

1.7 STUDY OF DELAYS IN AVAILABILITY OF FRENCH-LANGUAGE VERSIONS OF  
U.S. AUDIOVISUAL PRODUCTS IN CANADA

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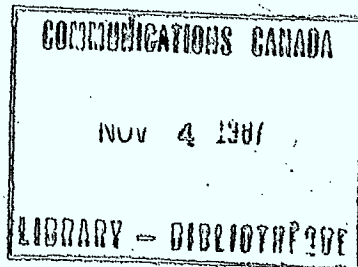
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This study was carried out between  
February 27 and March 25, 1985 by  
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## 1. INTRODUCTION

### 1.1 Purpose of the Study

The primary purpose of this study was to determine and explain the causes of delays in availability of the French-language versions of U.S. audiovisual products in Canada, with a view to finding realistic ways of reducing them.

By delay in availability, we mean the time which elapses between the release of the original and French-language versions of a product. The U.S. audiovisual products studied are feature films for theatrical release, videocassettes and television series and mini-series.<sup>1</sup> Although feature films on television do not fall under the scope of the study, we have included them because of their importance in terms of viewing time and the interest shown in them by television viewers.

### 1.2 Methodology

The study was carried out in three stages:

- (1) Delays in availability were compiled using a sample of titles of each type of audiovisual product; the methodology employed during this phase is described in an appendix.

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<sup>1</sup> The study deals with the French-language versions of U.S. audiovisual products as the latter account for most of the productions dubbed in French for exhibition in Québec.

- (2) Interviews were conducted among the directors of firms involved in distributing or broadcasting each type of product.
- (3) The information collected was analysed.

### 1.3 Summary

Several types of delays are involved when the discrepancy between the appearance of the original and French-language versions of an American audiovisual product is assessed.

An initial, purely technical delay is inherent in the dubbing process, to which is usually added administrative delays related to the issuing of an exhibition visa for the French-language version and delays in obtaining marketing rights. Together, they constitute what we have called delays in availability.

Our analysis of such delays has led us to conclude that:

- (1) Technical delays related to dubbing as such do not in any way account for the extent of the delays in availability of the French-language versions of the audiovisual products in question.
- (2) Delays are essentially linked to market considerations and the structure of the North American feature-film and television industries.

- (3) As France is the principal customer for French-language versions of American audiovisual products, the availability of such versions in Québec depends almost exclusively on the characteristics and imperatives of the French market.
- (4) Delays in availability must be explained in relation to this double dependence on the U.S. and French markets. We have noted a number of worthwhile avenues for development with respect to the market's current potential and new products and technologies.

## 2. DELAYS IN AVAILABILITY OF AUDIOVISUAL PRODUCTS

### 2.1 Assessment of Technical Delays in Dubbing

Interviews conducted among the directors of three of the five main dubbing studios in Montréal enabled us to establish the time required to carry out each of the technical stages in dubbing.<sup>1</sup>

Table 1 describes the technical process of dubbing step by step, and establishes the total average time needed to dub each of the audiovisual products under study.

In terms of quality and cost, it appears that dubbing done in Québec is comparable to that done in France. The quality of French in films dubbed in Québec is very good, occasionally attaining a more international standard than that used in France.<sup>2</sup> However, given the limited volume of dubbing done in Québec, it is harder for actors and actresses to upgrade their skills.

Realistic possibilities for reducing technical delays are limited. Various interviewees proposed intervening during the adaptation/translation phase by increasing the number of script editors, and during the recording phase by increasing the number of studio hours.

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<sup>1</sup> See Appendix F for a brief description of the Québec dubbing industry.

<sup>2</sup> Various concerned parties indicated that the use of Parisian slang in dubbed American films may partly explain their limited success in Québec.



TABLE 1

Technical Delays in Dubbing

Products/ Steps	Detection	Adaptation Translation	Calligraphy	Production schedule and research/act- ors	Rehearsal/ actors	Recording	Editing	Mixing	Copies	Total average delay
FEATURE FILMS	Min. 3 days, max. 7 days	Min. 1 week Max. 3 weeks	3 days	3-4 days	1 week if necessary and accord- ing to bud- get (occur rarely)	1 week	2-4 days	1-9 days	2 or 3 days	3-5 weeks
VIDEO- CASSETTES	2-4 days	2-5 days	1-2 days	2-3 days	—	2½ days	1-2 days	½ day	2 or 3 days	Dubbing: 3 weeks Transfer: 2 days
MINI- SERIES	2-4 days	2-5 days	1-2 days	2-3 days	—	2-2½ days	1-2 days	5 hours	2 or 3 days	2 months for an 8- hour mini- series
SERIES	1-2 days	1-3 days	½-1 days	1-3 days	—	½-1 days	½-1 days	2½-3½ hours	2 or 3 days	4 to 5 months for 39 half hours

Source: Interviews; see Appendix A for definition of terms.

In practical terms, these solutions are not applicable, as they would lead to increased production costs. It costs between \$13 000 and \$ 30 000 to dub a feature film; the average cost is between \$20 000 and \$25 000. The cost of dubbing a cassette is similar and varies according to the complexity of the dubbing. It costs an average of \$5 000 a half-hour to dub a series.

These solutions would have little effect on the delays in availability of American audiovisual products, as most of them are dubbed in France.

## 2.2 Assessment of Actual Delays in Availability of Audiovisual Products

Aside from delays in dubbing as such, actual delays in availability also include any other delay preceding the marketing of the French-language version of the product.

Our findings on the availability delays have been compiled in Table 2. Those which are attributable to the technical process have been indicated for purposes of comparison. It should be noted that technical delays account for only a limited extent for actual delays in availability. It seems that the marketing of dubbed productions causes considerable delays.

Actual delays between the release of the original and the French-language versions in Montréal exceed by far the time required to dub the products. The discrepancy between the technical delay in dubbing and the actual delay in availability is greatest with respect to television series. With regard to feature films, the actual delay varies between 3 and 11 months for 88 percent of the titles; for videocassettes and mini-series, the average actual delay is about six months.

TABLE 2

Availability Delays: Technical and Actual Delays

	Technical Delays Related to Dubbing or Transfers	Actual Delays Between Release of OV and FLV in Montréal
Feature Film	3 to 5 weeks	3 months or more for 88 percent of films
Videocassettes	2 days to transfer to master	about 6 months
Mini-Series	2 months (for 8 hours)	approximately 6 months to 1 year
Series	4 to 5 months (for 39 half-hours)	about 3 years

Sources: Interviews and special CEGIR compilation.

OV: Original version

FLV: French-language version

3. ANALYSIS OF DECISIVE FACTORS

Because of Québec's particular geographic, linguistic and cultural situation, American audiovisual products are marketed in a unique context. Various factors linked to Québec's situation affect the marketing of such products and even define, to a certain extent, the rules of the game.

Delays in availability must be understood in this light, as they are closely related to marketing rather than to technical operations. Such factors are not all equally important, nor do they intervene simultaneously, although the relative importance of each should be examined.

a. Economic factors

American distributors deem Canada to be part of the U.S. domestic market. The Majors almost completely control the distribution and marketing of American audiovisual products in Canada, which is an economically important market for the United States: in 1983, Canada was its second best customer<sup>1</sup>, and in 1982, its best one. In 1983, Canada ranked seventh among importers of French feature films<sup>2</sup>; in order of importance, the six best customers were West Germany (including East Germany and Austria), the United States, Switzerland, Italy, Belgium and Japan.

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<sup>1</sup> These are the most recent statistics available (Motion Picture Export Association of America). In 1983, Canada accounted for \$94.2 million of U.S. distributors' revenues; Japan ranked first.

<sup>2</sup> These are the most recent figures available (Centre National de Cinématographie).

The Québec market for dubbed French-language films is a limited one for the United States, and considerably different from the overall North American market. Moreover, for American firms to tackle it means incurring additional expenses to launch French-language versions of various products.

b. Legal Factors

In France, section 18 of the decree of January 18, 1961 stipulates that films exhibited in France must have been dubbed within the territory of the European Economic Community.

This protectionist legislation restricts the entry of films dubbed in Québec and forces Americans to have their films dubbed in France to ensure access to the French market. It also makes Québec dependent on France with regard to the availability of French-language versions of audiovisual products.<sup>1</sup>

Moreover, in 1977, French film industry unions obtained a ruling to the effect that French broadcasters may only present series dubbed in France. This restriction has had a highly adverse effect on the Québec dubbing industry, whose representatives recently confirmed their intention to pressure the CRTC to establish stricter regulations for national broadcasters with regard to Canadian dubbing.

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<sup>1</sup> For several years, Canadian and Québec authorities have engaged in negotiations with French officials, although no agreement has been reached.

The Union des Artistes also advocates stricter regulations which would increase the number of television products dubbed in Canada.

In Québec, section 83 of Bill 109 stipulates that any distributor requesting a visa for a version in a language other than French must assure that Régie du Cinéma that a French-language version of the same film will be available within a reasonable time, failing which he will receive a temporary, 60-day exhibition visa for the original version of the film.

This section could help reduce delays in availability of the French-language versions of various products; however, provisions in the Act will only come into force when the Régie has prepared the related regulations. There is no indication that they will be published in the near future.

Moreover, certain sections of Bill 101 appear to apply to the titles of the French-language versions of films. A recent dispute between an American distributor and the Office de la langue française ended with the distributor refusing to present the French-language version under the title established by the Office.

This situation does not appear to occur frequently, although it is worth citing it as an example of an instance where Bill 101 can affect the availability of French-language versions of films.

c. Social Factors

Québec is part of an English-speaking environment which determines tastes and consumer habits with regard to cultural entertainment. Demand for audiovisual products in a French-language version is directly linked to this factor.

d. Cultural Factors

Québec films account for only a small proportion of all films exhibited in its cinemas. For example, in 1984, 5 percent of films premiered in Montréal were Canadian, while the remaining 95 percent were foreign (including 47 percent which were American). The limited presence of Québec films leaves the doors wide open to foreign products.

Thus, Québec has become a market with a strong demand for French-language versions of foreign films, contrary to France, which demands fewer of them (films produced in France account for 50 percent of box office receipts). Québec, which relies on dubbed versions, depends on the demands of the French market with regard to the French-language versions of foreign products.

e. Political Factors

- within Québec, the conservation and defence of the French factor are reflected in legislation;

- on the international level, it appears that traditionally cordial cultural exchange relations with France are hard to achieve in the economic sphere. Québec does not enjoy a strong negotiating stance with the United States. Consequently, it is not easy to call into question the traditional trade practices of American distributors on the Canadian market.

f. Factors Related to Consumer Habits

Demand for audiovisual products by French-speaking consumers is primarily characterized by:

- heavy demand for U.S. audiovisual products determined, moreover by aggressive advertising and promotion carried out all over North America;
- strong demand for recent products;
- very strong demand for videocassettes;
- very limited demand for subtitled audiovisual products.



4. ANALYSIS OF DELAYS FOR EACH TYPE OF PRODUCTS

4.1 Commercial Feature Films

(a) The Importance of American Feature Films Dubbed in French and Exhibited in Québec Cinemas

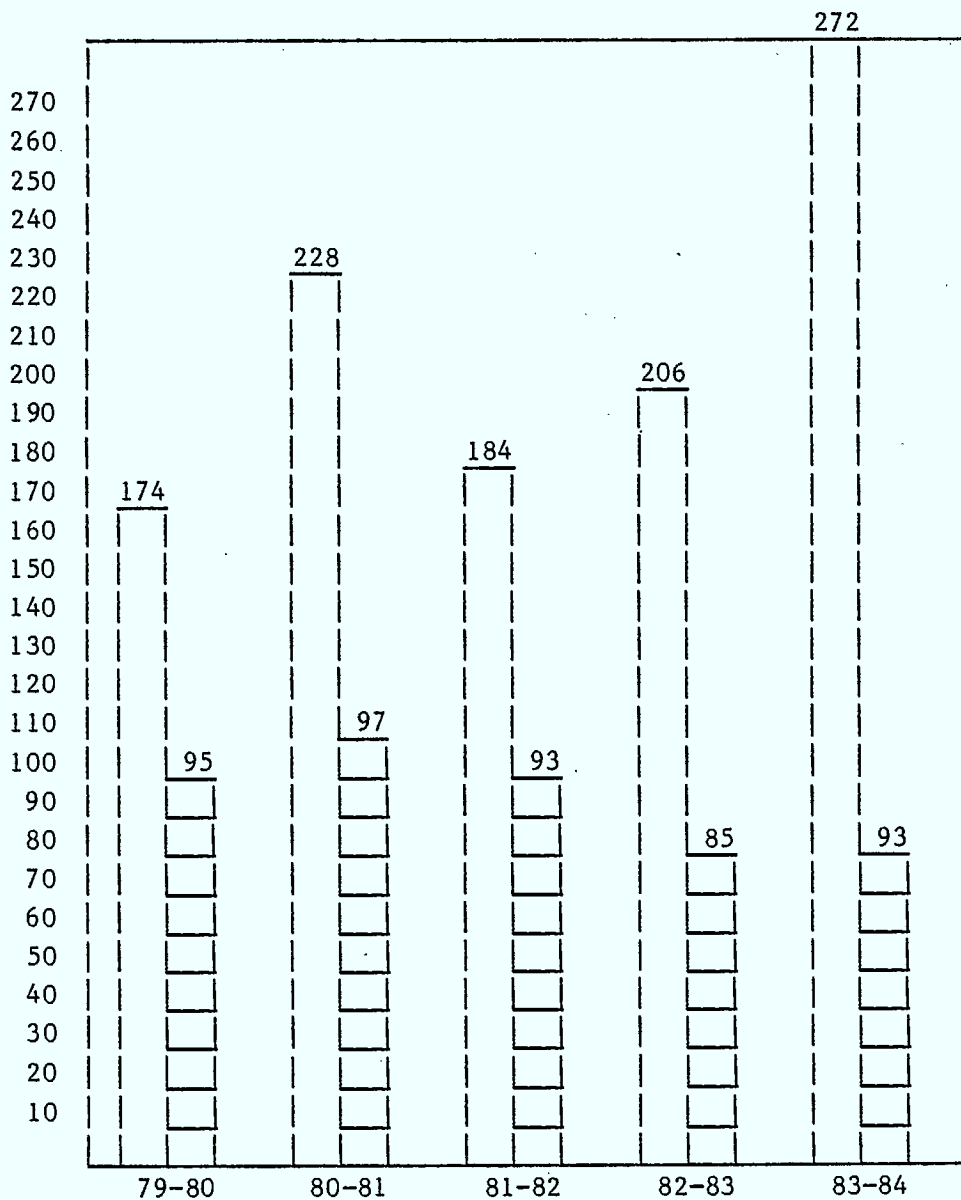
The 1983-84 Annual Report of the Bureau de surveillance du cinéma indicated that 93 French-language versions of American films had been certified<sup>1</sup> during this period, compared with 272 original versions of U.S. films (see Table 3). Over the past five years, it appears that the number of French-language versions certified has remained more or less constant (about 90), while the number of original versions certified has varied between 174 and 272. Thus, a considerable proportion of American films are not exhibited in a French-language version in Québec.

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<sup>1</sup>"Certified film" means one which has received an exhibition visa. All films must be certified prior to theatrical exhibition.

TABLE 3

American Films Certified by the Bureau de Surveillance du  
cinéma du Québec between 1979 and 1984



OV : Original version (in English)



FLV : French-language version (dubbed film)

Source: BSCQ Annual Reports,  
1979-1980 to 1983-1984

(b) Factors Which Explain Delays in Availability of French-Language Versions of Feature Films

Table 4 shows that the delay between the release of the original version of a film in Montréal and its French-language version in Paris is longer than that between the release of the French-language versions in Paris and in Montréal: it takes between three and six months for 52 percent of French-language versions to become available in France, while 48 percent are available simultaneously in Montréal and in Paris.<sup>1</sup>

Four factors explain the delay in releasing the original version and the French-language version in Paris:

- The distribution system in Québec for French-language versions of feature films

The American Majors<sup>2</sup> control the distribution of their films in Canada through Canadian subsidiaries, which distribute the original and French-language versions of the films

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<sup>1</sup> Some films are exhibited in Montréal first; they have been accounted for in the "no delay" category.

<sup>2</sup> Paramount, Warner Brothers, Twentieth Century Fox, MGM/United Artists and Universal are by far the most important, although Orion might also be mentioned.

TABLE 4

Actual Delays in Availability of French-Language Versions of  
American Films  
(Sample of 48 Films)  
January 1983 to December 1984

	OV Montréal - FLV Paris	FLV Paris - FLV Montréal	OV Montréal - FLV Montréal
No delay	4%	48%	0%
1 - 2 months	19%	25%	12%
3 - 6 months	52%	21%	50%
7 - 10 months	23%	6%	25%
11 months or more	2%	0%	13%
	<hr/> 100%	<hr/> 100%	<hr/> 100%

Source: The list of feature films in the sample and measurement of delays in availability appear in Appendix C.

they produce (whether wholly or in collaboration with an independent producer), and films for which they own the North American rights (Australian, English and so on). These companies distribute most American films in their French-language versions in Québec. The remaining French-language versions of American films which are not distributed by the Majors here are films belonging to other U.S. domestic distributors, e.g. New World; they are distributed in Québec by local distributors, e.g. Les films René Malo Inc.

In France, the Majors distribute only those films which they have entirely produced themselves. Those produced in collaboration with independent producers, and for which they own the North American rights, are distributed in France by French domestic distributors.

The structure of the distribution system affects delays in availability of French-language versions of films in two ways:

- (1) The Majors which distribute the French-language versions of their films in Québec select films that will be dubbed taking into account the French market, and have them dubbed in France. Thus, Québec relies on the Majors' planning with respect to the French market.

(2) The Majors which distribute in Québec the French-language versions of films they have co-produced with independent producers and for which they own the North American rights, do not distribute these films in France. Dubbing these films is the responsibility of the French domestic distributor, with which the Majors negotiate "access to the French-language version" for the distributor in Québec. As the French domestic distributor decides on the launching and dubbing of these films, the Majors must wait for the French-language version to be available to exhibit it in Québec.

- The strength of French film industry: The existence of a strong film industry in France makes it less dependent on French-language versions of foreign films than Québec is. The demand for French-language versions is therefore not as great and does not necessarily chronologically follow the release of original versions.
  
- The availability of cinema networks: Given the strength of the French film industry, the French-language versions of American films, although popular with French moviegoers, must wait for a network of cinemas to become available. Under no circumstances will a commercially successful French film be replaced by an American one.

- Commercial timing: The ideal times of the year for launching a film in France are not always the same as those in the United States. Consequently, the French-language version of an American film "for the entire family" can be profitably launched in Québec during the summer, while in France, attending the cinema becomes a less popular activity. Thus, the dubbing of a film may be delayed according to the anticipated launch date.

Four factors explain delays between the release of French-language versions in France and in Montréal:

- Limited emphasis on marketing the French-language version in Québec: The Québec market for French-language versions is not one of primary importance for the Majors. Launching this type of product entails additional expenses, contrary to the launching of the original version which benefits from nationwide advertising and promotion in North America.

A number of distributors in Québec claim that the Majors prefer to exhibit the original version as long as possible before releasing the French-language version to maximize marketing.

- Dependence of France for dubbing: Because of French legislation respecting dubbing, it would be unprofitable to dub films in Québec, as they could not be exhibited in the French market; distributors could not recover their costs on the Québec market alone. Thus, Québec is obliged to wait for distributors to decide which

films will be dubbed, and when, according to the needs and demands of the French market.

- The availability of cinema networks: In Montréal, the French-language version of an American film must also face this constraint.

A degree of specialization is to be found in various cinemas: some show original French products, while others exhibit original American films, and so forth.

- Commercial timing: As we noted earlier, the appropriate season for launching the French-language version of a film in Montréal is not necessarily the same as in France. September and October are generally good months for launching European films, following the Montréal World Film Festival. It is not commercially feasible to re-release the French-language version of an American film at this time; moreover, cinemas are reserved for exhibiting European films. While a French-language version may be available during this period, its release may be delayed. This factor may also shorten delays.

(a) Avenues for Development

Given that the longest delay occurs between the availability of the original version and the release of the French-language version in Paris (a delay which then has repercussions on Montréal), the



potential for reducing this delay is very limited. As we saw earlier, it is conditioned by demand in France for Frenchlanguage versions of various products.

Given that 73 percent of French-language versions are released in Montréal less than two months after they are in Paris (including 48 percent which are released simultaneously), it does not seem opportune to overemphasize reducing these delays, which are already very short, and are partly due to commercial timing, i.e., seasonal factors.

The only potentially worthwhile avenue is to assess the feasibility and profitability of dubbing in Québec films which are never dubbed in France.<sup>1</sup> Certain films may be considered unprofitable on the French market<sup>1</sup>, but would be commercially successful in Québec. Take the example of a film which attracts 200 000 spectators: it would generate distribution income of between \$150 000 and \$200 000 once minimum guaranteed rights and royalties were paid. In this example, the film would generate between \$120 000 and \$170 000 in revenues once dubbing costs of \$30 000 were deducted. Assuming guaranteed minimum rights and higher royalties (for a more

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<sup>1</sup> See Table 3.

<sup>2</sup> According to a number of interesting hypotheses, there is little demand in France for feature films starring American television actors, while such products are more in demand on the Québec market.

prestigious film), distribution revenue, after dubbing costs, might reach between \$30 000 and \$70 000. Depending on the firm's operating costs, net profits would be lower in the second instance.

A more detailed study would enable us to assess the potential of this market for American films which are not dubbed in France.

#### 4.2 Videocassettes

##### (a) Market Share of French-Language Versions of Videocassettes

According to a recent study<sup>1</sup> the French-language versions of videocassettes appear to account for only 10 percent of all titles available on the market. French-language titles (original and dubbed French-language versions) account for 18 percent of all titles currently available. French-language videocassettes represent only a small portion of total offerings.

##### (b) Factors Which Explain Delays in Availability of French-Language Versions of Videocassettes<sup>2</sup>

Delays between the release of the original and the French-language versions of videocassettes vary a great deal. The videocassette industry, which is still new, is attempting to adapt and react according to market imperatives. It appears that marketing rules are

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<sup>1</sup> Étude de l'industrie québécoise de la vidéocassette, Gouvernement du Québec, 1984.

<sup>2</sup> Appendix D lists the videocassettes in the sample and the measurement of delays in making them available.

very closely linked to profits. The release of the French-language version of a videocassette may depend of the success of the French-language version of the film, the commercial success of the original version of the videocassette and market demand. Until now, demand has strongly affected supply. Firms have literally inundated the market in recent years, in response to strong demand. It appears that some degree of market stabilization will slow the pace; future launchings will be planned more strategically.

At present, the French-language version of a videocassette is released between 6 and 15 months after the English-language version.<sup>1</sup>

These delays are not attributable to technical problems as the French-language version of a videocassette is usually made from the French-language version of the film; it takes approximately two days to transfer the film to video.

The following factors may explain delays between the release of the original and French-language versions of a videocassette:

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<sup>1</sup> This applies particularly to recent films. In the case of old films, both versions of the film may be released simultaneously or with very little delay.

- Videocassette distribution system in Québec:

As videocassettes are derived from feature films, the Majors control a substantial part of the distribution of their films in the form of videocassettes. However, contrary to feature films, the distribution of the French-language version of videocassettes is carried out by Québec distributors.<sup>1</sup>

Although Québec distributors obtain distribution rights, they do not have rights over the "product", i.e., they are not the "editor" of the French-language version of the videocassette, but are only wholesalers or suppliers.

Given that the Majors directly control the original versions and French-language versions of feature films and the original versions of videocassettes, and indirectly control the French-language versions of the latter as they retain editing rights, Québec distributors have little power to intervene in reducing delays in availability. While, in principle, the Québec distributor may determine the fate of the French-language version of the videocassette, he must take into account the interests of the Majors from which he obtained the rights if he wishes to maintain commercial agreements with them.

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<sup>1</sup> Except for the French-language versions of Warner Brothers films, which are distributed by its record distribution subsidiary.

- The film's commercial success: The release of a videocassette in the market is determined by the film's success in theatrical release (both for its original and French-language version). The French-language version of a videocassette will be released after the film's theatrical exhibition has been completed. As the French-language version of the film is already delayed in relation to the original version, this delay affects the French-language version of the videocassette.
  
- The marketing of the original version in the form of a videocassette: The unit cost price of the French-language version of a videocassette is much higher than that of the English-language version, given the number of copies required to cover the market. It is, therefore, in the interests of videocassette editors to maximize sales of the original version by attempting to ensure a period of "exclusivity" for this version before launching the French-language videocassette. Profits derived in this manner from the original version make it easier to cover the investment required to bring out the French-language videocassette.
  
- Marketing the original version of the film in the form of a videocassette is more profitable than exhibiting the French-language version of the feature film in cinemas: It does not appear to be necessary for the theatrical exhibition of the French-language version of the film to have ended (or even have begun) before the original version of the videocassette is launched on the market. Given that the Majors own the right for the original and French-language versions

of feature films and the original versions of videocassettes, they will not hesitate to shorten the theatrical exhibition of a French-language version by launching the original version on videocassette of the same film, as the latter is more profitable than the former.

The following diagram summarizes the process of marketing videocassettes.

	OV Original version	FLV French version	
January			
February	OV of film		
March	in cinemas		
April			
May			
June	OV of vi-	FLV of film	--start of video- cassette market
July	deocas-	in cinemas	
August	sette		
September			
October			
November		FLV of video-	
December		cassette	

This diagram, which uses fictitious dates, illustrates the most common situation. It will be noted that the theatrical release of the French-language version of the film occurs four months after that of the original version. The videocassette of the original version is released six months after the theatrical release of the original version. The French-language version of the videocassette is released six months after the theatrical release of the French-language version of the film.

It should be noted that the theatrical release of the French-language version of the film and the original version of the videocassette overlap, and that the release of the French-language version of the videocassette is farther removed from the release of its corresponding film version. This can be explained by the fact that, on the one hand, the theatrical exhibition of a French-language version of the film is relatively short-lived and, on the other, that an attempt is made to give an exclusive run to the original version of the videocassette on the videocassette market.

(c) Avenues for development

Avenues for shortening delays in availability appear to be limited because, on the one hand, marketing is closely linked to profitability and, on the other, because the Majors almost entirely control the distribution system. While, in principle, the Québec



distributor is independent with regard to the release of the French-language version of the videocassette, it is preferable for him not to go against the Majors' interests (the latter own rights on other versions) if he wishes to maintain commercial agreements with them.

One possible solution would be to dub on videocassette the original versions of films for which no French-language film version exists because they have not been selected for the French market. In this case, the cost of dubbing, the possibility of making a profit on the Québec market and export potential would have to be assessed, not only for theatrical release, but with respect to videocassettes (see page 20 for a discussion of feature films).

Moreover, in the United States, production is being carried out exclusively on videocassettes and is currently based, above all, on "how-to" films, although attempts are being made to develop fiction, especially for children.

A Montréal videocassette editor-distributor recently purchased this type of product with a view to having it dubbed in Québec. He predicts that he will make a profit, although two factors are to his advantage: the films are cartoons for children, a type of product for which demand is heavy, and dubbing costs are low.

It would be useful to assess the possibility of dubbing "made for home video" in Québec, its profitability on the Québec market and access to other markets. In principle, section 18 of French decree 61/62 does not contain restrictions concerning videocassettes. Access to the French market for this type of product ("made for home video" dubbed in Québec) supposes that no amendments will be made to the decree with a view to including videocassettes. Otherwise, this new product will experience the same fate as feature films.

#### 4.3 Television Series

##### (a) The Place of Dubbed Programs on French-Language Television

Dubbed programs occupy a relatively important place in the schedules of French-language television stations in Québec. L'Association québécoise des industries techniques du cinéma et de la télévision has noted that, during the 1983-1984 season, the three Montréal French-language television stations showed 3,923 hours of dubbed programs, i.e., series, mini-series, feature films, documentaries and TV films (see Table 6). They accounted for between 15 percent and 20 percent of all programming<sup>1</sup> on CBFT and CIVM, and nearly 40 percent on CFTM. Only 544 hours of programming, i.e., 14 percent, were dubbed in Canada during this time.

Table 6  
Number of Hours of Dubbed Programs Presented  
on French-Language Television  
1983-1984 Season, Montréal

	CBFT	CFTM	CIVM	TOTAL
Dubbed in Canada	182 (20%)	172 (8%)	190 (21%)	544 (14%)
Dubbed elsewhere	739 (80%)	1910 (92%)	731 (79%)	3379 (86%)
TOTAL	921 (100%)	2082 (100%)	9212 (100%)	3923 (100%)

Source: Association québécoise des industries techniques du cinéma et de la télévision inc.

<sup>1</sup> Calculated on an average of 14 hours (for CIVM) and 16 hours (for CBFT and CFTM) of broadcasting per day.

(b) Factors Which Explain Delays

While it takes between four and five months to dub a series of 39 half-hours, French-language viewers in Canada must generally wait for between two and five years for the French-language versions of American series, which are often available much sooner in France, as they are broadcast in Paris between one and two years after the release of the original version on the North American market.<sup>1</sup>

The extent of delays in availability of the French-language versions in Montréal is due primarily to the following factors:

- The North American distribution system

The American Actors Equity Association allows the producer/distributor to sell the rights for two runs on the domestic market and two runs on the foreign market. Canada as a whole is included in the U.S. domestic market, while France is part of the foreign market.

This explains why, about 90 percent of the time, English and French-language Canadian broadcasters purchase the broadcasting rights for series from an American distributor; sales are

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<sup>1</sup> Appendix E lists series for which delays were measured.

generally made through the Majors' subsidiary in Toronto; only one American distributor has a representative in Montréal.<sup>1</sup>

In Canada, rights for the first two runs are usually purchased by one of the English-language networks, for the simple reason that, as their market is bigger, they almost automatically make the best offer.<sup>2</sup> The purchase of the first two runs enables Canadian English-language stations to broadcast series at the same time the major U.S. networks do.

The French-language networks are, as a result, limited to the American syndication network, and wait for the third and fourth runs to be marketed, which usually takes a minimum of two years. The distributor often waits until he is able to offer a sufficient number of programs (50 or more) for the syndication market, which adds an additional two years (if the series is especially successful, the delay may lengthen to five years). In this instance, there is often an English-language broadcaster willing to pay more

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<sup>1</sup> Fox, which is associated with Astral Bellevue Pathé. MGM and Columbia recently closed their offices in Montréal.

<sup>2</sup> For the Montréal market, CFCF generally makes its purchases through the CTV network.

than a French-language one, who, it is claimed, usually becomes competitive after two years for series which are reasonably successful and after four or five years for very successful ones. "Dallas" is a vivid example: it was six years before its French-language version was available in Canada.

- Restrictions on dubbing in France

While section 18 of French decree 61/62 of January 18, 1961 makes no reference to television, the extent of French protectionism is to be noted concerning programs dubbed within the European Economic Community. French restrictions on other types of dubbing determine American distributors' preferences for European dubbed films, which almost automatically excludes the possibility of dubbing in Canada.

Consequently, French-language broadcasters in Canada often depend on choices made in France concerning series to be dubbed, and on how quickly such series are purchased.

- Radio-Canada's domestic purchasing policy

The Société Radio-Canada traditionally purchases series for the entire French-language network, which means that rights must be available for each of the markets it covers. On several occasions in recent years, purchases have been made specifically for Québec.

(a) Avenues for Development

As is the case with feature films in theatrical release, delays in availability of French-language versions of series are due primarily to the American distribution system and restrictions on the French market. Despite these constraints, which often hinder concerned parties in Canada, we have identified certain areas in which action might realistically be taken:

- Examine the possibility of purchasing English- and French-language rights through a consortium: Consideration might be given to having a single corporate entity purchase the English- and French-language rights and envisaging various possibilities for broadcasting original and French-language versions under the traditional agreement with the American distributor:<sup>1</sup> two runs with simultaneous broadcasting in English and French, or a first run for the original and a second one for the French-language version.

The consequences of such a commercial practice should also be studied, especially its impact on the viewing habits of those who watch English-language stations, and the additional programming cost which would be incurred by French-language broadcasters.

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<sup>1</sup> It should be noted that the American distributor often uses different representatives to sell rights for the original and French-language versions.

- Assess the advantages of broadcasting series which are less popular but for which delays in availability are shorter

It is to be noted that the delay between the release of the original and French-language versions increases with the popularity of the series. Some series have been relatively unpopular in the United States and in France; consequently, they are not likely to be shown on French-language Canadian television. On the other hand, it would be useful to compare the performance, in terms of ratings, of a less popular but more recent series, with a series whose first run was highly successful, but the first episodes or which are five or six years old.

- Purchases market by market

English-language television stations (particularly independent Canadian ones) engage in this practice, although groups of stations are often formed to purchase broadcast rights for American series.

French-language stations have not often tried making purchases market by market, as emphasis was placed on network broadcasting rather than reducing delays in making various series available. A number of isolated cases revealed that it was possible to purchase rights for one or more specific markets, even though they were limited.



Assess the profitability of dubbing and broadcasting only in Canada American series which are not accepted in France (see pages 20 and 28 concerning feature films and videocassettes).

To do so, it would have to be taken into account that delays would probably be very great at the time the American distributor agrees to make the sale to Canada, while his access to the French market would be blocked because of restrictions concerning dubbing effected outside the EEC.

#### 4.4 Television Mini-Series

##### (a) The delays.

The delays in availability of mini-series are much shorter than those respecting series.

On the one hand, it takes half as much time to dub an eight-hour mini-series as it does to dub a series of 39 half-hour episodes (two months compared with four).

On the other hand, actual delays generally vary between six months and one year, regardless of the success enjoyed by the original version. Appendix E lists the mini-series for which delays in availability were measured.

##### (b) Factors Which Explain These Delays

Delays related to mini-series can usually be explained in the same way as those regarding television series:

- (1) The North American distribution system which includes Canada in the U.S. domestic market. French-speaking Canada is part of the "syndication" market.
- (2) French restrictions on dubbing.
- (3) Radio-Canada's domestic purchasing policy (see page 34).

These factors were described in detail in the section dealing with series. Here, we will describe how mini-series differ from series in terms of delays and indicate how they are made available for broadcast on French-language television in such a short time:

- Rights for mini-series are usually sold for only one run, while those for a series are sold for two.
  
- The very nature of the mini-series means that a series can be shown in its entirety in a week or a month (four 2-hour evening programs). It generally takes an entire season to show the 39 episodes in a series.

(c) Avenues for Development

As delays in availability are substantially reduced in the case of mini-series, there appears to be relatively little leeway for intervention with a view to reducing them further.

On the one hand, dubbing in France takes a minimum of two months, which makes it technically difficult to broadcast the English- and French-language versions of mini-series simultaneously.

The purchase by consortia of English- and French-language broadcasting rights could reduce such delays. In the case of coproductions shot simultaneously in English and in French (e.g. "The Tin Flute"), they could be completely eliminated.

#### 4.5 Feature Films on Television

##### (a) Specificity of the Delays

Contrary to series and mini-series, feature films on television are not dubbed specifically for television, unless they were produced for the medium. Consequently, when such products are broadcast<sup>1</sup> on English-language Canadian television networks, the French-language version is available.<sup>2</sup> This means that there is no technical dubbing delay associated with delays in availability for feature films, except for TV films, which are produced specifically for television. In this instance, dubbing takes between four and five weeks.

Generally, at least six months elapse between the broadcast of the original and French-language versions of feature films on Canadian television networks.

##### (b) Factors Which Explain These Delays

At the outset, it appears that nothing in the distribution system prevents the broadcasting of French-language versions shortly after original versions are broadcast. Factors which explain delays in availability are:

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<sup>1</sup> At least 18 months after theatrical exhibition.

<sup>2</sup> This is true where films have been dubbed in France for theatrical exhibition.

- The retention of broadcasting rights

All indications are that American distributors often sell English-language Canadian networks broadcasting rights with the guarantee to restrict the purchase of rights for a set period, usually six months after the broadcast.<sup>1</sup> This explains most of the broadcasting delays noted by French-language broadcasters in Montréal.

- Factors related to prior exhibition of products

According to a number of concerned parties, there is a direct link between delays in exhibiting both versions of feature films in cinemas and delays in broadcasting them on television.

The feature film on television is a product derived from feature films for theatrical release. The fact that the original version is available before the French-language version in cinemas establishes the subsequent discrepancy in availability between the two versions on videocassette and, ultimately, on television.

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<sup>1</sup> According to the popular expression, they sell the "television window."

The following diagram describes the different "windows" for the feature film and its derivatives.

	OV Original version	FLV French version
Year 1		
January		
February	OV of film in cinemas	
March		
April		
May		
June	OV of video- cassette	FLV of film in cinemas
July		
August		
September		
October		
November		FLV of video- cassette
December		
Year 2		
January		
February		
March		
April		
May		
June	OV on television	
July		
August		
September		
October		
November		FLV on television
December		

The factors described earlier explain delays which occur between the release of both versions of recent or highly successful films. For feature films which are several years old, delays are determined by demand for these products from French-language broadcasters.

(c) Avenues for Development

- Examine the legitimacy of allowing the distributor to retain broadcasting rights

A number of the concerned parties we met expressed doubts about the legality of trade practices which penalize French-language broadcasters. Illicit practices and attacks on freedom and consumers' rights were mentioned.

This question merits further study; it should be determined whether or not such practices exist in English Canada. In this instance, it is a question of retaining rights before any subsequent broadcast of the original version. It is highly likely that independent television stations in Canada have similar experiences.

- Assess the possibility of purchasing rights to both versions through consortia

As is the case with mini-series, purchases through consortia would have the advantage of enabling buyers to quickly acquire French-language rights and promptly broadcast American products on the French-language networks. In assessing this option, it is essential to bear in mind that:

- technically, nothing prevents simultaneous broadcasting, as both versions are ready;
  
- English-language broadcasters will have a definite advantage when simultaneous broadcasting occurs. Mention should be made of the considerable success enjoyed among French-language viewers by the world premiere of certain feature films shown by CFCF in Montréal.
  
- French-language broadcasters would also gain by it; it may well be asked if such broadcasters, alone, could assume the cost of this advantage, given the size of the market.



5. CONCLUSIONS

Our analysis of the delays in availability of the French-language versions of American audiovisual products reveals that dubbing cannot in any way be held responsible for the extend of such delays, which precludes seeking effective, realistic solutions in this area.

This study shows that current delays are closely linked to decisive factors<sup>1</sup> and especially to economic ones which determine the structure of the North American distribution market for feature films and television programs.

We believe that avenues for development must be sought at this level.

A distinction must be made between variables which can be realistically altered and those which cannot:

5.1 Limits to intervention

- There exists an imposing tradition in the American feature film and television industries, it seems illusory to hope to change the system or any aspect of it. One has only to think of the debates during the parliamentary commission on Bill 109. For example, exerting pressure so that the French-language market is considered a foreign market, seeking to reduce the number of runs accepted by the U.S. television syndicate or attempting to obtain amendments

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<sup>1</sup> See section 3 of this study.

to the French decree on dubbing<sup>1</sup> strike us as unpromising courses of action.

- It would be preferable to seek Canadian solutions, instead of hoping for change to occur outside Canada, whether in the U.S. or in France.
  
- The limitations of possible courses of action are often linked to the size of the Canadian market (above all, the French-language market) compared with the American one. Any solution which fails to take into account the scope of markets would, sooner or later, be doomed.

## 5.2 Avenues for Development

The analysis of delays in availability of the five products specifically dealt with in this study has enabled us to delineate several areas where intervention may be possible. We have noted that the means of shortening delays respecting feature films and their derivatives (videocassettes and television films) often differ from those relatd to television series and mini-series. We have grouped them together as follows:

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<sup>1</sup> In 1977, a Québec delegation visited France to negotiate this question with French officials. This undertakig provoked a wave of protest in France which led to a strike by French actors and technicians. Since then, several other initiatives have been launched, without success.

- Exploiting the full potential of the traditional market

With respect to feature films, it would be worthwhile to assess the utility of dubbing in Québec some of the many American products which have never been dubbed or exhibited in France, including repertory cinema or more recent films. The profitability of these operations, given the size of the market, and actual demand for such products, should be verified.

Greater centralization of the purchases of English- and French-language rights for products intended for television strikes us a promising course of action. Whether within a consortium, a single corporation such as Radio-Canada/CBC (English- and French-language networks) or ad hoc networks, the position of French-language television would be strengthened in a predominantly English-language North American market. With a view to finding realistic solutions, those responsible for elaborating and assessing these options should take into account their advantages and disadvantages for English- and French-language broadcasters.

- Participate actively in new markets

Traditions respecting distribution and dubbing have still not been established in the videocassette market. Feature films on videocassettes will probably develop in the same manner as feature films shown in cinemas, as the same distributors usually market both products.

On the other hand, it seems important to study in greater detail the market for American products designed specifically for video, which are often documentaries and educational or entertaining "how-to" products. French restrictions on dubbing in Québec do not as yet cover videocassettes, which could make it worthwhile outlet.

It should be noted that it costs less to dub this type of production, as there is rarely more than one voice, and little artistic intervention. Once again, it would be necessary to verify whether or not savings in dubbing costs might enable the distributor to profitably market French-language versions on the Québec market alone.

- Reassess problems related to delays according to new television technologies<sup>1</sup>

Even as we assess the possibility of reducing delays in availability of the French-language versions of American audiovisual products, new multiple-channel television sets are already being marketed in the U.S.<sup>2</sup> In addition to offering high-quality stereophonic sound, the sets allow spectators to select one of two languages for the same program.

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<sup>1</sup> See "Canada Looks at Stereo TV" by John Terry in The Broadcaster, August 1984.

<sup>2</sup> MTS: multi-channel sound.

In the Canadian market, this would imply that in certain instances, the English- and French-language versions could be presented simultaneously by a Canadian broadcaster, or, possibly, by an American one, on cable.

For the time being, it appears that Canadian broadcasters are not prepared to assume the cost of converting to stereophonic broadcasting.<sup>1</sup> Consequently, American and Japanese producers (Zenith; Hitachi, Panasonic and Sanyo) seem to be adopting a wait-and-see attitude before marketing the television sets or adapters in Canada.

Stereophonic broadcasting has been operated commercially in the United States since last summer. It would certainly be in Canada's interest to examine a number of American operations, such as that of station KTLA in Los Angeles, which broadcasts in English and Spanish for the benefit of the large Hispanic community in the region. The three major networks are still developing projects; ABC and NBC expect to launch theirs within two years.

The Department of Communications must take into account these major developments in seeking realistic, effective solutions for reducing delays in availability of dubbed television programs. It must assess the economic feasibility of stereophonic television in Canada and indentify and analyse its implications with regard to broadcasting policies.

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<sup>1</sup> CTV estimates that it would cost between \$3 million and \$4 million.

It must also take into account the usefulness of such technologies to Canadian viewers, whether to enable them to make maximum use of videotape recorders, or to allow them to simultaneously view the French-language versions of their favourite American programs.

APPENDICES

APPENDIX A

Definition of Terms in Table 1



Definition of Terms in Table 1

Detection

A phonetic detection specialist locates all labials on the original soundtrack.

Adaptation/Translation

A translator and an adaptor (or the same person) translate the text and adapt the translation to the characters, situations, lip movements and so on.

Calligraphy

The translated text is written in cursive script on the lip-synch band which is displayed across the bottom of the screen to enable the actors to read it while watching the actors' movements on the screen. Cursive script must graphically illustrate the intonation of words and sentences (for example, it must be cramped for a sentence which is to be spoken rapidly and well spaced for one which is to be spoken slowly).

Production schedule and research/actors

Work of the stage director.

Rehearsal with actors

This rarely occurs; actors must be able to immediately adapt to the text and the situation.

Recording

The original version is shown shot by shot on the screen, with the lip-synch band. The actors "act" the text, which is recorded; if need be, the take is repeated after each shot.

Editing

During this phase, recordings of the French-language version are spliced together.

Mixing

The text track is mixed with the sound track (sound effects, noise and ambiance) and the music track.

Copies

Copies are made of the final French-language version.

APPENDIX B

Methodology Respecting the Measurement of Delays

Methodology

To measure delays in availability between the original and the French-language versions of audiovisual products, we established a sample of titles for each type of product.<sup>1</sup>

Feature films: We effected a special compilation on a sample of 48 American films certified in 1983 and 1984 by the Bureau de surveillance du cinéma du Québec (BSCQ). The following information was gathered with respect to each film dubbed in French:

(a) The date the exhibition visa was issued by the Bureau de surveillance du cinéma du Québec for the original version.

Source: List of films certified, Bureau de surveillance du cinéma du Québec, 1983-1984.

(b) The date of the first theatrical release of the French-language version in Paris.

Source: "Le film français."

(c) The date of issue of the visa for the French-language version.

Source: List of films certified, Bureau de surveillance du cinéma du Québec, 1983-1984.

This compilation enabled us to determine delays which occurred between the release of the original version in Montréal, that of the French-language

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<sup>1</sup> Except for feature films on television, which would have demanded much more extensive research.

version in Paris and the availability of the French-language version in Montréal.<sup>1</sup>

Videocassettes: Among the sample of feature films, 20 titles were selected to determine the delay between the release on videocassette of the original and French-language versions of the films.

Sources: Marketing services of MPA Video Distributors.

Series: Eight series were selected to measure delays between the first run of the original version and the first run of the French-language version in Montréal. We know that all of the series were broadcast in France during the winter of 1985, while the study was being carried out.

Sources: Interviews with broadcasters.

Mini-Series: Nine mini-series were chosen for the purpose of carrying out the same analysis. We were unable to obtain any information for France in this respect.

Sources: Interviews with broadcasters.

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<sup>1</sup> These are indicators of the extent of delays as data were gathered on the basis of the dates of delivery of visas, not according to the dates the films were released in Montréal. However, the results are quite accurate. Appendix C lists the films in the sample, the dates certificates were issued and the dates of theatrical release in Paris.

APPENDIX C

List of Feature Films in the Sample and  
Measurement of Delays

## U.S. Feature Films

TITLE	PRODUCER	VISA OV/MONTRÉAL	FRENCH TITLE	RELEASE OF FLV/PARIS	VISA FLV/MONTRÉAL
Sophie's Choice	Universal	January 1983	Le choix de Sophie	March 1983	April 1983
The Hunger	U.A.	January 1983	Les prédateurs	June 1983	November 1983
Comeback	Fox	January 1983	Les évadés du triangle d'or	June 1984	August 1983
High Road to China	Warner	February 1983	Les aventuriers du bout du monde	May 1983	June 1983
Frances	Universal	February 1983	Frances	September 1983	November 1983
The Outsiders	Warner	March 1983	Les inadaptés	September 1984	March 1984
The King of Comedy	Fox	March 1983	La valse des patins	May 1983	July 1983
Blue Thunder	Columbia	March 1983	Tonnerre de feu	August 1983	June 1983
Man, Woman & Child	Paramount	March 1983	Un homme, une femme, une enfant	September 1983	December 1983
Exposed	U.A.	March 1983	Surexposé	November 1983	-
Flashdance	Paramount	April 1983	Le feu de la danse	September 1983	December 1983
Psycho II	Universal	April 1983	Psycho II		August 1983

## U.S. Feature Film (continued)

TITLE	PRODUCER	VISA OV/MONTRÉAL	FRENCH TITLE	RELEASE OF FLV/PARIS	VISA FLV/MONTRÉAL
Octopussy	U.A.	May 1983	Octopussy	October 1983	July 1983
Return of the Jedi	Fox	May 1983	Le retour de jedi	October 1983	June 1983
Space Hunter	Columbia	May 1983	Guerrier de l'espace	September 1983	
Tender Mercies	Universal	May 1983	Tender Mercies	October 1983	
Breathless	Orion	May 1983	A bout de souffle	June 1983	August 1983
Wargames	U.A.	May 1983	Jeux de guerre	December 1983	February 1984
Superman III	Warner	June 1983	Superman III	August 1983	August 1983
The Survivors	Columbia	June 1983	Les rescapés		January 1984
Trading Places	Paramount	June 1983	Un fauteuil pour deux	November 1983	November 1983
Twilight Zone	Warner	June 1983	La quatrième dimension	February 1984	February 1984
Mr. Mom	Fox	July 1983	Monsieur maman	May 1984	November 1983
National Lampoon's Vacation	Warner	July 1983	Bonjour les vacances	June 1984	July 1984



U.S. Feature Films (continued)

TITLE	PRODUCER	VISA OV/MONTRÉAL	FRENCH TITLE	RELEASE OF FLV/PARIS	VISA FLV/MONTRÉAL
Staying Alive	Paramount	July 1983	Staying Alive	October 1983	October 1983
Class	Orion	July 1983	Un collège de classe	November 1983	January 1984
Jaws III	Universal	July 1983	Les dents de la	December 1983	December 1983
Strange Brew	Universal	August 1983			
The Big Chill	Columbia	August 1983	Les copains d'abord	March 1984	March 1984
Risky Business	Warner	August 1983	Quelle affaire	March 1984	May 1984
Zelig	Warner	August 1983	Zelig	September 1983	July 1984
Daniel	Paramount	September 1983		March 1984	
Eddie and the Cruiser	R. Malo	September 1983			
Nightmares	Universal	September 1983			
Brainstorm	U.A.	September 1983	Le projet brainstorm	February 1984	August 1984
Beyond the Limit	Paramount	September 1983			

U.S. Feature Films (continued)

TITLE	PRODUCER	VISA OV/MONTREAL	FRENCH TITLE	RELEASE OF FLV/PARIS	VISA FLV/MONTREAL
The Right Stuff	Warner	October 1983	L'etoffe des heros	May 1984	July 1984
Never Say Never Again	Warner	October 1983	Jamais plus jamais	November 1983	December 1984
Rumble Fish	Universal	October 1983	Rusty Hanes	February 1984	September 1984
Under Fire	Orion	October 1983	Under Fire	June 1984	
Yentl	U.A.	November 1983	Yentl	April 1984	March 1984
Angelo My Love	Pan-Can	November 1983			
Gorky Park	Orion	November 1983	Gorky Park	February 1984	July 1984
Terms of Endearment	Paramount	November 1983	Tendres passions	April 1984	March 1984
Silkwood	Fox	December 1983	Le mystere Silkwood	April 1984	September 1984
Scarface	Universal	December 1983	La balafre	March 1984	March 1984
To Be or Not to Be	Fox	December 1983	Être ou ne pas être	February 1984	February 1984
Christine	Columbia	December 1983	Christine	January 1984	January 1984

U.S. Feature Films (continued)

TITLE	PRODUCER	VISA OV/MONTRÉAL	FRENCH TITLE	RELEASE OF FLV/PARIS	VISA FLV/MONTRÉAL
Broadway Dany Rose	Orion	January 1984		October	
Unfaithfully Yours	Fox	January 1984	Faut pas en un drame	April 1984	April 1984
Star 80	Warner	February 1984	Star 80	February 1984	August 1984
Foot Loose	Paramount	February 1984	Footloose	May 1984	
Harry & Son	Orion	February 1984	L'affrontement	March 1984	August 1984
Splash	Paramount	March 1984	Splash	October 1984	August 1984
Police Academy	Warner	March 1984	Académie de police	September 1984	August 1984
The Hotel New Hampshire	Orion	March 1984	L'Hôtel New Hampshire	September 1984	April 1985
Scandalous	Orion	March 1984			
Purple Hearts	Warner	March 1984			

U.S. Feature Films (continued)

TITLE	PRODUCER	VISA OV/MONTREAL	FRENCH TITLE	RELEASE OF FLV/PARIS	VISA FLV/MONTREAL
Swing Shift	Warner	April 1984			
This is Spinal Tap	Pan-Can	April 1984			
Moscow on the Hudson	Columbia	April 1984	Moscou à New York	November 1984	October 1984
The Natural	Columbia	May 1984	Le meilleur		October 1984
Startrek III	Paramount	May 1984			
Breakin'	U.A.	May 1984	Break, des danseurs de rue		October 1984
Gremlins	Warner	May 1984	Gremlins	December 1984	November 1984
Indiana Jones	Paramount	May 1984	Indiana Jones	September 1984	September 1984
Once Upon a Time in America	L.N. Films	May 1984	Il était une fois en Amérique	July 1984	September 1984

U.S. Feature Films (continued)

TITLE	PRODUCER	VISA OV/MONTRÉAL	FRENCH TITLE	RELEASE OF FLV/PARIS	VISA FLV/MONTRÉAL
Pope of Greenwich Village	U.A.	June 1984	Pape de Greenwich Village	January 1985	
Purple Rain	Warner	July 1984	Purple Rain	February 1985	October 1984

Other Feature Films

Gandhi	Columbia/GB	January 1983	Gandhi	March 1983	March 1983
Year of Living Dangerously	U.A./Australia	January 1983	L'année de tous les	June 1983	October 1983
The Pirates of Penzance	Universal/GB	February 1983			
Betrayal	Fox/GB	March 1983	Trahison conjugale	January 1984	
Monty Python's The Meaning of Life	Universal/GB	March 1983	Monty Python Le sens de la vie	June 1983	September 1983
Local Hero	Warner/GB	March 1983		March 1983	
Gregory's Girl	Astral/GB	April 1983	Une fille pour Gregory	June 1984	September 1984

Other Feature Films (continued)

TITLE	PRODUCER	VISA OV/MONTRÉAL	FRENCH TITLE	RELEASE OF FLV/PARIS	VISA FLV/MONTRÉAL
Merry Christmas Mr. Lawrence	Malo/GB-Japan	July 1983	Furyo	June 1983	August 1983
Starstruck	Pan-Can/Australia	July 1983			
Educating Rita	Columbia/GB	September 1983	L'éducation de Rita	January 1984	February 1984
Lonely Hearts	Astral/Australia	January 1984			
The Dresser	Columbia/GB	January 1984	L'habilleur	April 1984	April 1984
Greystoke Legend of Tarzan	Warner/GB	March 1984	Greystroke	October 1984	October 1984
Countryman	Pan-Can/GB	March 1984			
Champions	Pan-Can/GB	April 1984			

APPENDIX D

List of Videocassettes in the Sample and

Measurement of Delays

Videocassettes

	<u>Release of OV</u>	<u>Release of FLV</u>
High Road to China	June 15, 1983	Fall 1983
Frances	February 1984	August 1984
The Outsiders	August 1983	Summer 1984
Psycho II	October 1983	July 1984
Tender Mercies	Summer 1983	Fall 1984
Twilight Zone	December 1983	Summer 1984
Jaws III	December 1983	Fall 1984
Tems of Endearment	June 1984	October 1984
Unfaithfully Yours	August 1984	October 1984
Footloose	August 1984	December 1984
Star 80	March 1984	Late 1984 - Early 1985
Once Upon a Time in America	February 1985	February 1985
The Big Chill	August 1984	not yet released
Never Say Never Again	February 1984	not yet released
The Right Stuff	June 1984	not yet released
Yentl	September 1984	not yet released
Silkwood	June 1984	not yet released
Scarface	June 1984	not yet released
Broadway Dany Rose	July 1984	not yet released
Splash	September 1984	not yet released



APPENDIX E

List of Series and Mini-Series in the Sample and  
Measurement of Delays

Series  
(First Run)

TITLE	ORIGINAL VERSION	FRENCH-LANGUAGE VERSION
Soap	Fall 1982	Not yet broadcast
Hill Street Blues	Fall 1982	Not yet broadcast
Starsky & Hutch	Not yet broadcast	Fall 1984
Lottery	Not yet broadcast	Not yet broadcast
Magnum P.I.	Fall 1981	Fall 1984
Dallas	Winter 1978	Fall 1984
Fame	Not yet broadcast	Not yet broadcast
Eight is Enough	Fall 1981	Fall 1983

Mini-Series

TITLE	ORIGINAL VERSION	FRENCH-LANGUAGE VERSION
Thorn Birds	1982-83 season	1983-84 season
A.D. Anno Domini	1984-85 season (winter)	1985-86 season (fall)
Women of Subsistance	1984-85 season	1985-86 season
Ellis Island	1984-85 season (fall)	1985-86 season (fall)
Master of the Game	1983-84 season (spring)	1984-85 season (fall)
Princess Daisy	1983-84 season (fall)	1984-85 season (fall)
Scruple	1983 season	1984-85 season
Pirate	1982-83 season	1984-85 season
A Women Named Golda	1982 season	1984-85 season

APPENDIX F

The Québec Dubbing Industry

### The Québec Dubbing Industry

Dubbing studios and associated laboratories represent assets of \$20 million and have an annual turnover of \$2 500 000. Québec dubbing firms provide employment for over 500 professionals and technicians on a permanent or contractual basis, and pay wages or fees totalling \$1 900 000 a year.

Of a total of 4 000 hours of foreign programs or series, including reruns broadcast during the 1983-84 season by Radio-Canada, Radio-Québec and Télé-Métropole, less than 20 percent were dubbed in Canada. Had 60 percent been dubbed in Canada, representatives of the studios estimate that the industry's turnover would have been five times higher and that it would have paid between \$9 million and \$10 million in wages and fees.

Source: The Association québécoise des industries techniques du cinéma et de la télévision inc. Excerpt from a brief submitted to the CRTC.

APPENDIX G

List of Persons Interviewed

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André Séguin, Head of Purchasing Department - Drama and Documentaries,  
Radio-Canada

André Mongeon, Head of Purchasing Department - Feature Films, Radio-Canada

Claude Blain, Président-directeur général, Réseau TVA

Pierre Aumais, Film Service Director, Télé-Métropole

Bernard Montigny, legal adviser, Télé-Métropole

Don Shapiro, Vice-President of Marketing and Human Resources, MPA Video  
Distributors

Gilles Bérault, managing director, Vidéoglobe (and president of the  
Association des distributeurs de films du Québec until October 1984)

Jean-Claude Grunler, president, Vidéogram

Robert Meunier, Directeur à la diffusion et à la promotion, Société Générale  
du Cinéma

Hélène Lauzon, Directrice du service des studios, Sonolab

Yordan Nicolov, Président-directeur général, Cinélume

Christiane Bélanger, Director, Dubbing Sound Studios and Editing Rentals,  
Bellevue-Pathé

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STUDY OF DELAYS IN AVAILABILITY OF  
 FRENCH-LANGUAGE VERSIONS OF U.S.  
 AUDIOVISUAL PRODUCTS IN CANADA

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