

Evaluation of the Emerging Filmmaker Programs

Final Report

April 2014

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Executive Summary

The evaluation of emerging filmmaker programs addressed relevance and need, alignment with federal roles and responsibilities and NFB priorities, performance, efficiency and economy, and program design and delivery. We conducted 20 interviews with NFB producers and distribution and marketing staff and an online survey of 64 program alumni (55% responded); reviewed filmmaking done by program alumni post-NFB based on Web information; and analyzed NFB data on views, revenues, festivals and awards.

Scope of evaluation. The evaluation focused on NFB recurring programs (from 2008 to 2012) that were targeted at emerging filmmakers: the \$100,000 yearly allocation to production centres, Hothouse and Stories from Our Land in the English Program; and Cinéaste recherché(e) and TREMPLIN in the French Program. Excluded are projects with emerging filmmakers funded through regular NFB programming, the interactive/digital programs and studios, and funding programs such as ACIC and FAP. Some 30%–45% of all NFB projects are with emerging filmmakers; this represents about 40–45 projects per year, excluding Web and interactive. About one-third of these projects are completed through the emerging filmmaker programs, and the balance through regular programming. Emerging filmmakers are defined as having directed three films or less.

Findings

Relevance and need

Program demand is strong despite fluctuations from year to year and a slight decrease in recent years (Hothouse: 80–150 applications per year, Cinéaste recherché(e): 35–70 every two years, TREMPLIN: 30–45 per year, and Stories from Our Land: 10–12 per year). The alumni survey confirmed the importance of NFB programs in launching their filmmaking careers and providing a recognized industry “calling card.”

Emerging filmmaker programs are aligned with federal roles and responsibilities and NFB priorities. The NFB has historically played a strong role in developing Canada’s new filmmakers by providing them with the opportunity to direct a film within a professional milieu as part of a team of NFB experts, with a view to increasing the pool of filmmaker talent in Canada. The NFB is the only public agency to provide new filmmakers direct “hands-on” creative production experience as opposed to funding assistance. The programs foster innovation in targeting underserved communities and using new technologies (e.g., 3D, interactive, distributed production). Emerging filmmaker films deal with a wide range of social, cultural, environmental and economic topics that are relevant to Canada. A number of the filmmakers are drawn from minority official-language, Aboriginal and culturally diverse communities, and reflect themes from these communities.

Performance

The programs have achieved expected outcomes, though program targets could be better defined and questions exist concerning program awareness.

- **Visibility/awareness of emerging filmmaker programs varies.** Hothouse, Cinéaste recherché(e) and TREMPLIN are well-known within the filmmaking communities. However, awareness of the English Program \$100K allocation to the production centres is low to non-existent, both internally within the NFB as well as externally. The filmmaking community may be aware of the production work that NFB does with emerging filmmakers but not of the latter programs per se. The concern is that some new filmmakers may not be approaching NFB as a result.
- **The majority of alumni continue to work in the film sector post-NFB.** A key performance indicator was whether program participants create subsequent films with the NFB or independently. Using Web information, we estimate some 80% of program alumni continue to work in the film sector, about 45% as filmmakers, though the results vary by program. Similarly, the alumni survey indicates that about 60% have done subsequent filmmaking since NFB. With 76 program participants between 2008 and 2012 (excluding the regular programs), the impact of the programs on increasing the pool of filmmakers is more modest. Hothouse had the highest number of participants over this period (24) and Cinéaste recherché(e) the least (2).
- **Participants in the programs are very satisfied with the quality of their filmmaking experience.** 86% of the alumni survey respondents rated their experience with the NFB as “excellent” or “very good.” The main issue identified was the lack of marketing and distribution support for their films after production.
- **The films are of varying quality.** Cinéaste recherché(e) films have the strongest reputation for quality, as reflected in the higher revenues (50% of films exceeding \$10k), festival screenings (two-thirds of films at over 20 festivals), awards (20), and presence at international festivals (68% of films). The quality of Hothouse films is influenced by the shorter production cycle of three months and the focus on experimentation, form and process, and the TREMPLIN films by the more limited number of minority francophone filmmakers. However, both programs have performed well in terms of views with 37%–38% of films having over 5,000 requested plays on NFB.ca. Overall, some 38% of emerging filmmaker program films available on NFB.ca have between 1,000 and 5,000 requested plays, with the balance split evenly below and above this range; and two-thirds of the films have less than \$5,000 in revenues. Measuring achievement of outcomes is difficult without clear targets established.

Costs, Efficiency and economy

Emerging filmmaker program expenditures (excluding the regular programming) represent about \$6.2M over the last five years (2008–09 to 2012–13), \$1.2M per year on average per year or 7% of total NFB production expenditures. The cost of emerging filmmaker projects, generally ranging from \$25K to \$140K, is well below NFB or industry average costs (about \$400K), except for Cinéaste recherché(e) project costs, which are comparable to typical NFB production costs.

Program design and delivery

The English and French programs pursue different approaches to targeting emerging filmmakers (\$100K target allocation within the English Program versus 25%–30% of slate in French Program). Going forward, the NFB needs to review whether its focus on emerging filmmakers should be through specific programs designed for emerging filmmakers, through its regular programming, or a mix of the two. At the moment, the emerging filmmaker programs follow different delivery models: Cinéaste recherché(e) is based on a competition laureate model, Hothouse resembles a boot camp model, and the \$100K allocation in the English Program and targeted funding in the French Program are based on a decentralized producer-driven model. Although NFB benefits from pursuing different delivery models in terms of innovation and experimentation, there could be benefits in establishing common principles and guidelines while still providing NFB producers the flexibility at the program and regional level. For example, one key issue is that marketing and distribution needs to be an integral part of emerging filmmaker programs.

Recommendations

1. Define more clearly the scope of NFB activities with emerging filmmakers.
2. Assess delivery model options.
3. Review the design of existing emerging filmmaker programs.
4. Include marketing in the design of emerging filmmaker programs.
5. Monitor performance of programs and projects.
6. Share lessons learned across NFB.
7. Maintain stronger connections with emerging filmmaker program alumni.

I Introduction

A. Evaluation objectives

In its evaluation plan, the NFB committed to evaluating its emerging filmmaker programs. Emerging filmmaker development is intrinsic to the Audiovisual Production program whereby the NFB supports the creation, production and distribution of audiovisual works by emerging filmmakers. Activities/initiatives directed at emerging filmmakers are delivered by both the English and French Programs.

The evaluation is intended to provide NFB management with conclusions and recommendations that will serve as a guide for the ongoing improvement of the programs in question. We examined the relevance of the programs, alignment with NFB priorities and federal roles and responsibilities, performance and achievement of expected outcomes, program design and delivery, and efficiency and economy.

B. Scope of the evaluation

Defining the scope of emerging filmmaker programs has been a challenge, as projects by emerging filmmakers are funded 1) through programs established specifically for emerging filmmakers, 2) funding reserved for emerging filmmakers (with no defined program), as well as 3) through the NFB's main programming streams. NFB programs for emerging filmmakers have in the past come and gone, addressing specific gaps or imbalances in the filmmaking community. In its Departmental Performance Report (DPR), the NFB includes all emerging filmmakers, regardless of program or source of funding. Talent development is not limited to established and recurring programs; the main programming stream in both Programs also supports projects by emerging filmmakers. However, our intent was not to evaluate all NFB programs that may touch emerging filmmakers. For the purpose of this evaluation, we focused on NFB programs, initiatives and funding that are targeted specifically at emerging filmmakers. Emerging filmmakers are defined as having directed three films or less.

Included in the scope of the evaluation

Programs and initiatives included within the scope of the evaluation are:

English Program:

- \$100,000 yearly allocation to production centres (not a program per se but a way of directing/targeting funding to projects by emerging filmmakers)
- Hothouse (Animation Studio)
- Stories from Our Land (North West Centre)

French Program:

- Cinéaste recherché(e) (Animation and Youth Studio)
- TREMPLIN for francophone minority communities (Canadian Francophonie Studio)

We also included a summary of non-recurring and past initiatives and programs directed at emerging filmmakers to provide a more complete perspective.

The evaluation covers the period between 2008 and 2012. We presented information going back further where this is necessary to provide a more complete picture of the career paths of filmmakers who participated in long-standing emerging filmmaker programs such as Cinéaste recherché(e), Hothouse and TREMP LIN.

Excluded from the evaluation

As noted above, the NFB does extensive work with emerging filmmakers that is not included within the scope of the evaluation, in particular:

- **Projects that target emerging filmmakers within the French Program regular programming.** The French Program targets part of their regular programming slate (roughly 25%–30% of projects) at emerging filmmakers in a manner similar to the \$100K allocation within the English Program. There is no dedicated funding, as all projects are examined by the program review committee and funded through the regular program funding.
- **Projects with emerging filmmakers within the English Program regular programming.** Emerging filmmakers submit projects seeking the NFB English Program funding available to established filmmakers. In this case, the emerging filmmakers are subject to the same evaluation criteria as established filmmakers.
- **Digital and interactive studios.** Many of the filmmakers/creators doing interactive and digital projects would be considered “emerging,” given the recent development of this sector. Emerging filmmaker programs are not really required at this time since the sector is so young (although an interactive emerging filmmaker program, Digital Stories 1.0, was recently launched in the North West Centre). The English Digital Studio has only been in place since 2008–09 (studio based in Vancouver), and the French Interactive Studio since 2009 (studio based in Montreal). Digital and interactive project initiatives are also integrated into regular programming by studios across the NFB. No need exists for an emerging filmmaker program specific to digital/interactive creators for another 2–3 years, but this should be periodically assessed going forward. The digital/interactive studios have nevertheless begun to make contacts with the educational institutions. Interactive film production requires a broader multi-disciplinary team with skills as creators, filmmakers, artists, website designers, programmers, journalists, writers, etc. A broader definition of “emerging filmmaker” may be required to attract creators from a variety of sectors and backgrounds (e.g., gaming).
- **The Aide au cinéma indépendant (ACIC) and Filmmaker Assistance Program (FAP).** ACIC and FAP constitute supplementary assistance in the form of technical services provided by the NFB to independent filmmakers. FAP and ACIC are important in identifying emerging filmmakers and are well-known externally. FAP supports emerging filmmakers only, whereas ACIC supports both emerging and established filmmakers.

C. Evaluation methodology

The NFB's Assistant Commissioner led the evaluation in the capacity of evaluation head. Strategic Planning and Government Relations was responsible for project management, the establishment of the terms of reference and evaluation design. The evaluation was conducted by Kelly Sears Consulting Group. The key elements of the methodology were:

- **Documentation review:** mainly program documentation and Web information.
- **NFB interviews:** between March and June 2013, 20 interviews were conducted with NFB producers in the French and English Programs at headquarters and in the production centres as well as with marketing and distribution managers.
- **Review of public Web information on emerging filmmakers:** to identify subsequent filmmaking or related work in the film industry carried out by emerging filmmakers after their experience with NFB emerging filmmaker programs. We also made extensive use of the online Screening Room, NFB.ca, as part of this analysis.
- **Analysis of NFB data:** data on number of views, revenues, festivals, and awards won by emerging filmmaker projects, as well as program/project funding and costs..
- **Survey of the program beneficiaries:** between August 23 and September 15, 2013, an online survey of 64 alumni of the emerging filmmaker programs was carried out to obtain feedback on how they would rate their experience with the NFB in terms of learning and improving their filmmaking skills, whether their experience with the NFB helped them to pursue a filmmaking career, and how much filmmaking they have done since their experience with the NFB. We received 35 responses (34 online, 1 by telephone), a response rate of 55%.

The evaluation commenced in early March 2013 and was completed at the end of October 2013.

Limitations. Project budget constraints limited the extent of key informant consultations (for example, with filmmaking educational/training institutions) as well as benchmarking with other emerging filmmaker programs.

II Profile of Emerging Filmmaker Programs

A. Program objectives

The objectives of the emerging filmmaker programs are to identify emerging filmmakers, develop new talent, and work with emerging filmmakers so that a critical mass of Canadian filmmakers is able to continue the NFB mission to “**provide new perspectives on Canada and the world from Canadian points of view, perspectives that are not provided by anyone else and that serve Canadian and global audiences by an imaginative exploration of who we are and what we may be.**”¹ Specific objectives include:

- **Find new talent.** Enable NFB to identify and network with new and talented emerging filmmakers. The emerging filmmaker programs provide NFB with a means to stay connected to the industry and make contact with emerging talent. The programs enable NFB to identify new filmmakers from those that are selected to participate in programs as well as those that apply to the programs and are shortlisted.
- **Find new voices.** Allow new artists to develop their voice and tell original stories, and help to bring those stories to an audience. Address different communities and creators that provide a voice and story that are unique from the mainstream, and ensure that Canadians have access to diverse voices and content.
- **Maintain a pool of filmmaker talent in Canada.** Create a career path for new directors (this mentoring is much more than training). Help develop and renew the next generation of creators and storytellers, and endorse the filmmaking talent through emerging filmmaker programs.
- **Foster experimentation, innovation and creativity.** The programs are seen as an important tool to foster the creative process, the premise being that emerging filmmakers are more open to experimentation and bring new ideas to the organization.
- **Help emerging filmmakers develop their skills in a professional milieu, and ultimately pursue a filmmaking career.** Help new filmmakers to apply their skills in a professional milieu working with other members of the creative team (e.g., producers, editors). Integrate master classes and full professional production to train the next generation of artists and artisans. This is similar to an apprenticeship program but with a strong focus on mentoring, coaching, teamwork and innovation as part of a film project.

Although not objectives per say, the emerging filmmakers productions must meet NFB quality standards, and contribute to NFB objectives of building awareness, audience engagement and the revenue base.

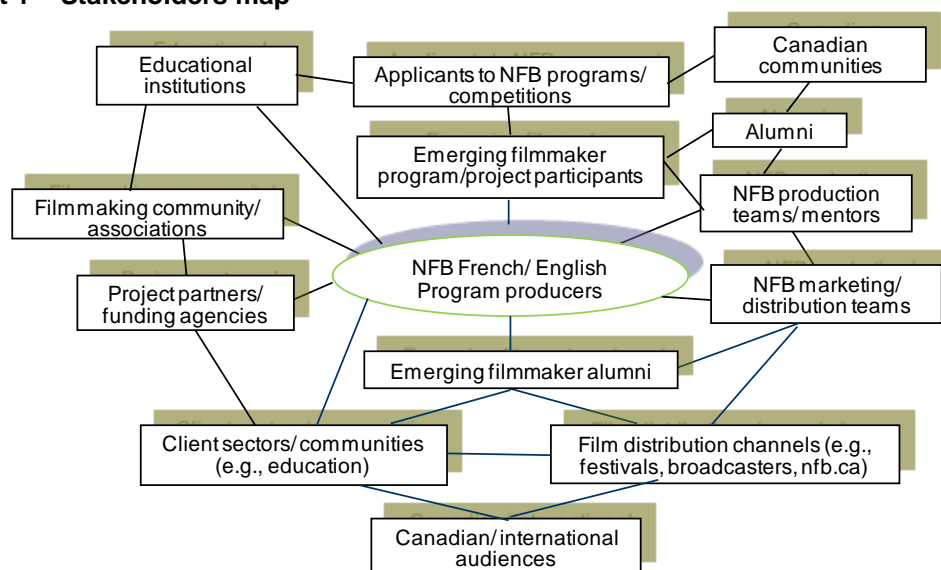
¹ NFB’s 2013-2018 Strategic Plan, page 5.

B. Stakeholders

The stakeholders that NFB works with vary by program. Overall, these include:

- **Emerging filmmakers.** Are drawn from a variety of artistic backgrounds but are generally interested in pursuing a career in filmmaking. Some have graduated from the education system and are looking to make their first commercial audiovisual production and to pursue their careers in the film production industry. Others may have limited filmmaking experience and wish to gain further professional experience. All must have an interesting story to tell. In addition to successful applicants who become participants in the NFB programs, emerging filmmakers also include applicants who apply for competitions and are not accepted, but may pursue future projects with the NFB through the regular programming.
- **Filmmaking educational/training institutions.** NFB emerging filmmaker programs such as Hothouse and Cinéaste recherché(e) interact extensively with filmmaking training/educational institutions.²
- **Canadian communities.** The diverse communities that make up the country: regional, cultural, Aboriginal, the North, official-language minorities, etc.
- **Partners in the filmmaking industry,** such as broadcasters, distributors, co-producers, professional filmmaker associations, that may collaborate with the NFB.
- **Funding agencies,** at the federal level (e.g., PCH, Telefilm) as well as the provincial film and cultural agencies.
- **Client sectors** (e.g., education market) served by the NFB that have an interest in certain films by emerging filmmakers.
- **Alumni.** Filmmakers that have graduated from NFB emerging filmmaker programs and that have an interest in working and/or liaising with the NFB in the long term.

Exhibit 1 – Stakeholders map

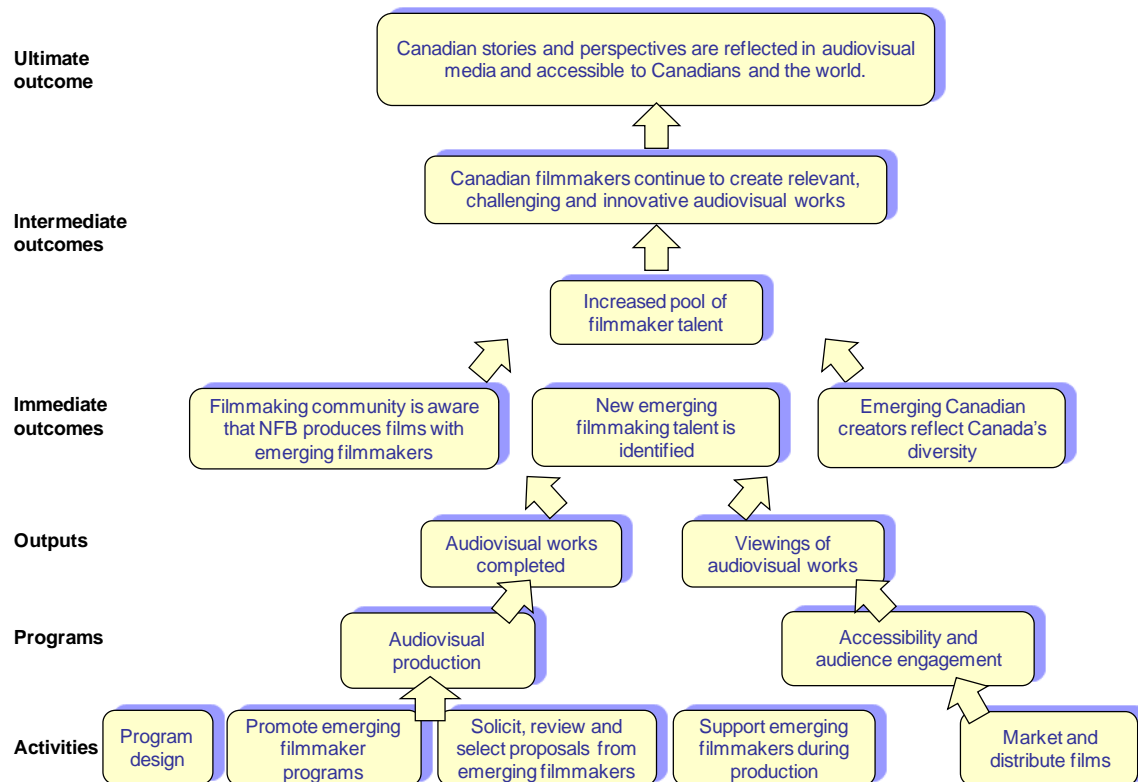


²Hot Docs identifies 48 training programs in Canada for documentary films (Hot Docs Canadian International Documentary Film Festival, *Guide to Training Opportunities in Canada for Documentary Film*, 2004) http://www.hotdocs.ca/resources/documents/hot_docs_training_publication.pdf.

C. Intended results

A program logic model is presented below. . Key indicators used to address the evaluation questions are shown in the detailed evaluation matrix in Appendix A. The NFB’s two programs are Audiovisual Production, and Accessibility and Audience Engagement. Activities specific to emerging filmmaker programs are program design, promoting the emerging filmmaker programs/competitions, soliciting and selecting proposals, supporting filmmakers during production, and marketing and distributing the films. **Key outcomes are that the filmmaking community is aware that the NFB produces films with emerging filmmakers, new talent is identified, and that emerging filmmakers reflect Canadian diversity, with the ultimate goal of increasing the pool of filmmaker talent that can continue to create relevant, challenging and innovative films.**

Exhibit 2 – Logic model – Emerging filmmaker programs



D. Key characteristics of emerging filmmaker programs

A variety of specially designed programs have been developed over the years that target emerging filmmakers. Distinctive features are:

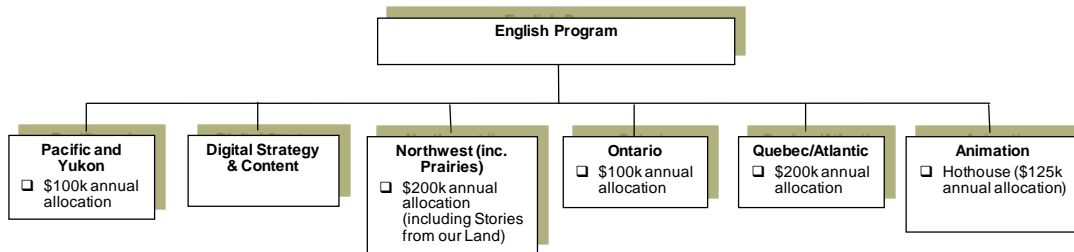
- **Distinct English and French programs.** This helps to ensure that emerging filmmakers are drawn from Canada's official-language communities.
- **Regional production centres.** The NFB's decentralized production centres facilitate interaction with filmmakers from culturally diverse communities.
- **A collaborative process with external communities.** A number of the emerging filmmaker initiatives involve outreach to culturally diverse communities across Canada.

Guiding principles across all programs include:

- **Focus on creativity.** Common themes of emerging filmmaker projects are innovation, experimentation, risk taking, and the development of interesting ideas. The NFB looks for talented people and good stories, and can take creative risks in emerging filmmaker projects without incurring large costs.
- **Challenge the filmmaker.** The projects provide an effective means to push the filmmaker to see what he/she can do.
- **Use emerging filmmaker programs to pursue innovative production approaches.** Pursue more non-traditional forms, new platforms and approaches. NFB looks for emerging filmmakers to bring new ideas and strives to provide filmmakers with a creative experience that they would not find elsewhere.
- **More flexible production process.** Emerging filmmaker programs/projects provide additional flexibility. The project may not meet all goals established at the outset, but may achieve other goals.
- **A strong mentoring role is provided by NFB to program participants.** This is a fundamental element of all the programs whereby a senior NFB producer provides support to the filmmaker during the production process. The filmmaker also has full access to the usual NFB resources and learns to work as part of the NFB team. Physical proximity to the creator is critical, thus filmmakers typically work on-site at NFB. The support from the NFB is viewed as essential, not only in terms of its important mentorship role during production, but also by providing useful networking opportunities and marketing and publicity that most independent filmmakers could not manage on their own.
- **Expectations of the same level of quality as other NFB films.** While recognizing that the films are made by emerging filmmakers, the films go through the standard NFB production processes.
- **Support is provided to applicants in submitting proposals.** The NFB will help prospective filmmakers prepare their proposals in a professional manner prior to their submission for selection by NFB. Filmmakers often do not have experience submitting a proposal in a professional manner, and the NFB is called upon to provide them with guidance. This is often done through information sessions or workshops in advance of the selection process.

E. English Program

The English Program works with emerging filmmakers on productions funded via reserve envelopes that are allocated within the Program budget, in the amount of \$100K per production centre. Studios use the funding for recurring programs (e.g., Hothouse, Stories from Our Land), individual film projects, or ad hoc initiatives such as workshops (e.g., Yukon Voices). The main programs and recurring activities directed at emerging filmmakers are summarized below (excluding productions with emerging filmmakers through the regular program funding), as well as recent past programs.



\$100K allocation to each production centre for talent-nurturing initiatives

The main recurring activities that are directed at emerging filmmakers are driven by an allocation of \$100K per year to each production centre to devote to emerging filmmakers in their region (about \$725K total across NFB, *excluding* the cost of technical services and corporate overhead). The \$100K funding is used to produce in-house short film(s) directed by up-and-coming talent. Each production centre operates differently and has the flexibility to pursue its own individual approach. For example, some production centres have used part or all of the funding for specific initiatives such as intensive workshops/partnerships. Projects are reviewed against a number of criteria, including the potential of the filmmaker and the fit with NFB. This approach to supporting emerging filmmakers is still very recent—the earliest film dates back to 2009, and most films were produced in 2010 or 2011 or are currently under development or production. Each production centre typically conducts 1 or 2 projects per year (see Exhibit 4).

Of the 23 films produced or currently under production/development, 16 have been documentary, 6 animation, and 1 alternative drama. The focus is on short films and smaller budgets (under \$50K) where there is less risk. In practice, about half of the films exceed \$50K. The documentary films vary in length from 7 to 78 minutes, and the cost per film ranges from about \$25K to \$190K.

- The **strengths** are: the originality of the films, which have done well at festivals, including international festivals such as Hot Docs (*A Sea Turtle Story*, *The Basketball Game*, *Namrata*, *Assembly*, *Legend of a Warrior*, *Mary & Myself*, *Auctioneer*); the films cover a wide range of interesting and different subjects; and the flexibility provided to producers (studios can move quickly on proposals without being subject to the regular NFB programming processes).
- The main **weakness** is the lack of awareness, both within the NFB and externally, that the projects are by emerging filmmakers. The second weakness is the lack of an overall program structure and vision—the \$100K represents a budget allocation/target and is not a program per se. However, this has not prevented the studios from producing original and interesting films with new filmmakers.

Hothouse (Animation Studio)

Since 2002, Hothouse has been the Animation Studio's recurring flagship program, and it is up to its 9th edition. The program funding is about \$210K–\$275K annually; this includes an annual \$125K allocation as well as an additional \$100K or more from the Animation Studio budget. Hothouse provides a 3-month apprenticeship in real-world animation filmmaking. The focus is on fostering creativity, exploring how the creative process works, and reimagining ways of making animation that are faster, more flexible and that celebrate the shortest of short forms while maintaining creative and technical excellence. The program is highly structured: one edition per year, short films (1 min 27 sec), always 6 participants/films per year, and a short production cycle (3 months from the first day of production to public screening of the films). The average cost per film is typically \$35K–\$45K. All the production is done in-house; there are no co-productions or partnerships given the short production cycle, and to maintain creative control and pursue innovative approaches. In recent years, there has been increased focus on interactive and digital, and the merging of digital and animation. In future, there will be even more focus on innovation to maintain and further position the NFB as leading-edge in animation.

- The **strengths** are the highly structured process, focus on form, short delivery time, the short production cycle in line with digital production and the move to shorter films, and the high number of graduates at a modest cost per film (about \$40K per film). The program has had long-term success and a high profile/visibility. Surveyed filmmakers reported the significant impact of Hothouse on their career. Participant feedback in the survey was very positive.
- The main **weaknesses** are the insufficient time to develop the narrative and do quality storytelling. The films cannot always be at a high-quality level due to the short timeframe. The high number of films makes marketing of each film difficult given marketing budget constraints; therefore, the films are more appropriate to viewing on NFB.ca. Alumni continue to work in the film sector but often not as film directors.

Stories from Our Land (North West Centre)

Stories from Our Land is a multi-year project, in place since 2010, that seeks to discover and engage with emerging filmmakers in the North. The NFB partnered with Nunavut Film, as a local presence was essential. The objective was to help build stories from the North, told by people from there (as opposed to southerners). The program goals go beyond emerging filmmakers in terms of giving people from the North the opportunity to tell their stories. The program has required a strong commitment from the NFB in terms of mentoring, a heavy investment of people and time on-site, and a significant level of effort. The first phase was a 5-day intensive workshop where some 29 participants were given mentorship to write, shoot and edit short films. The same participants then submitted a proposal for a 5-minute film that could be shot and edited in 3 days. The top 6 were chosen and an experienced NFB editor oversaw each film and guided the filmmakers through the process (the 6 2011 films vary in length from 3–5 minutes each and can be viewed on NFB.ca). The participants then submitted ideas for 10-minute films. Three other films were produced in 2012. The average cost per film is \$35k. In the next phase, NFB is helping participants produce selected digital/interactive projects.

Exhibit 3 – List of English Program films under emerging filmmaker programs

Emerging Filmmakers Programs Production Projects--English Program						
Project	Title	Director	Genre	Length	Year	Cost
\$100k allocation						
Pacific and Yukon Centre	I Am the DJ (currently in production)	Katherine Monk	Docu.		ongoing	\$14,415
	ASSEMBLY (aka: CUTTING)	Jenn Strom?	Animation	4m 25s	2012	\$46,922
	THE BASKETBALL GAME	Hart Snyder	Animation	5m 8s	2011	\$58,131
	PASALUBONG	Hari Alluri	Alt-Drama	10m 9s	2010	\$73,611
Atlantic Centre	MARY & MYSELF (almost completed)	Sam MacDonald	Animation	6m 56s	2013	\$141,080
	ISLAND GREEN (currently in production)	Millefiore Clarkes	Docu.		ongoing	\$81,124
	SINGING LUMBERJACK (currently in production)	Rachel Bower	Docu.		ongoing	\$55,059
Northwest Centre	HOME COOKED MUSIC (currently in Production)	Michael Gosselin	Docu.		ongoing	\$76,478
	HERITAGE MIDNIGHT (currently in Investigate)	Evan Johnson	Docu.		ongoing	\$5,410
	THE CHRISTMAS LETTER (in development)	Judd Palmer	Animation		ongoing	\$18,082
	BLUE COLLAR TROUBADOR (in development)	Michael Gosselin	Docu.		ongoing	\$6,415
	#111 (in production)	Ryan McMahon	Docu.		ongoing	\$21,235
	AUCTIONEER	Hans Olson	Docu.	57m 39s	2011	\$146,133
	Farewell Touch	France Benoit	Docu.	7m 22s	2011	\$24,488
	Life on Victor Street (aka: TWO BOYS)	Kirby Hammond	Docu.	29m 5s	2011	\$110,146
	Legend of the Warrior	Corey Lee	Docu.	1hr 18m	2011	\$187,118
	Namrata	Shazia Javed	Docu.	9m 15s	2009	\$43,377
Ontario Production Centre	WOUND-UP (in development)	Blair Fukumura	Animation		2013	\$5,714
	A Sea Turtle Story	Kathy Schultz Ivan Deurschie	Animation	9m 51s	2012	\$192,610
Quebec Centre	GUN RUNNERS (Development done through EFP)	Anjali Nayar	Docu.		2012	\$26,500
	MORGAN'S LETTER (development only)	Angie Pepper O'bomsawig	Docu.		2012	\$15,263
	FATHER'S DAY (Investigate only)	Tetchena Bellange	Docu.		2012	\$6,600
	Jelena's Song	Pablo Alvarez-Mesa	Docu.	28m	2010	\$86,106

Stories from our Land						
Project	Title	Director	Genre	Length	Year	Cost
Northwest Centre	Workshops	Various (29)	Various		2010	\$118,572
	If You Want to Get Married... You Have to Learn How to Build an Igloo!	Allen Auksaq	Docu.		2011	\$91,873
	Going Home	Bjorn Simonsen	Docu.			
	Inngiruti: The Thing That Sings!	Nyla Innuksuk	Docu.			
	Tide	Erica Chemko	Experimental			
	Family Making Sleds	Rosie Bonnie Ammaaq	Docu.			
	Nippaq	Qajaaq Ellsworth	Docu.		2012	\$117,402
	Vending Machine	Jessica Kotierk, Beth Kotie	Docu.			
	Strength, Flexibility and Endurance	Allen Auksaq	Docu.			
	Taking Shape	Sarah McNair-Landry	Docu.			

Hothouse						
Program	Title (Director)	Genre	Length	Year	Cost	
Hothouse 8	Reverie.exe (Wen Zhang), Meltdown (Carrie Mombourquette), The Visitor (David Barlow-Krelina), Baaad Dream (Jesse Gouchey), Flee (Rosa Aiello), Pfff (Susan Wolf)	Animation	1m 27s	2012	\$264,186	
Hothouse 7	A Cloud's Dream (Andrew Hicks), Missed Connection (Tabitha Fisher), The Kiss (Eva Cvijanovic), Black Gold (Aimee Van Drimmelen), Sick (Candace Couse), The Big Swing (Paula Gillgannon)	Animation	1m 26s	2011	\$229,658	
Hothouse 6	Marvin Parson's Inner Wild Wilderness (Fred Casia), Pierogi Pinch (Kiarra Albina), Unlaced (A. Megan Turnbull), Reflexion (Greg Labute), Blind Evolution (Zane Kozak), Interoculus (Marie Valade)	Animation	1m 26s	2010	\$235,281	
Hothouse 5	Wiggles and Giggles (Sara Guindon), Git Gob (Philip Eddolls), Pearl (Neely Goniodsky), Bat Milk (Brandon Blommaert), Orange (Sylvie Trouvé), Family Album Number one (Jim Verburg)	Animation	1m 26s - 1m 36s	2008	\$210,868	
Hothouse 4	Roy G Biv (Dale Hayward), Balloons (Jonas Brandao), The Squirrel (Carla Coma), One (Diego Stoliar), Lost Monster (Jody Kramer), Biology Made (ONFB), Margins (Olicer Tsuji), Cumulus (Maya Ersan)	Animation	1m 4s - 1m 26s	2007		
Hothouse 3	Meta Pre Ptolemy (Rachel Peters), Feather (Elisabeth Beliveau), Swims (Kelly Sommerfeld), Vimy-Ridge (Damian Hess), A Prairie Story (Anne Koizumi), Square Roots (Patrick Doyon)	Animation	1m 34s - 2m 52s	2006		
Hothouse 2	A Single Tear (Amy Lockhart), Ice Ages (Howie Shia), Glou Glou (Marielle Guyot), Bones & Boats (Kevin Langdale), EAUDE (Thea Pratt), Immersion (Megann Reid)	Animation	1m 16s - 2m	2004		
Hothouse 1	False Saints (Malcolm Sutherland), System Error (Anouk Prefontaine), Submerge: Kami NoYu (Cindy Mochizuki), An Aqueous Solutioin (Jo Meuris), Aquasnazz (Jacob Bauming), Don't Blink (Heather Harkins)	Animation	1m 5s - 2m 7s	2003		

Past programs directed at emerging filmmakers (English Program)

A number of other well-known emerging filmmaker programs and initiatives have come and gone over the years. These are summarized on the following page (see Exhibit 5). Some programs were meant as short-term initiatives, others (Momentum, Calling Card in Ontario) ended when partners could no longer provide financing. These programs are important in terms of lessons learned, for example:

- Certain programs provided a mix of workshops and filmmaking directing (e.g., Momentum, Calling Card, and Yukon Voices). Workshops enable NFB to reach a broader range of filmmakers, and then to screen participants to produce films as a second phase. However, they tend to be more short-term in nature.
- Use of external partners (e.g., Momentum, Calling Card) creates a risk for the NFB in that the programs can be terminated when funding is no longer available.
- Focus on multiplatform (First Person Digital). These programs appeared to overlap with other interactive/digital programs within the NFB.
- Focus on diversity (e.g., Reel Diversity). The main lesson based on a review of the Reel Diversity program was to focus on shorter and less risky films.³

Overall, the programs that have been most successful, such as Cinéaste recherché(e), Hothouse and TREMLIN, were given time to develop and make adjustments, and to become better known in the filmmaking community. One question in the way ahead in the context of more limited financial resources is whether the NFB should focus on developing longer-term programs for emerging filmmakers, pursue shorter-term initiatives of 1–2 years addressed at specific target groups, or do a mix of the two.

Emerging filmmakers' films produced as part of NFB main programming

The English Program produces about 10–15 films per year under the above emerging filmmaker programs and initiatives. Although not part of the scope of the evaluation, a higher number of audiovisual works (estimated to be about 20–30 per year) is produced by emerging filmmakers as part of the regular programming stream. In the English Program, if a project proposal from an emerging filmmaker exceeds \$100,000, the production centre will go through the regular programming. A significant number of well-known films from emerging filmmakers have gone through the regular programming (e.g., *Boxing Girls of Kabul*, *Up the Yangtze*, *RiP! A Remix Manifesto*).

The Filmmaker Assistance Program (FAP) is also important to the NFB in identifying emerging filmmakers, and is well-known externally. FAP is only eligible to filmmakers if they have produced three films or less. However, the NFB does not have the same relationship with these filmmakers, as the focus is on technical support and the filmmakers work independently. This program nevertheless helps the NFB to stay in contact with emerging filmmakers.

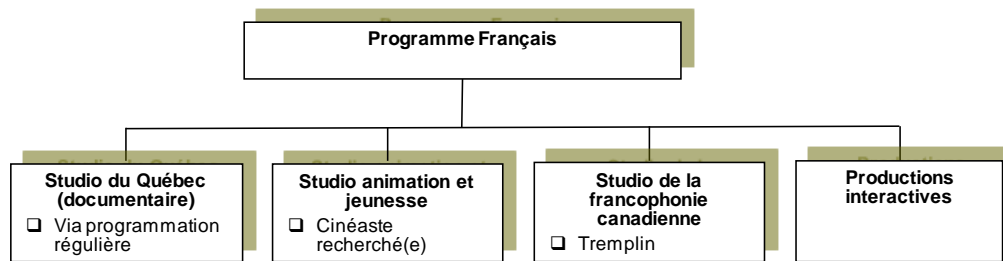
³ A review of Reel Diversity was conducted in 2007 (*Reel Diversity Report 1999–2007*, October 2007), which covered its complete history (1999 to 2007). The review found that most of the films produced under this initiative had been well-received in festivals and community-based screenings. But making a one-hour documentary for national broadcast was a huge challenge for first-time filmmakers. Some of them had a very difficult experience. These projects were also very demanding for the NFB producers, as the first-time directors required considerable guidance. Some of the resulting films were rejected by the CBC. In the end, the review concluded that perhaps it was unrealistic to ask emerging filmmakers with limited experience to embark on a one-hour broadcast documentary.

Exhibit 4 – English Program – Summary of past emerging filmmaker programs

Program	Summary program description
Yukon Voices (Pacific and Yukon Centre) 2012	The Yukon Film Society and NFB's Pacific and Yukon Centre teamed up to co-produce Yukon Voices, an intensive filmmaking workshop that took place over 5 days in March 2012 in the Yukon. This workshop was designed for emerging filmmakers to gain understanding of the filmmaking process. 13 participants attended the workshop. Facilitators included filmmakers, editors, sound artists, NFB team. Five films were created and presented at Dawson City International Film Festival and Local Light Cinema Night in May 2012. One of the films, <i>Grace and Beauty</i> , toured the communities as part of the "Best of Dawson" screenings.
Calling Card (Ontario Production Centre) 2008–10 (funded as part of \$100K allocation)	With TV Ontario. A producer-director team would be selected to produce a 30-minute film. Would review proposals. NFB provided an experienced documentary filmmaker to provide support. Done over 2 fiscal years (2008–09, 2009–10). TVO would broadcast the film. In 2009, the NFB's Calling Card Program, in partnership with TVO, was expanded to provide an opportunity for emerging filmmakers and new-media teams from Ontario to create documentaries for new-media platforms or television broadcast. The winning 30-minute TV documentary was broadcast on TVO's <i>The View From Here</i> and the winning online interactive documentary was hosted on both NFB.ca and tvo.org. Films produced included <i>Heaven or Not</i> by Zuzana Hudackova, <i>The Next Day</i> by Shahid Quadri (2011), <i>Dead Man</i> by Chelsea McMullen (2010), <i>Unheralded</i> by Aaron Hancox (2009), <i>Tagged</i> by Shawney Cohen and Mike Galloway (2009), and <i>Woodland Spirits</i> by Dave Clement (2008). The NFB cost per film ranged from \$35K–\$41K.
First Person Digital (Quebec Centre) 2010	A collaboration between the NFB English Program's Quebec Centre and Studio XX, offering training and production for women exploring new approaches to storytelling in multimedia, with financial assistance from the Department of Canadian Heritage. Provided support and tools for several teams to successfully co-create a multi-platform documentary experience with the NFB and other partners, and aimed at fostering talent and sparking a creative collaboration between a documentary filmmaker and a Web creator. Eligible participants were female documentary filmmakers and multimedia producers.
Making Music (Quebec Centre) 2009	A training initiative for emerging filmmakers and up-and-coming musicians from Montreal and Ottawa/Gatineau. Musicians and filmmakers were encouraged to apply together to produce a short experimental film that explored the relationship between sound and image. The outreach campaign attracted many proposals and after two adjudication sessions, several projects were selected for production. Making Music's founding partner is Pop Montreal, and the program joined forces with the Montreal Film Group, Third Side Music and CKUT.
New Screen (Atlantic Centre) 2009	An initiative for emerging filmmakers in Newfoundland and Labrador, in partnership with the Newfoundland and Labrador Film Development Corporation, designed to encourage and develop emerging filmmakers and digital media makers interested in exploring short formats, across a variety of screens, including digital platforms.
Our World (Pacific and Yukon Centre) 2008–09	This NFB Pacific and Yukon Centre initiative was designed in partnership with remote First Nations communities in British Columbia and the Yukon. Our World taught youth how to use contemporary digital technology in making films in their first language that expressed something about their world. 21 films were completed during 2008–09.
Momentum (Ontario Production Centre) 2003–04 to 2007–08	Directed at emerging documentary filmmakers in Ontario, this program provided hands-on experience with documentary filmmaking, NFB expertise and an introduction to a network of contacts to help new filmmakers pursue their career. Done in partnership with broadcasters (e.g., CBC, Newsworld). Five directors completed short films that aired on CBC Newsworld. NFB provided a production crash course/seminar to about 70 participants for 1 week (at no charge) through all the steps of production (participants required some prior knowledge of filmmaking). Four filmmakers were then selected to produce a 10-minute film over a period of 6 weeks. After the seminars, four candidates were selected—based on proposals written in the week after the seminar—to make the commitment of an additional 5 weeks to complete their short film. This was then aired on CBC. Strived for industry-level quality. Typically \$125K in total for training workshop and productions.
Doc Shop (Quebec Centre) 2007–08	An in-depth documentary training program for college and university students enrolled in media programs in Montreal and Ottawa. Filmmakers and their crews took part in an intensive 3-day documentary filmmaking workshop at the NFB in December 2007 with industry professionals. In partnership with the CBC, the NFB selected 25 projects to develop and produce. Selected documentaries were aired on <i>CBC News at Six</i> in Montreal and Ottawa during the summer of 2008.
Reel Diversity (1999 to 2007–08)	This initiative in partnership with CBC Newsworld provided young documentary filmmakers from visible minority communities with training, mentorship and the chance to direct a documentary with the NFB for broadcast on CBC Newsworld <i>The Lens</i> . Reel Diversity gave emerging filmmakers the opportunity to direct a 1-hour documentary for television broadcast.

F. French Program

The French Program administers two established programs/competitions to produce films with emerging filmmakers: TREMPLIN and Cinéaste recherché(e). In addition, about 25%–30% of the film slate in the French Program is directed at emerging filmmakers within the regular programming. A number of other programs for emerging filmmakers are also presented below (see page 20).



Cinéaste recherché(e) competition (Animation and Youth Studio)

The Cinéaste recherché(e) competition provides filmmakers with an opportunity to make their first professional animated film. It has been in place longer than any of the NFB emerging filmmaker programs (since 1980). Some 21 films have been produced (see Exhibit 6 on following pages). This national competition is well-known in the filmmaking community. The French Program does extensive promotion of the competition through social media (Facebook), Radio-Canada, and information sessions at educational institutions, and provides potential applicants informal coaching on how to submit a film proposal. The competition was originally done yearly, but is now done every two years. Only one participant filmmaker is selected every two years. However, the NFB often continues to work with applicants who did not win the competition but nevertheless pursue other film projects with the NFB through the regular programming.

The productions are done completely in-house. Participants work on their film full-time at the NFB, and receive close mentorship and follow-up support from an NFB producer. Production is done the same way as other NFB regular programming films, and films receive the same marketing support. The program strives to provide publicity and visibility for the filmmaker (something that is less feasible with lower film budgets). Cinéaste recherché(e) is more of a prominent competition than a program per se.

Compared to the other emerging filmmaker programs, the productions have a high project cost, in the order of \$400K–\$450K (though the most recent, *Rue de l'inspecteur*, was just over \$200K). The project budget is established based on the needs of each film.

- **Strengths:** the films, ranging from 5 to over 13 minutes in length, have a strong reputation for high quality, are in high demand at festivals (20–40 festivals per film), and often win awards (e.g., *Le Noeud cravate*). As is shown later in our analysis, the filmmakers often continue to work with the NFB and many become prominent filmmakers.
- **Weaknesses:** the small number of filmmakers that benefit from the program (only two during the last five years); the high cost of the program historically (up to \$40K per minute); and the length of time to complete the films (2–3 years).

TREMP LIN competition (Canadian Francophonie Studio)

The TREMP LIN competition is targeted at French-language minority communities outside Quebec and has been delivered by two French Program studios (Acadia, Ontario and West, now grouped under a single Canadian Francophonie Studio). The competition, in place since 2005, assists emerging filmmakers from francophone minority communities in Canada to make a short 12-to-15-minute documentary film under professional conditions (first or second work), as well as attend screenwriting and directing workshops led by seasoned professionals. Some 22 films have been produced under TREMP LIN over the last seven years, an average of just over 3 films per year. In practice, the films vary in length from 15 min to 42 min, with about two-thirds of the films between 20–30 minutes (see Exhibit 6 on following page).

This program is regionally based, given its focus on francophone minority communities located across the country. Typically, the participants are artists that have a profile locally but have not created any professional films. The competition was originally done in partnership with the Department of Canadian Heritage (PCH) and Radio-Canada, with financial support from PCH (IPOLC⁴ no longer available today). Films are broadcast by Radio-Canada at a national or regional level depending on the public response, have their premiere at the Festival international du cinéma francophone en Acadie (FICFA), and are presented at other regional festivals across the country such as Montreal's Rendez-vous du cinéma québécois.

All proposals (previously to the Acadia and Ontario and West Studios) are reviewed by a committee composed of the NFB producers from the two studios and other external representatives (e.g., Radio-Canada). Six finalists are identified for the Acadia Studio, and these finalists receive training and are given 6–8 weeks to present a scenario. Then two proposals are selected by each of the two studios from the finalists. These proposals are submitted to the French Program programming committee at a national level for approval. Close mentorship support is provided by an NFB producer. A budget is established for each film, typically in the \$130K–\$140K range. Standards exist with respect to shooting (e.g., three days), editing, post-production (done in Montreal), and rights. Productions are typically completed within a calendar year, although funding may overlap two years. No budget is allocated to the program—funding is controlled centrally.

- **Strengths:** TREMP LIN has been highly successful in reaching the francophone minority communities and is well-known, with extensive local media coverage. Some films such as *Un dimanche à 105 ans* have attracted a record number of views on NFB.ca (384K, highest in NFB). The films are in high demand at regional film festivals. Strong relationships exist with Radio-Canada and FICFA.
- **Weaknesses:** The number of applications has decreased from 46 in 2007 to 29 in 2012, likely due to the limited pool of minority francophone emerging filmmakers. Some filmmakers (Julie Plourde) have done three films under the program, and some two films (Mélanie Léger, Marie-France Guerrette). TREMP LIN films are generally perceived within the NFB to not always be of high quality, again given the more limited supply of minority francophone filmmakers. Although some participants (e.g., Daniel Léger) have become prominent filmmakers, many alumni remain active in arts and culture but do not create further films.

In future, the number of films done each year could be reduced from 3–4 to 1–2 given

⁴ Interdepartmental Partnership with the Official Language Communities.

the level of demand and reduced funding available overall. It may also be timely to review the marketing strategy for the program and to assess opportunities to pursue more innovative and experimental approaches. Ideas discussed at a French Program management retreat held in December 2012 were: increased focus on interactive, a boot camp (e.g., digital or Hothouse-concept) approach, more mentorship for filmmakers, and more basic training for program applicants on how to prepare a proposal, as this has been a weakness in the past.

Exhibit 5 – List of French Program films under emerging filmmaker programs

Cineaste recherché (e)					
Projet	Titre	Réalisateur	Durée	Année	Cout
21 ^e	<i>Printemps</i>	Keyu Chen		2013-2014	
20 ^e	<i>Rue de l'inspecteur</i>	Emmanuelle Loslier	9m	2012-2013	\$200,066
19 ^e	<i>Missing Paula</i>	Dominique-Etienne Simard	10m	2008-09	\$451,477
18 ^e	<i>La formation des nuages</i>	Marie-Hélène Turcotte	10m	2006-07	\$401,855
17 ^e	<i>Le Nœud cravate</i>	Jean-François Lévesque	12m 17s	2004-05	\$424,126
16 ^e	<i>Un jour ordinaire pas comme les autres</i>	Frédéric Tremblay	6m 54s	2002-03	
15 ^e	<i>Antagonia</i>	Nicolas Brault	8m 45s	2000-01	
14 ^e	<i>Chasse-papillon</i>	Philippe Vaucher	11m 20s	1997-98	
13 ^e	<i>La solitude de Monsieur Turgeon</i>	Jeanne Crépeau	13m 34s	1995-96	
12 ^e	<i>À l'ombre</i>	Tali	6m 10s	1993-94	
11 ^e	<i>Entre le rouge et le bleu</i>	Suzie Synnott	7m 13s	1990-91	
10 ^e	<i>Territoire</i>	Vincent Gauthier	3m 59s	1991-92	
9 ^e	<i>La basse-cour</i>	Michèle Cournoyer	5m 29s	1989-90	
8 ^e	<i>Enfantillage</i>	Pierre M. Trudeau	5m 53s	1988-89	
7 ^e	<i>Cabinet d'aisance (film non terminé)</i>	Sophie Clerk		1986-87	
6 ^e	<i>Juke-Bar</i>	Martin Barry	10m 25s	1985-86	
5 ^e	<i>Oniromance</i>	Luce Roy	5m 1s	1984-85	
4 ^e	<i>Concerto Grosso</i>	François Aubry	6m 33s	1983-84	
3 ^e	<i>Sylvia</i>	Michel Murray	10m 12s	1982-83	
2 ^e	<i>Le cadre</i>	Georges Mauro	7m 31s	1981-82	
1 ^{er}	<i>Le Bouffe-Pétrole</i>	Denis Poulin	5m 18s	1980-81	

Tremplin					
Centre	Titre	Réalisateur	Durée	Année	Cout
Acadie	<i>CISE – La radio d'un peuple</i>	Karine Godin		2012	
	<i>Emma fait son cinema</i>	Mélanie Leger	16m 20s	2012	
	<i>UNE AFFAIRE DE FAMILLE</i>	Justin Guitard	26m	2011	\$96,316
	<i>VOLEUSE DE POUSSIÈRE</i>	Marie-Thérèse Francois	15m	2009	\$136,584
	<i>INFUSION</i>	Amélie Gosselin	17m 47s	2009	\$134,028
	<i>Habiter la danse</i>	Julien Cadieux	25m 8s	2008	
	<i>Ils eurent treize enfants</i>	Anika Lirette	26m 6s	2008	
	<i>La trappe</i>	Lina Verchery	19m 26s	2007	
	<i>La dernière bataille</i>	Mathieu D'Astous	24m 4s	2007	
	<i>Un dimanche à 105 ans</i>	Daniel Léger	13m 22s	2006	
Ont/Ouest	<i>Drole de chapeau</i>	Mélanie Leger	13m 42s	2006	
	<i>DES COEURS EN OR</i>	Julie Plourde	42m	2012-2013	\$224,801
	<i>CHEZ NOUS</i>	Richard Leblanc	22m	2011	\$140,863
	<i>Promesse du Klondike</i>	Julie Plourde	42m	2010	
	<i>MON PERE, LE ROI</i>	Marie-France Guerrete	26m	2009	\$141,903
	<i>Pour ne pas perdre le nord</i>	Sarah McNair-Landry	21m 32s	2008	\$133,584
	<i>Le chœur d'une culture</i>	Marie-France Guerrete	27m 11s	2008	
	<i>Alanna</i>	Julie Plourde	25m 52s	2008	\$134,982
	<i>Inspire/expire</i>	Danielle Sturk	27m 29s	2008	
	<i>Pis nous autres dans tout ça?</i>	Andreeanne Germain	24m	2007	
	<i>360 degres</i>	Caroline Monnet		2007	
<i>Une memoire oublie...une generation sad</i>	Martine Duvieilla	23m 53s	2007		

Other programs directed at emerging filmmakers (French Program)

Other NFB initiatives with emerging filmmakers include partnerships with film schools at UQAM and INIS, as well as programs directed at Aboriginal filmmakers such as Wapikoni mobile in the past and the launch of more recent programs such as TREMPLIN NIKANIK in 2012 and the Tewekan Vision production centre in 2013.

Exhibit 6 – French Program – Summary of other emerging filmmaker programs

Program	Summary program description
NFB/UQAM partnership	The NFB is collaborating with the Université du Québec à Montréal to provide post-production services and professional development initiatives for students in the École des médias. Students can receive support for their first film under ACIC.
NFB/INIS partnership	The NFB is collaborating with the Institut national de l'image et du son to provide post-production services and professional development initiatives for students in the Programme documentaire. Students can receive support for their first film under ACIC.
Concours TREMPLIN NIKANIK (2012)	Launched in November 2012 in partnership with the Aboriginal Peoples Television Network (APTN) and the NFB, the competition targets First Nations Francophone filmmakers in Quebec wishing to make a 30-minute (or less) first or second documentary film. A total of 16 projects were submitted and six finalists have been selected. To make this an enriching experience for the finalists and to help them refine their projects, the NFB is already providing them with training in addition to follow-up sessions with script advisors. They will have to submit their final project to the NFB selection committee. The grand prize winner of this first edition of the TREMPLIN NIKANIK competition will have an opportunity to receive assistance in producing and directing his or her short documentary by working with recognized professionals.
Wapikoni mobile	In 2004, Wapikoni mobile, a mobile studio for audiovisual and musical creation, began its travels to Quebec's Aboriginal communities. Five years later, 14 communities have been visited. Filmmaker and producer Manon Barbeau has founded Les Productions des Beaux jours in 2002. Then, in collaboration with the NFB and the Assembly of First Nations of Quebec and Labrador, she created Vidéo Paradiso and Wapikoni mobile, two travelling studios that produce audiovisual creations for and by marginalized urban youth as well as youth from Quebec's First Nations communities. Wapikoni mobile has since produced nearly 300 short films.
Centre de production audiovisuelle autochtone Tewekan Vision (2013)	The Tewekan Vision production centre was created in 2013 by the First Nations Education Council (FNEC), in collaboration with the NFB, to strengthen the Aboriginal presence in the professional filmmaking industry. Its mission is to support the creation of professional media works by Aboriginal filmmakers; to encourage excellence and the professional development of Aboriginal filmmakers and persons working in the related professions, through training covering all aspects of production; and to focus on producing independent work. Tewekan Vision also strives to promote the use of Aboriginal languages in its productions.

Emerging filmmakers' films produced as part of NFB main programming

Like the English Program, the French Program strives to maintain a balance between emerging, intermediate, and the most experienced filmmakers. As noted earlier, the French Program targets emerging filmmakers in its main programming by directing a certain percentage of its slate (25%–30% of films) to emerging filmmakers (we identified 16 of these films from recent years with respect to documentary). Although not a program per se, there is some similarity to the English Program \$100K allocation to each production centre for talent-nurturing initiatives. However, the films tend to be longer (27m to 1h 28m).

III Findings

A. Relevance and need

To assess relevance and need, we examined the demand for the emerging filmmaker programs and the longevity of the programs, as metrics of the importance of the programs to the filmmaking community.

Level of demand for the programs

The level of demand (e.g., number of applications received) is an indicator of whether the programs are perceived to be of value by the filmmaking community, for example, whether filmmaking educational institutions encourage their graduates to apply to the NFB programs. The figures indicate that there has been sustained interest in the programs over the last five years, though the number of applications has decreased somewhat in recent years. Hothouse receives the highest number of applications (about 80–150 per year, with major fluctuations from year to year) followed by Cinéaste recherché(e) (about 40 applications in each of the last two competitions), TREMPLIN (between 15–45 applications per year, decreasing in recent years), and Stories from Our Land (stable at 10–12 applications per year during the last three years). No formal process is in place to receive applications under the \$100K allocation to the production centres.

Another indicator of demand is the longevity of programs: 32 years for Cinéaste recherché(e), 9 years in the case of Hothouse, and 7 years in the case of TREMPLIN.

Program	Number of applications received annually						
	2007	2008	2009	2010	2011	2012	Typical
Hothouse	81	81	--	184	146	113	80–150
Cinéaste recherché(e)	n.a.	71	n.a.	36	n.a.	41	35–40
TREMPLIN – Acadia	21	16	17	n.a.	19	20	15–20
TREMPLIN – Ontario/West	25	n.a.	n.a.	21	16	9	10–20
Stories from Our Land	n.a.	n.a.	28	10	12	10	10–12

The programs will need to evolve going forward to reflect the changing needs of emerging filmmakers. Contextual factors include increased accessibility by emerging filmmakers to better and lower-cost technology; increased cultural diversity; changes in the media industry; and the increasing impact of digital and interactive.

There will also be a need to broaden the definition of filmmaker. The concept of filmmaker is changing, merging artistic talents from a wide range of backgrounds (e.g., Web design, artists, musicians) as opposed to strictly filmmaking. There is greater blurring of the lines between documentary, animation and interactive/digital. A broader concept of filmmaker would be more suitable to digital and interactive film production where a broader range of skills is required, could generate greater demand for programs such as TREMPLIN, and is consistent with the NFB 2013–2018 Strategic Plan, to experiment with multi-disciplinary approaches to creation from the worlds of all the arts (cinema, music, dance, visual art), science, engineering and so on.

B. Alignment with federal roles and responsibilities

NFB role and mandate. From a legal mandate perspective, the federal government has a role and a responsibility in the development of emerging filmmaker talent since it directly contributes to the production and accessibility activities of the NFB, conducted in accordance with the legislative mandate of the NFB (*National Film Act*) and federal policy regarding the creation of Canadian cultural content. The *National Film Act* of 1985 mandates the NFB to produce and distribute audiovisual works. Emerging filmmaker programs are an intrinsic part of audiovisual activities; they make it possible for the NFB to fulfill its mandate as stipulated in the *National Film Act*, Article 9 (a): “*The Board is established to initiate and promote the production and distribution of films in the national interest and, in particular: a) to produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations.*” Support to emerging filmmakers nurtures a long-term capacity by renewing the pool of filmmakers capable of reflecting Canadian perspectives.

From its inception in 1939, the NFB has played a role in helping to develop Canada’s new filmmakers. This role received increased emphasis in 1973 following a policy decision to provide further assistance to private-sector independent filmmakers. The NFB expanded its activities in emerging filmmaker programs intended to fill the gap between film and training schools and first professional production experience. However, the NFB is not a training institution per se. A number of provincial and non-profit film cooperatives and associations exist that can play this role at a local level. The NFB is not providing an apprenticeship for new filmmakers. Rather, the role of the NFB is to provide new filmmakers the opportunity to direct a film within a professional milieu as part of a team of seasoned experts, and to better understand how the filmmaking process works.

Numerous studies have found that there are **insufficient programs that bridge the gap between the educational system and a professional career**. This issue was a theme of a 2005 study of training issues in the Canadian film and television industry by the Cultural Human Resources Council (CHRC).⁵ The CHRC’s *Fast Forward* report identified the NFB as a very important bridge between formal education and a career in the film industry and recommended that it be recognized and utilized to the fullest extent possible. The national training schools were identified as key players responsible for, along with academic institutions, promoting and linking with the NFB via placements, co-ops, mentorships and distribution of emerging filmmakers’ films.

Benchmarking other emerging filmmaker programs. There is a diverse array of programs funded by the federal and provincial/territorial governments and by industry associations, unions and guilds that provide support to emerging filmmakers. They differ from the NFB in that the programs provide mainly funding support to industry or individuals, or tax credits, as opposed to direct “hands-on” creative experience with senior NFB filmmakers using NFB facilities and equipment. Of particular note, Telefilm Canada initiated this year (2013) a program to provide emerging filmmakers up to \$120,000 each under the Micro-Budget Production Program. The program supports emerging writers, directors and producers trying to produce their first feature-length film, with special emphasis on digital-media production and marketing methods. The budget of each project must not exceed \$250,000. Telefilm will support between 8 and 10 projects per year, through grants between \$100,000 and \$120,000. The program will be endowed with an annual budget of \$1 million.

⁵ Entitled *Fast Forward: Recommendations for a National Strategy for the Film and Television Industry*, Ibid, p. 27.

In the private and not-for-profit sectors, one finds residency and fellowship programs, competitions, and partnerships with educational institutions. A summary of various programs in other federal agencies, other levels of government, internationally (e.g., Screen Australia), and in the private not-for-profit sector, can be found in Appendix B.

C. Alignment with NFB priorities

To assess the extent to which emerging filmmaker program objectives and projects are aligned with the NFB's strategic objectives and priorities, we examined the projects against the following criteria that are consistent with the NFB 2013–2018 Strategic Plan:

- NFB's leadership in innovation and creativity and fostering innovative approaches to filmmaking;
- The relevance of the project content of emerging filmmaker films in terms of socially relevant issues and reflecting Canadian stories or perspectives;
- The extent to which the emerging filmmaker programs/projects reflect Canada's diversity and engage with talent in under-represented communities;
- The extent of NFB's focus on emerging filmmakers overall.

Focus on creativity and innovation

There is extensive evidence of the NFB using the emerging filmmaker programs and projects to foster new ideas. For example:

- **Using innovative ways to involve underserved communities** through Stories from Our Land, First Stories, Second Stories, Wapikoni mobile and the Nunavut Animation Lab, in communities where there is a lack of infrastructure and filmmaking capability.
- **Using new technologies** as part of emerging filmmaker projects (e.g., *Circling Sea Turtles* in 3D). Hothouse films incorporate 3D and stereoscopic stop-motion animation. Emerging filmmakers' projects have also helped NFB staff to develop experience with certain types of production technologies such as 3D.
- **Pursuing interactive.** Hothouse went digital/interactive in 2012, and fosters experimentation using interactive tools in animation. *The Next Day* under the Calling Card program was one of the first interactive animated documentary projects.
- **Creating distributed workflows with remote production technology.** Working with filmmakers located across the country, NFB remote production supports the Strategic Plan concept of experimenting with new working methods to bring together teams of talent, by using the latest communications technologies to set up distributed work groups that are able to collaborate virtually in real time across vast distances.

Relevance of project content

The emerging filmmakers' films deal with a wide range of topics that are relevant to Canada, including family and life stages (e.g., life and death, relationships), life in the North, life in local and rural communities and changing local cultures and landscapes, environment and conservation, historical events, societal issues (e.g., violence, substance abuse), technology, multiculturalism, urbanization, local industry (e.g., fishing). We have provided an approximate breakdown by topic based on a sample of about 50 films (mostly documentary), recognizing that films often cover more than one topic.

Topic	Approx. number of film
Family/life stages/religion	11
North	9
Local/rural/community	6
Environmental	4
History	4
Societal/health issues	4
Technology	3
Multiculturalism	2
Science fiction	2
Arts (dance, music)	2
Urban	1
Industry	1
<i>Total</i>	49

Reflection of Canada's diversity

The emerging filmmaker programs and projects reflect Canada's diversity and engage with emerging talent in under-represented communities both at the program and project level. A number of emerging filmmakers are drawn from minority official-language, Aboriginal and culturally diverse communities. The film project content constitutes a strong mix in terms of gender, ethnic diversity, rural/urban, and geography. In addition to films by Inuit (Stories from Our Land) and minority francophone filmmakers (TREMPLIN), a number of films reflect ethnic/multicultural themes and backgrounds of the filmmakers (e.g., *Une mémoire oubliée... une génération sacrifiée*, *Pasalubong*, *Legend of a Warrior*, *Gun Runners*, *Jelena's Song*) as well as Aboriginal themes (e.g., *Home Cooked Music*, *Life on Victor Street*, *Woodland Spirits*, *Kaspar*). Programs such as Reel Diversity, Our World, Yukon Voices and Wapikoni mobile have done the same in the past. The programs also allow a younger demographic to engage with NFB.

The emerging filmmaker programs enable the NFB to target under-represented groups, and to widen the geographic scope of NFB activities to isolated communities. An underlying objective is to develop talent in communities that lack an established film/digital media industry/infrastructure, particularly in northern regions and Aboriginal communities. For example, further opportunities may exist to work with emerging Aboriginal filmmakers in northern Ontario, in partnership with provincial agencies and film institutes (e.g., Ontario Arts Council, Northern Ontario Heritage Fund).

Extent of NFB focus on emerging filmmakers

The NFB has a high focus on emerging filmmakers and has a long history of working with emerging filmmakers, both through special programs as well as its regular programming stream. In the NFB's Performance Measurement Framework (PMF), the overall target (FY 2011–12) is that 40% of film productions be completed by emerging filmmakers.⁶ The percentage of projects for emerging filmmakers who have done three films or less has varied between 30%–60% during the last five years based on the NFB Departmental Performance Reports (DPR); we estimate this represents about 40–45 projects per year (excluding Web and interactive).⁷

Exhibit 7 – Trend in the number of emerging filmmakers overall working with NFB

Performance Indicator	Target	2007-2008	2008-2009	2009-2010	2010-2011	2011-2012
Percentage of completed audiovisual works by emerging filmmakers (including talent-nurturing initiatives) Criteria for emerging: 1st, 2nd or 3rd film.	40%*	60%	44%	30%		43%
Number of emerging filmmakers who completed an NFB audiovisual work.	50		42			51
Numbers of participants in talent-nurturing initiatives.	250		241	253		267
Works completed (original productions and co-productions, excluding web productions)		155	94	112	97	97

We have shown below the number of projects carried out within programs or activities directed at emerging filmmakers (excluding projects with emerging filmmakers that are done through FAP, ACIC or the main programming streams). The overall trend in the number of emerging filmmaker projects under these programs/activities has remained relatively stable at about 10–20 during the last three years. This would suggest that **roughly one-third of emerging filmmaker projects are being done through emerging filmmaker programs**, and the balance through the regular programming. The numbers do not include participants in NFB workshops for emerging filmmakers.

Exhibit 8 – Number of emerging filmmakers' projects by program

Trend in number of projects--Emerging filmmaker projects														Total
Emerging Filmmaker Program	1989-03	2003-04	2004-05	2005-06	2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13	2013-14		
French Program														
Cineaste recherche(e)	16		1		1		1				1	1		21
Tremplin--Acadie					2	2	2	2		1	2			11
Tremplin--Ont./ Ouest						2	3	1	1	1	1			9
Regular programming														
Quebec														9
Acadie														5
Ontario														4
English Program														
\$100k allocation														
Pacific & Yukon									1	1	1	1		4
North West Centre								1		1	3	5		10
Ontario											1	1		2
Quebec Centre									1			3		4
Atlantic												3		3
Hothouse		6	6		6	8		6	6	6	6	6		56
Calling Card							1	1	1	2				5
Stories of our Land										3	3	3		9
Total (emerging filmmaker programs)														152

⁶ The PMF being an evolving document, the NFB's target has evolved from 50% (2008–09 to 2010–11) to 40% (2011–12) to 23% (2012–13).

⁷ A total of 100–150 films are typically produced and released each year by the NFB (excluding Web and interactive productions).

D. Achievement of expected outcomes

To assess performance and achievement of outcomes, we examined the impact of the programs in:

- Creating awareness that NFB is producing films with emerging filmmakers;
- Fostering the career progression of emerging filmmakers;
- Increasing the pool of documentary and animation filmmaker talent in Canada;
- Providing program participants a quality filmmaker experience;
- Producing quality films, or films that make an impact, in line with NFB expectations.

To do so, we went beyond the 5-year evaluation period so as to better assess outcomes.

Awareness of NFB production work with emerging filmmakers

Programs such as Hothouse and Cinéaste recherché(e) have been in place for long periods of time, are well-known to the filmmaking community, and have developed a positive reputation. This makes the promotion of the programs easier. TREMLIN is also well-known within the francophone minority community. This awareness is important in attracting emerging filmmakers that would otherwise not consider directing films with the NFB, and is also consistent with objective 2 of the NFB 2013–2018 Strategic Plan: “to increase the presence, awareness and impact of the NFB’s works by enhancing meaningful relationships with Canadians and world audiences.”⁸

Awareness of the English Program \$100K allocation to the production centres is low to non-existent, both within the NFB as well as externally. Similarly, it is not known that projects are directed at emerging filmmakers through the main NFB programming, as is the case in the French Program. The filmmakers themselves, the filmmaking community, and NFB staff are not aware that these films are being produced with emerging filmmakers as the target.

Within the NFB, differing views exist concerning the importance of awareness of the NFB emerging filmmaker programs or initiatives. Limited awareness has not prevented the NFB from working with emerging filmmakers to produce high-quality films. Further, the filmmaking community may be aware that the NFB works with emerging filmmakers but not aware of the programs per se. NFB alumni of the emerging filmmaker programs often emphasized in the survey the high credibility of the NFB in providing them a “calling card” within the filmmaking community. The alumni filmmakers who graduated from the programs attach considerable importance to their experience with the NFB in the description of their filmmaking qualifications on their filmographies and websites. This notion of NFB providing a “calling card” and opening doors was often reiterated in the survey feedback.

The risk is that new filmmakers may not be approaching NFB with projects because they are simply not aware of the NFB’s interest in working with them. But the reality is that NFB does not have sufficient resources to address a high demand from emerging filmmakers for new projects, and there is little interest in developing new programs involving major competitions.

⁸ NFB 2013–2018 Strategic Plan, page 20.

Whether filmmakers create subsequent films with NFB or independently

A key indicator of the success of the emerging filmmaker programs is the extent to which filmmakers continue to create subsequent films, ideally with the NFB but not necessarily so. Program participants have gone on to produce films with the NFB or independently. Some are currently employed with the NFB in a production capacity, or have gone on to produce films with the NFB under the regular programming stream. Others work with private producers, or have created their own production companies. This applies as much to applicants to the programs as well as to the successful participants.

Alumni have had major success as filmmakers: for example, Patrick Doyon from Hothouse, whose *Dimanche* was nominated for an Academy Award; from Cinéaste recherché(e), Jean-Francois Lévesque (winner of a Jutra and Prize for Best Short Film at the Montreal World Film Festival for *Le noeud cravate*), Nicolas Brault (nominated for a César award in Paris), Tali, Michèle Cournoyer (two-time Jutra award winner), Marie-Hélène Turcotte (whose film *La Formation des Nuages* garnered awards in Dresden and Montevideo); and TREMP LIN winner Daniel Léger.

Based on a Web search for some 112 filmmakers that participated in the NFB programs, we determined the approximate percentage of filmmakers who subsequently created more films with the NFB (in partnership or as an employee) or independently. Other outcomes include those who continue to work in the film industry but not necessarily as filmmakers (e.g., animators, editors, production assistants, Web designers); those who do not produce any subsequent films but are active in the arts and culture sector (e.g., theatre, broadcasting, photography); and filmmakers for whom we could not find any information or who are working in other totally unrelated sectors.

Overall, the analysis reveals that roughly 25% of filmmakers continued to work with the NFB, and just over 20% continued as independent filmmakers, for a total of 46% (see Exhibit 10 below). Some 34% continued to work in a non-directing capacity within the film sector, therefore a total of about 80% have continued to work in the film sector. These percentages are based on Web information only, and some programs (i.e., \$100K allocation) are relatively recent.

Exhibit 9 – Career progression of emerging filmmakers since programs' launch (since program launch)

Program	# filmmakers	Filmmaker-- subsequent films with NFB	Filmmaker-- subsequent non-NFB films	Working in film sector (non-director)	Working in arts & culture sector	Other/ unknown	Comments
English Program							
\$100k allocation	25	4%	8%	68%	16%	4%	Mostly recent projects
Calling Card	6	0%	50%	33%	0%	17%	Note: small numbers.
Stories From Our Land	9	0%	0%	56%	33%	11%	Mostly recent projects
Hothouse	33	18%	24%	39%	6%	12%	Includes 2003 to 2009
Programme francais							
Tremplin	18	33%	22%	6%	22%	22%	NFB films mostly within Tremplin
Cinéaste recherché(e)	21	71%	24%	0%	0%	5%	
	112	25%	21%	34%	12%	11%	

Recognizing that the numbers must be interpreted with caution, some observations are:

- It is difficult to assess the impact on the careers of filmmakers within the \$100K allocation and Stories from Our Land as the projects are recent (all since 2009). Often these filmmakers have more prior filmmaking experience than Hothouse and Cinéaste recherché(e), which attract graduates from animation schools.
- Despite the low number of alumni filmmakers, Calling Card shows significant follow-up independent production, but not with the NFB.

- 71% of Cinéaste recherché(e) filmmakers have done subsequent work with the NFB compared to 18% for Hothouse. Close to 40% of Hothouse graduates continue to work in the film sector but as independent animators. This is likely due to the differing designs of the programs, Hothouse being more of a “boot camp” whereas Cinéaste recherché(e) is more competitive and selective, and being an older program, may also have provided more opportunities for NFB work.
- Nearly one-third of TREMPLIN filmmakers (6 in total) have done subsequent work with the NFB. Three of these filmmakers did subsequent work within the TREMPLIN program (one doing two subsequent projects and two filmmakers doing a second project). One other filmmaker received assistance from Stories from Our Land a few years after TREMPLIN. Over 60% continue to work in the film sector (with the NFB, independently, or in a non-director role). About 40% appear to do one project with the NFB and no subsequent filmmaking, perhaps due to the more limited filmmaking opportunities for minority francophone directors. Many are active in arts and culture (e.g., theatre, broadcasting).

In the survey of program graduates, 63% of respondents indicated that their NFB experience had a significant or major impact in helping them pursue a filmmaking career, compared to 37% indicating some or moderate impact. However, this favourable impact does not always necessarily translate into more films.

Impact on filmmaking career		
No impact	0	0%
Some impact	8	23%
Moderate impact	5	14%
Significant impact	13	37%
Major impact	9	26%
<i>Total</i>	35	100%

The survey also indicated that 37% had not done any filmmaking since their NFB experience, 31% had done 1–2 films and 28% had done 3 or more films (these figures include recent graduates). Opportunities are more limited for graduates from programs such as Stories from Our Land and TREMPLIN.

Filmmaking since experience with NFB		
None	13	37%
Some (1-2 films)	11	31%
Significant (3-5 films)	5	14%
A lot (5 films or more)	6	17%
<i>Total</i>	35	100%

Quality of emerging filmmaker experience

This indicator addresses the satisfaction of program participants, in terms of improving filmmaking skills, support/mentorship provided by the NFB, and improving their career opportunities. The alumni survey indicated a high level of satisfaction.

86% of the survey respondents rated their experience with the NFB as “excellent” or “very good.” Positive comments included NFB providing a strong calling card, the opportunity for creative expression and experimentation, learning how the filmmaking process works and best practices, the excellent training and support, making contact with NFB producers, working with high-calibre NFB experts, learning new skills, and providing major inspiration and confidence-building.

Rating of experience with NFB in terms of learning and improving filmmaking skills		
Excellent	20	57%
Very good	10	29%
Fairly good	2	6%
Mildly good	3	9%
Not good at all	0	0%
<i>Total</i>	35	100%

The most significant gap identified (17% of respondents) was the lack of support/information for the launch and distribution of the film after production and filmmakers wanting to be more involved in the marketing and distribution. A second issue identified by a small number of respondents was the loss of contact with NFB after production (sometimes due to NFB producer turnover). Finally, “one-of” issues included the more limited support provided by the NFB outside the metropolitan areas.

Increasing the pool of filmmaker talent

To assess the impact of the programs on increasing the pool of filmmaker talent, we compared the number of graduates from NFB emerging filmmaker programs to the overall number of filmmakers in Canada. The estimates of the number of filmmakers in Canada are indicative only as they are based on directories and the number of filmmakers on NFB.ca. Based on this high-level analysis, the impact of the emerging filmmaker programs on increasing the pool of filmmakers in Canada seems modest. Some 76 filmmakers participated in the emerging filmmaker programs during the five years from 2008 to 2012 (excluding workshops and regular NFB programs), of which 40% are from Hothouse. The impact would be greater if new filmmakers supported through the regular programs that are outside the scope of this evaluation were included.

Exhibit 10 – Number of emerging filmmaker participants by program (2008 to 2012)

Emerging filmmaker program/ initiative	# NFB emerging filmmaker program participants (2008-2012)*	Estimated # filmmakers in Canada	Source
English Program			
\$100k allocation	24	744	nfb.ca, English--doc and animation
Calling Card	5		
Hothouse (5 to 8)	24	979	Canadian Animation Directory
Stories from our Land	9		
French Program			
Cineaste recherché(e)	2		
Tremplin	12	100	Estimate based on part on membership of <i>Front des réalisateurs indépendants du Canada (FRIC)</i>
Total	76		

Note: number of participants includes film projects and excludes workshop participants.

Looking at numbers only, the estimated impact on increasing the pool of filmmaker talent is summarized by program below:

- The 50 Hothouse participants since 2002 represent about 5% of the 979 independent animation filmmaker organizations in the Canadian Animation Directory.⁹
- Cinéastes en minorité francophone – The Front des réalisateurs indépendants du Canada (FRIC) directory identifies 67 members.¹⁰ Although not all filmmakers from French-language minorities would belong to FRIC (other estimates indicate in the order of 100 filmmakers in Canada), these numbers confirm the relatively small size of the francophone minority filmmaking sector and the significant impact of TREMPLIN, with 11 graduates over the last five years (and 18 since its beginning).
- English documentary – NFB.ca identifies 760 English filmmakers (documentary and animation). *Getting Real* identifies 4,800 full-time equivalent direct jobs in documentary production in 2010–2011,¹¹ and from 350 to 500 documentary productions per year (NFB, independent). Based on 500 or more English documentary filmmakers, the 24 participants in the emerging filmmaker programs during the last five years (excluding the regular programming), represent 5% or less.
- Two (2) participants graduated from Cinéaste recherché(e) in the last five years. The 21 graduates since 1980 have doubtless increased the pool of filmmakers, but the short-term impact appears to be limited.

⁹ animationdirectory.ca/component/task/search

¹⁰ fricanada.org/membres

¹¹ Documentary Organization of Canada, *Getting REAL Volume 5, An Economic Profile of the Canadian Documentary Production Industry*, June 2013, p. 29 <http://docorg.ca/sites/default/files/DOC-GettingReal5-EN-Final.pdf>

Quality/impact of film productions

NFB producers and marketing managers believe that the quality of emerging filmmaker productions should be up to minimum NFB standards. The challenge is that quality can be measured in a number of different ways. Films have multiple objectives. A film may focus on a topic of interest (e.g., mental health) or a specific community but have limited distribution in terms of number of views or revenues. Given that emerging filmmakers are still developing their skills and gaining experience, quality is better measured by the quality of the subsequent films produced by the filmmakers (emerging filmmakers often become prominent through their second or third film, as in the case of Patrick Doyon who made *Square Roots* under Hothouse but later directed *Dimanche*, which was nominated for an Academy Award).

The overall perception within the NFB is that the films by emerging filmmakers are of varying quality, but still meet NFB standards. The following factors were considered in assessing the quality/impact of the films:

- **Production values.** Some films from the emerging filmmaker programs have been of very high quality. Within the NFB, films produced under Cinéaste recherché(e) have a strong reputation for quality, equivalent to regular programming—the cost of these films is also considerably higher, only one film is produced every two years, and films follow regular NFB production practices. Hothouse films are considered to be of lesser quality given the shorter production cycle of 3 months, and the focus on experimentation, form and process. TREMPLIN films are generally considered to be of lesser quality from a technical perspective.
- **Content.** In terms of storytelling, content, relevance, Cinéaste recherché(e) would rate highest, and Hothouse lower because of the short production period. The topics covered by TREMPLIN are mainly of interest to a specific audience. The content of the \$100K films is considered a success in terms of originality and range of topics.
- **Notoriety.** This would include visibility in the media as well as social media (number of hits). Traditionally, the role of marketing has been to develop this notoriety for each film. No overall information was available on this metric.
- **Number of views.** Overall, 38% of emerging filmmaker program films that are available on NFB.ca have between 1k–5k requested plays, 31% exceed 5,000 requested plays, and 32% have less than 1k. No targets exist within the NFB, therefore it is difficult to say whether emerging filmmaker programs meet expectations. TREMPLIN and Hothouse are at the higher end with 37%–38% of films over 5k plays, and Cinéaste recherché(e) and the \$100K allocation films are at the lower end with 25%-29%. Stories from Our Land has the smallest number of views.

Exhibit 11 – Number of films by number of requested plays on NFB.ca

Requested Plays	\$100k allocation		Hothouse		Stories From Our Land		Cineaste recherche(e)		Tremplin		Overall	
	Count	Percentage	Count	Percentage	Count	Percentage	Count	Percentage	Count	Percentage	Count	Percentage
Less than 500	3	43%	0	0%	2	33%	4	25%	2	11%	11	15%
500-1,000	1	14%	7	29%	4	67%	0	0%	0	0%	12	17%
1,000-5,000	1	14%	8	33%			8	50%	10	53%	27	38%
5,000-10,000	2	29%	4	17%			1	6%	5	26%	12	17%
10,000-50,000	0	0%	5	21%			2	13%	1	5%	8	11%
50,000 or more	0	0%	0	0%			1	6%	1	5%	2	3%
Total no. of films	7	100%	24	100%	6	100%	16	100%	19	100%	72	100%

- **Revenues.** Two-thirds of the films have revenues of less than \$5,000. Cinéaste recherché(e) generates the most revenues with 50% of films exceeding \$10,000.

Exhibit 12 — Number of films by level of revenues

Revenues	\$100k allocation		Hothouse		Cineaste recherché(e)		Tremplin		Overall	
Less than \$500	3	33%	11	46%			5	26%	19	28%
\$500-\$1,000	0	0%	7	29%			3	16%	10	14%
\$1,000-\$5,000	2	22%	6	25%	2	11%	7	37%	17	25%
\$5,000-\$10,000	3	33%			7	39%	3	16%	13	19%
\$10,000-\$50,000	1	11%			6	33%			7	10%
\$50,000 or more					3	17%			3	4%
Total no. of films	9	100%	24	100%	18	100%	18	95%	69	100%

- **Number of festivals and awards.** Cinéaste recherché(e) films are presented at the highest number of festivals; two-thirds at over 20 festivals, with some films as high as 45 festivals. Hothouse films are typically presented at one or two festivals, and TREMPLIN/\$100K one to five festivals (the \$100K being slightly higher). Cinéaste recherché(e) films have earned by far the highest number of awards.

Exhibit 13 – Number of films by number of festivals and awards

Number of festivals	\$100k allocation		Hothouse		Cineaste recherché(e)		Tremplin		Overall	
2 festivals or less	5	45%	19	79%			12	55%	36	55%
3-5 festivals	3	27%	4	17%	1	11%	9	41%	17	26%
6-10 festivals	1	9%	1	4%	1	11%	1	5%	4	6%
11-19 festivals	1	9%			1	11%			2	3%
20+ festivals	1	9%			6	67%			7	11%
Total no. of films	11	100%	24	100%	9	100%	22	100%	66	100%
Total no. of awards	6	18%			20	59%	8	24%	34	100%

- **Type of festivals.** We examined the distribution of emerging filmmaker program films submitted to major international festivals, less prestigious international festivals, Canadian regional festivals, and Canadian local festivals.¹² Cinéaste recherché(e) has the highest proportion of films at the international level (over two-thirds) followed by the \$100K films (over half). Hothouse films are most often presented at local festivals; though close to one-third have gone to international festivals, often at the Ottawa International Animation Festival plus others such as Chicago, New York, Annecy. TREMPLIN films play mainly at regional and local festivals, most often FICFA and Rendez-vous du cinéma québécois.

Exhibit 14 – Number of films by number of festivals

Festival type	\$100k allocation		Hothouse		Cineaste recherché(e)		Tremplin		Overall	
Major international	7	13%	7	15%	16	7%			30	8%
Other international	22	39%	8	17%	134	61%			164	44%
Canada regional	8	14%	1	2%	16	7%	29	52%	54	14%
Canada local	19	34%	30	65%	52	24%	27	48%	128	34%
Total no. of festivals	56	100%	46	100%	218	100%	56	100%	376	100%

¹² International festivals include, for example, Annecy, Clermont-Ferrand, Tribeca, Hot Docs, Ottawa International Animation, Berlin, etc. Other international festivals include Chicago, Denver, Seoul, Dresden, etc. Canadian regional festivals include FICFA, Vancouver International, DOXA, Atlantic, Calgary International, RIDM, etc. Canadian local festivals include Sudbury, Rimouski, Outaouais, FIFEM, Yorkton, etc. A more detailed breakdown of the festivals grouped according to these four categories is available.

E. Costs, efficiency and economy

Trend in expenditures on emerging filmmaker programs

The expenditures associated with the emerging filmmaker programs and projects (excluding the regular programming) represent about \$6.2M over 2008–09 to 2012–13, or \$1.2M per year on average. A more detailed breakdown is provided on the following page.¹³ Emerging filmmaker programs expenditures represent 7% of total NFB English and French Programs film production expenditures (assuming a baseline of about \$17M per year for total NFB production costs and excluding projects of emerging filmmakers financed under the main programming streams).

Exhibit 15 – Emerging filmmaker programs’ expenditures 2008-09 to 2012-13

Program	2008-09	2009-10	2010-11	2011-12	2012-13	5 Year Total
English	\$358,603	\$541,925	\$829,521	\$940,773	\$650,010	\$3,320,831
French	\$841,894	\$849,503	\$313,498	\$586,079	\$238,606	\$2,829,579
	\$1,200,497	\$1,391,428	\$1,143,018	\$1,526,851	\$888,616	\$6,150,410

Annual average: \$1,230,082

NFB production expenditures are typically spread over multiple years. Therefore, the grouping of program expenditures per year, as per exhibit 15, illustrates a two year production cycle, from research to completion of individual films. Higher levels of spending in fiscal year 2011-12 reflect the fact that several projects completed production during this fiscal period while lower spending in fiscal year 2012-13 reveals a year dedicated mostly to research and development activities.

Costs of emerging filmmaker programs compared to NFB and industry

The estimated average cost per film and by minute for each emerging filmmaker program (including technical services and overhead) is shown below. With the exception of Cinéaste recherché(e), the emerging filmmaker program films tend to be smaller, so this imposes a certain discipline on project costs. Also, emerging filmmakers earn at the low end of the rate scale typically paid to filmmakers on contract with the NFB.

Whereas the cost per film for TREMPLIN films is fairly consistent, the costs of films produced within the \$100K allocation vary from \$25K to as high as \$190K. Similarly, the costs of the Cinéaste recherché(e) 17th, 18th and 19th editions were fairly consistent at \$400K–\$500K; however, the most recent film, *Rue de l’inspecteur*, cost only \$200K. The cost of emerging filmmaker projects is well below NFB or industry average costs, except for Cinéaste recherché(e) costs which are comparable to typical production costs:

- Historically, the average cost per NFB film project (excluding digital) has been about \$400K, with individual project costs varying from \$200K to \$500K.
- Compared with industry, the per-hour average budget for English-language documentary productions in 2010–11 was \$421,000 for single-episode productions (a decrease from a high of approximately \$537,000 in 2009–10).¹⁴ Over 60% of French-language documentary productions in 2010–11 were in the \$250K to \$499K range for single-episode productions.

¹³ Expenditures for projects are shown by year that the expenditures were incurred, and include overhead and technical resources.

¹⁴ Getting Real Volume 5, page 45.

Exhibit 16 – Cost per film/cost per minute by emerging filmmaker program

Emerging Filmmaker Program	Typical cost per film	Approximate cost per minute	Comment
Animation			
Cineaste recherche(e)	\$400k-\$450k	\$35k-\$45k	Most recent film cost \$200k/\$22k per min
Hothouse	\$35k-\$45k	\$27k	
Documentary			
Tremplin	\$133k-\$140k	\$6k	Cost per min varies from \$4k-\$7.5k
\$100k allocation	\$25k-\$190k	\$8k	Cost per min varies from \$3k-\$20k
Stories of our Land	\$35k-\$39k	\$8k	

F. Program design and delivery

At the moment, the emerging filmmaker programs follow different delivery models based on the design features (see models below). We have grouped these models conceptually into:

1. Competition laureate model (Cinéaste recherché(e))
2. Producer-driven model (\$100K, targeted funding)
3. One-time-initiative model
4. Boot camp model (Hothouse)

Key design elements

- National versus regional
- Branding
- Frequency
- # films
- Production timeframe
- Project cost
- Competition versus invitation
- Linkage with regular programming
- Number of participants
- In-house versus partnership
- Long term versus short term

Exhibit 17 – Summary of delivery models for emerging filmmaker programs

<ul style="list-style-type: none"> ▪ Cinéaste recherché(e) ▪ Tremplin 	<ul style="list-style-type: none"> ▪ EP \$100k allocation to production centres ▪ FP targeted funding to emerging filmmakers 	<ul style="list-style-type: none"> ▪ Hothouse
<p>“Laureate” competition model</p> <ul style="list-style-type: none"> <input type="checkbox"/> National program <input type="checkbox"/> High program visibility <input type="checkbox"/> Infrequent—every two years <input type="checkbox"/> Focus on quality <input type="checkbox"/> \$200k-\$450k per film <input type="checkbox"/> Long 2-3 year production process <input type="checkbox"/> Strict competition process <input type="checkbox"/> Small number of participants (1/ two years) <input type="checkbox"/> Long standing 	<p>Producer driven model</p> <ul style="list-style-type: none"> <input type="checkbox"/> Regional/local program <input type="checkbox"/> No visibility <input type="checkbox"/> No fixed schedule <input type="checkbox"/> Focus on originality <input type="checkbox"/> \$50k-\$100k per film <input type="checkbox"/> Variable timeframe for production process <input type="checkbox"/> By invitation only <input type="checkbox"/> Variable number of participants <input type="checkbox"/> No set duration 	<p>“Boot camp” model</p> <ul style="list-style-type: none"> <input type="checkbox"/> National program <input type="checkbox"/> High program visibility <input type="checkbox"/> Every year <input type="checkbox"/> Focus on process <input type="checkbox"/> \$35k-\$45k per film <input type="checkbox"/> Short 3 month production process <input type="checkbox"/> Strict competition process <input type="checkbox"/> High number of participants (6 per year) <input type="checkbox"/> Long standing

Different delivery models encourage innovation, and are consistent with the NFB focus on structures that favour modularity and cross-fertilization. The models have their advantages and disadvantages. The main design elements are:

- **Frequency/number of films** (every year, two years, or variable).
- **Short timeframe and low cost per film versus fewer, longer and higher-budget films.** The short-form model entails less risk but quality may suffer. Also, marketing cannot support a large number of small films. However, a greater number of filmmakers can participate in the short timeframe/low-cost model.
- **Formal competition process versus seeking out new filmmakers informally by invitation.** The public competition process creates greater visibility in the filmmaking community. The informal process is less visible but provides producers more flexibility to pursue innovative and original projects.
- **Extent of integration with regular programming.** The advantages of a more national and cohesive approach through the programming committee must be weighed against greater local flexibility and autonomy of producers. However, marketing staff become aware of films through the programming committees.

- **National versus regional programs.** National programs are more visible but tend to be centred on the main metropolitan areas. Regional programs extend the reach into all regions of the country and support filmmakers in remote locations.
- **Longer-term programs versus short-term one-time initiatives.** Programs need to be in place for a certain time to be fully developed, to become better known in the filmmaking community, and implement improvements. Short-term initiatives provide more flexibility to pursue specific groups or new approaches.
- **In-house NFB 100% delivery versus partnerships/co-productions.** In-house productions enable NFB to maintain control over the creative process and pursue more innovative approaches. Partnerships provide more access to funding and increase visibility and audience reach, and are a prerequisite in remote areas.

Aligning NFB marketing with emerging filmmaker programs

The level of marketing support varies depending on each film's potential. Some question the level of support that should be provided to emerging filmmaker films. On the other hand, filmmakers want more support and a key issue is managing their expectations.

- **Marketing and distribution needs to be built into emerging filmmaker programs.** The lack of marketing and distribution support was identified as a gap in the alumni survey. Within the NFB, the perception exists that films by emerging filmmakers do not receive the same marketing support as regular films, for a number of reasons: NFB marketing staff are not aware of the films because they are outside of the regular programming stream; insufficient funding is provided for the marketing of the films (e.g., Momentum); and finally, emerging filmmaker films are often not perceived to have as much audience and revenue potential. All this has implications in terms of increasing marketing staff awareness of emerging filmmaker program films, assigning a marketing officer to each film, assessing the merits of each film individually, and involving the emerging filmmaker to the extent possible.
- **Clarify the level of marketing support that can realistically be provided to emerging filmmaker projects.** NFB marketing will no longer be able to provide the same attention to emerging filmmaker films due to budget constraints. NFB no longer has the capacity to support a large number of smaller films from emerging filmmakers. Marketing effort needs to reflect the market potential of each film. This applies particularly where there is a high volume of films (e.g., Hothouse) and where the audience and revenue potential of the films may not be as high. One solution may be to move films more quickly to NFB.ca and only consider the festivals and other channels on an exceptional basis. Alternatively, doing fewer projects would facilitate the marketing and promotion of the films, and could potentially generate more audience interest and revenues. Regardless, the support that can be provided must be clearly communicated to emerging filmmakers, and may vary by program.
- **Move films to NFB.ca more quickly.** Traditional launch strategies (i.e., launching at a festival, possibly doing a theatrical run, broadcast, consumer launch, etc.) are slowing down the release of the films on NFB.ca (EST, VOD, SVOD and free streaming), thereby reducing the overall audience potential for a film that could do very well online. The current practice can take between 12–24 months before the film is made available to NFB.ca. NFB.ca may represent the 4th–5th window for the film. During that time, enthusiasm for the film decreases. One option would be to put films on NFB.ca immediately after production, or at least more quickly (within months). This would require that NFB not always direct films to the festivals as the first

window. This could be a problem as some festivals or broadcasters require an exclusive window and will not accept online viewing in parallel to their viewing. However, some festivals will accept films even though they are available online through NFB.ca. An option may be to share rights with filmmakers so that films can go to festivals and be viewed on NFB.ca. The windowing strategy will vary from film to film, but there is value in taking more and more productions online sooner and saving the more traditional windowing for films that perform well in that context.

- **Review marketing strategy on NFB.ca.** Whether films should be identified separately within NFB.ca, marketed as “original NFB.ca,” marketed the same as other NFB films, or aimed at specific markets such as education where shorter films address their needs. Films can be positioned from different perspectives depending on the film and the target audience.

IV Conclusions

NFB has strong working relationships with emerging filmmakers

- **A high percentage of NFB films are directed at emerging filmmakers.** NFB producers are attuned to the need to generate a pool of future filmmakers that can produce audiovisual products on behalf of or in collaboration with the NFB. Regardless of the delivery model, whether this be through specific programs such as Hothouse, Cinéaste recherché(e), or through the regular programs, NFB producers have a strong focus on emerging filmmakers.
- **There is an ongoing need for NFB to help develop emerging filmmakers.** Besides the benefits to Canada of sustaining a pool of filmmakers for the future to tell stories that are unique to Canada, the emerging filmmaker programs help NFB to find new filmmaking talent and foster their development, to stay connected with the filmmaking community, to find and develop new filmmakers in specific communities (e.g., francophone minorities, the North), and bring in new ideas and innovation. From the filmmakers' view, the emerging filmmaker projects help them to obtain professional experience and are pivotal in the launch and development of their professional filmmaking careers.

The definition and scope of NFB emerging filmmaker programs is unclear

- **Only one-third of emerging filmmaker projects are being done through emerging filmmaker programs,** and the balance through the regular programming. NFB needs to assess whether its focus on emerging filmmakers in the future should be through specific programs designed for emerging filmmakers, the regular programming, or a mix of the two. At the moment, the focus is more on regular programming.
- **Lack of program structure in the delivery of emerging filmmakers programs.** Defining the scope of emerging filmmaker programs within the NFB is a challenge. The English and French programs pursue different approaches to targeting emerging filmmakers (\$100K target allocation within the English Program versus 25%–30% of slate in French Program). Within the English Program, each production centre pursues its own approach. Existing programs pursue very different delivery models. This splintered approach to program delivery has not impeded the production of high-quality films, but limits ability of NFB to manage or influence the focus on emerging filmmakers at an organization-wide level.
- **Limited visibility of NFB emerging filmmaker activities beyond programs such as Hothouse, Cinéaste recherché(e), TREMPLIN, and Stories from Our Land.** NFB carries out a number of projects that are intended specifically for emerging filmmakers but are not known as such internally or externally. The absence of clearly defined programs impedes awareness, and is perceived to be an issue by some producers. Within the NFB, differing views exist concerning the importance of awareness of these emerging filmmaker programs or initiatives, and whether they affect program success.

Delivery models and individual program designs could be further refined

- **NFB benefits from pursuing a variety of emerging filmmaker programs and delivery models.** It is beneficial to have different programs and delivery models in place for emerging filmmakers (as opposed to one overall standardized approach) in terms of supporting greater innovation and experimentation and achieving different results. However, specific programs for emerging filmmakers need to be given more time to develop and improve; the NFB should as much as possible refrain from jumping from one emerging filmmaker initiative to another.
- **There is a desire within NFB to review and assess the existing delivery models.** NFB should be conscious of the different delivery models that are currently used or can be used, and continue to monitor what works best and under which circumstances. A question is whether the different delivery models are all sustainable in the context of fewer resources. Regardless of the models pursued, there is a desire to establish common principles and guidelines while still providing NFB producers flexibility at the program and regional level.
- **The individual program designs need to be reviewed and updated.** For example, frequency (yearly, every two years), the appropriate number of film projects/participants in each program given demand and funding available, the target budgets for projects (e.g., \$50K, \$100K), the elapsed time provided to carry out projects (e.g., 1 year, 2 years), length of films, strategies to focus on innovation (e.g., interactive), strategies such as workshops to help filmmakers at the proposal stage, in-house delivery versus partnerships. At the moment, monitoring as to whether the design criteria are followed is inconsistent.
- **Outcome targets are not defined.** Although there is a common understanding of the expected outcomes (e.g., increasing the pool of filmmaker talent), no specific targets exist, either at the program level (e.g., number of applications targeted by program, % of program graduates that continue working in the film sector or directing films with the NFB or independently, expected impact on the number of filmmakers in Canada), or at the project level (quality, number of views/revenues, number/type of festivals).
- **A question is whether emerging filmmaker programs should be used to carry out projects with the same filmmakers on a repeat basis**—as opposed to funding through the regular programming.

NFB should view emerging filmmaker programs organization-wide

- **Emerging filmmaker programs need to be viewed both in terms of production as well as marketing and distribution.** Marketing support is the single most important gap identified by the evaluation. Marketing and distribution needs to be an integral part of the delivery of emerging filmmaker programs, and production and marketing need to be closely aligned on individual film projects.
- **NFB must learn as an organization from its experiences with emerging filmmaker programs.** Emerging filmmaker projects require significant producer time to provide mentorship support. At the moment, there is little or no sharing of information, across NFB, of the lessons learned from the various programs. Emerging filmmaker programs need to be viewed more on an overall basis so that successful practices can be shared and implemented across all programs.

V Recommendations

- 1. Define more clearly the scope of NFB activities with emerging filmmakers.** In the most narrow view, the NFB emerging filmmaker focus includes only clearly defined programs such as TREMP LIN, Cinéaste recherché(e) and Hothouse. In the broadest view, it would also include all the production work that the NFB does with emerging filmmakers through the \$100K allocation within the English Program, projects that the English and French Programs do with emerging filmmakers within the regular programming, interactive projects and even FAP/ACIC. A more manageable program scope likely lies somewhere between these two extremes. Greater clarity is required to ensure program planning and performance measurement around emerging filmmakers (including the RPP and DPR) are done based on a common definition and understanding within the NFB.
- 2. Assess delivery model options for emerging filmmakers.** Potential delivery model options going forward, including the pros, cons and risks of each model, are summarized below in **Exhibit 20**. In all cases, our assumption is that distinct programs would remain within the English and French Programs. Further, long-standing programs such as Hothouse, Cinéaste recherché(e), TREMP LIN, remain in place. Regardless of the delivery model pursued, some broad guidelines on the delivery of emerging filmmaker programs and/or films could provide greater clarity.
- 3. Review the design of existing emerging filmmaker programs** to ensure greatest value relative to funds invested and alignment with the new Strategic Plan—more specifically, the frequency of projects, the appropriate number of film projects/participants in each program given demand and funding available, the target budgets for projects, competition versus by invitation, the elapsed time provided to carry out projects, length of films, geographic focus, marketing strategies, etc.
- 4. Include marketing in the design of emerging filmmaker programs.** Ensure that the design of emerging filmmaker programs includes both film production and marketing and distribution. Ensure that NFB marketing and distribution staff are engaged in films from emerging filmmaker programs and are aware of films being produced under the various programs (including the \$100K allocation). Provide the opportunity to emerging filmmakers to become more involved in the marketing and distribution of their films. Develop strategy regarding marketing and distribution of films, for example, move films more quickly to NFB.ca if a film has limited potential at national or international festivals, and reduce the wait time before films are available on NFB.ca. Identify on NFB.ca that films were produced under a specific program (e.g., TREMP LIN) so that films can be accessed through the program identified if desired.
- 5. Monitor performance of emerging filmmaker programs and projects.** This monitoring would need to be done at an organization-wide, program and project level. At an organization-wide level, review NFB overall performance targets for emerging filmmaker programs based on the agreed-upon scope of emerging filmmaker programs; survey program participants regarding the quality of their

experience in the programs; track status of emerging filmmakers by creating a nationwide database of the pool of emerging talent, and retain resumés of emerging filmmakers in a single database. At a program level, monitor emerging filmmaker projects against objectives and design criteria established for each program (e.g., number of projects, project length, project budgets, project elapsed time). At a project level, establish targets for each emerging filmmaker project in terms of target audience (e.g., education sector, minority community), number of views, revenues, project costs, etc., and conduct post-mortem qualitative and quantitative assessment of film projects upon completion (e.g., whether the filmmaker completed the project, the overall quality of the production, alignment with NFB priorities, extent of distribution of the film via a broadcaster or NFB.ca, selection of film at festivals, awards).

6. **Share lessons learned across NFB.** Establish more formal mechanisms to share best practices on emerging filmmaker programs (NFB staff are not aware of the existing programs between English and French Programs, or between Accessibility and Digital Enterprises and production). Share best practices regarding emerging filmmaker programs, both within and between the English and French Programs, for example, with respect to promotion strategies, use of social media, delivery models. Establish an exchange forum focused specifically on emerging filmmakers. Examples of best practices could include: the use of workshops for participants prior to submitting proposals; the use of social marketing tools for promotion; the appropriate budget for emerging film projects; best strategies to pursue for the marketing and distribution of emerging films; when and if co-productions should be used in the case of emerging filmmaker projects.
7. **Maintain stronger connections with emerging filmmaker program alumni.** Foster the creation of alumni associations of graduates of emerging filmmaker programs. In the past, a number of the graduates of the emerging filmmaker programs returned to the NFB to produce more films as established filmmakers. Although this is still a desired objective, this may no longer be as common given the more limited funding available to the NFB. It therefore becomes more important for the NFB to maintain long-term relationships with independent filmmakers who continue to create high-quality films that reflect Canada and matters of interest to Canadians, but do not necessarily do so in NFB projects. It is easier to maintain these linkages through today's social media tools. Besides the benefits of providing another venue to interface with the filmmaking community, linkages with alumni could also provide feedback on the success of the emerging filmmaker programs in helping filmmakers to pursue a career in filmmaking and increasing the pool of filmmaker talent overall.

Exhibit 18 – Summary of delivery options for emerging filmmaker programs

Option	Key characteristics	Pros	Cons
<p>I. Enhanced status quo – establish program design guidelines for emerging filmmaker programs</p>	<ul style="list-style-type: none"> ▪ Maintain \$100K, providing NFB producers flexibility within each region to pursue specific projects with upcoming filmmakers within the \$100K limit ▪ Develop broad guidelines that would apply to all existing and new programs for emerging filmmakers while still providing sufficient flexibility to design customized programs where warranted ▪ Move films to NFB.ca more quickly ▪ Establish programs for a minimum period of time (e.g., three years) 	<ul style="list-style-type: none"> ▪ Provides much greater flexibility/autonomy to NFB producers, and in terms of project ▪ Can move quickly and avoid internal delays through programming committee, etc. ▪ Suitable for supporting films that can be made in a short period of time with limited funding ▪ Forced creativity because of the smaller project budget ▪ Ensures that some projects are done with emerging filmmakers 	<ul style="list-style-type: none"> ▪ Less visibility, less reach—films funded are not visible externally as being funded under an emerging filmmaker program ▪ Commitment by NFB to emerging filmmakers is less visible externally ▪ Production and Accessibility and Digital Enterprises may not be aware of the films because they do not go through the regular programming ▪ Films are already being done with emerging filmmakers over the \$100K cost if they are innovative and provide a unique story
<p>II. Integrate emerging filmmakers back into the regular programming</p>	<ul style="list-style-type: none"> ▪ Recognize that the \$100K in the English Program and the targeted funding in the French Program do not currently have enough reach ▪ Integrate emerging filmmaker programs back into the regular programming ▪ Ensure that NFB does a certain percentage of films (or funding) for emerging filmmakers (as opposed to separate contests) 	<ul style="list-style-type: none"> ▪ Two-thirds of emerging filmmaker projects are already being funded through the regular programming ▪ Emerging filmmaker productions would receive the same level of support as other NFB films from marketing and distribution ▪ Improved discussion of merits of film through programming committee—a more rigorous selection process 	<ul style="list-style-type: none"> ▪ Much less external visibility around NFB’s work with emerging filmmakers ▪ May be less focus on emerging filmmaker programs ▪ Fewer mechanisms to identify new talent ▪ Less flexibility to proceed quickly with emerging filmmaker projects ▪ Loss of innovation/flexibility within the production centres re: emerging filmmakers
<p>III. Create distinct regional programs for emerging filmmakers</p>	<ul style="list-style-type: none"> ▪ Terminate the \$100K allocation (English Program) ▪ Each centre to create their own unique programs depending on requirements 	<ul style="list-style-type: none"> ▪ Greater reach ▪ More visible commitment by NFB to support emerging filmmakers for specific communities ▪ Program(s) identifies film as that of an emerging filmmaker ▪ Can focus on remote and specific communities 	<ul style="list-style-type: none"> ▪ Structured programs are less effective in smaller communities where there is less demand and the number of emerging filmmakers is limited ▪ Geography will be less of a consideration in the future of filmmaking as developing new creators and formats goes beyond regional boundaries
<p>IV. Create national programs for emerging filmmakers (similar to FAC and ACIC)</p>	<ul style="list-style-type: none"> ▪ Establish national objectives and guiding principles, and a brand at a national level ▪ French and English programs delivered separately ▪ National programs established for animation, documentary, interactive ▪ National program (TREMPLIN) for francophone minority communities ▪ National program for the North (Nunavut, Yukon, NWT) 	<ul style="list-style-type: none"> ▪ More national visibility for NFB emerging filmmaker programs ▪ Greater clarity re: national objectives ▪ More consistent application ▪ Consistent message across the country ▪ Greater supply of applicants at a national level 	<ul style="list-style-type: none"> ▪ Less flexibility at the regional level ▪ More administrative controls ▪ May be less responsive ▪ May stifle innovation

Appendix A – Evaluation matrix

Evaluation issues & questions	Performance indicators	Methodology
RELEVANCE		
<i>Issue 1: Continued Need to Support Emerging Filmmakers</i>		
1. To what extent do these programs address the needs of emerging filmmakers?	<ul style="list-style-type: none"> ▪ Level of demand for the programs ▪ Longevity of the programs 	<ul style="list-style-type: none"> ▪ NFB internal databases (ex.: # applications) ▪ Interviews with key informants
<i>Issue 2: Alignment with NFB Priorities</i>		
2. Are emerging filmmaker programs' objectives or initiatives aligned with the NFB's strategic priorities?	<p>NFB's priorities</p> <ul style="list-style-type: none"> ▪ Focus on creativity and innovation ▪ Relevance of project content ▪ Reflection of Canada's diversity <p>Extent of NFB focus on emerging filmmakers</p> <ul style="list-style-type: none"> ▪ Percentage of completed audiovisual works created by emerging filmmakers (target: 40%) ▪ # of emerging filmmakers having created an NFB audiovisual work or benefited from NFB support 	<ul style="list-style-type: none"> ▪ Project analysis ▪ Comparative analysis with NFB priorities and strategic plan ▪ Idem, with NFB diversity targets ▪ Comparative analysis with PMF targets ▪ NFB internal databases ▪ Examination of NFB performance reports
<i>Issue 3: Alignment with Federal Roles and Responsibilities</i>		
3. To what extent does the NFB have a role and responsibilities in supporting emerging filmmakers?	<ul style="list-style-type: none"> ▪ Alignment with federal legislation, policies and programs in force (e.g., National Film Act, audiovisual federal policies) 	<ul style="list-style-type: none"> ▪ Examination of documentation
PERFORMANCE		
<i>Issue 4: Achievement of Expected Outcomes</i>		
4. Awareness of NFB production work with emerging filmmakers	<ul style="list-style-type: none"> ▪ Knowledge of NFB's programs 	<ul style="list-style-type: none"> ▪ Interviews with key informants
5. Career progression of emerging filmmakers	<ul style="list-style-type: none"> ▪ Whether filmmakers create subsequent films 	<ul style="list-style-type: none"> ▪ NFB internal databases ▪ Web search (ex.: NFB.ca)
6. Quality of emerging filmmaker experience	<ul style="list-style-type: none"> ▪ Program participants' level of satisfaction 	<ul style="list-style-type: none"> ▪ Alumni survey
7. Increased pool of filmmaker talent	<ul style="list-style-type: none"> ▪ # program participants relative to number of active filmmakers in Canada 	<ul style="list-style-type: none"> ▪ NFB internal databases ▪ NFB.ca ▪ Industry data on # filmmakers
8. Quality/impact of film productions	<ul style="list-style-type: none"> ▪ # films selected in film festivals ▪ # awards ▪ # views on NFB.ca 	<ul style="list-style-type: none"> ▪ Internal NFB databases ▪ Interviews with NFB staff
<i>Issue 5: Demonstration of Efficiency and Economy</i>		
9. Are the projects delivered efficiently?	<ul style="list-style-type: none"> ▪ Cost per film ▪ Cost per minute ▪ Average project budget ▪ Cost of emerging filmmaker programs compared to NFB and industry 	<ul style="list-style-type: none"> ▪ NFB internal databases