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# Summative Evaluation of the National Training Program in the Film and Video Sector (NTPFVS)

Office of the Chief Audit and Evaluation Executive  
Evaluation Services Directorate  
February, 2008



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## List of Acronyms

APTN	Aboriginal Peoples Television Network
BNMI	Banff New Media Institute
CBC	Canadian Broadcasting Corporation
CFC	Canadian Film Centre
CHRC	Cultural Human Resources Council
CIFVF	Canadian Independent Film and Video Fund
CPTC	Canadian Film or Video Production Tax Credit
CQRHC	Conseil québécois des ressources humaines en culture
CSTC	Canadian Screen Training Centre
CTF	Canadian Television Fund
CFFF	Canadian Feature Film Fund
FTEs	Full-time Equivalents
HRDC	Human Resources Development Canada
IATSE	International Alliance of Theatrical Stage Employees
INIS	Institut national de l'image et du son
LMDA	Labour Market Development Agreement
NATCP	National Arts Training Contribution Program
NFB	National Film Board
NSI	National Screen Institute – Canada
NTPFVS	National Training Program in the Film and Video Sector
PCH	Department of Canadian Heritage
RBAF	Risk-based Audit Framework
RMAF	Results-based Management and Accountability Framework



## Executive Summary

Established in 1997, the National Training Program in the Film and Video Sector (NTPFVS) provides financial support to independent, non-profit Canadian institutions that provide training to Canadian talent for a Canadian career in the film and video sector. The main objective of the NTPFVS is to ensure a healthy and thriving film and television industry from which Canadian audiences can benefit, today and in the future.

The Program supports independent, not-for-profit organizations that specialize in the training of Canadian talents in preparation for a national career in the film and video sector, based on accepted industry standards. It provides stabilizing support on a multi-year or annual basis for ongoing operational activities for the institutions' professional programs and special projects; however, funding support is not intended for capital infrastructure.

Telefilm Canada administers the NTPFVS on behalf of PCH according to a Contribution Agreement governing the relationship between the two organizations. In addition, PCH maintains an on-going dialogue with Telefilm Canada regarding the management of the Program. Telefilm Canada is responsible for all aspects of the Program's management, including managing the application process, evaluating requests from the four schools for funding on an annual basis, deciding on funding amounts, and all reporting on results and accountability.

Over the five-year period examined by this evaluation (fiscal-years 2001-02 to 2006-07), a total of \$16,050,000 was invested in the NTPFVS. The Department's Cultural Industries Branch has neither financial nor full-time equivalent resources formally allocated for the operational support of this Program which is administered by Program staff on an *ad hoc* basis: only a few days of staff time is required every year to manage the contribution agreement with Telefilm Canada. In the context of the NTPFVS, the Department, through Telefilm Canada, attributes a total of \$2.55 M per year (minus 10 % to cover Telefilm's administration costs) to four recognized training schools

## Evaluation Objective and Methodology

The purpose of this study was to conduct a summative evaluation of the NTPFVS to support a request for the renewal of the Program's Terms and Conditions that will expire on March 31, 2008. The evaluation focused on issues of rationale and relevance; success and impacts; and cost-effectiveness and alternatives.

The study made use of multiple lines of evidence to address the evaluation issues:

- **Review of Program Documentation:** The review of Program documentation was limited by the fact that the Program's delivery and impacts differed somewhat from the initial objectives and intended outcomes, as expressed in the logic model developed in the spring of 2007. Another limitation encountered was the unavailability of the documentation for the explicit purpose of the evaluation; therefore, some information that would have been valuable to the evaluation was not available (e.g. information on Program administration

costs at Telefilm Canada, number of graduates for all years under review, student outputs for each year).

- **Review of Files and Databases:** The files for each funded institution for the period 2001-2002 to 2005-2006 were made available to the research team at Telefilm Canada's Head Office in Montreal. Reporting and monitoring is done through annual reports provided by the four funded training institutions to Telefilm Canada who, in turn, provides an annual report to PCH. These reports were reviewed as part of this evaluation.
- **Literature Review and Secondary Data Analysis:** The literature review involved a review of the film and video training environment and a review of programs similar to NTPFVS in other jurisdictions. The review of the film and video training environment literature sought publicly available information relating to the Program's rationale and relevance, and cost-effectiveness and alternatives, and focused on the continued need for the Program, the role of federal government and other players and factors that could influence training needs in the sector. The review of programs similar to NTPFVS involved reviewing publicly available information regarding practices and comparable programs in other countries and at the provincial level.
- **Key Informant Interviews:** In-depth interviews were completed with a total of 26 key informants representing the following 12 groups: Film and Video Policy and Programs at PCH (3); Telefilm Canada (2); film and video industry (3); Canadian Culture Online Strategy at PCH (1); National Film Board (1); Cultural Human Resources Council (1); similar programs at the provincial level (2); international community who is familiar with the development of NTPFVS and Canada's performance/status/role and/or their country's own film and video training programs (1); professional film and video associations, stakeholders, or executive producers knowledgeable of the NTPFVS work and roles (2); academic leader in the film and video sector who is knowledgeable of the training needs in that sector (1); heads of film and video training institutions that have received NTPFVS funding (4); and heads of film and video training institutions that did not seek funding from NTPFVS (5 interviews).
- **Survey of Graduates:** A web-based survey of graduates was conducted, using a census approach. A total of 339 graduates completed the survey, with 323 completions by graduates from the four funded schools and 16 from unfunded schools. Given the very small number of respondents from unfunded schools, these responses were excluded from the analysis.



## **Evaluation Findings**

### ***Rationale and Relevance***

The evidence from the evaluation indicates that the screen-based media industries currently face the critical challenge of ensuring that the workforce is trained to exploit new digital technologies on the one hand, and the increased need for creative/sophisticated business and financial skills on the other hand. New technology and new forms of media were identified by this evaluation as the most important factor that will influence training needs in the film and video sector.

Although there is some evidence, based on the training program descriptions of the four funded schools, that they reflect the training needs in the film and video sector, findings from the evaluation show no direct link between the Program, clearly articulated and documented industry needs and the training program curricula, or any formalized coordination of training among the four funded institutions or among other (unfunded) training institutions. Neither is it clear in the Program's design how continued funding to four specific schools is an appropriate mechanism to address training needs.

Given the importance of the film and video sector with respect to employment and cultural identity, there is a strong rationale for a federal government role in this sector. However, based on the available information, the Program has not articulated the need for federal involvement.

There is little officially documented evidence of a rationale for the Program beyond the historical involvement of the Department in funding the four institutions. There is also limited evidence that the Program evolved out of the need for funding high-calibre training in the film and video sector at a national level as a result of the devolution of training from the federal government to provincial and territorial governments. Education and training falls under the jurisdiction of the provinces and territories, as formalized by the Labour Market Development Agreements (LMDAs) in each province and territory.

There is therefore a need to better articulate the Program's overall rationale as well as the rationale for federal involvement in training in the film and video sector.

### ***Success and Impacts***

#### ***Direct Outcomes***

The direct outcomes anticipated by the Program are:

- Increased financial capacity
- Increased financial stability of institutions;
- Improved curricula and higher quality training;
- Increased content delivered via practical exercise; and
- Increased diversity among students and graduates.

The Program has directly contributed to the financial stability of the four funded institutions by providing funding to the same four institutions throughout the period under review; however, views are mixed among these institutions regarding their financial situation. Funded institutions spent between 11 and 17 % of the total funding (from all sources) on administration (of all programs). Telefilm Canada administration costs were increased from 5 to 10% of Program funding during the period under review, pursuant to the 2002 official Program approval documents. NTPFVS funding appears to have provided a lever to the funded institutions for obtaining funding from a variety of sources, although there is significant variation in the sources of funding and reliance on Program funding across the four funded institutions.

Based on the evaluation evidence, the four funded schools are clearly delivering good quality training and their graduates are highly satisfied. However, it is unclear to what extent this is attributable to the Program due to a lack of clear activities/outputs that link to funding.

Related to this, the evaluation matrix identifies a number of indicators that, taken together, are intended to provide an assessment of the extent to which the Program has resulted in improved curricula and higher quality training. However, the Program cannot directly influence these indicators given its current design and delivery. In addition to challenges related to attribution, there are definitional issues surrounding a number of indicators such as financial stability; practical versus theoretical training; student outputs; and events attended by students, which the Program has neither defined nor provided specific benchmarks against which to measure success or progress of these and other indicators. There is, therefore, a need to revisit the success indicators identified for the Program to ensure they are achievable and within the influence of the Program.

Evaluation findings indicate that a high percentage of practical training was provided in 2004-05 and 2005-06. The Program has no influence over the ratio of practical versus technical training as well since it does not set specific standards or benchmarks for the funded institutions in this regard. As a result, the Program cannot reasonably be made accountable for this indicator.

There is no indication of how much funding each institution allocates to sustainable operations, staffing and events attended by students.

### *Intermediate Outcomes*

The intermediate outcomes anticipated by the Program include:

- National institutions that provide high-calibre film and video training to talented students across Canada;
- Graduates who work professionally in their respective fields in Canada; and
- Graduates that reflect and express the diversity of Canadian society.

Findings from the evaluation indicate that a large number of institutions is providing film and video training in Canada, with a wide array of programs and courses offered. Since education is a provincial or territorial responsibility, these training programs are distinguished by a wide range of mandates, management models and approaches to training. In many cases, the type of training

offered by these institutions is similar to the training provided by the four funded institutions. There is, therefore, a need for better coordination at the national level.

Although there is some evidence that the training programs at the four funded institutions are contributing to graduates obtaining employment in their field, one must be cautious of attributing these results to the Program without comparable data from other training programs. Further, there is evidence that a proportion of graduates were already employed in the sector prior to attending the training program.

A key indicator of success identified by the Program and required by Telefilm Canada from the four funded institutions is the number of prizes and nominations received by graduates. The collection and reporting on this indicator has proven problematic because it requires extensive tracking of graduates by funded institutions. Further, there are clear challenges with respect to the attribution of this indicator to the Program given that graduates frequently attend multiple institutions, including both funded and unfunded, and many of them also have substantial work experience in the sector. Although graduates are being nominated for, and winning prizes and awards, there is little basis on which to attribute this success to the Program.

#### *Ultimate/Long-term Outcomes*

The expected ultimate outcome or long-term impact of the Program is “Canadians benefit from high quality film and video activities/products from Canadian artists and creators trained in Canada.”

Findings from the graduates’ survey suggest that most graduates are producing film and video products. Once again, the extent to which this is attributable to the Program is questionable. Results are inconclusive on the extent to which graduates of funded schools are having a measurable impact on the availability and/or quality of film and video products in Canada.

#### *Unintended Outcomes*

The evaluation evidence indicates that only a small proportion of graduates have worked in a country other than Canada since graduation. Very few unintended outcomes resulting from the Program were identified in the course of the evaluation. Identified challenges or constraints related more to the constraints of the Program or the environment in which it operates, such as the demand for training outstripping supply due to insufficient funding, or changes and challenges within the film industry.

#### *Cost-effectiveness and Alternatives*

Based on the evaluation evidence, it is very difficult to determine the cost-effectiveness of this Program. Cost per graduate to the Program was calculated to the degree possible, however, this provides no measure of the quality of training received nor the duration of training. Without a benchmark, this indicator provides only a very limited indication of the cost-effectiveness of the Program. No evidence of comparable programs (i.e., that provide ongoing funding to high-calibre film and video training institutions for their operations) was found. Findings from the

current evaluation indicate a continued high level of reliance on Program funding on the part of the four funded institutions, but it was not in the mandate of the present evaluation to assess the impact of the Program withdrawing its funding from the four institutions. Additionally, there has been no effort made to assess whether other unfunded institutions would be able to provide more or better results for the funding. There is also evidence of a misalignment between the resources available to the Program and the anticipated outcomes.

There is evidence of an overall lack of coordination and only limited partnering with the film and video sector with respect to training. More could be done to bring the different players together at the national level.

In terms of more cost-effective ways of achieving the same results as NTPFVS, many suggestions were made. These alternatives include: transferring the management of the Program to the National Film Board (NFB); transferring responsibility for the Program solely to either Telefilm or NFB (i.e., PCH would no longer be responsible for the Program); consolidating the Program with other programs managed by Telefilm (e.g., Canada New Media Fund) which could result in significant savings to administrators and clients (i.e., reduce the number of applications/paperwork); and co-management of NATCP and NTPFVS. Based on evidence from this evaluation, all could be viable options; however, a more detailed examination of the potential costs and benefits, policy implications and discussions with the potential parties are required.

NTPFVS's approach to funding training of this type contrasts with the approach of more than one province, in which case funding goes to individuals, rather than institutions. Finally, the public investment per participant for film and video professionals in Canada is substantially below that of a number of other countries.

## **Recommendations and Management Response**

### **1. Establish the rationale and role for federal government involvement in training in the film and video sector, including a clear articulation of what the Department is seeking to accomplish.**

The evaluation shows that there is a misalignment between the Program's rationale, design (funding mechanism) and delivery (available resources). Therefore, it is recommended that any decisions about the future of the Program be informed by a thorough clarification of the Program's rationale, including the role that the Department wants to play in the area of training in the film and video sector and what it wants to accomplish. The following are examples of issues/questions that will need to be addressed in clarifying the role and rationale:

- Why is it important for Canadian Heritage to be involved in training in this sector as opposed to other sectors?
- What should be the Department's role in developing a national, coordinated strategy for training in this area?

- What exactly needs to be supported in this area? Institutions? Individual students? New technology for schools? More stable faculty? More faculty with specific technical expertise? Other?
- What resources would be required and which partners (i.e., Telefilm, National Film Board, etc.) can share in best achieving what the government is seeking to accomplish?

If training institutions are to continue to receive funding on an on-going basis then they should be deemed “national training schools” and be required to develop goals and objectives, establish training standards and criteria, and coordinate the training. However, these training institutions may require additional resources in order to be aligned with these goals and meet these standards. Also, the number of training institutions deemed “national training institutions” and their geographic location should be determined through an open process based on the quality of training provided under the advice of experts in the field. Application guidelines should be reviewed to ensure that more film and video institutions in Canada are eligible. The selection process should be transparent and unbiased.

Efforts to re-define the Department’s rationale and role for its involvement in the area of training in the film and video sector will however require time. This will entail a transition strategy until the Department has finalized its approach in this sector.

**Management Response** – Accepted.

The landscape of the film and video sector has evolved over the years. The NTPFVS was established in 1997, and needs to be reviewed in light of changes since that time, including changes in the training needs of the sector.

The Directorate is reviewing the rationale and role of the Government in support of training in the film and video sector. The Directorate acknowledges that there is a need to ensure support for training is aligned with the Government’s broader objectives in the film and video sector.

**Implementation Schedule**

2009/03/31

- 2. Any future PCH funding in the area of training in the film and video sector should be based on a review of the delivery mechanism used (currently a contribution agreement with Telefilm Canada), in consultation with appropriate stakeholders.**

**Management Response** – Accepted.

The Directorate acknowledges the issues associated with the current program delivery mechanism. The Directorate is considering alternative delivery approaches as part of the review of the Government’s role in support of training in the film and video sector.

**Implementation Schedule:**

2009/03/31



# **1. NTPFVS Program Description**

The National Training Program in the Film and Video Sector (NTPFVS) provides financial support to independent, non-profit Canadian institutions that provide training to Canadian talent for a Canadian career in the film and video sector. Established in 1997, the main objective of NTPFVS (also called “the Program”) is to prepare graduates for professional careers in the film and video sector with the goal of allowing Canadians to ultimately benefit from the high quality films and videos created by those graduates over the course of their careers. The Program’s Terms and Conditions will expire on March 31<sup>st</sup>, 2008 and a summative evaluation is required to inform a decision on its renewal.

## **1.1 Program Background**

Between 1986 and 1993, funding for national training schools in the film and video sector was approved on an ad hoc basis because the Department of Canadian Heritage (PCH) had no specific program for this function. During this time, PCH was the primary federal government contributor to four training schools in the film and video sector: the Canadian Film Centre (CFC), the National Screen Institute - Canada (NSI), l’Institut national de l’image et du son (INIS), and the Canadian Screen Training Centre (CSTC). Reports of the Mandate Review Committee on the Canadian Broadcasting Corporation (CBC), National Film Board of Canada (NFB) and Telefilm Canada (1996), and Feature Film Advisory Committee (1998) recognized the value of training to sustain the growth of the film and video industry in addition to providing stable continuing support to national training institutes to aid in achieving this objective.

On April 17, 1997, the Minister of Canadian Heritage (PCH) and the Minister of the former Human Resources Development Canada (HRDC) announced the creation of the NTPFVS and the National Arts Training Contribution Program (NATCP). The latter ensures sustainable support for training initiatives in the arts and cultural industries while the former supports independent Canadian, not for profit, organizations which specialize in the training of Canadian talent to give them the abilities to succeed in a national career in the film and video sector.

On November 3, 1999, permanent additional funds to NATCP and NTPFVS were announced. The annual budget of NTPFVS was approved at a level of \$2.8 million. This level was maintained for fiscal years 2001-2002, and 2002-2003. In 2003-2004, the level of funding was reduced to \$2,550,000 per year and was maintained to that level in 2004-2005 and 2005-2006. Due to internal pressure in 2006-2007, the amount was further reduced to \$2, 516,287.

## **1.2 Objectives, Intended Outcomes and Funding Criteria**

### **1.2.1 Objectives and Intended Outcomes**

The main objective of the NTPFVS is to ensure a healthy and thriving film and video industry from which Canadian audiences can benefit, today and in the future. To this end, the NTPFVS supports four independent, not-for-profit organizations that specialize in the training of Canadian talents in preparation for a national career in the film and video sector, based on accepted

industry standards. The Program provides stabilizing support on a multi-year or annual basis for ongoing operational activities for the four institutions' professional programs and special projects; however, funding support is not intended for capital infrastructure.

The Program's Terms and Conditions outline the intermediate and ultimate or long-term level outcomes, but do not present the direct outcomes. For the purposes of this evaluation, the Evaluation Services Directorate at PCH identified direct outcomes and developed a new logic model for the Program in the spring of 2007, in collaboration with PCH Program staff. This logic model may be found in Appendix A. The direct, intermediate and ultimate outcomes are outlined below.

**Direct outcomes**

- Increased financial capacity;
- Increased financial stability of institutions;
- Improved curricula and higher quality training;
- Increased content delivered by practical exercise; and
- Increased diversity among students and graduates.

**Intermediate outcomes**

- National institutions that provide high-calibre film and video training to talented students across Canada;
- Graduates who work professionally in their respective fields in Canada; and
- Graduates that reflect and express the diversity of Canadian society.

**Ultimate outcomes**

- Canadians benefit from high quality film/video activities/ products from Canadian artists and creators trained in Canada.

### **1.2.2 Governance Structure and Program Resources**

Telefilm Canada administers the NTPFVS on behalf of PCH according to a Contribution Agreement which governs the relationship between the two organizations. In addition, PCH maintains an on-going dialogue with Telefilm Canada regarding the management of the Program. Telefilm Canada is responsible for all aspects of the Program's management, including managing the application process, evaluating requests from the four schools for funding on an annual basis, deciding on funding amounts, and all reporting on results and accountability. The eligibility requirements, assessment criteria and application process are described in Appendix B of this report.

Over the five-year period examined by this evaluation (fiscal-years 2001-02 to 2006-07), a total of \$16,050,000 was invested in the NTPFVS. The Department's Cultural Industries Branch has neither financial nor full-time equivalent resources formally allocated for the operational support of this Program which is administered by Program staff on an *ad hoc* basis: only a few days of staff time is required every year to manage the contribution agreement with Telefilm Canada.



In the context of the NTPFVS, the Department, through Telefilm Canada, attributes a total of \$2.55 M per year (minus 10 % to cover Telefilm’s administration costs as agreed to under the contribution agreement between PCH and the organization) to four recognized training schools. Table 1.1 provides a breakdown of the contribution amounts by fiscal year.

**Table 1.1: Contribution Amounts 2001-02 to 2006-07**

<b>Fiscal Year</b>	<b>2001-02</b>	<b>2002-03<sup>a</sup></b>	<b>2003-04<sup>a</sup></b>	<b>2004-05<sup>b</sup></b>	<b>2005-06<sup>c</sup></b>	<b>2006-07</b>
Contribution Amount	\$2,800,000	\$2,800,000	\$2,550,000	\$2,550,000	\$2,550,000	\$2,516,287

<b>Institution</b>		<b>2002-2003</b>	<b>2003-2004</b>	<b>2004-2005</b>	<b>2005-2006</b>	<b>2006-07</b>
National Screen Institute - Canada (NSI)	not available	\$688,600	\$595,702	\$443,670	\$441,170	not available
Canadian Film Centre (CFC)	not available	\$765,000	\$765,000	\$774,990	\$774,990	not available
Canadian Screen Training Centre (CSTC)	not available	Not available	\$225,000	\$200,000	\$202,500	not available
Institut national de l’image et du son (INIS)	not available	\$983,750	\$891,500	\$876,340	\$876,340	not available
<b>Total</b>	not available	not available	\$2,477,202	\$2,295,000	\$2,295,000	not available

<sup>a</sup>Source: Drisdell Consulting. National Training Schools Performance Indicators – Assessment Tool, Financial Information 2002-2003, 2003-2004.

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<sup>b</sup>Source: Telefilm Canada. Annual Report, Fiscal Year 2004-2005. March 3, 2006.

<sup>c</sup>Source: Telefilm Canada. Annual Report, Fiscal Year 2005-2006. October 10, 2006.

### 1.2.3 Use of Program Resources

According to the Contribution Agreement between PCH and Telefilm Canada, funding from NTPFVS is intended for eligible operational expenses or special project expenses. Regular operational expenses include such items as salaries and employee benefits, materials and supplies, communications, marketing and media costs, consulting fees, legal fees, etc., directly attributed to the film and video training activities and special projects. These expenses are generally broken down by each of the four funded institutions, however exactly how these are broken down varies across institutions and so amounts cannot be aggregated or compared across funded institutions. Financial assistance does not apply to capital infrastructure expenditures. Funding for special projects is considered annually by Telefilm Canada on a case-by-case basis. As a general rule, special projects are initiatives that fall outside of the scope of the institution’s regular curriculum but that further the objectives of the Program. Specifically, special projects provide direct benefit in terms of furthering professional development in specific areas. However, what these specific areas are is not specified or described in the Contribution Agreement.

### **1.2.4 Funded Institutions**

Currently, the NTPFVS provides funding to four institutions:

- Canadian Film Centre (CFC), (Toronto);
- Canadian Screen Training Centre (CSTC), (Ottawa);
- National Screen Institute - Canada (NSI), (Winnipeg); and
- Institut national de l'image et du son (INIS), (Montréal).

To be eligible for funding, these institutions must demonstrate that they provide practical training to students, with hands-on experience in key creative segments of the film and video industry, specifically producing, directing, writing and editing. The institutions offer a wide range of curricula intended to effectively respond to the professional development needs of the Canadian film and video industry. It should be noted that the curriculum offered and the experience level required to be accepted in a program differ among these institutions.

Each of the four funded institutions operates independently. A brief description of the training program at each institution based on information on each institution's website may be found in Appendix C of this report.

## **1.3 Evaluation Issues and Objectives**

The purpose of this study was to conduct a summative evaluation of the NTPFVS to support a request for the renewal of the Program's Terms and Conditions that will expire on March 31, 2008.

The evaluation focused on issues of rationale and relevance; success and impacts; and cost-effectiveness and alternatives. The specific evaluation questions addressed are presented in a matrix found in Appendix D of this report that also identifies evaluation issues, indicators and associated methods.

The study was conducted by EKOS Research Associates for PCH between March and August 2007. The evaluation covers the operations of the NTPFVS from the date of its last renewal on April 1<sup>st</sup>, 2002, up to March 31, 2007.

## **1.4 Organization of the Report**

The purpose of this report is to present the findings and conclusions of the summative evaluation of the NTPFVS. This report includes five chapters. Chapter 2 describes the evaluation's issues and questions, and data collection methods. Chapter 3 addresses the rationale and relevance, the need for the NTPFVS, as well as the continued need for federal involvement in training for the film and video sector. This section also addresses the alignment of the NTPFVS with the federal government priorities and departmental strategic objectives. Chapter 4 focuses on the successes and impacts of the Program in terms of achieving its stated objectives. Chapter 5 addresses the cost-effectiveness of the Program and possible alternative approaches to the Program for meeting the objectives. Finally, Chapter 6 presents the overall conclusions and addresses recommendations stemming from this evaluation.

## **2. Evaluation Issues and Methods**

This chapter describes the data collection methods implemented and discusses the quality of the data as well as the limitations of the evaluation.

### **2.1 Review of Program Documentation**

The documentation review component of the evaluation enabled the evaluation team to develop a better understanding of the Program and address a number of the evaluation issues and questions. In addition, the information collected by the document review provided a useful context for interpreting, confirming and supplementing information gathered through the other methodologies. The review and recording of information was guided by applicable evaluation questions (Appendix D). The sources for the documents reviewed were PCH and Telefilm Canada.

The review of Program documentation was limited by the fact that the Program's delivery and impacts differed somewhat from the objectives and intended outcomes, as expressed in the logic model developed in the spring of 2007. Another limitation encountered was the unavailability of the documentation for the explicit purpose of the evaluation; therefore, some information that would have been valuable to the evaluation was not present (e.g. information on Program administration costs at Telefilm Canada, number of graduates for all years under review, student outputs for each year). The list of documents reviewed appears in Appendix E.

### **2.2 Review of Files and Databases**

The review of files and databases was intended to provide information on Program activities, outputs and direct outcomes on a more quantitative basis as well as validate and complement the information presented in Telefilm Canada's Annual Reports on NTPFVS. The files for each funded institution for the period 2001-2002 to 2005-2006 were made available to the research team at Telefilm Canada's Head Office in Montreal. The Program does not maintain a database and electronic administrative monitoring systems. Reporting and monitoring is done through annual reports provided by the four funded training institutions to Telefilm Canada. Telefilm Canada in turn, provides an annual report and quarterly reports to PCH. These reports were reviewed as part of this evaluation.

A preliminary review of a sample of files was conducted to determine whether comparable Program data were available for the years prior to 2003-04. The files were assessed to determine whether more detailed information was available to respond to indicators focused on funding levels, diversification of funding sources, and cost per graduate information. In general, the preliminary review found that comparable data for the indicators reported on in the Annual Reports was not consistently available in the files. The preliminary review of files found that some financial information was available, but not consistently reported across all years and institutions, making comparisons or tracking difficult. Based on findings of the preliminary assessment of files, the file review consisted of an analysis of all institution files for 2002 to 2006 with a focus on assessing financial data from 2003-04 onwards. A detailed breakdown of

funding by source (e.g., province, corporate) was not consistently reported by the four funded institutions.

The quality of the data found in Program files limited the scope and success of the file review. Due to incomplete and inconsistent information in Program files, the focus of the file review was reduced to an examination of financial data for the four funded institutions. This prevented collecting information on a number of evaluation questions and indicators pertaining to Program success such as the total number of graduates (by region and cultural background) for 2002-2006, cost per graduate over time, qualifications of faculty members, and awards and nominations at the national and international level obtained by graduates, among others.

### **2.3 Literature Review and Secondary Data Analysis**

This literature review involved two components: first, a review of the film and video training environment; and second, a review of programs similar to NTPFVS in other jurisdictions.

The review of the film and video training environment literature sought publicly available information relating to the Program's rationale and relevance, and cost-effectiveness and alternatives. This component of the literature review focused on the continued need for the Program, the role of federal government and other players and factors that could influence training needs in the sector. The review of programs similar to NTPFVS involved reviewing publicly available information regarding practices and comparable programs in other countries (i.e., Australia, Denmark, Netherlands, France and the United Kingdom).

The search strategy for the literature review consisted of an Internet search focusing on NTPFVS-related keywords supplemented by the use of combinations, quotation marks and logical operators. More specific keyword searches were undertaken for film and video as well as for each country identified. In particular, the literature review sought to identify and access information regarding the costs of programs or funding models similar to the NTPFVS in other jurisdictions. For each document/website, relevant information was collected and synthesized.

A secondary analysis of existing survey data was also conducted to assess available information on new conditions or factors that could influence training needs. The secondary data analysis consisted of a review of available relevant survey results, with data being collected, analyzed and integrated where appropriate.

The literature review was constrained by a lack of available information to address all indicators as well as a limited number of comparable programs in Canada and internationally.

### **2.4 Key Informant and Expert Interviews**

A list of potential interviewees was provided by the Department of Canadian Heritage; however, contact information on all potential key informants was not available. As a result, EKOS used an emergent, "snowball" approach to identify additional potential key informants based on findings from the literature review and recommendations from the client and interviewees. In-depth interviews were completed with a total of 26 key informants representing the following 12 groups:

- Film and Video Policy and Programs at PCH (3 interviews);
- Telefilm Canada (2);
- Film and video industry (3);
- Canadian Culture Online Strategy at PCH (1);
- National Film Board (1);
- Cultural Human Resources Council (1);
- Similar programs at the provincial level (2);
- International community who is familiar with the development of NTPFVS and Canada's performance/status/role and/or their country's own film and video training programs (1);
- Professional film and video associations, stakeholders, or executive producers knowledgeable of the NTPFVS work and roles (2);
- Academic leader in the film and video sector who is knowledgeable of the training needs in that sector (1);
- Heads of film and video training institutions that have received NTPFVS funding (4); and
- Heads of film and video training institutions that did not seek funding from NTPFVS (5 interviews).

Semi-structured interview guides comprised of open-ended questions were developed for these interviews. The inclusion of open-ended questions allowed the interviewees to explain their responses in depth and detail. Each guide was tailored to each key stakeholder group's knowledge base and level of involvement with NTPFVS. The interview guides were structured around the evaluation matrix with each interview question linking to an evaluation question(s). Interviews were 45 to 90 minutes in length and were conducted in the preferred official language of the interviewee by telephone or (for interviewees in the National Capital Region who wished) in person. All interviewees were sent the interview guide by e-mail in advance of their interview appointment to permit them to prepare for the interview. Background information on the evaluation and the Program was also provided to ensure that they were well informed about the purpose of the interview and the scope of the evaluation. The list of key informants may be found in Appendix F.

Interview responses are qualitative and, as such, the report does not examine the numerical precision or statistical reliability of the findings. The following expressions are used in describing interview results:

- "A few interviewees": less than 25 %;
- "A minority of interviewees": 25 to 49 %;
- "A majority of interviewees": 50 to 75 %;
- "Most interviewees": over 75 %; and
- "Almost all interviewees": 95 % or more.

A limitation of the key informant interviews was that most interviewees had some stake in the Program and this could have led to the potential for biased responses. However, a number of interviews were conducted with individuals that were less directly involved with the Program which served to balance the views of other interviewees. As well, data from key informant interviews are presented in triangulation with other data sources.

## 2.5 Survey of Graduates

A web-based survey of graduates was conducted, based on the fact that the graduate survey respondent group tends to have access to and familiarity with computers and the Internet. Also, given the highly mobile nature of this respondent group, it was likely that email addresses would be more accurate and up-to-date than telephone numbers or mailing addresses. A census approach was used to conduct the web-based survey of graduates from the institutions with NTPFVS funding. The consultants contacted all institutions identified by the Program and Telefilm as the most closely comparable to NTPFVS funded institutions. For various reasons, there was very limited participation on the part of institutions from the potential comparison group.

A total of 339 graduates completed the survey, with 323 completions by graduates from the four funded schools and 16 from unfunded schools. Given the very small number of respondents from unfunded schools, these responses were excluded from the analysis.

The survey focused on the experiences of graduates and asked questions about: the type of training they received; their satisfaction with this training; and the impact the training had on their professional career. Specifically, the survey helped to answer such questions as: satisfaction with training/curricula; professional output; recognition in Canada and internationally; achievements and impact on professional careers; and current training needs in the sector.

The web-based survey of graduates faced a number of limitations, including:

- **No comparison group:** The very limited participation by the institutions identified to be comparable to the funded schools resulting in no comparison group for the survey. The low number of graduates responding from unfunded institutions resulted from a number of challenges encountered, including: difficulties associated with securing “buy-in” and participation from comparable schools (e.g., delays in responding to invitations); insufficient capacity to administer the survey (e.g., lack of current email addresses for graduates); and a perceived lack of comparability between the programs and graduates.
- **Lack of control over the sample:** The approach implemented in the conduct of the survey did not allow for control of the sample and response rate. Although participating institutions were requested to report on the number of students successfully sent the email invitation (i.e., excluding emails that bounced back), not all institutions provided this information. Thus the response rate to the survey cannot be calculated. Similarly, the lack of control over the sample means that it is impossible to know whether respondents are representative of the population of graduates in the four funded institutions participating in the survey. Further, it was not a ‘closed’ survey meaning that anyone with access to the on-line survey link could potentially complete the survey. It is possible that graduates who were invited to participate in the survey by their institutions forwarded the survey to friends and colleagues. This is a risk associated with any ‘open’ survey of this nature. However,

the raw data were assessed for anomalies that indicated graduates from other schools and time periods prior to the period under review.

- **Comparability across funded institutions:** Graduates from each of the four funded institutions are not necessarily comparable due to differences in the type of training provided, program length, management, the stage of career of students, and other characteristics.

## 3. Key Findings

This chapter provides the findings on the evaluation issues and questions related to the rationale and relevance of the NTPFVS, specifically, the continuing relevance of the Program, the role of the federal government, and the alignment with departmental and government priorities.

### 3.1 Rationale and Relevance

#### 3.1.1 Factors Influencing Training Needs

Not unlike many industries, as technology advances, the need for a skilled workforce able to adapt to the new technologies does as well. The screen-based media industries currently face the critical challenge of ensuring that the workforce is trained to exploit new digital technologies on the one hand, and the increased need for creative/sophisticated business and financial skills on the other. The film and video production, distribution and new media sectors are experiencing skills shortages in both of these areas and demand for these skills is expected to grow over the next five years. According to the educators working in the sector surveyed by EKOS Research Associates (2004), the demand for skills associated with analog (traditional) technology and film has declined over the last ten years.<sup>1</sup>

New technology and new forms of media were identified by individuals interviewed for this evaluation as the most important factor that will influence training needs in the film and video sector. A minority of these respondents stressed that, despite changes in new technologies and platforms, the fundamentals of writing, directing and producing still need to be taught because the craft of storytelling remains the same and graduates need to know how to produce creative and excellent content regardless of the format or distribution channel. As one interviewee explained, students still need training on how to tell a good story because “good content does not change”. Although the fundamental skills remain the same, interviewees indicated that training is needed to understand how to produce content for new platforms (i.e., tell stories for the various formats) and these new formats and products from a business standpoint (i.e., marketing/pitching content, legal issues such as intellectual property and copyright, and the re-purposing of content for other markets and formats). On this point, a few interviewees indicated that business training is very important for students to understand the new multi-platform world to help them protect and successfully market their products.

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<sup>1</sup> EKOS. Frame Work: Employment in Canadian Screen-Based Media – A National Profile. June 2004.

- There is a need for training in new technologies and media forms in addition to fundamental skills such as writing, directing, and producing.

### 3.1.2 Adequacy of Program to Address Training Needs

As described above, previous studies of the film and video sector indicate a shortage of technical skills in many areas - two major areas of training needs stand out: business/finance skills and skills required for working with the new technologies. As such, the curricula of the four funded institutions, as described on their websites, were considered against these criteria as part of this evaluation. In most cases the descriptions reflect an approach to training that is focused on practical training and professional networking. These descriptions may be found in Appendix B.

While some key informants commented on the complementarity of the four funded schools, none made direct links between clearly articulated and documented industry needs, and the training program curricula. Further, in relation to complementarity, a review of documents and training programs at the four funded institutions did not indicate any formalized coordination of training among the four funded institutions or among other (unfunded) training institutions. This is supported by the views of a few interviewees who argued that the current design and delivery of the Program is *ad hoc* and lacks an integrated approach to training in the sector.

Although there is evidence that the training programs at the four funded schools reflect the training needs in the film and video sector, there is indeed no mechanism in the design or delivery of the Program that directly encourages the schools to address identified training needs in their curricula, i.e., the funding criteria do not require recipients to demonstrate that their training programs link to specific training needs in the sector. Neither is it clear in the Program's design how continued funding to four specific schools is an appropriate mechanism to address training needs.

- There is some evidence, based on training program descriptions that the four funded institutions are responding to training needs in the sector. However, this cannot be attributed to the Program.
- There is a need for a clearer articulation by the Program of a national coordinated approach to training in this sector to link training needs with training curricula across funded institutions.

### 3.1.3 Rationale for the Program

The current RMAF for the Program does not provide a rationale for the establishment of the Program beyond the historic involvement of the Department in funding the four institutions. However, some explanation of the rationale may be found in the Telefilm Canada documentation stating that the Canadian audio-visual training industry found itself at a “critical juncture” in



2003 because it faced a number of challenges, including a reduction in funding from the NTPFVS and increased competition for resources and new talent. The 2004-2005 Telefilm Canada Annual Report indicates that the shortage of financing was, at the time, a key challenge faced by the four NTPFVS-funded schools because this limited their ability to adapt to the rapidly evolving audiovisual production environment and to continue to produce graduates with the necessary skills to remain competitive in the industry<sup>2</sup>.

There is some evidence, based on comments made by interviewees, that the Program evolved out of the need for funding high-calibre training in the film and video sector at a national level as a result of the devolution of training from the federal government to provincial and territorial governments. This came about as a result of the Labour Market Development Agreement (LMDA) process. However, Program documentation does not provide any indication of this. In fact, education and training falls under the jurisdiction of the provinces and territories, and this is formalized by the LMDAs in each province and territory.

The Program has thus evolved out of two needs within the film and video sector: stable funding to the four training institutions, and a continued supply of highly skilled workers. However, based on the documentation examined, the rationale for a national training program has not been established. In fact, Program documentation does not state the rationale or need for a national training program – the four funded institutions continue to deliver training independently and, based on results from the survey of graduates, the vast majority of graduates (83 %) are from Ontario and Quebec.<sup>3</sup>

Moreover, given the Program's rationale presented in official documents reviewed in the context of this evaluation, the Program's funding mechanism (continued funding for the operations of four specific training institutions) does not appear fully aligned to the expected outcomes. While support to operations may be relevant to increase financial capacity (direct outcome 1) and stability (direct outcome 2), it is not possible, in an evaluative context, to clearly link achievement of the other outcomes to the Program. While one could argue that achievement of financial capacity and stability contributes to the institutions achieving the other expected outcomes (such as improved curricula, quality training, content, diversity), the line of attribution remains very indirect. Also, the level of financial resources available to the Program and the limitation of funding to the same four schools on a continuing basis does not appear consistent with the ultimate outcome related to the creation of high quality film and video activities/products in light of the size of the Canadian and international film and video industry.

There is therefore a need to better articulate the Program's overall rationale, as well as the rationale for federal involvement in training in the film and video sector.

The film and video production sector is a major employer in Canada and the total volume of film and television production has been steadily on the rise<sup>4</sup>. A review of the training in the film and video industry in four provinces (not specified) conducted by Mercadex International Inc. (2002)

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<sup>2</sup> Telefilm Canada. National Training Program in the Film and Video Sector Annual Report 2004-2005. p. 10.

<sup>3</sup> See Appendix H for the geographic origins of survey respondents.

<sup>4</sup> Canadian Association for Film and Television Production. Profile 2007, an Economic Report on the Canadian Film and Television Production Industry, page 11.

found that effective training programs for new entrants are key building blocks, and ongoing professional development for current industry practitioners is just as critical.<sup>5</sup> Therefore, the film and video sector is an important and growing part of the Canadian economy that would be put at risk without effective training programs at all levels to ensure the survival and growth of the sector.

A number of other countries (e.g., France, Australia, Denmark and the Netherland) have high-calibre national training schools or programs in film and video that are part of a national approach to training in the sector. Film and video production and content has long been seen as of strategic importance with respect to cultural identity and communication. In addition to the socio-cultural argument for supporting training in the sector at the national level, there is also the economic rationale. The most recent data available indicate that the sector grew at a faster rate than the economy as a whole, and is an important source of employment.<sup>6</sup> Finally, the argument for centralized or national involvement in high-calibre training could be made on the basis of equality of access at the national level. Not all provinces and territories view the sector as a priority nor do all provinces and territories have the resources available to fund high-calibre training such as that provided by the four funded institutions.

- Although the rationale for a program such as NTPFVS exists, the current rationale is focused largely on historic funding of four training institutions, i.e., the Program rationale is focused on the funding needs of the institutions rather than the training needs of the sector.

## **3.2 Role for the Federal Government and Other Key Players**

### **3.2.1 Role of the Federal Government**

According to Telefilm Canada documents related to the Program, the NTPFVS constitutes an attempt to ensure the highest level of proficiency possible for professionals working in this field<sup>7</sup>. Interviewees familiar with both the NTPFVS and NATCP noted that the NTPFVS followed the model used in the NATCP to provide elite-level training that benefits industry. A few interviewees indicated that effective lobbying by the schools receiving funding from the Department prior to the Program contributed in part to the development of the NTPFVS.

Given the importance of the film and video sector with respect to employment and cultural identity, there is a strong rationale for a role for the federal government in this sector. However, based on the available information, the Program has not articulated the need for federal involvement. Although the withdrawal of the federal government would create a vacuum with respect to funding to the four training institutions, this is not in itself sufficient rationale for

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<sup>5</sup> Cultural Human Resources Council. Face of the Future: A Study of Human Resource Issues in Canada's Cultural Sector. December 2002.

<sup>6</sup> Cultural Human Resources Council. Face of the Future: A study of Human Resources Issues in Canada's Cultural Sector. December 2002.

<sup>7</sup> Telefilm Canada. National Training Program in the Film and Video Sector. Guidelines 2005-2006. p. 1.

federal involvement. There is no evidence to suggest that the Program has resulted in a more centralized (i.e., national) approach to training since the available evidence suggests that the training programs at the four funded institutions are developed independently by the institutions themselves with no input from the Program, Telefilm Canada or the other funded institutions.

### **3.2.2 Link between Program and Federal Priorities**

According to the Program RMAF, the NTPFVS supports the Government of Canada in achieving its strategic objectives in the film and video sector by playing a “complementary” role. Specifically, the Program assists the development of Canadian creators and the renewal of Canadian talents; thereby, it contributes to the development of future leaders in the Canadian film and video sector. The Program supports the government’s objective to encourage the expression of the diversity of Canadian society by contributing to the training of talented Canadians from different regional, linguistic and cultural backgrounds. See Appendix H for a demographic profile of surveyed graduate respondents.

- Given the importance of the film and video sector with respect to cultural identity and communication and the economic role of the sector, as well as equality of access to high-calibre training, there is potentially a strong argument to be made for ongoing federal involvement in the sector. However, that argument has not been articulated by the Program.

### **3.3 Contribution of the Program to Departmental Strategic Objectives**

Based on a review of Departmental Strategic Objectives, the Program has a potential role in contributing to PCH’s Strategic Objective “Canadians express and share their diverse cultural experiences with each other and the world.” While there has been difficulty comparing the performance of the funded schools to the performance of the Program, changes to fields in the application form made in 2005-2006 are expected to have enabled better tracking of performance measurement information. However, it is not clear that the performance data allows for an assessment of the extent to which the Program contributes to the strategic objectives of the Department since these linkages are not clearly articulated in the RMAF or other Program documentation. Details on data and performance measurement are addressed in Chapter 4 of this report.

- Although the Program aligns with the Strategic Objectives of the Department, the Program RMAF does not make or describe the linkage.

#### **3.3.1 Roles of Other Key Players**

*The Department of Canadian Heritage:* Prior to the creation of the NTPFVS, the federal government long recognized the important role that national training institutions have in the cultural development of the country and, as such, was active in supporting professional cultural

training. PCH has historically been a key financial contributor to the four training schools: between 1986 and 1993, funding to the four training institutions was provided on an ad hoc basis because the Department had no specific program for that purpose; and during the period from 1993-1994 to 1996-1997, the federal government approved the reallocation of funds to support national training schools based on the understanding that the Department would develop a training policy with a financing strategy<sup>8</sup>. Despite its long-standing involvement with the four NTPFVS-funded institutions, neither the Program nor the Department has played a leadership role at the national level with respect to training in the sector and no training policy has been developed.

*Telefilm Canada:* It provides core (i.e. operational) funding on behalf of PCH to Canadian training institutions for the highly specialized courses and professional training they offer to Canadian creators preparing for careers in film production or video. Telefilm Canada is committed to promoting diversity in the industry and contributing to opportunities for professional development for Canadian talent, regardless of linguistic origins or regions in which they are established.<sup>9</sup> According to the Contribution Agreement between PCH and Telefilm Canada, the administration of the Program was assigned to Telefilm Canada given its i) status as a Crown corporation; ii) legislative mandate to foster and promote the development of a feature film industry in Canada; and iii) considerable experience in effectively administering public assistance programs in support of the film and video sector in Canada.

*National Film Board:* The *Fast Forward Report* identifies the National Film Board's (NFB) role as a bridge between formal education and a career in the business as very important and recommends that it be recognized and utilized to its fullest extent. In particular, the national training schools are identified as a key player responsible for, along with academic institutions, promoting and linking with the NFB via placements, co-ops, mentorships, and distribution of emerging filmmakers' films<sup>10</sup>.

*Provinces and Territories:* In general, they provide tax credits for training and have formed some industry partnerships. Most provinces/territories (including Alberta, British Columbia, Manitoba, New Brunswick, Newfoundland and Labrador, Nova Scotia, Prince Edward Island, Saskatchewan and the Yukon) provide funding directly to individuals for training in the sector through grants and scholarships. Some provinces also have industry partnerships and tax credits focused on training in the sector. Quebec provides operational funding directly to training institutions located in the province, including INIS. Although the four NTPFVS-funded institutions receive funding from multiple sources and levels of government, there is no clear evidence of significant overlap. For example, in most provinces/territories, funding sources generally focus on projects or complementary programs, as opposed to operations of the four NTPFVS-funded training institutions.

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<sup>8</sup> Department of Canadian Heritage. Results-based Management and Accountability Framework (RMAF) and Risk-based Audit Framework (RBAF). January 2002. p. 6.

<sup>9</sup> Telefilm Canada. Ibid. p. 2.

<sup>10</sup> Cultural Human Resources Council. *Fast Forward: Recommendations for a National Training Strategy for the Film and Television Industry*. April 2006. p. 27.

Provincial and territorial governments fund training in the film and video sector through universities and colleges; however according to interviewees familiar with the training programs in both NTPFVS-funded institutions and those of colleges and universities, this training tends to be more theoretical in its focus than the training provided by the schools that receive NTPVFS funding. In Quebec, provincial organizations have taken on training responsibilities with the Conseil québécois des ressources humaines en culture (CQRHC) and provide training for people in the industry while Emploi-Québec has assumed training responsibilities with the 1 % program whereby employers with a total payroll of \$1 million or more must invest at least 1 % of their total payroll in employee training.

In addition, a small number of provincial programs provide funding for training programs offered by associations; however, these programs tend to focus on below-the-line training (i.e., technical and service positions). As such, these programs do not overlap or duplicate with those provided by the four NTPFVS-funded institutions.

*Guilds, associations and unions:* They tend to focus on mentoring/apprenticeship programs and, to a lesser extent, specific skills/knowledge workshops. Overall, the role of professional associations is primarily focused on delivering training for their members. Specifically, guilds and unions provide training for their members while industry associations tend to provide mentorship and internship programs. A few interviewees noted that the extent to which unions and guilds can provide training is limited by available resources.

The majority of interviewees did not see the potential to transfer roles or responsibilities from the federal government with respect to film and video training. However, we note that the role of the federal government is limited to providing \$2.5M in continuing funding to four training institutions. A few interviewees indicated that there is the potential to transfer the Program from Telefilm to the National Film Board (NFB) given its focus on creative aspects of the sector. However no one at the NFB was in a position to comment on this possibility, since to date, no formal discussions on this option have taken place.

### **3.3.2 Evidence of Overlap or Duplication**

The financial assistance provided to funded institutions by the Program through Telefilm Canada takes the form of a Contribution Agreement that cannot exceed 50 % of either the applicant's total regular eligible operations budget or the total cost of the proposed special project initiative. Total assistance received by the applicant from all government sources (i.e., federal, territorial, provincial and municipal) cannot exceed 90 % of the applicant's eligible operational and special project costs<sup>11</sup>. As such, it is possible for funding to be allocated for similar activities. Based on the review of Program files, including financial statements submitted by funding recipients, Program funding is generally not segregated from other funding. To do so would require more sophisticated, labour intensive and thus costly accounting systems.

Overall, the majority of key informants were not aware of a similar model or program within Canada, with only a few interviewees identifying other programs in Canada that provide funding

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<sup>11</sup> Canadian Heritage. Contribution Agreement the Minister of Canadian Heritage and Telefilm Canada. December 23, 2003. Annex A.

for training. As noted previously, most provincial governments provide support for individual training (as opposed to funding to training institutions); however, the support is not comparable to the NTPFVS, nor is it consistent across provinces. Interviewees were not able to provide information on the costs of delivering these programs, and data on the costs of these programs are not publicly available and so cannot be accessed for this evaluation for the purposes of benchmarking cost-effectiveness.

- Given the focus on institutional funding, there is no overlap or duplication between the Program and other players in the sector. For the most part, the funding provided to the four funded institutions is complementary to funding from other sources, i.e., federal dollars are being used to co-fund training programs.

## 4. Success and Impacts

The direct, intermediate and ultimate outcomes of the NTPFVS are addressed in this chapter. Specific indicators for each outcome as well as data sources linked to each outcome are presented in the evaluation matrix in Appendix D.

Based on the evidence presented in this section, the Program's key success is in providing financial stability and increased financial capacity to the four funded institutions (details are found in sections 4.1.1 and 4.1.2, below). This success is consistent with the Program's funding mechanism focused on operational funding.

The evaluation also demonstrates that the four funded schools are delivering good quality training and that their graduates are highly satisfied. However, as noted earlier, we can only assume that the Program is contributing to these other outcomes by helping the four institutions increase their financial capacity and stability. Another consideration in linking other outcomes to the Program is the fact that the Program's funds represent less than 50 % of any institution's funding. Outcomes presented as of section 4.1.3 are reflective of the funded institutions and can only be indirectly linked to the Program.

### 4.1 Direct Outcomes

The direct outcomes anticipated by the Program are:

- Increased financial capacity;
- Increased financial stability of institutions;
- Improved curricula and higher quality training;
- Increased content delivered via practical exercise; and
- Increased diversity among students and graduates.

## **Success/Impact of the Program**

### **4.1.1 Financial Stability of Funded Institutions**

The views of representatives of funded and unfunded institutions were mixed regarding the financial situation of their institutions. While some interviewees from each category reported financial stability, others raised significant issues, particularly with regard to the need to expand and build on students' feedback, and to the short-term, one-year funding renewal. For example, schools from both categories reported lacking the financial resources to improve their training programs. As one respondent explained, "the needs are growing and inflation is eroding the value of the funding." Based on Bank of Canada data, the per cent change in the consumer price index between 2002 and 2007 was 11.44 %; thus, the value of funding to the Program has eroded since federal program funding is generally not indexed to inflation.

The four funded schools have been the sole recipients of the Program's funding since its inception with an amount that has remained relatively constant since 2004-05 (see Table 1.1). These same four institutions were receiving funding even before the implementation of the Program. According to the Contribution Agreement between PCH and Telefilm Canada, training institutions may request funding for up to three years. To qualify for multi-year funding, an institution must submit a multi-year business plan that covers those years for which funding is being requested. The review of Program files did not provide any confirmation that such multi-year requests had been made.

Findings from the document review indicate that financial contributions from NTPFVS represent less than 50 % of the operating budgets of all four schools; this complies with the Program's eligibility criteria regarding the maximum level of contribution. Table 4.1 presents the Program's contribution as a percentage of each institution's operating budget for the period 2002-2003 to 2005-2006 (data is not available for 2001-02). Over this period, contributions as a percentage of operating budget remained relatively stable for each institution, with a notable decrease in the case of NSI from 33 % to 20 %. The percentage of operating budget varies among the four institutions, from a low of approximately 10 % to a high of just over 40 %.

**Table 4.1: NTPVS Contribution as a Percentage of Operating Budget of Funded Institutions**

Funded Institution	NTPFVS Contribution as a Percentage of Operating Budget				
	2001-2002	2002-2003 <sup>b</sup>	2003-2004 <sup>b</sup>	2004-2005 <sup>c</sup>	2005-2006 <sup>c</sup>
Canadian Film Centre (CFC)	Not available	10%	9%	10%	9%
Institut national de l'image et du son (INIS)	Not available	29%	19%	24 %	27%
National Screen Institute - Canada (NSI)	Not available	33%	29%	22%	20%
Canadian Screen Training Centre (CSTC) <sup>a</sup>	Not available	44%	42%	40%	42%

<sup>a</sup>Note: CSTC operates on a calendar year, consequently indications of fiscal 2002-2003 represent year 2003 for the CSTC and fiscal 2003-2004 represent the year 2004 for the CSTC

<sup>b</sup>Source: Telefilm Canada. Performance Evaluation of the National Training Program in the Film and Video Sector. p. 4.

<sup>c</sup>Source: Telefilm Canada. National Training Program in the Film and Video Sector Annual Report 2004-2005, 2005-2006.

The administrative costs expressed as percentage of total expenses provides an indirect indication of the financial capacity of the funded institutions. The average administrative costs for each institution is a percentage of total expenses over the five-year period range from 11 to 17 %. It should be noted that financial information was not available for all institutions for all years, and administration costs for some institutions include both overhead costs (e.g., office and equipment rental costs, insurance costs) and business development expenses.

In terms of Program administrative costs, findings from the document review indicate that administrative costs have increased over the period under review. The RMAF (dated 2002) indicates that Telefilm Canada may use up to 5 % of the funds to cover the administration cost incurred in managing the Program, although the 2002 official approval documents indicate that Telefilm Canada may use up to 10 % to cover these administration costs.<sup>12</sup> The Contribution Agreement between PCH and Telefilm Canada, dated December 2003, indicates that Telefilm may use up to 10 % of the Contribution to cover administrative costs associated with the management of the Program.<sup>13</sup> Telefilm Canada does not provide PCH with a detailed breakdown of costs for administering the Program and no rationale for the increase in administration costs was found by the evaluation team.

- The Program has directly contributed to the financial stability of the four funded institutions by providing funding to the same four institutions throughout the period under review. Funding amounts have remained stable since 2004-05.
- Funded institutions spent between 11 and 17 % of the total funding (from all sources) on administration (of all programs). Telefilm Canada administration costs were increased from 5 to 10 % of Program funding during the period under review.

#### **4.1.2 Increased Financial Capacity**

The review of Program documentation indicates that applicants must demonstrate that their budgets are financed by two or more sources other than the Program, including private sources<sup>14</sup>. In addition, NTPFVS applicants must also demonstrate their ability to attract financial support from sources other than Telefilm, especially from the private sector.

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<sup>12</sup> Heritage Canada. Results-based Management and Accountability Framework (RMAF) and Risk-based Audit Framework (RBAF). January 2002. p. 16.

<sup>13</sup> Contribution Agreement between PCH and Telefilm. December 23, 2003, p. 4.

<sup>14</sup> Canadian Heritage. Contribution Agreement the Minister of Canadian Heritage and Telefilm Canada. December 23, 2003. Annex A: Program Guidelines



Although the availability of information on sources of revenue varied among institutions, findings from the file review provided some insight on the other sources of financial support for the funded institutions. An examination of the sources of revenue for the four funded institutions indicated that a significant source of revenue for all institutions are grants. For example, as a percentage of total revenues, grants represented a range from 50 to over 80 % of revenues across the four institutions. The sources of these grants was not consistently identified in the institutions' financial statements. We note that a trend analysis of funding could provide insight into possible changes in funding sources across the four funded institutions. However, data on funding sources is not consistently reported nor collected across the four funded institutions. Other important sources of revenue for funded institutions include:

- Private sector funding (approximately 30 % for one institution);
- Earned revenue (around 20 % for one institution and ranging from 11 to 21 % for another institution);
- Tuition (range from 17 to 34 % for one institution and from 9 to 14 % for another institution); and
- Available information indicates that one institution receives some funding from provincial and municipal government grants (approximately 11 and 2 %, respectively).

Consistent with the findings from the file review, heads of funded institutions who were interviewed identified a number of other funding sources, including:

- The Canada New Media Fund (administered by Telefilm Canada);
- Trade Routes (administered by PCH);
- Provincial governments;
- Private sector (e.g., broadcasters such as CanWest Global and CTVglobemedia Inc.); and
- Corporate donors.

Heads of funded institutions were unanimous in their view that NTPFVS funding has helped them to leverage funding from additional sources. Reasons cited for how the funding was used to leverage additional funding include: the status and recognition of being a national training institution; the private sector is not usually willing to provide funding without recognition of the institution from the public sector; and the pressure to seek additional funding because Program funding is not sufficient to cover costs. Related to the last reason, there are concerns that the insufficiency of NTPFVS funding limits the amount of leveraging possible, and that the funding is an "impact lever" because, with federal funding, institutions are less likely to receive provincial funding although this varies from year-to-year. This may be an indication that federal funding might be displacing provincial funding; however, this cannot be confirmed given the available data. It should be noted, according to Heads of funded institutions, that all four funded institutions receive some provincial funding, but these amounts generally vary from year-to-year. Also, one respondent noted that it is easier to obtain provincial funding for a one-time event than it is to get funding for a training program, i.e. on-going, stable funding.

- The Program has provided a lever to the funded institutions for obtaining funding from a variety of sources. There is significant variation in the sources of funding and reliance on Program funding across the four funded institutions.

## **Success/Impact of the Funded Institutions**

### **4.1.3 Practical versus Theoretical Content Delivery**

Although data is not available for all institutions for all years, findings from the document review indicate that a high percentage of practical training was provided in 2004-05 and 2005-06. The significant increase in the percentage of practical training offered by INIS and NSI between 2003-04 and 2004-05 is attributed to how the distinction between practical and theoretical was defined and measured. This indicator was the subject of considerable debate during the performance evaluation of the Program conducted in 2005 by Telefilm Canada. On this point, the evaluation concluded that, although the numbers for 2003-04 and 2004-05 indicate a high level of ‘theoretical’ instruction; in fact, the majority of the ‘theoretical’ content provided by the schools is one of a practical nature with ‘practical training’ hours attributed only to actual studio or physical production-related exercises.<sup>15</sup>

It must also be noted that, as currently designed and delivered, the Program has no influence over the ratio of practical versus technical training and it does not set specific standards or benchmarks for the funded institutions with respect to the ratio of practical versus technical training. As a result, the Program cannot reasonably be made accountable for this indicator.

Related to the above findings, the evidence indicates that the funded schools have experienced difficulty reporting against this performance indicator. For example, the 2004-2005 Annual Report notes that Telefilm and the Department need to “better define” what is meant by theoretical versus practical instruction in order to ensure more consistent and reliable reporting on this indicator because there is “much confusion and little consensus” on what is meant by these terms within the training sector.<sup>16</sup> These findings are echoed by the results of the performance evaluation (2005) which stressed that “it will be important on a going forward basis to ensure that the schools calculate the hours of content delivered in a consistent manner to ensure accurate comparisons that truly measure their performance in achieving this objective.”<sup>17</sup>

In response to these findings, Telefilm Canada based the percentage of practical instruction on the total aggregated number of hours for a typical student per institution. Table 4.2 presents the ratio of theoretical to practical content instruction for the four funded institutions in 2005-2006.

**Table 4.2: Theoretical Versus Practical Content, 2005-2006<sup>a</sup>**

Institution	Hours of Theoretical Instruction <sup>b</sup>		Hours of Practical Instruction <sup>c</sup>		Total aggregated hours for a typical student per institution
	Hours	Percentage	Hours	Percentage	
Canadian Film Centre (CFC)	270	17%	1,280	83%	1,550
Canadian Screen Training Centre (CSTC)	709	13%	4,896	87%	5,605
National Screen Institute-Canada (NSI)	535	10%	4,575	90%	5,110

<sup>15</sup> Telefilm Canada. Performance Evaluation of the National Training Program in the Film and Video Sector. p. 5.

<sup>16</sup> Telefilm Canada. National Training Program in the Film and Video Sector Annual Report 2004-2005. p. 10.

<sup>17</sup> Telefilm Canada. Performance Evaluation of the National Training Program in the Film and Video Sector. p. 5.

Institut national de l'image et du son (INIS)	621	27%	1,695	73%	2,315
Totals across institutions	2,135	15% <sup>d</sup>	12,446	85% <sup>d</sup>	14,580

<sup>a</sup> Based on aggregated hours of instruction for a typical student in each of the schools' programs

<sup>b</sup> Academic schooling held generally in a classroom setting including lectures, guest speakers, case studies, practical information, and programming in a lecture format.

<sup>c</sup> Includes production-related exercises such as time spent on actual production in studio, editing suites or writing.

Source: Telefilm Canada. National Training Program in the Film and Video Sector Annual Report 2005-2006.

<sup>d</sup> Percentages are based on totals across institutions (e.g. 2,135/14,580=15% and 12,446/14,580=85%)

While an improvement on the previous indicator, this indicator remains problematic because the total number of aggregate hours for a typical student varies considerably across funded institutions (i.e., ranging from a low of 1,550 hours to a high of 5,605 hours) and, therefore, remains an inconsistent measure of the amount of practical instruction that does not allow for an accurate comparison. For example, an institution can have a lower percentage of practical instruction than another institution yet provide more hours of practical instruction for the typical student. As well, there is no benchmark or minimum percentage established against which to assess the success of each school or the Program as a whole.

Evidence from the survey of graduates indicates that the level of satisfaction with this ratio is positive. Sixty per cent of graduates reported being very satisfied with the ratio of practical training to theoretical instruction, while one-third were somewhat satisfied, and a small number (6 %) were dissatisfied.

- Evaluation findings indicate that a high percentage of the training currently provided by the four funded institutions consists of practical training. There is evidence to suggest the need to improve the reliability and consistency of this performance indicator and to clarify its relevance with respect to Program objectives.

#### 4.1.4 Improved Curricula/Higher Quality Training

The evaluation matrix identifies a number of indicators that, taken together, are intended to provide an assessment of the extent to which the Program has resulted in improved curricula and higher quality training. As noted earlier, the Program cannot directly influence these indicators given the current design and delivery of the Program. As such, there is a need to revisit the success indicators identified for the Program to ensure they are achievable and within the influence of the Program. Further, there is no indication in the Program documentation of how much funding each institution allocates to infrastructure, staffing, and events attended by students. Each indicator identified as measuring improved curricula/higher quality training is addressed in the sections below.

### **a. Student Outputs**

One of the indicators identified by the Program as a measure of improved curriculum/higher quality training is student outputs. Examples of outputs counted by funded institutions include: draft scripts, final scripts, short films and videos, production exercises, budgets, television episodes, and feature length films.

The review of available output data reveals that the number and nature of student output varies across the four funded institutions; these findings are consistent with the views of graduates surveyed and indicative of curricula that focus on practical training. It should be noted that, although Telefilm Canada began to request information on student outputs from funded schools during the period under review, this information is only available for 2004-05 and 2005-06.<sup>18</sup>

In support of the evidence from the document review, the survey found that:

- The majority of graduates (87 %) indicated that they did produce products while in training;
- Over one-third of the graduates responding to this question indicated having worked on project ideas and “pitches” while they were students;
- A similar number (30 %) indicate having written outlines, scripts, and screenplays while in training; and
- Roughly 10 % of graduates mentioned having worked on short films, videos, or having obtained hands-on directing experience during their program.

### **b. Alignment of Curricula with Training Needs**

As noted in Section 3.1, most representatives from funded and unfunded institutions indicated that they believe the curricula of their institutions align well with the training needs of the industry and students. In particular, heads of both funded and unfunded institutions frequently identified three key means through which they ensure that their curricula align with industry needs:

- Consultations with industry representatives;
- Pre/post assessments from participants in the training program; and
- Faculty who come directly from the industry and thus have a strong sense of the training needs and skills required in the sector.

Interviewees representing PCH raised some concern regarding the extent of alignment, specifically noting a lack of quantifiable, attributable data to assess alignment and mentioning a need for more business training. These views are reflective of challenges for the Program as a whole with respect to assessing the alignment of training needs and training funded by the Program. As noted earlier, there is no mechanism within the Program to ensure this alignment exists.

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<sup>18</sup> Telefilm Canada. Performance Evaluation of the National Training Program in the Film and Video Sector. p. 5.

Overall, close to two thirds of graduates surveyed are very satisfied with the alignment of curriculum to sector needs in the training program they attended, while 30 % are somewhat satisfied that their training program aligned to sectoral needs. Very few (4 %) express dissatisfaction with the alignment of their program to needs of the sector.

**c. Alignment of Equipment and Infrastructure with Training Needs**

Evidence indicates that both funded and unfunded institutions use a variety of methods to secure the required equipment and infrastructure. Both funded and unfunded institutions reported relying considerably on space and equipment belonging to private sector and other schools through either rental arrangements or in-kind donations. While unfunded institutions simply saw this as a fact of life, two of the funded institutions were concerned with this approach, noting that this stripped-down way of operating interferes with their ability to deliver their curricula properly. These interviewees did not elaborate on how, specifically, this interferes with the delivery of training.

Overall, graduates surveyed were satisfied with the quality of facilities and equipment available at the training program they attended, with 60 % of survey respondents reporting being highly satisfied and 32 % reporting being satisfied.

Although this indicator is included as a measure of Program success in achieving its direct outcomes, Program funding is not intended to be used for infrastructure. As a result, no change in infrastructure should be directly attributable to Program funding.

**d. Qualifications of Instructors**

As mentioned earlier, the financial health and stability of a training institution is, according to the Program, expected to increase the institution's ability to improve its curriculum by making it easier to attract well-qualified instructors. Evidence from the evaluation indicates that funded institutions are able to attract high-calibre instructors, although typically on a temporary basis.

The heads of funded and unfunded training institutions reported they are able to attract instructors of a high-calibre; however, in both cases, the instructors are largely brought in on a temporary basis. For the most part, instructors at both types of institutions are professionals working in the film and video industry according to heads of institutions; this presents a challenge with respect to their remuneration. Heads of training institutions indicated that they are unable to compensate instructors to the extent they would like, with a few specifying that the compensation they provide is in no way competitive with the levels of compensation offered by the industry. However, none of these interviewees mentioned any difficulty in attracting qualified instructors. Related to this, another issue identified by a minority of interviewees is the busy schedules of many successful industry professionals who are approached by training schools to become instructors (e.g., some high-profile individuals have had to cancel training sessions due to conflicting commitments).

The majority of graduates from funded institutions that were surveyed reported being very satisfied with the professional qualifications of faculty members (77 %). Those who attended a training program of short duration (three months or less) were more likely to express satisfaction with the professional qualifications of faculty. This may be related to the differing expectations

of students attending shorter (i.e., workshops) training versus those who attend longer training programs, requiring a more significant investment in time and money on the part of students and instructors.

**e. Events Attended by Students**

The Program identified the number of events attended by students as an indicator of the quality of training. It is unclear how attendance at events links with quality of training or how this is attributable to the Program and funding received from the Program. There is some indication in the descriptions of training programs offered by the four funded institutions that tuition includes students' attendance at events for some training programs.

Graduates were asked to indicate whether they had attended any national or international film and video events as a student. Those that attended an event were further asked if they actively participated in any event (e.g., present one of their products). Less than half of the graduates surveyed (47 %) attended one or more national film and video events as a student, while one-third (33 %) attended an international film and video event. Of those who attended an event, close to half actually participated in a national event (42 %) or international event (44 %), for example by presenting one of their own products at such an event.

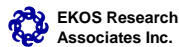
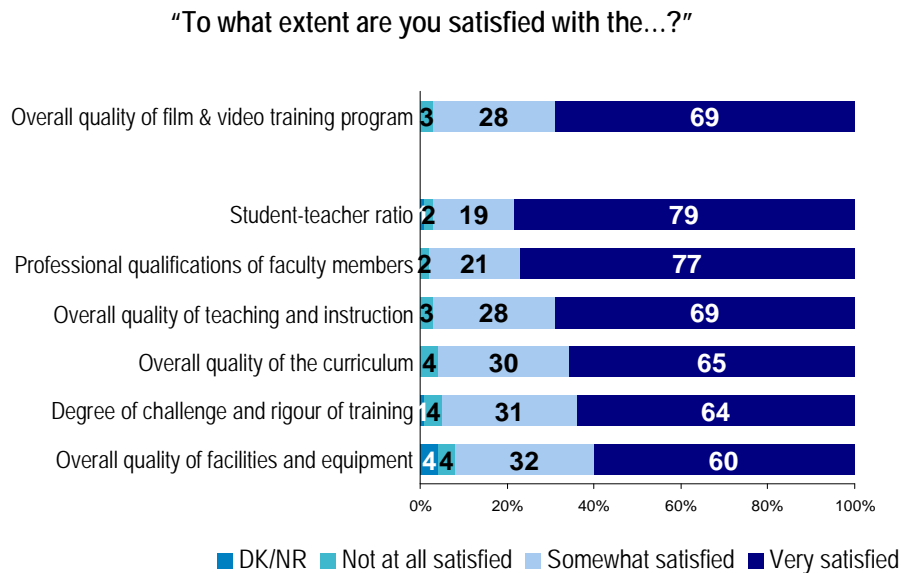
Graduates who attended programs that were longer in duration (four months or more) were more likely to indicate that they participated in a national or international event while they were a student (55 % attended a national event and 49 % an international event). Moreover, those who attended were far more likely to have actively participated in these events.

**f. Level of Graduates' Satisfaction**

In general, graduates are satisfied with the training programs offered by funded institutions; 70 % of graduates reported being very satisfied with their program, overall, and one-quarter indicated they are somewhat satisfied. Also, the overall satisfaction of participants with the training received is demonstrated by the fact that most graduates (88 %) indicated that if they could choose again, they would attend the same program.

The majority of graduates surveyed indicated they are very satisfied with both the professional qualifications of faculty members (77 %) and with the student-teacher ratio (79 %). Over two-thirds reported being highly satisfied with the overall quality of teaching and instruction (69 %), and a similar number with the quality of the curriculum (65 %). Sixty per cent were very satisfied with the overall quality of facilities and equipment, and a slightly higher percentage was satisfied with the degree of challenge and rigour in training (64 %).

**FIGURE 1**  
**Satisfaction with Various Aspects of Training Received**



n=323

Survey of NTPFVS Graduates, 2007

The most significant benefits of the training program identified by survey respondents included expanding their professional network (where 90 % identified a moderate or very beneficial impact), and improving their work qualifications (where 93 % identify a moderate or very beneficial impact). Most also indicated at least a moderate impact in terms of improving their chances to work in Canada’s film and video sector (85 % identify a moderate or very beneficial impact), and their chance to participate in Canadian film and video events (85 % identified a moderate or very beneficial impact).

Graduates from longer training programs (with a duration of four months or more) were more likely than others to note that their training program had very beneficial impacts in a number of areas, including work qualifications, professional networks, chances to participate in Canadian and international events, and chances to work in Canada’s film and video sector.

Graduates surveyed were also asked to identify any other potential benefits of the training program they participated in. Other benefits identified included networking (12 %), professional mentoring (9 %), promotion of creativity (9 %), exposure and introduction to the industry (9 %), and confidence building (8 %).

#### 4.1.5 Diversity of Graduates and Outreach

According to the Program RMAF, Telefilm Canada takes linguistic and regional market considerations into account in allocating funding. Although this implies a focus on diversity, no specific benchmarks or activities to be undertaken by the funded institutions are specified.

While graduates surveyed were asked which province or territory they came from, this data is not conclusive given that the representativeness of respondents, as compared to the overall student population of the four schools, cannot be established due to the lack of control over the survey sample and the unavailability of data on the student population.

Funded institutions reported that they are doing very well in terms of student diversity, with some citing statistics and one reporting being above the national average for representation. Most frequently, the schools reported using advertising/awareness campaigns and cross-country visits as outreach to attract students from a variety of backgrounds. In addition, about one-half of institution heads described activities geared specifically towards attracting Aboriginal students, and bursaries for various groups. Again, it is not clear to what extent these activities and reported successes can be attributed to the improved financial capacity and stability the Program is providing to the four schools.

Non-funded institutions described similar levels of diversity among their students, with most reporting that they also engage in activities to attract a more diverse student population. Activities cited include: scholarships/bursaries; networking with related organizations; an Aboriginal liaison officer; and workshops and conferences specifically aimed at Aboriginal people. Notably, these efforts to increase diversity are similar to those undertaken by the four funded institutions.

Table 4.5 presents the breakdown of students for the four funded institutions for 2003-2004 to 2005-2006 according to three categories (applied, enrolled and graduated). The percentage of graduates who self identified as visible minorities increased over the three-year period from nine to 15 %. While below the national figure in 2003-04 and 2004-05, the 2005-06 figures align with the 2001 Census figure for Canada of 13.4 %.<sup>19</sup> The percentage of graduates who self-identified as Aboriginals fluctuated over the same three-year period, but aligns well with the 2001 Census figure of 3.3 %.<sup>20</sup> There is thus clear evidence that the four funded schools are increasingly diverse with respect to their student populations and generally reflect the demographics of Canadian society as a whole. However, given that similar data are not available for other (i.e., comparison) schools, the diversity of the student population at funded schools cannot be strictly attributed to Program funding.

**Table 4.5: Diversity Status of Students, Funded Institutions, 2003-2004 to 2005-2006**

	Fiscal Year 2003-2004			Fiscal Year 2004-2005			Fiscal Year 2005-2006		
	Applied	Enrolled	Graduated	Applied	Enrolled	Graduated	Applied	Enrolled	Graduated
Total number of students	1,599	920	912	1,991	1,079	1,071	1,792	962	943
Number of students who self	176	86	84	273	113	111	329	144	141

<sup>19</sup> <http://www12.statcan.ca/english/census01/products/highlight/Ethnicity/Page.cfm?Lang=E&Geo=PR&View=1&Code=0&Table=2&StartRec=1&Sort=2&B1=Distribution>.

<sup>20</sup> [http://www12.statcan.ca/english/census01/products/highlight/Aboriginal/Page.cfm?Lang=E&Geo=PR&View=1a&Code=0&Table=2&StartRec=1&Sort=2&B1=Distribution01&B2=Total](http://www12.statcan.ca/english/census01/products/highlight/Aboriginal/Page.cfm?Lang=E&Geo=PR&View=1a&Code=0&Table=2&StartRec=1&Sort=2&B1=Distribution01&B2=Totalhttp://www12.statcan.ca/english/census01/products/highlight/Aboriginal/Page.cfm?Lang=E&Geo=PR&View=1a&Code=0&Table=2&StartRec=1&Sort=2&B1=Distribution01&B2=Total)



	Fiscal Year 2003-2004			Fiscal Year 2004-2005			Fiscal Year 2005-2006		
	Applied	Enrolled	Graduated	Applied	Enrolled	Graduated	Applied	Enrolled	Graduated
identified as a visible minority									
Percentage of students who self identified as a visible minority	11%	9%	9%	14%	10%	10%	18%	15%	15%
Number of students who self identified as an Aboriginal	44	26	25	95	73	73	81	51	49
Percentage of students who self identified as an Aboriginal	3%	3%	3%	5%	7%	7%	5%	5%	5%

Source: Telefilm Canada. National Training Program in the Film and Video Sector Annual Report 2004-2005 and Annual Report 2005-2006

- The four funded institutions are delivering quality curricula; however, it is unclear to what extent this is attributable to the Program due to a lack of clear activities/outputs that link to funding.
- There tends to be a high level of satisfaction on the part of graduates with their training programs. Those who attend longer training programs tend to indicate more positive results and benefits.
- The funded schools are increasingly reflecting the diversity of Canadian society. However, evidence suggests that efforts at increasing diversity cannot be attributed to the Program since unfunded institutions are undertaking similar efforts.

## 4.2 Intermediate Outcomes

The intermediate outcomes anticipated by the Program include:

- National institutions that provide high-calibre film and video training to talented students across Canada;
- Graduates who work professionally in their respective fields in Canada; and
- Graduates that reflect and express the diversity of Canadian society.

Each of these intermediate outcomes is addressed in the sections below with the exception of the third which is also identified as a direct outcome and is addressed in a previous section (4.1.5).

#### 4.2.1 Film and Video Training Institutions in Canada

Findings from the evaluation indicate that a large number of institutions is providing film and video training in Canada, with a wide array of programs and courses offered. Since education is a provincial or territorial responsibility, these training programs are distinguished by a wide range of mandates, management models and approaches to training. In many cases, the type of training offered by these institutions is similar to the training provided by the four funded institutions.

Findings from the document review indicate that the numerous training institutions in Canada can be roughly classified into three types: colleges and institutes of technology; universities; and industry associations, unions and guilds. Colleges and institutes of technology offer training programs and courses typically leading to a diploma or certificate; however, some schools currently offer degrees as well as university transfer programs. The training tends to focus on the practical and technical aspects of the film and video industry. University programs focus more on the theoretical aspects of film, and to a lesser extent on production; however, there are a number of university programs which focus on the technical aspects of creation and production. These programs lead toward a bachelor's degree in film studies or fine arts and, in some cases, a master's degree. Industry associations, unions and guilds offer professional development and apprenticeship programs for their members, which can take the form of workshops, master classes or panels, and mentorship opportunities.

Findings from the document review indicate that a study of training initiatives in the film and video industry, conducted for the Cultural Human Resource Council in 2006, observed a "critical lack of coordination of training" and recommended the need for a National Training Advisory Council (NTAC) to oversee the coordination of training in the film and video community.<sup>21</sup>

- There is a large number of institutions providing training in the sector and a need has been identified for better coordination at the national level.

#### 4.2.2 Graduates Who Work in Their Field

##### a. Number of Graduates from Funded Institutions

Data on the number of graduates from funded institutions is available for fiscal years 2003-2004 to 2005-2006, with incomplete data for 2002-2003. Table 4.4 presents the number of students that have applied, enrolled and graduated from the NTPFVS-funded institutions for this period. The 2005-2006 figures represent an increase of 7 % from 2003-2004, but a decrease of 12 % from 2004-2005. Evidence from the document review indicates the decrease is attributed to a "normal cyclical trend" but the decline in enrollment could be associated with reduced advertising budgets due to financial constraints and a more selective admission process which resulted in the enrollment of fewer but better qualified students.<sup>22</sup>

<sup>21</sup> Cultural Human Resources Council. Fast Forward: Recommendations for a National Training Strategy for the Film and Television Industry. April 2006. p. 65.

<sup>22</sup> Telefilm Canada. National Training Program in the Film and Video Sector Annual Report 2005-2006. p. 2.

**Table 4.4: Number of Students Applied, Enrolled and Graduated from Funded Schools, 2002-2003 to 2005-2006**

	Total Number of Students		
	Applied	Enrolled	Graduated
Fiscal Year 2002-2003 <sup>a</sup>	N/A	N/A	N/A
Fiscal Year 2003-2004	1,599	920	912
Fiscal Year 2004-2005	1,991	1,079	1,071
Fiscal Year 2005-2006	1,792	962	943

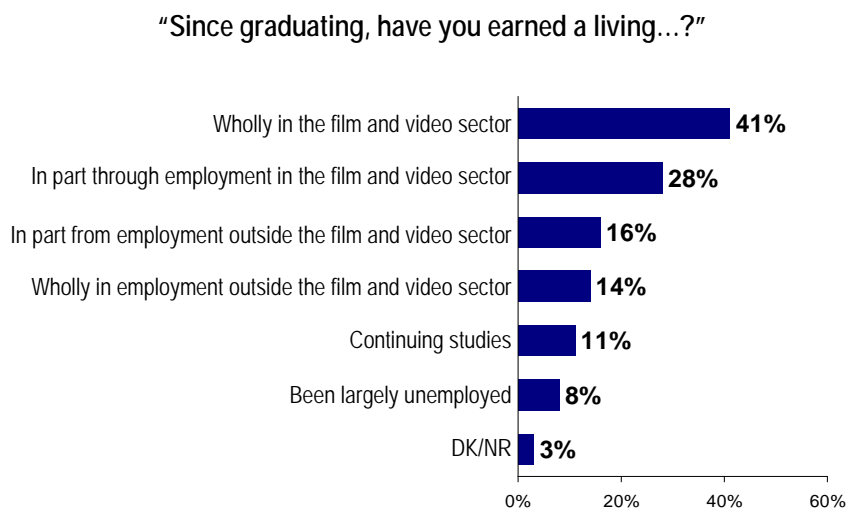
<sup>a</sup>Data is not available from all funded schools for 2002-2003.

Source: Telefilm Canada. National Training Program in the Film and Video Sector Annual Reports 2004-2005, 2005-2006.

**b. Graduates Employed**

Approximately 40 % of graduates surveyed manage to earn a living wholly from work in the film and video sector, with 28 % earning their living in part from film and 16 % earning part of their living from outside the sector (see Figure 2).

**FIGURE 2  
Employment Since Graduation**



Of those surveyed, graduates from longer programs (four months or more in duration) were more likely to be supporting themselves entirely from work in their discipline, while graduates who had no experience prior to enrolling were much less likely than those who had prior experience to be supporting themselves from their discipline.

For most graduates surveyed, the training they received was at least somewhat important in their most recent position, with 32 % having indicated that their training played some role and 30 % a

very important role. However, one-third of respondents indicated that their training played little or no importance in obtaining their most recent position. Of those surveyed, graduates from longer training programs were more likely to indicate that their training played a very important role in their most recent position, while those who enrolled in shorter programs were more likely to state that their training played no role.

Although there is some evidence that the training programs at the four funded institutions are contributing to graduates obtaining employment in their field, one must be cautious of attributing these results to the Program without comparable data from other training programs. Further, there is evidence that a proportion of graduates were already employed in the sector prior to attending the training program. Thirty six per cent of respondents to the survey of graduates had five years or more experience in the film and video sector prior to enrolment.

**c. Recognition of Graduates**

A key indicator of success identified by the Program required by Telefilm Canada from the four funded institutions is the number of prizes and nominations received by graduates. Although this information has been requested by Telefilm Canada since 2004-05, based on the review of data, the collection and reporting on this indicator has proven problematic because it requires extensive tracking of graduates by funded institutions. Further, there are again clear challenges with respect to the attribution of this indicator to the Program. As previously noted, there is evidence that graduates frequently attend multiple institutions, including both funded and unfunded, and many graduates also have substantial work experience in the sector. All this makes attribution of prizes and nominations won to the Program impossible.

Many key informants were unable to say whether graduates of NTPFVS-funded or unfunded institutions experience much recognition in Canada or internationally, although a few acknowledged the role of the schools themselves in this type of recognition. In the words of one respondent, “it is incumbent on the schools to promote their graduates and their achievements.” Not surprisingly, the heads of both funded and unfunded institutes had many examples of “success stories” of graduates who received recognition. On this point, it was suggested by one respondent that the key question or issue is “attribution”, that is, whether one can attribute the training *per se* to the accomplishments of the graduates.

Results of the survey of graduates indicate that a small number of respondents (17 %) were nominated for awards and prizes in the Canadian film and video sector since graduation. A similar number (15 %) have been recipients of awards and prizes since graduation (indicating that most of those nominated were actually awarded the prize or award nominated for). Internationally, a smaller number (10 %) have been nominated for international awards and prizes in film and video, with the same number (10 %) having received an award or prize (indicating a 100 % success rate for those nominated).

The proportion of graduates who reported having been nominated for awards and prizes in the Canadian sector since graduation is higher for those who participated in longer training programs (26 % of those who participated in programs of four months or longer were nominated) and among those who graduated in 2002 and 2003 (and have therefore worked the longest since

graduation). Graduates who completed their program in 2002 or 2003 also reported having received Canadian or international film and video awards since graduation.

- Based on available data, the number of graduates remained relatively stable over the period under review.
- It is unclear whether the Program is resulting in more high-calibre graduates being employed in the sector. Many graduates of funded schools have prior work experience in the sector and attended other funded and unfunded training institutions.
- Although graduates are being nominated for, and winning prizes and awards, there is little basis on which to attribute this success to the Program. Graduates often have prior work experience and attended multiple training institutions, making it impossible to attribute the receipt of an award or prize to a single funded institution.

### **4.3 Ultimate or Long-term Outcomes**

The expected ultimate outcome or long-term impact of the Program is “Canadians benefit from high quality film and video activities/products from Canadian artists and creators trained in Canada.”

As with direct and intermediate outcomes, the long-term outcome identified for the Program cannot be attributed to Program funding. A further challenge is the misalignment of the Program resources with its long-term outcomes, as noted earlier in assessing the Program’s rationale (see section 3.1). Realistically, one must question the extent to which \$2.5M per year in funding can measurably influence the availability of high quality film and video products in Canada given the size of the Canadian and international film and video industry.

#### **4.3.1 Film and Video Products Produced by Graduates**

Findings from the graduate survey suggest that most graduates are producing film and video products, most often for television and film. Over three-quarters of graduates surveyed (79 %) have worked on film and video products in Canada since graduation, with 16 % indicating they have not. Almost all students who graduated from longer programs have produced products, while those who attended programs of shorter duration have not produced any products since graduation.

Graduates surveyed most often reported having worked on television shows or series, or films of various types, and in a variety of capacities including writing, producing, editing, or acting. Only 20 % of graduates also report involvement in documentaries, with fewer respondents (roughly 10 %) reporting involvement in corporate films and videos, commercials, editing or producing, and theatre.

There is evidence that graduates are producing film and video products. However, the extent to which this is attributable to the Program is, again, questionable since graduates often attend multiple institutions (both funded and unfunded) and often have prior work experience. Evaluation results are inconclusive on the extent to which graduates of funded schools are having a measurable impact on the availability and/or quality of film and video products in Canada.

#### **4.3.2 Film and Video Products for Canadian Market**

Survey results indicate that graduates are most commonly producing, directing or working on Canadian film, video and television products aimed specifically at the Canadian market. Over two-thirds (69 %) have worked on Canadian products directed at the Canadian market since graduation. Only 14 % have worked on non-Canadian products aimed at the Canadian market since graduation, and over 32 % have worked on film, video and television products for the international market.

The proportion of graduates surveyed who have worked on products destined for the Canadian market increases with the number of years of prior experience held before enrolment (from 48 % of those who had no prior experience to 80 % of those with six years experience or more). Similarly, of the graduates who indicated that they had worked on Canadian products for a Canadian market, those providing descriptions of the projects in which they were involved most often indicated having been involved in television shows or series, films, and documentaries.

- Graduates are working on and producing film and video products. However given that graduates often attend multiple funded and unfunded training institutions results cannot be attributed to the Program.
- Results are inconclusive on the extent to which the Program is influencing the availability of film and video products in Canada. However, given the limited amount of funding relative to the size of the sector as a whole, it is unrealistic to anticipate a measurable influence.

#### **4.4 Unintended Outcomes**

A small number of graduates indicated that they have worked in a country other than Canada since graduation from their program (15 %, or 48 respondents), most of those at least within the last year.

Key informants and graduates surveyed identified very few unexpected outcomes resulting from the Program. Challenges or constraints identified related more to the constraints of the Program or the environment in which it operates.

Constraints identified by interviewees included: demand for training is outstripping supply, due to insufficient funding; changes and challenges within the film industry, such as too many film

makers and not enough producers; administrative burden associated with the Program; the exclusion of certain schools; and the elitism of funded schools.

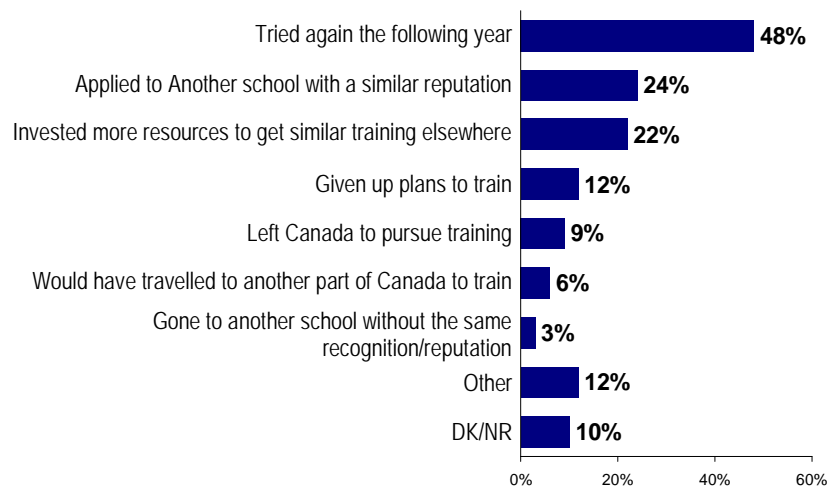
Among graduates surveyed, the most common positive unexpected impacts identified were contacts or networking (21 %). Very few graduates reported unexpected negative impacts; however, a small number of respondents identified the high cost of the training, difficulties with the location of their training, and that training did not lead to employment.

Graduates responding to the survey were asked to indicate what actions they would have taken had they not been accepted to the program they attended. Graduates most often indicated that they would have re-applied again the following year (45 %), indicating a determination to attend the chosen program. Roughly one-quarter would have applied to another school with a similar reputation (28 %) or would have had to spend more to obtain similar training elsewhere (25 %). A small number would have abandoned their plans to train (12 %), left the country to pursue training or moved within Canada to obtain training.

Graduates who attended shorter programs (three months or less in duration) were more likely to have indicated that they would have attended a different school with the same reputation, while those who graduated from longer programs (four months or more) were more likely to suggest that they would have tried again the following year or abandoned their plans to train.

**FIGURE 3**  
**What Would Have Done in the Absence of the Program**

“What would you have done had you not been accepted by the program?”



n=323

Survey of NTPFVS Graduates, 2007

## 5. Cost-Effectiveness and Alternatives

This chapter addresses evaluation issues related to resource allocation and alternatives to the Program.

### 5.1 Resource Allocation

#### 5.1.1 Cost per Graduate to the Program

Table 5.1 presents the cost per graduate to the Program for 2003-2004 to 2005-2006. We note that data on the number of graduates is unavailable prior to 2003-04. In addition, cost per graduate provides no measure of the quality of training received or of training duration. Without a benchmark, this indicator provides only a very limited indication of the cost-effectiveness of the Program.

**Table 5.1: Program Cost Per Graduate, 2001-2002 to 2005-2006**

Year	Total Number of Graduates	NTPFVS Funding <sup>a</sup>	Program Cost per Graduate
2001-2002	N/A	\$2,800,000	N/A
2002-2003	N/A	\$2,800,000	N/A
2003-2004	912	\$2,800,000	\$3,070
2004-2005	1,071	\$2,550,000	\$2,381
2005-2006	943	\$2,550,000	\$2,704

<sup>a</sup> Source: National Training Program in Film and Video Sector Annual Report 2004-2005, 2005-2006.

#### 5.1.2 Cost of Comparable Programs

Based on examination of provincial/territorial and international programs, no comparable programs (i.e., that provide on-going funding for operations to high-calibre film and video training institutions) were found.

The majority of interviewees indicated that they have little sense of the cost-effectiveness of the Program. A few interviewees further commented that it is difficult to assess the cost-effectiveness of the Program due to a lack of economic/cost data. In addition, Program funding represents one of a number of revenue sources for the funded schools and, therefore, it is impossible to separate out and directly assess the cost-effectiveness of Program funding.

A minority of interviewees indicated that they feel the administrative costs paid to Telefilm for the Program are high at up to 10 % of total Program funding per year. As stated earlier, the 2002 official Program approval documents indicate that Telefilm Canada may use up to 10 % to cover these administration costs. This evaluation found no evidence of information or data on how the approximately \$250,000 per year was being spent by Telefilm Canada in administering the Program. A few interviewees noted that the administration of the Program requires a lot of resources on an annual basis dedicated to contribution agreements, guidelines, processing applications, assessing documentation, reporting and measuring performance. However, it must



be noted that these activities apply to only four institutions who receive continuous funding from year to year. The appropriateness of the 10 % (\$255,000) in administration costs is therefore questionable.

### **5.1.3 Adequacy of Funding**

Findings from the 2002 evaluation note that film and video institutions are “still considerably reliant” on federal funding; however, they are increasing their private sector support (e.g., support from corporations, industry sources, foundations and individuals) as their ability to network strengthens.<sup>23</sup> Findings from the current evaluation indicate a continued high level of reliance on Program funding on the part of the four funded institutions.

Assessing the impact of the Program withdrawing its funding from the four training institutions was not in the mandate of the present evaluation. Clearly the four funded institutions would argue that they could not survive without Program funding; however, there are a large number of other film and video training institutions in Canada that do not receive Program funding and that provide similar types of training. At the very least, the lack of NTPFVS funding would result in fewer students and/or a scaling back of training at the four institutions.

Heads of funded training institutions were generally unable to identify many additional funding sources, although Telefilm, the Canada New Media Fund and the Feature Film Fund were all identified by one respondent. Perhaps not surprisingly, unfunded institutions listed a number of additional funding sources of which they do or possibly could take advantage, including:

- Canadian Culture Online (PCH);
- National Research Networks;
- The Banff New Media Institute (BNMI);
- Ontario media cluster strategy;
- Foundation grants;
- Private funding; and
- Funding from broadcasters.

It should be noted that the Program does not stipulate or require a demonstrated decreasing reliance on Program funding on the part of funded institutions over time, i.e., that institutions must decrease their reliance on Program funding over time. In fact, there is evidence that any increase in funding from other sources may be used to expand or improve training programs or equipment and infrastructure or increase the number of students. In other words, there is no incentive built into the Program to decrease reliance on Program funding on the part of the four funded institutions.

The majority of interviewees from funded institutions indicated that the current level of funding is inadequate and that a request for additional funding from three currently funded institutions is presently before the Department. Telefilm managers suggested that additional funding for the

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<sup>23</sup> Canadian Heritage. Evaluation of the National Arts Training Contribution Program and the National Training Program in the Film and Video Sector Final Report. February 2002.

Program would help it to reach its objectives and they perceive a need for more institutions to be funded under the Program. It was suggested that another portion of funding should go to schools in other regions to give the Program a more national scope, however, implicit in this idea is the suggestion that the four institutions that currently receive funding should continue to do so. This speaks to the exclusionary nature of the Program; there is no evidence of Telefilm Canada considering funding applications from other training institutions. In any case, discussions about additional funding should take into consideration the need for improved alignment between Program rationale, Program design and performance indicators.

As noted in Chapter 4, there is evidence of a misalignment between the resources available to the Program and the anticipated outcomes. A well-designed program should allow sufficient resources to realistically achieve measurable, attributable results. We note, however, that this does not mean that in the case of NTPFVS an increase in funding would automatically result in the achievement of measurable results. As noted in Chapter 4, many indicators identified by the Program cannot be attributed to the Program regardless of funding amounts.

- There is a clear reliance on Program funding on the part of the four funded institutions, however it is not clear what impact withdrawal of Program funding would have. Three of the four funded institutions are seeking increased funding for their institutions from the federal government.
- Although there is a predominant view that Program funding is inadequate, there has been no effort made to assess whether other unfunded institutions would be able to provide more or better results for the funding.
- There is a lack of alignment between the resources available and anticipated outcomes. However, discussions about additional funding should take into consideration the need for improved alignment between Program rationale, Program design and performance indicators.

#### **5.1.4 Opportunities for Partnership**

The roles and relationships of the various players in the sector were described in Chapter 3 of this report.

At present there are no official mechanisms to help define how stakeholders in the Canadian screen-based media sectors create relationships, how national training institutions could leverage partnerships with industry, or how different government bodies could play a role in financing professional development. A national professional development training strategy was therefore recommended that stipulates<sup>24</sup>:

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<sup>24</sup> Productions Louise Poulin. A Comparative Study of National Training Programs for the Screen-Based Media Sector. January 2005.

- What role(s) could be played by stakeholders in training in the Canadian screen-based media sector;
- Which organizations and institutions could be called upon to play; and
- How financing bodies such as federal government departments and agencies could inter-relate with stakeholders and how national training providers could leverage partnerships with industry.

Consistent with these findings, the Standing Committee on Canadian Heritage supports stronger linkages between stakeholders through the development of a Sector Council.<sup>25</sup> The recent overhaul of film training in the United Kingdom (UK) is also based on establishing stronger linkages not only with government and training institutions, but also with industry.<sup>26</sup>

PCH managers indicated that the Program is already a partnership between the Department and Telefilm; it works well because Telefilm is closer to the industry. Telefilm managers indicated that they formed a joint partnership to develop a training program for Aboriginals and visible minorities called the Spark Initiative. Industry representatives indicated that there are a number of partnerships that could be pursued by the Program and the funded schools, including: partnerships with suppliers of equipment (e.g., William F. White, Canon, Kodak) as well as other suppliers of services to the industry (e.g., law firms and accounting firms for the development of training in business skills); other deliverers to address training needs of mid- and senior level professionals (e.g., IATSE and the Director Guild of Canada); and educational institutions to develop an integrated system whereby students from colleges and university programs can “feed into” the national schools.

Heads of funded institutions listed a number of partnerships in which they are currently involved as part of their film and video training, including:

- National Film Board;
- Aboriginal Peoples Television Network (APTN);
- Canadian Television Network Inc. (CTVglobemedia Inc.);
- CanWest Global; and
- CBC/Radio-Canada.

Heads of film and video institutions that have not applied for funding indicated that national schools have partnered with broadcasters for benefit programs to individuals and with companies within the industry for equipment and infrastructure. One interviewee indicated that there are some emerging coalitions and councils with whom the Program or funded schools should consider partnering, such as the National Film Training Coalition, BC Film Training Coalition and the National Training Advisory Council currently being developed by the Cultural Human Resources Council (CHRC).

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<sup>25</sup> Standing Committee on Canadian Heritage. *Scripts, Screens, and Audiences: A New Feature Film Policy for the 21<sup>st</sup> Century*. November 2006.

<sup>26</sup> UK Film Council. *The UK Film Skills Strategy*. February 2003.

- There is evidence of an overall lack of coordination and only limited partnering with the film and video sector with respect to training. More could be done to bring the different players together at the national level.

## 5.2 Alternatives

### 5.2.1 Improved Cost-Effectiveness

In terms of more cost-effective ways of achieving the same results, a few interviewees indicated that they believe the schools are a cost-effective approach to achieving the expected results. Suggested alternatives to managing the Program that could be more cost-effective included: transferring the management of the Program to the National Film Board (NFB); transferring responsibility for the Program solely to either Telefilm or NFB (i.e., PCH would no longer be responsible for the Program); consolidating the Program with other programs managed by Telefilm (e.g., Canada New Media Fund) which could result in significant savings to administrators and clients (i.e., reduce the number of applications/paperwork). In addition, an evaluation question identified by PCH for the evaluations of both NATCP and NTPFVS is the feasibility of delivering both programs together given their similarities and differences. A comparison of both programs may be found in Appendix I.

Based on evidence from this evaluation, all of these could be viable options; however, a more detailed examination of the potential costs and benefits, policy implications and discussions with the NFB and Telefilm Canada are required. In addition, based on evaluation results presented in Chapters 2, 3, and 4 of this report, there is a need to reassess the rationale, design and delivery of the Program. The decision on delivery mechanism should be made based on the objectives, resources and clientele of the Program.

The review of PCH's website indicates that the Department delivers or funds several programs in parallel with the NTPFVS that work to support the Canadian film and video sector. They are:

- The Canadian Film or Video Production Tax Credit (CPTC) supports film and video production in Canada by providing a tax credit equal to 25 % of qualifying labour expenditures.<sup>27</sup>
- The Canadian Independent Film and Video Fund (CIFVF) is a private sector funding body which provides financial assistance to independent producers for the development and production of English and French language films or videos and interactive digital new media programs.<sup>28</sup>
- The Canadian Feature Film Fund (CFFF) is designed to encourage the making and marketing of Canadian feature films that have high box office potential, while supporting a range of genres, budgets, companies and regions<sup>29</sup>
- The Canadian Television Fund (CTF) supports the production and broadcast of high quality, distinctively Canadian television programs. The result of a public-private partnership, the

<sup>27</sup> PCH website. Online at: [http://www.pch.gc.ca/progs/ac-ca/progs/bcpac-cavco/progs/cipc-cptc/index\\_e.cfm](http://www.pch.gc.ca/progs/ac-ca/progs/bcpac-cavco/progs/cipc-cptc/index_e.cfm).

<sup>28</sup> CIFVF website. Online at: <http://www.cifvf.ca/english/about-en.html>.

<sup>29</sup> Information pulled from programming section of the Telefilm Canada webpage <<http://www.telefilm.gc.ca/accueil.asp>>.

CTF is financed by contributions from the Government of Canada, the Canadian cable and direct-to-home satellite industries and Telefilm Canada.<sup>30</sup>

Although these programs are delivered in parallel with the NTPFVS, their focus is different and therefore present little potential for coordinating or integrating their delivery with that of the NTPFVS. These programs are primarily focused on actual film and video production while the NTPFVS is focused on training the people that will eventually contribute to these productions.

As noted in Chapter 2, the NTPFVS was implemented at the same time as the NATCP and modeled after the NATCP. As such, the programs have many similarities with respect to their objectives, eligibility criteria, and processes. A summary of these similarities (and differences) may be found in Appendix I of this report. Given these similarities, it therefore seems logical to assess the potential for jointly managing the two programs rather than having one managed by PCH and one by Telefilm Canada. There is little evidence that co-management of the two programs has been evaluated internally by PCH although NTPFVS managers at PCH believe that PCH lacks the sector knowledge to properly manage this Program internally, i.e., that Telefilm Canada is better aligned with the sector. Although this may be true at present, there is no evidence that PCH could not seek out the necessary resources to manage the Program internally along with the NATCP. In fact, the NATCP relies extensively on external experts to provide assessments of the NATCP-funded institutions' training programs; such an approach could be extended to the NTPFVS. Intuitively, integrating the management of the two programs should result in significant economies of scale, however, a full assessment of the feasibility and resulting costs savings, if any, would need to be conducted by PCH.

It should be noted that integrating the management of the two programs should not require an integration of the programs' rationale into one. However, based on evaluation results of NATCP and evaluation findings from this evaluation, both programs are in need of a revision to their outcomes and indicators. This could be undertaken jointly given the similarities of the programs and similarities encountered with respect to difficulties in measuring performance.

- More detailed exploration of the costs and benefits of alternative delivery mechanisms is required. The choice of delivery mechanism should be made based on cost, clientele and objectives set for the Program.

### **5.2.2 Practices in Other Jurisdictions**

This section examines approaches to training in other jurisdictions with a view to the possibility of implementing some parts of these approaches into the NTPFVS. Overall, approaches in other jurisdictions take two broad forms. One approach is to focus programming on the individual by providing grants, loans and training opportunities to eligible individuals, as done in Manitoba and Saskatchewan (described below in paragraph [a]). Another approach, implemented at the national level by Australia, Denmark and the Netherlands, which fund national training institutions (further described below in paragraph [b]).

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<sup>30</sup> PCH website. Online at: [http://www.pch.gc.ca/progs/ac-ca/progs/fct-ctf/index\\_e.cfm](http://www.pch.gc.ca/progs/ac-ca/progs/fct-ctf/index_e.cfm).

### a. Provincial Approaches

The Manitoba approach to film and video training, as described in a training model proposed in 2003, is multi-faceted and layered throughout the career of the professionals in diverse skills areas. The approach is focused on funding/support for the individual rather than funding training institutions, as is the case with NTPFVS (i.e., the federal approach).

Similarly to Manitoba, the approach to training in the sector in Saskatchewan is focused on the individual. Funding is provided directly to individuals seeking training in the film and video sector. Training issues identified by Saskatchewan Culture, Youth and Recreation (2005) for Saskatchewan include a single agency should coordinate training services for all skill areas; increase opportunities for offset training and individualized training plans; and create centralized training database that tracks trainee progress.

### b. International Approaches

In Australia, Denmark and the Netherlands the government funds 100 % of professional development. This is done via a single national official training institution mandated with applying policy and objectives related to professional development (Australian Film, Television and Radio School; Den Danske Filmskole in Denmark; and, the Maurits Binger Film Institute in the Netherlands). In the UK, while the government funds 100 % of the professional development, these funds are collected through a state-approved agency (more of an “arm’s length approach”). In France, training funds are collected from producers’ budgets and managed by a national joint levy organization (similar to a dedicated tax or levy such as that used in Quebec).<sup>31</sup>

**Table 5.3: Distribution of Financing for Professional Development Programs, by Country (2004)**

	Canada	France	UK	Australia	The Netherlands	Denmark
Public financing	\$2.55M	\$56.38M	\$13.55M	\$19.67M	\$1.0M	\$7.74M
Number of participants	1,200	9,767	3,000	2,900	100	1100
Average financing per participant	\$2,225	\$5,638	\$4,516	\$6,782	\$10,000	\$7,036
Population	32,200,000	63,400,000	64,700,000	24,200,000	16,258,032	5,500,000
Per capita funding	\$0.079	\$0.889	\$0.209	\$0.813	\$0.062	\$1.407
Estimated value of feature productions	\$277.0M	\$1,159M	\$1,690M	\$54.3M	\$111.33M	\$75.6M
Public financing as a percentage of estimated value of feature productions	0.92%	4.86%	0.80%	36.22%	0.90%	10.24%

Public financing as a percentage of estimated value of feature productions is less than 1 % in Canada, the UK and the Netherlands, but substantially higher than 1 % in France, Australia, and Denmark. It must be noted that the amounts and number of participants in the above table refer only to NTPFVS and do not include provincial/territorial funding and funding provided by the National Film Board.

<sup>31</sup> Productions Louise Poulin. Idem. November 2005.

- Canada lacks a coordinated approach to training in the film and video sector. As a national body with some stake in the sector, PCH could play a lead role in coordinating training in the sector.

## 6. Conclusions and Recommendations

### 6.1 Rationale and Relevance

Given the importance of the film and video sector with respect to cultural identity and communication and the economic role of the sector, as well as equality of access to high-calibre training, there is potentially a strong argument to be made for ongoing federal involvement in the sector. However, that argument has not been clearly articulated by the Program. In fact, findings from the evaluation indicate that the rationale for the Program was based on the historic need to continue providing sustainable support to the four institutions previously funded by the Department, through a more centralized approach.

There is currently little clarity with respect to the role these four institutions play at the national level. Although they are accessible to students from across Canada, they are not truly national in nature. Given the existence of many other training institutions in the film and video sector across Canada, it is not clear why Program funds are aimed solely at these four training institutions and not fully accessible to all schools.

Although evidence indicates that the training needs of the students are being met, the documents reviewed gave no indication that training program curricula meet needs identified by the industry, nor is there a demonstrated linkage between the Program and training needs in the sector since there is no coordinated approach to training across the funded institutions and the Program. The specific training needs to which the Program is intended to respond are not identified.

Finally, the evaluation also points to a lack of alignment between the Program's funding mechanisms (operational funding) and its expected outcomes, except for the two direct outcomes related to financial capacity and stability..

## **6.2 Success and Impacts**

### **Success/Impact of the Program**

#### **Financial Capacity and Stability of Funded Institutions**

The Program is successful in achieving two of its direct outcomes related to increasing the financial capacity and stability of the four funded institutions. Regarding financial stability, institution heads from both funded and unfunded schools report that they are lacking the financial resources to improve their training programs since the needs are growing and inflation is eroding the value of the funding. This is compounded by the short-term, one-year renewal approach for such funding.

Although it can be argued that this does contribute to the overall success of the institutions, given the Program's mechanism itself (operational support) and the relatively low coverage (less than 50 %) of institutions' overall budgets with Program funds, other direct, intermediate and ultimate outcomes can only be attributed indirectly to the Program.

In addition to challenges related to attribution, there are definitional issues surrounding a number of indicators such as: financial stability; practical versus theoretical training; student outputs; and events attended by students. The Program has not defined these indicators nor provided specific benchmarks against which to measure success or progress of these and other indicators.

### **Success/Impact of the Funded Institutions**

#### **Level of Graduates' Satisfaction**

Graduates surveyed appear to be, for the most part, satisfied with various aspects of the training programs offered by funded institutions. Seventy per cent of graduates report being very satisfied with their training program and 25 % indicate they are somewhat satisfied. Also, the overall satisfaction of participants with the training received is demonstrated by the fact that most graduates indicate that if they could choose again, they would attend the same training program. More specifically, high levels of graduate satisfaction were reported regarding many different aspects of the program, such as qualifications of instructors and quality of the curriculum. Furthermore, survey respondents identified numerous significant benefits of their programs, including expanding their professional network, and improving their work qualifications.

#### **Equipment and Infrastructure**

Evaluation findings indicate that equipment and infrastructure for funded institutions tend to be aligned to the training needs of the industry, but some funded institutions indicate that the reliance on private industry can interfere with the delivery of curricula. It should



be noted that Program funding is not intended to be used for infrastructure. Heads of funded institutions report being able to attract high-calibre faculty, however this is often only on a temporary basis. Most funded institutions report that NTPFVS funding has not had much of an impact in this respect.

### **Employment of Graduates**

The annual number of graduates of the four funded institutions remained relatively stable over the period under review. Forty per cent of graduates surveyed manage to earn a living wholly from work in the film and video sector, with 30 % earning their living in part from film or television. Of those surveyed, graduates from longer training programs (four months or more in duration) are more apt to be supporting themselves entirely from work in their discipline. Graduates who had no experience prior to enrolling are much less likely than those who had prior experience to be supporting themselves from their discipline. For most graduates surveyed, the training they received was at least somewhat important in their most recent position.

Based on available data, it is unclear whether the Program is resulting in more high-calibre graduates being employed in the sector. Many graduates of funded schools have prior work experience in the sector and attended other funded and unfunded training institutions. Although graduates are being nominated for, and winning prizes and awards, there is little basis on which to attribute this success to the Program. Graduates often have prior work experience and attended multiple training institutions, making it impossible to attribute the receipt of an award or prize to a single funded institution.

### **Awards and Prizes to Graduates**

Results of the survey of graduates indicate that a small number of respondents have been nominated for or have received awards and prizes in the Canadian film and video sector since graduation. Internationally, a smaller number have been nominated for or have been the recipients of international awards and prizes in film and video. The proportion of graduates who report having been nominated for awards and prizes in the Canadian sector since graduation is higher for those who participated in longer training programs.

### **Film and Video Products by Graduates**

Based on findings from the survey, it appears that most graduates are producing film and video products for television and film. Almost all students who graduated from longer programs have produced products, while those who attended programs of shorter duration indicate that they have not produced any products since graduation.

### **Diversity**

Funded institutions report that they are doing very well in terms of student diversity, with some citing statistics, and one reporting being above the national average for representation. The percentage of graduates who self-identified as visible minorities

increased over the three-year period, to align with the 2001 Census figures for Canada. The percentage of graduates who identified themselves as Aboriginals fluctuated over the same three-year period, but aligns well with the 2001 Census figure.

## **Conclusion**

The views of key informants are mixed with regard to the issue of the Program's success in meeting expected results. Industry representatives and PCH and Telefilm managers express serious concerns, including a lack of demonstrable results, and a need for benchmarks and revisions in light of this evaluation. As a result, there is a need to re-focus the expected outcomes of the Program, and associated performance measures, to better represent what can be realistically achieved and measured given the resources and size of the Program in relation to the film and video sector. Overall, the anticipated outcomes appear too ambitious relative to the resources available to the Program.

### **6.3 Cost-effectiveness/Alternatives**

Cost-effectiveness is difficult to determine for the NTPFVS, with little consensus among key informants. There is evidence that the administrative costs paid to Telefilm Canada for the Program are high; however, a cost breakdown has not been provided by Telefilm Canada.

The majority of interviewees from funded institutions (i.e., the beneficiaries of the Program) indicate that the current level of funding is inadequate and that a request for additional funding is presently before the Department.

Evidence indicates that the NTPFVS does not duplicate or overlap with other training programs that provide funding for training in Canada. Although there are provincial and territorial programs that provide support for training, these programs are not considered comparable to NTPFVS because they do not provide operational funding directly to training institutions. Related to this, findings indicate that there is considerable potential for partnerships in the delivery of film and video training. For example, funded institutions are engaged in a wide number of partnerships in the delivery of their training programs, and a number of coalitions focused on training in the sector have emerged in recent years. These partnerships and coalitions could act as mechanisms to leverage Program funding, or better align the training programs of the funded institutions with each other as well as other programs. We note however, that these partnerships and coalitions are not part of a formal, cohesive approach to training in the film and video sector.

On the other hand, there are numerous institutions providing film and video training in Canada, with a wide array of training programs and courses offered and a wide range of mandates, management models and approaches to training. In many cases, the type of training offered by these institutions is similar to the training provided by the four funded institutions. This may be an indication that other institutions are also sufficiently high-calibre to be eligible for Program funding.

While NTPFVS focuses support to independent Canadian non-profit national training institutions specializing in the film and video sector, the training models used in other jurisdictions generally fund training throughout the film/video professionals' career. Other countries provide support in a variety of ways, but a number of them provide 100 % funding to professional development.

There is evidence that viable options to the current approach to delivery of the Program exist. These alternatives include: transferring the management of the Program to the National Film Board (NFB); transferring responsibility for the Program solely to either Telefilm or NFB (i.e., PCH would no longer be responsible for the Program); consolidating the Program with other programs managed by Telefilm (e.g., Canada New Media Fund) which could result in significant savings to administrators and clients (i.e., reduce the number of applications/paperwork); and co-management of NATCP and NTPFVS.

## **6.4 Recommendations, Management Response and Action Plan**

### **1. Establish the rationale and role for federal government involvement in training in the film and video sector, including a clear articulation of what the Department is seeking to accomplish.**

The evaluation shows that there is a misalignment between the Program's rationale, design (funding mechanism) and delivery (available resources). Therefore, it is recommended that any decisions about the future of the Program be informed by a thorough clarification of the Program's rationale, including the role that the Department wants to play in the area of training in the film and video sector and what it wants to accomplish. The following are examples of issues/questions that will need to be addressed in clarifying the role and rationale:

- Why is it important for Canadian Heritage to be involved in training in this sector as opposed to other sectors?
- What should be the Department's role in developing a national, coordinated strategy for training in this area?
- What exactly needs to be supported in this area? Institutions? Individual students? New technology for schools? More stable faculty? More faculty with specific technical expertise? Other?
- What resources would be required and which partners (i.e., Telefilm, National Film Board, etc.) can share in best achieving what the government is seeking to accomplish?

If training institutions are to continue to receive funding on an on-going basis then they should be deemed "national training schools" and be required to develop goals and objectives, establish training standards and criteria, and coordinate the training. However, these training institutions may require additional resources in order to be aligned with these goals and meet these standards. Also, the number of training institutions deemed "national training institutions" and their geographic location should be determined through an open process based on the quality of training provided under the advice of experts in the field. Application guidelines should be reviewed to ensure that more film and video institutions in Canada are eligible. The selection process should be transparent and unbiased.

Efforts to re-define the Department's rationale and role for its involvement in the area of training in the film and video sector will however require time. This will entail a transition strategy until the Department has finalized its approach in this sector.

**Management Response – Accepted.**

The landscape of the film and video sector has evolved over the years. The NTPFVS was established in 1997, and needs to be reviewed in light of changes since that time, including changes in the training needs of the sector.

The Directorate is reviewing the rationale and role of the Government in support of training in the film and video sector. The Directorate acknowledges that there is a need to ensure support for training is aligned with the Government's broader objectives in the film and video sector.

**Implementation Schedule**

2009/03/31

- 2. Any future PCH funding in the area of training in the film and video sector should be based on a review of the delivery mechanism used (currently a contribution agreement with Telefilm Canada), in consultation with appropriate stakeholders.**

**Management Response – Accepted.**

The Directorate acknowledges the issues associated with the current program delivery mechanism. The Directorate is considering alternative delivery approaches as part of the review of the Government's role in support of training in the film and video sector.

**Implementation Schedule:**

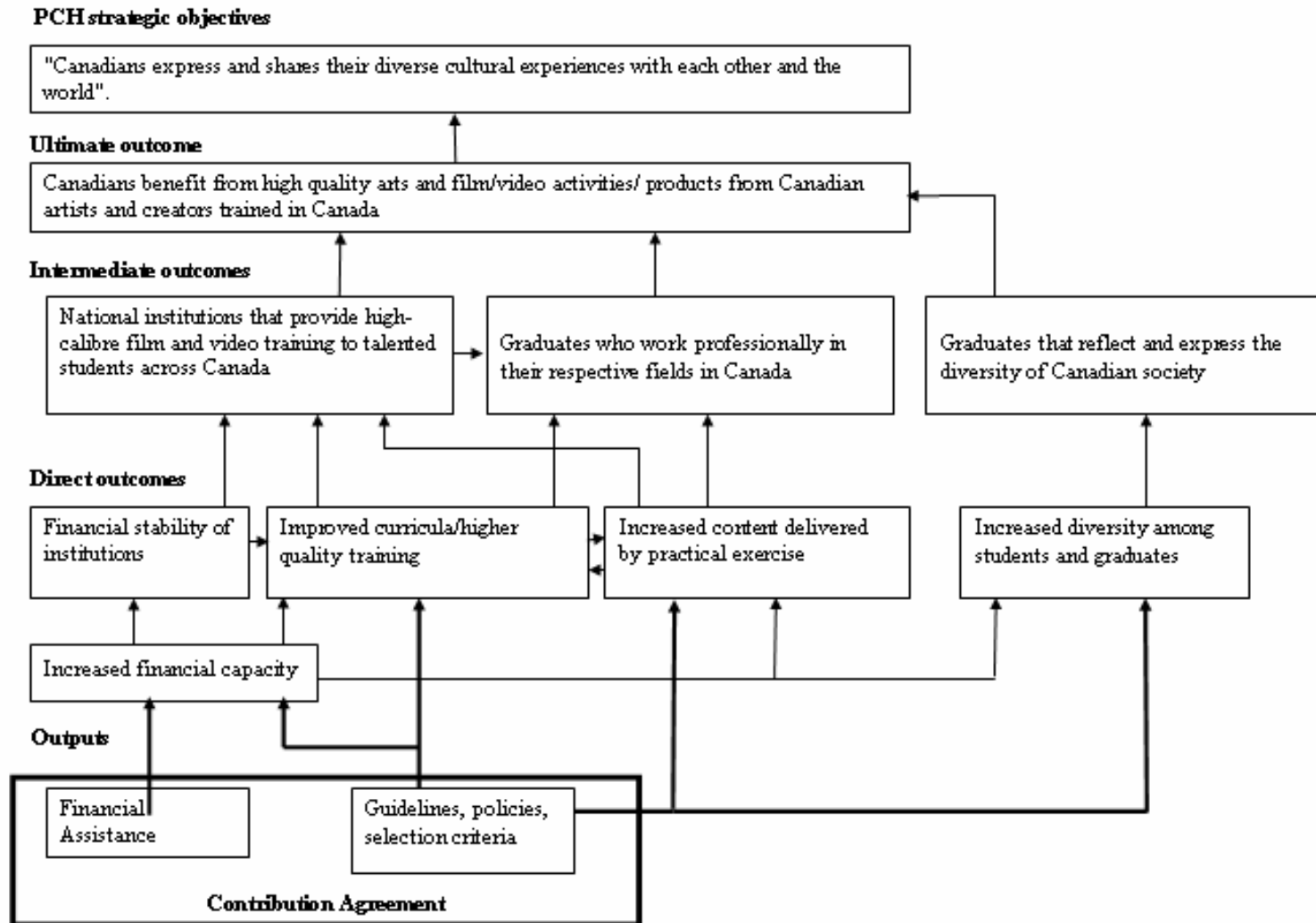
2009/03/31

## **7. Enquiries**

Canadian Heritage  
15 Eddy Street  
Gatineau, Quebec  
K1A 0M5  
Tel.: (819) 997-0055  
Toll-free: 1 866-811-0055  
TTY/TDD: 1 888-997-3123

For information on Government of Canada programs and services, please call 1 800 O-Canada.

## Appendix A - NTPFVS Logic Model



## **Appendix B - Eligibility, Assessment Criteria and Application Process**

### **ELIGIBLE APPLICANTS**

To be eligible for assistance, an applicant must:

- a) Be incorporated in Canada as a non-profit organization;
- b) Be independent and free of any direct ties to a provincially registered and funded post-secondary institution;
- c) Have developed a detailed business plan which reflects an appropriate range of funding sources, including from the private sector;
- d) Be run by individuals who are recognized as experienced professionals in the film and video industry;
- e) Have an administrative infrastructure to support their organizational objectives; and
- f) have been in operation on a regular basis for a minimum of two years and carrying on activities that are consistent with the objectives of the NTP over that period.

### **ASSESSMENT CRITERIA**

Applications will be assessed using common criteria and in comparison to all applications received. Telefilm will use an Evaluation Grid (outlined herein in the original document) to assess applications, establish priorities and determine funding levels. Telefilm will exercise its independent judgement in this regard.

Applicants are required to provide a report on their achievements with regard to each of the criteria outlined in the Evaluation Grid herein. This report is to be included in the application package along with the other required information.

The level of annual commitment to multi-year regular operations may be adjusted following an annual review of mutually established achievement targets.

Meeting the basic eligibility criteria does not guarantee funding.

### **APPLICATION PROCESS**

Applicants must apply to the appropriate Telefilm Canada office. (NOTE: Detailed contact information provided in original document).

Each year, the deadline for receipt of complete applications for both operations and special projects is July 15. Applicants will be notified in writing of the results of the application process no later than August 30. Should these dates fall on a non-working day, they shall be interpreted to mean the very next working day.

Each application must include the following:

- a) A copy of patent letters or a corporate charter demonstrating the independent, non-profit status of their organization;
- b) Audited financial statements for the organization's last two complete fiscal years, including a detailed schedule of sources of revenue;
- c) A business plan approved by their Board of Directors for the period of time for which funding is being requested. The period may not extend beyond March 31st, 2008;
- d) A projected budget and financial plan for the period of time for which funding is being requested, including the amount(s) being requested from the NTP.

Applicants must demonstrate that their budgets are financed by two or more sources other than the NTP, including private sector sources;

- e) An organizational chart and the biographies of each member on the Board of Directors;
- f) The curriculum vitae of artistic and administrative directors as well as all teaching staff;
- g) A full list of curricula (artistic, academic);
- h) The published information (brochures, newspaper advertisements) regarding the most recent competitive admissions process;
- i) Statistics on the employment of graduates over the last two years; and,
- j) A report summarizing the organization's track record and projected achievement with regard to all criteria outlined in the Evaluation Grid.

Applicants are encouraged to apply as early as possible so as to ensure that all required documentation has been received by Telefilm and that the application is complete. Applications that are not complete as of the deadline will be rejected.



## Appendix C - Training Curricula at Funded Institutions (2006-07)

### NTPFVS funded training programs: Detailed Breakdown

#### National Screen Institute - Canada (NSI)

The NSI is Canada's oldest nationally recognized training school and is headquartered in Winnipeg. NSI supplies innovative and focused professional training leading participants to successful careers as writers, directors and producers in Canada's film and television industry.

This market-driven training is provided through programs streamed to meet the needs of individuals with various levels of experience. Each program is based on a project-oriented methodology where participants learn by doing. Whether producing a short film or feature, developing a television series, negotiating a broadcast license or distribution deal, securing overseas sales or sharing the national spotlight, the NSI designs its programs so that participants can leverage and exploit their own works.

#### NSI Programs<sup>32</sup>:

NSI Drama Prize – NSI Drama Prize provides emerging filmmakers with a year of professional support and training in the various facets of filmmaking and the chance to develop and produce a short film (minimum length six minutes and maximum length 13 minutes). The program culminates with world premiere screenings at the NSI FilmExchange Canadian Film Festival in Winnipeg.

Each year, up to five teams of aspiring Canadian filmmakers are selected to receive \$9,500 in cash support, \$30,000 in-kind services and a broadcast license with CBC Television. In addition, the teams receive customized training in writing, directing and producing, mentoring from established filmmakers and access to professional contacts, coordinated through the leadership of NSI Drama Prize Program Manager Joy Loewen.

NSI Totally Television – An innovative 10-month professional development program that meets the industry need for talented writers and producers with the ability to create and produce a television series that draws Canadian audiences. Each year up to six writer/producer teams are selected to fine-tune their ideas and work towards landing a development deal with a broadcaster.

NSI Features First – This program was launched in 1997 in association with Telefilm Canada. Since then an impressive 11 out of 33 features developed have gone on to be produced. The films have won awards and positive reviews, debuted at prestigious festivals and played in commercial theatres.

This is an ambitious three-phase training program, designed to emphasize the professional development of emerging filmmakers working on their first or second feature. NSI Features First

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<sup>32</sup> Extracted from the programming section (<http://www.nsi-canada.ca/programs/programs.shtml>)

is presented in association with Telefilm Canada and program partner The Brian Linehan Charitable Foundation.

Up to five Canadian writer/producer/director teams are selected based on the strength of their film concepts, the potential development and packaging of their film projects and their suitability to the program.

The program begins with the NSI Features First Boot Camp presented by Telefilm Canada — a combination of group training, team-specific development and individual sessions.

The curriculum includes script and story development, market research, legal requirements, pitching, financing, distribution and marketing and sales training - delivered by leaders in the Canadian film industry. After initial training, learning opportunities are developed close to home.

As teams advance through the program, training focuses on the specific needs of the individual projects. Teams reaching the final phase create marketing materials and pitch packages to take to the marketplace. Graduates are invited to screen their completed films at NSI FilmExchange Canadian Film Festival.

NSI Global Marketing – A four-month intensive training and mentorship program for mid-level Canadian television producers. The training prepares them to take their projects to the international marketplace. During the first phase each participant works individually with the program manager to establish program goals including shaping their projects, researching and targeting specific international broadcasters, distributors and/or partners and exploring appropriate buyers for their projects.

Phase two is a four-day training session in Toronto. Producers network with other participants, take part in practice pitch sessions, simulated co-production case studies and discuss international distribution. They receive more one-on-one coaching from the program manager for market preparation, meetings and last minute materials.

The final phase of the program is attendance at MIPCOM or MIPTV in Cannes, France. At the market, participants receive daily one-on-one coaching. There is also post-market follow-up.

NSI Storytellers – Responding to market-need, NSI in association with APTN has redesigned NSI Storytellers to develop above-the-line broadcast talent. Aboriginal writers eager to learn the craft of writing television drama are encouraged to apply. Working individually and as a group the selected candidates will create six scripts for a half hour daytime serial. The scripts may go into production for broadcast on APTN.

In phase one up to five writers will be chosen based on experience, the writing samples submitted with the application and a willingness to commit to the program over a seven month period. Writers will be able to work in their home communities but will need to be available to attend week-long intensive training sessions in Winnipeg at least three times during the seven-months. Participants will learn the basics of narrative writing and develop storylines and series arcs for the project.

NSI New Voices - A training program for Aboriginal people in Canada, aged 18 to 35, who are interested in a career in the film and television industry. The overall objective of the program is to deliver a culturally sensitive, well-rounded understanding of industry job requirements and inspire young Aboriginal people by exposing them to a variety of creative and challenging employment opportunities in the film and television industry.

Telefilm Spark Plug Program – This diversity initiative is geared towards mid to advanced level visible minority and Aboriginal producers who have an interest in developing dramatic television programming for broadcast in Canada. The program includes funds for attendance at the Banff World Television Festival, professional development, project development and market research.

DiverseTV – Created by the NSI and VisionTV, DiverseTV aims to strengthen the writing skills of mid-level visible minority and Aboriginal writers in an effort to tell stories that more accurately reflect Canada's cultural mosaic. The program allows writers to hone their dramatic television concepts into a one-in-six chance at being green-lit for production by VisionTV.

The program aims to provide successful applicants with the skills needed to successfully create, develop and eventually produce quality culturally diverse dramatic television. DiverseTV matches emerging television talent with experienced story editors to create an individual hands-on learning experience and to produce one successful television program with VisionTV for broadcast on VisionTV.

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## **The Canadian Film Centre (CFC)**

Located in Toronto and comprising a staff of over 50 people running 8 programs, the CFC is one of Canada's leading institutions for advanced training in film, television and new media. As a pioneer in the rapidly changing entertainment landscape, the CFC promises residents an innovative education, creative industry partnerships and cutting edge production experience. Beyond development, the CFC is committed to promoting and investing in Canada's diverse talent; providing exhibition, financial, and distribution opportunities for top creative content leaders from coast to coast. Practicing operational excellence since 1988, the CFC has made a significant contribution to both the country's culture and economy by launching more than 900 of Canada's most creative ideas and voices in film, television and new media to the world.

### **CFC Programs**<sup>33</sup>:

#### **CFC Film**

The Film Program is a five-and-a-half month complete immersion in the art and craft of dramatic filmmaking for producers, editors, writers and directors. Filmmakers develop technical and

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<sup>33</sup> Extracted from programming section of CFC webpage  
< [http://www.cfccreates.com/what\\_we\\_do/index.php?PHPSESSID=f0e5b9f295cb2259df11b8d12df2cf23](http://www.cfccreates.com/what_we_do/index.php?PHPSESSID=f0e5b9f295cb2259df11b8d12df2cf23)>

collaborative skills, while refining and challenging their artistic expression in an intensely demanding, creative and professional environment. With a focus on entrepreneurial spirit, the program maintains a balance between the artistic and commercial aspects of the filmmaking industry, while nurturing originality and fostering creative risk-taking.

- *Directors' Lab* – Empowers residents with the tools necessary to deliver strong dramatic stories and successfully survive in the film and television marketplace. The Directors' Lab moves from the fundamentals of dramatic storytelling and directing, working with camera, actors, script (etc.) to above & below the line relationship building, developing projects, the business of filmmaking, and directing complex dramatic short stories. Within each of these chapters are the practicalities of directing and balancing personal vision with the demands of commercial imperatives.
- *Producers' Lab* – Pushes residents to cultivate their own creative and producing strategies for the Canadian and international markets through a series of: workshops, business sessions, case studies, production, and packaging exercises. Producers have direct interaction with the film, television and new media industries via industry guests, who share exclusive information about: acquisition, development, financing, production, and distribution.
- *Writers' Lab* – Takes writers out of the isolated world of writing into the creative collaborative process. It builds on the formal process of conceiving and developing ideas, managing pragmatic realities of production, understanding the marketplace and the impact it has on their ideas, and what it means to be produced. Writers are writing non stop and develop a solid project portfolio while being exposed to the business of filmmaking and specifically screenwriting.
- *Editors' Lab* – Puts a sharp focus on the development of the narrative, technical and collaborative skills of editors through a series of production and post-production exercises. Editors are actively involved in idea pitching, script meetings, visual design sessions, and rough cut and final analyses. Business sessions and case studies prepare editors to secure work in the industry, tackle their first feature film, and stay ahead of the ever-changing post-production landscape.

Feature Film Project – A comprehensive, development and production focused mentorship program, for first-time feature filmmakers. Established by the CFC in 1992, the FFP is dedicated to overseeing and providing 100 % of the financing and mentorship needed for the successful development, production and marketing of low-budget dramatic feature films.

Short Dramatic Film (SDF) Program – An intense five-month development, production and post-production filmmaking experience, this unique training program has produced over 125 critically acclaimed short films to date. SDF brings together directors and their creative teams to deliver a dramatically challenging and well executed short film, within strict constraints. The program is designed as an evolving, in depth and individualized filmmaking process. Teams must balance their practical realities, and creative strengths and resources, with the demands of a professional production. The program delivers the highest level of artistic and cultural expression, technical and professional advancement, and a well produced film for international festival and distribution consideration.

GO WEST Project Lab – An intense, one-week creative and business immersion experience held in Whistler, B.C., June 18<sup>th</sup> – 22<sup>nd</sup>, 2007. Intended to advance a producer’s dramatic feature project, the GO WEST Project Lab will facilitate relationships and collaboration on and investment in film projects that have US & international appeal.

## **CFC TV**

First introduced in 1994, it has quickly become the broadcast industry's primary source for professional series writers and emerging TV creators. CFC TV provides talent with the practical and creative skills to succeed in writing, developing and producing high quality and innovative TV, in a highly competitive marketplace.

CBC Prime Time Television Program - Provides a team-based approach to TV series development for writers. With an enviable reputation for its delivery of excellent training and quality project development, Prime Time aids residents in mastering the tools required for: working in a story department, developing dramatic series material, and surviving as a successful writer in the television marketplace. National and international broadcaster and network guests provide real exposure to practical issues such as programming, advertising, production realities, casting and other pragmatic concerns.

TV Pilot Program - Introduces Writer/Creators and Producers who have an original live-action ½ hour or hour-long dramatic series concept to the process of developing their series and producing the pilot episode. The program provides the members of the creative team with extensive professional development and production training as they experience the realities of the broadcast business in conjunction with a national broadcaster.

## **CFC Media**

Interactive Art & Entertainment Program - Canada's first post-graduate training and production program based on a philosophy that compelling content is created through a collaborative process harnessing a wide range of creative skills and talents.

Interactive Narrative Feature Program - Launched in 2003, CFC Media Lab created the Interactive Narrative Feature Program (INFP) to experiment with the creation, development, production, financing, marketing and distribution of interactive feature films. Inspired by CFC Media Lab's interactive prototypes, the INFP seeks to build Canadian capacity and talent in interactive narrative production.

## **L'Institut national de l'image et du son (INIS)**

L'Institut national de l'image et du son is a professional training center specializing in film, television and interactive media initiated through the efforts of the audiovisual community. It has been active since January, 1996 and is located in Montreal.

### **INIS Programs**<sup>34</sup>:

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<sup>34</sup> Program information pulled from programming section of INIS webpage < <http://www.inis.qc.ca/>>

Regular Training Programs – These intensive 5-month programs are the heart of INIS's activities. They presently cover three disciplines: film, television and interactive media, to which documentary and feature-film writing will be added in the near future. These courses are meant for people who have decided on a career in one such discipline as a designer, screenwriter, author, director or producer. The material in all programs is always in perfect sync with the reality of the professional world, and is based on practices and teamwork. This approach stimulates the creativity, critical sense and know-how of new talent.

- *Film* – The Film program is divided into three streams: screenwriting, directing and producing. Students approach various aspects of fiction-film production in the context of courses that apply to their discipline or to all three. This formula encourages the development of skills specific to each profession while stimulating teamwork and the sharing of ideas and points of view.

This program will give rise to many productions, including complete shorts for which the functions of screenwriter, director and producer are assumed by trios of students. The length of the program, offered annually, is about 5 months.

- *Television* – As in the Film program, the Television program is divided into three streams: writing, directing and producing. Professional training and supervision is essentially dedicated to creating a television drama and various practical exercises.

Grouped in three's, student writers, directors and producers are immersed in the world of television, their goal being to bring a TV series of several episodes to screen. This program, offered annually, is about 5 months long.

- *Interactive Media* – The consolidation of the interactive-media industry has highlighted the importance of a better organization of human resources. Increased demand for original, organized and screen-written content has now made individuals, who can take charge of the creation and the management of interactive projects, indispensable.

The interactive-media program is built on the streams of designer, director and producer. Both training modules revolve around the development of expertise and collaboration rather than on technological know-how. This program, offered annually, is about five months long.

- *Documentary* – The documentary program, currently in development, advances the training of screenwriters, directors and producers. It is a place where various genres of documentary coexist and enrich each other, giving rise to the development of aptitudes and of original vision in the ongoing search for and treatment of subjects and themes.
- *Feature-Film Writing* – In a milieu where many feel a calling but few succeed, and in order to increase their chances, it is normal for young writers to seek support for their artistic and professional development. The feature-film writing program, currently in

development, offers the necessary instruction for developing a dramatic script, from synopsis to final draft.

Complementary Training Programs – These programs vary in length and take the form of practical studies conducted with greater autonomy, where the goals, supervision and resources serve to develop new aptitudes, encourage the creative personality and strengthen the skills gained in regular training. The projects produced in these Complementary training programs are to be developed and sustained by teams of INIS graduates.

Continuing Professional Training – These custom-made training services are intended for professionals and businesses. The courses are adapted to their specific needs and upgrading requirements. Examples are: screenwriting analysis-assessment, project-development support, or supervision in creating or consolidating small businesses. Some training, developed at the demand of companies, professional associations or public institutions, responds to particular goals.

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### **Canadian Screen Training Centre (CSTC)**

The Canadian Screen Training Centre is a non-profit organization, headquartered in Toronto, dedicated to advancing the development of the Canadian film, television and New Media industry. We provide intensive, short-duration workshops designed to develop the skills needed to succeed in the screen industry.

#### **CSTC Programs:**

The CSTC provides intensive, short-duration workshops designed to develop the skills needed to succeed in the screen industry. The workshops are designed for both those just starting, as well as established industry professionals.

### **SIFT**

For the past 27 years, the Summer Institute of Film and Television (SIFT) has been a leader in film, television and new media training. It has been bringing aspiring and emerging filmmakers together with some of the most passionate and successful, television and new media professionals in the country. Every summer over 200 participants attend one of the over 20 week-long workshops, led by top working professionals.

## Appendix D - Evaluation Matrix

Questions	Indicators	Methods
<b>Rationales and Relevance</b>		
1.1 Is there a continuing need for NTPFVS?	a) Current state of the need that gave rise to the Program	Document review Key informant interviews Head of Institution interviews Survey of graduates
	b) New conditions, trends, technological and other factors that may influence training needs in the film and video sector	Key informant interviews Head of Institution interviews Literature review Secondary analysis of existing survey data Survey of graduates
	c) Current adequacy of Program and the nature of its intervention for addressing current/future needs	Key informant interviews Head of Institution interviews
1.2 Is the federal government intervention justified?	a) The reason that led to the intervention in this sector	Key informant interviews Literature review Document review
	b) Role and nature of the interventions of different key players in this sector (i.e., associations, federal, provincial and territorial governments)	Key informant interviews Document review Head of Institution interviews Head of Institution interviews – non-applicants Literature review
	c) Role of the Federal Government in this sector and nature of its activities.	Key informant interviews Document review Head of Institution interviews – non-applicants Head of Institution interviews
1.3 To what extent is the Program aligned with departmental and governmental priorities, including departmental strategic objectives?	a) Link between the Program and the Government of Canada's priorities	Key informant interviews Document review
	b) Contribution of the Program to PCH strategic objectives	Key informant interviews Document review
	c) Consistent between the objectives and expected outcomes of the Program and the original need	Key informant interviews Document review



Questions	Indicators	Methods
<b>Success and impacts</b>		
2 To what extent is the Program meeting its expected results at the following levels?		
<b>2.1 Direct Outcomes:</b>		
Increased financial capacity Improved financial health and stability of institutions Improved curriculum/higher quality training Increased content delivered by practical exercise Increased diversity among students and graduates	a) Total administrative costs/ total budget (for institutions)	File review Document review
	b) Financial stability of funded institutions	Document review Key informant interviews Head of Institution interviews Head of Institution interviews – non applicants
	c) % of financing from other sources	Document review File review
	d) Financial leverage <sup>35</sup>	Head of Institution interviews
	e) Ratio of content delivery via practical training exercises/theoretical instructions	Survey of graduates Document review
	f) Total student output/hours of training (e.g., draft scripts, final scripts, short films and videos, production exercises, budgets, TV episodes, movie of the week (MOW) or feature length films)	Survey of graduates Document review Literature review
	g) Level of graduates satisfaction	Survey of graduates
	h) Alignment of curricula offered with training needs	Key informant interviews Head of Institution interviews Head of Institution interviews – non applicants Survey of graduates Literature review Document review
	i) Appropriateness of equipment and infrastructure with training needs	Key informant interviews Head of Institution interviews Head of Institution interviews – non applicants Survey of graduates Literature review
	j) Qualification of faculty members	Head of Institution interviews Head of Institution interviews – non applicants
k) Number of provincial, national and international events attended by students specific to their training and/or future career in the film and video sector	Survey of graduates Document review	
l) Graduates/students by language/region/ethnic and cultural background (visible minorities, Aboriginals, Caucasians)	Survey of graduates Document review	

<sup>35</sup> Understood as the extent to which funding from other sources has resulted from or is contingent on NTPFVS funding.

Questions	Indicators	Methods
<b>2.2 Intermediate Outcomes</b>		
National institutions that provide high-calibre film and video training to talented students across Canada	a) Number of national institutions providing high-calibre film and video training to talented students across Canada	Document review
	b) Institutions financial health and stability	Key informant interviews Head of Institution interviews Head of Institution interviews – non applicants
	c) Number of students/graduates of funded national institutions providing high-calibre film and video training	File review Document review Literature review
	d) Appropriateness of curricula offered vs. training needs	Head of Institution interviews Survey of graduates Head of Institution interviews – non applicants Key informant interviews
	e) Appropriateness of equipment and infrastructures vs. training needs	Key informant interviews Head of Institution interviews Head of Institution interviews – non applicants Survey of graduates
	f) Awards or other forms of recognition (prizes, nominations) at the national and international level	Document review Key informant interviews Head of Institution interviews Head of Institution interviews – non applicants Survey of graduates
Graduates who work professionally in their respective fields in Canada;	g) Number of graduates employed in their field of study in Canada	Survey of graduates
	h) Number of nominations and prizes won in Canada	Survey of graduates Document review
Graduates that reflect and express the diversity of Canadian society.	i) % of graduates/students by language/region/ethnic and cultural background (visible minorities, aboriginals, Caucasians)	Document review Survey of graduates
	j) Outreach and recruitment activities to increase diversity among students.	Key informant interviews Head of Institution interviews Head of Institution interviews – non applicants

Questions	Indicators	Methods
<b>2.3 Ultimate or Long-term Outcomes</b>		
Canadians benefit from high quality film/video activities/ products from Canadian artists and creators trained in Canada	a) # of Canadian/ non-Canadian film and video products on the Canadian film and video markets that have been produced, directed, or written by graduates	Literature review Survey of graduates Document review
	b) # of Canadian film and video products on Canadian markets that graduates have worked on.	Literature review Survey of graduates Document review
<b>2.4 Unexpected Outcomes</b>		
Graduates have success at the international level and help promote Canadian culture worldwide Any other positive/negative impact	a) % and/or number of graduates who have worked abroad	Survey of graduates
	b) Perception/evidence of other outcomes (positive or negative)	Head of Institution interviews Head of Institution interviews – non applicants Key informant interviews Survey of graduates
<b>3. Cost Effectiveness and Alternatives</b>		
3.1 Are the resources that have been allocated to NTPFVS being used in the most efficient and effective way to deliver appropriate results? If not, what alternatives exist?	a) Cost per graduate to the Program	File review Document review
	b) Total cost of comparable programs	Key informant interviews Literature review
	c) Adequacy of current funding	Head of Institution interviews Head of Institution interviews – non applicants Key informant interviews Document review Literature review
	d) Overlap, duplication	Head of Institution interviews Head of Institution interviews – non applicants Key informant interviews Document review Literature review
	e) Opportunities for partnership (between funded institutions and other organizations) and/or devolution	Head of Institution interviews Head of Institution interviews – non applicants Key informant interviews Document review
	f) Practices in other jurisdictions	Literature review Key informant interviews
	g) Other funding available to institutions	Key informant interviews
	h) Financial leverage	Key informant interviews Head of Institution interviews
	i) Success of Program in meeting expected results	Key informant interviews Document review

<b>Questions</b>	<b>Indicators</b>	<b>Methods</b>
3.2 Would it be feasible or more efficient to link the delivery of the NTPFVS to other government training Programs (e.g., NATCP)?	a) Similarities and differences between NATCP and NTPFVS programs in terms of objectives, processes, clientele, etc.	Document review (Evaluation of NATCP)
	b) Existence of programs that are delivered in parallel with NTPFVS	Key informant interviews Document review Literature review

## Appendix E - List of Documents Reviewed

#	Title	Date	Issued By
1	Heritage Canada. Evaluation of the National Arts Training Contribution Program and the National Training Program in the Film and Video Sector Final Report. February 2002.	07-Feb-02	Department of Canadian Heritage
2	CSTC Business Plan 2004-2007 (Appendix N)		The Canadian Screen Training Centre
3	National Training Schools Annual Report 2003-2004 (Draft)		Telefilm Canada
4	Telefilm Canada. National Training Program in the Film and Video Sector Annual Report 2003-2004.		Telefilm Canada
5	Telefilm Canada. National Training Program in the Film and Video Sector Annual Report 2004-2005.	03-Mar-06	Telefilm Canada
6	Telefilm Canada. National Training Program in the Film and Video Sector Annual Report 2005-2006	10-Oct-06	Telefilm Canada
7	National Screen Institute - Canada. 2004-2005 Business Plan	03-Jun-04	National Screen Institute
8	Canadian Film Centre 2005-2006 Annual Plan Priorities		Canadian Film Centre
9	Rapport d'activités préliminaires 2005-2006	08-Mar-06	Institut national de l'image et du son
10	National Screen Institute - Canada. Business Plan 2005-2008.	02-Jun-05	National Screen Institute
11	Plan de développement 2005-2008 (tr.: Development Plan 2005-2008)	May-05	Institut national de l'image et du son
12	Comparative Analysis of All Applications Submitted and Approved 2005-2006		Foundation to Assist Canadian Talent on Records (FACTOR)
13	Canadian Heritage. Appendix A: PCH Strategic Objectives.		Department of Canadian Heritage
14	Telefilm Canada Annual Report 2005-2006		Telefilm Canada
15	Telefilm Canada Formation Nationale secteur du film et de la vidéo contribution du ministère du patrimoine canadien -- gestion de l'encaisse 2002-2003, 2003-2004		Telefilm Canada
16	Application Form/Guidelines 2005-2006)		Telefilm Canada
17	Agreement with INIS 2005-2006)		Telefilm Canada
18	Letter with Business Plan INIS 2004-2005	11-Jun-04	Institut national de l'image et du son
19	Dossier de demande d'aide financière 2006-2007 (tr.: 2006-2007 Business Case for Financial Assistance Request)		Institut national de l'image et du son
20	National Training Program Performance Measurement Logic Table Showing Performance Indicators Mapped to Program Objectives		Department of Canadian Heritage
21	Telefilm Canada. Performance Evaluation of the National Training Program in the Film and Video Sector.		Telefilm Canada
22	Cultural Human Resources Council. Fast Forward: Recommendations for a National Training Strategy for the Film and Television Industry. April 2006	September 2006	Cultural Human Resources Council
23	Heritage Canada. Results-based Management and Accountability Framework (RMAF) and Risk-based Audit Framework (RBAF). January 2002.	January 2002	Department of Canadian Heritage

#	Title	Date	Issued By
24	CFTP. The CFTP National Mentorship Program. PowerPoint Presentation. (no date).		CFTP
25	Auditor General of Canada. Chapter Two: Expenditure Management System in Departments. November 2006.	November 2006	Auditor General of Canada
26	The Treasury Board. Approval of the Terms and Conditions for NATCP and NTPFVS.	No date	The Treasury Board
27	Canadian Heritage. Contribution Agreement the Minister of Canadian Heritage and Telefilm Canada. December 23, 2003.	December 23, 2003	Department of Canadian Heritage

## Appendix F - List of Key Informants

<b>ORGANISATIONS</b>
Association des producteurs de films et de la télévision du Québec
Banff New Media Institute
Canadian Film and Television Production Association
Canadian Film Centre
Canadian Independent Film and Video Fund
Canadian Screen Training Centre
Communications Studies Concordia University
Content Policy and Programs, Canadian Culture Online Strategy, Department of Canadian Heritage
Cultural Human Resources Council
Cultural Industries, Department of Canadian Heritage
Development Initiatives & Partnerships, British Columbia Film
Film and Television Production and Post-Production Program, Trebas Institute
Film and Video Policy and Programs, Department of Canadian Heritage
Film Production, Vancouver Film School
Film Training Manitoba
Institut national de l'image et du son
La Fémis, Paris, France
Lowenbe Holdings Ltd.
Mentorship, Canadian Film and Television Production Association
National Screen Institute - Canada
Planning and Research, Telefilm Canada
SaskFilm
The Women in the Director's Chair (WIDC)

## Appendix H - Demographic Profile of Survey Respondents

### Profile of Respondents

Characteristic	%
<b>Sex</b>	
Male	54
Female	45
<b>Language Spoken</b>	
English	69
French	20
English and French	8
Other	2
<b>Cultural or Personal Background</b>	
Aboriginal	3
Person with disability	2
Visible minority	10
None	81
<b>Region</b>	
Ontario	49
Quebec	30
British Columbia	9
Alberta	2
Manitoba	3
Saskatchewan	1
Nova Scotia	2
PEI	1
Outside Canada	2

n=323



## Appendix I - Comparison of NATCP and NTPFVS

Program Components	NTPFVS	NATCP	Key Similarities and Differences between NATCP and NTPFVS
<b>Objective</b>	<ul style="list-style-type: none"> <li>› The main objective of NTPFVS is to ensure a healthy and thriving film and television industry that Canadian audiences can benefit from today and in the future.</li> </ul>	<ul style="list-style-type: none"> <li>› The National Arts Training Contribution Program supports independent, non-profit, incorporated, Canadian organizations which train Canadians for professional national/international artistic careers.</li> </ul>	<ul style="list-style-type: none"> <li>› <b>Similarities:</b> The objectives of NTPFVS and NATCP are very similar. Both support training which is at the highest level; are directed by curricula based closely on the current fundamental needs of the respective professions; and prepare graduates for significant professional careers.</li> <li>› <b>Differences:</b> NTPFVS has more of an industry focus, while NATCP more of focus on arts training institutions.</li> </ul>
<b>Eligibility Criteria</b>	<ul style="list-style-type: none"> <li>› Provide practical training that gives students hands-on experience in key creative segments of the film and television industry (producing, directing, writing and editing)</li> <li>› Canadian non-profit company</li> <li>› Independent of provincially registered and funded post-secondary institutions</li> <li>› Run by recognized, experienced professionals</li> <li>› Demonstrate organizational and administrative capacity and infrastructure</li> <li>› Curriculum that effectively responds to professional development needs of the Canadian film and television industry</li> <li>› Financial Participation:               <ul style="list-style-type: none"> <li>▫ NTPFVS funding supports regular operating expenses</li> <li>▫ Telefilm Canada's contribution cannot exceed 50 % of regular operating costs.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>› Incorporated in Canada as a non-profit organization;</li> <li>› Demonstrate that the activity for which funding is requested is not funded as a provincial post-secondary education activity;</li> <li>› Receive support for at least 30% of costs related to training work from sources other than this program, e.g. tuition, other levels of government, fundraising;</li> <li>› Directed by recognized professionals;</li> <li>› Administrative infrastructure to support its organizational objectives;</li> <li>› Maintained a full-time operation in support of the professional training program for a minimum of three years; and</li> <li>› Accessible to Canadians through a national competitive admission process available in both official languages.</li> </ul>	<ul style="list-style-type: none"> <li>› <b>Similarities:</b> Overall, the eligibility criteria for NTPFVS and NATCP are very similar. For both programs, applicants cannot receive more than 90 % of total assistance from all government sources (i.e., federal, provincial and municipal)</li> <li>› <b>Differences:</b> Maximum level of contribution from NTPFVS (via Telefilm Canada) is 50 % whereas for NATCP the maximum level is 70 %.</li> </ul>
<b>Assessment Criteria</b>	<ul style="list-style-type: none"> <li>› Applicants are assessed using a common criteria and in comparison to all applicants received according to three Assessment Criteria and the Evaluation Grid</li> <li>› Assessment Criteria: Cultural Diversity, Professional Curriculum and Business Plan</li> <li>› Evaluation Grid is organized by follow Direct Outcomes:</li> <li>› Talent Canadians are trained to the highest level in Canada</li> </ul>	<ul style="list-style-type: none"> <li>› Applicants are assessed according to the following criteria:</li> <li>› Artistic Merit including quality and relevance of curriculum; quality/experience of teachers; training essential to the health and development of the discipline;</li> <li>› Impact including contribution to the development of individuals as artists; recognition of graduates; reflects and encourages the diversity of Canadian society; and</li> <li>› Institutional Stability including</li> </ul>	<ul style="list-style-type: none"> <li>› <b>Similarities:</b> Assessment criteria are very similar and focus on cultural diversity, professional curriculum, business plan and diversification of funding.</li> <li>› <b>Differences:</b> NTPFVS applicants demonstrate their ability to attract financial support from sources other than Telefilm, especially from the private sector</li> </ul>

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	<ul style="list-style-type: none"> <li>› Graduates work professional in their respective fields in Canada</li> <li>› Graduates reflect the diversity of Canadian society</li> <li>› Additional Criteria (diversification of funding and effective use of resources).</li> </ul>	financial stability, administrative structure, quality of planning, revenue diversification and quality of governance.	
<b>Application Process</b>	<ul style="list-style-type: none"> <li>› Annual application process (deadline August 15) must include:</li> <li>› Proof of non-profit status;</li> <li>› Audited financial statements;</li> <li>› Business plan;</li> <li>› Projected budget and financial plan;</li> <li>› Org chart and bios of Board members;</li> <li>› CV of artistic and admin director</li> <li>› Full list of curricula;</li> <li>› Information on the most recent competitive admission process;</li> <li>› Stats on graduate employment over last two years; and</li> <li>› Report summarizing the organization's track record.</li> </ul>	<ul style="list-style-type: none"> <li>› Annual application process (deadline June 30) must include:</li> <li>› Incorporation documents demonstrating non-profit status;</li> <li>› Audited financial statements;</li> <li>› Project budget for period in which funding is being requested;</li> <li>› Demonstration that operations of institution is supported by at least two or more other sources (e.g., tuition, fundraising, other government);</li> <li>› Information on other federal government support;</li> <li>› Org chart and list of Board members;</li> <li>› Curriculum vitae of artistic and administrative staff</li> <li>› full listing of curriculum;</li> <li>› Information on composition of the student body; and</li> <li>› Statistics on employment of graduates.</li> </ul>	<ul style="list-style-type: none"> <li>› <b>Similarities:</b> The programs have very similar annual, national application process with similar requirements (e.g., financial, planning, organization, faculty, curriculum and student body information).</li> <li>› <b>Differences:</b> NTPFVS applicants must include a description of their collaborations with industry and other training institutions in the development of curriculum that responds to the needs of the industry</li> </ul>
<b>Funding and Clientele</b>	<ul style="list-style-type: none"> <li>› Funding: Through NTPFVS, Telefilm Canada provides financial support (totalling \$2.55 M per year). Financial assistance is for regular operating costs.</li> <li>› Clientele: Telefilm Canada and high-calibre film and television training institutions</li> </ul>	<ul style="list-style-type: none"> <li>› Funding: NATCP provide financial support to arts training institutions for regular operating costs.</li> <li>› Clientele: High-calibre arts training institutions</li> </ul>	<ul style="list-style-type: none"> <li>› <b>Similarities:</b> Both programs provide funding to support regular operations and do not provide support for capital expenditures</li> <li>› <b>Differences:</b> The clientele of the two programs are different. NTPFVS supports internationally recognized training schools in Canada that offer highly specialized, applied training to talented Canadians in preparation for a dedicated career in Canadian film and video production in a key creative role (i.e., producer, writer, director or editor). NATCP supports Canadian institutions that offer high-calibre arts training to Canadians</li> </ul>

Source: PCH website: [http://www.pch.gc.ca/progs/pnfsfv-ntpfvs/index\\_e.cfm](http://www.pch.gc.ca/progs/pnfsfv-ntpfvs/index_e.cfm); NTPFVS 2006-2007 Guidelines:

[http://www.telefilm.gc.ca/upload/fonds\\_prog/guidelines\\_national\\_training\\_program\\_2006-2007.pdf](http://www.telefilm.gc.ca/upload/fonds_prog/guidelines_national_training_program_2006-2007.pdf); Canadian Heritage. Contribution Agreement the Minister of Canadian Heritage and Telefilm Canada. December 23, 2003.