friction, II**  
SCIENCE-FRICTION INC.  
Quebec  
CHILDREN'S



**Singing our Stories**  
FULL REGALIA PRODUCTIONS LTD  
AND OMNI FILM PRODUCTION INC.  
British Columbia  
DOCUMENTARY

TITLE

APPLICANT

PROVINCE SUPPORT

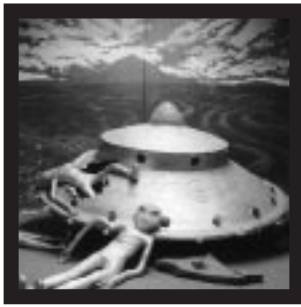
DOCUMENTARY

ABORIGINAL

AKPATOK ISLAND	TAQRAMIUT NIPINGAT INC.	QC	EIP
GAA-NIIGAANIID	MANITOBA INDIAN CULTURAL EDUCATION CENTRE	MB	EIP
NIPI (THE SOUND)	IGLOOLIK ISUMA PRODUCTIONS INC.	NWT	EIP
NO-NAME YOUTH SHOW, THE	NATIVE COMMUNICATIONS SOCIETY	NWT	EIP
SINGING OUR STORIES	FULL REGALIA PRODUCTIONS/OMNI FILM PROD. LTD.	BC	LFP/EIP
TOUNDRA & TAIGA	TAQRAMIUT PRODUCTIONS INC.	QC	EIP

ENGLISH

1997 DISCOVERY CHANNEL ECO-CHALLENGE	EXPLORATION PRODUCTION INC.	ON	LFP
ALIEN OBSESSION	CANAMEDIA FILM PRODUCTIONS INC.	ON	EIP
ARTICLE 1	CINEFLIX PRODUCTIONS INC.	QC	EIP
AT YOUR SERVICE	GALAFILM INC.	QC	LFP
BALANCE OF POWER	TAKE 3 PRODUCTIONS INC.	ON	LFP
BANFF REPORT, THE	846015 ONTARIO LTD. C/O AS SLEEPING GIANT PRODUCTIONS	ON	LFP/EIP
BEHIND THE BACKDROP	SOUND VENTURE PRODUCTION	ON	LFP
BEYOND THE TEARS	SISYPHUS COMMUNICATIONS LTD.	BC	LFP
BIG BAND BOOM! THE DAL RICHARDS ORCHESTRA	UNDER THE GUN FILMS CORPORATION	BC	LFP
BODY IMAGE	HEARTLAND MOTION PICTURES INC.	SK	LFP
BOYS FROM ALGONQUIN, THE	SMOKE LAKE PRODUCTIONS INC.	ON	LFP/EIP
BRAKHAGE	1235513 ONTARIO INC.	ON	LFP
BREAKING THE CHAIN: CHILDREN OF THE SOUTH COAST	CALLIE LONG	ON	LFP
BRET "HITMAN" HART	HRP ENTERTAINMENT INC.	ON	EIP
BROKEN WORDS	FORCE FOUR PRODUCTIONS LTD.	BC	LFP
CAMBODIAN LANDMINES	EXPLORATION PRODUCTION INC.	ON	LFP
CANOLA JUNGLE	CAMERA WEST FILM ASSOCIATES	SK	LFP
CASTRO'S GOLD	GALAFILM INC.	QC	EIP
CELTIC TIDES	NASHMOUNT PRODUCTIONS INC./COTTON PORT HOLDINGS INC.	QC/ON	LFP
CHAMPIONS OF THE WILD, II (14-26)	OMNI FILM PRODUCTIONS LTD.	BC	LFP
COMMON GROUND	CINEFLIX PRODUCTIONS INC.	QC	LFP
COMPOSING A LIFE	CHOLOLO PRODUCTIONS	BC	LFP
CONSCIOUSNESS	EXPLORATION PRODUCTION INC.	ON	LFP
DANGER IN THE SEA, I (1-13)	MARQUEE FILM COMPANY LTD.	ON	LFP
DANGER LURKS!	1007545 ONTARIO LTD.	ON	LFP
DAVID ADAMS RICHARDS: MY OWN RIVERS	PRODUCTIONS DU PHARE-EST INC./SAWYER FILMS	NB/ON	LFP
DEADLY SEAS	SCREENLIFE INCORPORATED	ON	EIP
DIVORCE: WHAT I SEE	AYSHA PRODUCTIONS INC.	ON	EIP
DRAGON'S EGG, THE	ALLAN KING ASSOCIATES LIMITED	ON	LFP/EIP
EARTH'S GARDEN, I (1-13), THE	ISLAND MEDIA CANADA INC.	SK	LFP
ELLESMERE ISLAND NATIONAL PARK RESERVE	GOOD EARTH PRODUCTIONS INC.	ON	LFP
EMILY CARR: A WOMAN OF ALL SORTS	FORCE FOUR PRODUCTIONS LTD.	BC	EIP
EMPIRE OF THE BAY	EMPIRE OF THE BAY INC.	ON	EIP
EXHIBIT A: SECRETS OF FORENSIC SCIENCE I	EXHIBIT A PRODUCTIONS INC.	ON	LFP
FACES OF HISTORY	GREAT NORTH COMMUNICATIONS LTD.	AB	LFP/EIP
FAMILY & FRIENDS, II (14-26)	591755 SASKATCHEWAN LTD./o/a FILM CREW PRODUCTIONS	SK	LFP
FEMALE PERSPECTIVE, I (1-7)	HEARTLAND MOTION PICTURES INC.	SK	LFP
FIRE OF SEVEN LINES, I (1-2), THE	DAVID CHERNIACK PRODUCTIONS LTD.	ON	LFP
FOODESSENCE	EDIBLE PICTURES INCORPORATED	NS	LFP/EIP
FRONTIER TO FIRST CLASS: MAX WARD OF WARDAIR	RAIN COAST STORYLINES LTD.	BC	LFP/EIP
GARGOYLES	GREEN LION PRODUCTIONS INC.	QC	LFP/EIP
GENTLE MONTY	NORFLICKS PRODUCTIONS LTD.	ON	LFP
GEORGE COTTER'S RETURN TO CUMBERLAND WITH JACK MACKENZIE	STAN THOMAS PRODUCTIONS LTD.	SK	LFP
GEORGE JOHNSTON: TLINGIT PHOTOGRAPHER	NUTAAQ MEDIA INC.	QC	EIP
GOING WHERE YOU HAVE TO GO	WILDCARD DISTRIBUTIONS LIMITED	NS	EIP
GRAND ILLUSIONS, THE STORY OF MAGIC, I (1-50)	PARAGON PRODUCTIONS INC.	ON	LFP
GREAT CANADIAN PARKS, III (27-39)	GOOD EARTH PRODUCTIONS INC.	ON	LFP
GRIZZLIES OF KAMCHATKA	PARALLAX FILM PRODUCTIONS INC.	BC	LFP
GRIZZLIES OF THE CANADIAN ROCKIES	FORCE FOUR PRODUCTIONS LTD.	BC	LFP
GUITAR VISIONARY: THE LENNY BREAU STORY	BUFFALO GAL PICTURES INC./SLEEPING GIANT PROD. INC.	MB/ON	EIP
HEART OF BUSINESS, THE	ACROSS BORDERS MEDIA INC.	BC	LFP
INGRAINED LEGACY, EARLY PRAIRIE WOODWORKERS	SPIRAL FILM PRODUCTIONS INC.	SK	LFP
IT SEEMS LIKE YESTERDAY	POPULAR HISTORY COMPANY INC., THE	ON	LFP
IT TAKES A CHILD	JUDY FILMS INC.	ON	LFP/EIP



**Alien Obsession**  
CANAMEDIA FILM PRODUCTIONS INC.  
Ontario  
DOCUMENTARY



**Champions of the Wild, II**  
OMNI FILM PRODUCTIONS LTD.  
British Columbia  
DOCUMENTARY



**Foodessence**  
CHARLES BISHOP PRODUCTIONS LTD.  
Nova Scotia  
DOCUMENTARY



**Cambodian Landmines**  
EXPLORATION PRODUCTION INC.  
Ontario  
DOCUMENTARY

TITLE APPLICANT PROVINCE SUPPORT

DOCUMENTARY (continued)

ENGLISH

JOURNEY TO THE SEA OF ICE	JOHN AND JANET FOSTER PRODUCTIONS LTD.	ON	LFP
KEEWATIN	2745054 CANADA INC.	QC	LFP/EIP
LAND OF THE MIDNIGHT SUN	KING MOTION PICTURE CORPORATION	AB	LFP
LAST WORD FROM MOOSE JAW, THE	REEL EYE MEDIA, INC.	SK	LFP
LIFE & TIMES OF DAVID SUZUKI, THE	HARVEY MCKINNON PRODUCTION	BC	LFP/EIP
LIFE AND TIME OF SUSAN AGLUKARK	90TH PARALLEL FILM & TELEVISION PRODUCTION	ON	EIP
LIFE AND TIMES OF ED MIRVISH, THE	RANDOM FACTORY PRODUCERS GROUP INC., THE	ON	EIP
LIFE AND TIMES OF LYNN JOHNSTON, THE	FORCE FOUR PRODUCTIONS LTD.	BC	EIP
LIFE AND TIMES OF MARGARET TRUDEAU	KAOS FILMS WORLDWIDE INC.	QC	EIP
LIFE AND TIMES OF MARTHA HENRY, THE	BARNA-ALPER PRODUCTIONS INC.	ON	LFP/EIP
LIFE AND TIMES OF PETER GZOWSKI	90TH PARALLEL FILM & TELEVISION PRODUCTION	ON	LFP/EIP
LIFE AND TIMES OF THE CRAZY CANUCKS	SUMMERHILL ENTERTAINMENT INC.	ON	EIP
LIFE ON THE VERTICAL	OUT-YONDER PRODUCTIONS/SOAPBOX PROD. INC.	BC	LFP
LIFESPACE, I (1-13)	ALMADON PRODUCTIONS INC.	ON	LFP
LIVING HISTORIES, I (1-6)	FIVE CORNERS COMMUNICATIONS	ON	LFP
MACHINE GUN	HIGH ROAD PRODUCTIONS	ON	LFP
MARKER OF CHANGE	MAY STREET GROUP LTD., THE	BC	LFP/EIP
MINYAN ON THE MIRA	OCEAN ENTERTAINMENT	NS	LFP
MISSING ON THE WAY BACK	PARTNERS IN MOTION INC.	SK	LFP
NATURE WALK, III (40-52)	SOMA TELEVISION LTD.	BC	LFP
NO EXCUSE: TEEN DATING & ABUSE	WOODLAWN COMMUNICATIONS INC.	ON	EIP
NORMAN JEWISON BIOGRAPHY, THE	NJLT LIMITED	ON	LFP
NU SHU	EAST-WEST FILM ENTERPRISE LTD.	BC	EIP
OCEANS OF MYSTERY, II (7-13)	ECO-NOVA MULTIMEDIA PRODUCTIONS LTD.	NS	LFP
OEDIPUS UNMASKED	739690 ONTARIO LTD.	ON	LFP
OH WHAT A FEELING	NASHMOUNT PRODUCTIONS INC./COTTONPORT HOLDINGS	QC/ON	LFP
OPEN SEASON	TRANSPARENT FILM PRODUCTIONS	BC	LFP
PERSONAL UNDERSTANDING OF DEATH, I (1-10), A	SLEEPING GIANT PRODUCTIONS LTD.	ON	LFP
PLANET POETRY	PLANET PRODUCTIONS	BC	LFP
PRIVACY	PARADIGM PICTURES CORPORATION	ON	EIP
PROFILES OF NATURE, VI (1-11)	KEG PRODUCTIONS LIMITED	ON	LFP
QUEBEC CANADA COMPLEX, THE	NECESSARY ILLUSIONS PRODUCTIONS INC.	QC	LFP
QUIET PLACES	OMNI FILM PRODUCTIONS LTD.	BC	LFP
RATS	NEMESIS PRODUCTIONS	ON	LFP/EIP
REBELS — A JOURNEY UNDERGROUND, I (1-6)	INTERSTATE 80 ENTERTAINMENT INC.	AB	LFP
REMEDIOS DE CUBA (SCUBA DRIVE)	CINE QUA NON FILMS INC.	QC	LFP/EIP
RIBBONS OF STEEL II	GREAT NORTH PRODUCTIONS INC.	AB	LFP
ROCK'N'ROLL INVADERS	DRAMARAMA PRODUCTIONS INC.	ON	LFP
SACRED WATERS	AVANTI PICTURES CORPORATION	BC	LFP/EIP
SATELLITE KIDS	HOWE SOUND FILMS INC.	BC	LFP
SCATTERING OF SEEDS, A	WHITE PINE PICTURES	ON	LFP/EIP
SEASONS OF THE EIDER	CAMERA WEST FILM ASSOCIATES LTD./WATERHEN FILM PROD.	SK	LFP/EIP
SEXUAL CENTURY, THE	RING FINGER PRODUCTIONS INC.	ON	EIP
SHADOW MAKER: LIFE OF GWENDOLYN MACEWEN	GERDA FILM PRODUCTION INC.	ON	LFP/EIP
SLIDE THROUGH TIME, A	MISSING LINK PRODUCTIONS INC.	AB	LFP
SNOW-HOW	BLACK INC. PRODUCTIONS	ON	LFP
SOOP ON WHEELS	TWO WHEELS PRODUCTIONS	ON	EIP
SOUL COMMUNION	BLUE HERON MEDIA LTD.	BC	LFP/EIP
STAND UP ON HIGH GROUND WITH PENNY LANG	PRODUCTIONS PLEIADES	QC	EIP
STURGEON	OMNI FILM PRODUCTIONS LTD.	BC	LFP/EIP
SUETES, LES	BLACK RIVER PRODUCTIONS LIMITED	NS	EIP
SUPERBUGS	90TH PARALLEL FILM & TELEVISION	ON	LFP
SYMPHONY '97	RHOMBUS MEDIA INC.	ON	LFP
TAMIL AT THE TOP OF THE WORLD	KAOS FILMS WORLDWIDE INC.	QC	EIP
TIME CAPSULES, I (1-13)	GOOD EARTH PRODUCTIONS INC.	ON	LFP
TODAY IS A GOOD DAY	EAGLE EYE PRODUCTIONS LTD.	BC	LFP/EIP
TOPS & BOTTOMS	BARKING AT THE MOON PRODUCTIONS LTD.	ON	EIP
TOUGH STUFF, I (1-3)	TRI-MEDIA PRODUCTIONS	SK	LFP
TRACKING MODERN RUSTLERS	DINOSAUR SOUP PRODUCTIONS INC.	AB	EIP



*Villeneuve: Canada's Racing Dynasty*  
M.D.F. PRODUCTIONS INC.  
Ontario  
DOCUMENTARY



*Insectia*  
GROUPE PIXCOM INC.  
Quebec  
DOCUMENTARY



*Paul Piché: vingt ans plus tard*  
LES PRODUCTIONS SPECTRA-SCENE INC.  
Quebec  
DOCUMENTARY



*Pignon sur rue III*  
TRINOME INTER INC.  
Quebec  
DOCUMENTARY

## TITLE

## APPLICANT

## PROVINCE SUPPORT

## DOCUMENTARY (continued)

## ENGLISH

TURNING AWAY	STILL MOVING PICTURES	ON	LFP
TURNING POINTS, I (1-13)	CONNECTIONS PRODUCTIONS/BARNA-ALPER PRODUCTIONS	NB/ON	LFP
UPON THIS ROCK	COCHRANE ENTERTAINMENT INC.	NS	LFP
VANISHING HOUSEWIFE, THE	KITCHEN SINK ENTERTAINMENT INC.	BC	EIP
VILLENEUVE: CANADA'S RACING DYNASTY	M.D.F. PRODUCTIONS INC.	ON	LFP/EIP
VIMY	NORFLICKS PRODUCTIONS LTD.	ON	LFP
WAR OF 1812	GALAFILM INC.	QC/ON	LFP/EIP
WILD ENCOUNTERS III	KARVONEN FILMS LTD.	AB	LFP/EIP
WOMEN ON THE MOVE	PRODUCTIONS MULTI-MONDE INC.	QC	LFP
XANADU: IN SEARCH OF DOMESTIC PERFECTION	ULTRAMAGNETIC PRODUCTIONS	ON	LFP
YOU, ME & THE KIDS, I (1-26)	FORCE FOUR PRODUCTIONS LTD.	BC	LFP
YUKON GOLD	EXPLORATION PRODUCTION INC.	ON	LFP

## FRENCH

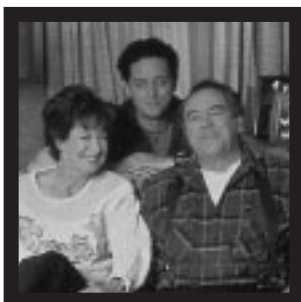
20 000 LIEUX SUR L'ESKER	PRODUCTIONS PRISE XIII INC.	QC	LFP/EIP
À LA REDÉCOUVERTE DU ST-LAURENT	PRODUCTIONS IMPEX INC., LES	QC	LFP/EIP
AILES DU FEU II, LES	3366367 CANADA INC.	QC	EIP
APPRENTISSAGE DU POUVOIR, L'	PRODUCTIONS VIA LE MONDE (DANIEL BERTOLINO)	QC	EIP
ARTISANS DU CINÉMA I, LES	ACPAV	QC	LFP
AU NOM DE TOUS LES DIEUX I	90439282 QUÉBEC INC.	QC	LFP
CHEMIN DU ROY, LE	PRODUCTIONS SCIENTIFIQUES PÉDAGOGIQUES ET CULTURELLES PRO-SP	QC	LFP
CRIMES ET DES HOMMES II, DES (14-26)	SOVICOM INC.	QC	LFP/EIP
CULTURE DANS TOUS SES ÉTATS, LA	SYNERCOM TÉLÉPRODUCTIONS INC.	QC	LFP/EIP
DAMES DU 9 <sup>e</sup> LES	GALAFILM INC.	QC	LFP/EIP
DE CHIRIAEFF À CHOUINARD	ENTREPRISES DE CRÉATION PANACOM INC.	QC	LFP/EIP
DINOSAUR PARK	WIDE ANGLE PRODUCTIONS INC.	AB	LFP
EAU ET LA VIE, L'	PRODUCTIONS ESPACE VERT INC., LES SOC.DE PROD.SOUS-MARINE INC.	QC	LFP/EIP
ECCE HOMO	PRODUCTIONS COSCIENT INC.	QC	LFP/EIP
ENQUÊTE SUR LA FIN DU MONDE AU QUÉBEC	VENT D'EST FILMS INC.	QC	LFP/EIP
ÉPOPÉE EN AMÉRIQUE	IMAVISION 21	QC	EIP
ERREUR BORÉALE, L'	CORPORATION DE DÉVELOPPEMENT ET DE PRODUCTION	QC	LFP/EIP
ÉTIENNE GABOURY, ARCHITECTE	PRODUCTIONS RIVARD INC., LES	MB	LFP/EIP
ÊTRE DANS SON ASSIETTE II (7-13)	ARTS ET IMAGES PRODUCTIONS INC.	QC	LFP/EIP
FASHION, I (1-20)	PRODUCTIONS PIXCOM (1996) INC.	QC	LFP
GIL EVANS	AMÉRIMAGE QUÉBEC INC.	QC	LFP/EIP
GOUT DU MONDE, IV (53-65), LE	PRODUCTIONS PIXCOM (1996) INC.	QC	LFP
HEURE ZULU, L'	MÉDIATIQUE INC.	ON	LFP/EIP
ILES D'INSPIRATION	9050-5173 QUÉBEC INC.	QC	EIP
ILES D'INSPIRATION II (8-13)	9050-5173 QUÉBEC INC.	QC	EIP
INSECTIA	PRODUCTIONS PIXCOM (1996) INC.	QC	LFP/EIP
JACKIE AU DÉFI	PRODUCTIONS RIGHTIME INC., LES	QC	LFP
JEAN DRAPEAU : SA VIE, SA VILLE	SOVITEL INC.	QC	LFP/EIP
LIGNES DE VIES, I (1-16)	PRODUCTIONS ROCH BRUNETTE INC.	QC	LFP
MÈRE CHANTAIT..., MA	PRODUCTIONS RONALD BRAULT INC., LES	QC	EIP
MÉTIER POLICIER, I (1-26)	TRINOME-INTER INC.	QC	LFP
MONDE ET MYSTÈRES, III (26-35)	TÉLÉFICTION PRODUCTIONS INC.	QC	LFP
MONTANARO	PRODUCTIONS SHANDA INC.	QC	LFP
MYSTÈRE B	INFORM-ACTION FILMS INC.	QC	EIP
NAGANO	CINE QUA NON FILMS INC.	QC	LFP/EIP
NOUVELLES FRONTIÈRES/NEW FRONTIERS	PRODUCTIONS SHANDA INC.	QC	LFP
NUNAVUK, UNE TERRE IMMENSE...	9050-5173 QUÉBEC INC.	QC	EIP
PARTIS POUR LA GLOIRE	POLY-PRODUCTIONS LTÉE	QC	LFP/EIP
PARTIS POUR LA GLOIRE (PILOTE)	POLY-PRODUCTIONS LTÉE	QC	LFP/EIP
PAUL PICHÉ : VINGT ANS PLUS TARD	PRODUCTIONS SPECTRA-SCÈNE INC., LES	QC	LFP/EIP
PETITES HISTOIRES À SE METTRE EN BOUCHE	CINÉ GESTION INC.	QC	LFP
PIÈCE DE RÉSISTANCE, 4 SERVICES	PRODUCTIONS PRISE XIII	QC	LFP
PIGNON SUR RUE III	TRINÔME INTER INC.	QC	LFP/EIP
PRIX DE LA VIE, LE	PRODUCTIONS DU REGARD INC., LES	QC	LFP/EIP
QUE RESTE-T-IL DE NOS AMOURS	PRODUCTIONS AVANTI CINÉ VIDÉO INC., LES	QC	LFP/EIP
SARAJEVO, ANNÉE ZÉRO	ALTER CINÉ INC.	QC	LFP/EIP
SEPT PAROLES DE ROBERT LEPAGE, LES	CINÉMA 3180 BÉLANGER EST INC.	QC	EIP



**Wind at My Back, III**  
SULLIVAN ENTERTAINMENT INC.  
Ontario  
DRAMA



**Nan's Taxi**  
NAN'S TAXI PRODUCTIONS INCORPORATED  
Nova Scotia  
DRAMA



**Riverdale, 1B**  
EPITOME PICTURES INC.  
Ontario  
DRAMA



**Traders, III**  
ATLANTIS FILMS LTD.  
Ontario  
DRAMA

TITLE

APPLICANT

PROVINCE SUPPORT

DOCUMENTARY (continued)

FRENCH

SUICIDES ET JEUNES	PRODUCTIONS DE FILM DYONISOS INC., LES	QC	EIP
THÉRÈSE CASGRAIN: L'ARISTOCRATE AUX BARRICADES	PRODUCTIONS DU SAGITTAIRE INC.	QC	LFP
VIOLON MAGIQUE	CINE QUA NON FILMS INC.	QC	LFP/EIP
VIVRE EN VILLE	MACUMBA INTERNATIONAL INC.	QC	LFP/EIP
Y.U.L.	PRODUCTIONS COSCIENT INC.	QC	LFP/EIP

DRAMA

ENGLISH

AT THE END OF THE DAY: THE SUE RODRIGUEZ STORY	ATLANTIC MEDIA WORKS/BARNA-ALPER PRODUCTIONS INC.	ON/NB	LFP/EIP
BIG BEAR	PRODUCTIONS TELE-ACTION INC./KANATA PROD. INC.	SK/QC	LFP/EIP
BLACK HARBOUR II (14-26)	THREE SHEETS PRODUCTIONS LIMITED/FOGBOUND FILMS INC.	ON/NS	LFP/EIP
CLOCKWORK	TIME PIECE PRODUCTION INC.	MB	LFP
COLD SQUAD	KEATLEY MACLEOD PRODUCTIONS/ATLANTIS FILM LTD.	BC/ON	LFP/EIP
DA VINCI'S INQUEST	DA VINCI PRODUCTIONS INC./BARNA-ALPER PROD.	BC/ON	LFP/EIP
DUE SOUTH, V (54-66)	SCREENVENTURES XXVII PRODUCTIONS LTD.	ON	LFP
EBENEZER	684272 ALBERTA LTD. d.b.a. EBENEZER PRODUCTIONS LTD.	AB	LFP
EDGE, THE	PRODUCTIONS TÉLÉ-ACTION INC., LES	QC	LFP/EIP
EPIPHANY RULES	BUFFALO GAL PICTURES INC.	MB	EIP
FALSE PRETENCES	ALLEGRO FILM PRODUCTIONS III INC.	QC	LFP
GIRL NEXT DOOR, THE	FIRECORP I PRODUCTIONS INC.	ON	LFP
GO GIRL I (1-26)	GO GIRL PRODUCTIONS INC.	ON	LFP
GRAVE DECISIONS	SHADOW FILMS LTD.	BC	LFP/EIP
JOHN WOO'S ONCE A THIEF I (1-22)	SCREENVENTURES XXI PRODUCTIONS LTD.	ON	LFP/EIP
LOSS OF FAITH	PRODUCTIONS S.D.A. LTÉE	QC	LFP
MADISON V	MAD HIGH V PRODUCTIONS INC.	BC	LFP/EIP
NAN'S TAXI	NAN'S TAXI PRODUCTIONS INCORPORATED	NS	LFP/EIP
NOTHING TOO GOOD FOR A COWBOY	SCREENVENTURES XIX PRODUCTIONS LTD.	ON	LFP
PLATINUM	LABEL PLATINUM INC.	QC	LFP
PSI FACTOR, II (23-44)	PARANORMAL II PRODUCTIONS INC.	ON	LFP
RIVERDALE 1B (12-22)	EPITOME PICTURES INC.	ON	LFP/EIP
SILENCE	AD ONE PRODUCTIONS LTD.	BC	LFP
SILENT CRADLE	ILLUSIONS ENTERTAINMENT CORPORATION	AB	LFP
SUMMER OF THE MONKEYS	SUMMER MONKEY PRODUCTIONS INC.	SK	LFP
TIME RIDERS	EYES OF A COWBOY PRODUCTIONS INC.	BC	LFP
TRADERS III (27-48)	INSIDER III PRODUCTIONS INC.	ON	LFP/EIP
WHITE BRUSH RED WINE	3384519 CANADA INC.	QC	EIP
WIND AT MY BACK III (27-39)	1225069 ONTARIO INC. D/B/A WIND III PROD.	ON	LFP/EIP

FRENCH

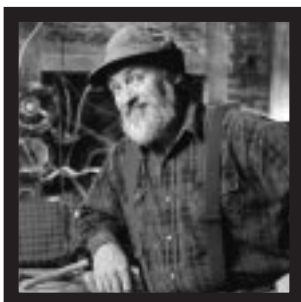
DIVA	SOVICOM INC.	QC	LFP/EIP
ENFANT DES APPALACHES, L'	SDA PRODUCTIONS INC.	QC	EIP
JULIETTE POMERLEAU	CINÉ JULIETTE INC.	QC	LFP/EIP
MACHOS, V (97-122), LES	PRODUCTIONS POINT DE MIRE INC., LES	QC	LFP
MAÎTRES ANCIENS	PRODUCTIONS PIXCOM (1996) INC.	QC	LFP/EIP
OBSESSION, [JAMAIS SANS AMOUR] L'	PRODUCTIONS POINT DE MIRE INC., LES	QC	LFP/EIP
OMERTÀ: LA LOI DU SILENCE III (26-38)	SDA PRODUCTIONS INC.	QC	LFP/EIP
PAPARAZZI I	PRODUCTIONS PAPARAZZI INC.	QC	LFP
PART DES ANGES, LA	PRODUCTIONS POINT DE MIRE INC., LES	QC	LFP/EIP
RÉSEAUX	ÉMERGENCE (RÉSEAUX) INC.	QC	LFP/EIP
SEPT BRANCHES DE LA RIVIÈRE OTA, LES	IN EXTREMIS IMAGES	QC	LFP
SOUS LE SIGNE DU LION I	PRODUCTIONS SDA LTÉE	QC	LFP
TEMPS D'UNE VIE, LE	PRODUCTIONS PIXCOM (1996) INC.	QC	LFP/EIP
UN HIVER DE TOURMENTE	PRODUCTIONS TUMULTE INC., LES	QC	EIP
UN GARS, UNE FILLE, II (6-18)	PRODUCTIONS AVANTI CINÉ VIDÉO INC., LES	QC	LFP
UNE VOIX EN OR	MAX FILMS TÉLÉVISION INC.	QC	EIP
WATATATOW VII (475-564)	PRODUCTIONS JEUNESSES BOUCHARD MORIN INC.	QC	LFP/EIP



*Un gars, une fille, II*  
LES PRODUCTIONS AVANTI CINÉ VIDÉO INC.  
Quebec  
DRAMA



*La part des anges*  
LES PRODUCTIONS POINT DE MIRE INC.  
Quebec  
DRAMA



*The New Red Green Show, VII*  
S&S PRODUCTIONS INC.  
Ontario  
VARIETY



*Félix Leclerc, le géant québécois*  
SOGESTALT 2001  
Quebec  
VARIETY

TITLE	APPLICANT	PROVINCE	
<b>PERFORMING ARTS</b>			
<b>ENGLISH</b>			
CAFE CAMPUS BLUES, II (1-6)	AMÉRIMAGE QUÉBEC INC.	QC	LFP
CANADIAN BRASS: A CHRISTMAS EXPERIMENT, THE	RHOMBUS MEDIA INC.	ON	LFP
CELTIC ELECTRIC	CELTIC ELECTRIC INC.	NS	LFP
CULTURES CANADA 97	AMÉRIMAGE QUÉBEC INC.	QC	LFP
DANCES FOR A SMALL SCREEN	739690 ONTARIO LIMITED (O/A HAMMOND ASSOCIATES)	ON	LFP/EIP
FOUR BY FOUR: CRESCENDO!	AMÉRIMAGE QUÉBEC INC.	QC	LFP
HEARTBEATS, I (1-2)	LYELL SHIELD INC.	ON	LFP
JAZZ CABARET, II (1-6)	AMÉRIMAGE QUÉBEC INC.	QC	LFP
JOURNEY	AURORA FILMS INC.	MB	LFP/EIP
SCHUBERTIAD: SOMEWHERE ON THE PRAIRIE	SHARPER IMAGE FILM & VIDEO PRODUCTIONS	SK	LFP
TWIN STARS, PART I AND II	FOUR SQUARE PRODUCTIONS LTD.	SK	LFP/EIP
WINGFIELD FARM, I (1-6)	NORFLICKS PRODUCTIONS LTD.	ON	LFP
<b>FRENCH</b>			
DIVA, LA	CINÉMA 3180 B.E. INC.	QC	LFP
FESTIVAL INTERNATIONAL DE JAZZ DE MONTRÉAL 1997, III (13-18), LE NOJO	PRODUCTIONS SPECTRA-SCÈNE INC., LES	QC	LFP
QUÉBEC SALUT BREL	MÉDIATIQUE INC.	ON	LFP/EIP
SERGE LAMA ET L'ORCHESTRE DE QUÉBEC	TÉLÉ-VISION (84) INC.	QC	LFP
	PGC TÉLÉVISION INC.	QC	LFP
<b>VARIETY</b>			
<b>ABORIGINAL</b>			
YOUNG WARRIORS	WAWATAY NATIVE COMMUNICATIONS	ON	EIP
<b>ENGLISH</b>			
BOWSER AND BLUE CHRISTMAS SPECIAL	YEAR END PRODUCTIONS INC.	ON	LFP
BOWSER AND BLUE SPECIAL	YEAR END PRODUCTIONS INC.	ON	LFP
COMEDY NOW, I (1-13)	YEAR END PRODUCTIONS INC.	ON	LFP
DAILY TIPS FOR MODERN LIVING, I (1-6)	DAILY TIPS INC.	NS	LFP
DOUBLE EXPOSURE, I (1-26)	SOAPBOX PRODUCTIONS/CULLEN ROBERTSON PROD INC.	BC	LFP
EL MUNDO DEL LUNDO	ELMUNDO PRODUCTIONS INC.	NS	LFP
HALLELUJAH, II (14-26)	HALLELUJAH PRODUCTIONS INC.	NS	LFP
NEW RED GREEN SHOW, VII (145-157), THE	RED GREEN PRODUCTIONS VII INC.	ON	LFP
RON JAMES SPECIAL	YEAR END PRODUCTIONS INC.	ON	LFP
RUSSELL PETERS SPECIAL	YEAR END PRODUCTIONS INC.	ON	LFP
SKETCHCOM, I (1-6)	ABBOTT FERGUSON PRODUCTIONS LTD.	ON	LFP
THIS HOUR HAS 22 MINUTES, V (86-108)	22 MINUTES INC.	NS	LFP
YELLOW DOOR, THE	AMERIMAGE QUEBEC INC.	QC	LFP
<b>FRENCH</b>			
BOÎTE À CHANSONS D'AUJOUR'HUI	CONNECTIONS PRODUCTION/MÉDIATIQUE	NB/ON	LFP/EIP
BOX OFFICE III	PRODUCTION MARC TRUDEAU INC.	QC	EIP
COUP DE CŒUR FRANCOPHONE, II (6-12)	AMÉRIMAGE QUÉBEC INC.	QC	LFP
CROISIÈRE EN FOLIE, LA	SOGESTALT 2001	QC	LFP
DÉJÀ 20 ANS	PEF—PRODUCTIONS ESPACE FRANCO INC.	ON	EIP
DOUBLE ÉTOILE II (13-21)	505112 N.B. INC.	NB	LFP/EIP
FÉLIX LECLERC, LE GÉANT QUÉBÉCOIS	SOGESTALT 2001	QC	LFP
FESTIVAL D'ÉTÉ INTERNATIONAL DE QUÉBEC	TÉLÉ-VISION (84) INC.	QC	LFP
FIN DU MONDE EST À 7 HEURES, I (1-185), LA FRANCIS, I (1-35)	PRODUCTIONS COSCIENT INC.	QC	LFP
FRANCOFÊTE 1997, LA	TÉLÉFICTION PRODUCTIONS INC.	QC	LFP
FRANCOFOLIES DE MONTRÉAL 1997, I (1-5), LES	PRODUCTIONS AVANTI CINÉ VIDÉO INC., LES	QC	LFP
JUSTE POUR RIRE 1997, I (1-20)	PRODUCTIONS SPECTRA-SCÈNE INC., LES	QC	LFP
OISEAUX DE NUIT, I (1-6), LES	DISTRIBUTIONS ROZON INC., LES	QC	LFP
SHOWRIRE AVEC LISE DION	PRODUCTIONS COSCIENT INC.	QC	LFP
UN PEUPLE QUI CHANTE	SOGESTALT 2001	QC	LFP
Y SONT PAS PLUS FOUS QUE NOUS AUTRES	SOGESTALT 2001	QC	LFP

NOTE: Highlighted projects represent productions supported by the EIP in 1996-1997 and included in the 1996-1997 joint activity report. However, since these projects were supported by the LFP in 1997-1998 we have also included them in the 1997-1998 joint activity report. This time lapse is due to both programs using an April-March fiscal year together with the fact that the EIP funds a few productions in March at the close of its fiscal year and that these projects apply for funding at the LFP in April, at the commencement of the spring season.

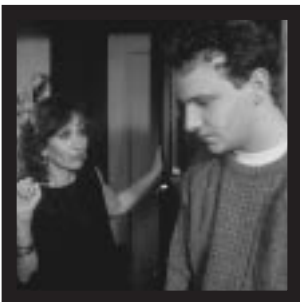
## LIST OF FEATURE FILMS SUPPORTED IN 1997-98



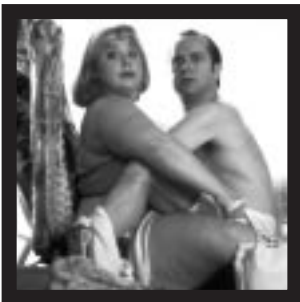
*Jacob Two-Two Meets the Hooded Fang*  
TWO TWO INC.  
Ontario



*Extraordinary Visitor*  
FILM EAST INC.  
Newfoundland



*Dirty*  
DIRTY PRODUCTIONS INC.  
British Columbia



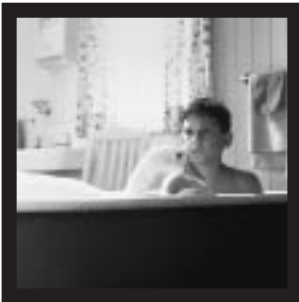
*C't'a ton tour, Laura Cadieux*  
LAURA CADIEUX INC.  
Quebec

TITLE	APPLICANT	PROVINCE	SUPPORT
<b>ENGLISH</b>			
ALEGRIA	LAMPO DI VITA FILMS INC.	QC	EIP/LFP
ANGEL IN A CAGE	AUDACINE INC.	ON	EIP/LFP
BOY MEETS GIRL	ARTO-PELLI MOTION PICTURES III INC.	ON	EIP/LFP
CONQUEST	PRAIRIE DOVES INC.	ON	EIP/LFP
DIRTY	DIRTY PRODUCTIONS INC.	BC	EIP/LFP
EXTRAORDINARY VISITOR	FILM EAST INC.	NF	EIP/LFP
JACOB TWO-TWO MEETS THE HOODED FANG	TWO TWO INC.	ON	EIP/LFP
LAST NIGHT	RED VIOLIN PRODUCTIONS LIMITED	ON	EIP/LFP
RUPERT'S LAND	SOLSTICE PARTY FILMS LTD.	BC	EIP/LFP
SUCH A LONG JOURNEY	LONG JOURNEY INC.	ON	EIP/LFP
WEST OF SARAJEVO	560424 B.C. LTD.	BC	EIP/LFP
<b>FRENCH</b>			
AUJOURD'HUI OU JAMAIS	VENT D'EST FILMS INC.	QC	EIP/LFP
C'T'À TON TOUR, LAURA CADIEUX	LAURA CADIEUX INC.	QC	EIP/LFP
HISTOIRES D'HIVER	2940370 CANADA INC.	QC	EIP/LFP
2 SECONDES (LE PARADOXE)	MAX FILMS INC.	QC	EIP/LFP
QUAND JE SERAI PARTI VOUS VIVREZ ENCORE	2633-3914 QUÉBEC INC.	QC	EIP/LFP
UN 32 AOÛT SUR TERRE	STUDIO MAX FILMS INC.	QC	EIP/LFP

# LIST OF DEVELOPMENT PROJECTS SUPPORTED IN 1997-98



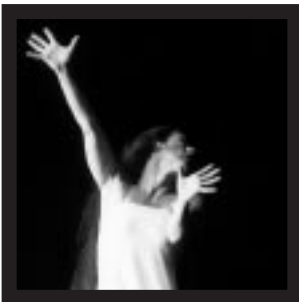
*Adventures of Shirley Holmes, III*  
HOLMES III FILM PRODUCTIONS INC.  
British Columbia/Manitoba  
CHILDREN'S



*The Tale of Teeka / L'histoire de l'oie*  
GALAFILM INC. IN ASSOCIATION WITH  
TRIPTYCH MEDIA  
Quebec  
CHILDREN'S



*Flightpath—Series III*  
SCREENLIFE INCORPORATED  
Ontario  
DOCUMENTARY



*Margie Gillis: Inside Out*  
PAX PRODUCTIONS  
Quebec  
DOCUMENTARY

TITLE APPLICANT PROVINCE SUPPORT

## CHILDREN'S

### ENGLISH

ADVENTURES OF SHIRLEY HOLMES III	HOLMES III FILM PRODUCTIONS INC.	BC	EIP
DINOSAUR HUNTER, THE	INDEPENDENT MOVING PRODUCTIONS INC.	SK	EIP
FLORA, THE FUMBLE FAIRY	ARK FILMS INC.	BC	EIP
INCREDIBLE STORY STUDIO, THE	INCREDIBLE STORY PRODUCTIONS II INC.	SK	EIP
KIDS AT HEART	CONNECTIONS PRODUCTION/RESSOURCES INC.	NB	EIP
MAGICIAN'S HOUSE, THE	FOREFRONT ENTERTAINMENT GROUP INC.	BC	EIP
MENTORS	MENTORS PRODUCTIONS INC.	AB	EIP
MY TEACHER IS A WITCH	THE GRASSLANDS ENTERTAINMENT GROUP INC.	AB	EIP
OTHER SIDE OF THE POLE, THE	SPLITHOOF INC.	AB	EIP
OZONE	OH! ENTERTAINMENT INC.	ON	EIP
PIG WILLIAM	PIG WILLIAM PRODUCTIONS INC.	BC	EIP
STORY BOX, THE	NEWFANGLED FILMS INC.	NF	EIP
TRUE MEANING OF CRUMBFEST, THE	100078 P.E.I. INC.	PEI	EIP
VIRTUAL MOM	MIRACLE PICTURES INC.	ON	EIP

### FRENCH

FRIMOUSES, LES	PRODUCTIONS PIXCOM (1996) INC.	QC	EIP
HISTOIRE DE L'OIE, L'	GALAFILM INC.	QC	EIP
LUNE NOUS RACONTE, LA	PRODUCTIONS DU PHARE EST INC.	NB	EIP
SCIENCES POINT COM	LES PRODUCTIONS R. CHARBONNEAU INC.	ON	EIP
SECRETS DE MARTINE, LES	PRODUCTIONS AVANTI CINÉ VIDÉO INC., LES	QC	EIP
TOHU BOHU	PRODUCTIONS SOGESTALT INC., LES	QC	EIP

## DOCUMENTARY

### ABORIGINAL

AN 2000 EN PAYS INNU, L'	PRODUCTIONS MANITOU MANI-UTENAM INC.	QC	EIP
T'LINA: THE RENDERING OF WEALTH	NIMPkish WIND PRODUCTIONS INC.	BC	EIP

### ENGLISH

A MESSAGE FROM THE KIDS II	INDEPENDENT MOVING PICTURES INC.	SK	EIP
AGAINST ALL ODDS: SALMON	3006103 NOVA SCOTIA LIMITED	NS	EIP
BACK TO THE FUTURE	CINEFLIX PRODUCTIONS INC.	QC	EIP
BOXER: TECHNIQUE OF COMPUTER GENERATED	TAARNA STUDIOS INC.	QC	EIP
BRATS	ATLANTIC MOTION PICTURES LTD.	NS	EIP
COUGAR CROSSING	VENTURETAINMENT CAPITAL CORPORATION	BC	EIP
DEADBEAT DADS	BARNA-ALPER PRODUCTIONS INC.	ON	EIP
DEADLY APPEARANCES	SHAFTESBURY FILMS INC.	ON	EIP
DEADLY SEAS	SCREENLIFE INCORPORATED	ON	EIP
DENISE CLARKE: EROTIC INVESTIGATOR	ANAID PRODUCTIONS INC.	AB	EIP
DON'T GIVE UP	MINDS EYE PRODUCTIONS INC.	SK	EIP
DRESSING THE PART	TAKE 3 PRODUCTIONS INC.	ON	EIP
EMPIRE OF THE BAY	EMPIRE OF THE BAY INC.	ON	EIP
EXHIBIT A: SECRETS OF FORENSIC SCIENCE	EXHIBIT A PRODUCTIONS INC.	ON	EIP
FERRON: GIRL ON A ROAD	HIGH STAKES FILMS INC.	BC	EIP
FIRECRACKER BOYS	FACE TO FACE MEDIA LTD.	BC	EIP
FLIGHTPATH — SERIES III	SCREENLIFE INCORPORATED	ON	EIP
FOR JACKSON: A TIME CAPSULE FROM HIS...	LRS PRODUCTIONS LIMITED	AB	EIP
FRENCH IN AMERICA, THE	PRODUCTIONS PIXCOM (1996) INC.	QC	EIP
GREAT SEA BATTLES	ECO-NOVA MULTI-MEDIA PRODUCTIONS LIMITED	NS	EIP
HEART BECOMES QUIET, THE	ZIMA JUNCTION PRODUCTIONS	SK	EIP
HOW WILL WE FIND A WAY OUT	SYNCPATED PRODUCTIONS INC.	ON	EIP
I'D LIKE TO BE LIKE THE WIND	AVANTI PICTURES CORPORATION	BC	EIP
IN SEARCH OF THE VIRGIN MARY	ROBERT DUNCAN PRODUCTIONS INC.	BC	EIP
JOE REID	ALEX BUSBY C.O.B. AS WISDOM TEETH PRODUCTIONS	NS	EIP
LEGACY OF TERROR	BISHARI FILM PRODUCTIONS INC.	ON	EIP
MARGIE GILLIS: INSIDE OUT	PAX PRODUCTIONS	QC	EIP
MARTIN FROBISHER & THE GREAT ELIZABETHA	PRODUCTIONS CINÉGRAPHE INC., LES	QC	EIP
MONTREAL HOCKEY RIOTS	BARNA-ALPER PRODUCTIONS INC.	ON	EIP
OYSTERS: TREASURE OF THE SEA	IMAGERIES P.B. LTÉE	QC	EIP
PERFECT HERO, THE	MORAG PRODUCTIONS INC.	QC	EIP





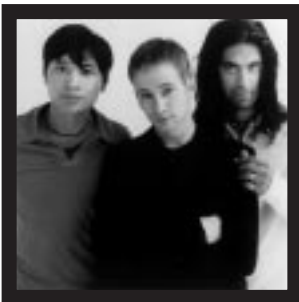
**Deadly Seas**  
SCREENLIFE INCORPORATED  
Ontario  
DOCUMENTARY



**Les frimousses**  
PRODUCTIONS PIXCOM (1996) INC.  
Quebec  
CHILDREN'S



**The Incredible Story Studio**  
MINDS EYE PRODUCTIONS INC.  
AND VERITE FILMS INC.  
Saskatchewan  
CHILDREN'S



**Wide Mouth Mason**  
MINDS EYE PRODUCTIONS INC.  
Saskatchewan  
DOCUMENTARY

TITLE APPLICANT PROVINCE SUPPORT

DOCUMENTARY (continued)

ENGLISH

PIPE AND THE CHALICE, THE	GHOST FILMS INC.	BC	EIP
POLAR BEAR, THE	ARCTIC BEAR PRODUCTIONS INC.	ON	EIP
PORTIA WHITE: THINK ON ME	MAROON COMMUNICATIONS	NS	EIP
PRINCE AND THE GRAIL, THE	ROBERT HUTT ASSOCIATES LIMITED	NS	EIP
RAINMAKERS II	PRODUCTIONS ADOBE INTERNATIONAL INC.	QC	EIP
RED CHINA BLUES	JIGSAW PRODUCTIONS INC.	ON	EIP
REICHMANN'S, THE	ALAN HANDEL PRODUCTIONS INC.	QC	EIP
REINVENTING THE WORLD	ASTERISK PRODUCTIONS LTD.	BC	EIP
ROSIE'S RAINBOW ROAD TOUR	NUTAAQ MEDIA INC.	QC	EIP
SEARCHING FOR ETHICS 2001	PRODUCTIONS GRAND NORD (QUÉBEC) INC.	QC	EIP
SIR WILFRED LAURIER & THE ROMANCE OF CANADA	1232480 ONTARIO LIMITED	ON	EIP
STATUS: DENIED	WILD HEART PRODUCTIONS INC.	QC	EIP
STURGEON: QUEST FOR THE RIVER DRAGON	OMNI FILM PRODUCTIONS LTD.	BC	EIP
TICKLING THE DRAGON'S TAIL	GREAT NORTH PRODUCTIONS INC.	AB	EIP
TO HELL WITH SADNESS	PRODUCTIONS DU RAPIDE-BLANC INC., LES	QC	EIP
UNCOMMON TOUCH, THE	846015 ONTARIO LTD. C/O SLEEPING GIANT	ON	EIP
VIRTUES — A FAMILY AFFAIR	MAY STREET GROUP LTD., THE	BC	EIP
WIDE MOUTH MASON	MINDS EYE PRODUCTIONS INC.	SK	EIP
WOMEN AND WAR: THE IMPACT	INDEPENDENT MOVING PRODUCTIONS INC.	SK	EIP

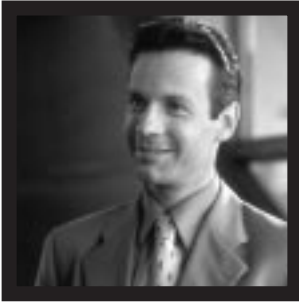
FRENCH

ÂME TENDRE DE PAULINE, L'	VENT D'EST FILMS INC.	QC	EIP
AMOUR À L'ŒUVRE, L'	PRODUCTIONS VIDÉO FEMMES INC.	QC	EIP
CORPS ET ÂME	ACPAV	QC	EIP
CULTURE DANS TOUS SES ÉTATS II, LA	SYNERCOM TÉLÉPRODUCTIONS INC.	QC	EIP
DE LA POUTINE À LA TERRINE	PRODUCTIONS GRAND NORD (QUÉBEC) INC.	QC	EIP
ET EVE CROQUA LA POMME	TOUT ÉCRAN INC.	QC	EIP
GANGS DE RUE, LES	PRODUCTIONS ISCA INC., LES	QC	EIP
GAUCHERIE, LA	FILMS VIRAGE INC., LES	QC	EIP
GLORIA	FILMS FRANC-SUD INC.	QC	EIP
GOD! HO GOLD!	INSIGHT FILM AND VIDEO INC.	BC	EIP
GRAND CANO, LE	AMÉRIMAGE QUÉBEC INC.	QC	EIP
HOMMES ET DES FEMMES, DES	MATCH-TV INC.	QC	EIP
KURDES, LES	PRODUCTIONS ISCA INC., LES	QC	EIP
LILI ST-CYR	PRODUCTIONS DU SAGITTAIRE (PIERRE NADEAU)	QC	EIP
MAZURKA	PRODUCTIONS DE FILM DYONISOS INC., LES	QC	EIP
NUIT PORTE CONSEIL, LA	PRODUCTIONS DU SAGITTAIRE (PIERRE NADEAU)	QC	EIP
PALAIS MONTCALM : MÉMOIRE COLLECTIVE, LE	TOUT ÉCRAN INC.	QC	EIP
PARALLÈLES	TRANSIMAGE LTÉE	QC	EIP
RAOUL JOBIN / TENOR	TOUT ÉCRAN INC.	QC	EIP
RETRAITE, LA	INFORM-ACTION FILMS INC.	QC	EIP
RIOPELLE... DÉFENSE DE MOURIR	SDA PRODUCTIONS LTÉE	QC	EIP
ROUTE DE LA SOIE, LA	PRODUCTIONS LA FÊTE INC., LES	QC	EIP
SOMMES-NOUS FONCIÈREMENT TRICHEURS	PRODUCTIONS PRISMA INC., LES	QC	EIP
SURVIVRE	QUÉBEC PIX-PRO INC.	QC	EIP
SUZANNE MARTEL, ROMANCIÈRE	PRODUCTIONS DE FILM DYONISOS INC., LES	QC	EIP
TI-POLICES D'ARISTIDE, LES	FILMS VIRAGE INC., LES	QC	EIP
TON PÈRE EST UN BUM	PRODUCTION COCAGNE INC.	QC	EIP
TREMBLEMENT DE TÊTE	TOUT ÉCRAN INC.	QC	EIP
UN SYNDICAT AVEC ÇA?	FILMS VIRAGE INC., LES	QC	EIP
VENEZ, ON TOURNE!	PRODUCTIONS EREZI, LES	QC	EIP
VIEILLIR AUTREMENT	INFORM-ACTION FILMS INC.	QC	EIP
VOYAGE AUTOUR DU MONDE EN 80 MIN. À MONTRÉAL	VENT D'EST FILMS INC.	QC	EIP
VOYAGE GRANDEUR NATURE IV	IMAGERIE DU QUÉBEC INC. (L')	QC	EIP
YUKON	PRODUCTIONS RIVARD INC., LES	MB	EIP

DRAMA

ABORIGINAL

BIG TREASURE CHEST	INUIT BROADCASTING CORPORATION	ON	EIP
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**Power Play**  
ALLIANCE PRODUCTIONS LTD.  
Ontario  
DRAMA



**Black Harbour**  
FOGBOUND FILMS INC AND  
THREE SHEETS PRODUCTIONS LTD.  
Nova Scotia /Ontario  
DRAMA



**Sous le signe du lion**  
SDA PRODUCTIONS LTÉE  
Quebec  
DRAMA



**Riopelle**  
SDA PRODUCTIONS LTÉE  
Quebec  
DRAMA

## TITLE

## APPLICANT

## PROVINCE SUPPORT

## DRAMA

## ENGLISH

AD 2020	MINDS EYE PRODUCTIONS INC.	SK	EIP
AWAY	FILM WORKS LTD., THE	ON	EIP
BIG BEAR	KANATA PRODUCTIONS INC.	AB	EIP
BLACK HARBOUR II (14-26)	THREE SHEETS PRODUCTIONS LIMITED	ON/NS	EIP
BRASS TACKS	SULLIVAN ENTERTAINMENT INC.	ON	EIP
CONCUBINE'S CHILDREN, THE	FOREFRONT PRODUCTIONS CORP.	BC	EIP
DEVIL BOYS	DUNANY PRODUCTIONS INC.	ON	EIP
FINDER	ALLIANCE PRODUCTIONS LTD.	ON	EIP
FIVE DAYS OF THE GHOST	GHOST FILMS INC.	BC	EIP
FLORENCE	FLORENCE PRODUCTIONS INC.	BC	EIP
JOAN PHIPPS STORY, THE	MINDS EYE PRODUCTIONS INC.	SK	EIP
JUDAS KISS, THE	TWO BRIDGES ENTERTAINMENT	ON	EIP
LIAR, A CHEAT, A SHREW, AND A THIEF, A	1246805 ONTARIO LIMITED	ON	EIP
MURDER AT THE MENDEL	SHAFTESBURY FILMS INC.	ON	EIP
NASTY HABITS	TRIPTYCH MEDIA INC.	ON	EIP
PIER 19	IMAGEX LIMITED	NS	EIP
PLANET GROG	PROTOCOL ENTERTAINMENT INC.	ON	EIP
POWER PLAY (AKA THIN ICE)	ALLIANCE PRODUCTIONS LTD.	ON	EIP
RANDOM PASSAGE	CITÉ-AMÉRIQUE CINÉMA TÉLÉVISION INC.	QC	EIP
S FOR SARA	PRODUCTIONS TÉLÉ-ACTION INC., LES	QC	EIP
SHELDON KENNEDY STORY, THE	SARRAZIN/COUTURE PRODUCTIONS INC.	ON	EIP
THINGS THAT GO BUMP...!	THE GRASSLANDS ENTERTAINMENT GROUP INC.	AB	EIP
TIMBER	FOREFRONT PRODUCTIONS CORP.	BC	EIP
VOYAGE OF THE NAPARIMA, THE	PRODUCTIONS LA FÊTE NAPARIMA INC.	QC	EIP

## FRENCH

AU PAYS DES FEUILLES D'ÉRABLE	PRODUCTIONS PRISMA INC., LES	QC	EIP
BRIGITTE ET BARBARA	PRODUCTIONS AVANTI CINÉ VIDÉO INC., LES	QC	EIP
CANADESI	PRODUCTIONS TÉLÉ-ACTION INC., LES	QC	EIP
CHARLIE VICTOR 4	VERSEAU INTERNATIONAL INC.	QC	EIP
DYNASTIE DES MOLSON, LA	PRODUCTIONS SOVIMAGE INC., LES	QC	EIP
FOUS DU VOLANT, LES	PRODUCTIONS VENDOME INC., LES	QC	EIP
GRAND ÉCART, LE	PUBLI-VISION INC.	QC	EIP
GRAND ZÈLE, LE	TRANSIMAGE LTÉE	QC	EIP
HAUTE SURVEILLANCE	SDA PRODUCTIONS INC.	QC	EIP
HISTOIRE PLUS	PRODUCTIONS R. CHARBONNEAU INC., LES	ON	EIP
P.R.	BALZAC IMAGES INC.	QC	EIP
PONT DE QUÉBEC, LE	IN EXTREMIS IMAGES INC.	QC	EIP
RADIO	PRODUCTIONS AVANTI CINÉ VIDÉO INC., LES	QC	EIP
RIOPELLE	SDA PRODUCTIONS LTÉE	QC	EIP
SOUS LE SIGNE DU LION II	SDA PRODUCTIONS LTÉE	QC	EIP
SYSTÈME D	MATCH-TV INC.	QC	EIP
TAG	SDA PRODUCTIONS INC.	QC	EIP
TRAVAILLEUR DE RUE	PRODUCTIONS SOGESTALT INC., LES	QC	EIP
ZAZA D'ABORD	PRODUCTIONS COSCIENT INC.	QC	EIP

## VARIETY

## ENGLISH

11:11	RINK RAT PRODUCTIONS INC.	NF	EIP
ROCKETSHIP SHOW, THE	INTERNATIONAL ROCKETSHIP LIMITED	BC	EIP

## FRENCH

À L'UNISSON... (TRIPLE ÉTOILE)	CONNECTIONS PRODUCTION/RESSOURCES INC.	NB	EIP
UNIVERS FANTASTIQUE DE JEAN LELOUP, L'	PRODUCTIONS SPECTRA-SCÈNE INC., LES	QC	EIP



# CANADA TELEVISION AND CABLE PRODUCTION FUND EQUITY INVESTMENT PROGRAM

## Statement of Operations — unaudited

	97-98	96-97
<b>Sources of funds</b>		
<b>Telefilm Canada</b>		
Parliamentary appropriation	36,715,000	41,791,000
Revenues (note 1)	10,641,000	8,209,000
	47,356,000	50,000,000
<b>Department of Canadian Heritage</b>		
Contribution (note 2)	75,500,000	39,500,000
Revenues	95,000	0
	75,595,000	39,500,000
<b>Total sources of funds</b>	<b>122,951,000</b>	<b>89,500,000</b>
<b>Use of funds</b>		
<b>Telefilm Canada</b>		
Canadian programming	37,282,000	53,001,000
<b>Department of Canadian Heritage</b>		
Canadian programming	57,300,000	26,402,000
Feature films	17,049,000	9,594,000
Administration expenses (note 3)	1,695,000	601,000
	76,044,000	36,597,000
<b>Total expenses (note 4)</b>	<b>113,326,000</b>	<b>89,598,000</b>
<b>Unused funds (deficit) carried forward to future year</b>	<b>9,625,000</b>	<b>(98,000)</b>

### NOTES

- 1 In 96-97, \$8,209,000 of the total \$15,551,000 in revenues was needed to finance CTCPF-EIP projects; consistent with the provisions of the Memorandum of Understanding with the Department of Canadian Heritage, the remaining \$7,342,000 was used for other Telefilm activities.
- 2 In 96-97, the Department of Canadian Heritage cash managed \$18,000,000 of the \$57,500,000 approved annual contribution for Telefilm Canada. The amount for 96-97 was therefore reduced by \$18,000,000, and the amount available for 97-98 was increased by \$18,000,000.
- 3 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 CTCPF-EIP.
- 4 As at March 31, the Corporation is committed contractually to advance funds as loans and investments:

	97-98	96-97
Telefilm Canada	8,420,000	8,772,000
Canadian Heritage	17,067,000	32,117,000
<b>Totals</b>	<b>\$ 25,487,000</b>	<b>\$ 40,889,000</b>

These numbers are part of the results presented in Telefilm Canada's audited Financial Statements, as published in the Corporation's 1997-98 Annual Report.

## Auditors' Report

To the Board of Directors of The Canada Television and Cable Production Fund—  
Licence Fee Program

We have audited the statement of financial position of The Canada Television and Cable Production Fund — Licence Fee Program as at March 31, 1998 and the statements of operations 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, 1998 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 period.

**KPMG**

Chartered Accountants  
Toronto, Canada  
May 15, 1998

## CANADA TELEVISION AND CABLE PRODUCTION FUND LICENCE FEE PROGRAM

### Management's Statement of Responsibility

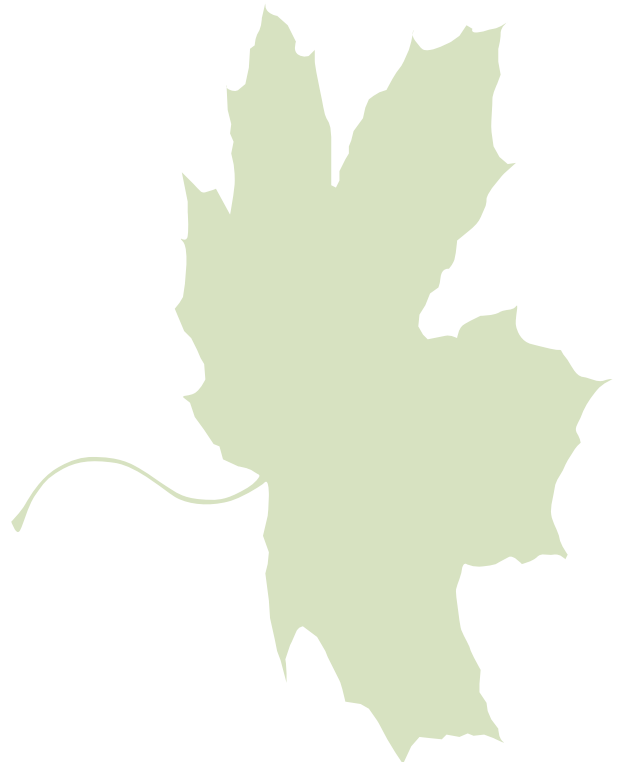
The accompanying financial statements of the Canada Television and Cable Production Fund, Licence Fee Program, and all related information in the annual report are the responsibility of management and have been approved by the Board of Directors. The financial statements have been prepared by management 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, 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.



Garry Toth  
*Executive Director— Licence Fee Program*  
May 15, 1998



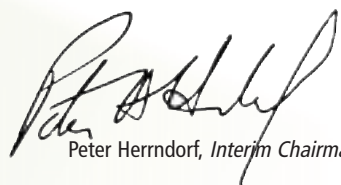
## Statement of Financial Position

March 31, 1998, with comparative figures for 1997

	1998	1997
<b>Assets</b>		
<b>Current assets:</b>		
Cash and short-term investments (note 3)	\$ 56,000,181	\$ 25,908,675
Contributions receivable from cable and satellite distribution companies	6,554,885	4,365,079
Interest receivable	546,722	83,612
Prepaid expenses	14,545	13,961
	<u>63,116,333</u>	<u>30,371,327</u>
Capital assets (note 4)	217,129	205,688
	<u>\$ 63,333,462</u>	<u>\$ 30,577,015</u>
<b>Liabilities and Net Assets</b>		
<b>Current liabilities:</b>		
Accounts payable and accrued liabilities	\$ 215,015	\$ 221,949
Programming contribution commitments	59,948,009	29,149,378
Unallocated programming commitments (note 6)	1,953,309	—
	<u>62,116,333</u>	<u>29,371,327</u>
<b>Net assets:</b>		
Net assets internally restricted for corporate purposes (note 3)	1,000,000	1,000,000
Net assets invested in capital assets	217,129	205,688
	<u>1,217,129</u>	<u>1,205,688</u>
<b>Commitments (note 7)</b>		
	<u>\$ 63,333,462</u>	<u>\$ 30,577,015</u>

See accompanying notes to financial statements.

On behalf of the Board:



Peter Herrndorf, *Interim Chairman*



Loren Mawhinney, *Secretary*

See accompanying notes to financial statements.

## Statement of Operations

Year ended March 31, 1998, with comparative figures for the thirteen months ended March 31, 1997

	1998	1997
<b>Revenues:</b>		
Contributions from cable and satellite distribution companies	\$ 47,392,769	\$ 47,848,587
Contributions from Department of Canadian Heritage (note 5)	42,500,000	42,500,000
Interest income	1,851,094	1,724,180
	91,743,863	92,072,767
<b>Expenses:</b>		
Programming contributions	89,274,265	77,468,558
Programming contributions for the Canadian Broadcasting Corporation/Société Radio-Canada (note 5)	—	12,500,000
General and administrative	2,392,990	2,051,340
Amortization	76,608	52,869
	91,743,863	92,072,767
Excess of revenues over expenses	\$ —	\$ —

See accompanying notes to financial statements.

## Statement of Changes in Financial Position

Year ended March 31, 1998, with comparative figures for the thirteen months ended March 31, 1997

	1998	1997
<b>Cash provided by (used for):</b>		
<b>Operations:</b>		
Excess of revenues over expenses	\$ —	\$ —
Items not involving cash:		
Amortization	76,608	52,869
Loss on disposal of capital assets	—	9,757
	76,608	62,626
<b>Changes in:</b>		
Contributions receivable from cable and satellite distribution companies	(2,189,806)	(532,844)
Interest receivable	(463,110)	(17,601)
Prepaid expenses	(584)	(5,166)
Accounts payable and accrued liabilities	(6,934)	2,498
Programming contribution commitments	30,798,631	8,023,694
Unallocated programming commitments	1,953,309	(1,074,922)
	30,168,114	6,458,285
<b>Investing:</b>		
Additions to capital assets	(88,049)	(143,743)
Proceeds from disposal of capital assets	—	1,800
	(88,049)	(141,943)
Increase in cash position	30,080,065	6,316,342
Transfer to net assets invested in capital assets	11,441	79,317
Cash position, beginning of year	24,908,675	18,513,016
Cash position, end of year	\$ 55,000,181	\$ 24,908,675

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

## Notes to Financial Statements

Year ended March 31, 1998

### 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"). While the CTCPF administers a Licence Fee Program (formerly the Cable Production Fund) the CTCPF 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 CTCPF — Licence Fee Program (the "Program").

The CTCPF, 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 CTCPF 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.

In addition, the Program entered into a contribution agreement with the Department in fiscal 1997 which provided that the Department would contribute in aggregate \$125 million over a three-year period (note 5).

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 80% must be directed to the CTCPF Licence Fee Program.

The Program has issued a set of guidelines which describes 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 Public Notice CRTC 1994-10 issued by the CRTC on February 10, 1994, on the terms of the Fund contribution agreement with the Department, and on policies as established by the CTCPF Board of Directors.

### 2. Significant accounting policies:

#### (a) Revenue recognition:

Contributions from cable and satellite distribution companies and the Department are recognized as revenue in the year in which the revenue is earned.

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.

Both contributions and investment income earned in excess of approved programming contributions are recorded as unallocated programming commitments.

#### (b) 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 the term of the lease

Software costs are expensed as incurred.

#### (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. 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 18 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.



**3. Cash and short-term investments:**

Of the \$56,000,181 (1997 — \$25,908,675) in cash and short-term investments at March 31, 1998, \$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. Where 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:**

			<b>1998</b>	<b>1997</b>
	Cost	Accumulated amortization	Net book value	Net book value
Equipment	\$ 256,333	\$ 162,560	\$ 93,773	\$ 136,543
Office furniture and fixtures	132,408	51,036	81,372	69,145
Leasehold improvements	42,972	988	41,984	—
	<b>\$ 431,713</b>	<b>\$ 214,584</b>	<b>\$ 217,129</b>	<b>\$ 205,688</b>

**5. Contributions from the Department:**

In accordance with the contribution agreement entered into in fiscal 1997, the Department will contribute to the Program an amount of \$50 million in each of fiscal 1997 and 1998. At the direction of the Board of Directors, as acknowledged by the Department, the agreement provides that \$7.5 million of the fiscal 1997 and 1998 contributions be allocated to the Equity Investment Program for feature film projects, resulting in a net contribution of \$42.5 million being received by the Licence Fee Program in each of these years. In addition, the agreement required that \$12.5 million of the net contribution for fiscal 1997 be contributed to Canadian Broadcasting Corporation and Société Radio Canada programming.

During February 1998, the Minister of Canadian Heritage announced that it is their intention that the Department will continue to contribute \$50 million each year (fiscal 1999, 2000 and 2001) to the Program until 2001. In fiscal 1999, the Department's contribution to the Program will be \$50 million and the Board of Directors has provided that \$7.5 million of the contribution be allocated to the Equity Investment Program Feature Film projects.

**6. Unallocated programming commitments:**

	<b>1998</b>	<b>1997</b>
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	1,832,219	—
	<b>\$ 1,953,309</b>	<b>\$ —</b>

**7. Commitments:**

The Fund is committed to rental payments for its leased premises and equipment. Operating leases, expiring up to 2001 with minimum aggregate annual commitments, are as follows:

<b>Year ending March 31</b>	
<b>1999</b>	<b>\$ 160,534</b>
<b>2000</b>	<b>162,547</b>
<b>2001</b>	<b>13,359</b>
	<b>\$ 336,440</b>

**8. 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.

## Canadian Television Fund

45 Charles Street East  
Suite 802  
Toronto, Ontario M4Y 1S2  
Toll Free: (1 877) 975 0766  
Tel: (416) 975 4941  
Fax: (416) 975 2680  
[www.CanadianTelevisionFund.ca](http://www.CanadianTelevisionFund.ca)

Tour de la Banque Nationale  
600 de La Gauchetière Street West  
14<sup>th</sup> Floor  
Montréal, Quebec H3B 4L8  
Toll Free: (1 877) 975 0766  
Tel: (514) 283 6363  
Fax: (514) 283 8212  
[www.CanadianTelevisionFund.ca](http://www.CanadianTelevisionFund.ca)  
[www.telefilm.gc.ca](http://www.telefilm.gc.ca)

