

Evaluation of the National Arts Training Contribution Program and the National Training Program in the Film and Video Sector

Final Report

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EXECUTIVE SUMMARY

The following is an evaluation of two federal funding programs, the National Arts Training Contribution Program (NATCP) and the National Training Program in the Film and Video Sector (NTPFVS). The Programs support the ongoing operational activities of independent non-profit institutions that specialize in pre-professional training in the cultural sector. The NATCP, administered by the Department of Canadian Heritage, supports arts training institutions, and the NTPFVS, administered by Telefilm Canada, provides support to film and video training institutions.

The purpose of the evaluation was to assess the Programs' continued relevance, success and cost-effectiveness using the following evaluation methods: key informant interviews with the Program staff from Department of Canadian Heritage and Telefilm Canada, staff of institutions, and respected experts in the arts and film/video sectors; focus groups with students and graduates from the arts and film/video funded institutions; a literature review and a program documentation review of NATCP and NTPFVS. An additional component of the evaluation was to assess and recommend what baseline data should be tracked and measured for the purpose of continued monitoring and a future evaluation of the Programs.

The following analysis of the findings is presented in qualitative terms. A performance measurement strategy was recently developed for both programs and is not yet fully implemented. Therefore, systematically collected program performance information is not yet available to produce quantified results.

Program Relevance

- Funded institutions continue to play a vital role for students and the Canadian and international cultural sector by creating networking opportunities and by providing professional talent to the arts sector and film/video industry.
- Canadian arts and film/video products are improving the representation of Canadian cultural diversity. However, respondents agree that the Programs and the funded institutions need to continue efforts to adequately represent cultural diversity in the student body and in Canadian arts and film/video activities and products.
- Funded institutions make relevant contributions in a number of key areas in the art and film/video sectors including: 1) the development of the cultural sector, by providing

students greater opportunity to perform or produce at the highest national and international levels; 2) the promotion of arts and film/video, by recruiting high calibre students from across Canada, networking with the arts and film/video sectors in Canada and abroad, and increasing arts and film/video activities and products that reach the general public; and 3) the enhancement of the cultural and economic development of Canada, by stimulating the professional market in these fields and by encouraging domestic and foreign investment of Canadian arts and film/video activities and products.

Program Success

- Canadian arts and film/video activities and products are innovative and Canada is developing a distinct style in the arts and film/video. Canadian regional reputations are also being developed in arts and film and television. However, respondents identified a continued need for improving Canadian arts and film/video activities and products.
- Funded institutions contribute significantly to legitimizing the cultural sector in Canada by providing a venue for innovative and creative artistic work in the arts and film/video sectors and by contributing directly and indirectly to the cultural market.
- The perception of employment opportunities in the artistic production and film video industry differed significantly. Film and video respondents were generally more optimistic about the national and international job market in their discipline than were the arts respondents. Professionals in the arts sector face more challenges in finding full-time employment, especially within Canada.
- Canada has developed a well-deserved, solid reputation in the traditional arts, such as ballet, orchestra and theatre, as well as in the film and video industry. There is a need to move towards diversifying support to non-European cultural activities and products, including Aboriginal expression and participation in the arts and film/video sectors.
- Funded institutions provided evidence of equally strong English and French language activities and products in Canada that are respected both nationally and internationally. There is some concern that French language activities and products are concentrated in Quebec, however, respondents are aware of this and have plans to address it by attracting participation and involvement of potential francophone students from outside the province.
- The National Arts Training Contribution Program and the National Training Program in the Film and Video Sector relate to two distinct sectors and should therefore continue to be administered separately.

Cost-Effectiveness & Alternatives

- There is no federal funding for pre-professional training available to students in the arts and film and video sectors other than the NATCP and NTPFVS. Funded institutions continue to rely on NATCP and NTPFVS, although most have had some success in leveraging other sources of funding. It is unlikely that other sources of funding will soon replace the Programs' funding for operational costs.

- ❑ Training institutions involved are generally pleased with current delivery of the NATCP and NTPFVS programs. NTPFVS is administered and delivered through the regional offices of Telefilm Canada. Film and Video training schools believe that this is an appropriate and efficient delivery model. NATCP is delivered by the Department. No changes are recommended to these arrangements.
- ❑ The NATCP has effectively moved towards a cyclical funding process by providing many of the funded institutions multi-year funding.

Recommendations

- ❑ The recommendations for the National Arts Training Contribution Program and the National Training Program in the Film and Video Sector include the implementation of an ongoing performance measurement and monitoring system, and extending funding to the institutions for professional development and new media.
- ❑ Recommendations for the National Arts Training Contribution Program include encouraging joint auditions for funded institutions, simplifying the assessment process, changing application deadlines, encouraging peer communication in institutions of the same discipline, encouraging collaboration of institutions for joint workshops and funding special projects for senior students and/or recent graduates for first time productions.
- ❑ Recommendations for the National Training Program in the Film and Video Sector include centralizing the assessment of the application process, incorporating an expert's assessment process for institutions in the film/video sector, and moving to multi-year funding agreements.
- ❑ Recommendations for future evaluations include conducting separate formal evaluations of the National Arts Training Contribution Program and the National Training Program in the Film and Video Sector, reviewing the regional administration of the National Training Program in the Film and Video Sector, and reviewing the feasibility of implementing uniform performance measures and tracking systems.



1 INTRODUCTION

The National Arts Training Contribution Program (NATCP) and the National Training Program in the Film and Video Sector (NTPFVS), established in 1997 by the Government of Canada (Departments of Canadian Heritage, Human Resources Development Canada, and The Canada Council of the Arts), are designed to provide ongoing support for high calibre training initiatives in the art and film/video industries. These Programs are an integral component of the federal government's effort to establish and maintain a firm training foundation to facilitate the development of talented Canadians for professional careers in the arts, film/video in Canada, as well as gaining international recognition. The following evaluation was conducted to provide feedback and analysis on the continued relevance, success and cost-effectiveness of the NATCP and NTPFVS. This document presents the results of the evaluation.

1.1 Evaluation Objectives and Issues

The purpose of the evaluation of the National Arts Training Contribution (NATCP) and Film and Video Training Programs (NTPFVS) was to provide feedback and analysis on the extent to which the NATCP and NTPFVS achieved their objectives and intended effects and to determine their perceived cost-effectiveness. A second objective of the evaluation was to collect baseline data for future evaluations, and in the case where it was not possible, to identify data to be collected in future years.

In keeping with Treasury Board requirements, the focus of the evaluation of the NATCP and NTPFVS is divided into three categories: relevance, success and cost-effectiveness/alternatives. Each of these respective categories is described briefly below.

A total of 14 issues were addressed in this evaluation. Three of the issues addressed the question of the Programs' continued *relevance*. Here, the evaluation focused on determining whether or not there continues to be a need for the Programs, particularly in terms of the purported contribution that these Programs are designed to have in relation to providing support to prepare talented Canadians for professional careers. Other relevance issues include whether the focus of these Programs, namely to develop talented Canadian professionals in arts and film/video, remains an objective of the Federal Government of Canada. The final issue explored under relevance is, in some ways, linked to the previous issue and addresses the extent to which NATCP and NTPFVS continue to contribute to objectives of not only the federal government in general, but to the strategic objectives of the Department of Canadian Heritage and the overall objectives of the Programs themselves.

The emphasis of the evaluation process in determining these Programs' overall *success* focused on the extent to which the NATCP and NTPFVS were able to meet or contribute towards their expected outcomes including:

- To enhance the benefits to be gained by Canadians as a result of their access and exposure to high quality arts and film/video activities and products from Canadian talent;
- To contribute towards the provision of high-calibre arts and film/video training to students across Canada;
- To enhance the likelihood that graduates of NATCP and NTPFVS funded institutions go on to work professionally in their respective fields;
- To help ensure that funded institutions reflect and express the diversity of Canada society; and
- To encourage exchanges between NTPFVS funded institutions;

The evaluation also assessed the extent to which the Programs had resulted in any unintended impacts. In addition, the evaluation further explored the nature and extent to

which the NATCP and NTPFVS duplicated, overlapped or worked at cross purposes with other federal government or the Department of Canadian Heritage policies and programs.

Integrally linked to the issue of program success is program design and delivery. The evaluation determined if there are elements of NATCP and NTPFVS program delivery that contribute to or hinder the programs' success. More specifically, the evaluation explored the relative impact of a number of key program components on the overall success of these two programs including:

- the overall effectiveness and appropriateness of the independent operations of the two programs;
- the extent to which there is equitable access for students by region, language and disciplines to the funded institutions;
- the adequacy and appropriateness of the operational management of the Programs; and
- the overall effectiveness of the Programs' coordination mechanisms.

The final main issue addressed in the evaluation was *cost-effectiveness*. Here the focus was to determine whether or not the NATCP and the NTPFVS are the most cost-effective means of attaining the objectives and whether there are other, less costly alternatives. Finally, the evaluation sought to determine whether the current level of funding is sufficient or "appropriate" to enable the Programs to attain their objectives.

1.2 Methodology

The evaluation was conducted in the fall of 2001 by EKOS Research Associated Inc. The methodology for the evaluation of the NATCP and the NTPFVS consisted of a review of documentation and literature, a review of data pertaining to funding applicants and recipients, key informant interviews and interviews with experts in the arts and film/video field, and focus groups with current and former students of funded institutions. The information was gathered in two principal ways: through available materials that record the activities, procedures and processes of the programs, and through informed opinions of students and other

stakeholders involved with NATCP and NTPFVS, such as Program officials and representatives of the nationally funded institutions. Each of these unique methodologies is described in more detail below.

a) *Documentation and Literature Review*

The purpose of this component of the evaluation was to review existing sources of evidence to provide a context within which to assess the various aspects of the Programs, to provide insights into their operational and strategic management, and to supply information concerning the nature and results of funded national institutions and their graduates, where possible. The nature of the documentation reviewed included: funded national institution files; contribution agreements and other high level Program documentation including the contribution agreements; previous Program reviews, consultation papers and reports; and materials pertaining to the Programs' overall funding application and review process. While the intent of the evaluation was to also review and assess information stemming from funded institutions' graduate tracking databases, these databases rarely existed and, where they did exist, the nature and range of data available varied widely from one funded institution to another. A brief overview of the nature of the information that is available and issues pertaining to the challenges experienced in attempting to track and report on this data is, however, discussed later in this report.

The second key component of this aspect of the overall evaluation process was a review of relevant literature. The aim of the literature review was to identify issues and concerns that have emerged in the area of Canadian arts, film and video and, more specifically, the role of Canadian arts, film and video in establishing and portraying Canadian culture. The results of the literature review indicated that there is very limited information available on these issues in Canada. That which was available, however, has been reviewed and the results incorporated into the report where appropriate.

b) *Key Informant Interviews*

A total of 58 individuals, representing key stakeholder groups within and associated with the NATCP and the NTPFVS, were identified in consultation with members of the Evaluation Advisory Group as possible key informants for the evaluation. Each of these individuals was sent a cover letter and a copy of the interview guide by fax or email. The cover letter identified the overall purpose of the evaluation, the reason why the informant was being approached for their participation, and the specific nature of their participation required. The key informants were asked to participate in a telephone interview regarding their experiences to date with the NATCP and the NTPFVS.

A total of 61 key informants (representing 105% of target) actually participated in the interview process. The perceived “over-sampling” of key informants is the result of having to conduct further interviews, other than what was initially recommended, in an effort to obtain information required for the purposes of a comprehensive evaluation. In particular, the over-sampling is a reflection of the need to conduct five additional NTPFVS interviews in order to gain a more detailed perspective on the management, operations and impact of this Program.

The respective breakdown of the number of participating informants per stakeholder group is as follows:

- NATCP management and staff (3);
- NTPFVS management and staff (regional and national) (7);
- Representatives of NATCP funded national institutions (34);
- Representatives of NTPFVS funded national institutions (10);
- Experts in the arts field (4); and
- Experts in the film/video field (3).

With the exception of two interviews that were conducted in-person at PCH, the remainder of the interviews were all conducted by telephone. While the initial length of time proposed to conduct the interviews was 45 minutes, the majority of the interviews took between one to two hours to complete. One of the key reasons for this variation was the heightened level of interest and overall thoroughness of the informants involved in this evaluation. Many of those interviewed had obviously prepared for the interview and were

readily able to engage in detailed discussions pertaining to many of the evaluation issues discussed. The information gathered through the interviews was noted, transcribed, analysed, and integrated into the findings of this report.

c) *Focus Groups with Former and Current Students*

A total of five focus groups were conducted with current and former students of NATCP and NTPFVS funded institutions. The location of the focus groups changed somewhat from what was initially proposed. In the original methodology, two of the four arts-based (NATCP) focus groups were going to be conducted in the western region of Canada, namely Calgary and Vancouver. Initial requests to NATCP funded institutions to provide the names and contacts of existing and former students currently residing in these locations resulted in an insufficient number of contacts from which to draw from for the purposes of securing at least six focus group participants. Given this reality, subsequent discussions with the Evaluation Advisory Group followed by renewed requests to NATCP funded institutions to provide the names and contacts for students currently residing in two newly selected locations, namely Winnipeg and Ottawa, resulted in the acquisition of a sufficient sample from which to secure at least six participants. While some concerns were raised about the extent to which the change in focus group location, particularly from the western region to Ottawa, would result in the lack of representation of students trained in the funded institutions in the western region, some of the participants in the Montreal and Toronto based focus groups were former students of western Canadian training schools.

A total of 40 (representing 100% of target) current and former students participated in the five focus groups. A breakdown of the specific number per focus groups is provided below:

- French Montreal NTPFVS Focus Group (10);
- French Montreal NATCP Focus Group (12);
- English Toronto NTPFVS Focus Group (5);
- English Toronto NATCP Focus Group (4);
- English Ottawa NATCP Focus Group (6); and

- ❑ English Winnipeg NATCP Focus Group (6).

The focus groups were conducted in a number of different, but central locations in each of the sites. The Toronto and Ottawa-based focus groups were hosted in EKOS' own professional focus group facilities. The remaining focus groups were conducted in space provided by a local, funded institution. Each of the focus groups lasted approximately two hours in duration with active participation from all participants. While the larger focus groups allowed for the acquisition of a range of differing perspectives, the smaller, more intimate groups were more likely to result in-depth discussions of key issues. Each of the students was provided with a \$50 honorarium for their participation.

1.3 Organization of the Report

The remainder of this report presents findings from multiple lines of evidence. In an effort to present a succinct document, only the key findings highlighted by all lines of evidence are provided. Chapter Two provides an overview and description of the NATCP and NTPFVS. Chapter Three describes findings related to program relevance. Program success is examined in Chapter Four. Cost-effectiveness and alternatives are discussed in Chapter Five. Conclusions and Recommendations are presented in Chapter Six.



2 PROGRAM DESCRIPTION

2.1 Overview of the NATCP and the NTPFVS

The *National Arts Training Contribution Program* (NATCP) and the *National Training in the Film and Video Sector* (NTPFVS) represent two of the ways in which the Canadian Program supports the development of Canadian arts and film/video. These Programs, created in 1997, consolidated existing funding from the departments of Canadian Heritage, Human Resources Development Canada and the Canada Council for the Arts. Initially, The Department of Canadian Heritage provided \$8.5 million annually to a variety of institutions that specialize in preparing Canadians for professional careers in the arts, film and video: \$7.2 million through the NATCP and the NTPFVS, \$1.3 million. The support is delivered directly by the Department of Canadian Heritage to training institutions involved in arts, and indirectly through Telefilm Canada to film and video training institutions. Support is based on the organization's capacity to contribute to cultural development in Canada.

The NATCP supports independent Canadian non-profit institutions whose activities, student bodies, and artistic impacts are pan-Canadian and who specialize in preparing young Canadians for professional national and international artistic careers based in Canada. Through their achievements, these institutions support the cultural and economic development of Canada. The Program provides stabilizing support on a multi-year or annual basis for the ongoing operational activities of the institutions' professional programs. However, funding is not given for special projects or capital infrastructure.

Similarly, the goal of NTPFVS is to support high-calibre national film and television training. The financial support is earmarked for pre-professional development activities offered by Canadian independent, non-profit training institutions whose programs meet the high standards that are nationally and/or internationally recognized. The institutions must work in close collaboration with the industries and other stakeholders in the film and television community to ensure that its vocational development meets current needs.

The NTPFVS provides operational and special project funding. The financial support specifically: facilitates practical training with an emphasis on real production exercises; fosters the financial stability of the recipient training institutions; takes into account the linguistic and regional character of the markets in which the recipient training institutions operate; and encourages exchanges among the recipient training institutions. The institutions may also offer complementary activities linked to pre-professional development, such as: professional internships; specific initiatives for minority linguistic communities; and entry of student-produced works in festivals.

On November 3, 1999, the Government announced the provision of additional funds for the Programs. The departments of Human Resources Development and the Department of Canadian Heritage agreed that the Department of Canadian Heritage would contribute \$2.4 million for film and television training in 1999-2000 and \$2.8 million in subsequent years. They agreed also that the Department of Canadian Heritage would contribute \$10.7 million annually for arts training starting with 1999-2000. This funding increase was specifically intended to support:

- Access to pre-professional development at national arts and film and video institutions;
- The growth and development of Canada's cultural labour force in the performing arts and in the film and video industries with positive labour market results; and
- Canada's cultural development, through the funding of selected training institutions that are pan-Canadian in their activities, recruitment and impacts.

The increase in support was also intended to allow for an updated study of the human resource needs of the cultural sector, which is presently underway.

On May 2, 2001, the Government of Canada announced an additional investment of \$13 million over three years to the NATCP to expand its activities. To accomplish its expanded mandate, the Program will be restructured to continue to provide funding for institutions such as those currently funded, while investing in the development of initiatives that provide training in Aboriginal arts in artistic practices based upon non-European cultural traditions. The first component will continue to provide funding for institutions such as those currently funded. A second component will invest in the development of initiatives that provide training in important artistic areas such as Aboriginal arts and non-European cultural traditions. The funding will also enable the Program to fund eligible institutions at a level that, along with their other sources of revenue, is expected to provide financial stability. It is anticipated that this Program will ultimately produce graduates who are capable of being artistic leaders, have been trained to the highest international level in Canada, have careers based in Canada, and reflect and express the diversity of Canadian society.

2.2 Program Delivery

While the focus and underlying objectives of the NATCP and the NTPFVS are comparable, the overall management and administration of the two Programs is quite distinct. At the highest Program level, the key variation in Program delivery pertains to “who” administers the Program. While some discussions were held between the Department of Canadian Heritage and the Canadian Council of the Arts with respect to the Council administering the National Arts Training Contribution Program (NATCP) under the terms of a Contribution Agreement, the NATCP is being administered directly by the Department of Canadian Heritage. The NTPFVS is administered through Telefilm Canada under the terms of a Contribution Agreement with PCH via head office in Montreal and regional offices in Halifax, Toronto and Vancouver. In this section of the report, we present a more detailed description of the nature and extent of differences in the delivery processes of these Programs, and in particular the funding application and review processes. The actual and perceived impact of these different delivery processes is discussed later in Chapter Four.

a) ***The Funding Application Process***

All application information for the NATCP can be obtained at any PCH office as well as on the departmental web site. Similar information for the NTPFVS can be obtained at any Telefilm Canada office, as well as on the Telefilm Canada web site. NTPFVS applicants are required to apply to the appropriate Telefilm Canada office. The deadline for applications for NTPFVS is September 28 and the applicants are told that they will be notified of the results no later than the end of October. The deadline for the NATCP is June 30 and applicants are told that they will be notified of the decision by winter. Funding by Telefilm Canada and the Department of Canadian Heritage are subject to a contribution agreement that must be signed by an authorized representative of the applicant. Successful applicants for both Programs must agree to publicly recognize in both official languages the financial support received from the departments of Canadian Heritage and Human Resources Development, as well as Telefilm Canada's (in the case of film and video institutions), in all advertising, promotional and program materials.

Selection of institutions for funding for both Programs is guided by the following criteria developed by the Department of Canadian Heritage, which may be amended as required¹:

- Primary mandate is training for a cultural profession*** – The institution exists to offer training to the highest international standard. Such training is oriented towards professional practice and is not predominately academic, historical or theoretical.
- International standards of excellence*** – The institution's high standards are nationally and/or internationally recognized and the institution is referred to as a leader in its field for the quality of its training.
- Full professional curriculum and recognized certification of graduation*** – The institution should offer a curriculum which leads to the acquisition by the student of the full range of competences necessary to begin a professional career in the discipline. The Diploma or Certificate granted to graduates should be recognized within the profession as signifying a high level of achievement.
- Meets fundamental needs of the profession*** – The institution works in close collaboration with the industries, companies and sectors with which its

¹ As stated in the Terms and Conditions

graduates will work to ensure that its training remains relevant to current needs. It has a successful record of providing top-level graduates for the cultural work force and is highly respected by the companies and industries that employ its graduates. Its graduates have a successful record of obtaining employment, awards of excellence, and other forms of professional recognition in Canada and abroad.

- ❑ ***National governance*** – The institution's governing body should include members representing the regional diversity of the country.
- ❑ ***Independent corporate structure*** – The institution should be free of any direct and binding ties to a provincially registered and funded post-secondary institution.
- ❑ ***National competitive admission process*** – The institution actively recruits entrants from across Canada through a competitive admission process, and aims to ensure that Canadian students with the most potential and talent can enter its program regardless of their financial means.
- ❑ ***National accessibility*** – The institution is of importance to its region, serving students from that region, at the same time that it has a clear national dimension in the national accessibility of its programs to Canadians from across the country.
- ❑ ***Diversity of funding sources*** – The institution should be able to demonstrate a business plan, which reflects an appropriate range of funding sources.

Note that as part of the Terms and Conditions, the Department of Canadian Heritage can change or add to these criteria in order to further enhance the selection process.

b) *The Funding Application Review Process*

NATCP applicants must first meet the published eligibility criteria set out in the Terms and Conditions for both funding Programs. Representatives of the Programs and the Department of Canadian Heritage Arts Policy Branch are responsible for initially reviewing the application to ensure that it meets the eligibility criteria. NATCP applicants who meet the eligibility criteria then undergo an assessment by two assessors who are respected professionals in a related arts field. The assessors visit the school for two to three days observing classes, and interviewing students, staff and management with the intention of evaluating each eligible applicant on a number of more specific assessment criteria including: artistic merit of work; impact of graduates; and organizational stability. Eligible applicants are also assessed to determine whether annual or multi year funding is appropriate by examining existing multi-

year business plans. Institutions will only be considered for multi-year funding if they can provide multi-year plans covering the last two fiscal years, as well as a firm indication that their planning includes both Board and staff participation. The performance reports of the applicant institutions are also taken into consideration. The assessors' submit a written report on the result of their findings.

The Department of Canadian Heritage stresses to the schools that a positive assessment by reviewers does not necessarily guarantee support, since final departmental recommendations are based on the evaluation conducted by the National Evaluation Committee, also known as the NATCP Application Review Committee. The Committee is made up of two representatives of the Arts Policy branch and two representatives of Regional Offices. Regional office representation alternates every year between Quebec and Ontario, and between the Maritimes and Western provinces. The Committee meets once a year to rate the institutions, to determine which schools are to receive funding and to determine the amount of funding allocated for annual and multi-annual contributions.

The Committee's efforts involve assessing a review for the Department of Canadian Heritage. This review involves assessing completed application forms against a standard grid, and incorporating information gleaned from the reports commissioned from the expert assessors. The expert assessors' reports have been particularly useful in determining the scores for Artistic Merit and Impact. The scoring system is based on the 17 assessment criteria published in the Guide to Applicants. Artistic Merit and Impact are weighted at 50 and 20 per cent of the final score respectively, while Institutional Stability is weighted at the remaining 30 per cent. The numerical scoring makes it clear that the highest priority would be based upon the highest national and international standard of institutional training work.

Beginning in 2000, the Department began a cyclical evaluation framework that allowed the NATCP to assess the applicants by artistic discipline. This cycle is based upon the NATCP's goal to provide stable, multi-year support to deserving institutions. For example, in 2000, all of the music institutions supported by the Program were assessed. As a result of this assessment, three-year agreements were recommended for some of the institutions. In 2001, all of the dance institutions were assessed and three-year agreements were signed with some institutions. The theatre schools will undergo a similar process in 2002. Then the cycle

will repeat itself again beginning in 2003. All new eligible institutions, however, are assessed against each criterion (including multi-year funding) in the year they apply, regardless of their artistic discipline.

While NTPFVS applicants are subject to the same initial eligibility criteria established by the Department of Canadian Heritage in the Terms and Conditions for the two funding Programs, NTPFVS has its own unique assessment process once an applicant is deemed eligible. More specifically, NTPFVS financial support is earmarked for pre-professional development activities offered by Canadian independent, non-profit training institutions who must demonstrate that they:

- Facilitate practical training, with an emphasis on real production exercises. In this context, the funds must strengthen and develop training programs regarding each of the chief creative professions related to film and video production (script development, production and post-production) and the economic aspects of production, from the financial package for the production to the practical aspects of distribution and marketing;
- Foster the financial stability of the recipient training institutions;
- Take into account the linguistic and regional character of the markets in which the recipient training institutions operate; and
- Encourage exchanges between the recipient and training institutions.

Up until 2001, Telefilm Canada had a relatively informal application submission and review process for institutions applying for core funding. At a meeting between Telefilm Canada and the Film and Video National Training Schools held in June 2001, it was decided that the deadline for core and special projects funding submissions was to be September 28th. The schools are expected to submit their applications to the regional office of Telefilm responsible for their file. The Vancouver office handles applications from the Western provinces for both core funding and special projects funding. Telefilm's Toronto office deals with applications from Ontario, while Telefilm headquarters in Montreal takes care of the Quebec institutions for core funding.

With the announcement of the 2.8 million in 2000-2001 and 2.4 million in 1999-2000, Telefilm has received additional financing requests from institutions not previously funded. As a result, Telefilm has developed a three-step assessment process. The first step

involves an assessment of the eligibility of new applicants to the program. A project analyst for each of the regions analyzes the application and records the required assessment information on a standardized evaluation sheet. The second step requires an evaluation of documentation provided by the training institutions applying for funding. This documentation includes business plans, financial statements, publications, and productions produced by students. Eligible institutions are then ranked against a set of key assessment criteria including: the institution's primary training mandate; their standards of excellence; full professional curriculum and recognized certification of graduation; and their response to the fundamental needs of the profession and national accessibility. An assessment report highlighting the assessment criteria is then completed. Findings are discussed among Regional Directors and the National Director of Operations at Telefilm. Subsequent discussions are then held with the applicants to discuss their request. Requests are prioritized according to the assessment reports of each eligible training school which essentially indicates the extent to which the institutional request is likely to support the objectives of the program, the training needs perceived in the industry, and Telefilm's overall corporate objectives. Whether the funding request is complementary in nature to others already supported in the Program is also incorporated as part of this assessment process. Similar to the NATCP process, applicants may request annual or multi year funding and must submit with the application a business plan approved by their Board of Directors and covering the period in question.

2.3 Previous Evaluations, Reviews and Consultations

The Department of Canadian Heritage, the Department of Human Resources Development Canada, the Canada Council for the Arts, and the Cultural Human Resources Council conducted a review of federal support for training institutions and initiatives in the arts and cultural industries and developed a thorough policy on the issue based upon an agreement on federal responsibilities and includes criteria for the institutions. There were two national roundtables on nationally essential training, which sought the input of key experts in

the field of theatre, dance, music and film from across Canada.² The arts and cultural leaders of Canada stressed the importance of high-calibre national training centres. In September 1996, the Cultural Human Resources Council produced the document, *Federal Funding of Nationally Essential Professional Cultural Training Institutions/Organizations* to the Prime Minister and the Ministers of Canadian Heritage, Human Resources development and Foreign Affairs.³ The brief focused on the distinctive nature of professional training in the arts and cultural industries, and upon the crucial importance of the training institutions to national cultural development.

Based on the evidence produced by the review, the roundtables and the brief, the departments of Canadian Heritage and Human Resources Development Canada were in agreement regarding the need for a policy framework for the funding of nationally essential training in the arts and cultural industries. The framework revolves around an understanding that there is an appropriate federal government role in supporting the highest level of nationally essential training in the arts and cultural industries as key support for core national cultural development objectives. The unique nature of delivery of the very highest level of arts and film training in Canada, through a series of independent institutions, necessitates a federal role in support of these institutions.

On April 17, 1997, the Minister of Canadian Heritage (PCH), Sheila Copps, and the Minister of Human Resources Development Canada (HRDC), Pierre Pettigrew, supported these findings and announced the new National Arts Training Contribution (NATCP) and Film and Video Training Program (NTPFVS). This announcement reflects the consolidation of existing funding from the departments of Canadian Heritage, Human Resources Development Canada and the Canada Council for the Arts. In November 1999, the Minister of PCH, Sheila Copps, and the Minister of HRDC, Jane Stewart, announced the provision of additional funds to the NATCP and NTPFVS.

² Culture Human Resources Council, *As-It-Was-Hheard Report: Action Planning for the Funding of Training in the Performing Arts*, RANA Process Technologies Limited, November 16-17, 1995.

³ Cultural Human Resources Council, *Federal Funding of Nationally Essential Professional Cultural Training Institutions/Organizations. A Submission to the Government of Canada*, September 1996

After the first year of having NATCP delivered by the Department of Canadian Heritage, the Corporate Review Branch of the Department of Canadian Heritage published the *Review of Contribution Agreements with the National Ballet School, the National Theatre School of Canada, and the National Circus School* in July 1998.⁴ The review provided the Department of Canadian Heritage with information on the continuing relevance, effectiveness and sustainability of the public investment in these three national schools. The study also provided the Department of Canadian Heritage with advice on criteria that could be useful for decision-making concerning the new National Arts Training Contribution Program. The study conducted a review of documentation, interviews with personnel at the three schools, with graduates and with performing companies across Canada. Overall, the study found that the national schools are important contributors to their areas of specialization.

In June of 2001, Telefilm and the funded film and video training schools met in Banff to discuss the new Treasury Board guidelines (which require the development of a result-based management and accountability framework); the assessment criteria and reporting; allocation of funds (treatment of new applicants, core funding and special projects and deadlines); and funding provided to these institutions via other Telefilm Canada Programs. The attendees discussed what should be the Direct Outcomes of the institutions in the Management and Accountability Framework. They decided that the short-term results to be evaluated over 1-3 years would include:

- Curricula. This would be measured by a change in the:
 - Number of curriculum or techniques created by staff/students used by ‘others’;
 - Satisfaction of students/graduates with curricula offered by funded institutions;
 - Number of invitations to perform/showcase nationally and internationally;
 - Number of collaborative projects with other recognized institutions;
 - Number of networking activities with national and international institutions in the same fields; and,
 - Demands for placements made to funded institutions.
- Faculty. This would be measured by:

⁴ Canadian Heritage, *Review of Contribution Agreements with the National Ballet School, the National Theatre School of Canada, and the National Circus School*, Corporate Review Branch, July 1998.

- Industry satisfaction with graduates' professional training;
 - Invitations to teach, speak or present;
 - Visiting artists/instructors;
 - Activities of instructors in their professional fields; and,
 - Awards, including nominations of instructors.
- Facilities. This would be measured by the maintained or improved acceptable standards of facilities and equipment used by students of funded national arts and film/video training institutions. Schools without a physical plant and owned equipment expressed concern over this evaluation point until they established that it could apply equally to rented or owned equipment.

Attendees also discussed Performance Measures for the funded film/video institutions. The first measure involves determining whether *graduates work professionally in their fields*. This would be measured by changes in the:

- Percentage of graduates employed professionally in their field (including performing, showcasing, leadership etc.);
- Annual income of graduates working professionally in their field compared to the average income in the field;
- Number of graduates with an international career based in Canada.

Representatives of the institutions expressed the following concerns that some schools are providing training which lead their alumni to the other schools; the length of time required to track alumni in order to evaluate success (established at five years), and; the relevance of income as a performance measure considering service versus indigenous production. The school representatives also suggested credits and awards received by alumni are more relevant measures of success and may not link directly to income levels. They also mentioned that unions and producers associations have set scale rates. The attendees agreed that the income evaluation criteria would remain in the framework with the understanding that it will have to be revised after further consultation. Attendees decided an independent party would contact alumni and that the relevance of income as a performance measure would be revisited.

The second performance measure dealt with the diversity of alumni graduating from funded institutions. Specifically, it concerns whether the number of students from diverse regional, linguistic and cultural backgrounds has been maintained or increased in terms of recruitment, acceptance and graduates. The institutions are not currently tracking recruitment and enrolment by ethnicity. One school had bursaries for multicultural students, but unless that student applied for that aid, their ethnicity was not noted. One attendee offered to send the schools those questionnaires used by Telefilm to track regional diversity so that they could be modified to also track ethnic diversity. The evaluation could also assess the level of effort made by each institution in terms of outreach to regionally, linguistically and culturally diverse groups.

The Arts Policy Branch of the Department of Canadian Heritage also organized a meeting with funded arts institutions in April 2001 to discuss the evaluation framework developed for the National Arts Training Contribution Program. Part of the agenda for the meeting was to discuss the Program's desired results and the measurables. The meeting led to similar conclusions as those stated by the Banff meeting for the film and video component.



3 PROGRAM RELEVANCE

In this section, we present evidence from the evaluation pertaining to the continued need for the Programs, particularly in terms of the purported contribution that these Programs are designed to have in relation to providing support to prepare talented Canadians for professional careers. Other relevance issues include whether the focus of these Programs, namely to develop talented Canadian professionals in arts and film/video, is consistent with federal government objectives. The final issue explored under relevance is, in some ways, linked to the previous issue and addresses the extent to which NATCP and NTPFVS continue to contribute to the objectives of not only the federal government in general, but to the strategic objectives of the Department and the overall objectives of the Programs themselves.

3.1 Continued Relevance of the Programs

To determine if the Programs are still relevant, it is important to determine whether there continues to be a need and a demand for national training programs in the arts and film/video. Specifically, does there continue to be a need to provide stabilizing support for the ongoing operational activities of the institutions' professional programs?

Prior to the creation of the NATCP and NTPFVS, the Government of Canada lacked a comprehensive policy framework for its action and interventions in support of professional cultural training organizations, including clear, coordinated roles for the principal federal players such as Human Resources Development Canada, the Canada Council for the Arts, and the Department of Canadian Heritage. The lack of a policy framework resulted in the

uneven development of programs, as well as grants and contributions sometimes being made “by exception, under-funding, and frequent recourse to ad hoc emergency financing and indecision about where federal responsibility rests.”⁵ In the late 1990s, the federal government had identified culture as a national priority and as an essential means by which Canadian identity and cultural sovereignty are maintained, expressed and enhanced. John Ralston Saul explained to the Special Joint Committee of the Senate and House of Commons “Canada’s profile abroad is, for the most part, culture.”⁶ But a successful projection of Canada abroad is absolutely dependent on a healthy home market. In addition, the CHRC 1996 publication *Federal Funding of Nationally Essential Professional Cultural Training Institutions/Organizations* explains that a solid home market requires adequate opportunities for the creation, production, and dissemination of Canadian art and cultural products and, as a pre-condition for creation and production, opportunities for Canadian artists and other cultural professionals to develop their skills and expertise to the highest possible level.

The 1996 Statistics Canada figures indicate that the cultural labour force directly accounts for 670,000 jobs in Canada, close to five per cent of the total labour force. According to Statistics Canada, staged performances account for 71,000 direct jobs (96,000 when indirect jobs are included), and film and broadcasting comprise 91,000 direct jobs (152,000 when indirect jobs are added). Since 1976, the cultural labour market has been one of the fastest growing occupational groups in the country. Cultural workers are also highly skilled knowledge workers. According to the Cultural Labour Force Survey, 45 per cent have university degrees compared to only 15 per cent of the Canadian labour force overall. Cultural workers are three times more likely to be self-employed than the average Canadian worker, and 40 per cent hold more than one job.

In the past, individuals working in most disciplines in the cultural field⁷ would have received their education either in universities or colleges and then had on-the-job

⁵ Cultural Human Resources Council, (September 1996) *Federal Funding of Nationally Essential Professional Cultural Training Institutions/Organizations*. A Submission to the Government of Canada.

⁶ Quoted in Cultural Human Resources Council, (September 1996) *Federal Funding of Nationally Essential Professional Cultural Training Institutions/Organizations*. A Submission to the Government of Canada, page 10.

⁷ This may be more appropriate for some disciplines than others. For example, many dancers may not have needed to attend universities or colleges to establish a career in dance.

training to become familiar with the skills and techniques required for their profession. Expert respondents explained that graduates from the training institutions are more job-ready than graduates from universities and colleges. This transition is particularly relevant then for those graduates who do not receive on-the-job training but move into a self-employment situation.

Self-employed cultural workers face particular obstacles in obtaining training⁸ because:

- they lack access to the professional development programs offered by employers;
- they have difficulty qualifying for government training programs;
- they find that their mobility inhibits opportunities for ongoing professional development because they work multiple jobs, often across regions, the country or abroad.

Respondents in the current evaluation reinforce these points by indicating that no other venue exists to get pre-professional training in the arts and film/video. Experts, students and representatives of the funded institutions made suggestions on what areas that the programs could extend their funding. The main areas are new media, professional development and non-European art forms.

For film, video and new media, in particular, post-secondary universities and colleges are regarded as unable to adapt quickly enough to emerging issues and directions in the industry. This same group of respondents felt that new media is an area that is lacking pre-professional training. In response to this identified critical gap in training, several funded institutions reported that they have or are in the process of incorporating a new media component in their institutions. One expert in the field of new media felt that this would allow graduates to move into new media more freely. Most professionals who are currently working in new media have no direct training in this field because it was not available when they first started. For the most part, these professionals complete their professional training through on-

⁸ Performing arts and audio-visual industries in Canada face formidable challenges from rapid technological developments, the growing homogenization of markets, declining public sector funding, and the increasing need to be competitive on both the national and the international scenes.

the-job experience. One expert believes that many of the current new media professionals will want to enrol in new media courses once training institutions begin offering them.

Respondents generally felt that the NATCP has adequately supported training for traditional art forms such as ballet, orchestra, theatre and opera. They have also begun supporting other performing arts, such as comedy and circus arts. Recently they have further broadened their support to emphasize Aboriginal arts. Their next challenge is to extend their support to professional training for non-European art forms. This is a formidable challenge that cannot be limited to the program since a wider support network for professional non-European arts needs to be established in Canada. To receive NATCP funding, the applicant institution must demonstrate that their graduates work professionally in their field upon graduation. Currently, however, there are few non-European dance, music or theatre companies that are able to find professional work in Canada. It is nonetheless an important direction for the industry to take given the increasingly diverse cultural representation within Canada.

The NATCP and the NTPFVS are the only federally funded programs to support the operations of professional training institutions in the cultural sector. In dance, for example, there is no other program that specializes in the provision of training in a particular dance style (be it strictly ballet or contemporary dance). Dance programs at the university level incorporate other requirements, such as a focus on theory and the requirement for other credit. Considering that the average dance career ends at the age of 32, dancers appreciate receiving pre-professional training as early as possible. Most of the students for theatre and opera have university degrees in performance arts, but feel that they did not receive enough “polish” to join the professional world right out of university. L’École nationale de cirque in Montreal is the only training institution for the circus arts. The École national de l’humour offers an intense one-year program to develop francophone comedians and comedy writers and directly provides the humour industry professionals. Film and video institutions train students from a variety of backgrounds, including those coming directly from colleges or universities and those who have already worked professionally. This underlines the importance of these training institutions for the film and video sector because overall demand outstrips the supply. Companies and industries in the cultural sector that employ and engage trained Canadians are highly dependent on training schools. The quality of Canadian artistic productions and the success of the

Canadian film and television industry are also strongly reliant on the training provided by these organizations.

3.2 **Assessment of Continued Need for Federal Support**

In this section we present evidence to assess whether national arts and film/video training schools continue to require financial support to prepare talented Canadians for professional careers in these areas. Respondents were asked questions related to the implications for funded schools and their efforts to develop Canadian talent should federal funding not be available. Every respondent, including experts, key informants and focus group attendees, stressed the need for continued support from the federal government. Key informants in particular indicated that funded institutions rely on federal government funding for the core operations costs of the schools. Some of the potential consequences of federal withdrawal of support for training institutions were felt to include:

- ❑ ***Private sector control of the film and video training schools.*** The emphasis on diversity and quality of programs would drop significantly. Fewer experimental projects would be funded because commercialism would dictate production. There would not be centres of excellence.
- ❑ ***A significant increase in tuition fees.*** The number of international students would increase. Talented low-income students would not have the possibility of following this career path. There would be fewer students from rural and remote areas attending the institutions.
- ❑ ***A significant reduction in the number of people entering these disciplines.*** There are significantly fewer opportunities in training in many of the arts and film/video disciplines outside of the training institutions. Therefore, there would be fewer people entering these fields professionally because there would be fewer qualified people in these disciplines.

In addition to emphasizing and supporting the need for continued federal support, respondents offered a number of suggestions of additional or alternative ways in which the federal government could further enhance and promote arts and film and video activities and products in Canada. Specifically, respondents felt the Government could:

- ❑ ***Provide continued support to the training of pre-professionals in the field.*** Some of the schools have incorporated a professional development component to their programs, while other schools mentioned the desire to do so. Students and professionals in the field strongly support this move saying that the transition into the professional stage in the artistic field is very difficult.
- ❑ ***Create additional incentives to encourage enhanced investment in Canadian arts and film/video activities and products.*** The federal government's provision of additional incentives, such as tax credits for sponsors of the funded institutions, may further encourage Canadians to sponsor the schools directly, thereby, reducing the continued reliance of funded institutions on federal government support.
- ❑ ***Enhance the opportunity for travelling performances of funded institutions to all regions in Canada.*** Respondents believe this would introduce the various art forms and arts and film/video institutions to potential students. One positive outcome would be the increased outreach in rural and remote regions in Canada. This is particularly relevant for northern communities and Aboriginal reserves since there is even less migration between these communities and the urban centres.

3.3 Assessment of Continued Relevance of Objectives

a) *Linkages between program objectives and Federal Government objectives*

The evaluation also gathered evidence concerning the compatibility of the Programs with federal government objectives in support of the arts and film/video sectors. As mentioned earlier in the report, the federal government provided additional funding in order to:

- Increase access to pre-professional development at national institutions in the arts and in film and video;
- Encourage the growth and development of Canada's cultural labour force in the performing arts and in the film and video industries with positive labour market results; and
- Support Canada's cultural development, through the funding of selected training institutions that are pan-Canadian in their activities, recruitment and impacts.

In this section, we explore the extent to which the federal government still considers the development of Canadian talent in the arts and film/video to be one of its objectives so they can pursue a career in their respective fields. We also assess the extent to which the National Arts Training Contribution Program and the National Training Program in the Film and Video Sector have incorporated federal objectives.

The National Arts Training Contribution (NATCP) and the National Training Program in the Film and Video Sector (NTPFVS) have three program objectives that focus on providing stabilizing support to training institutions. The objectives are to: specialize in training Canadians for national/international artistic careers; have a Pan-Canadian impact; and, contribute to the cultural development of Canada. In addition, the Programs also have specific intended outcomes, the aims of which are to have talented Canadians as future artistic leaders who: are trained to the highest international level in Canada; have cultural careers in Canada; and reflect and express the diversity of Canadian society. These objectives and intended outcomes are complementary to the Department of Canadian Heritage Strategic Objective, Key Result Commitment, and More Specific Planned Result, which are:

- Strategic Objective:* Excellence in People
- Key Result Commitment:* To provide Canadians with more opportunities to participate and perform in order to develop their creativity, innovation and talent to the fullest.
- More Specific Planned Result:* Canadians create and perform at the highest levels in arts, culture, heritage and sport.

From the perspective of respondents from the arts and film/video profession, the Programs continue to be relevant. The institutions play an important role in

creating networking opportunities for the sectors by introducing students to the sector and by introducing the sector to new and upcoming talent. Respondents report that graduates maintain links with the institutions, thereby fostering a network when they attain their individual success in the field. Another strength of the program is the fact that students become entrenched in the professionalism of the field while in the program through such activities as on-the-job training, thus making them work-ready when they join the workforce and benefiting employers who hire employees with the latest knowledge in the field. Unfortunately, most of the institutions could not provide labour market data on their graduates in order to support this perception. Nonetheless, those institutions that were able to provide these data demonstrated that most graduates from their schools in dance, the circus, theatre and film and video were successful at attaining employment in their respective fields. Unfortunately the most recent statistics on employment in the cultural sector in Canada are from 1996 and therefore these statistics are not an indicator of the institutions contribution to the cultural sector since the Programs only began in 1997. This will be something that should be tracked with graduate data for future evaluations.

Key informants and experts were also asked to what extent the Programs continue to reflect and support diversity of Canadian heritage, contribute to the cultural development of Canada; and have a pan-Canadian impact. Overall, respondents were confident that the Programs reflect and support diversity of Canadian heritage. There were suggestions to improving the communication between English and French Canadians to produce works that show a shared experience between these diverse cultural segments of the country. In general, respondents felt that Aboriginal cultural expression is getting better representation in film, television, dance, and theatre. Within the film and video component, there was a sense that television has much more success in telling the Canadian story and attracting an audience than do films. Respondents felt that films in particular and television to some extent have been reflecting a greater mix of cultural expression in both French and English settings. This was attributed to an increase of students of diverse cultural backgrounds. Arts respondents were less optimistic about cultural diversity within their sectors. This was a particular concern for the traditionally European arts such as ballet and orchestra.

Respondents were generally optimistic that the funded institutions contribute to the cultural development of Canada by providing training for Canadians and by

encouraging Canadian material to be produced in a variety of mediums: dance, music, theatre, humour, circus arts, and film and video. Most respondents felt strongly that the material produced will be Canadian simply because it is being produced by Canadians who are provided the opportunity to experiment in their art form and provided the network to support it. Most of the respondents also felt that a Canadian content does not need to be imposed in their art form (this issue related specifically to film and video) since they will be Canadian by the simple association that Canadians produce them. These respondents felt it was important to aim for universal appeal. Some of the arts institutions expressed concern of not being able to attract students of non-European ancestry. The solution may entail encouraging professional development of non-European art forms in the Canadian cultural sector.

There was less optimism that the last objective “have a pan-Canadian impact” is currently being achieved. Canadian television and film was described as being still “too white,” meaning the Canadian arts and film/video products are not culturally-diverse to include non-European cultural expressions. On the other hand, there was the general impression that film and television products are telling stories and capturing audiences from coast to coast. This has been attributed to the industry becoming more “nomadic” in its mentality and in its production. Respondents were also sceptical about the outreach of Canadian products to the general public. A more sceptical respondent laughed when asked this question noting how audiences watching the Genie Award presentation are usually unfamiliar with the award-winning movies. This respondent suggested that a similar Canadian Content formula applied to the Canadian Music Industry should be applied to Canadian Film Industry.

The students expressed their satisfaction with the institutions. Specifically, the institutions instil the students and graduates with a strong sense of worth in terms of their artistic value and in terms of the value and necessity of the disciplines themselves. This in part demonstrates that the schools are promoting excellence in artists and in Canadian cultural expression in general. By providing students the ability to practice their art form, and to introduce them to the industry and highly respected professionals of those disciplines, the schools are providing Canadians with more opportunities to participate and perform in order to develop their creativity, innovation and talent to the fullest. The quality professional training allows the students and graduates to begin a career in performance arts and film and television,

thereby encouraging “Canadians to create and perform at the highest levels in arts, culture, heritage and sport.” The programs are therefore supporting federal government objectives.

b) *Ability to continue meeting objectives.*

The third evaluation issue is subdivided into three questions that assess whether or not the NATCP and the NTPFVS continue to meet: 1) the objectives of the programs themselves (i.e., to specialize in training Canadians for Canada-based professional careers, to have a pan-Canadian impact, and to contribute to the cultural development of Canada); 2) the objectives of the federal government; and, 3) the strategic objectives of the Department of Canadian Heritage (i.e., excellence in people).

Key informants representing Program personnel firmly believe the Federal Government still has, as one of its objectives, to support the arts and film/video sector, specifically to ensure sustainable support for training initiatives in the arts, film/video and other cultural industries. By providing work-ready graduates in the cultural sector, the national institutions contribute to the development of the sector itself. Experts agree noting that many of the graduates from these institutions are sought after by Canadian companies as well those abroad. Expert respondents believe that the quality of graduates meets international standards. Respondents also believe that this form of federal support allows these institutions to enhance the cultural and economic development of Canada.

All of the institutions have as their objective to improve their pan-Canadian impact. Currently most of the institutions do not feel that they have a pan-Canadian impact since most of the students are from European ancestry and the art activities and products they support tend to be catered to “white” urban populations. Institutions have taken steps to improve their promotional material to attract students from all regions and cultural backgrounds in Canada. These steps include highlighting students of non-European ancestry in their promotional material, developing appealing and easy to access web sites, which are at the disposal of populations from all regions of Canada and incorporating story lines that express and appeal to other regions and cultural groups beyond Franco- and Anglo- Canadians. Although the institutions are taking steps, the NATCP and NTPFVS can also contribute to the improvement of the pan-Canadian impact by broadening their support to institutions beyond the more traditional art forms, which may be more relevant to other cultural groups.

Institutions continue to strive to encourage excellence in artists by providing them with the environment that respects their creativity and encourages innovation in the field. Most respondents felt that artists have less opportunity to explore their art form once they have entered the professional world. Institutions allow the students to showcase their talent by providing them the support they need, either as equipment, technology, advice etc. For film and television students, the institutions provide the arena to develop a feature film or a short-film. Institutions also help promote their students by encouraging them participate in film festivals, the ideal venue to be nominated for awards. Dance, theatre and opera students are also provided opportunities to participate in productions for national audiences. By providing students the training and the environment, the institutions are allowing talented Canadians the possibility to perform or produce at national and international levels. Theatre experts believe that most of the graduates of the funded training theatre institutions can remain in Canada to work because they are in demand. Dance and music experts report that Canadian trained talent by the funded institutions receive offers in the United States and in Europe.

While some art disciplines indicate the positive aspects of having the graduates of the funded institutions be hired to work abroad (such as greater recognition of Canadian talent on the international stage), the film, television and new media experts see the migration of Canadian talent as detrimental to Canada. Film, video and new media experts fear that too many Canadian trained graduates leave to work in the United States because there the industry is not able to support this talent pool. However, it does indicate that Canadian training institutions in film and television are recognized internationally if their graduates are readily able to find employment abroad. Experts in the cultural sector and the representatives of the funded institutions suggest that Canada needs to focus on encouraging production in Canada to provide these graduates well-paid and interesting professional opportunities in Canada to discourage the graduates from leaving.

In summary, the goals of the NATCP, NTPFVS and the institutions themselves are addressing the broader federal objectives. However, most of the evidence of these accomplishments is not supported by quantifiable evidence. In particular, the issue of cultural diversity, pan-Canadianism and concrete data on graduates. Evidence gathered from interviews with respondents indicates that in order for the cultural sector and film and video industry to continue to flourish in Canada, there needs to be more support to the graduates than

merely high calibre training. Graduates need more opportunities for employment in Canada, particularly in film and television since this appears to be the largest group whose talent pool is being drawn abroad.



4 PROGRAM SUCCESS

Success issues investigated for the purpose of the evaluation are divided into two categories, namely, expected outcomes and program delivery. Several key questions were addressed in the evaluation with respect to the extent to which NATCP and the NTPFVS have met their expected outcomes including:

- Benefits of high quality arts and film/video activities and products. This is dealt with in the impact section below;
- “Success” of funded institutions;
- Program Design and Delivery. This issue also explores whether NTPFVS has been successful in encouraging exchanges between the recipient training institutions, an integral component of this contribution program;
- Unintended impacts of the Programs;
- Level of complement, duplication and/or overlap; and
- Quality of arts and film/video activities and products.

Two issues were addressed as measures of the programs’ success: the first was to assess in what manner and to what extent Canadians benefit from high quality arts and film/video activities and products from Canadian talent trained in Canada. The second issue, was to evaluate the success of funded institutions by measuring three outcomes: the manner and the extent to which funded institutions provide high-calibre arts and film/video training to talented students across Canada; the manner and extent to which graduates of NATCP/NTPFVS funded institutions have been successful in securing professional careers in their respective fields, either in Canada and/or internationally; and whether graduates reflect and express the diversity of Canadian society. For most of these outcomes, the responses from

the interviews with key informants and experts, and the focus group differed between the arts and film/video respondents.

4.1 Definition of success in the industry.

Prior to identifying the contribution of funded institutions to overall program success, the respondents were first asked to define success in the industry and then explain how the funded institutions contribute to this success. There were two issues here: the first was to define success of the entire Canadian arts and film/video industry, and the second was to discuss what success means personally for the individual artists in these disciplines. Industry success was defined in economic and cultural terms. It was also described in terms of the quantity of professionals produced by Canada in these fields. The quality of these professionals was measured in part by their national and international reputation.

The key informants were asked to rate the quality of Canadian film/video and arts activities and products in Canada. The arts respondents were varied in their response on the definition of success for performing artists and their activities. The variation may be the result of having combined all of the responses from the various performing arts fields that were represented in the interviews (dance, theatre, opera, music, circus and humour). Generally, all respondents considered a production successful if it received reviews, was well received by the audience, and was appreciated by peers. An individual artist was considered successful if they were sought after either domestically or internationally in their respected field, if the public knew their name, and if they were able to earn a good living on their art form.

In general success was defined differently between the film/video respondents and the arts respondents. However, all of the respondents judged personal success to some degree as being dependent on whether or not the artist can make a living on their art. Respondents stressed the difficulties associated with establishing a full-time career in film, television, dance, music, opera and theatre. Most dancers aspire to join a company in which their style suits that of the choreographer. Actors aspire to find acting parts year-round, however, most explain that this is rarely possible. Musicians determine their success in terms

of their ability to be accepted to an orchestra regardless of whether it is in Canada or internationally. For most of them their career becomes of international calibre whether or not they are based in Canada. Opera singers have similar ambitions to musicians; however, they note that there are few opera companies in Canada. Most opera singers work freelance. More than the arts students, the film/video respondents measured success with monetary gain. Many of the film/video focus group respondents measured success with evaluating whether their next project is more lucrative or more prestigious than the previous one. This is identified as an important measure of success since most film and television graduates build their careers by working from one project to the next.

There was a wide range of response with respect to Canadian arts activities and products. Overall, there was a strong sense that Canadian arts activities and products are innovative and that on the international stage, Canada has developed a distinct style in dance, music and theatre. Opera as a whole is not developed in Canada; however, its individual artists are gaining employment on the international scene. Specific Canadian regions are also developing international reputations for particular art forms. For example, Montreal is becoming world renowned for its modern dance, and theatre festivals in Ontario are gaining international reputations. However, Canada was also criticized for often being too timid in promoting its artists.

The film and video respondents were generally consistent in their description of Canadians' success in the film and video industry. The product (whether film or television) was considered successful if it was able to attract a wide audience, was awarded or nominated an internationally recognized award, was included in a film festival, and was lauded by peers. An individual artist was considered successful if they were able to earn a living in their field, if they earned more money with each new project, if they won or were nominated for an award, and if the industry and their peers respected them.

Film and video activities and products were described by respondents as being average, lacking a solid Canadian following, and not having established themselves domestically or internationally. Some respondents perceived that Canadian filmmakers are not making the movies that Canadians want to see. Film and video informants and focus group attendees felt that the push for Canadian content in part hinders the success of Canadian films.

They suggested filmmakers focus on making films that have universal appeal, noting that films will inevitably have Canadian content to one degree or another. However, respondents also noted that Canadian content regulations have greatly helped in exposing and/or promoting Canadian film and video products.

The issue of Canadian content in domestic movie theatres appears to be controversial for film and television professionals. The Canadian Government has introduced a new Feature Film Policy and injected an additional \$50M into feature film productions annually to help encourage a strong presence for Canadian content in movie theatres. However, the issue of commercial strategies based on vertical integration and of competitive market access and rights exploitation is becoming increasingly important for independent producers of feature films and television programs.

For film and television, respondents said international success is gauged by how many foreign investors a film is able to attract or how many television series it is able to sell. International awards are also important measures. International success for the performing arts is also largely based on reputation. However, unlike film and video respondents, performing artists did not feel that remaining in Canada was an important objective. The exception in the arts was theatre. Theatre respondents had a similar perspective on this point as the film and video respondents. Film and video respondents in general wanted to build a career in Canada and would only move abroad if they were unsuccessful at establishing themselves domestically. Both theatre and film and video respondents felt that Canada was building a unique style in these art forms and industries in which these artists wanted to work. Some respondents felt that modern dance is also moving in this direction with a strong modern dance base in Montreal. Dancers from other regions in Canada are increasingly moving to Montreal in the hopes of establishing a career in modern dance.

According to the document produced by Canadian Film and Television Production Association and the Association des producteurs de films et de television du Quebec, Canadians are making gains domestically in film and video. On the domestic side there were gains in almost every region, the exception being Ontario. The total production activity in Canada increased 12 per cent from 2000 to 2001 to more than \$4.4 billion; Canadian certified production activity in 1999-2000 was \$1.8 billion, experiencing modest growth of

two per cent; non-certified productions and in-house production represented activity exceeding \$1 billion. Broadcaster in-house production counted for \$785 million, an annual growth rate of 3 per cent; production activity in the regions, with the exception of Ontario, increased in 1999-2000. British Columbia's production activity experienced an increase to \$1.1 billion. In Atlantic Canada, production activity achieved strong growth to reach \$167 million. The Prairies, especially Alberta, also saw production activity increase to a total of \$300 million. Ontario's production output, declined to \$1.4 billion, but it remains the strongest region. The production sector in Quebec continued to grow, with total activity just behind Ontario, at nearly \$1.4 billion. Total foreign revenues collected by Canadian producers increased to \$1.9 billion. Foreign location shooting enjoyed a strong growth rate of 37 per cent, totalling \$1.5 billion.

Overall, arts respondents recognize that they are aiming to please a smaller fraction of society, while film and video products are trying to appeal to a wider audience. The arts students and graduates stressed the importance of national and international recognition and admiration of peers more than the film/video respondents. The film and video students and graduates attributed success to public recognition measured most often with box office success. However, film and television respondents also recognize the importance of peer review that they measure as film awards, and being selected for film festivals.

Statistics Canada supports the respondent's perception that overall the arts activities are geared towards a smaller audience while film and television production is geared for the general public. The last published Statistics Canada data on the performing arts attendance (1998) by the Canadian public indicated that of a population of 24,260 thousand Canadians 15 and over surveyed, only 8,391 (34.6%) attended any concert or professional performance in 1998. Of these 19.9 per cent attended theatrical performance, 19.6 per cent attended popular musical performance, 8.2 per cent attended symphonic or classical music performance, 3 per cent attended opera, .6 per cent choral music performance, 6.8 per cent attended a dance performance and 6.8 per cent attended a children's performance.

Both arts and film/video respondents commented on the difficulties film and television products face in trying to appeal to the general public. For film and video products this entails competing with Hollywood films that aim at a commercial success.

However, it is important to note that there was debate among the film and video students and graduates in the focus groups on whether or not film and video professionals (writers, producers, directors etc) should be producing commercial films that would bring in revenue or should they concentrate on “arts” or “quality” films to win international awards. The majority of the students believed it was more important to support quality movies. They suggested that it is important to put more work into promoting these movies since they receive very little screen time. Most respondents believe that more people would choose to view these movies if they received the same kind or level of marketing as Hollywood movies.

4.2 Contribution of Funded Institutions to Success

The contribution of funded institutions to success is measured with two questions: the first is, do the institutions provide high-calibre arts and film/video training to talented students across Canada? And the second, are students able to secure professional careers in their respective fields in Canada and internationally?

The focus group respondents were very pleased with the training they received or are receiving from the funded institutions. There was generally a strong sense that these factors contribute to improving the opportunities in the cultural sector upon graduation. Respondents were particularly pleased with the size of classes, size of groups per year, the instructors, the quality of the curriculum, and the networking the schools provide for their students. Students appreciate the fact that the schools focus on the hands-on approach, the practical knowledge and the stress on technique. The arts students also appreciate the studio time, one-one lessons with professionals in the field and special workshops with experts in the respective fields. The following are some additional remarks made by the respondents:

- Schools provide support base for people coming into the field;
- Provide networking and contact with professionals in the field; and
- The schools legitimize the artistic field in the eyes of the general public and employer's.

According to most respondents, one of the key measures of success is the ability to work professionally in one's field. In general, respondents are positive about students' ability to secure professional careers in their respective fields in Canada or abroad.

The ability to secure opportunities in artistic production or the film and video industry is dependent on the condition of the artistic production and the film and video industry themselves. The perception of the artistic production and film and video industry differed significantly with each discipline. Respondents' impressions of the current and future job market in the arts and film/video industry in Canada differed between the disciplines.

In general, film and video respondents were very optimistic about the job market within and outside Canada. Respondents noted that in fact, their students could not meet the high demand of jobs available in these fields currently in Canada. The same holds true for professionals in new media. Arts respondents were less optimistic. They indicated that arts students and professionals have greater difficulty finding full-time employment in their fields, especially in Canada.

The theatre and music industries are prospering in Canada. Overall, these sectors are optimistic on the prospects of finding employment in Canadian theatres, orchestras and symphonies. Respondents noted that while there might be fewer theatre companies in Canada than there were in the 1970s, there is still a healthy demand for theatre and actors overall. In fact, most theatre students reported they would find it easier to find work in Canada than abroad. Similarly, most musicians, in orchestra in particular, can find employment in Canada. However, due to the international nature of the industry, many musicians are also offered opportunities abroad.

The dance sector is the least optimistic about the current and future condition of the employment opportunities in this sector in Canada. Most respondents associated with dance noted the "terrible state of dance" in Canada. Among the difficulties highlighted were that dance troops could not afford to travel, that most dancers can only find part-time work, and that the condition of the available dance facilities, including the performance stage, were worsening. Professional dancers are concerned with how many

professional productions are hiring students instead of professionals for the chorus. Dancers have additional stress over the other cultural sectors in that generally their dance careers end around age 32. Yet, one respondent noted that dance has greatly improved from twenty years ago, as there has been an increase of dance companies in Canada from six to the current 50.

4.3 Impact of Programs

a) *Impact of the funded institutions in Canadian arts and film/video sectors*

One of the biggest impacts of the institutions is the benefit Canadians acquire from having high quality arts and film/video activities/products from Canadian talent trained in Canada. Overall, the respondents described the benefits either in economic or in cultural terms. Many respondents mentioned how Canadians learn from their own stories told from a variety of perspectives and communicated through various mediums. A growing film and television industry expands business opportunities in Canada, creates more employment in the cultural sector and provides more revenue in Canada.

The film and television production sector experienced strong growth over the past year due to favourable economic conditions, a low Canadian currency, positive policy measures, a talented domestic labour pool, the creativity of Canadian producers, and the attraction of Canada's diverse geographic areas of foreign producers.⁹ Also there has been increased production activity in Canada's regions due to provincial fiscal incentives such as production tax credits. The Canadian film and television production industry supports 119,000 direct and indirect jobs in Canada (45,800 direct jobs and 73,200 indirect jobs). The direct job growth increased by 12 per cent over the previous year. The demand for skilled workers in the production sector continues to outpace the supply of labour.

⁹ CFTPA and APFTQ, The Canadian Film and Television Production Industry – Profile 2001, February 2001, p. 4.

The funded film and television training schools have a direct impact on the labour market in the film and television sector. For one, they supply professionals in the fields of film and television, specifically producers, editors and writers. Second, they encourage innovation and encourage artistic expression from their students. Film and video respondents explained how the institutions facilitated opportunities for the students to encourage experimentation in these mediums. Once students graduate, they are less likely to explore their creativity since they have more pressure to appeal to what sells (commercialism). It is often the experimental short-movies, feature films, new media projects that gain the awards and spark a good reputation for the individual artists and the institution.

The funded institutions for performing arts, specifically dance, music, circus arts, theatre and humour, supply professionals to the arts sector and encourage innovation, a distinct Canadian talent and contribute to the development of a distinct Canadian style in these industries. The focus group attendees representing theatre, modern dance and opera fully support this statement. The institutions accomplish three important contributions to the sectors. First, the institutions provide a professional environment for the students to explore their art to the fullest. Second, the institutions contribute significantly to legitimizing the discipline in Canada. Third, the institutions contribute to the network development within the sector but also between the various disciplines. One form of networking occurs through the special workshops with experts in the respective fields. All of the students were optimistic about their prospects of working either in Canada or abroad in their respective disciplines. However, they also stressed that they will face challenges in establishing their careers. Overall there was sense of optimism for the sectors in Canada among the respondents.

The arts institutions provide performance experience for the arts students through performances staged through the institution. Other institutions restrict students from participating in performances outside the curriculum because it may detract the student from their studies. A third type of arts institution facilitates contracts for their students with production companies to encourage professional experience. Three institutions provide their students with an internship to discourage students from finding other work while training. All schools reason that their approach helps in the professional development of their students.

Film and video respondents explained how the institutions facilitated business opportunities for the students. The industry expresses confidence in the institutions by hiring their graduates or supporting student productions.

Funded institutions contribute indirectly to the spreading of culture and art to more remote and rural regions of Canada. Some of the students from rural and remote regions plan to return to work and/or perform for their communities. This ambition was particularly strong among the Aboriginal students working at the Centre for Indigenous Theatre in Toronto. They expressed the benefits of theatre for Aboriginal and non-Aboriginal audiences alike. One example was the ability of theatre to share stories of Aboriginal people with non-Aboriginal audiences as a means of communication: to teach non-Aboriginal people of Aboriginal stories, to heal old wounds, and to bring the two groups closer together. These students were very optimistic about the power of art.

In summary, arts and film/video respondents illustrated how funded institutions allow success to flourish for the respective industries and the individual artists. Specifically:

- They encourage innovation and creativity;
- They provide the environment, resources and support for students to produce art in their respective disciplines;
- They provide an audience for the students: experts in the field learn of the new talent, the general public comes to see the production etc.;
- They provide business and work opportunities for the students and graduates through the networks they establish; and
- They develop a reputation in the field that sets high standards for the art forms in Canada and internationally.

b) *Unintended impacts*

This issue was geared towards key informants and focus group participants to discern whether there were any unintended impacts stemming from the implementation of the two Programs. These impacts provide further insight into the functioning and impact of the Programs and are important to note for the purposes of future and ongoing assessments of the Programs.

Overall interviewed stakeholders are pleased with the Department of Canadian Heritage and Telefilm in their administration and operation of the NATCP and NTPFVS. They mentioned that initially there was some concern about the federal responsibility for training for pre-professional development being transferred from Canada Council for the Arts to the Department of Canadian Heritage and in entrusting Telefilm with the responsibility of the film and video institutions. However, the majority described the positive attributes with the Department of Canadian Heritage and Telefilm administering the NATCP and NTPFVS respectively. Arts respondents were particularly pleased with the institutions' relationship with the Department of Canadian Heritage. The institutions found the Arts Policy Branch resourceful and helpful in addressing their queries.

Overall, respondents suggested that both Programs provided a general sense of synergy among the funded institutions. Respondents described that the NATCP and the NTPFVS have stimulated more exchange between the institutions of the same discipline, and also between disciplines. The film and video respondents mentioned the positive impact of networking between the institutions and with the industry and found that synergy between institutions has helped prevent unhealthy competition and duplication of effort between them. Many of the institutions mentioned joint projects as direct outcomes from greater communication between institutions. Respondents from the arts institutions made similar observations. For example, the opera institution involved a theatre school to build their stage setting. Generally, respondents were very open to the idea of more collaboration between institutions of the same discipline but also with institutions of other disciplines. For film and video, some suggestions were a joint film festival, or joint film initiatives. For theatre, dance and opera, some suggestions were joint workshops and joint productions.

Although overall there was a sense of synergy between the various fields, there was also concern over the decrease of contact between institutions of the same discipline. Some respondents reported that a sense of peer identity by discipline was stronger when Canada Council for the Arts was providing the funding for training. The NATCP combined all of the performance arts under one program. To summarize, although respondents appreciate the advantageous outcomes resulting from the NATCP approach of combining the disciplines under one umbrella, some respondents felt this approach led to weaker linkages between companies of the same discipline.

4.4 Program Design and Delivery

The evaluation determined if there are specific, identifiable elements of NATCP and NTPFVS program delivery that contributes to or hinders the Programs' success. This component of the evaluation process helped to identify the specific nature of the Programs' design and delivery issues that are more readily linked to overall program success including:

- Independent operation of the two Programs;
- Equitable access for students;
- Adequacy and appropriateness of the operational management of the Programs;
- Effectiveness of the Programs' coordination mechanisms,
- Complementary, duplication and overlap with other government policies and programs; and
- Exchanges between NTPFVS recipient training institutions.

The last Program Design and Delivery evaluation issue on exchanges between the recipient training institutions is specific to the NTPFVS due to the nature of the objectives and overall design and delivery of this program.

a) ***Evaluation of Application and Funding Process***

In general, respondents of the funded institutions were divided on the evaluation of application and funding process, specifically on the application, the assessments, the business plan requirement and the deadlines.

Overall Telefilm Canada, the Department of Canadian Heritage and the arts and film/video funded institutions were pleased with the application and funding process of NATCP and NTPFVS. Since the Department of Canadian Heritage administers NATCP while NTPFVS is administered by Telefilm Canada, they are treated separately in this section. There are some notable differences in the application and funding process for the two Programs.

While NATCP is geared for all institutions providing training for institutions of various disciplines of performing arts, NTPFVS is exclusively for film and video training institutions. NATCP is administered from a centralized location, specifically the headquarters of the Department of Canadian Heritage in Ottawa; NTPFVS is administered from the regional offices for the institutions in their respective regions. While NATCP applicants undergo an assessment of the institutions and the assessment committee made up of members from various regions of Canada conducts its assessment process, the applicant institutions for NTPFVS do not undergo an assessment process and the evaluation is conducted by one individual at the regional offices. For NATCP the final recommendation of the successful applicants and the funding for each institution are decided by the evaluation. For NTPFVS the regional offices of Telefilm decide which institutions will receive the funding. While both NATCP and NTPFVS funded institutions apply for core funding, the NTPFVS have the additional possibility of applying for special project funding.

Since the regional personnel of Telefilm were not interviewed, it is difficult to make any comment on Telefilm's evaluation and funding process from Telefilm's perspective. The documentation review provided some information on the process itself: First, the institutions submit their applications to the appropriate regional office. The regional office personnel fill in the departmental "Evaluation Sheet" by extracting the information from the application. The evaluation sheet is then sent to the regional director's meeting where the attendees of the meeting decide whether or not the applicant is eligible to receive funding.

The evaluation and funding process of the NATCP is described in greater detail in the program delivery section found in the first chapter of this evaluation report. Respondents were divided on most of the issues pertaining to evaluation and funding process. However, overall all arts stakeholders are pleased with the new multi-year agreement process, since it involves submitting an application and undergoing an assessment only every three years for successful applicants. It also reduces the workload for Arts Policy Branch personnel. Issues involving the application process, the assessment process, the business plan requirement and deadline received some criticism.

Overall, the arts respondents who were pleased with the evaluation and funding process had very few suggestions or offered no alternatives. On the other hand, respondents who were displeased with one part of the evaluation and funding process, tended to be the same as those who were displeased with other components. Respondents disapproved of the application requirement since it involved a significant amount of work to complete the application itself and it involved collecting data (such as graduate tracking) to receive funding. Yet, other respondents felt that the application process was “straight-forward and easy”. Generally, respondents who criticized the application process also criticized the assessment process, specifically the length of the visit by the assessors to their schools (two to three days). Also, the respondents that lauded the simplicity of the application process praised the assessment process noting the benefits of having an expert perspective on their institution’s training program. Arts respondents found the task of producing a multi-year business plan to be a challenge, saying, “it is often difficult to plan that far ahead”. Yet other respondents appreciated the possibility of receiving a multi-year contribution and saw this as a very reasonable request. There were also suggestions about changing the deadline from June because many respondents found this to be a very busy time of year.

b) *Operation of NATCP and NTPFVS*

There are two issues in this section. The first is to determine if it is still appropriate for both Programs to operate independently. Here, the respective strengths and weaknesses of the current operational structure of the two Programs are explored. The second was to rate the adequacy and appropriateness of the operational management of the Programs by determining if the following activities and outputs are adequate and appropriate for both Programs: the contribution agreement protocols with funded institutions; program policies and guidelines; the approval criteria and processes, including NATCP peer review; and the performance monitoring and reporting of the Programs.

From the beginning, NTPFVS and NATCP have been treated as separate contributions. It was also decided at the outset to have the NTPFVS administered by Telefilm Canada. In general, all respondents are pleased with this arrangement. Concern was raised only with the mention of the potential funding of new media initiatives in the future.

Informants representing the funded institutions made the following comments regarding the adequacy and appropriateness of the operational management of the Programs. The Arts funded institutions were generally pleased to move into the cyclical application process since they will be expected to apply every three years instead of every year. The film and video institutions expressed that they would like to move into a multi-year process to cut down on the amount of work required for the application. Still, some of the arts informants were displeased about the amount of paper work they were expected to complete for the core funding, noting that they do not have the same amount and quality of administrative staff as the larger schools that can devote themselves to this task. Both the arts and film/video institutions were discouraged about all of the information that they were required to track: such as graduate information, monthly projections, state of accounts etc.

There were no comments made by the funded institutions on the program policies and guidelines. The program personnel of NATCP and NTPFVS felt that the program guidelines and criteria are clearly stated in the application guide. However, as a response to having some of the NATCP institutions not fulfilling the multi-year business plan request correctly, the program personnel at the Arts Policy Branch clarified this point in the guideline. They also noted that an additional criterion was added, namely under the section Impact: the applicant institution is required to demonstrate how it “reflects and encourages the expression of Canadian society.”

This year the NTPFVS has set a permanent deadline of September 28th for the applicants of core and special project funding determined in consultation with the funded institutions. The NATCP deadline for applicants is June 30th. Some of the NATCP applicants were not pleased with this date saying that it falls in a very busy time of year. This may be because the date was not set in consultation with all of the funded institutions. However, program personnel mentioned that they had a different deadline in the first year of the program and changed it after receiving complaints from the institutions.

c) *Program Coordination Mechanisms*

The evaluation process identified whether funding decisions, management and coordination in and between regions and headquarters are appropriate and effective. This

component of the evaluation process should have included an assessment of the effectiveness of the PCH contribution agreement with Telefilm in relation to contributions under NTPFVS. This section applies only to the National Training Program in the Film and Video Sector (NTPFVS) because Telefilm regional offices handle the institutions within their region. However, this issue could not be addressed directly in the evaluation because the regional directors were not interviewed in the evaluation process.

This issue does not pertain to the Department of Canadian Heritage headquarters because it does not designate responsibility to the regional offices for the application assessment. Instead it takes full responsibility for the application, assessment and administration of the NATCP to the arts institutions.

According to the Contribution Agreement, Telefilm receives funds from the Department of Canadian Heritage to cover the costs related to high-level training in the film and video sector, as provided by appropriately selected institutions and initiatives. To be eligible for funding, the applicant institutions first must demonstrate that their primary training mandate is to provide training to the highest international standards and that this training is oriented towards professional practice and is not predominately academic, historical or theoretical. Second, the institution must demonstrate its high standards are nationally and/or internationally recognized. Third, the institution should offer a curriculum that leads to the acquisition by the student of competences necessary to begin a professional career in the discipline. The Diploma or Certificate granted to graduates should be recognized within the profession as signifying a high level of achievement. Fourth, the institution must show that it works in close collaboration with the industries and other stakeholders in the film and television community to ensure its vocational development meets current needs. Fifth, the institution should be free of any direct and binding ties to a provincially registered and funded post-secondary institution. The institution should also demonstrate a business plan that reflects an appropriate range of funding sources. Sixth, the institution is of importance to its region, serving students from that region, and at the same time has a clear national dimension in the national accessibility of its programs to Canadians from across the country.

Telefilm may use up to five per cent of the funds to cover the administration costs incurred in managing the Program. Telefilm requests, from the training

organizations that receive funding, recognition of the financial support provided by the departments of Canadian Heritage and of Human Resources Development in all public announcements, press releases and publicity. The Contribution Agreement between Telefilm Canada and the Department of Canadian Heritage stipulates that training organizations that receive funding must recognize the financial support provided by the departments of Canadian Heritage and of Human Resources Development Canada in all public announcements, press releases and publicity.

d) *Exchanges between NTPFVS recipient training institutions*

This issue explored the ability of the NTPFVS institutions to establish exchanges with other recipient training institutions. There was a wide range of opinion on this issue from the film and video respondents. Some respondents indicated there were presently no exchanges between NTPFVS recipient training institutions while others found it to be very good. The institutions vary in their willingness to participate in, and in the degree of, exchanges with other institutions. While some of the institutions are working in partnership to create a new media program or to develop francophone programs outside of Quebec, other institutions are less approachable to suggestions of joint projects. Respondents also note that this environment of collaboration between institutions can only exist if the program remains non-competitive. As soon as the institutions feel they are competing for the funds, they will be less willing to exchange information and work together.

One suggestion to encourage exchanges between NTPFVS recipient training institutions involves scanning the institutions' curricula to ensure that they are not duplicating expertise, but instead are as complementary as possible. This could be accomplished through an overall assessment of all the film and video funded institutions.

Other suggestions involved establishing a student film festival of all the funded institutions. Part of this component, or as a separate component, is providing students the opportunity to work with other institutions on joint projects. This could be a useful exercise

in networking, but it also stimulates working relationships with people outside one's institution and region.

4.5 Development of an Ongoing Performance Measurement System

Personnel from both NATCP and NTPFVS agree that a performance measurement system should be established to quantify the performance of the institutions regarding issues of cultural diversity, pan-Canadian impact and contribution to the cultural development of Canada. Baseline data would help determine the extent to which institutions have been able to provide equitable access to students from diverse regions and cultural groups, and whether their graduates have contributed to the cultural sector in Canada.

The NTPFVS is currently undergoing a consultation process to develop a results-based management and accountability framework, which includes defining the performance measures, and it will have a market survey of school's alumni to provide qualitative and quantitative review of the schools. The Department of Canadian Heritage's Arts Policy Branch has been requesting graduate statistics from the institutions. NATC Program personnel find that the institutions interpret what is expected of them differently. This year the Arts Policy Branch has developed a spreadsheet to begin a centralized data source on graduates of the funded institutions. The schools will be required to track the following for each year:

- total number of graduates;
- number and percentage of graduates working full time or regular work;
- number and percentage of graduates working freelance;
- number and percentage of graduates working in the field;
- number and percentage of graduates working outside area of study;
- number and percentage of graduates total working overall; and
- number and percentage of graduates pursuing further studies.

Arts and film/video institutions that have been tracking this information demonstrate that graduates from their institutions are successful in their fields. For example,

94 per cent graduates from the École nationale de cirque are working in their field; 100 per cent of graduates from Les Ateliers de danse moderne de Montréal are working in dance; and 73 per cent of graduates from the National Academy Orchestra are working in their field. The Canadian Film Centre has also been collecting data on their students and graduates, specifically data on gender distribution, regional breakdown, languages, Aboriginal representation and visible minority representation. The institution also collects information to indicate alumni feature film, short film and television production statistics from 1989 by Canadian and international regions. The institution also collects biographical and anecdotal information on graduates who have succeeded in the film and television industries.

As mentioned previously in the report, the NTPFVS personnel and funded institutions have already discussed the necessity of tracking graduates to see if they are working professionally in their fields, which would be used as a performance measure. The attendees agreed that success would be measured by seeing if the following is maintained or increased:

- percentage of graduates employed professionally in their field (includes performing, showcasing, leadership etc.);
- annual income of graduates working professionally in their field compared to the average income in their field; and
- number of graduates with an international career based in Canada.

In response to discussions surrounding the need for, or intent to, track graduates as a performance measure, the schools expressed raised a number of logistical issues that may need to be addressed in order to develop and maintain effective and appropriate measures including:

- Some schools provide training, which lead their alumni to other schools; the training among the institutions differs significantly. Therefore, a short program in one school can be enough encouragement for the student to decide to invest more time into their pre-professional education, which often leads the student to enrol in a more extensive program elsewhere. A student can also decide to specialize in a related field that may be the focus of another school.
- Some schools provide short-term courses rather than two to four-year programs and this needs to be considered; The program evaluator needs to keep in mind that a short

term program will have a different impact than a long-term program and that they cannot be compared directly.

- ❑ The length of time alumni would be required for tracking in order to evaluate success (projected five years); Due to the nature of the profession in the arts and film and video, a graduate is highly likely to work from one project to another that can lead the alumni to travel to other centres or other countries. This would make tracking much more complex for the institutions.
- ❑ The relevance of income as a performance measure considering service vs. indigenous production; many artists are self-employed. In film and video it is common to work from project to project. Many of the students and graduates explained that the income for the initial projects might be very low, especially in projects where the graduate is able to work on their own production. According to respondents, this is not a good measure of success because in professional terms it would be considered a success to have your own production launched even if it produced very little money. This is similar for dance, music and theatre.
- ❑ Credits and awards of alumni are a more relevant measure and may not link directly to income levels; this point is related to the one above. Graduates may have had the opportunity to work on their own work that gained national or international recognition and still earn very little income from the project.
- ❑ The unions and producers associations have set scale rates.

4.6 Equitable Access for Students

One of the evaluation objectives was to determine whether there is equitable access for students by region, language and disciplines to the funded national training institutions and if it is not present, the evaluation sought to understand the rationale and implications for variations identified.

The primary issue addressing equitable access for students' concerns outreach and recruitment, specifically the institutions' ability to track students from diverse regional, linguistic and cultural backgrounds. Most of the arts and film and video institutions are located in major urban centres. Expert informants explained the importance of situating the institutions in an active community of the arts and film and video industry. Prime location heightens students' exposure to the professional cultural sector and film and television industry. Arts students attend and participate in other performances and film and television students are in closer contact with companies within the film and television industry.

Specifically, respondents mention the importance of continuing to develop strong arts and film and television communities in Montreal, Toronto and Vancouver. However, other centres have become known for their expertise primarily from the institution's influence and reputation in that region. For example, there is an active dance community in Winnipeg due to the established dance schools in the city and Banff is known as a vital location for the film industry.

Respondents expressed appreciation with the institutions being situated in ideal locations for networking and exposure to the cultural field. Respondents also expressed satisfaction with the range of specialties offered by the different institutions since each school has established their areas of expertise, and satisfaction with the possibility of taking courses from the students' region without having to relocate or leave a career¹⁰.

There was a general perception that cultural and regional diversity was not represented in all of the institutions. The program personnel of the arts funded institutions were concerned that some of the institutions' student body do not adequately represent Canadian cultural and regional diversity. Film and video respondents were concerned that francophone students in areas outside of Quebec were not attending the Montreal film and video institution. Both NATCP and NTPFVS recognize that there currently is insufficient baseline data to determine if the perception is accurate. The general perception, however, is that institutions need to broaden their recruitment efforts.

There were several suggestions on how to improve recruitment while keeping costs down. A recurring suggestion was the combining of auditions with other institutions. Institutions across Canada could offer studio space at their facilities in return for the use of others' studios in other regions. Institutions would benefit from sharing costs, and students would benefit from having the opportunity to become acquainted with the various schools and perhaps of auditioning for several schools in one visit. On the other hand, film/video program personnel felt that the film and video institutions were able to attract student from diverse regions within Canada to a great extent. Institut national de l'image et du son (INIS) is currently working with other institutions to develop a francophone programs.

One of the main difficulties with this issue is the lack of data on the students' backgrounds in terms of regionalism, language and ethnicity. The arts respondents noted that people from non-European backgrounds tend to be less interested in the more traditional art forms of ballet and orchestra. Less traditional schools, such as those that support modern dance, mentioned a decrease in visible minorities over the last few years. And theatre and arts institutions specializing in aboriginal cultural expression are predominately catered to

¹⁰ This applies to some of the film and video institutions that offer virtual courses.

students of aboriginal descent. However, the issue of training francophone aboriginal students remains a problem. Modern dance schools have more diversity than ballet institutions and the ballet discipline in general, but they too suggest that they should increase their efforts in attracting students from other backgrounds. Some schools have suggested incorporating other art forms, either dance or music, into their repertoire and choreography. However, it was noted this could be interpreted as tokenism since such a move does not suggest studying other art forms from East Asia and Africa for example, but instead it suggests simply incorporating superficial, even stereo typical, elements from these cultural art forms. Respondents suggested that while this approach may further intrigue the non-Western students, it could annoy the students of East Asian or African cultural heritage and therefore it would not necessarily advance the objective of recruiting students from diverse backgrounds. Film and video respondents were mixed in their response on this issue as well. For them it was a matter of not having tracked this sort of data and not having been aware of their students' ethnicity.

Although institutions may not be able to hold the auditions as a means to further encourage more participation of potential students from diverse regions in Canada, respondents from interviews and focus groups believed that the reputation of the schools still reaches a wide audience. All respondents agreed that the Internet has been a wonderful promotion and information tool for potential students who are inquiring about training in these institutions. The Internet also allowed the students to contact the schools and pose questions without having to pay for a phone call. The fact that many of the focus group attendees were from rural and more remote areas of Canada indicates that these institutions were able to reach this target market. Among the focus group attendees were students from Yukon who moved to Toronto to attend one of the funded institution. In fact, only half of the focus group attendees were from major urban areas. The students and graduates felt that students who seriously wanted to pursue a career in the arts were willing to move to the urban centres. However, most of the students also felt that they were not exposed to the arts until much later than students who would have lived in urban centres.

The institutions aim to be most effective for their students' professional development. For some of the film/video institutions this meant developing a regional approach in that they have developed courses that are designed to train film makers right in

their own region thereby allowing students to continue working full-time and not having to move across the country for short-term training.

The general perception of all respondents is that the institutions are developing programs to meet the demand of the market. In addition to the courses for entry-level students, some institutions have or are in the process of developing professional development courses geared towards individuals in mid-career. Focus group attendees from the institutions, some of who have already produced a feature film, have significant experience in the field, spoke favourably of the new program. The film/video professional development courses are mostly virtual and use teleconferencing, the Internet and a couple of in-person workshops as part of the program. The arts students also expressed interest in professional development courses for their sector.

4.7 Complementary, Duplication and Overlap with other Government policies and programs

The final program design and delivery issue was to determine what manner and to what extent do these two programs complement, duplicate, overlap or work at cross-purposes with other federal government/Canadian Heritage policies and programs. Both the NATCP and the NTPFVS were designed to fill a specific need. The extent to which these needs continue to be seen as unique and complementary to other alternative or similar programs provides additional evidence for both the ongoing need for and success of the programs.

The Canada Council for the Arts no longer supports training institutions, but it does support the professional development of individual artists, including emerging young artists in dance, music, theatre and new media among other arts programs. As well, the Dance Grant Programs awards grants for the creation, production and dissemination of works of dance. The operating activities of professional organizations, artists' travel and professional development, tours and festivals are also funded, as are a host of related events and initiatives. Media Arts Grant Programs provides creation, production and dissemination support to artists, organizations, groups and independent collectives in film, video, new media and audio, as well as providing support for festivals, travel, operating activities and equipment acquisition. The

Music Grant Programs provides support for the development of individuals, groups, small ensembles, orchestras and other professionals in the Canadian music community. In addition to tours, concerts, recordings and festivals, the Music Section funds a host of related activities such as residencies and the commissioning of Canadian compositions. And the Theatre Grant Programs provide creation, production, and dissemination and play translation assistance to professional Canadian theatre artists and organizations. The Theatre Section also contributes to operating costs and touring costs in Canada and abroad, as well as to special initiatives for the promotion of co-productions and artistic collaborations at the national and international levels.

Other programs administered by Telefilm Canada include the Canada Feature Film Fund which provides investments in the production and marketing of feature films for the theatrical market; the Equity Investment Program of the Canadian Television Fund which encourages the production of Canadian television programming; the Canada New Media Fund which supports the creation of new media content for the Internet; as well as other complementary programs which support Canadian festivals, award shows, the Canadian participation at international events and festivals, versioning, alternative distribution networks, etc.

The Department of Canadian Heritage contributes funding to the Canadian Television Fund, a private-public partnership, which is administered by Telefilm Canada and the private sector. The Government's funding was recently renewed until March 2003. The Department also funds the Canadian Independent Film and Video Fund, which supports the development of the non-theatrical industry. The Department's Canadian Audio-Visual Certification Office (CAVCO) administers the Canadian Film or Video Production Tax Credit designed to encourage Canadian programming and to develop an active domestic production sector by providing a fully refundable tax credit for eligible films and videos produced and owned by qualified taxable Canadian corporations. The Business Development Bank of Canada administers the Cultural Industries Development Fund, an initiative of the Department of Canadian Heritage. It provides financial services, such as term loans, to entrepreneurs working in book and magazine publishing, sound recording, film and video production and multimedia.

In film and television, there is a complementary program by CFTPA, specifically the National Mentorship Program. The program is a joint participation between CFTPA and APFTQ. It plays an instrumental role in providing on-the-job training for skilled professionals in the film and television production sector. The CFTPA has maintained and strengthened its partnership with Human Resources Development Canada and the Department of Foreign Affairs and International Trade. Joint programs offer technical training to Canadians in the production sector. These programs are achieving high levels of growth and produce a significant economic spin-off for the Canadian economy as a whole. This is a complementary relationship with the NTPFVS because the funded institutions in film and television do not focus on technical training.

Focus group respondents, who are both students and graduates from the funded institutes, did not feel that there were enough federal sponsored programs to support professional development. Most complained that to be eligible for many of these programs one had to have already acquired a significant amount of experience that most of these students lacked. Students and recent graduates felt that there needs to be more resources to help artists in the transition period between completing training and being integrated into the field. For many of these artists it is not as simple as to apply to entry-level jobs. Many of the artists work either freelance, try to enter an existing performance art company, or attempt to begin one on their own (with other people in the same situation). These respondents suggest having more funding for first time special projects.

Program personnel of some of the funded institutions have suggested that they may be adding either an entire year to their program geared for professional development or adding a shorter program that would address areas of professional development. These respondents note that there is a need for professional programming for recent graduates in this sector, especially those who are entering the self-employment market. They stressed the difficulty of this transition for people in the arts and film/video disciplines.



5 COST-EFFECTIVENESS & ALTERNATIVES

The last two issues encompass the category of Cost-Effectiveness and Alternatives. This particular component of the overall evaluation process explores the overall cost-effectiveness of the Programs and the appropriateness of current funding levels and alternatives.

5.1 NATCP and NTFVS as Cost-Effective Components of the Department's and Telefilm Efforts

The focus of this component of the report aims to determine three issues including: whether Program results, such as producing high-calibre professionals in the arts and film/television sectors, are being achieved at a reasonable cost; whether there are other, more cost-effective ways of achieving the same results, and if so, what are they; and whether the NATCP and the NTPFVS can compare over time and to other similar arts and film/video training institution funding programs (provincial/municipal/ international).

All of the National Arts Training Institutions experienced increases of federal government funding from 1997 and 2001. This was not the case for film and video training institutions. Three of the film and video funded institutions experienced reductions, one of which was reduced by almost half from 1997/98 to 1998/99. The National Arts Training Contribution Program also tracks the percentage of the NATCP funding of the institutions' overall funding. This information was not available for the film and video component.

All of the institutions raise revenues from sources other than the federal government, specifically provincial governments, the private sector (including industry sources in the case of film and television training institutions), trainee fees and other self-generated revenues. Although the institutions have managed to raise other revenue, none of this revenue can replace the federal government support, which provides funds for the core operation of the institutions. Most of the institutions would either discontinue or would reduce in size in the event of a hypothetical situation of complete withdrawal of federal government support.

The NATCP and NTPFVS are the only federal-level programs available in Canada for pre-professional training institutions. The programs have been available since 1997. Currently they are providing core funding support to 18 arts institutions in dance, theatre, opera, humour and the circus arts and four film/video institutions. The NATCP is administered through the central office of Department of Canadian Heritage and the NTPFVS is administered and delivered through the regional offices of Telefilm Canada. The NATCP has moved to a three-year multi-contribution cycle, rotating between three major art forms: dance, theatre and music. Music and dance have already undergone the three-year assessment and an assessment of theatre will proceed in the year 2002. Telefilm Canada administers the contribution agreements to the film and video institutions annually. Each regional office assesses the application for its region: Vancouver is responsible for Western provinces, Ontario is responsible for Ontario and Quebec is responsible for Quebec. Currently, there are no agreements with the Maritime Provinces, however, it is anticipated that this will change in the near future.¹¹

The national arts training institutions were pleased with the delivery of the NATCP. They felt that the Department of Canadian Heritage, specifically the Arts Policy Branch program personnel, always addressed their concerns. Respondents compared the delivery of NATCP with the funding program that used to be delivered by the Canada Council for the Arts. The perception was that the Canada Council for the Arts was more cost-effective because it ran its program on lower overhead, however, the Department of Canadian Heritage is perceived to be more effective because it provides more “hands-on approach”. The program personnel of NATCP pointed out the assessment reports are an asset to the institutions because

essentially they are receiving expert consultation at no cost to them. Generally, the assessment report outlines the strengths and weaknesses of the institutions and provides areas of improvement that would help strengthen the institution's position for future funding. As mentioned previously in the report, some institution personnel spoke highly of the assessment process saying that it is "brilliant and an incredibly effective tool," while others were more critical saying that the money could be better utilized by the institutions themselves.

Most of the film and video respondents believe that using Telefilm Canada to administer the NTPFVS is an efficient delivery model because Telefilm has a pan-Canadian vision and cultural intelligence within the organization. Practically speaking, Telefilm is a national organization that has regional offices and, therefore, it has a national mandate with regional awareness and representation. In general, respondents felt that multi-year agreements would be more efficient because these schools have too many funding applications to fill already, many of which are for Telefilm's other funding sources such as the special project fund.

The overall results of this review process indicate that there is no alternative sources of funding that can realistically be expected to replace federal support if it is eroded or withdrawn.

¹¹ According to the Minutes of Telefilm Canada and Film and Video National Training School Program, June 12, 2001.

NATIONAL ARTS TRAINING CONTRIBUTION PROGRAM/LE PROGRAMME NATIONAL DE FORMATION DANS LE SECTEUR DES ARTS

Institutions supported by the Program/ Institutions appuyées par le Programme	1997-1998 \$	1998-1999 \$	1999-2000 \$	2000-2001 \$	2001-2002 \$	2002-2003 \$	2003-2004 \$
École Nationale de théâtre du Canada	2 980 000	2 980 000	2 980 000	3 000 000	3 050 000	3 050 000	
National Ballet School	3 247 000	3 247 000	3 788 167*	3 250 000	3 300 000		
École nationale de cirque	250 000	250 000	250 000	250 000	250 000		
National Youth Orchestra	180 000	180 000	250 000	250 000	500 000	500 000	500 000
Royal Winnipeg Ballet School	200 000	200 000	200 000	400 000	500 000		
Dancer Transition Resource Centre	250 000	250 000	350 000**	275 000	275 000		
Atelier de danse moderne de Montréal	30 000	30 000	35 000	35 000	50 000		
School of Contemporary Dancers	38 000	38 000	40 000	80 000	85 000		
The School of Toronto Dance Theatre	34 000	34 000	35 000	60 000	90 000		
The Royal Conservatory of Music		660 000	1 007 000	1 010 000	1 250 000	1 250 000	1 250 000
Canadian Opera Company Ensemble Studio		55 000	150 000	175 000	200 000		
The Banff Centre for the Arts			1 000 000	1 000 000	1 000 000		
National Academy Orchestra			250 000	300 000	300 000		
L'Opéra de Montréal			40 000	50 000	50 000		
Centre for Indigenous Theatre			50 000	100 000	125 000		
École Supérieure de danse du Québec				100 000	100 000		
The School of Dance, Modern Program				20 000	25 000		
École nationale de l'humour					100 000		
Total	7 209 000	7 924 000	10 425 167	10 355 000	11 250 000	4 800 000	1 750 000

* Original contribution of \$3,247,000 + amendment of \$541,167 ** Original contribution of \$250,000 + amendment of \$100,000

Telefilm Canada's support for film and video training institutions including modifications on previous commitments

	1997-1998	1998-1999	1999-2000	2000-2001	2001-2002*
Canadian Film Centre	627 500	342 500	841 500	757 350	765 000
National Screen Institute	275 000	260 000	380 000	438 000	575 000
Canadian Screen Training Centre	50 000	100 000	192 500	202 500	200 000
Institut national de l'image et du son	500 000	485 000	1 336 500	886 500	865 000
Banff Centre				85 000	
	1 452 500	1 187 500	2 745 500	2 369 350	2 405 000

* Unaudited data as of November 29, 2001

5.2 **Appropriateness of Current Funding Levels and Alternatives**

The second issue in this section of the evaluation process pertains to the appropriateness of funding levels for both the NATCP and the NTPFVS, and to the determination of whether there are alternatives that may be more appropriate or more cost-effective.

a) ***Appropriateness of Funding Levels***

In general, institutions appreciate federal government support. Some of the smaller arts institutions did not understand why the larger institutions of the same discipline received proportionally significantly more funding. These smaller institutions suggested that the calibre of their institutions would improve with additional funding.

National Arts Training institutions also suggested not restricting the operational costs and encouraged more leeway for institutions to designate the funding themselves. The primary concern for the smaller institutions was to improve the quality of the facilities and equipment. The assessment reports mentioned the poor condition of most of the smaller arts institutions. The institutions were described as being “run down”, and problematic in terms of heat and other basic provisions for the students. Music institutions were concerned with the proper maintenance of their instruments since their facilities do not allow proper regulation of heat and humidity. Theatre and dance schools are currently relying on outdated sound systems. The problem of equipment, such as the lack of proper stage lighting, is particularly evident in the theatre institutions. There is a general concern that arts institutions are falling behind industry standards. The overall objective is to have the institutions set the industry standard, not the other way around.

Film and video institutions do not face these problems to the same extent because they tend to receive sponsorship from the private industry to cover equipment in the form of donations, services and/or in-kind contributions. However, informants representing the institutions mentioned the high costs of maintaining top quality equipment and high cost of

production. These institutions are still considerably reliant on federal funding. However, it should be noted that most film and video institutions are increasing their private sector support from corporations, industry sources, foundations and individuals as their networking strengthens.

b) ***Alternatives***

Respondents provided suggestions on how the programming of the funded institutions could be improved to better meet their demands:

- ❑ ***Professional development courses*** – Many of the institutions suggested developing shorter programs to enable individuals already working in the field to take a shorter break for their studies and limit breaking the flow of their business. Some of the programs are more accommodating since they do not require a residency period; the student takes a virtual course conducted by telephone and Internet. Focus group respondents from arts and film/video agreed saying they would like to see more short term courses available to more experienced artists. The most common request was for courses on professional development: how to develop a business plan, information on contracts, getting new business etc. When speaking of professional development courses, Arts students also mentioned a need for courses that specialize on how to audition for companies or a performance. Other focus group attendees felt this was redundant since many of the institutions already hold such courses. This indicates that not all institutions are encompassing these elements.
- ❑ ***Provide support for first production*** – Respondents of all disciplines suggested that funding should be designated to helping students either initiate their own project (or group project) as either a play, a movie, or an opera etc. or even a company (like a theatre troop, or dance company). Students say this is the hardest step to take in their profession since most cannot get funding for a first project and do not have resources to fund it themselves. It would also be beneficial to support the travelling of these productions across Canada. If this is too expensive, students suggest having a competition to select a few, or combine a production between schools. Having the production travel would provide exposure to the schools encouraging both future students to consider attending these schools, or attracting sponsors who might be interested in supporting the schools. A similar idea was presented among film/video respondents who suggested having a collaborative film festival between all of the film and video schools. Another suggestion was to have students from the different schools work collaboratively on the films. Some of the informants from the funded schools made similar suggestions.
- ❑ ***Exchange with other countries*** – Respondents felt they would benefit from having more guest speakers from other countries, and in turn, provide guest speakers to other countries. This would be particularly valuable in dance, opera, and music since these three disciplines are more international in their focus than both film/video and theatre.

The latter two tend to build their audiences and work within a national scope. Focus group respondents also suggested having exchanges between students with other countries.

- ***Salary for students*** – One of the focus groups included students from a funded institution that provides a modest salary for their students to allow them to train instead of working part-time elsewhere. Students from other schools attending the focus groups were envious and suggested that this was an excellent idea. Most of the students of the training institution are required to work 50 hour-weeks at the schools. Most do not have the time to take part time jobs since their hours are too scattered. Students felt that the small salary provides students some independence. It also provides them a sense of respect and value of their work and their contribution to the discipline.

c) *New Media*

The evaluation determined in what manner and to what extent the programs have evolved to include new media such as CD-ROMs, CD-Is, multimedia productions, the information highway and virtual reality. Film and video respondents felt that it is essential to expand into this area since it is a growing industry. At the moment many institutions and students are using new media as a tool mostly for promotion and distribution. Respondents suggested new media can potentially be used for interactive TV and they felt that this potential outreach would provide further opportunity to embrace cultural diversity.

It is forecasted that New Media will be an important medium. Interactive television in particular will be used for new forms of revenue streams, such as transactional and e-commerce revenues.¹² Canadian producers are embracing these new systems of distribution but have also been actively pursuing adequate systems of rights protection so that rights can be utilized fairly on the web. This will prove to be a struggle for governments to determine their policy and legislative implications for issues such as copyright and privacy.

Another point to consider is the fact that the North American distribution industry will switch from an analog to a digital transmission standard by 2006 in the United States. This transition will most likely have to occur in the Canadian industry as well. The challenge for Canadian producers will be to develop a coherent market strategy and viable

¹² Canadian Film and Television Production Association. The Canadian Film and Television Production Profile 2001, p. 11.

economic models to help underwrite the increased cost of digital production and post-

There is an important role for the Federal Government in new media. The Government needs to ensure a presence of a strong body of high quality Canadian digital programming for the domestic and international market. Yet, the Government must find the balance between encouraging technological change and ensuring that rights holders are fairly compensated for their work. Although the Government is looking at new ways of stimulating the creation of Canada-made new media content and encouraging the creation of new applications for traditional film and television production, it has not provided any support in professional training in the new media sector. By supporting the initiative of new media production through funded institutions, many of these issues can be addressed within the industry with the support of the Government.

Respondents felt there would be difficulty when it came to allocating funding; specifically, respondents fear that film and video funding would be transferred to new media.

6 CONCLUSIONS AND RECOMMENDATIONS

The overall positive nature of the findings gleaned through the evaluation process provides ample support for the continuance of both the NATCP and NTPFVS. The data, while largely anecdotal in nature, offers evidence of the ongoing relevance and contribution both Programs provide in supporting the objectives of the federal government in general, and the strategic, cultural objectives of the Department of Canadian Heritage in particular. Information derived from multiple lines of evidence highlight some of the inherent linkages between the funding efforts of the NATCP and NTPFVS and the development and support of Canada's identity and cultural sovereignty. This is seen as particularly valid

in reference to the extent to which these Programs support and promote the culture and identity of Canada's Aboriginal community. One particular area identified in need of further enhancement, however, was the "pan-Canadian" impact of the Programs. It was difficult, within the context of the current evaluation, to directly discern the extent to which NATCP and NTPFVS funded institutions reflect and promote our pan-Canadian identity given the lack of baseline data available that clearly identifies the pan-Canadian nature of the students participating in funded training programs. Anecdotal evidence provided by the funded institutions indicates that efforts are being made to reflect pan-Canadianism, however, more comprehensive information is required in the future to further substantiate and promote the actual and potential pan-Canadian impact of these Programs.

While a variety of additional and alternative sources of funding exist through other federal bodies, such as the Canada Council, and more private endeavours such as funding foundations, donations, and corporate sponsorship, the NATCP and NTPFVS reflect a funding "niche" in their targeted efforts to support pre-professional training for the performing arts and film and video sector. The identified need and continued demand for such training was adequately demonstrated in the evaluation. The ongoing demand for pre-professional training that is made available through the training institutions funded by the NATCP and NTPFVS was identified using a number of lines of evidence, highlighted most clearly by the lack of perceived alternatives outside of these institutions. While colleges and universities fulfilled some of the needs and demands of the arts and film/video training arena, these vehicles are now seen as less able to effectively respond to the growing and changing nature of the arts and film/video. National training institutions such as those funded by the NATCP and NTPFVS are regarded as better able to quickly adapt to the emerging needs and demands of both the arts and film/video world, but the demand of film/video industry in particular, by such measures as hiring recent professionals in the field. These national training programs are also seen as being better able to provide students with the opportunity to establish vital networks within the arts and film/video industry; networks that may not necessarily be available to them through more traditional training at local colleges and universities. These networks are considered critical to their successful transition into the arts and film/video industry in Canada and abroad.

One of the emerging demands identified in both the literature and other elements of the evaluation was the growing need and call for skills and talent in the area of "new media" both within the

world of arts and film/video. While new media is currently a smaller, or non-existent, component, of the training available within the national training institutions funded by the NATCP and NTPFVS, representatives of the institutions identified an interest and willingness to further explore this realm in an effort to better prepare their students for the changing landscape in the arts and film and video in particular. Similar support for the potential of national training institutions to provide initial and ongoing pre-professional training in the area of new media was supported by current students and members already immersed in the art and film/video industries. Once again, these training institutions are viewed as the only venue likely to be able to adequately adapt to the constantly changing and developing world of new media in the arts and film/video industry.

In addition to exploring the ongoing relevance of the Programs, the overall success of the NATCP and NTPFVS was also assessed. Clear determination of the actual and potential success of the Programs was hindered somewhat, by the limited nature of “hard” data available on which to provide more than anecdotal evidence. For example, the potential contribution of the Programs to Canadians is difficult to extrapolate. Evidence gathered through secondary data indicates that employment opportunities in the cultural field are growing. The extent to which students and graduates of the funded institutions are reflected in this growing labour market or helping to create a growing labour market, by establishing their own companies, is difficult to fully discern on the basis of the evidence available to date. Similarly, the role that students and graduates have played, or are likely to play, in the growing economic contribution of the film/video industry in largely urban Canadian centres is also impossible to report at this stage.

However, initial data stemming from developing graduate tracking databases from some of the funded institutions indicates that the results are promising. Developing a full appreciation for the success of these Programs is, therefore, likely to be further enhanced through the development, monitoring and reporting of information stemming from ongoing performance measures, such as graduate tracking databases. One of the key successes to report at this stage is that both Programs have already identified this need and are working with the institutions to develop feasible performance measurement systems that will enable the Programs to speak more formally to their successes in the future.

Despite the lack of data currently available to clearly identify the longer-term impact of the Programs, the results of the current evaluation indicate that the Programs have demonstrated a number of shorter-term and more immediate successes. Among the successes identified were overall levels of satisfaction among students of funded institutions relative to the nature and quality of the training received. According to students, the funded institutions provide the environment and support required to effectively prepare students of the arts and film/video for a professional future in Canada or abroad. Similarly, the funded institutions were satisfied with the operations and overall administration of the Programs. In the context of the current evaluation, however, the evaluators believe that further exploration is needed to more fully assess the nature and extent of the coordination mechanisms utilized in the overall regional administration and management of the NTPFVS. It was difficult to discern, for example, the extent to which the application and review processes are similar or varied from one region to another and to identify the ongoing mechanisms utilized to share information between the regions and headquarters. Further identification of the processes in place will help to better highlight the intricacies involved in the effective implementation of a national program with a regional management and administration component.

In terms of cost-effectiveness and alternatives, the nature of the results indicate that the Programs are viewed as cost-effective vehicles for the provision of national pre-professional training in the arts and film/video. While alternative programs exist, none are deemed to provide the same kind of support for the purposes for which these Programs have been designed. Potential alternatives to the current design and delivery of the Programs focused largely on offering additional support for such needs as professional development courses, first productions and exchanges with other countries. These suggestions were offered, largely, as additional areas for investment rather than alternatives.

6.1 Recommendations

Provided below are some of the key recommendations stemming from the evaluation of the NATCP and NTPFVS.

a) **Recommendations for NATCP and NTPFVS**

- ❑ ***Development of an Ongoing Performance Measurement System.*** To the credit of both Programs, efforts are already underway to identify the components of a comprehensive performance measure system. Both the NATCP and the NTPFVS have demonstrated largely anecdotal successes that could be further supported and enhanced through the development of more comprehensive measures of their successes. It is recommended that developing performance measurement systems include: 1) sufficient baseline data that will enable the Programs and the funded institutions to better determine whether they “promote equitable access for students” and “diversity, both in terms culture and region, in their student population”; 2) more adequately define and establish parameters and measures of success for such elements as “benefits to Canadians” and “high-calibre training” and “graduate *success* in the field”; 3) establish monitoring and tracking systems that will enable the Programs to talk more formally about their longer-term impacts such as pan-Canadian impact, employment in related fields, and graduate successes in the world of arts and film/video (i.e., awards, invitations to showcase national and internationally); and 4) identify the nature and extent to which existing data and data gathering instruments, such as evaluation forms, currently being utilized by funded institutions could be adapted or used in their current format to contribute to the overall evaluation of the Programs.
- ❑ ***Professional Development component.*** Arts and film/video institutions could develop an extended program to be an addition to their current program that would be geared for professional development. There were two types of professional development outlooks. The first type was to develop a program that would deal with the business end of the discipline only. This program would cover issues concerning contract negotiation, business plans etc. The second type involved honing skills and techniques of professionals currently working in the field. Film and video respondents participating in professional development programs were very pleased with their course.
- ❑ ***New Media.*** New Media has become an important medium. For one, interactive television will be used for new forms of revenue streams and North America is moving from an analog to a digital transmission standard over the next couple of years. It will be a challenge for Canadian producers to develop a coherent market strategy and viable economic models to help underwrite the increased cost of digital production and post-production. The federally-supported new media programs can facilitate in these transitions. By encouraging Canada-made new media content and encouraging the creation of new applications for traditions film and television production, Canada will help decrease the potential influx of American new media products in the future.

b) **Recommendations for NATCP**

- ❑ ***Joint auditions for funded institutions.*** Most of the funded institutions for the arts identified the problem of not being able to accommodate auditions across Canada due to lack of funding for this process. Combining auditions for several schools may cut costs for all schools involved. For

example, cost of renting space can be greatly reduced if institutions of other regions provide studio space in their facilities for the audition process.

- ❑ ***Trimming down the assessment process.*** It would be more cost-effective to tone down the assessment component for established institutions. A thorough assessment process is still vital for new applicants and the smaller institutions that want to increase their funding.
- ❑ ***Changing the deadline.*** A consultation process could be organized to establish a deadline that would better suit the institutions and the Department.
- ❑ ***Encourage peer communication of institutions of the same discipline.*** Peer consultation, exchange, network and communication have decreased from when the Canada Council for the Arts funded pre-professional training.
- ❑ ***Encourage collaboration of institutions.*** Institutions can encourage collaboration of some of the courses with other institutions. Workshops with specialists can benefit students from various disciplines. Collaborative workshops and courses can also be designed for professional development.
- ❑ ***Fund special projects.*** The option of funding special projects for senior students or recent graduates could fill the gap of finding funding for first time productions. Most federal funding requires more experience than recent students can provide. The institutions can supervise special projects as part of an extended professional training course.

c) Recommendation for NTPFVS

- ❑ ***Centralizing the assessment of application process.*** A centralized assessment process would improve consistency of rating the criteria, would be more cost-effective since they could be handled by a smaller group of people on a rotational basis. The rotation could also ensure that there is no regional bias in terms of supporting one institution over another. It would be more effective with new applications.
- ❑ ***Incorporating a process for the assessment of institutions.*** An assessment of the institutions by experts in the film and television industry could provide overall feedback to the NTPFVS, and to the institutions specifically. An assessment would identify gaps in the training. The institutions would benefit by having their area of expertise better defined and provide direction for the future direction for all of the institutions. It would also help encourage more exchanges between institutions.
- ❑ ***Move to multi-year funding agreements.*** The current institutions have demonstrated stability and sustainability. It would be more cost-effective to establish multi-year funding agreements to cut down on the application and evaluation process.

d) Recommendations for Subsequent Evaluations, Reviews and Consultations

- ❑ ***Conduct Separate Formal Evaluations of the NATCP and the NTFVS.*** The current evaluation was hindered, somewhat, by attempting to conduct parallel evaluations of the two, somewhat distinct, funded Programs. Given the variation, particularly in terms of the overall management and administration of the two Programs, it is recommended that future program evaluations be conducted simultaneously, but separately with distinct terms of reference and tailored evaluation processes. Both Programs would benefit from a single-focused evaluation with later comparisons made between Programs once the individual program evaluation reports have been written.
- ❑ ***Review of the Regional Administration of the NTPFVS.*** It was challenging in the context of the current evaluation to adequately identify the nature and range of administrative processes being utilized across the regions with respect to the operational management and implementation of the regional components of the NTPFVS. It was similarly difficult to fully appreciate the nature of the coordination mechanisms that exist and are being utilized within the Program, particularly between the regions and between the regions and headquarters. For example, the Banff meeting clearly indicates that there are efforts being made to coordinate regional activities. The extent to which this exercise is one of a number of ongoing activities and the relative impact of these activities needs to be better captured and reflected in subsequent Program reviews.
- ❑ ***Feasibility Study for the Development of Uniform Performance Measures and Tracking Systems.*** As indicated earlier, efforts are already underway within both Programs to develop performance measurement systems. It would be useful, at this stage, to explore the overall feasibility of establishing uniform impact measurement systems such as graduate tracking databases. Issues

surrounding the ability of institutions of varying size and resources with different training programs (i.e., short-term workshops versus 2 to 3 full-time training programs) to establish and maintain required graduate data needs to be further assessed prior to the full development and implementation of such systems as graduate tracking systems.

*Department of Canadian Heritage Response to the Evaluation Report of the
National Arts Training Contribution Program (NATCP)
and the
National Training Program in the Film and Video Sector (NTPFVS)
prepared by EKOS Research Associates, Inc.*

Background

- In the Fall 2001, the Department of Canadian Heritage engaged EKOS to conduct an independent evaluation of the National Arts Training Contribution Program (NATCP) and of the National Training Program in the Film and Video Sector (NTPFVS).
- The purpose of the evaluation was to assess the Programs' continued relevance, success and cost-effectiveness based upon key informant interviews with program personnel, funded institutions and experts in the arts and film/video sector. Focus groups with students and graduates from funded institutions were conducted, and a review of the literature and program documentation of both the NATCP and NTPFVS was carried out.
- NATCP and NTPFVS were created in 1997 to ensure sustainable support for training initiatives in the arts and film/video sectors. The NATCP and the NTPFVS support non-profit, incorporated Canadian institutions which specialize in preparing talented Canadians for professional careers in the arts, film and television at national and international levels. The NATCP is administered directly by the headquarters of the Department of Canadian Heritage. The NTPFVS is a program of Telefilm Canada which fulfills the objectives of the Department. It is administered through Telefilm Canada's regional offices. In 2001-2002, the budget of the NATCP was \$10.7 million and the NTPFVS, \$2.8 million.
- In January 2002, Ekos completed its evaluation of the NATCP and NTPFVS, the first to be conducted since the creation of the two programs. The resulting study confirmed the Programs' relevance both in supporting government objectives and in meeting the need and demand for funding programs which support organizations/institutions that provide training in preparation for artistic and film/video careers. The evaluation focused as well on the success of the supported organizations in promoting excellence in artists and providing Canadians with more opportunities to prepare to create and perform at the highest levels. The evaluation found that all evidence points to the Programs as efficient and cost-effective delivery models. The study also concluded that:

- 1) a full understanding of the success of these Programs is likely to be enhanced through the development, monitoring and reporting of information stemming from ongoing performance measures;
- 2) there is a growing need and call for skills and talent in the area of new media, both within the arts and film/video sectors, and that training institutions funded by the NATCP and NTPFVS could potentially provide training in this area;

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- 3) there is a need within both the arts and film/video sector for professional development courses for professionals who are currently working in their respective fields;

Departmental Response:

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- The Department of Canadian Heritage is satisfied with the report presented by EKOS confirming the relevance, success and cost-effectiveness of the NATCP and the NTPFVS, and generally agrees with the recommendations brought forward by the firm.
 - The Department agrees that a performance measurement system is needed in order to better track the performance of the two programs over time and to assess to a fuller extent their contribution to the overall objectives of the Department of Canadian Heritage. A performance measurement system has been developed by the Department with Telefilm Canada and the funded institutions, as part of the Result-Based Management and Accountability Framework and Risk-Based Audit Framework for the two programs, which were approved in January 2002.
 - With respect to professional development, it was understood with the Canada Council for the Arts from the inception of the NATCP that this program would fund training up to the point where an artist was launched in a career and that the Canada Council for the Arts would fund professional development training for artists who are established in artistic careers. The NATCP therefore is not responsible for professional development. The Department and Telefilm Canada are aware that there is a need for support to professional development training in the film and television sector. The NTPFVS does allow for the funded institutions to offer such courses. The Department is confident that Telefilm Canada will address the issue appropriately.
 - The Department of Canadian Heritage recognizes the growing importance of the new media sector and has dedicated significant resources to monitor media convergence and to develop policies and programs for this sector. While the NTPFVS welcomes the use of new media tools by institutions in the context of providing training to students, training initiatives intended specifically for the new media sector are not eligible for support under the NTPFVS since this program was designed to assist in the training of talented Canadians in preparation for a national career in the film and television sector. The NATCP considers as eligible new media training to the extent that it relates to artistic practices and focuses on training people intending to work as artists using new media tools. New media training aimed at those who will work in the cultural industries, that is people who will make their work available to the public through broadcast, commercial broadband or commercial exhibition is more effectively supported through other initiatives of the Department.
 - For more details on the Departmental response to the specific recommendations, please see Annex A.

ANNEX A

Recommendations From the Ekos Report	Departmental Response
NATCP and NTPFVS	
<p>That both the NATCP and NTPFVS develop a performance measurement and monitoring system.</p>	<p>The Department has prepared a results-based management and accountability framework (RMAF) which includes appropriate results assessment and reporting activities. This framework has a clear statement of the resources that should be applied to objectives, activities, outputs, and key results to be achieved, as well as their links. It also includes an overview of the performance measurement strategy, including the costs and performance data (key indicators) to be tracked. The performance measurement indicators have been developed in consultation with Telefilm Canada and the institutions that receive funding from the NATCP or the NTPFVS.</p>
<p>That both the NATCP and NTPFVS support extended professional development training in addition to training in preparation for a career.</p>	<p>The NATCP funds training up to the point where an artist is launched in a career. The Canada Council for the Arts has programs in place to fund professional development training for artists who are already established in artistic careers. The NATCP therefore is not responsible for professional development.</p> <p>The Department and Telefilm Canada are aware that there is a need for support to professional development training in the film and television sector. The NTPFVS does allow for the funded institutions to offer such courses. The Department is confident that Telefilm Canada will address this issue appropriately.</p>

Recommendations From the Ekos Report	Departmental Response
That both the NATCP and NTPFVS extend funding for training for the new media sector.	The Department of Canadian Heritage recognizes the growing importance of the new media sector and has dedicated significant resources to monitor media convergence and to develop policies and programs for this sector. While the NTPFVS welcomes the use of new media tools by institutions in the context of providing training to students, training initiatives intended specifically for the new media sector are not eligible for support under the NTPFVS since this program was designed to assist in the training of talented Canadians in preparation for a national career in the <u>film</u> and <u>television</u> sector. The NATCP
	considers as eligible new media training to the extent that it relates to artistic practices and focuses on training people intending to work as artists using new media tools. New media training aimed at those who will work in the cultural industries, that is people who will make their work available to the public through broadcast, commercial broadband or commercial exhibition is more effectively supported through other initiatives of the Department.
Recommendations for NATCP	
Administrative adjustments, eg., simplifying the assessment process, and changing the application deadline.	The Department will review this issue in the coming year through consultations with funded institutions.
Encourage collaboration of institutions, eg. peer communication of institutions of the same discipline, and joint auditions for funded institutions.	The Department will continue to encourage collaboration between funded institutions in areas which those institutions deem to be appropriate.
Fund special projects for senior students and/or recent graduates for first time productions.	While the Department has proposed and received approval to have the authority to fund special projects, the Department believes, as indicated above, that responsibility for professional development of trained artists clearly rests with the Canada Council for the Arts as would possible funding for graduate projects.

Recommendations From the Ekos Report	Departmental Response
Recommendations for NTPFVS	
Centralizing the assessment of application process	The Department does not agree with this recommendation as this particular aspect of the administration of the NTPFVS was not fully examined during the evaluation. The Department is confident that Telefilm Canada has an appropriate structure in place to effectively assess applications. This Program entertains very few applications annually and presently funds work at five institutions. Consistency does not appear to be an issue.
Incorporating an expert's assessment process for institutions in the film/video sector	The Department does not agree with this recommendation. Such measure would increase the administration burden of the NTPFVS, which has a relatively small budget (\$2.8M) and few recipients which are dispersed across the country. The Department is confident that Telefilm Canada, which has played over the years a fundamental role in the implementation of federal policies and programs in support of the film and television sectors, has the proper expertise and knowledge to conduct a sound assessment of applicant institutions in a timely and efficient manner.
Move to multi-year funding agreements	Telefilm Canada has the ability to provide multi-year funding through the NTPFVS.