



**National Film Board**

**Grants and Contributions**

**Program Evaluation**

**March 2010**

**National Film Board  
Grants and Contribution  
Program Evaluation  
February 2010**

TABLE OF CONTENTS

SECTION	PAGE #
<b>1- Program profile</b> a. About the NFB b. G&C program description c. Key stakeholders d. Use of resources e. Logic Model	2
<b>2- Program environment</b> a. Related Programs b. External Environment	6
<b>3- Evaluation context</b>	7
<b>4- Methodology</b>	8
<b>5- Relevance and rationale</b> a. Continued need for program b. Alignment with the NFB's Strategic Outcome c. Alignment with federal government priorities d. Alignment with Federal roles and responsibilities	9
<b>6- Performance (effectiveness, efficiency and economy)</b> a. Achievement of Expected outcomes b. Demonstration of Efficiency and Economy	13
<b>7- Success and Outcomes: Key findings</b> a. Immediate outcomes b. Intermediate outcomes c. Long-term outcomes	14
<b>8- Recommendations and Management Response</b>	21

## **1. Program Profile**

### **1a. About the NFB**

The NFB's mandate, as set forth in the *National Film Act*, 1985, is to "produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations." The mission of the NFB is to reflect Canada, and matters of interest to Canadians, to Canada and the rest of the world through creating and distributing innovative and distinctive audiovisual works based on Canadian points of view and values.

### **1b. Grants and Contributions program description**

Renewed March 21, 2005, the NFB G&C Program is set at \$250,000, and represents less than 0.4 percent of the overall operational budget of the NFB. The program consists of the following:

- 1- \$15,000 in grants in support and promotion of Canadian cinematography
- 2- A contributions program of \$235,000 in support and promotion of Canadian cinematography.

The overall G&C program was conceived to promote Canadian films and filmmakers and to provide the industry with various forms of ongoing support. In general, recipients are Canadian individuals and not-for-profit organizations. The maximum amount awarded to any one recipient is \$25,000. The purpose of the NFB's assistance is to support recipients' film-related activities.

The NFB's Grants and Contributions Program is primarily used for festival support and awards, and for the support of film cooperatives. Festival sponsorships and awards, which make up approximately 2/3 of the G&C program, consist of cash contributions made as part of a partnership agreement. These festivals are geared towards animation, documentary and new-media projects, and their foci are aligned with the NFB's mandate (i.e.: emerging filmmakers, Aboriginal filmmakers, subject matter with a cultural, regional or linguistic focus and new media). The awards given to filmmakers recognize projects in documentary or animation at a particular festival. Support is intended to cover all major regions.

The remaining 1/3 of the program is allocated for the support of filmmakers through their local film co-operatives, particularly those located in the regions. Film co-ops are assisted with production funding and training/mentorship for their members. These training contributions extend the NFB's work in training filmmakers, facilitating the exchange of knowledge and nurturing creativity, allowing the NFB to connect with emerging talent in the local filmmaking community.

## **Breakdown by type of Grant and Contribution**

<b>2005-2010</b>	<b>\$ Spent</b>	<b>Number of G&amp;Cs</b>
Grants - Awards	\$58,695	26
Contribution - Canadian Festivals and other non profit organizations supporting canadian cinema	\$ 673,993	131
Contribution - Training Programs	\$461,120	101
<b>TOTAL G&amp;C Year 1 through 5:</b>	<b>\$1,193,808</b>	<b>258</b>

## **Breakdown by region**

<b>GRANTS &amp; CONTRIBUTIONS</b>	<b>Totals per region 2005-2010</b>	<b>%</b>
Bristish Columbia	19,500 \$	2%
Alberta	216,050 \$	18%
Saskatchewan	63,700 \$	5%
Manitoba	51,000 \$	4%
Ontario	347,608 \$	29%
Québec	231,850 \$	19%
New Brunswick	49,000 \$	4%
Nova Scotia	94,200 \$	8%
Prince Edward Island	45,000 \$	4%
Newfoundland & Labrador	47,000 \$	4%
International	28,900 \$	2%
<b>GRAND TOTAL</b>	<b>1,193,808 \$</b>	<b>100%</b>

### **1c. Key Stakeholders**

- Festivals and non-profit professional associations dedicated to recognizing exceptional achievements in Canadian film (such as the Canadian Academy of Film and Television)
- Film cooperatives, which offer a range of courses, workshops, labs and other supports for small, independent (non-commercial) filmmakers.
- Individual Canadian filmmakers (recipients of awards and travel grants)
- Foreign individuals, in exceptional cases (qualified as winners of film competitions run as part of festivals)
- General public (participating at the NFB funded events in festivals)

## 1d- Use of resources

	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010 (forecast)
# of Grants	5	6	5	6	4
# of Contributions	48	57	39	44	44
Total Grants & Contributions	53	63	44	50	48
Total FTE	0.47	0.47	0.47	0.47	0.47
Total Administrative Cost*	\$52,334	\$53,643	\$54,876	\$55,699	\$56,535

\*The administrative cost is not a part of the G&C program allocation

The Grants & Contributions allocation of \$250,000 is funded from the NFB's existing resources. The program planning is done within each branch. As the Grants and Contributions Program is included in the branches' operational budgets, the same type of financial controls apply to the G&C monitoring process: yearly budgets approval and monthly reviews. The G&C allocations are earmarked each year, and specific projects are created in the financial system (Oracle) to track budgets and costs. The financial advisor for each branch is responsible for the planning, budgets and reviews.

## 1e – Logic Model



## 2. Program Environment

### 2a. Related programs

The NFB has been a participant (since the first meeting, on July 15, 2008) in the Federal Funding of Film and Media Arts Festivals in Canada Working Group, led by the Film & Video Policy & Programs branch at Canadian Heritage. The working group was created to encourage collaboration among federal festival funders through information sharing and to examine larger policy questions concerning federal funding of film festivals, such as exploring future options for funding the range of clients within the film festivals community. The working group is comprised of the following government entities, which provide film festival funding on a larger scale than the NFB, and have a formal application process:

Canada Council for the Arts, Telefilm, Canada Department of Foreign Affairs and International Trade, Department of Canadian Heritage (*Portfolio Management Arts Presentation Canada / Film & Video Policy and Programs Arts Development and Programs / Community Engagement Directorate / Trade and Investment Development*).

In fall 2008, it was decided that a sub-working group on harmonization and collaboration at the analysts/managerial level would be formed to examine the harmonization of application forms and collaboration among festival funders through information sharing. This discussion would assist the main working group in their examination of program alignment and other issues related to film festival funders.

The financial statements of the film cooperatives indicate who their funders are. They typically receive money from all levels of government. At the federal level, Canadian Heritage, Telefilm Canada, Human Resources and Skills Development Canada, Canada Council for the Arts and CBC/Radio-Canada are recurrent funders. It should be noted, however, that the NFB's contribution is unique from other federal agencies in terms of its expected results. (Further discussed in Section 7)

Outside of the G&C program, the support offered to emerging filmmakers by provinces and territories varies substantially in terms of the priority placed on the film production sector and several do not have the resources available to invest in this area. Other federal agencies intervene primarily in the form of financial assistance. The NFB's G&C program complements the institution's overall mandate to fulfill a direct mentorship role with its initiatives. It allows emerging filmmakers to have access to training experience and to experiment in content, technique and form—in a supportive environment.

## **2b. External environment**

Since its founding, the NFB has committed to making films accessible to audiences and to ensuring that screenings provide anchorage for social interaction and change. The global digital transformation is altering in fundamental ways how audiences are consuming and interacting with audiovisual media. Engaging with content online or through mobile phones and other hand-held devices has already overtaken traditional television viewing among the younger demographic. As more Canadians engage with the digital world, they expect a full range of offerings, including audiovisual programming. The high level of engagement with Canadian cultural content on these new platforms shows that the demand is significant for this type of programming. The digital environment requires new creative approaches, new audiovisual languages and grammars, new ways of engaging with audiences as creators, new business models and workflows.

As a result of the global digital transformation, the G&C program has focused some of its support to festivals that encourage excellence in new-media and new-platform projects, bringing to light future industry trends. More awards are being given to creators in new-media projects. In addition, the amount per contribution has decreased over time in order to support more targeted festivals. Over the years, the NFB has increased its funding for festival events that are inclusive of a larger audience (as is the case for Toronto International Film Festival's free events), going beyond events targeted exclusively for the film industry.

The characteristics of the digital era are interactivity, mobility, control of time, user-generated material and a general democratization of media. There is an increase in the number of people making use of production services, as production equipment is more available than it used to be. The film cooperatives provide a point of entry for aspiring filmmakers interested in participating in filmmaking workshops. In addition, the climate for arts funding has become increasingly difficult for co-operatives. The G&C program has maintained its support to community of filmmakers in the regions through their cooperatives.

## **3. Evaluation Context**

The evaluation provides evidence for reporting on the NFB's Grants and Contributions (G&C) program, and will be used for decision-making on program continuation by March, 2010. This report is based on research done internally by the Strategic Planning department, in conjunction with an external consultant. This evaluation is done in compliance with section 42(1) of the *Financial Administration Act* and section 6.5.3 of the Treasury Board's *Policy on Transfer Payments*.

This evaluation examines the extent to which the NFB's Grants and Contribution's program has been successful in achieving the objectives stated in the terms and conditions of the program approved in March 2005. It examines the core issues of Annex A of the Treasury

Board Secretariat's *Policy on Evaluation* and, more specifically:

- Relevance and rationale for the program (Does it respond to a demonstrable need of Canadians? Is it in line with the strategic outcome of the NFB and with the priorities of the federal government? What are the federal roles and responsibilities in delivering the program?)
- The program's performance (effectiveness, efficiency and economy): Has it achieved its expected outcomes? Is it an efficient and effective use of resources?)

Finally, the section entitled "Success and Outcomes" (section 7) summarizes key findings on the linkages between the G&C's stated objectives and the specific results achieved.

The evaluation covers the five year period of the Grants and Contribution renewal agreement (April 1st, 2005- March 31st, 2010)

#### **4. Methodology**

This evaluation provides an understanding of the program within its environment in order to assess its relevance and continued need. It draws upon the objectives and intended results of the program. Due to the characteristics of the program and the circumstances of the evaluation, a non-experimental methodology was selected, with information collected through interviews with program staff, managers and stakeholders, administrative documents, as well as a literature review.

A total of seven G&C recipients, representing a cross-section of the organizations and individuals funded through the G&C program were interviewed.

Interviewees were selected based on their activities and mandates, a process that prevents an evaluation biased towards one type of recipient. Four festivals were interviewed, the Hot Docs Canadian International Documentary Film Festival, the imagineNATIVE Film and Media Arts Festival, the Vancouver Asian Film Festival and the Festival du film de l'Outouais, representing festivals with national and international presences. Two filmmaking cooperatives were interviewed, the Centre for Art Tapes and the New Brunswick Film Cooperative, representing filmmaker training and support centers. And, finally, one grant recipient, Dennis Allen, was interviewed, representing the five to six filmmakers who are annually awarded by the G&C program grants for excellence in filmmaking.

The literature review consists of analyses (governmental and independent) of the needs of the Canadian film industry, the 2009 federal budget, the NFB's Program Activity Architecture (PAA) and Strategic Review.

Several administrative documents were consulted. These include the current G&C renewal

agreement, partnership agreements and reports from festivals and cooperatives, as well as expenditure reviews. The expenditure reviews were consulted regarding implementation and financial monitoring of the program, to evaluate its financial efficiency and management strategy. The information retrieved from these reports is complemented by interviews with parties responsible for administering the program.

Limitations:

<b>2005-2010</b>	<b>Number of G&amp;Cs</b>	<b>Unique Recipients</b>
Grants - Awards	26	26
Contribution - Canadian Festivals and other non-profit organizations supporting Canadian cinema	131	61
Contribution - Training Programs	101	32
<b>TOTAL G&amp;C Year 1 through 5:</b>	<b>258</b>	<b>119</b>

The G&C program gave 26 grants to filmmakers (based on project merit), and 232 contributions to festivals, training programs and other organizations to 93 unique organizations (61 to festivals and other non-profit organizations, 32 to training programs), with several organizations receiving funding more than once during the 5 year term.

Due to time constraints, it was possible to interview only a small cross-section of the filmmakers, festivals and cooperatives who received support through the G&C program. The 7 interviewees represent 6% of the total number recipients over the five year period. This analysis presupposes that, as the seven represent the breadth of organizations funded by the G&C program, the evaluation will reflect the reality of the program when drawing conclusions.

Wherever possible, the lack of interview data has been supplemented by the annual reports of G&C recipients.

## **5- Relevance and rationale**

### **5a. Continued need for program**

The G&C program responds to the needs of Canadians through its support of organizations that provide opportunities for training and/or career development for emerging filmmakers. The film production sector is a major employer in Canada and the total volume of film and television production has been steadily on the rise for many years (CFTPA Industry Profile). A review of training in the film and video industry in four provinces conducted by Mercadex International (2002) found that effective training programs for

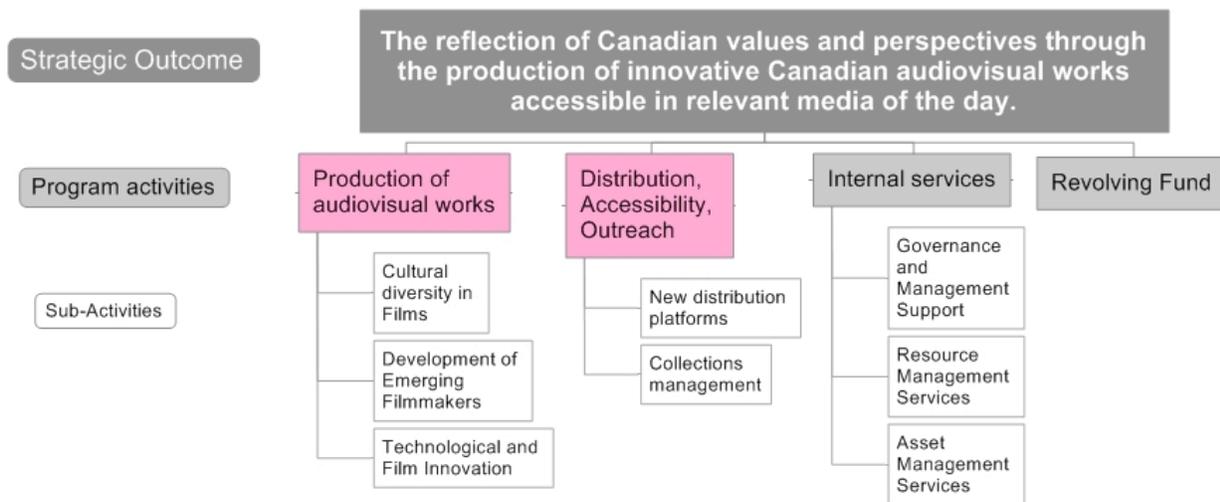
new entrants to the industry are key to industry development, as is ongoing professional development for current industry practitioners. Therefore, the film and video sector is a component of the Canadian economy that would be put at risk without effective training programs at all levels, programs that ensure the industry has a continued supply of qualified new entrants. Further, the current economic crisis highlights the need for training and retraining in a future knowledge-based economy. Support for filmmakers and creators in areas of new technology creation will position Canada at the forefront of cultural innovation. Numerous studies have found that there are not enough programs that bridge the gap between the educational system and a professional career. This issue was a theme of an extensive study in 2005 of training issues in the Canadian film and television industry by the Cultural Human Resources Council (CHRC), entitled *Fast Forward: Recommendations for a National Strategy for the Film and Television Industry*. This report identified the NFB's bridge-building between formal education and a career in the film industry as "very important," and recommended that it be recognized and utilized to the fullest extent possible. The national training schools were identified as key players responsible for, along with academic institutions, promoting and linking with the NFB via placements, co-ops, mentorships and distribution of emerging filmmakers' films. The G&C program responds to a need to connect with and to support creators from all regions. It also allows the NFB to connect with new talent, as well as independent artists who otherwise would not have a significant presence in the industry.

Filmmaking cooperatives, non-profit organizations and festivals are needed – and exist – in regions and communities all over Canada to engage the population and to highlight the diversity of the nation's communities as well as the local, regional and national discourses that are important to Canadians. This program need is aligned with one of the stated objectives of the Canadian Multiculturalism Act, which is to "benefit and promote the understanding that multiculturalism reflects the cultural and racial diversity of Canadian society and acknowledges the freedom of all members of Canadian society to preserve, enhance and share their cultural heritage". By offering small contributions to numerous (approximately 50 per year) festivals and organizations, the G&C program is able to respond to the need for this diversity itself. It also responds to a need of Canadians by making their culture accessible to them, and by helping to bring them together in shared experiences of it.

The support offered to emerging filmmakers, festival and other non profit organizations is therefore the most efficient way, within the NFB's mandate, to achieve the objectives of the G&C program.

## **5b. Alignment with the NFB's Strategic Outcome**

The objectives of the NFB's Grants and Contributions Program are aligned with the NFB's strategic outcome and with the activities and sub-activities of its Program Activity Architecture (PAA). The following chart indicates the sub-activities directly linked to the Grants and Contributions Program (highlighted in pink):



As indicated in the PAA, the NFB supports aboriginal and culturally diverse groups' points of view by producing audiovisual works that reflect their realities. The NFB nurtures creative talent in Aboriginal, regional and ethno-cultural communities through the implementation of many training and development initiatives, and it thereby strengthens film production in these communities throughout Canada. Also, underlying all NFB initiatives is a commitment to linguistic duality and support for Canada's official-languages minority communities.

The NFB's strategic plan laid out the objective to nurture and revitalize emerging filmmaker programs, as well as adapting them to new technologies and extending their reach into all regions of the country. The support to film cooperatives in the regions through the Grants and Contributions Program supports this objective and helps create a nationwide database of this pool of emerging talent.

The NFB's support for festivals is aligned with the organization's Wide Accessibility and Democratic Engagement strategic objective, which strives to make its works readily and widely accessible to Canadian and international audiences on all relevant platforms of the day. The G&C program also creates the opportunity for the NFB to connect with audiences and filmmakers from diverse communities.

### 5c. Alignment with federal government priorities

There are clear, demonstrable examples where the G&C program objectives are aligned with federal government priorities. Support for arts and culture was re-affirmed by the Government in Budget 2009. As the Budget Plan notes, "*culture reflects who we are as a nation, how we see ourselves, and how we appear to the world.*" Budget 2009 provided additional funding to the National Arts Training Contribution Program (NATCP)

administered by Canadian Heritage, which offers support to several training institutions across Canada. This investment reflects the intent of the Government to ensure that Canada is internationally recognized as a cultural hub.

The support to film cooperatives and emerging filmmakers provided through the G&C program is aligned with this government priority as it provides training that creates opportunities for Canadian filmmakers to produce their first commercial audiovisual works and help prepare them to participate fully in Canada's economy and the knowledge-based professions of which it is comprised. Such skills training is done in a production environment where innovation, whether technical or cinematographic, is fostered.

The G&C program is also in line with the specific priorities of the Department of Canadian Film & Video Policy & Programs. The support of the program for festivals, non-profit organizations and cooperatives helps grow, and reach, new audiences for Canadian film. The diversity of films fostered by the program creates more opportunities for Canadians to reflect on issues pertinent to them. The awards given through, and supported by, the program invest in excellence, ensuring a strong, constantly developing film industry. By investing in organizations that emphasize and showcase innovation in new media, the program offers support for Canadian filmmakers harnessing new technologies. Finally, by working to strengthen and develop opportunities to make and present Canadian film, the program contributes to the ongoing achievements of the Canadian film industry in reaching international audiences.

#### **5d. Alignment with federal roles and responsibilities**

The Grants and Contributions program supports two outcomes related to social affairs within the Canada Performance Report 2008-2009: (1) a diverse society that promotes linguistic duality and social inclusion, and (2) a vibrant Canadian culture and heritage. The Government of Canada's overall role in these outcomes is to develop program activities that *"provide Canadians the opportunities to express and share their diverse cultural experiences with each other and the world."* (Canada Performance Report 08-09). The January 2009 Budget states: *"We will provide new support for the promotion of Canadian heritage and culture, through events and exhibitions, national parks and heritage sites, broadcasting and community newspapers, the arts, tourism and sport."* The Government's Economic Action Plan (January 27, 2009) states: *"Culture reflects who we are as a nation, how we see ourselves within our country, and how we appear to the world. Day-to-day, Canadians experience the essence of this rich and diverse country through the imagery and words of its artists, through works which demonstrate the best of talent."* Also, as noted in Canada's Performance Report (2008-2009), *"a vibrant Canadian culture and heritage"* is one of the thirteen strategic outcome areas of the Government of Canada.

The NFB's G&C program is aligned with this role. Through its financial support to festivals and cooperatives that adopt its mandate to support Canada's variety of regional, linguistic and cultural communities, the program supports diversity in the reflection of Canadian values and fosters democratic participation. This contribution is a direct result of its

engagement of a plurality of local, regional and national discourse. This program offers the response lacking in the private sector, offering a voice to under-served communities and to those innovating in new forms of audiovisual expression.

In light of these efforts, the G&C program supports the government's role in the preservation and enhancement of multiculturalism, by ensuring that culturally, regionally, linguistically diverse as well as Aboriginal filmmakers continue to enrich and innovate Canadian culture and values.

## **6- Performance (effectiveness, efficiency and economy)**

### **6a. Achievement of Expected outcomes**

*Assessment of Progress towards expected outcomes (extent to which the program has been delivered as planned)*

Performance Monitoring

#### Financial monitoring

The NFB drafts letters of agreement or contracts outline amounts and objectives. These are signed by the authorized director according to the Financial Signing Chart Authority Chart. The financial advisor receives a copy of all agreements and is responsible for monitoring the costs and budget on a regular basis. An annual spending report is also an accountability tool that is produced by the senior financial advisor.

#### Other monitoring/reporting tools

##### *Festivals:*

- Post mortem with the major festivals
- Meetings with partners to discuss whether objectives are met, to establish new objectives and adjust G&C spending to new realities of the marketplace.
- Audience measurement: some festivals figures

##### *Film Cooperatives:*

- Annual report on use of funds provided by the NFB
- Non-audited financial statements
- Where the funding goes toward the support of particular films, the NFB receives a list of the films that have benefitted and are invited to an annual screening.
- Copies of audiovisual works supported through the contribution.
- Copies of newsletters and promotional material (where the NFB is appropriately credited).

## **6b. Demonstration of Efficiency and Economy**

### *Governance structure*

The NFB has a detailed Financial Authority procedure in place, with a specific description for G&C transfers. Contributions must be authorized by the branch's director general, the Chief Financial Officer or the Film Commissioner.

Departmental financial action plans demonstrate that the transfers are planned and approved at the beginning of each fiscal year. Budget reviews between financial officers and program directors are conducted on a monthly and annual basis. Presentations to senior management are done on a quarterly basis.

As per the Management of Accountability Framework assessment, the NFB's management area 17 (Financial Management and Controls) was rated **STRONG**, noting that the organization's state of financial management is very good.

The G&C program is administered across several branches at the NFB. The program lacks an overall program manager responsible for coordinating with all branches and ensuring that outcomes are achieved and measured as one program.

## **7. Success and Outcomes: Key findings**

As per the terms and conditions, the G&C program description states the following objectives:

- To provide grants in support of significant film events of national and/or international interest held in Canada.
- To provide contributions to support non-profit organizations engaged in film training programs and to participate in the promotion of Canadian cinematography.

In the same renewal agreement, the G&C program is intending to achieve two stated results:

1. To contribute to the development of the Canadian film industry, particularly with regard to documentary and animation. The G&C program promotes Canadian films and filmmakers and provides the industry with ongoing support.
2. The NFB receives an active presence and recognition in initiatives to develop Canadian documentary and animation film, an impact with young people, and development of new talent. This assistance also demonstrates the NFB

Commissioner's role and responsibility as the Canadian Government film Commissioner.

The success of the program in achieving these results is assessed in the following sections. This evaluation is followed by a consideration of the intermediate and long-term outcomes sought by the program.

NOTE: Data collection is insufficient at the moment and the program shows a lack of performance indicators through which to measure concretely its outcomes. As a result, they have been evaluated through interviews with, and other documents produced by program recipients. The findings presented below pertain to the most recent success in the immediate outcomes of the program, which are then used to determine intermediate and long-term outcomes.

## **7a. Immediate Outcomes**

***The G&C program promotes Canadian film and filmmakers, particularly with regard to documentary and animation.***

Since renewal in 2005, the G&C program has made a total of 258 grants contributions to 119 film festivals, non-profit film organizations and filmmakers, across Canada, for a total of \$1,193,808. According to the surveys, these contributions have helped increase the ability of the recipients to promote Canadian cinema. The G&C program supported 61 festivals and non-profit film organizations since 2005—for a total of 131 contributions amounting to \$673,993- bringing Canadians together in a shared experience. For example, the \$3000 provided to the imagineNATIVE Film and Media Arts Festival in 2009 brought artists and filmmakers to screenings of their works. The presence of artists at these screenings has been made possible active engagement with audiences through the form of introductory talks, and question and answer periods following the film(s). For example, as the imagineNATIVE Film and Media Arts Festival states in their final report

The support from the NFB allows us to redirect other funds to support many aspects of the festival, including the payment of artist screening fees, artist travel, venues and other costs relating to the presentation of the works. The support contributes to ensuring our festival remains accessible to diverse audiences...and allows us to waive submission fees for artists submitting their works to the festival.

Evidence supports the claim that such shared experiences foster discussion and engagement with local, regional and national discourse (as discussed in Program need). The G&C program creates more of these opportunities elsewhere. Through a \$1000 contribution given in 2009 to the Vancouver Asian Film Festival (VAFF) —a festival whose mandate is to engage Asian Canadian experiences through cinema—allows for the presentation of a Filmmaker's Luncheon, at which emerging filmmakers are given the

opportunity to network with established industry professionals and NFB personnel. The NFB funding thereby provides an opportunity for emerging filmmakers to be engaged more fully in the Canadian film industry and to add their voices and contributions.

The program also supports Canadian film and filmmakers through contributions to co-operatives. Since 2005, it has delivered 101 contributions to 32 cooperatives, totaling \$461,120 to all regions of Canada (as shown in page 3). 52% of the contributions were delivered outside of Ontario and Quebec, including 18% in Alberta, while other provinces received between 2 to 8% of the program funds. These contributions support the cost of delivering training and mentorship opportunities in a number of areas. For example, the \$5000 allocated to the Centre for Art Tapes (CFAT) in 2009, is used to deliver mentorship and training programs to first-time video and new media artists. The funding has led to results, with emerging filmmakers entering the Canadian film industry each year. CFAT claims that since 2004, four filmmakers—Rick Warden, Jasmine Oore, Ariel Nasr and Megan Wennberg—mentored through its Media Arts Scholarship program have moved into the professional industry either as directors or producers. Both Oore and Wennberg have gone on to win awards for films they have since directed.

To give another example, the \$9000 given to the New Brunswick Film Cooperative (NBFC) has allowed it to deliver training programs to underserved communities in the region. This contribution leads to the development of skills among a large number of individuals within the region, development which strengthens the regional film industry and, in turn, the Canadian film industry overall. Through the implementation of its community outreach, supported by NFB funding, the NBFC has registered a continued improvement throughout the region in skills applicable to the strengthening and development of these film industries.

Since 2005, the G&C program has provided 26 grants to filmmakers, totaling \$58,695. The NFB awards are an opportunity for these filmmakers to make and exhibit more works as it affords them financial assistance and associates them with the NFB's own reputation as a leader in key areas of the film industry. Aboriginal filmmaker Dennis Allen cites the grant he received, the Alanis Obomsawin Best Documentary Award, as beneficial to the development of his career as a filmmaker. Having used the award to write a script, he claims it also to have elevated his prestige as a documentary filmmaker:

Every time I apply for a grant, I include that we won the award. Just in general, from all of the press that we've generated from the award, the status of the film and the status of myself as a filmmaker have improved substantially...

The NFB has an international reputation as probably one of the world's best institutions for documentary filmmaking and so to associate myself with them through an award, I mean just to associate myself with them in general, means a lot in the context of allowing me to make more films.

***The G&C program provides the Canadian film industry with various forms of ongoing support.***

The G&C program facilitates NFB partnerships with Canadian film festivals. These partnerships involve an NFB presence at these festivals which in turn creates additional opportunities for filmmakers. For example, the Hot Docs Canadian International Documentary Film Festival (HDCIDFF) claims that without this contribution they would not be able to work as effectively with the NFB in other capacities. The funds allowed this festival to offer forms of support to filmmakers that help develop the Canadian film industry, through training and professional opportunity, beyond the dates of the festival itself.

The imagineNATIVE festival makes a similar claim. Their 2009 final report refers to further engagements with the NFB that are made possible in part through the G&C program

...the support [from the NFB] comes not only in the form of a cash contribution, but also translates into support that carries the message and work of the festival beyond its October dates. NFB staff are always present at the annual festival, and contribute as panelists and as important creative and business contacts for our attending artists. The NFB's efforts support the work of thousands of Canadian indigenous artists, and build bridges for them within the mainstream industry.

VAFF also reports similar results, stating that the VAFF luncheon leads to professional opportunities for emerging filmmakers, providing a space where they can network with established industry professionals, and with attending NFB personnel. This luncheon has produced results; several emerging filmmakers have moved through the festival, going on to direct films in the private sector. As such, the funding provided to VAFF provides a means of ongoing support for Canadian filmmakers.

The contributions made to cooperatives also lead to ongoing support for the industry. CFAT uses part of its annual contribution to fund its Local Artist in Residency (LAR) program. LAR brings a community artist into CFAT to participate in workshops, lectures and various forms of interaction with the filmmaking community. Similar conclusions can be drawn for the training and mentorship offered by NBFC. Filmmakers assisted by the cooperative are able to enter the regional and national film industries with skill sets required for career development.

The ongoing promotion of Canadian film and filmmakers translates into contributions with a lasting impact on the development of the industry overall. By supporting filmmakers, film festivals and organizations involved in the training and mentorship of those preparing to enter the industry, the G&C program is investing in agents of development whose support of the Canadian film industry extends beyond the boundaries of the program itself.

***The NFB receives an active presence and recognition in initiatives to develop Canadian documentary and animation film, an impact with young people, and development of new talent.***

Through the G&C program, the NFB has received an active presence in initiatives designed to develop the Canadian film industry (specifically documentary and animation). Festivals state that funding received through the program increases their recognition. They also indicate that these partnerships lead to an image of increased importance and professionalism, derived from the NFB's own reputation as a cornerstone of the national film industry, and as a leader in documentary and auteur animation. These festivals claim that being associated with the NFB confers on them a prestige that leads filmmakers and audiences to regard them with more serious consideration. They indicate that having NFB funding has a further effect of confirming the legitimacy of their mandate and increasing their relevance within the cultural and filmic spheres that are their particular focus. For example, VAFF claims that the contribution increases their credibility and their professionalism:

right now, filmmakers [emerging and otherwise] have a lot of different choices of what events to attend and having the NFB involved in our festival this way signals to filmmakers that that we are an event that helps filmmakers and that it will be useful to attend...also, the prestige of being associated with the NFB might draw in audiences.

HDCIDFF, a major, internationally known documentary festival, makes a similar claim:

...the NFB has a great reputation as a producer of documentary films and it also has an international reputation. It would be odd for Hot Docs not to have the NFB as a public partner and its absence would lead people to question our credibility.

The increased recognition of a festival can lead to greater audiences and to a higher quality of film submissions. As such, the presence of the NFB as part of these festivals supports their promotion of Canadian film. The imagineNATIVE festival—which screens new talent, documentary and animation cinema, and provides initiatives that reach out to young audiences—claims this in its final report. The festival states that through NFB support it was able to deliver a festival with an increase in attendance of 22 percent over the previous year, and with a record number of programmers and industry personnel in attendance. The festival also reports that 89 percent of its content was premiering films, attesting to increase in the number and quality of submissions.

The NFB also receives recognition through the program's support of filmmakers. Grants are given in recognition of excellence by festivals and organizations whose mandates adhere to that of the NFB. Because the NFB presents these awards, and provides funding for them, it achieves recognition in developing excellence within the industry.

Finally, as per the mandate of the NFB, the G&C program provides funding to a wide range of festivals and organizations that showcase new talent. Many of the programs outlined in the surveys are targeted towards emerging and first-time filmmakers. As a result, the NFB's participation in these programs not only leads to recognition, but also fulfills its role as a promoter of new talent.

## **7a- Intermediate Outcomes**

### ***To build a foundation on which festivals, filmmaking organizations and filmmakers can build careers, make work and develop audiences***

The G&C program's support of the Canadian film industry has demonstrated results in realizing intermediate term benefits for festivals, filmmaking cooperatives and filmmakers. The processes of making films, building careers and developing audiences are often multi-year projects, and to be successful, organizations and individuals need support that either assists them over a number of years, or that pushes them into new opportunities for continued development. CFAT notes that its training programs have initiated career growth on a national scale for at least one filmmaker annually since 2006. Likewise, NBFC states that the training programs it provides to filmmakers in and around New Brunswick have led to an increased number of trained individuals in the film industry in Atlantic Canada, an increase that the cooperative feels has strengthened the industry overall. These training programs supported by the NFB have had a lasting impact in creating a foundation for the development of the industry.

A similar situation occurs in film festivals, which develop audiences year after year by delivering quality programming. Festivals like HDCIDFF and imagineNATIVE indicate that the funding they receive through the G&C program leads to partnerships and/or events and awards that strengthen the quality of submissions to their festivals, which is often understood as a direct route to increased quality in programming. The program therefore provides festivals with an opportunity to develop audiences over longer periods.

The situation is slightly different for filmmakers because the timelines for producing, exhibiting and releasing films are often subject to factors outside the filmmaker's control, and outside the parameters of the G&C program. Building a career as a filmmaker takes time, and requires sustained effort. The program assists filmmakers in the intermediate term by providing funding that allows for the completion of existing work, or the production of new work—Dennis Allen used G&C funding to move directly into a new project—that allows filmmakers to develop their filmography, show their work to new audiences and build the foundations of a lasting career.

***To increase access to Canadian cultural heritage and to provide audiences with strong, compelling content.***

Festivals funded by the program deepen their presentations of the cultural heritage of Canada to their audiences. For example, HDCIDFF and imagineNATIVE both offer panel discussions, artist talks and question-and-answer sessions between their audiences and the filmmakers attending their festivals. The program facilitates an opportunity for an exchange of knowledge between filmmakers and audiences, initiating in audiences a broader understanding of Canadian film, and of the values its content reflects.

Training offered by film cooperatives—as NBFC itself claims about the filmmakers it trains in and around St. John's—prepares filmmakers to enter regional and national film industries. Such training thereby increases the range of filmmakers upon which the industry draws, and strengthens the industry through the contributions of their diverse voices.

Finally, by funding grants that award excellence in modes of filmmaking aligned with the NFB's mandate -such as documentary and auteur-animation productions- the G&C program enriches the cultural heritage of Canada, particularly the diversity of works that can be drawn upon to engage Canadian audiences.

***To ensure the NFB's continued position as a unique organization with the Canadian film industry.***

Each organization surveyed indicated that the G&C program funding came hand in hand with a relationship to the NFB that exceed a cash contribution. These relationships provide expertise, networking and support outside of the mandated agreements of any one partnership and, in doing so, position the NFB as a unique organization within the film industry.

## **7c- Long-term Outcomes**

***To contribute to lasting growth and development of the Canadian film industry by directly promoting its festivals, its filmmaking organizations and its filmmakers***

Outside of financial investment and return, the growth of a film industry is marked by the expansion of its audience, by the development of its own talent, and by the creation of opportunities for the production of new work. This growth is also marked by the degree to which such expansion, development and creation occurs outside of the mainstreams of production and consumption, the degree to which filmmakers from diverse regions and communities have the opportunity to make films and to which festivals that engage different types of cinema have the opportunity to grow audiences. The G&C program funds (as discussed earlier) supports organizations and individuals develop areas of the industry,

such as documentary, animation or regional cinema. These in turn offer a base for lasting growth by training new talent, building careers and developing audiences.

The festivals, organizations and filmmakers assisted are (in almost all cases) distinctly Canadian. Festivals like HDCIDFF, imagineNATIVE and VAFF, as well as the others supported by the program, focus primarily on the interpretation of Canada in both national and international contexts. The content that the G&C program helps deliver contributes to the negotiation and representation of Canadian values that occurs via Canadian film and filmmaking.

The program also offers the NFB an opportunity to extend and deepen the partnerships it has fostered within the Canadian film industry and to increase accessibility of its films, reflecting Canadian values, experiences and concerns to Canadian and international audiences.

## **8. Recommendations and Management Response**

The Grants and Contributions program management has, throughout the period covered, considered a few alternates to program delivery. There is evidence (as per section 4b of the program environment), that the G&C program has been adapted to reflect changes in the external environment, and that long term-perspective is grounded in strategic analysis. Some of these approaches considered are listed below:

- Review the entire profile to align with new media
- Develop performance indicators linked to strategic plan

Further to the above-mentioned alternate approaches, and based on the evaluation exercise, the following recommendations are offered with a view to improving the program while preserving its vision and objectives.

### **Recommendation 1:**

- **Even though financial monitoring tools and practices are in place, the Grants and Contributions program could benefit from the improvement of data collection and performance indicators to measure success towards short term, mid-term and long term intended results.**
- **Program objectives and expectations should be communicated to stakeholders.**

### **Management Response – Accepted**

**The NFB will undergo a thorough review of the performance framework that will measure progress towards intended results. The Program objectives and expectations will be communicated back to stakeholders.**

**The Accessibility and Digital Enterprises branch will ensure monitoring of the program and evaluate performance through clearly established performance indicators.**

**Implementation schedule:**

**An Action plan will be drafted by July 2010**

**G&C program framework, with performance indicators: September 2010**

**Recommendation 2:**

- **The governance structure of G&C program should be centralized. It is currently administered across several branches of the NFB, by different internal stakeholders. One manager should be accountable for monitoring of the overall program and coordinating with all branches.**

**Management Response – Accepted**

**The Accessibility and Digital Enterprises branch will assign a manager responsible for monitoring the program upon program continuation. This manager also will be accountable for measuring the overall progress towards the program’s intended outcomes.**