



Evaluation of the E-cinema Pilot Program

National Film Board of Canada

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Table of Contents

Program Profile	3
1.1 About the NFB	3
1.2 Program Description	4
1.3 Logic Model.....	8
Evaluation Framework.....	9
2.1 Evaluation Context	9
2.2 Methodology	9
2.3 Limitations	11
Program Environment.....	12
Relevance and Rationale	16
4.1 Program Need	16
4.2 Alignment with Federal Government Priorities, Roles and Responsibilities.....	17
4.3 Alignment with NFB's Strategic Outcome.....	20
Performance	23
5.1 Program Delivery and Monitoring.....	23
5.2 Performance Towards Expected Outcomes.....	26
5.3 Efficiency and Economy	34
Conclusion.....	37
Recommendations and Management Response	38
Annex A: Total Screenings, Films and Attendance	42
Annex B: Partner Surveys.....	52
Annex C: Audience Survey Compilations.....	56
Annex D: Sample Publicity Overview	58

Program Profile

1.1 About the NFB

The National Film Board is a federal agency within the Canadian Heritage portfolio. It was established in 1939 and is mandated to produce and distribute original and innovative audiovisual works that help shed light on the issues facing Canadians, raising awareness of Canadian values and viewpoints both across the country and around the world. Since its founding, the NFB has offered insight into Canada's richness and diversity, exploring contemporary social issues through point-of-view documentaries, auteur animation and, now, through works in digital media. In its operations, the NFB maintains support for emerging filmmakers, for members of diverse cultural and linguistic communities, for Aboriginal communities and for people with disabilities. This support engages these communities and individuals in the creation of audiovisual works and ensures that the audiovisual heritage of the NFB reflects Canada's diversity and illustrates its changing cultural and social realities. Underlying all the activities of the NFB is a commitment to create and to distribute content in both official languages.

Over the last three years, the NFB has transformed itself into a global leader within the world of digital media. It is embracing new technologies at the heart of its production activities and developing new modes of creation, formats and approaches to audiovisual storytelling. The NFB is also using digital distribution technologies to enhance its accessibility and audience engagement activities. It has received world recognition for pioneering new ways of making its unique heritage collection available through <NFB.ca>, an online Screening Room where audiences have immediate access to the NFB's works for free, on the platform of their choice. The NFB is also extending the range of this digital collection, developing an online educational screening room to engage with scholastic institutions, developing online distribution partnerships with major global players, and even pioneering a download-to-own option on <NFB.ca>.

The e-cinema program is also part of the NFB's digital transformation strategy. The initiative is another way in which the NFB is using digital technologies to serve Canadians, making the NFB collection available to those living in remote communities. It has been especially important in Acadia, where many people have traditionally not had access to quality French-language cinema.

1.2 Program Description

This sub-section provides a description of the e-cinema pilot program, including program objectives, partners and stakeholders, implementation background, as well as program resources.

Overview

E-cinema is a form of electronic cinema. This digital technology converts theatrical-quality films into digital files, which can then be delivered to projection sites via broadband networks and exhibited to audiences using digital projection systems. One of the main benefits of e-cinema is to avoid the costly shipment of films or complex projection equipment.

The NFB e-cinema pilot program is an experimental network of digital cinemas established across five official language minority communities (OLMCs) in New Brunswick. It provides New Brunswick francophones with access to a large collection of NFB films, screened in French, at locations not too far from their homes, and responds to a need within those communities for access to French-language, Canadian audiovisual works. The program was developed in 2006 and 2007, and was launched on January 17, 2008, for a three-year term. It was renewed for another three-year term in June 2010. Between 2007 and 2009, the program was supported by Canadian Heritage's Interdepartmental Partnership with the Official-Language Communities (IPOLC).

Since the launch of the pilot program in 2008, e-cinema at the NFB has grown. In September 2010, partners in Fredericton, New Brunswick, and in Baie-Ste-Marie, Nova Scotia, joined the network of venues established for the pilot program.¹ Below is a list of the community partners participating in the e-cinema pilot program.

Community Partners – E-cinema Pilot Program (2008-2010)

Community	Partner	Venue Size
Bouctouche	Société culturelle Kent-Sud	25 seats
Caraquet	Centre culturel de Caraquet	50-75 seats
Edmundston	Mgr W.J. Conway Public Library	50-75 seats
Fredericton	Centre communautaire Sainte-Anne	25 seats
Kedgwick	Société culturelle des Hauts-Plateaux	25 seats
Moncton	University of Moncton	325 seats

Outside of the pilot program, the NFB has established additional national and international e-cinema partnerships. Within Canada, partnerships exist in Montreal (Université de Montréal), in Quebec City (Musée de Bassin Brown and the Maison de la découverte), and on Fogo Island, Newfoundland (Shorefast Foundation). A partnership has also been

¹ In June 2010, the partnership with Bouctouche was not renewed. A new partnership in Fredericton, with the Fredericton Public Library, was established in September 2010. The equipment from Bouctouche was transferred to the Fredericton venue. Baie-Ste-Marie did not join the pilot program proper, only the network established by it. As such, this partnership is not considered in this evaluation.

developed in Ottawa, Ontario (Canada Aviation and Space Museum). International partnerships have also been established in Paris, France, at the Centre culturel canadien, and in Washington, D.C., at the Canadian Embassy.

New Partnerships (since 2010) – E-cinema Program

Community	Partner
Baie-Ste-Marie, Nova Scotia	Université Ste-Anne
Montreal	Université de Montréal, Faculty of Arts and Science
Quebec City	Centre d'interprétation du Bassin Brown
Quebec City	Maison de la découverte
Fogo Island, Newfoundland	Shorefast Foundation
Ottawa, Ontario	Canada Aviation and Space Museum
Paris	Centre culturel canadien
Washington	Canadian Embassy

Program Objectives

The e-cinema pilot program has five stated objectives:

1. To establish an experimental network through which community partners offer NFB programming free of charge.
2. To assess the needs of the partners in relation to the catalogue of NFB productions available through the pilot initiative.
3. To foster the dissemination of French-language works in minority French-speaking communities.
4. To foster the distribution of NFB films in Acadia.
5. To establish ongoing relationships with the partners, as well as the continued success of e-cinema in the communities in which it has been implemented.

Program Stakeholders

Community Partners

- Bouctouche (ended in June 2010): Société culturelle Kent-Sud, Galerie des artistes*
- Caraquet: Centre culturel de Caraquet
- Edmundston: Mgr. W.J. Conway Public Library
- Fredericton (replaced Bouctouche in September 2010): Centre communautaire Sainte-Anne, Bibliothèque Dre-Marguerite-Michaud*
- Kedgwick: Société culturelle des Hauts-Plateaux, Kedgwick Municipal Library*
- Moncton: University of Moncton

NFB stakeholders

E-cinema is administered at the NFB by Technical Resources, with the exception of the film programming, which is handled by Audience Development. The Assistant Commissioner was responsible for the creation of partnerships. The program has the following NFB stakeholders:

- Assistant Commissioner
- Director General, Accessibility and Digital Enterprises
- Director, Technical Resources and Innovation
- Director General, COO, CFO, CTO
- Head, Audience Development
- French Program and Regional Communications, Studio Acadie Moncton

Implementation

The e-cinema pilot program consists of two elements: the network of cinemas in New Brunswick and an operational infrastructure in Montreal, at the NFB headquarters.. The program itself is administered by various sectors of the NFB, as well as by community partners in New Brunswick. Each of the five e-cinema venues is housed and run by a partner, who operates it as a community movie theatre. Each venue has been equipped for the digital exhibition of films according to specifications established by the NFB. E-cinema programming is prepared in Montreal and transmitted to the venues prior to screenings.

The five venues deliver their programming seasonally, in fall and winter; each season offers twelve weeks of programming. Winter programming runs from January to March, and fall programming runs from September to November.² Each screening features two to three NFB films—one feature accompanied by shorts—and is offered to the community free of charge. These films are prepared for digital exhibition by staff in the Technical Resources department, who encode them in the digital format required for e-cinema and upload them to a digital vault, which serves as a virtual storage space for the films. Prior to exhibition, partners use a broadband connection to download the films, storing them on a digital server. This server also functions as a playback device that transmits the films to a digital projector or HDTV monitor for the actual screening. An outline of this process is offered in section 3.1.

The e-cinema venues and equipment may be used for non-NFB screenings, but the partners' agreement with the NFB stipulates that they are required to obtain public performance rights for any films shown and to provide the screenings to the community free of charge.

Program Resources

The total budget of the e-cinema pilot program from 2006 to 2010 was \$423,864. The implementation of the program was supported by IPOLC funding from 2007 to 2009. Additional costs were assumed by the NFB. The complete funding history and details are presented in the following tables:

² 2008 was an exception, as the winter programming was extended into spring, running from January to June, for a total of 23 weeks.

Total Resources – E-cinema Pilot Program (2006–2010)

E-cinema – E-cinema Network New Brunswick	\$326,494
E-cinema – NFB Operational Infrastructure	\$94,064
E-cinema – Addition of Fredericton	\$3,306
E-cinema – Total cost	\$423,864
E-cinema – IPOLC contributions	\$140,385
E-cinema – NFB expenditure	\$285,146

Yearly Expenditures – E-cinema Network New Brunswick

Fiscal year	Operational	Salary	Total	FTE
2006–07	\$94,122	\$0	\$94,122	1.57
2007–08	\$180,925	\$41,290*	\$222,215	2.90
2008–09	\$3,790	\$0	\$3,790	1.55
2009–10	\$9,673	\$0	\$9,673	0.55

*For venue installation only

Annual Costs – NFB Operational Infrastructure

2007	2008	2009	2010	Total
\$69,689	\$6,196	\$14,450	\$3,728	\$94,064

Individual Venue Development and Installation Costs – E-cinema Pilot Program (2006–2010)

	Bouctouche (25 seats)	Kedgwick (25 seats)	Edmundston (50-75 seats)	Caraquet (50-75 seats)	Moncton (325 seats)	Fredericton (25 seats)
Equipment & Material	\$22,794	\$24,088	\$32,221	\$32,221	\$56,523	\$0
Development & Installation	\$14,361	\$16,487	\$22,784	\$27,032	-\$3,128*	\$3,306
Total Cost	\$37,156	\$40,574	\$55,004	\$59,252	\$53,395	\$3,306

*Installation costs assumed by partner

1.3 Logic Model



Evaluation Framework

This section describes the e-cinema program evaluation context, how the evaluation results will be used, the evaluation questions being addressed, and the evaluation methodology and its limitations.

2.1 Evaluation Context

An external consultant, Patrick Faubert, conducted this evaluation. It was completed on a part-time basis between May 2010 and March 2011, and it covers the first three-year term of the pilot program, from January 2008 to December 2010. The evaluation was conducted to determine whether the program was delivered as planned, whether it has achieved its objectives and whether it aligns with the roles and responsibilities of the federal government and the strategic outcome of the NFB itself. The evaluation is summative and will be used by NFB management in assessing the feasibility of implementing additional e-cinema venues and networks. To this end, the evaluation examines the core issues of Annex A of the Treasury Board Secretariat's *Directive on the Evaluation Function* (part of the *Policy on Evaluation*), specifically:

- The relevance and rationale for the program: Does it respond to a demonstrable need of Canadians? Is it in line with the strategic outcome of the NFB and with the priorities of the federal government? Are there federal roles and responsibilities in delivering the program?
- The program's performance: Has it achieved its expected outcomes? Is it an efficient and effective use of resources?

2.2 Methodology

The evaluation proceeds in two parts. First, it examines the relevance and necessity of the program within its environment. To do so, it examines the program's relevance in the context of a number of other, larger digital cinema environments in Canada and then looks at the need for such a program within the official language minority communities in which the e-cinema experimental network was implemented. Second, the evaluation assesses whether the program successfully meets its expected results and outcomes. To do so, it focuses on the program's objectives, as listed in section 1.2.

Document and Literature Review

The evaluation includes a review of (1) government documents, (2) industry publications, (3) research conducted on e-cinema by the NFB prior to implementing the program and (4) documentation of program implementation. The type of documents reviewed included the following:

- *NFB e-cinema pilot program background documents*

- *2010 Budget*
- *2010 Speech from the Throne*
- *Canada's Performance Report, 2009–2010*
- *Official Languages Act*
- *Canadian Feature Film Policy*
- *Profile 2010: An Economic Report on the Screen-Based Production Industry in Canada*
- *Improving Canada's Digital Advantage: Strategies for Sustainable Prosperity*
- *Getting Real: An Economic Profile of the Canadian Documentary Industry*

The review of government documents is necessary to ascertain to what extent the e-cinema program aligns with the roles, responsibilities and priorities of the federal government. The program documents are analyzed to determine how the program was implemented, to verify its intended outcomes and to highlight the resources allocated to it.

The evaluation also uses research drawn from (5) a review of scholarly publications on the Canadian audiovisual industry and on linguistic minority communities and (6) a survey of similar programs undertaken in other countries. The review of scholarly research helps assess how the program responds to the needs of Canadians. The survey of similar programs abroad is used both to benchmark the efficiency with which the program has been delivered and to establish the international context in which it operates.

Client Satisfaction Surveys and Audience Reports

The evaluation analyzes (7) surveys of the partners conducted during the evaluation process, (8) audience surveys collected at e-cinema screenings and (9) screening reports generated by the partners. The audience surveys are used to assess the success of the screenings in engaging local audiences. The surveys of the partners themselves are used to supplement the above analysis and to determine partner satisfaction with the program overall.

Interviews with NFB Stakeholders

Six interviews were conducted to assess the program delivery and reporting processes, and to supplement information and context missing in program documents. The following NFB employees were interviewed:

- Colette Allain: Assistant, French Program and Regional Communications, Studio Acadie
- Joanne Carrière: Director, Technical Resources and Innovation, Assistant Director General, Finances, Operations and Technology
- Mia Desroches: Head, Audience Development
- Claude Joli-Cœur: Assistant Commissioner
- Lily Robert: Head, Corporate Communications
- Christian Ruel: Assistant Director General, Finances, Operations and

Technology

2.3 Limitations

Conceptual Limitations

The evaluation examines the potential of the e-cinema program to create more space for Canadian films on Canadian film screens. The research here focuses on national film screens and does not take into account the different situation that exists in Quebec, where francophone-Canadian films occupy more screen space. The decision to focus on a national structure was guided by the nature of the theatrical options available in the communities in which the program has been implemented, which are more in line with a national average. Furthermore, in its appraisal of the success of the e-cinema program in fostering an awareness of NFB works in Acadia, the evaluation uses provincial usage statistics for online views of audiovisual works on <NFB.ca>. Because <NFB.ca> users do not indicate where they learned of the website or the works they viewed, conclusions drawn from this data are inferred and therefore less accurate than those drawn elsewhere in the report.

Practical Limitations

Public digital cinema exhibition is divided into two categories: *d-cinema*, the standardized, commercial high-resolution format used by the major American studios and distributors; and *e-cinema*, which refers to a lower resolution standard. Distributing and exhibiting films via e-cinema is less expensive than via d-cinema. Yet many digital cinema networks are created to accommodate both e-cinema and d-cinema technology. Two such networks are considered in this evaluation, as a benchmark for the pilot program. As a result, determinations about the efficiency of the NFB pilot program have been made through comparisons with programs that are not fully similar.

Three partners out of six—Edmundston, Fredericton and Kedgwick—completed the survey that was sent out as part of this evaluation; only two of these—Edmundston and Kedgwick—were involved in the program since its inception. An analysis of survey results from three out of six partners offers a partial assessment of client satisfaction and supplements conclusions drawn from interviews with NFB employees.

Following the winter 2009 season, audience surveys conducted at the e-cinema screenings were discontinued and the partners themselves began gathering data on audience responses. Liaising with audiences after the screenings, the partners generalized audience responses and included them as part of their reporting process. This is a limitation because this evaluation draws conclusions about audience responses to the entire three-year term of the e-cinema program. Having no unmediated data for audience responses collected after winter 2009 results again in a partial assessment of client satisfaction.

Program Environment

This section describes the technical specifications and processes of the e-cinema pilot program and explains the specific digital technologies it employs. It also situates the program both within the totality of the NFB's digital activities and the theatrical documentary exhibition environment in Canada.

3.1 E-cinema and the Shift to Digital

E-cinema at the NFB is an innovation in digital cinema. In recent years, digital cinema has emerged as the future platform of film production, distribution and consumption. In a recent speech to the Canadian Media Production Association (CMPA), Tom Perlmutter, NFB's Chairperson and Government Film Commissioner, outlined the impact of digital technologies on the film industry, stressing that they are changing how works are made and distributed, and providing audiences with an expansive, ever-growing field of new platforms on which to access that work. In short, digital technologies have reshaped the landscape of the film industry, and independent and professional filmmakers alike are seeking new modes of production, distribution and exhibition that will enable them to adapt to the new digital environment.

Within this new environment, e-cinema represents a development in distribution and exhibition, the stages through which films reach their audiences. Just as with analog or celluloid-based filmmaking, digital distribution and exhibition have their own requirements. They require a source work, either in digital or analog format, which can be prepared as a digital file that is deliverable to exhibitors and compatible with their exhibition media. Digital exhibition requires a server capable of receiving that digital file, as well as storing it, and of delivering it to the required digital playback device. Overall, these elements form a process by which digital technology moves completed films from producers to consumers.

The NFB's e-cinema program uses a standardized framework for completing this process. Films are selected in Montreal, where they are prepared for distribution and exhibition by Technical Resources. These films are encoded into a format called MPEG-2, a SMPTE³ standard format used in digital video broadcast and digital versatile discs (DVDs). These files use an image format called HD (high-definition), also an SMPTE standard, which offers an impressive visual image, yet can be stored in a smaller file than the larger-file 2k and 4k image resolutions used by major commercial cinemas. Because these HD files are smaller, they can be transmitted to exhibitors via broadband networks and do not need to be shipped on hard disks. As a result, once encoded, these files are uploaded to an online *digital vault* maintained by the NFB. Partners are provided remote access to this vault via a broadband connection. Each partner has been equipped with a Qube Cinema digital server, onto which they download these files prior to exhibition. The server stores these files and transmits them to digital playback media. In smaller venues, this is an HDTV, and in larger

³ Society of Motion Picture and Television Engineers, the international standards administration organization for film and television production, distribution and exhibition.

ones an HD digital projector and a projection screen. To ensure protection from piracy, the digital files are encrypted during their encoding and the partners are provided with a security key to access them at the time of projection.

The innovation of the e-cinema program is the digital vault, a digital distribution technology developed by the NFB. Present digital distribution networks that use 2k/4k resolutions require films encoded in files so large that they need to be shipped to exhibitors on hard drive. As a result, digital films move through cinema circuits in much the same manner as their print-based predecessors. Because of their smaller HD resolution, e-cinema films are stored in the digital vault and downloaded to exhibition venues. This process circumvents the distribution of hard copies, makes distribution an “on-demand” activity and ensures that films are available to exhibitors exactly when needed.

Fig. 1 - Distribution and Exhibition in e-cinema

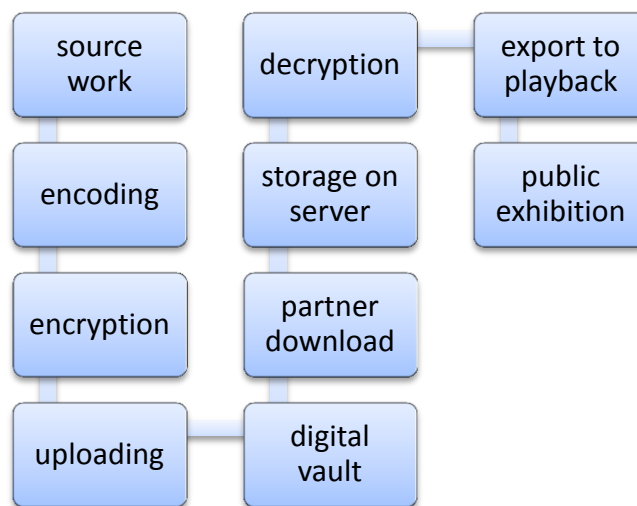


Fig. 2 - Digital Distribution at the NFB



The NFB’s e-cinema network is the only network of its kind operating in Canada. However, it is not the only means of digital exhibition. Major commercial cinema chains, such as

Cineplex Entertainment, Empire Cinemas and American Multi-Cinemas (AMC), are rolling out digital infrastructures for use with 2k/4k d-cinema systems, on their more than 1600 screens across Canada.⁴ By 2009, 319 such screens were already established.⁵ Further, when the NFB e-cinema pilot program launched, a small number of Canadian cinemas were also involved with the now-defunct company Digiscreen, which was internationally active in the HD digital broadcast of live events to digitally equipped cinemas. As of January 2010, Digiscreen had ceased operations.

Digital exhibition has also grown internationally. Major 2k/4k and HD networks exist in China, India, the United States, Brazil and the UK, and d-cinema technology has moved across the globe. A wide variety of additional digital exhibition initiatives exist internationally. By the end of 2009, there were 16,562 2k/4k and 3D digital screens worldwide,⁶ over 7,000 of which are in the United States. In Europe, the number of digital screens nearly tripled between 2008 and 2009, as private initiatives in the Netherlands and Norway began working towards total market conversion to digital.⁷

3.2 Public E-cinema Initiatives in Other Countries

Digital exhibition projects similar to the NFB e-cinema pilot program exist in a small number of other countries. Between 2007 and 2009, Screen Australia, formerly the Australian Film Commission, instituted a network of venues in rural Australian communities called the Regional Digital Screen Network (RDSN). This network, implemented in existing cinemas, uses HD resolution and satellite transmission to bring Australian films into communities that lack regular access to them.⁸ In March 2007, the UK Film Council created a network of 240 d-cinema and e-cinema compatible screens, called the Digital Screen Network (DSN), implemented in 210 existing cinemas across Great Britain.⁹ Similar to e-cinema and to Australia's RDSN, the DSN provided access to a wider range of British and international films of the type pushed out of regular exhibition venues by commercial blockbusters. And, though the Council has recently closed and no longer provides funding to the cinemas in this network, those venues remain. Following the implementation of the DSN in the UK, the Irish Cultural Cinema Consortium, working in collaboration with the Arts Council of Ireland and the Irish Film Board, published a proposal for national film institutions and major arts centres to adopt digital exhibition technology as a means of offering specialized film content to Irish citizens. This proposal is still active on the Irish Film Board's website, but the network has not yet come to fruition. In a different move, the Digital Cinema Development Centre of China has established a mobile rural exhibition circuit, subsidized by the Chinese government, that uses travelling

⁴ "Cineplex, Empire Form Digital Theatre Conversion Partnership," *Wall Street Journal*, April 14, 2011. Web-accessed 6 May 2011 <<http://online.wsj.com/article/BT-CO-20110414-706027.html>>

⁵ European Audiovisual Observatory, *Focus 2010: World Film Market Trends*, Council of Europe, 2010, 42

⁶ Ibid, 12

⁷ "Number of d-cinema screens," *Screen Digest*, December 2009, 362

⁸ Australian Film Commission, *Annual Report 2007–2008*, 2008, 47

⁹ Prior to its closure, the UK Film Council was considering an additional digital screen network to target under-served rural communities.

projectionists and lower resolution digital technologies to arrange screenings of Chinese and Asian films in rural communities.¹⁰

The survey of such e-cinema networks and programs reveals the growth of digital screen networks internationally and that the NFB initiative is not only part of a move towards digital by the NFB, and in Canada, but of a larger international trend as well. Such growth also suggests that NFB e-cinema installations have the potential to respond to, and interact with, the international, inter-organizational networks of venues emerging presently.

3.3 E-cinema and Theatrical Documentary Exhibition

The bulk of the feature films shown through the e-cinema program are NFB documentaries, reflecting the fact that one of the NFB's major activities is the production and co-production of documentaries that interpret issues of relevance to Canadians. The documentary is identified by the NFB in its strategic plan as a major component of the *Innovative Programming* objective of its *Creative Leadership and Programming Excellence* activities. These documentaries are integral to another goal, identified in the strategic goals of the *Wide Accessibility and Democratic Engagement* activities: to use screenings of NFB works as starting points for social interaction and change.

Though documentaries are increasing in prominence on Canadian film screens, Canadian documentaries still claim only a small portion of the national theatrical market. 2009–2010 saw the production of 12 Canadian theatrical documentaries, a significant portion of the 76 theatrical films produced in this country that year.¹¹ Nevertheless, box office revenues demonstrate that this prominence is not reflected in exhibition. In 2009, none of the top ten highest grossing documentaries in Canada were fully Canadian,¹² and Canadian-produced documentaries have not exceeded \$1,000,000 in box office revenues since 2007.¹³ Simply put, Canadian theatrical documentaries reach fewer screens, and smaller audiences, than their American counterparts.

In its strategic plan, the NFB notes that theatrical release for documentaries is difficult to attain and that documentaries frequently need to reach audiences, mainly through festivals, before distributors will purchase them. In this respect, the e-cinema program, by presenting a high volume¹⁴ of documentaries produced or co-produced by the NFB, functions as an exhibition platform complementary to those already available and offers a means of supplementing the ways in which documentaries garner audiences, as well as a means of expanding those audiences.

¹⁰ "National Projectionist Threads Final Reel," *China Daily*, April 14, 2011. Web-accessed May 10, 2011 <<http://english.peopledaily.com.cn/90001/90776/90882/7364656.html>>

¹¹ Canadian Film and Television Producers Association (CFTPA), *Profile 2010: A Economic Report on the Screen-based Production Industry in Canada*, 2010, 63-4

¹² *Under the Sea 3D*, the Canadian-American co-production, is ranked 4th.

¹³ Documentary Organization of Canada (DOC), *Getting Real: An Economic Profile of the Canadian Documentary Industry*, Vol. 4, 2011, 71-2

¹⁴ Over 20 per year, more than Canada's annual production.

Relevance and Rationale

4.1 Program Need

The e-cinema program seeks to respond to a lack of French-language cinema in each of its five official language minority partner communities in New Brunswick and to provide access to audiovisual works that intersect the cultural heritage and interests of their region. The table below outlines the percentage of French speakers in each of the e-cinema partner communities.

E-cinema Partner Communities – Demographics¹⁵

	Population	Percentage Francophone
Moncton	191,860	33.4%
Kedgwick	1,146	95.5%
Caraquet	4,156	98.5%
Bouctouche	2,383	88.3%
Edmundston	16,643	93.5%
Fredericton	85,699	6.7%

Each of these communities has restricted access to theatrical film presentations. Four of these communities have cinemas, but these focus primarily on commercial American films, not all of which are screened in French. The available cinemas are listed below:

E-cinema Partner Communities – Available Cinemas

Community	Cinemas
Moncton	Far Out East Cinemas ¹⁶ : International films, art films, festival selections. Empire Theatres Crystal Palace: Hollywood films, some films screened in French. < www.empiretheatres.com/theatres/dieppe-crystal-palace-8-cinemas > Empire 8: Hollywood films < www.empiretheatres.com/theatres/moncton-empire-8-trinity-drive >
Kedgwick	There are no commercial or independent cinemas in Kedgwick.
Caraquet	Ciné-Centre Caraquet: Independently owned, largely Hollywood film, screenings in French. < tribute.ca/showtimes/theatre/Cin%C3%A9_Centre+Caraquet/CCCAR >
Bouctouche	There are no commercial or independent cinemas in Bouctouche.
Edmundston	Cinema V: Independently owned, largely Hollywood cinema < cinemav.ca >
Fredericton	Empire 10 Cinemas Region Mall: Hollywood films, English-language screenings. < tribute.ca/showtimes/theatre/empire-10-cinemas-regent-mall-fredericton/regen/ >

The e-cinema partner communities do not have access to a wide variety of films or to films that address the culture of their region and communities. The NFB noted this during the development of the pilot program and its community partnerships. As a result, the partners themselves confirm that e-cinema provides access to a needed product. When surveyed about the contribution of the program to their communities, they stated:

¹⁵ Statistics Canada, *Census 2006*

¹⁶ Far Out East Cinema is housed in the e-cinema venue at University of Moncton and uses the e-cinema equipment.

...the need for Canadian documentary in French was fulfilled.¹⁷

We thought French-speakers in Fredericton would enjoy NFB productions. The fact that French cinema is limited in the capital region was a plus.¹⁸

The e-cinema let people find out more about many topics in Canada and the world. Sometimes, after screenings, people discussed the topics among themselves.¹⁹

4.2 Alignment with Federal Government Priorities, Roles and Responsibilities

The document review reveals that the e-cinema program is directly aligned with the priorities, roles and responsibilities of the federal government. In particular, it demonstrates how e-cinema ties in with priorities such as: the need to build larger audiences for Canadian films; providing support for the cultural development of official language minority communities; Canada's digital economy strategy.

Canadian Feature Film Policy: Canadian Films, Canadian Screens

The continued federal and provincial support for Canadian cinema speaks to the importance of Canadian films as cultural products. The Canadian government bears part of the responsibility for creating a vibrant Canadian culture and heritage. The government's overall role in achieving this outcome is to support program activities that "develop our sense of a unique Canadian Identity, and our pride in our regional differences."²⁰ The 2010 Budget reiterated the role of Canada's cultural institutions in providing continued support for the promotion of Canadian culture and heritage, including increased contributions to the creation of infrastructure used in the production and dissemination of the arts.²¹ More specifically, the NFB e-cinema program supports two of the main Government of Canada film policy²² objectives, i.e. to build larger audiences at home for Canadian feature films and to preserve and disseminate our collection of Canadian feature films for the audiences of today and tomorrow.

As cultural products, Canadian films hold only a small share of the Canadian theatrical exhibition market. For decades now, Canadian screens have featured products of the major American production studios in far greater numbers than the films made here. In 2009, for example, the number of Canadian films on Canadian screens was less than 50% of American films, and Canadian films earned only 3.4% of box office revenues.²³ Such imbalances are already the subject of a number of critical inquiries, which argue that

¹⁷ E-cinema Program – Partner Survey: Edmundston

¹⁸ E-cinema Program – Partner Survey: Fredericton

¹⁹ E-cinema Program – Partner Survey: Kedgwick

²⁰ Treasury Board of Canada, *Canada's Performance Report: 2009-2010*, Government of Canada, 2010, 63

²¹ *Budget 2010*, 257

²² Canadian Heritage, *From Script to Screen : New Policy Directions for Canadian Feature Film*, 2000

²³ *Profile 2010*, 72

Canadian movie theatres have become zones of American culture.²⁴ Concerned with this situation, inquiries have been made into the reasons for this lack of Canadian content, and various federal and provincial departments and agencies have instituted a number of solutions, from tax credits to content quotas. However, the major American film studios continue to occupy the bulk of Canadian screen time.²⁵

The structure of commercial exhibition in Canada contributes to this issue. The bulk of Canadian cinemas are ancillary markets for the American corporations that distribute the films to those cinemas screen. Twenty-one corporations own 95% of Canadian film screens, most of which operate them as large commercial chains. Some of these chains are small, and program independent, Canadian and international films, but the majority, 15 out the largest 20, show American films for the bulk of their programming.²⁶ The largest two of these chains are Cineplex Odeon and Empire Theatres, who together own more than 70% of Canadian screens.²⁷ Both of these chains are also directly tied into the distribution systems of the American corporations. As a result, the theatres they own program American films almost exclusively and tend to show Canadian films only when they are distributed by major Canadian distributors with shared interests with American companies (e.g., *Gunless* [2010, Alliance Films]). Distribution and exhibition in Canada therefore relegate Canadian films and filmmakers to a marginalized place on Canadian screens.

By creating alternative exhibition venues, and by using a new distribution process, the e-cinema program circumvents the system of distribution and exhibition described above and creates new opportunities for Canadians to see Canadian films in exhibition venues. It offers an avenue through which Canadians can interact with their own culture in a way that is lacking in the present structure of Canadian film exhibition. Other countries that have established their own e-cinema networks have recognized this potential for a national engagement with national culture. For example, in a 2002 investigation of the potential of e-cinema, the UK Film Council noted that an e-cinema initiative offers the opportunity to create public access to national film content and to diversify the current, largely American and commercial film offerings available to the British public.²⁸ Screen Australia draws the same conclusion. They identify their Regional Digital Screen Network as a means of bringing Australian content into communities lacking easy or regular access to cinema.²⁹ It is worth noting too that partners of the NFB's e-cinema program are allowed to use the e-cinema equipment for screenings of non-NFB films, provided that they obtain the necessary

²⁴ Charles Acland, *Screen Traffic: Movies, Multiplexes and Global Culture*, Durham: Duke University Press, 2003, 188

²⁵ Of course, box office revenues change each year. Nevertheless, the *Profile 2010* report shows that Canadian films have occupied 5.5% to 2.8% of Canadian film screens between 2005 and 2008. Current statistical analysis, such as the figures for annual box office revenues presented at <http://www.tribute.ca/movies/boxoffice/> continually support their arguments.

²⁶ Ibid, Acland, 173

²⁷ Ibid

²⁸ Neil Watson and Richard Morris, *Specialised Distribution and Exhibition: E-Cinema. A Study for the Film Council*, UK Film Council, London, 2008, 4

²⁹ "Regional Digital Screen Network," Screen Australia, Web-accessed May 2, 2011
<<http://afcarchive.screenaustralia.gov.au/funding/rdsn/default.aspx>>

public performance rights. As a result, partners have the opportunity to screen other Canadian and culturally relevant works.

Support for Official Language Minority Communities

Supporting linguistic duality and official language minority communities is a long-standing priority of the federal government. Part VII of the *Official Languages Act* requires the government to play an active role in (1) enhancing the vitality of the English and French linguistic minority communities in Canada and supporting and assisting their development, and (2) fostering the full recognition and use of both English and French in Canadian society.³⁰ The e-cinema pilot program is in line with the federal government objectives in support of official languages, as it seeks to address the need for French-language cinema in official language minority communities in New Brunswick.

Outside of Quebec, Canadian French-language cinema holds a marginalized position. In 2009, of the top ten highest grossing French-language films in Canada, only one was Canadian.³¹ Further, the \$10,000,000 it grossed at the box office represents a lower gross than any of the top ten English-language films (none of which, incidentally, are Canadian).³² The lack of cinemas available to the five e-cinema communities provides evidence of this discrepancy between the availability of French and English content.

By presenting French-language films that engage the culture of the Acadian region and the culture of Canada, the NFB e-cinema pilot program supports the promotion of French and French-language culture within the Acadian communities. In addition, e-cinema has the potential to promote the use of the French language among New Brunswick anglophones, by exposing them to increased French-language programming. As the partner in Fredericton notes, a number of anglophones have begun using the program as a means of learning French.

Canada's Digital Economy Strategy

The innovation of e-cinema at the NFB, namely the digital vault, is an example of technology leadership. Digital cinema technologies, and e-cinema specifically, should prove an asset to contributing to Canada's position in the global digital sector as those technologies continue to grow around the world.

The 2010 consultation document *Improving Canada's Digital Advantage: Strategies for Sustainable Prosperity*, commissioned by the federal government, identifies five major stages necessary to achieving success in this area, one of which is *building digital skills*, defined as "the ability to locate, organize, understand, evaluate, create and share information using digital technology."³³ In short, this document states that the success of Canada's digital economy requires its industries and citizens to be fluent in the use of digital media. Fluency in such media, however, revolves around the availability of digital

³⁰ Government of Canada, *Official Languages Act*, Part VII .41, 1988

³¹ *Profile 2010*, 72

³² *Profile 2010*, 72

³³ Industry Canada, *Improving Canada's Digital Advantage: Strategies for Sustainable Prosperity*, 2010

content and, although Canadians are using digital media more and more each day, the availability of public digital cinema is not yet widespread in the country.

For Canadian filmmakers, distributors and exhibitors, e-cinema offers an organizational model for the distribution and exhibition of films and showcases how digital technologies can be used to reach new audiences and negotiate changing industry structures.

Canadians themselves are avid users of digital technologies. According to the comScore report of 2010, digital media usage continues to grow and was higher in 2010 (2%) than it was in 2009.³⁴ Canada is also the most engaged online country in the world, with the highest number of average hours and visits per visitor online.³⁵ Likewise, commercial cinemas in Canada are moving towards digital technology as a core part of their daily operations. The major push by American transnationals to deliver digital files around the world has led major theatre chains in Canada to offer Hollywood films in digital format. However, there is, at present, no initiative in Canada, outside of the NFB's e-cinema program, that allows a network of local organizations to use a digital infrastructure to program and present HD-quality Canadian films. For Canadians then, watching films in digital format still revolves around the viewing of American products, or the viewing of Canadian products in private settings. E-cinema therefore affords Canadians an opportunity to position new digital technologies as gateways to public experiences—a means of bringing community audiences together in a public screening.

4.3 Alignment with NFB's Strategic Outcome

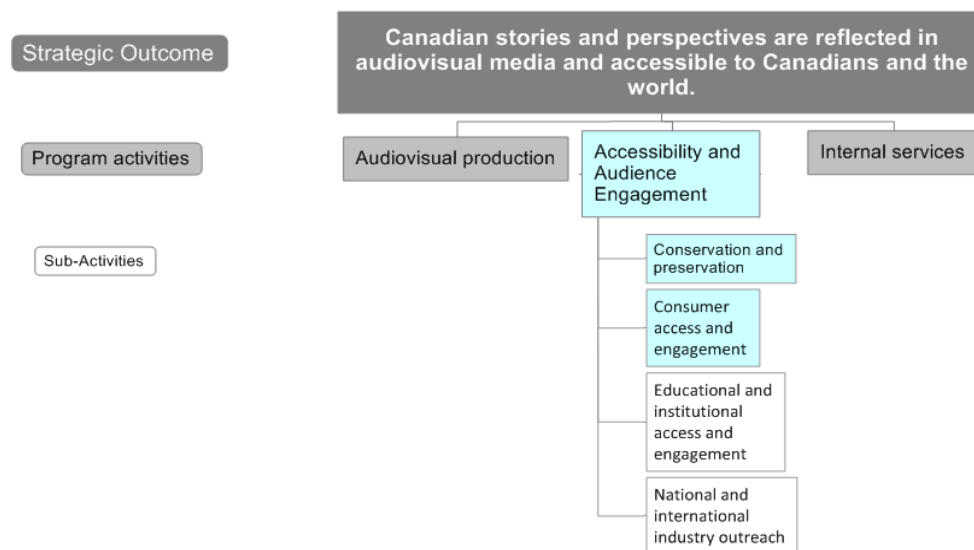
This section outlines how the e-cinema pilot program contributes to the NFB's strategic outcome, "Canadian stories and perspectives are reflected in audiovisual media and accessible to Canadians and the world."

The NFB strives to achieve this outcome through three program activities: *Audiovisual Production, Accessibility and Audience Engagement*, and *Internal Services*. The e-cinema pilot initiative falls under *Accessibility and Audience Engagement*, and specifically, under two sub-activities, *Conservation and Preservation* and *Consumer Access and Engagement*.

³⁴ comScore Inc., *Canada: Digital Year in Review 2010*, 2011, 7

³⁵ Ibid, 5

Fig. 3 - NFB Program Activity Architecture



Accessibility and Audience Engagement

The *Accessibility and Audience Engagement* program activity ensures that Canadians and global audiences are able to access, view, discuss and engage with innovative Canadian content that reflects Canadian stories and perspectives. NFB content is made available in all relevant platforms, including the digital and mobile forms. E-cinema contributes to this activity by offering the otherwise unavailable, locally programmed, digitally distributed, large-format public exhibition of NFB films through the creation and refinement of an internationally innovative technology.

The NFB defined the accessibility of its audiovisual works as a priority in its Strategic Plan 2008–2012. In it, the e-cinema network is described as one of the components of an accessibility strategy:

In January of 2008 the NFB launched one of Canada's first e-cinema networks, a pilot project that linked five Francophone communities in Acadie. The NFB provided them with high-end HD digital projectors and servers. Weekly NFB programming was delivered overnight via high-speed Internet. For the first time underserved communities were able to experience a range of rich, alternative cinematic cultural offerings in their own language. The first results have been highly positive with a high rate of attendance and audience appreciation. We propose to put in place a plan to finance and roll out a national e-cinema network that can deliver NFB and other cultural offerings to poorly served communities across the country.³⁶

Conservation and Preservation

³⁶ National Film Board of Canada, *Strategic Plan 2008–2012*, 2008, 15

As Canadians' media consumption migrates online, the NFB must put in place a concerted conservation and preservation program to deliver high quality Canadian content. Rights clearance and digitization/conversion of films into a format suitable for e-cinema viewing is a means of ensuring their accessibility to Canadians.

Consumer Access and Engagement

The delivery of Canadian audiovisual works allows individual consumers to access and engage with cultural products that reflect Canadian history and values and that interpret Canada to Canadians and to other nations. Delivery mechanisms include the distribution, marketing and commercialization of audiovisual works via a diverse catalogue, the development of diversified markets, and channels that include public and community screenings.

The e-cinema pilot program extends the accessibility and outreach provided by the online Screening Room <NFB.ca>. It makes NFB films available in a format that fosters public discussion and audience participation. The involvement of community partners also leads to programming tailored to the specific needs of the communities involved. And, finally, by having filmmakers accompany their films whenever possible, the program offers a form of access and engagement with these works that is otherwise unavailable.

Performance

The following section explains how the NFB delivers and monitors the e-cinema pilot program. Specifically, it describes the ways in which the program partnerships operate, films are selected and community outreach is conducted, and the technical reporting and support offered by the NFB. It also provides a summary chart of NFB departmental roles.

5.1 Program Delivery and Monitoring

Partnerships

The NFB operates the e-cinema program in conjunction with community partners. These partnerships were initiated in 2007. In May 2007, at a meeting in Caraquet, NB, entitled *Le Grand Rassemblement 2007: Les États généraux des arts et de la culture dans la société acadienne au Nouveau Brunswick*, NFB delegates presented the e-cinema technology and its potential as an experimental network for disseminating cinema. The delegates made a firm commitment to establishing an e-cinema network and partnerships in Acadia. Following the conference, representatives from a number of interested communities approached the NFB, from which the five partners were selected.

Criteria for selection was based on two factors: (1) Partners had to be motivated, and committed to the project of disseminating Canadian, French-language films within their communities; and (2) The communities themselves had to represent a cross-section of population sizes, with each one requiring a venue of varying size, in order for the program to function as a proper pilot. The final partnerships were developed by the NFB Acting Commissioner, who visited each community under consideration in order to ensure that they met with the two program criteria and lacked ready access to French-language and Canadian films. Formal partnerships with the five selected communities were established by December 2007.

Each e-cinema partnership operates under the same terms:

1. The partner must equip itself according to NFB recommendations to have access to films at no cost.
2. The partner makes the content accessible to its community free of charge and provides attendance reports.
3. The audiovisual equipment is purchased, installed and loaned by the NFB for a three-year period (except some equipment purchased by the Université de Moncton).
4. The partner must use the equipment according to the manufacturer's instructions and those of the NFB. It must report any malfunction to the NFB project manager.
5. The partner must take out an insurance policy on the equipment.
6. The partner and the NFB will collaborate in the choice of programming.
7. The NFB provides basic technical support, updates, and digitized and encoded content.

Film Selection and Community Outreach

The films screened for e-cinema are selected by the Audience Development sector of the NFB in consultation with the partners. Following each programming season, Audience Development liaises with the partners to determine how best to suit their programming interests and needs. Emphasis is placed on French-language NFB works that engage the specific concerns of these communities and French-language culture in Canada overall. Nonetheless, partners have indicated an interest within their communities in films dealing with contemporary, international issues, in response to which both English- and French-language films have been programmed.

Once Audience Development determines the final film selections for a season, it confirms that the NFB holds public performance rights for them. Works for which public performance rights are held are then selected and prepared for digital distribution by Technical Resources staff, who encode the films and upload them to the digital vault. All partners present the same content on the same week.

Community outreach to promote the screenings is undertaken by the Corporate Communications sector in the Montreal office. After establishing an outreach strategy, Corporate Communications hires a publicist to operate out of Moncton, who then promotes the program to these communities through print and radio. Depending on filmmaker availability, the Production Marketing sector will send filmmakers to accompany their films at e-cinema screenings and engage in discussions with audiences. This occurs most often for films dealing with local issues or for high-profile screenings, such as *Les possibles sont infinis* (2009), a documentary about Acadian author Antonine Maillet, at which both the filmmakers and Maillet were in attendance.

Reporting and Technical Support

Monitoring of the program requires: (1) An infrastructure whereby partners have access to administrative and technical support when necessary; (2) Partners to liaise with their communities, determine programming interests and communicate these interests to the NFB; (3) Films screened, audience attendance and responses to be reported to the NFB; (4) Documentation of the performance of the e-cinema digital infrastructure, including technical flaws; (5) Documentation of community outreach strategies and their successes; (6) Documentation of the overall development of e-cinema resources at the NFB, i.e. films and trailers available for e-cinema distribution; and (7) An inventory of ongoing expenses associated with the program.

Studio Acadie in Moncton is responsible for managing partner needs, providing administrative support and contacting Technical Resources or Audience Development in Montreal, as needed. An equipment technician in Montreal is available by phone, at all times, should any technical emergency occur.

The bulk of the monitoring of the program is done through partner reporting. Since March 2008, each partner has provided quarterly reports on the performance of its venue. These

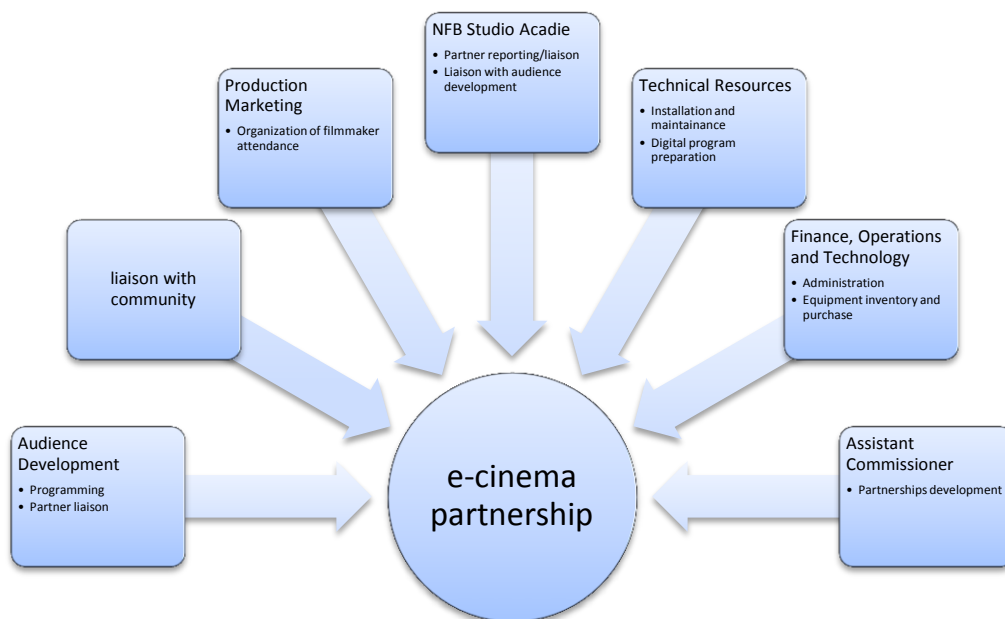
reports outline screening dates, films screened, attendance and audience responses, as well as any technical difficulties. They are submitted to the partner liaison in the Moncton office, which synthesizes the data and makes it available for review by other sectors.

In 2008 and winter 2009, these reports were complemented by audience surveys collected after each screening. These surveys, compiled in Annex C, record the audience reaction to the screenings and indicate how audience members learned about the e-cinema program. Because e-cinema audiences were characterized by a large number of repeat attendees, the use of surveys was discontinued after winter 2009 and has been replaced by shorter responses by the partners themselves, who attend the screenings and summarize the audiences' responses.

The overall performance of the film programming is monitored by Audience Development at NFB headquarters, which liaises with the partners prior to every program season and develops new programming that takes into account previous successes and shortcomings. This liaising is done in an informal manner, and no official reporting or postmortem process is currently in place.

An external publicist, working for the NFB and located in Moncton, submits reports to Corporate Communications in Montreal after each season and is responsible for undertaking and monitoring community outreach. A press report was compiled following the launch of the e-cinema program (included in Annex D), and, in addition, press coverage is reviewed after each season by Corporate Communications, who archive weekly press communications. Audience Development and Marketing also produce a brochure promoting the program, which is distributed throughout the communities.

Fig. 4 - NFB Sector Roles



5.2 Performance Towards Expected Outcomes

This section presents the main evaluation findings with respect to the issue of performance. It analyzes the program's success in achieving its five main objectives, as stated in section 1.2.

1. Has the program established an experimental network through which community partners offer NFB programming free of charge?

The e-cinema network was established across the five New Brunswick communities by December 2007. Screening venues were installed in each location, the technical infrastructure and content delivery system were established at the NFB offices in Montreal, and the digital vault was put online and made accessible to the partners. Screenings began in January 2008. During seasons of operation, the partners screen one to three NFB works each week. As an example, the table below presents the winter 2009 season's programming and screening attendance across the five communities. An outline of the delivery of the entire program, including all screening dates, film titles and attendance totals, is presented in Annex A.

Programming Outline and Audience Attendance – Winter 2009

Week	Films	Kedg.	Edm.	Car.	Bouc.	Monc.	Total
Jan 20	<i>Les seigneurs de l'Arctique</i> et <i>Nathaël et La chasse aux phoques</i>	10	34	60	3	35	142
Jan 27	<i>J'me voyais déjà</i> et <i>Faut se grouiller</i>	3	9	18	0	11	41
January	Total	13	43	78	3	46	183
Feb 3	<i>7 km2 d'infini</i> et <i>Le village des idiots</i>	10	47	56	5	22	140
Feb 10	<i>Médecine sous influence</i> et <i>Ma grand-mère repassait les chemises du roi</i>	3	17	26	5	18	69
Feb 17	<i>Au cœur des Rocheuses</i> et <i>Une terre de richesses</i> <i>Le voyage de Nadia</i> et <i>L'homme sans ombre</i>	Cancelled - snowstorm	17	56	5	Cancelled - snowstorm	78
Feb 24		6	20	50	6	35	117
February	Total	29	54	132	16	53	284
Mar 3	<i>Évangéline en quête</i> et <i>Reviens au printemps</i>	8	28	33	8	45	122
Mar 10	<i>Ce qu'il reste de nous</i> et <i>Entre deux sœurs</i>	11	39	110	11	120	291
Mar 17	<i>Comme une odeur de menthe</i> et <i>La trappe</i> <i>Sous la cagoule</i> , <i>Voyage au bout de la torture</i> et <i>Les Iris</i>	12	19	22	4	27	84
Mar 24		3	22	28	7	17	77
Mar 31	Projection spéciale <i>Belle-Baie</i>	8	16	90	13	150	277
March	Total	42	124	283	43	359	851
TOTAL	12 weeks, 22 films						1318 attendees

Through surveys, the partners indicated that the e-cinema network has been implemented to their satisfaction, that they have had the expected working relationship with the NFB

and, with the exception of a few technical difficulties, that they have received programming as expected. When asked if the NFB had proved a competent and efficient partner in the e-cinema program, the response of all three partners was favourable, stating that the NFB was accessible, that the program was delivered as agreed upon, and that they received support adequate to the undertaking of their own responsibilities. The only feedback relevant to these points is from the partner in Fredericton, who commented that the program would benefit by having films viewed prior to screenings, in order to check for technical difficulties. Though the partner does not flag this outright as a flaw, there is the suggestion that the delivery of their program was disrupted:

Yes, we were very well supported. The equipment transfer, for example, was done quickly and everything was ready for the return [to school]. The films are ready for screening. We had to change the programming one week because of technical problems. A few people were frustrated by this change. However, from this we learned the importance of viewing films in advance to give personnel the time to deal with these problems.

Overall, the e-cinema infrastructure was fully operational as of December 2007. Since then, the NFB has regularly delivered e-cinema programming to its partners, and this programming has been presented to community audiences at weekly screenings. As such, the NFB has fulfilled its role and responsibilities by creating the necessary infrastructure, partnerships and technical innovation required for the pilot program network to deliver programming to the partner communities.

The e-cinema distribution and exhibition infrastructure is maintainable and will allow the program to operate throughout the next term at least. As the NFB is only responsible for maintenance of its equipment, after the partners acquire their own, there are only minor costs to be incurred, such as an \$875 annual software upgrade for each of the five Qube digital servers used by the program. However, decisions on program continuation must account for the continued costs of preparing films for e-cinema, i.e. converting them to digital, which, as per a 2008 report prepared by Technical Resources, requires around nine hours of labour per one hour of film. Program continuation must also take into account the labour required by different NFB sectors to support the program, such as the cost of the publicist hired by Corporate Communications, or the costs assumed by Marketing and Audience Development in accompanying filmmakers to their films.

2. Have the needs of the partner communities been addressed by the e-cinema program and by the film programming made available to them?

By liaising with audiences at the weekly screenings, program partners determine the type of programming—subject matter, length and language—that interests their communities. They share the feedback they receive with Audience Development, who takes it under consideration when selecting films for the following season. Each of the partners has indicated an interest in their communities for the programming of two types of films: (1) Recently produced films dealing with global issues, and (2) Films dealing with issues

relevant to Acadian communities. Partners have also stated that their communities are less interested in films that are only subtitled in French.

Such feedback has proved helpful in informing future programming. For example, in 2008, the largest community audiences attended films about life in Acadia, such as *Le temps des Madelinots* (2004), or films dealing with international subjects, such as *Up the Yangtze* (2007), about China's Three Gorges Dam project. As a result, the programming for the following seasons included similar options: the winter 2010 season included the films *The Coca-Cola Case* (2009), which explores the business practices of the Coca-Cola Corporation, and *Éloge du chiac* (1969), which explores the use of the Chiac dialogue in Acadia. In addition, since 2008, Audience Development has reduced the total number of subtitled films for each season.

From their surveys, and from interviews with the NFB, it is clear that the partners are satisfied with the programming and feel adequately involved in program implementation. The partner in Kedgwick, for example, claims that e-cinema made a good variety of films available to its community and that the NFB documentaries programmed did well to engage audiences with a variety of issues. Nevertheless, the partners each express a desire to participate to a greater degree in the selection of films. The partner in Edmundston claims to have felt most involved in the program in 2008, when it felt it had more say over the films selected for screenings. Indeed, in 2008 the partners requested, and presented, a number of individual screenings (highlighted in Annex A).

In interview, Audience Development specified areas in which the e-cinema program could respond better to the needs of its partners. First, currently all partners have access to the same films, and the sector notes that the partners have requested programming specific to their community. Second, the NFB no longer holds public performance rights for certain films for which it acted as producer or co-producer. Any film without public performance rights cannot be considered eligible for distribution by e-cinema. While this has not yet affected programming decisions, the lack of public performance rights for a film could affect future decisions, particularly if a partner-specific approach is adopted. Third, in order to select films that respond to the interests of the partners, programmers need extensive knowledge of the subject matter and availability of NFB works. Audience Development addresses this concern by maintaining communication between partners and knowledgeable programmers. However, the more program resources available to the partners, the better equipped they are to engage in programming decisions themselves.

In conclusion, the NFB has fulfilled its responsibilities in addressing the needs of the partner communities and in making relevant programming available to them. The NFB receives partner feedback through the established reporting process and uses that feedback to improve the relevance of programming offered to the partner communities in the future. The partners themselves are satisfied with the programming and feel adequately involved in programming decisions.

However, the continued successful distribution of NFB films through the e-cinema program is contingent upon adequate rights management. As the program draws upon more and

more films, the NFB will need to obtain and maintain public performance rights in order to ensure an extensive collection of films is available for e-cinema. For this reason, a comprehensive rights management strategy should be implemented to target films for the program.

3. *Has the pilot program fostered the dissemination of French-language works in minority francophone communities?*

A key objective of the pilot program, an initiative initially supported by IPOLC and organized around five Acadian official language minority communities, is to disseminate French-language audiovisual works. It should be noted, however, that in responding to partner requests for films dealing with contemporary issues, Audience Development has included in the programming a number of English-language films subtitled in French. Of the 187 films screened, 153 were in French. This programming has reached the community through the 92 screenings offered by the program, attracting a total of 10,061 attendees over three years.

E-cinema Programming – Subtitled Films by Year

	Total Films	Total Films Subtitled
2008	80	18
2009	51	7
2010	56	9

Partner reports suggest that audiences are responding well to French-language works, particularly those about life in Acadia. For example, on February 4, 2009, Caraquet screened *7km2 d'infini* (2003), about life on Entry Island, in the St. Lawrence Seaway. The partner stated, "I think people in the region really like images of the Magdalen Island... They always draw a full house." Likewise, on the week of September 22, 2009, the partners screened *Hubert Reeves: conteur d'étoiles* (2002), about Quebec-born ecologist Hubert Reeves, and audiences in Caraquet stayed on after the screening to discuss the film.

French-language programming attracts larger audiences when the filmmakers themselves are in attendance. In interviews, Corporate Communications has suggested this is because local media is more likely to give exposure to events with attending filmmakers, but these screenings also seem to foster more discussion and engagement among audiences. The most well-attended screening, *Les possibles sont infinis*, about Acadian author Antonine Maillet, at which both the director and Maillet were in attendance, attracted 472 attendees across the five communities.

Regardless of whether a filmmaker is able to attend a screening, Corporate Communications uses community outreach as a framework through which to reach audiences and help disseminate e-cinema programming. Reports on press coverage indicate that this strategy is making inroads with the media. The press report for the launch of the program shows coverage by 53 media organizations, both local and national. Further, Corporate Communications says it has continued strong media relations throughout the program and continues to garner press coverage. This outreach strategy

proved helpful in creating audiences for e-cinema programming. The e-cinema audience surveys collected in 2008 and 2009 indicate that of the 1,274 people surveyed, 15% learned of the screenings in the press. Another 25% learned about the screenings from the brochures that Corporate Communications produces to market each season to the community.

Over the course of the program, however, there has been a decline in attendance. This is due, in part, to the smaller number of screenings in 2009 and 2010—26 and 24 respectively as opposed to 42 in 2008. Nevertheless, 2009 and 2010 show proportionally smaller audiences. A comparison of attendance at the January, February and March screenings for each year reveals a decline of 35% from 2008 to 2010. In interview, Audience Development, the Assistant Commissioner and the partner liaison at the Moncton office suggest that this decline represents the development of a core audience after a more general flourishing of interest following the launch of the program.

E-cinema Programming – Total Films per Year (2008–2010)

	Programming Weeks*	Total Unique Titles Screened	Total Attendees
2008	37	80	4,382
2009	25	49	3,054
2010	25	56	2,258

*Excluding specially arranged, community-specific NFB screenings.

E-cinema Programming – Average Attendance by Week (Winter Seasons 2008-2010)

	January	February	March	Total	Weekly Average
2008	715 (3)	258 (1)	358 (5)	1331 (9)	148
2009	183 (2)	404 (4)	851 (5)	1438 (11)	130
2010	370 (3)	354 (4)	439 (5)	1163 (12)	97

*Figures in parenthesis note the number of screenings per month across all five communities.

Despite this decline, the program has consistently attracted overall audiences of 1000+ per month. In addition, evidence suggests audiences are responding well to the works, and that their responses could engender further dissemination. For example, in the 2008 audience surveys, 1204 responses were made to the statement “*J’ai trouvé le film/programme intéressant*,” using a scale between 1 and 5 (1 denoting “strongly agree” and 5 “strongly disagree”). 1007 attendees selected 1 and 146 selected 2. Similarly, in response to the statement “*Beaucoup de gens devraient voir ce film/programme*,” 683 out of 913 responses selected 1, and 154 selected 2.

The community responses contained in these surveys suggest that e-cinema faces challenges in disseminating French-language works in two areas. Both Audience Development and the Moncton office confirm that there is a large percentage of repeat audiences at these e-cinema screenings. The phenomenon of repeat viewers suggests that e-cinema may not be continually creating new audiences for the works it presents. Further, the surveys demonstrate that the largest percentage of the attending audience is consistently from the 50–65 age group, while age groups such as 18–24 have smaller audiences. These results demonstrate that the success of the program is largely within one demographic. In 2008, for example, 400 surveyed attendees were from the 50–65 age group, while only 62 were from the 18–24 group.

On the whole, the e-cinema program has successfully fostered the dissemination of French-language works in minority francophone communities. Each year, the bulk of films shown are in the French language, and each year they reach audiences of several thousands. And, though audience figures show both a small decline and the predominance of one age group, responses to the screenings indicate a belief among audiences that the films shown are important, relevant and should be seen by others, thereby demonstrating further potential for the dissemination of these works.

4. *Has the program fostered the distribution of NFB films in Acadia?*

All e-cinema programming, French-language or otherwise, is of NFB audiovisual works; thus the outcomes regarding the dissemination of French-language works already entail the successful distribution of NFB films in Acadia. There is further evidence that across the 92 screenings of the e-cinema program, audiences have been interested in attending a range of NFB films and not just those in French. Screening attendance figures demonstrate that audiences are attending French-language and subtitled films with similar frequency. In May 2010, Audience Development compiled the 18 highest-attended screenings of the program to date, only nine of which are French-language productions without subtitles.

E-cinema Programming – Highest-Attended Screenings

Title	Attendance
<i>Les possibles sont infinis</i> , et <i>Edith Butler – Fille du vent et d’Acadie</i>	472
<i>Le temps des Madelinots</i> , et <i>Isabelle au bois dormant</i>	330
<i>Ce qu’il reste de nous</i> , et <i>Entre deux sœurs</i>	291
Projection spéciale <i>Belle Baie</i>	277
<i>La grande traversée</i> et <i>Îlot</i>	259
<i>Le peuple invisible</i> et <i>Conte de quartier</i>	258
<i>La planète blanche</i> , et <i>À l’ombre</i>	258
<i>Mission baleines – Les derniers géants</i> et <i>Les gardiens de la mémoire</i>	254
<i>Hubert Reeves, conteur d’étoiles</i>	211
<i>Mémoires à la dérive</i> et <i>Le poète danois</i>	206
<i>Martha qui vient du froid</i> , et <i>Îlot</i>	200
<i>Hubert Reeves, conteur d’étoiles</i> , et <i>Les miroirs du temps</i>	190
<i>Au cœur des Rocheuses – Les anciens</i> et <i>Ils eurent treize enfants</i>	186
<i>Sexy Inc.</i> , <i>Les épouses de l’armée</i> , et <i>Jeu</i>	179
<i>Sur le Yangzi</i> , et <i>Histoire tragique avec fin heureuse</i>	179
<i>Le monde selon Monsanto</i> , et <i>Tower Bawher</i>	171
<i>MH Allain, La Trappe, Tic Tac</i>	170
<i>Le dernier trappeur</i> , et <i>George et Rosemarie</i>	160

Note: Blue highlights indicate French-language programming.

In addition, in gauging the impact of the program on their communities, the partners indicate that e-cinema is contributing to the strategic outcome of the NFB through the distribution of NFB films. Kedgwick and Edmundston, respectively, stated:

The e-cinema let people find out more about many topics in Canada and the world.

I think the documentaries shown at the e-cinema evenings enriched people on a cultural, educational and recreational level.

Though difficult to assess whether this is an outcome of the e-cinema program, audiences in New Brunswick are accessing the NFB collection via <NFB.ca>. Statistics for online plays via the website³⁷ show that the population of New Brunswick views films at a rate proportionally higher than that of neighbouring provinces. Newfoundland, for example, has a population of approximately 2/3 that of New Brunswick, yet its website usage is under 1/3 of New Brunswick's. New Brunswick also has 200,000 fewer residents than Nova Scotia, yet the amount of website usage for each province is similar. The population of New Brunswick is 729,997; of this total, 463,190 (63%) identify as anglophones, and 232,975 identify as francophones (32%).³⁸ Yet, though the number of francophones is nearly half the number of anglophones, French and English plays on <NFB.ca> both exceed 30,000. One can infer from the data of online plays at <NFB.ca> that New Brunswick is outperforming its Atlantic neighbours.

NFB.ca – Online Plays by Province and Language (May 2010)

Province	French	English	Other	Total	% of Total
Alberta	11,360	195,609	2,960	209,929	6.3%
British Columbia	23,818	354,365	6,383	384,566	11.6%
Manitoba	5,948	67,394	532	73,874	2.2%
New Brunswick	37,616	33,907	699	72,222	2.2%
Nfld/Lab	1,530	17,283	1,249	20,062	0.6%
NWT	231	2,839	65	3,135	0.1%
Nova Scotia	7,075	65,446	586	73,107	2.2%
Nunavut	82	829	0	911	0.0%
Ontario	124,645	864,851	9,521	999,017	30.1%
Other	4,101	4,809	17	8,927	0.3%
PEI	1,427	9,005	67	10,499	0.3%
Quebec	1,120,688	259,064	16,762	1,396,514	42.1%
Saskatchewan	4,076	51,394	287	55,757	1.7%
Yukon	497	5,867	71	6,435	0.2%
TOTAL	1,343,094	1,932,662	39,199	3,314,958	100.00%

Of course, to connect this performance to a greater awareness of NFB audiovisual works engendered by the e-cinema program is to engage in conjecture. Yet, a comment by the partner in Kedgwick seems to substantiate this notion, linking declining audiences at e-cinema screenings with a greater awareness of NFB films and a greater knowledge of how to access them elsewhere.

³⁷ As of May 24, 2010

³⁸ As per Statistics Canada *Census 2006*

During the first two years, I'd say that the project allowed people to find out about and enjoy the programming and works offered by the NFB. During this time, people also found out that they could enjoy works in the comfort of their own home (either through the NFB Web site or on television). At this point, people's interest dropped!

Through this analysis, it is possible to conclude that the e-cinema program has fostered the distribution of NFB works in Acadia. In addition, the near equal percentage of French-language and English-language films in the program's top attended screenings suggests that audiences are engaging with these films as NFB films, and not only because they are in French.

5. Has the program established ongoing relationships with the partners and ensured the continued success of e-cinema in the communities in which it has been implemented?

Both the Moncton Office and Audience Development state that all partners are pleased with the way the program has been delivered and are eager to continue their involvement. When surveyed, the partners themselves indicated both their satisfaction with the program and their interest in remaining involved. In December 2010, programming began for the second three-year term, and all the original partners, with the exception of Bouctouche, remain involved.

The partner in Bouctouche did not respond to the survey, however its reasons for leaving the program appear related to issues outside the implementation and delivery of e-cinema. The Moncton Office, Audience Development and the Assistant Commissioner have each indicated that the working relationship with Bouctouche had been difficult and cite the inability of the partner in Bouctouche to meet its commitments to the NFB as the main reason for non-renewal. The Assistant Commissioner notes a preexisting, external commitment of the partner to local manufacturing industry in Bouctouche—an industry that was, during the program, acclimatizing to the recent recession—as having diverted the partner's resources. This led to a level of partner input below what was necessary for the e-cinema program to succeed in that community.

Though the partners surveyed are satisfied with the program and with their relationships with the NFB, the continued success of the e-cinema program ultimately relies on the ability of the NFB to respond to the concerns and interests of the partners. Audience Development has already responded to partner requests for more recent films dealing with contemporary national and international issues. However, the request for programming tailored to each community has not been addressed, nor have partner requests for bi-weekly or monthly, rather than weekly, screenings. Likewise, Audience Development will have to determine how to negotiate requests for recent films on contemporary issues, with requests for fewer films that are not in French.

In conclusion, the analysis of surveys and interviews indicates that the NFB has fulfilled its roles and responsibilities in ensuring continued successful working relationships with its partners and in ensuring the continued success of the pilot program in the communities in

which it has been implemented. All partners were satisfied with the delivery of the program, and in 2010 all existing partners renewed for another three-year term. The e-cinema network and infrastructure is maintainable, and the evidence indicates that the NFB can easily realize the delivery of the program's next term.

5.3 Efficiency and Economy

This section assesses the efficiency with which the e-cinema program has been delivered and does so by evaluating its cost against other, similar international e-cinema initiatives reviewed in the Program Environment section. However, two of the initiatives below revolve around networks that are both d-cinema and e-cinema compatible. Such networks cost significantly more than e-cinema-only networks like that of the NFB. These initiatives have been chosen because they are implemented by similar government film councils or agencies seeking to promote the distribution and exhibition of their national cinemas and lesser-seen films of their countries within a landscape dominated by commercial films.

An International Comparison: Public E-cinema Initiatives in Other Countries

Because of different network sizes and requirements, these costs offer only a general means through which to benchmark the NFB's program.

- Screen Australia's Regional Digital Screen Network (RDSN), implemented in eight communities across Australia between 2007 and 2009, has an implementation cost of A\$65,000 (C\$75,581) per venue.³⁹
- The UK Film Council invested £12,000,000 to equip the 240 screens in the e-cinema and d-cinema compatible Digital Screen Network (DSN) in 2007. This is an average budget of £50,000 (C\$79,000) per screen.⁴⁰
- In a 2008 position document on digital cinema in Ireland, prepared by the Cultural Cinema Consortium of Ireland, the proposed cost, of equipment only, of converting 25 screens in nationally-administered locations across Ireland is €1.7 to €2 million Euros (C\$2.1 to C\$2.48 million). This is an average cost of C\$88,960 per screen, for d-cinema and e-cinema compatible equipment, excluding installation, training and service back-up.⁴¹
- In 2011, China's Digital Cinema Development Centre budgeted 21.43 million Yuan⁴² (approximately C\$3,184,498) for its rural digital cinema circuit, which uses HD

³⁹ BKSTS: The Moving Image Society, *Training for Digital Projection: A Reference Guide to Digital Cinema*, UK Film Council, 2007, 5

⁴⁰ UK Film Council, "Digital Screen Network," Web-accessed May 2, 2011
<<http://www.ukfilmcouncil.org.uk/dsn>>

⁴¹ Ron J. Inglis, *Digital Cinema in Ireland: A Review of Current Possibilities*, Cultural Cinema Consortium, 2008

⁴² Digital Cinema Development Centre, "Large-scale Feature Films in Rural Areas." Web-accessed May 10, 2011 <<http://www.dmcc.gov.cn/publish/main/175/2011>>

resolution and hard copy digital files to screen about 52 films in approximately 1772 venues—using 77 projection teams—throughout the year.⁴³

E-cinema Efficiency and Economy – International Benchmarking

Country	Initiative	# Venues	Venue Budget (CAD)	Active Network
Australia	Regional Digital Screen Network	8	\$75,581	No
UK	Digital Screen Network	240	\$79,000	No
Ireland	National Digital Screen Network (proposed)	25	\$88,960	No
China	Rural Digital Cinema Circuit	1772	\$1797	Yes

This international cost comparison reveals that, including the cost of the operational infrastructure, the NFB e-cinema pilot program has an average cost of \$77,943 per venue, just above the average cost of Australia’s RDSN, just below that of the UK’s DSN, and \$10,000 under the proposed cost for the Irish network.

This benchmarking process requires clarification. The films shown on Australia’s RDSN are current Australian releases that already exist in digital formats. As such, though the network uses satellite transmission, it does not require an operational infrastructure capable of digitizing films themselves. Likewise, the UK’s DSN was administered by Arts Alliance Media Ltd. in London.⁴⁴ As a result, the UK Film Council was responsible only for equipping the digital screens and not for the implementation of an operational infrastructure. The situation is similar for the rural circuit in China, which presents Chinese films already encoded in digital format and is not reliant on a conversion, or on a distribution infrastructure outside of the projection teams. Taking these differences into consideration, the e-cinema pilot network is cost-effective; it is delivered at a cost similar to three of the four initiatives outlined above, yet included within its delivery is the cost of an overall operational infrastructure.

Within the NFB itself, the e-cinema pilot program accounts for 82% of the total spending on e-cinema programs in 2010. Though this cost might appear high, it should be noted that the operational infrastructure developed for the pilot program, which accounts for 18% of the total spending, is used by all additional e-cinema venues and initiatives. Likewise, it should be noted that when additional partner venues are created—with the exception of Baie-Ste-Marie, for which the NFB purchased some equipment—the partners purchase the equipment themselves. Looking beyond necessary major equipment purchases made in 2006 and 2007, the annual cost for delivering the e-cinema pilot program is nearly equal to that of other programs (i.e., Institutional, Fogo Island), at \$3,790 in 2008, and \$6,367 in 2009.

⁴³ See also Hui Be, “How Hollywood Gets to the Countryside,” *Global Times*, May 10, 2011. Web. Accessed May 10, 2011 <<http://shanghai.globaltimes.cn/culture/2011-04/590217.html>>; “National Projectionist Threads Final Reel,” *China Daily*, April 14, 2011

⁴⁴ Inglis, 29

Efficiency and Economy – NFB Total Spending on E-cinema Programs

Project	2006	2007	2008	2009	2010	TOTAL
Pilot Program	\$94,122	\$222,215	\$3,790	\$6,367	0	\$326,494
Institutional (Montreal and Toronto)	0	\$30,380	\$2,687	\$2,401	0	\$35,468
Operational Infrastructure	0	\$69,689	\$6,196	\$14,450	\$3,728	\$94,064
International	0	0	\$1,590	\$99	\$135	\$2,032
Baie-Ste-Marie	0	0	\$47,299	\$932	0	\$48,232
Fogo Island	0	0	0	\$4,237	\$1,629	\$5,866
Fredericton	0	0	0	0	\$3,306	\$3,306
TOTAL	\$94 122	\$280 995	\$61 562	\$28 487	\$8 798	\$515,462

In short, the delivery cost for the e-cinema pilot program is on par with other, similar, international initiatives, yet the program can be deemed more efficient, given that its delivery includes an operational infrastructure absent in the initiatives it was benchmarked against. In addition, though the e-cinema pilot program accounts for the bulk of spending on e-cinema programs at the NFB, the operational infrastructure created for its delivery is in use by all other e-cinema initiatives. As a result, the annual spending now required for the New Brunswick network is on par with that required for all additional venues.

Conclusion

The e-cinema pilot program is an initiative that uses digital technologies to exhibit Canadian, French-language films in New Brunswick official language minority communities that have little access to such films. In doing so, it supports a number of federal government objectives. In particular, it supports the promotion of French-language culture within Acadian communities and the dissemination of the NFB film collection to Canadian audiences. The program also promotes the use of digital technologies in film exhibition, such as the creation of the NFB digital vault, thereby contributing to the goal of supporting digital innovation in Canada.

Overall, the evaluation demonstrates that the e-cinema pilot program has achieved its objectives. The program has been delivered as planned with monitoring tools in place to ensure that it is working towards its expected outcomes. It has established an experimental network of cinemas in Acadia and community partnerships through which to deliver NFB, French-language programming. This programming is delivered regularly, reaching sizeable audiences and disseminating NFB audiovisual works in Acadia. The implementation of the program has also created the conditions for its continued operation, and partner satisfaction has ensured continued relationships with partner communities. The program has been delivered efficiently: an examination of similar international programs reveals roughly equivalent delivery costs, and when examined against other e-cinema program spending, one finds a use of resources commensurate with that of those programs.

However, the evaluation also reveals that there are areas for improvement in how the program responds to partner feedback. As the partners have specific interests in the development of the e-cinema program, the implementation of an official postmortem mechanism would ensure that no information exchanged informally between the partners and the NFB is overlooked. Partners have also requested films, and schedules, tailored to the needs and interests of their own communities. In going forward with the program, the NFB will also have to determine whether it can respond to requests for partner-specific programming.

Recommendations and Management Response

1. Implement a Formal Postmortem Reporting Process for the Partners

At present, partner feedback about the program is given to NFB sectors in two ways: in summary responses in the quarterly screening reports and through informal communication. In order to better track the performance of the program, specifically with respect to the films screened, the NFB should implement a formal postmortem reporting process, establishing comprehensive documentation of performance for use in future program decisions. Also, as is evident from the documents presented in Annex A, such a process should employ a consistent format.

Management response: Accepted

All e-cinema program partnerships were established conditional to partner feedback being provided to the NFB. Performance indicators developed in previous years will be reviewed. A formal and standardized evaluation grid will be developed to collect the relevant performance information related to the various e-cinema partnerships. The grid will include both quantitative and qualitative performance indicators, and will take into account the particular circumstances of regional communities and partners.

Implementation date: September 1, 2012

Responsibility: Director, Institutional Partnerships and Events, Accessibility and Digital Enterprises

2. Develop an Outline of the Resources Devoted to Program Delivery

As e-cinema requires labour and resource contributions from a number of NFB sectors, a list of devoted resources would allow for the concise tracking of yearly expenditures towards the program.

Management response: Accepted

A list of all resources (operating budget and FTEs) devoted to e-cinema will be created and kept up to date. This list will ensure that resource information is tracked in a consistent manner and that the available data adequately reflect the program costs. Note, however, that there are no resources dedicated full-time to delivering the program.

Implementation date: June 2012

Responsibility: Director, Institutional Partnerships and Events, Accessibility and Digital Enterprises will develop the list in consultation with relevant sectors (i.e. Finances, Operations and Technology (FOT) – Technical Services & Information Technology; and Office of the Assistant Commissioner and Corporate Services – Project

Manager, Government and Institutional Affairs). **Head, Financial Operations, FOT** will track the financial information.

3. Assess the Feasibility of Providing Partner-Specific Programming

Each partner has stated an interest in having programming tailored to the specific interests and needs of its community. Partners either want to select films outside of the programming chosen by Audience Development or run programming at intervals longer than one week. In order for partners to know whether such requests can be, or will be addressed, it is useful for program administrators to determine their feasibility.

Management response: Accepted

Partner-specific programming is currently a reality of the e-cinema program. Acadian community partners (pilot program) have adopted a tailored approach since 2010, while most new partnerships since 2008 have always taken this approach. Partners regularly request programming for special screenings. In those cases, the partners are responsible for the promotion of their screenings. Partners also screen films at various intervals; events are not limited to weekly screenings.

Implementation date: Completed in 2010

Responsibility: Director, Institutional Partnerships and Events, Accessibility and Digital Enterprises

4. Publish a Reference of Specifications

As e-cinema at the NFB continues to grow, so too will e-cinema networks and venues around the world. Different networks will use e-cinema, d-cinema and even *electronic cinema* (comprised of all other digital exhibition technologies not included in the first two categories) but will often desire a level of interoperability with one another. It is important for the NFB to publish a reference document that contains the specifications of its e-cinema networks and venues or refers partners and other parties to external specification templates, such as those provided by SMPTE. This will be of crucial importance as the program develops internationally and will afford established venues the opportunity to interact with emerging networks.

Management response: Accepted

The following guides have been developed as part of the e-cinema program since it began in 2008:

- A presentation document entitled *E-cinema in Cooperation with the NFB*, which outlines the technological needs and costs associated with an e-cinema installation. NFB's stakeholders use this factsheet document as a first response to interest from

potential partners around the world (community organizations, Canadian embassies, museums, etc.).

- *A Manager's Guide* and a *User's Guide*, customized for each e-cinema partner.
- *A Software Server Configuration* document (June 2010), which outlines all the technical specifications required to set up each partner's e-cinema server in compliance with the NFB e-cinema program.

These documents have proven useful to all partners. A guide describing the e-cinema encoding specifications will be developed and published along with the above guides, as part of an all-encompassing technical toolkit for e-cinema.

Implementation date: June 2012

Responsibility: Finances, Operations and Technology

5. Establish a Formal Strategy for Choosing New E-cinema Partnerships

As interest in the NFB's e-cinema network continues to grow, the organization will require a standardized framework in which to assess and negotiate partner requests, especially since partnerships are contingent on new partners covering their own installation and equipment costs. The conclusion of the pilot project offers the opportunity to establish a concrete framework to guide this process and ensure that new partner requests are dealt with equally.

Management response: Accepted

A policy for establishing new e-cinema partnerships has been in place since 2008 and is outlined in the presentation document *E-cinema in Cooperation with the NFB*. The NFB's policy to date has constituted adopting an ad hoc approach to new requests for e-cinema partnerships. This ad hoc approach has proven to be an equitable method of selecting new partners.

Implementation date: Completed in 2008

Responsibility: Director General, Accessibility and Digital Enterprises

6. Finalize the Development of a Web-Access Platform

The NFB has worked on developing a web-access platform for e-cinema partners to access films themselves. This platform remains at the development stage. It is recommended that the NFB finalize this project to allow more flexibility and autonomy for partners to browse and chose films and film trailers available for e-cinema. This platform could even foster ad hoc e-cinema screenings.

Management response: Accepted

The development of the web-access platform has been completed. However, the implementation of the platform is contingent on a number of required modifications and subject to the implementation of a broader organizational initiative, the Media Asset Management project (MAM). The MAM will facilitate the management of the NFB's digital assets, including customized catalogues for our partners such as e-cinema partnerships. The implementation plan for the web-access platform will be reviewed within the framework of the MAM system at the NFB.

Implementation date: March 2013 (MAM will be implemented in 2012–2013)

Responsibility: Director General, Accessibility and Digital Enterprises, and Director General, Finances, Operations and Technology

Annex A: Total Screenings, Films and Attendance

2008 Season

All regular programming consists of NFB films. Titles are written in italics. Films were screened in each of the five communities, and the dates indicate the weeks during which they were presented by the e-cinema program. As stated earlier, the e-cinema infrastructure is available to the partners for non-NFB screenings. These screening are highlighted in green, blue, and pink, and outlined below. Program attendance totals are highlighted in orange.

Capacité des salles: Bouctouche: 25; Caraquet: 50-75; Moncton: 325; Kedgwick: 25 et Edmundston: 50-75

Présentations spéciales ombragées - Kedgwick

Présentations spéciales ombragées - Bouctouche

Présentations spéciales - Moncton: Le système est utilisé pour d'autres projections, voir les détails ci-dessous.

Cinéma Far-Out East, septembre 2007 à avril 2008, 50 soirées

Présences: 3,984

Cinéma Ciné-Campus, septembre 2007 à avril 2008, 65 soirées

Présences: 2,914

Matinées jeunesse le samedi matin (6) dont 4 matinées dont utilisation 100% système

Présences: 971

Date	Films	Kedg.	Edm.	Car.	Bouc.	Mon.	Total
17-Jan-08	<i>Le temps des Madelinots et Isabelle au bois dormant</i>	54	61	120	15	80	330
23-24-jan-08	<i>Sexy Inc., Les épouses de l'armée et Jeu</i>	36	50	44	9	40	179
30-31-jan-08	<i>Mémoires à la dérive et Le poète danois</i>	38	44	60	9	55	206
Janvier	Sous-Total	128	155	224	33	175	715
6-7-fév-08	<i>Mission Baleines : les derniers géants et Les gardiens de la mémoire</i>	23	56	108	14	53	254
13-14-fév-08	<i>Le dernier trappeur et Georges et Rosemarie</i>	31	45	60	0	24	160
20-21-fév-08	<i>Le peuple invisible et Conte de</i>	23	46	75	11	103	258

Date	Films	Kedg.	Edm.	Car.	Bouc.	Mon.	Total
	<i>quartier</i>						
24-Feb-08	<i>Bouctouche - Le peuple invisible et Conte de quartier</i>	0	0	0	7	0	7
27-28-fév-08	<i>La planète blanche et À l'ombre</i>	24	59	75	0	100	258
Février	Sous-total	101	206	318	32	280	937
5-6-mar-08	<i>Au pays des colons et L'Anniversaire de Bob</i>	0	33	55	0	25	113
12-13-mar-08	<i>À force de rêves et Un dimanche à 105 ans</i>	21	25	48	5	26	125
17-Mar-08	<i>Kedgwick - Au pays des colons et L'Anniversaire de Bob</i>	9	0	0	0	0	9
19-20-mar-08	<i>Le cerveau mystique et Madame Tutli-Putli</i>	13	12	18	12	0	55
22-Mar-08	<i>Junior</i>	0	0	0	5	0	5
26-27-mar-08	<i>Junior et Le paysagiste</i>	9	9	12	0	15	45
29-Mar-08	<i>Projection spéciale Kedgwick</i>	6	0	0	0	0	6
Mars	Sous-total	58	79	133	22	66	358
2-3-avr-08	<i>La grande traversée et Îlot</i>	17	50	60	12	120	259
9-10-avr-08	<i>Au rythme des grandes baleines, Mike Birch et Pimp ma botte</i>	15	13	48	6	30	112
16-17-avr-08	<i>Un cri qui vient de loin, Il parle avec les loups et Mouches noires</i>	20	41	55	2	0	118
23-24-avr-08	<i>Quelque chose dans l'air, Les réfugiés de la planète bleue et Révérence</i>	13	16	30	4	8	71
30 avr-1-mai	<i>L'extrême frontière, l'œuvre poétique de Gérald Leblanc et Nocturnes</i>	16	11	7	8	15	57
Avril	Sous-total	81	131	200	32	173	617
7-8-mai-08	<i>Golden Gloves, Durelle et Dîner intime</i>	23	14	20	0	60	117

Date	Films	Kedg.	Edm.	Car.	Bouc.	Mon.	Total
13-05-08	Projection spéciale Kedgwick	21					
14-15-mai-08	<i>Le Côté obscur de la Dame Blanche</i> et <i>Clandestin</i>	11	11	15	3	5	45
14 mai 2008	Utilisation de l'écran à Kedgwick	23					
21-22-mai-08	<i>La peau et les os, après... et Ici par ici</i>	7	19	22	3	13	64
27 mai 2008	Présentation spéciale - Kedgwick	21					
28-29-mai-08	<i>L'Âge de passion</i> et <i>Une artiste</i>	5	6	12	3	3	29
Mai	Sous-total	111	50	69	9	81	255
4-5-juin-08	<i>On a tué l'Enfant Jésus</i> et <i>Rumeurs</i>	7	3	12	4	0	26
11-12-juin-08	<i>Qui a tiré sur mon frère?</i> et <i>L'homme qui attendait</i>	5	5	13	3	6	32
18-19-juin-08	<i>Bonnes vacances, Country</i> et <i>Cot Cot</i>	8	12	18	0	8	46
29 juin 2008	Présentation spéciale	15					15
Juin	Sous-total	35	20	43	7	14	119
Au 10 avril	Total du Programme 1:	287	440	675	87	521	2010
Au 18 juin	Total du Programme 2:	227	201	312	48	268	991
TOTAL PROGRAMMATION HIVER ET PRINTEMPS 2008		514	641	987	135	789	3001
PROGRAMMATION AUTOMNE 2008							
16-17-18 sept 2008	<i>Sur le Yangzi, Histoire tragique avec fin heureuse</i>	20	47	58	12	42	179
23-24-25-sept 2008	<i>Le monde selon Monsanto</i> et <i>Tower Bawher</i>	7	41	60	7	56	171
30 sept, 1, 2 oct 2008	<i>Quand la caméra tourne, Dehors novembre</i> et <i>Symphonie Locass</i>	10	17	45	3	0	75
Septembre 2008	Sous-total	37	105	163	22	98	425
7, 8 9 oct 2008	<i>La mère l'oie, La vie avec un brin de folie</i> et <i>Ces voix oubliées</i>	4	14	40	8	18	84

Date	Films	Kedg.	Edm.	Car.	Bouc.	Mon.	Total
14, 15, 16 oct 2008	<i>Hubert Reeves: conteur d'étoiles</i> et <i>Les miroirs du temps</i>	15	55	60	13	47	190
21, 22, 23 oct .08	<i>Les Blues de l'Orient</i> et <i>Taa Tam</i>	21	15	27	2	17	82
27 octobre 2008	<i>Petites vues de chez nous</i> Série sur Kedgwick réalisée par Monique LeBlanc pour Radio-Canada et projeté à Kedgwick	38					38
28,29,30 oct '08	Soirée de films d'animation	12	7	35	19	23	96
Octobre 2008	Sous-total	90	91	162	42	105	490
4, 5 et 6 nov 08	<i>Waban-aki : peuple du soleil levant</i> et <i>Le Maître du ciel</i>	7	16	28	8	11	70
11-12-13 nov. 2008	<i>Le Canada durant la première guerre</i> et <i>Entre les lignes</i>	9	13	15	8	13	58
18, 19, 20 nov. 08	<i>Dieu a-t-il quitté l'Afrique?</i> et <i>Hungu</i>	7	16	25	7	11	66
25, 26, 27 nov. 08	<i>MH Allain, La trappe</i> et <i>Tic Tac</i>	0	35	26	25	84	170
et 24 nov Kedgwick							0
27 nov 2008	Cinéma d'animation	20					20
28 nov 2008	<i>Dieu a-t-il quitté l'Afrique?</i> et <i>Hungu</i>	19					19
Novembre 2008	Sous-total	62	80	94	48	119	403
2-4 déc 2008	<i>Mon parc, mes Plaines</i> et <i>Folle de Dieu</i>	10	39	45	6	41	141
9-10-11 déc '08	<i>Le dernier continent</i> et <i>Le chat colla...</i>	5	10	37	10	30	92
23 déc. '08- 10h30	Projections Noël Kedgwick	12					12
23 déc. '08- 3h	Projections Noël Kedgwick	20					20
21 déc. '08 - 13h	Projections Noël Caraquet			0			0
21 déc. '08 - 15h	Projections Noël Caraquet			4			4
23 déc. '08 - 19h	Projections Noël Caraquet			0			0
20 déc. '08 - 10h	Projections Noël Bouctouche				10		10
18 déc. '08 - 18h30	Projections Noël Edmundston		6				6

Date	Films	Kedg.	Edm.	Car.	Bouc.	Mon.	Total
14 déc. '08 - 13h	Projections Noël Moncton					30	30
Décembre 2008	Sous-total	47	55	86	26	101	315
PROGRAMMATION AUTOMNE 2008		236	331	505	138	423	1633
TOTAL PROGRAMMATION ANNÉE 2008		750	972	1492	273	1212	4634

2009 Season

Présentations spéciales ou utilisation du système - Kedgwick			
16 avril 2009: utilisation du système pour les étudiants	41		
17 avril 2009: utilisation du système pour les étudiants	31		
22 avril 2009: utilisation du système pour les étudiants	33		
Total	105		
Présentations spéciales - Bouctouche			
Présentations spéciales - Moncton: Le système est utilisé pour d'autres projections, voir les détails ci-dessous.			
Cinéma Far-Out East, 2 décembre 2008 au 7 février 2009, 16 soirées		Présences:	987
Cinéma Ciné-Campus, 2 décembre 2008 au 7 février 2009, soirées		Présences:	410
Matinées jeunesse, 2 décembre 2008 au 7 février 2009		Présences:	424
Total			1,821

Date	Films	Kedg.	Edm.	Car.	Bouc.	Mon.	Total
20-21-22-jan	<i>Les seigneurs de l'Arctique</i> et <i>Nathaël et La chasse aux phoques</i>	10	34	60	3	35	142
27-28-29-jan	<i>J'me voyais déjà</i> et <i>Faut se grouiller</i>	3	9	18	0	11	41
Janvier	Sous-Total	13	43	78	3	46	183
3, 4 et 5 fév	<i>7 km2 d'Infini</i> et <i>Le village des idiots</i>	10	47	56	5	22	140
8 fév	Présentation spéciale	10					10
10, 11 et 12 fév	<i>Médecine sous influence</i> et <i>Ma grand-mère repassait les chemises du roi</i>	3	17	26	5	18	69
17, 18, 19 fév	<i>Au cœur des Rocheuses</i> et <i>Une terre de richesses</i>	annulé-tempête	17	56	5	annulé-tempête	78
24, 25, 26 fév.	<i>Le voyage de Nadia</i> et <i>L'homme</i>	6	20	50	6	35	117

Date	Films	Kedg.	Edm.	Car.	Bouc.	Mon.	Total
	<i>sans ombre</i>						
Février	Sous-Total	29	54	132	16	53	284
3, 4 et 5 mars	<i>Évangéline en quête et Reviens au printemps</i>	8	28	33	8	45	122
10, 11 et 12 mars	<i>Ce qu'il reste de nous et Entre deux sœurs</i>	11	39	110	11	120	291
17, 18, 19 mars	<i>Comme une odeur de menthe et La trappe</i>	12	19	22	4	27	84
24, 25, 26 mars	<i>Sous la cagoule, un voyage au bout de la torture et Les Iris</i>	3	22	28	7	17	77
31 mars	Projection spéciale <i>Belle-Baie</i>	8	16	90	13	150	277
Mars	Sous-Total	42	124	283	43	359	851
24 avril 2009	Utilisation de l'écran du système pour une classe de 1e et 5e années	38					38
13 mai 2009	Utilisation de l'écran du système pour jeunes 14 à 16 ans	37					37
14 mai 2009	Utilisation écran - Raconter des légendes québécoises classe 5e année	19					19
27 mai 2009	Utilisation écran: pour adulte (atelier de compostage)	30					30
TOTAL							124
TOTAL JANVIER À MARS		84	221	493	62	458	1442
AVEC PROJECTIONS SPÉCIALES À MONCTON						1821	1821
AVEC UTILISATION DU SYSTÈME À KEDGWICK POUR LES ÉTUDIANTS		105					105
TOTAL PROGRAMMATION PRINTEMPS 2009		189	221	493	62	2279	3244
15-16-17 sept.09	<i>Martha qui vient du froid et Îlot</i>	10	28	100	6	56	200
22-23-24 sept. 09	<i>Hubert Reeves: conteur d'étoiles</i>	10	26	90	17	68	211
29, 30 sept et 1 oct.	<i>L'Incroyable histoire des machines</i>	9	24	45	6	13	97

Date	Films	Kedg.	Edm.	Car.	Bouc.	Mon.	Total
	<i>à pluie et L'ondée</i>						
2 octobre 2009	Présentation spéciale	54					54
3 octobre 2009	Présentation spéciale	8					8
6-7-8 octobre 2009	<i>La dernière batture et Aviatrice et Le secret de Moustafa</i>	6	25	50	12	17	110
13-14-15 octobre 2009	<i>Liberty, USA et Juke-Bar</i>	2	14	40	3	11	70
21-22-23 oct 2009	<i>Chers électeurs et E</i>	2	2	22	4	3	33
27-28-29 octobre 2009	<i>Animez-vous</i>	2	19	45		6	72
3-4-5 novembre 2009	<i>Silence on vaccine et Animastress</i>	6	21	15	5	27	74
10-11-12 novembre 2009	<i>Quelques raisons d'espérer et La faim</i>	4	11	25	6	10	56
17-18-19 novembre 2009	<i>Le magicien de Kaboul et Robe de guerre</i>	0	13	37	10	35	95
24-25-26 nov. 2009	<i>Habiter la danse et Le secret d'un moine et Retouches</i>	0	13	36	4	19	72
1-2-3 décembre 2009	<i>Edith Butler – Fille du vent et d'Acadie</i>	20	52	100	150	150	472
8-9-10 décembre 2009	<i>...et la musique et Chez madame Poule</i>	5	6	5	4	1	21
15-16-17 décembre 2009	<i>La mémoire des anges et Rosa Rosa</i>	0	2	17	5	5	29
TOTAL PROGRAMMATION AUTOMNE 2009		138	256	627	226	421	1674

2010 Season

Hiver	Titres des films projetés	Kedg.	Edm.	Car.	Bouc.	Mon.	Total
12-13-14 janvier	<i>Au cœur des Rocheuses, Les anciens et Ils eurent treize enfants</i>	17	37	64	23	60	201
19-10-21 janvier	<i>Pêcheurs de Pomcoup, Les aboiteaux et Vive la rose</i>	5	30	48	23	14	120
26-27-28 janvier	<i>Cornouailles et La pirouette</i>	6	17	25	3	13	64
2-3-4 février 2010	<i>Le chœur d'une culture, Alanna et Tête à tête à tête</i>	7	28	26	3	4	68
9-10-11 février	<i>La bataille de Passchendaele</i>	3	29	41	2	14	89
16, 17, 18 février	<i>Un Everest de l'intérieur et Canada vignettes: la valse du maître draveur</i>	5	25	33	0	10	73
23-24-25 février	<i>Les gossipeuses et L'affaire Bronswick</i>	10	29	42	7	36	124
2-3-4 mars	<i>Visionnaires planétaires et Le château de sable</i>	8	14	50	11	18	101
9-10-11 mars	<i>Mourir pour soi et Oncle Bob à l'hôpital</i>	3	26	15	2	9	55
16-17-18 mars	<i>Éloge du chiac et Éloge du chiac 2</i>	2	24	32	16	44	118
23-24-25 mars	<i>Wapikoni - escale à Kitcisakik, Tshitashun (Chiffre) et Entre l'arbre et l'écorce</i>	2	14	11		2	29
30-31 mars et 1er avril	<i>L'affaire Coca-cola et Train en folie</i>	4	4	65	2	61	136
Total		72	277	452	92	285	1178

Automne	Titres des films projetés/Titles shown	Kedg.	Edm.	Cara.	Fred.	Mon.	Total
12 au 16 septembre 2010	<i>Le cercle arctique - Épisode 1: sur de la glace mince et Épisode 2: La bataille pour le pôle</i>		19	60	10	0	132
19 au 23 septembre 2010	<i>Avoir 32 ans et Hothouse 5: Foufou</i>	3	17	26	4	2	85
26 au 30 septembre 2010	<i>Chroniques afghanes et Le cirque</i>		11	60	1	3	109
03 au 07 octobre 2010	<i>Ça tourne dans ma tête, Hothouse 5: Orange et Robert Lepage</i>		70	100	15	80	277
Le 7 octobre 2010	<i>Antonine Maillet - Les possibles sont infinis</i>						50
10 au 14 octobre 2010	<i>Dans le ventre du Moulin, Hothouse 5 : Orange et Robert Lepage</i>			32	5	6	57

Automne	Titres des films projetés/Titles shown	Kedg.	Edm.	Cara.	Fred.	Mon.	Total
17 au 21 octobre	<i>Voleuse de poussière, Pour ne pas perdre le Nord, Infusion et Le rêve du huard</i>	3	44	60	19	50	196
24 au 28 octobre	<i>Enfants de soldats et La couleur de la beauté</i>		11	28	11	2	58
31 octobre au 4 novembre	<i>Tintamarre - La piste Acadie en Amérique et Aquasnazz</i>	5	13	22	4	4	58
7 au 9 novembre	<i>Pas de pays sans paysans et Du big bang à mardi matin</i>		4	26	7	7	59
14-18 novembre	<i>Kacho Komplo et Joséphine</i>		14	14	0	7	51
Le 17 novembre	<i>Ça tourne dans ma tête</i> - présenté à un groupe d'aide-enseignante				15		15
21 au 25 novembre	<i>Le mystère du Vinland, Mer mère et La glace et la vie</i>		9	30	7	8	70
28 novembre au 2 décembre	* <i>RiP! A Remix Manifesto</i> et <i>Bryan Adams : l'essentiel</i> n'ont pas pu être présenté dû à des difficultés techniques. Les partenaires ont présenté la semaine 13 : <i>Les porteurs d'espoir</i> et <i>La tranchée</i> .			7	6	0	26
5 au 9 décembre	<i>RiP! A Remix Manifesto, Bryan Adams: l'essentiel</i> et <i>Les porteurs d'espoir</i> à Kedgwick	2	1	2	4	2	17
TOTAL		13	213	467	108	171	972

Annex B: Partner Surveys

Edmundston

1. What motivated your institution to strike a partnership with the NFB?

The quality of films and reputation of the NFB.

2. What were the objectives of the e-cinema pilot project?

To give French-speakers access to films in French.

3. Did you get the impression that the e-cinema project enabled you to fulfill specific needs in your community? If so, which ones?

Yes. The need for Canadian documentaries in French was fulfilled.

4. In your opinion, what is the most important impact of e-cinema in your community?

The e-cinema let people find out more about many topics in Canada and the world. Sometimes after screenings, people discussed the topics among themselves.

5. Did the NFB prove to be a competent and effective partner in this program? Please answer taking into account the following points:

- a. Were the NFB personnel accessible? *Yes.*
- b. Did they provide relevant programming? *Yes, very good programming.*
- c. Did they deliver the films by the deadline set? *Yes.*
- d. Did they provide adequate support in implementing the program? *Yes.*

6. How would you evaluate your participation in this project?

- a. Did you feel fully involved?

Yes, especially the first year, because we were able to choose films. However, we understand that it was difficult to reach a consensus among all of the distribution centres.

- b. Were there any aspects of regarding your participation that you would like to see improved? *No.*

7. Are there any recommendations you would like to make regarding continuation of the pilot project? Or regarding your working relationship with the NFB?

We don't really have any recommendations because everything went smoothly. We would like to continue our partnership with you.

Fredericton

1. What motivated your institution to strike a partnership with the NFB?

We heard about the project after it was already in place, so it was too late for us to be included. We nonetheless expressed our interest. When one of the sites dropped out, we were offered the partnership. We thought French-speakers in Fredericton would enjoy NFB productions. The fact that French cinema in the capital region is limited was a plus.

2. What were the objectives of the e-cinema pilot project??

To offer quality programming to French speakers.

3. Did you get the impression that the e-cinema project enabled you to fulfill specific needs in your community? If so, which ones?

The project was brand new to Fredericton (since September [2010] only). But we can see there is interest. It's a unique activity in Fredericton, all languages mixed together, and there is a clientele that seeks this type of activity.

4. In your opinion, what is the most important impact of e-cinema in your community?

People are talking about it. We have the support of our community centre for advertising, and we are drawing a different type of clientele to the library.

5. Did the NFB prove to be a competent and effective partner in this program? Please answer taking into account the following points:

Yes, we were very well supported. The equipment transfer, for example, was done quickly and everything was ready for the return [to school]. The films are ready for screening. We had to change the programming one week because of technical problems. A few people were frustrated by this change. However, from this we learned the importance of viewing films in advance to give personnel the time to deal with these problems.

- a. Were the NFB personnel accessible?
- b. Did they provide relevant programming?
- c. Did they deliver the films by the deadline set?
- d. Did they provide adequate support in implementing the program?

6. How would you evaluate your participation in this project?

We aren't involved in the choice of programming, but it's generally good. Even so, there are quite a few English-language films subtitled in French. Since we are trying to promote this event to English speakers who want to practice their French, if they come to an English film,

it's rather frustrating for them, and they don't come back. This information could be added to the program.

We feel involved in the project in the sense that we want it to be a success. Since we joined the project after the others, we may feel a little bit like outsiders, but the people at the NFB are always ready to help us out.

- a. Did you feel fully involved in this project?
 - b. Were there any aspects of regarding your participation that you would like to see improved?
7. Are there any recommendations you would like to make regarding continuation of the pilot project? Or regarding your working relationship with the NFB?

We'd certainly like the project to continue since we just started.

Favour more recent films (2009, 2010, 2011).

Screenings every two weeks might be preferable in some regions.

Kedgwick

1. What motivated your institution to strike a partnership with the NFB?

A transfer of responsibilities... The contract was originally signed by the Société Culturelle des Hauts Plateaux. Because the volunteers involved didn't have enough time, the group asked us if we would be willing to take over. Given the importance of maintaining the service in the region, we agreed to the transfer of responsibilities.

2. What were the objectives of the e-cinema pilot project?

According to the agreement signed on October 2, 2009, the objectives of the project were to:

- *Offer free public screenings of NFB audiovisual works*
- *Publicly present NFB programming and other audiovisual works*
- *Report on how the project unfolds*
- *Distribute and disseminate cinematographic and television works in communities with a French-speaking minority*
- *Evaluate the needs of parties in order to develop and/or improve the management and consulting tools for the catalogue of available NFB audiovisual productions*

3. Did you get the impression that the e-cinema project enabled you to fulfill specific needs in your community? If so, which ones?

During the first two years, I'd say that the project allowed people to find out about and enjoy the programming and works offered by the NFB. During this time, people also found out that they could enjoy works in the comfort of their own home (either through the NFB Web site or on television). At this point, people's interest dropped!

4. In your opinion, what is the most important impact of e-cinema in your community?

In my opinion, the documentaries shown at the e-cinema evenings enriched people on a cultural, educational and recreational level.

5. Did the NFB prove to be a competent and effective partner in this program? Please answer taking into account the following points:

- a. Were the NFB personnel accessible? *Yes*
- b. Did they provide relevant programming? *Yes, the programming is highly varied!*
- c. Did they deliver the films by the deadline set? *Yes*
- d. Did they provide adequate support in implementing the program? *Yes*

6. How would you evaluate your participation in this project?

- a. Did you feel fully involved? *Yes*
- b. Were there any aspects of regarding your participation that you would like to see improved? *No, we worked very hard on the advertising and marketing.*

7. Are there any recommendations you would like to make regarding continuation of the pilot project? Or regarding your working relationship with the NFB?

Your initiative to set up such a fine project as this is really appreciated. Your documentaries are at once informative, educational and offer the opportunity to enrich oneself culturally. To be able to continue the service, I think there should only be one evening per month, and that it should only show documentary premieres. Furthermore, to reach a greater portion of the population, I think that advertising should be done on the television airwaves of Radio-Canada, TVA, Canal D...

Annex C: Audience Survey Compilations

The following tables contain data compiled from questionnaires completed by audiences following e-cinema screenings. The statements from the questionnaires are listed in the left column, followed by audience responses on the right. Audience members were asked to rank each statement from 1 to 5, with the number 1 representing “Agree Strongly” and 5 denoting “Disagree Strongly.” Audience members were also asked to list their age and to indicate where they learned about the screening.

The questionnaires demonstrate unequivocally that audiences enjoy the e-cinema screenings, find them interesting and believe them to be important events for, and offerings to, their communities. The questionnaires also demonstrate that the brochure and word of mouth are more effective tools in creating awareness about the screenings.

In 2009, the questionnaire was shortened and was discontinued after the winter season. Audience Development claims that a large percentage of repeat attendees made weekly collection of the forms redundant. The different totals for each statement exist because not all audience members completed each part of their questionnaires.

Audience survey compilation – 2008

Total nombre de personnes qui ont assisté aux visionnements:	4,634						
Total nombre de sondages complétés:	1274						

Survey questions		Ranking					
Les Rendez-vous de l'ONF en Acadie:		1	2	3	4	5	
... sont des événements importants dans ma communauté		244	26	5	5	0	
...devraient présenter plus de films, dans plus de salles		199	50	21	8	2	
...le dépliant m'offre de l'information claire et complète		210	45	6	7	3	
Degré de satisfaction							
Mon expérience est satisfaisante		228	37	5	4	5	
Je reviendrai à une prochaine projection		230	31	5	2	7	
Je recommanderais cette expérience à des amis		249	18	2	3	6	
Programme de films							
J'ai trouvé le film/programme intéressant		1007	146	17	14	20	
Ce film/programme m'a appris beaucoup		355	236	33	18	17	
Ce film/programme était divertissant		763	248	44	24	31	
C'est un film/programme important et pertinent		674	171	34	18	16	
Beaucoup de gens devraient voir ce film/programme		683	154	40	16	20	
Publicité	Autre	Journal	Dépliant	Affiche	Site web ONF	Amis/famille	Radio
	131	177	366	101	28	300	30
Âge		- 18 ans	18-24	25-34	35-49	50-65	+65
		20	62	53	101	400	210

Audience survey compilation – 2009

Total nombre de personnes qui ont assisté aux visionnements:	389						
Total nombre de sondages complétés:	181						

Survey questions		Ranking					
Programme de films		1	2	3	4	5	
J'ai trouvé le film/programme intéressant		145	21	4	1		
Ce film/programme m'a appris beaucoup		128	23	5	2		
Ce film/programme était divertissant		85	30	10	6	6	
C'est un film/programme important et pertinent		132	24	5	1		
Beaucoup de gens devraient voir ce film/programme		132	24	8	2		
Publicité	Autre	Journal	Dépliant	Affiche	Site web ONF	Amis/famille	Radio
	18	38	58	6	3	34	4
Âge		- 18 ans	18-24	25-34	35-49	50-65	+65
			2	9	12	52	40

Annex D: Sample Publicity Overview

Compiled by Corporate Communications in Montreal.

Program Launch – January 17, 2008

Publicity:

English-language press efforts to complement major push for French press.

Goal:

To achieve national exposure through press.

Strategy:

Using tools created in Montreal, cultivate national stories in print, broadcast, radio, and online. Maximize public knowledge of program.

News release announcing partnership was sent on wire in September, 2007. Follow-up calls to trade press resulted in article in *Playback Daily* (23 October 2007).

Active phone pitching using partnership release kicked off prior to Christmas, garnering interest from Canadian Press, CanWest Print, *Globe and Mail*, CTV Newsnet, CTV local station, CBC local station (New Brunswick).

Invitation to attend press event and screening sent out with embargoed news release to targeted press during the 2nd week of January 2008, one week prior to event. Phone pitches continued. Major push by phone and e-mail to local press outlets.

News releases for the launch event sent late afternoon on January 17, using a specific wire service.

Publicity Results:

National press coverage achieved through articles in Canadian Press and CanWest News Service, along with significant hits online, including the NFB website. Local coverage was derailed due to a tragic accident involving high school kids in the same community in which e-cinema was launched.

- *National Post*, also picked up in:
 - *Calgary Herald*
 - *Victoria Times Columnist*
 - Canada.com

- Canadian Press article, also picked up by:
 - *New Brunswick Telegraph Journal*
 - 680 News.ca
 - CBC.ca
 - YahooNews
 - My Telus
 - Jam Showbiz
 - *Prince George Citizen*
 - Macleans.ca
 - K-liteFM.com
 - Start.shaw.ca
 - Orilliapacket.com (Orillia Packet & Times)
 - Metronews.ca
 - CanCult.ca
 - Peira.ca (Prince Edward Island Council of the Arts)
 - Wellandtribune.ca
 - 900chml.com (Hamilton CHML Radio AM 900)
 - artsnews.ca (Arts News Canada)
 - Topix.com
 - Recorder.ca
 - Filmschoolsforum.com
 - Bellook.com
- *Mediacaster Magazine*

Selected quotes from national press coverage:

“E-cinema could eventually be a boon to producers in English Canada, who toil mightily to find audiences for their films amid the onslaught of American movies that hog theatres.”

Lee-Anne Goodman, *Canadian Press*

“NFB builds Infobahn to Acadia . . . now that the National Film Board has discovered how to harness the power of the information superhighway, how long before the residents of Wawa and Moose Factory get to screen the likes of Claude Cloutier’s *Sleeping Betty* [NFB, 2007]?”

Jay Stone, *Canwest News Service, National Post*