

# BREAKING NEW GROUND

A framework for measuring the social impact of Canadian documentaries

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ERIN Research Inc. for  
The Documentary Policy Advisory Group



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# 1. INTRODUCTION

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The Documentary Policy Advisory Group was created in the summer of 2004 to discuss issues regarding documentary financing, funding, policies and social impact. The group is composed of 16 Canadian organizations representing producers, filmmakers, broadcasters, funding agencies, regulators and policy-makers.<sup>1</sup>

The Documentary Policy Advisory Group embarked on an ambitious and creative endeavour. It commissioned ERIN Research to develop a measurement framework that would estimate the social and cultural impact of Canadian documentaries. The framework was grounded in an analysis of seven representative Canadian documentaries and a review of the literature.

## APPROACH

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The study is timely and important in bringing together relevant information.

### 1. Case studies

The case studies assess and highlight the social and cultural impact of seven representative Canadian documentaries. This will serve to:

- Generate valuable information on the social impact of documentaries
- Provide a baseline of information on current Canadian documentaries on which to build.

### 2. Annotated bibliography

The annotated bibliography reviews current literature that is specifically related to the measurement of social and cultural impact of documentaries.

### 3. Measurement framework

The measurement framework outlines components of a system to track, monitor, analyze and report on the social and cultural impact of Canadian documentaries.

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<sup>1</sup> Member organizations are: the National Film Board of Canada (NFB), Telefilm Canada, the Canadian Television Fund (CTF), the Department of Canadian Heritage, the Canadian Radio-television and Telecommunications Commission (CRTC), the Association of Provincial Funders (APF), the Canadian Association of Broadcasters (CAB), the Canadian Broadcasting Corporation/Société Radio-Canada (CBC/SRC), the Canadian Film and Television Production Association (CFTPA), the Documentary Organization of Canada (DOC), the Association des producteurs des films et de la télévision du Québec (APFTQ), the Observatoire du documentaire, the Canadian Independent Film and Video Fund (CIFVF), the Société du développement des entreprises culturelles (SODEC), the Canada Council for the Arts (CCA), the Rogers Documentary Fund.

## 2. METHOD

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### CASE STUDIES

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Evaluating the social and cultural impact of Canadian documentaries is a new endeavour that presents a number of challenges. Attributing causality and aggregating data are but two elements that define the complexity of measuring social and cultural impact.

In order to begin actively researching the subject of social change and social impact of Canadian documentaries, a Steering Committee<sup>2</sup> selected a sample of seven Canadian documentaries to form an initial baseline of information. The selected films were released between 1992 and 2003 and represent a range of positions on these dimensions:

- Scope and variety of distribution channels used (television, theatrical, festivals, schools, libraries, community organizations, self-distributed, other)
- Content profile/genre (cultural, socio-political, historical, etc.)
- Reach (local, national or international)
- Audience type targeted (community, broad public, activists, etc.)
- Language of production
- Producer (NFB and Independents).

It is important to underline that due to limited resources the final choice had to be limited to seven case studies.

The selected films are: *The Corporation*, *Silence of the Strings*, *FIX: Story of an Addicted City*, *Kanehsatake*, *Squat!*, *L'Erreur boréale* and *Qulliq*.

Each case study addressed:

- The subject and substance of the film;
- The critical success factors that contributed to the documentary's impact;
- A brief description of the key social and cultural outcomes of the film;
- Lessons learned.

ERIN Research conducted more than 40 in-depth interviews with key stakeholders, including directors, producers, distributors, community advocates, representatives of associations or organizations, government and NGO officials, and academics in Canada and abroad. Appendix B contains a list of those who were interviewed.

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<sup>2</sup> The Steering Committee was composed of Audrey Doyle of the National Film Board of Canada, Lucette Lupien of the Observatoire du documentaire, Sandy Crawley of the DOC organization, David Poole of the Canada Council for the Arts and Robin Jackson of the Canadian Independent Film and Video Fund.

## ANNOTATED BIBLIOGRAPHY

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The annotated bibliography describes writings and research since 1990. It draws on:

- Significant studies on the social and cultural impact of documentaries
- Theoretical models
- Best practices in Canada and abroad for the measurement of social impact.

The bibliography documents important sources including websites, research, journal articles, and books. It centres on the measurement of social impact in documentaries and in related areas: film, television and the arts in general. It does not extend to three tangentially related areas in which there is considerable existing material – “how to” pieces on film distribution, the very extensive research on television and violence, or the literature on media and democracy.

## MEASUREMENT FRAMEWORK: TRENDS, LIMITATIONS AND BENEFITS

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The measurement framework is presented as a basis for dialogue on measuring the social and cultural impact of documentary films in Canada. The framework:

- Documents important measurement approaches relevant to evaluating social impact
- Recommends optimal qualitative and quantitative approaches
- Identifies some key data sources
- Describes methodological and statistical considerations
- Recommends priorities for implementation.

The strategic measurement framework is proposed as a multi-year plan. The measurement framework was carefully designed as a practical approach that would not place undue burden upon managers, producers and filmmakers.

### 3. FINDINGS

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This section consists of three parts: the context, critical case study findings, and the annotated bibliography findings. The full length case studies appear in Part 2 and the complete annotated bibliography is in Appendix A.

#### CONTEXT

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The seven films profiled in the case studies are firmly within the Canadian documentary tradition. Since the establishment in 1939 of the National Film Board of Canada under the vision of John Grierson, documentary films have been seen as agents of social change.

In 1967, the NFB's commitment to producing social impact films received a significant boost from the creation of the *Challenge for Change* program. In 1969, the program was expanded to include a francophone counterpart, *Société nouvelle*. The program officially ended in 1979/1980, but the use of film and video as tools for community development and catalysts for social change created a revolution in community organizing and development of communications which continues to this day. From the 1980s to the present, NFB programming is centred on documentary filmmaking as a social instrument.

The past 20 years have witnessed unprecedented growth in the independent sector in Canada. Many remarkable documentaries of the 80s and 90s still continue to resonate with Canadians and international audiences, bringing about social awareness and change. Among them Yvan Patry and Danièle Lacourse's *Chronique d'un genocide annoncé*, a ground-breaking inside look at the Rwandan genocide; Katherine Gilday's *The Famine Within*, an early investigation of the anorexia pandemic; Peter Wintonick and Mark Achbar's *Manufacturing Consent*, a formally innovative portrait of Noam Chomsky which rapidly achieved cult status; and Zach Kunuk's unique, inspired three-part portrait of traditional northern life, *Qaggiq*, *Nunaqpa* and *Saputi*.

Certainly, in the years to come, it would be of great value to monitor and assess the social and cultural impact of recent documentaries such as *Médecine sous influence* by Lina B. Moreco and the NFB, or *Continuous Journey* by Ali Kazimi.

Documentaries that have significant social impact are usually more than purely instrumental tools. Through the power of storytelling, they engage viewers' hearts and minds and thereby create the foundation for action or, as Nettie Wild puts it, "Art and politics combine to create social change".

## CASE STUDIES

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### Power of story

- People are hungry for media with meaning, for powerful stories and analyses of issues that can only be achieved through films such as *The Corporation* or *L'Erreur boréale*.
- Some stories foster community connectivity and cultural identity, and become part of public discourse. As such, they contribute to quality of life.
- Certain stories, such as *Kanehsatake*, offer a chance to revisit a critical moment in the evolving politics of the country or to reflect on deeper meanings of certain events in national history.
- Films can be highly emotive, stirring the heart as well as the mind.

### Social impact

- For the most effective follow-through to action, films usually need to be part of a larger social group, movement or campaign, or to have dedicated spokespeople. Films embedded in a movement have a ready-made context and audience eager to see them and work with them. When embedded in a social movement, low-budget films can have as significant an impact as more expensive productions.
- Films can mobilize communities and activist networks, build new community partnerships; reinforce the resolve of the committed and converted, help lead to policy changes; “educate” within both formal and informal networks.
- Films can enter public discourse through community forums, conferences, theatrical screenings, print and broadcast media, universities and schools, grass-roots organizations and target groups.
- The greatest impact comes from integrated marketing, outreach and promotion.
- Websites, DVD and multi-media packages, and unconventional venues such as house parties and cafés offer new challenges and new opportunities for effective distribution.
- Films thrive when they become part of media discourse – when the issues they address are picked up and “re-mediated” by mainstream news and public affairs media.
- Films can have their greatest and most enduring impact through the education system. They strike both emotional and visual chords and are widely used to reinforce more print-based concepts. A film’s shelf life can go on for decades and its use may be far more creative and wide-ranging than even the filmmaker can foresee or know about.

- With distribution of films via the Internet now a reality, documentaries can potentially reach vastly larger audiences than before. This will undoubtedly increase the impact of the genre, but just how much is impossible to predict in these early days of film distribution at the level of individual viewers.

## Measurement of social and cultural impact

- There has been very little quantitative research that addresses the social and cultural benefits of documentary.
- Funding bodies tend to focus on impact in terms of high profile events such as festival premieres, national broadcasts, and press coverage, whereas long-term social and cultural impact is most likely to occur at a grassroots level and in the education system.
- To assess long-term social and cultural impact, it is important to collect and analyze both anecdotal and quantitative data (purchases, bookings) from grassroots organizations and educational institutions.
- A new set of evaluation criteria is needed that fits what filmmakers really do, one that goes beyond returns on investment. Documentaries are largely unprofitable in financial terms, but can have huge social, political and cultural benefits. We need to find the right bridging language and measurement approaches that go beyond economic indicators.
- Impact depends heavily on having the resources to achieve distribution and outreach on an adequate scale. Simply put, a documentary may be exceedingly powerful but if people do not know about it or cannot get to see it, then talking about its impact becomes a moot point. The budgets allocated to the production of most independent documentary films are simply not large enough to allow for any sustained follow-up work with the film once it has been completed. Though most documentary filmmakers are highly committed to their films, lack of funding to undertake extensive distribution and outreach sharply curtails their ability to promote the film, organize and attend screenings in communities, organizations and institutions and apply to and accept festival invitations beyond the initial “flush”.

## Barriers to measuring impact

- Narrow time frames: Many funders tend to focus on a film’s impact in terms of the initial “splash” – high profile events such as premieres, national broadcasts and press coverage. However, its social and cultural impact is a long-term process (often three to five years) as the film “percolates” through the education system and at the grassroots level. Most funders are not geared to this long-range vision.
- Limited resources.

- Inconsistent criteria and inadequate models: Documentary films are often caught between conflicting notions of impact and success: is success to be considered according to economic criteria or according to social and cultural benefits?
- Television as a trigger to funding often acts as a barrier to a film's ability to be distributed more broadly through a theatrical circuit and through festivals.
- Social and political issues are just one aspect of human experience. We must not define impact so narrowly that it leaves out individual, emotional and spiritual dimensions, or limits the varieties of documentary films that get made.
- Do government funders want to fund works that fuel activist organizing? In the USA, most social documentaries are funded by foundations that are NOT interested in high profile premieres, but are interested in what concrete changes have taken place with the aid of the film.

## BIBLIOGRAPHIC REVIEW

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Most of the literature reviewed for this project and described in the annotated bibliography falls into five major categories. The complete annotated bibliography appears in Appendix A.

### 1. General Movement to Find Non-Economic Indicators

A number of articles deal with attempts to shift the emphasis of evaluation away from purely economic notions of value toward concepts such as social capital, human capital, blended value, Genuine Progress Indicators (GPI<sup>3</sup> as opposed to the GDP) and Gross National Happiness, an index of wellbeing rather than consumption, as promoted by the King of Bhutan. The latter suggests that basic happiness can be measured since it pertains to qualities of nutrition, housing, education, health care and community life (Bakshi, 2005). The Australian Bureau of Statistics weighs in with a framework that includes well over 100 suggested indicators to measure social capital, which it flags as part of a growing interest in governance and citizenship and the qualities and relationships that strengthen democracy. Jed Emerson, lecturer at the Stanford Graduate School of Business, twice pegged as one of the 50 Most Influential People in the Nonprofit Sector, has devised the Blended Value Proposition. This proposition asserts that companies and individuals create value on multiple levels – economic, social and environmental—and that costs and benefits must also be considered on these multiple dimensions (Emerson and Bonini, 2004).

All these undertakings suggest an attempt to develop a more comprehensive definition of value and indicators more complex than those of economic measurement.

### 2. Arts, Culture and Social Benefits

Several entries deal more specifically with the social benefits to be gained from the arts and, more broadly, culture. Research on the social impact of the arts provides a strong case for the community-building capacity of the arts and cultural activities, (Guetzkow, 2002, Williams, 2001). Individuals most involved in arts and cultural activities are much more likely to rate the quality of life in their neighbourhoods as excellent, (Jackson and Herranz, 2002). Dick Stanley and Sharon Jeannotte's work focuses on how culture helps us to make sense of our lives and to forge connections with one another, an indispensable element in promoting social cohesion in societies which are becoming increasingly diverse. They assert that:

“Culture is a set of tools to help us make sense of the world and relate to each other, and to define us to each other.”

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<sup>3</sup> Genuine Progress Indicators are based on initiatives around the world that integrate sustainable and equitable economic development with environmental conservation, social and cultural cohesion, and good governance. “Rethinking Development: Local Pathways to Global Wellbeing”, the second international conference on Gross National Happiness, takes place in Nova Scotia, June 20-24, 2005.

Although there is a wealth of theory about cultural indicators, few have transformed that theory into practice. Improving cultural indicators is not simply about supplying better statistics. What is also needed is a more comprehensive understanding of the nature of arts activities and the impacts that measurement can have on the arts and cultural sectors. Developers also need to be clear about what they want to measure: audience numbers or artistic experiences (International Federation of Arts Councils and Arts Agencies, 2004).

### 3. Evaluating the Social and Cultural Impact of Documentaries

A substantial number of articles tussle with questions around how to evaluate the social and cultural impact of documentaries. Most of the research in this area to date has been done in the USA and concentrates almost exclusively on the impact of social issue documentaries. Whiteman emphasizes that most analyses of impact begin with the film. He posits instead approaching impact and outreach within the larger context of the “issue network” of relevant activist groups and policy makers. In another article, he develops the argument that to assess impact adequately, the entire filmmaking process, including production and distribution, must be evaluated because the various stages provide multiple opportunities for interaction among producers, participants, activists, decision makers and citizens. A committed documentary’s impact is also most likely to be on discourses outside the mainstream.

It is also clear that a film’s impact is greatly increased by having an outreach structure, resources, guidance and continued support to facilitate that impact in an ongoing way in the community, as opposed to a one-shot deal on network or cable television. (Applied Research and Counselling, 2002).

The consensus among many writers on social and cultural impact, including Abrash, Whiteman, Aufderheide, and Schneider, is that qualitative and anecdotal assessment is the most valuable approach. The research methodology tends to concentrate on case studies, in-depth interviews, focus group interviews, participant observations and occasionally surveys. Some questions for formulating indicators to assess the political efficacy of a documentary include the following: How do documentaries circulate within issue networks of activists, analysts and policy makers? In what way do they affect the mobilization and status of activist groups and individual citizens? What are the most successful models of interaction between activists and makers? What criteria are useful in assessing success?

## 4. Communications for Social Change

The term “Communications for Social Change” refers to a general model for assessing social impact developed by Maria Elena Fugueroa and collaborators for the Rockefeller Foundation (Figueroa, et al. 2002). It is grounded in the larger social change movement and is not specifically about documentary film, although the techniques it lays out can be applied directly to film.

The approach emphasizes the instrumental nature of the communication: those who are involved in the communications process learn from it and are changed by it, exclusive of any later outcomes that the process may have. The process and the product are of equal importance. The model proposes several areas in which it is important to assess change: 1) expanded public and private dialogue and debate; 2) increased accuracy of information that people share in the debate; 3) support for people affected by the issue to voice their perspectives; 4) an increased leadership role for people who are disadvantaged by the issues of concern; 5) resonance with the major issues of interest to people’s everyday lives, and 6) linkage between people and groups with similar interests who might otherwise not be in contact.

The model assumes that assessment is carried out by community members of the affected community and by the peoples who are working to bring about change. Given the model’s emphasis on process and transformation, this could hardly be otherwise. Social scientists can be involved as well, in conjunction with those in the primary roles. The model is squarely within the case study tradition that characterizes much of the research on documentaries.

The Communications for Social Change model contains a detailed set of templates for assessing both the process of social change and its outcomes. The work required to implement the model is considerable. Applying the method in all its detail to film production would demand a major commitment of time and energy.

## 5. Film studies and social change

A corpus of studies exists that do not attempt to quantify social or cultural impacts but address multiple dimensions of film production and reception in relation to social change. These studies situate films in all their textual, historical, semiological and social specificity. This broad field of film studies takes for granted that committed documentary practices necessarily achieve their objectives of changing society; that their history is in a sense a record of social change; that an attention to formal or aesthetic details carries real weight in determining a film’s impact. This research tradition includes more recent studies on spectatorship whose findings go against the grain of cause-effect notions of impact, arguing the need for highly complex models of evaluation that bridge the gap between individual and societal change. More descriptive and theoretically-inclined than prescriptive, these studies offer insights into the history of activist filmmaking and into some of the earliest examples of community involvement in film-based processes of social change, critical resources for a new and newly-radicalized generation of documentarists.

## 4. MEASUREMENT FRAMEWORK: TRENDS, LIMITATIONS AND BENEFITS

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The purposes that measurement and evaluation serve are different for those within the film industry and those outside it. For filmmakers, evaluation is a feedback mechanism that shows what worked well and what might be done differently next time. It is a record of what has been done, and this informs future efforts. For those who fund films, evaluation is primarily an accountability tool which provides an objective basis for ensuring that money was well spent and, on a broader level, for planning policy for the industry.

The filmmakers interviewed in this project recognize these potentially diverging purposes. The consensus among them is that assessing the social impact of documentaries can be a useful exercise, given that the results are not used to restrict what documentarists do. To ensure that this does not happen:

- Evaluation criteria should be broadly defined so that they do not limit the range of issues in any way. If funding is based to some extent on the results of evaluations, then a narrow definition could focus attention on one type of documentary and possibly exclude other films from funding.
- Evaluation criteria should not be limited to those of interest to funding sources in government or elsewhere. They should be relevant to the production side as well.

The ideas on measurement that follow are not intended to restrict the documentary genre in any way.

## Research traditions

The measurement of social impact follows one of two general methods, which can be termed the “Case study” method and the “Survey” method.<sup>4</sup> These methods are not in competition with each other, and in developing a measurement framework for documentaries, there is no need to prefer one over the other. Both are valuable, and neither answers all the questions that are worth asking.

Within the **case study model** we discuss two approaches:

- 1 Case studies of individual films
- 2 Controlled experiment studies

Within the **survey model** we discuss four approaches:

- 3 Systematic cataloguing of documentary usage
- 4 Surveys of people working in the film industry
- 5 Surveys of audiences or the public at large
- 6 Social indicators research

The benefits and limitations of each method are briefly discussed. All of these are sound investigative processes, and the mentions of limitations are not intended as criticisms but rather to delimit the scope of the methods and highlight the kinds of information they can be expected to produce.

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<sup>4</sup> Social impact can of course be discussed in philosophical, political, economic and other terms as well. These are outside the scope of this inquiry.

## 1. CASE STUDIES OF INDIVIDUAL FILMS

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Case studies of individual films are the most prevalent method of assessing social impact. Major characteristics of this method are:

- The focus is on one film at a time.
- The measures that the evaluator uses may be unique to the project at hand (there is no prescribed or “right” way of proceeding).
- The research follows the process in real time, recording either a) impacts on those people who are the subjects of the film, and/or b) upon release, impacts on the communities who use the film.
- The evaluation is typically conducted by those involved in the production and distribution of the film (occasionally a social scientist will follow the film, but this is rare).
- Writers often use the language of “evaluating” or “assessing impact”, rather than the more objective and academic language of “measurement”.
- The assessment is time-limited. Filmmakers move on to other projects and the evaluation of the original project ceases.

The motivation for case-study evaluation comes from two sources:

- From funding organizations, who wish to see that their money is well spent and have a record of what has been accomplished with it.
- From producers who explicitly set out to effect change and who want to record their journey.

### **Objectivity**

Documentary films, by definition, express a point of view. They are not intended to be objective in the journalistic sense of presenting a balanced perspective of each side of an issue. Thus, if a filmmaker writes a case study, this too is unlikely to be objective. Moreover, the filmmaker would not likely claim that the case study was objective. It is a self-evaluation that from the depth of insight that only those who are familiar with every detail of the process can provide, but objective evidence of a film’s impact must be sought elsewhere.

This does not mean that all case studies are subjective. Those conducted by persons other than the filmmaker, by academics for example, can clearly be considered to be objective accounts.

## Benefits

The strengths of the case study method include:

- Detailed and immediate recording of impacts: Because the evaluator is part of the process, the evaluation captures the full detail of what happened and how it happened.
- Flexibility: the measures used are developed to suit the particular project.

## Limitations

The main limitations to the case study method are these:

### **Time frame**

Case studies are generally done by those involved in making the film. They tend to cover the making of the film and its initial use. At some point the filmmaker moves on to another project and the case study ends. The impact of a film may continue long after this time, but its subsequent impact is likely to go unrecorded.

### **Unintended impact**

Films may have an impact that the producers did not foresee and so did not evaluate. This is especially true in the years following release, where, for example, the film may be used in schools or by community groups who find it relevant for some quite different purpose.

### **Aggregation of results**

A case study documents the impact of a specific film. It is difficult to aggregate the results of different case studies, and so make a general case for the social impact of documentaries.

Case study evaluation is primarily qualitative, that is, at the level of impressions and ideas. Qualitative measures cannot, by definition, be added and subtracted, and so they cannot be aggregated across studies except in an impressionistic manner. Case studies may contain the occasional numerical outcome – for example that some number of people were motivated to join a cause. Even though such an outcome is expressed in numbers, it may not make sense to add these numbers across case studies because the contexts are different. For example, in one context, 100 people may be motivated to participate in a very significant manner; in another context 100 people may do something much smaller. In another context, it may not be possible to put a number on how many people did something as result of seeing the film. In addition to this, the film may have played a different role in each context – a primary role in one, a supporting role in another. Adding numbers when the conditions surrounding those numbers are variable is adding apples and oranges.

## Can the case study method be made quantitative?

There have been attempts to standardize the case study method and turn it into a hybrid that contains both qualitative and quantitative elements. The Communication for Social Change model is a good example. It presents grids on which numerous outcomes are documented: the number of people in the community who assume leadership positions and who participate in various other ways, their roles and responsibilities and so on. The model encourages aggregation in the sense that if the same project is undertaken in 20 different communities, then the results can be combined into a single database that details the film's combined impact across communities.

This is a legitimate pursuit and it can generate good quantitative data. However, it still addresses multiple uses of a single film; the method provides no clear way of aggregating quantitative results across films.

## 2. CONTROLLED EXPERIMENTS

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We have encountered only one recent example of a controlled experiment to assess the social impact of documentary. It was published in 1999 by Heather Hall and Patricia Minnes of Queen's University and investigated attitudes toward people with Down's syndrome. Undergraduate students viewed a documentary on the topic, a television drama on the topic or a control program on social issues unrelated to Down's syndrome. The research controlled for various factors including the viewer's pre-existing attitudes to people with Down's syndrome and exposure to information on the issue. It found that both drama and documentary presentations significantly affected viewer behaviour and attitudes, and that the effect of the documentary was greater than that of the drama.

In a sense, this research demonstrates what a great many film producers, teachers and others know from experience, that documentaries can change attitudes. The contribution of experimental research is to quantify the magnitude of the effect and to place the conclusion on a rigorous scientific basis. It is no longer impression, but scientific fact.

The Hall and Minnes experiment makes the scientific case for the single documentary film that it studies. To generalize the finding would require additional research on other films. It would be possible to conduct a similar experiment using a range of films and so to make a case for documentaries in general. It would also be possible to conduct this type of research over a period of time, e.g. with different audiences in various locations, in order to create a critical mass of data.

### Limitations

The pace of experimental work tends to be slow and the costs tend to be high. The research is generally carried out by academics. A critical mass of data through controlled experiments is encouraged; this would require SSHRC funding and academic interest.

### Benefits

Controlled experiments have played a significant role in advancing knowledge about such issues as the effects of violent television programming. Over a period of time, this method can contribute rigorous and convincing evidence of social impact.

### 3. SYSTEMATIC TRACKING OF VIEWER EXPOSURE

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#### Impact and exposure

Exposure to documentaries does not guarantee impact, but it is a necessary pre-condition for impact. Without exposure there can be no impact.

As a society, we make the general assumption that the impact of an information or entertainment source increases with the amount of exposure to it. More schooling means more learning. The more a child watches television the greater the impact will be, for good or ill. The more violence there is on television, the more harm that it will cause. Misrepresentation of social roles will have a negative impact on viewers, for example, the under-representation of women, or stereotypes based on race, gender etc. will cause viewers to accept these as normal and acceptable.

Society acts to limit the damage that exposure to objectionable ideas can have. We give the CBC/SRC a mandate to produce programming that is balanced and that promotes certain values because we believe that these values will somehow rub off on viewers. We ban certain types of advertising to children on the basis of harmful impact, and we ban certain types of advertising to adults (tobacco), as well as limiting the content of other advertising (alcohol, gambling).

There may be a few individuals who are immune to the ideas and values they encounter in the world around them, however society believes that, for most citizens, exposure has consequences and it acts accordingly – by requiring children to go to school and by regulating media content.

While we believe that exposure creates impact and while we act to maximize benefit and minimize harm, it is generally difficult to create irrefutable proof of just what the impact is, or even that an impact exists. The debate on the effects of television violence has gone on for half a century. Most thoughtful observers accept that a strong case has been made that televised violence can cause harm, but there is still dissent on the matter, and there is certainly no consensus as to the fine detail – what harm is done to what people of what ages by what quantity of violence, by what kinds of depictions of violence, and so on. The situation is similar with respect to the impact of gender portrayal, of advertising and so on.

With television violence, as with the other examples cited above, the case is based on the weight of accumulated evidence. There have been innumerable articles on the subject including case studies, rigorously controlled experiments, critiques, analyses, and meta-analyses. Their findings have not been uniform, but the weight of evidence points in certain directions.

To summarize, we decide on the good or evil that results from some source on the basis of:

- a) The amount of exposure that members of society have;
- b) The likely outcomes of exposure as documented by the weight of evidence from all the available sources.

The case for the social impact of documentaries will be built in a similar manner, by accumulating evidence from many sources over time and by combining this with reliable information on exposure.

## Measuring exposure

Demonstrating the social impact of documentaries on a broad cultural level (i.e., beyond the levels of individual films and their target audiences) will require hard information on audience exposure to documentaries.

We presently have partial information on exposure to the genre. There is no central database that tracks exposure across the various outlets – theaters, television, and distribution through private companies, the NFB, libraries, and other outlets, but there is information from a few sources. Adopting the International Standard Audio-visual Number (ISAN) to track documentaries would greatly assist in this endeavour.

In 2003 the CRTC introduced a revised reporting system for Canadian television licensees which gives much better information on televised documentaries and the audiences that watch them.

A tracking system for theatre distribution would be a useful complement. An ongoing system would not be difficult to establish. It requires:

- Defining a sample of Canadian theatres that is representative of the industry;
- Recording the documentaries that are shown;
- Recording attendance, if possible;
- Reporting results at regular intervals.

However, certain concerns must be addressed such as how to draw and use a theatrical sample that is representative of the industry. Once put in place, such a system would operate in a routine manner.

With broadcast television and with theatres, each broadcast of a documentary is scheduled and published, and it is a straightforward matter to record this information. However, there is a large usage of documentaries beyond these sources, and here tracking presents a greater challenge. This is the usage that occurs through distribution companies, through schools, alternative screening spaces, galleries, university and public libraries, and through the NFB. These uses likely generate considerable impact, because viewers seek out the films and watch them for a purpose. It therefore seems worthwhile to assess how this exposure could be tracked.

To track usage across these outlets it would be necessary to:

- Establish a coordinating body to plan the program and to do much of the work (it may be unrealistic to expect distribution companies and schools to contribute much unpaid time to the effort);

- Define a standard method of data collection;
- Define a network of outlets (e.g. it is unnecessary to involve every school library in the country).

This network could serve two purposes. It would track usage on a continuing basis, and it could also provide access to users, on an occasional basis, for the purpose of getting feedback through surveys or interviews. The network can potentially contribute to the consumer survey work discussed in Section 5, following.

## Benefits

Good quantitative information on exposure is a critical foundation for making any general case for the social impact of documentaries.

## Limitations

Exposure is a necessary condition for impact but not a sufficient one. A person in the audience can be riveted by the film's content or sleep through it. Information on exposure is the context in which the more specific impacts of the genre, which are provided by the other methods under discussion, can be weighed.

## 4. INDUSTRY SURVEYS

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“What is social or cultural impact?”, and “How should it be measured?”

The seven case studies in this report describe how the filmmakers in these projects view social impact. The range of intentions and outcomes they recount is striking. These individuals illustrate that the term “social impact”, which is often used very casually, carries a wide range of meanings. The seven case studies represent a very small fragment of Canadian filmmaking. Learning what others think requires a systematic survey of those in the industry.

Filmmakers create documentaries to achieve certain impacts. They choose the social agenda that they wish to address and they craft the film to achieve their goals. They therefore speak with authority on the subject of social impact. In addition, they have a major stake in how social impact is defined and measured, as this may affect funding and distribution policies in the future. It is therefore critical to learn their views and to make the industry’s positions known. A survey of those who work with documentaries would provide an accurate and convincing picture of industry perspectives.

The Documentary Research Network offers a successful model for a survey of the documentary industry<sup>5</sup>. The Network, which recently disbanded, was a consortium of 26 organizations involved in the funding and development of documentary in Canada. It was administered by the Rencontres internationales du documentaire de Montréal. In 2002 and 2003 the Network conducted extensive surveys of individuals involved in film production. The reported results were widely regarded as useful and stimulating by those in the industry. These surveys did not deal explicitly with the social impact of documentaries, but social impact could certainly be a component of future surveys conducted in a similar manner.

An industry survey could provide explicit information on central topics such as these:

- What social impacts did filmmakers intend?
- Did they achieve their goals?
- How did they decide whether or not they had achieved their goals?
- Did they consider it important to assess impact?
- Where did social impact rank in terms of other criteria by which filmmakers judge their work (making money, artistic merit, etc)

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<sup>5</sup> Two key research reports were commissioned, namely Michel Houle's, *Documentary Production in Quebec and Canada*, RIDM (1999) and Kirwan Cox' and Sandra Gathercole's *The Filmmakers P.O.V. on Documentary*, Documentary Research Network (2002).

## Benefits

Results would tell both producers and funding bodies a great deal about what the industry wishes to achieve. In addition, it would provide intelligence to help those within the industry to steer the agenda on funding and policy.

## Limitations

There are no real limitations to this method, except that, like every other method, it addresses some questions and not others. No single method provides all the answers.

## 5. CONSUMER SURVEYS

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A survey of film producers and directors will reveal the range of intended uses and impacts of documentaries. Surveys of viewers or consumers are a complementary piece that will reveal actual impacts. Audience surveys cover a range of methods and purposes, and are discussed under three headings.

### A. Surveys of groups and individuals who use documentaries

People who order films from libraries, the NFB and other distributors and sources do so with a purpose. It may be purely entertainment, but it is often to learn something about the world around them.

The interviews conducted in this project reveal that some people use documentaries for purposes that their producers never intended or even imagined – using *Kanehsatake* as an aid in teaching English as a Second Language is one example of a seemingly improbable impact. Surveying the people who use documentaries after their primary distribution will provide greater insight into the film's subsequent use.

The interviews conducted for this project suggest that, for some films at least, impact may be greater in the years following its primary distribution than it was at the time of release. We have impressionistic information to this effect, but little that is scientifically rigorous. Because films are used for years after their primary release, this market presents a potentially large (and presently untapped) source of social impact. It should be assessed using systematic methods that provide reliable quantitative information.

Impact can be assessed through surveys of those who access the film (e.g. teachers, leaders of community groups) and/or surveys of the audiences themselves. Some core questions are:

- What did they hope to get from the film?
- What did they get?
- How was the film used? (e.g. as a primary source of information on the subject, in conjunction with other sources, to present one side of the story, etc.)

No single survey will definitively answer the audience impact question in all its complexity; more likely, a series of focused surveys will each add a piece to the puzzle. Some surveys could be commissioned by those in the film industry; additional work could be undertaken by the academic community.

To gain access to those who use documentaries, researchers could go to existing distribution systems such as the NFB and libraries. If an existing agency were given the responsibility to track usage of films (Section 2 above), it could also assist in assembling samples of people who use documentaries.

## B. Broadly-based consumer surveys of awareness and attitudes

Consumer surveys are conducted every day and we are all familiar with them. Surprisingly, the literature review conducted for this project did not encounter any large-scale surveys that focus on documentaries! (The exceptions are the two special-purpose surveys on willingness to pay, described in the following section.)

Consumer surveys can yield valuable information. A survey of the Canadian population at large could address topics such as the following:

- Support for public funding of documentary production
- Awareness of recent titles
- Interest in documentaries
- Awareness of distribution channels and ways of accessing films.

Survey information can reveal not just who is interested in documentaries but why people are (or are not) interested. This type of information is vital for the marketing and distribution of documentaries.

Broadly-based consumer surveys can be used to track changing behaviour and attitudes over time. For several decades, the telephone was the primary means of gathering survey data. Today, the Internet is rapidly gaining ground because of its speed, lower cost, and declining response rates to phone surveys. Assuming that film distribution via the Internet continues to increase, it should be possible to pair distribution with surveying and so generate useful audience response data.

## C. Consumer research on willingness to pay

Two recent studies, one in Canada and one in the UK, have examined the monetary value that citizens place on television broadcasting. These are described in this section under the general heading of “survey research”, but they are not opinion polls in the usual sense. Instead, they use sophisticated mathematical modelling techniques to assign value to different components of the television universe.

While both these studies address the value of television services, the extension to documentaries is straightforward.

Two studies are *Measuring the Value of the BBC* (BBC and Human Capital, 2004) and *Valuing the Canadian Broadcasting Corporation* (Finn, McFadyen and Hoskins, 2003)<sup>6</sup>. Both studies are within a research tradition known as choice experiments or “contingent valuation methods”. The basic method is to ask people to think like consumers about their interest in a “product” and their willingness to pay for it. A mathematical model is constructed to estimate the total value of the service provided, as well as the value of constituent parts such as news, sports and children’s programming. They also separate out the value that people place on the service as a consumer product (i.e. for their own individual use) and that which they are willing to contribute to the greater public good.

Finn et al. (2003) calculated the value that Canadians ascribe to the CBC/SRC at about \$5.03 per household per month, or 751 million dollars nationally, which is not far off its parliamentary appropriation of 759 million (the figures are for 1998, the year in which the survey data were collected). The BBC study obtained a much higher value, approximately £20 per month. Both studies found that the public good component was smaller than the consumer value approach, but still significant. For the CBC/SRC, the public good component was 26 percent of the total value, and for the BBC it was about the same proportion of the total.

The large difference in overall values of the studies may result in part from the fact that people in the UK are accustomed to paying directly for BBC service through an annual license fee of £121. In fact, results show that most UK citizens value the BBC at well above this amount. Canadians, on the other hand, fund the CBC/SRC indirectly through taxes and it is unlikely that most people have any idea what they pay for the service. Five dollars was about 20 to 25 percent of an average monthly cable subscription in 1998, and this may have been one anchor that survey respondents used to guide their decision.

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<sup>6</sup> This research was conducted on a national sample in both French and English. The French survey appears to have stated its questions in term of SRC and the English survey in terms of the CBC, although this is not clear from the published articles. References for both the BBC and the CBC/SRC research appear in the Annotated Bibliography, Appendix A.

The research tradition from which the Finn et al. (2003) and BBC (2004) studies derive is scientifically rigorous. It has a well-established track record in assessing the value of hard-to-measure topics such as environmental issues. The research on television broadcast is cited here because of the close parallel to documentaries.

Research could certainly be conducted on the value of documentary film to Canadians. A good strategy might be to assess the value of documentaries in a wider context that could include other forms of entertainment or other publicly funded services such as public broadcasting. This strategy would allow the costs of the research to be shared with other interested organizations.

## Benefits

Surveys are a primary method of getting information about audiences, i.e. the people who either do or do not experience impact from documentaries. To study impact at a broad level, beyond that of case studies, surveys of some kind are essential.

Survey data is primarily quantitative. The strength of conclusions and the accuracy of results can be tested statistically. Conclusions are therefore highly credible.

Given appropriate survey methodology, findings can be aggregated across films, across languages, across content areas and over time. Survey data therefore enables broad general conclusions to be made about the social impact of documentaries.

## Limitations

Because the method seeks to find broad general results, it cannot be expected to pick up impacts that are film-specific. These are more successfully observed in a case study context. Surveys are an important tool, but they will not completely address the question of social impact.

## 6. INDICATORS OF IMPACT

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A large number of groups around the world are engaged in the development of “indicators” that apply to various aspects of social and cultural life. This work is loosely modelled on economic indicators. An indicator is one component of an index. A stock market index, for example consists of a number of indicator stocks; the index measures the vitality of the market as specified by the stocks included in that index. *The Economist* magazine publishes a Quality of Life index that ranks countries according to nine indicators: GDP per person, life expectancy, the ratio of male and female earnings, and six others.

The impetus for developing indicators is to bring quantitative measurement and its associated rigour to concepts such as “the value of the arts” that are notoriously difficult to pin down. The premise is that there is no single measure of the concept, but that a set of partial measures can be added together to approximate the whole.

The bibliography identifies several papers on indicators, such as “Measuring Social Capital” by the Australian Bureau of Statistics (2004) and, “The use of social indicators as evaluation instruments” by Ekos Research Associates in Canada (1998). Possibly the most relevant single resource for the present discussion is “Statistical Indicators for Arts Policy: Discussion Paper July 2004” by the International Federation of Arts Councils and Culture Agencies (IFACCA). These papers are typical of the present state of thinking on social indicators in that they describe works in progress; they propose possible indicators or they propose methods for developing indicators, but they do not arrive at any definitive set of indicators.

There has been much discussion of how to develop indicators for the arts, and there is a broad consensus that the right set or sets of indicators would be extremely valuable – for example, they would enable organizations to quantify the value of their work and to track progress over time. There has been much less progress in the actual definition of indicators. A number of sets of indicators have been proposed, but we have been unable to find any that are actually working in a satisfactory manner. Other researchers have come to the same conclusion, for example:

Our search for formal data collection among foundations and arts and cultural agencies found a lot of data about funding, audience, and facilities in general. But data collection practices are inconsistent, vary in their sophistication, and yield information that is frequently not comparable across organizations or reporting levels (national, state, regional, and local). Nor are they anchored in any consensus about how the information is to be collected and used. The information typically centres on grant requirements, attitudes and opinions about the arts, audience participation, and organizational financial conditions. There is little indication that data collection is guided by any underlying conceptualization about the societal value of arts and culture. (Jackson and Herranz Jr. 2002, - Cultural Indicators and Benchmarks, p 14)

Why should an idea that is seemingly so simple be so difficult to implement in practice?

One reason is that economic indicators, which are the precursors of the present work on social indicators, use measures of financial value – dollars, barrels of oil, etc. These transfer well from one context to another: one can compare the value of a loaf of bread with the value of a book. But measures of social value may not transfer in the same way. How does one compare the value of safe streets with that of adequate subsidized housing? The usual answer is not to make the attempt, as there is no generally agreed way of doing so. Instead, the tendency is to let the index combine various different dimensions, each measured in its own way, until they cover the spectrum of issues that seems relevant. In doing so, there is a tendency to add indicators almost indefinitely: when a potential indicator is suggested, it can be difficult to say that it is irrelevant and so exclude it. An example is the proposed Australian framework for measuring Social Capital, which lists well over 100 discrete measures (including safe streets and subsidized housing). *The Economist's* quality of life index, which is limited to just nine indicators, is open to the charge of arbitrary selection for the opposite reason: it ignores so much of importance. For example, “the ratio of male and female earnings” is the index’s single indicator of “gender equality”, but surely there is more to gender equality than this.

There is no satisfactory answer to the question, “How many indicators should an index have?” If the index is limited to a small number of measures, it may pass over critical issues. On the other hand, if it attempts to be inclusive it becomes unwieldy. In the end, it is probably impossible to specify objective criteria for including and excluding potential indicators, so there will never be unanimous agreement that the index is correctly specified.

A second aspect of indices that deserves mention follows from the way in which it aggregates its individual component measures. There are actually two ways to aggregate measures into a single quantity – indices and scales – and it is worth contrasting the two to understand why indices can be so tricky.

A scale measures something that has an independent existence. Consider depression: there is a real condition called depression, and it has certain symptoms – sleeplessness, lack of affect and so on. A scale to assess depression measures the presence of these and other symptoms. If the scale is a good one, it accurately assesses whether a person is depressed; if the scale is poorly constructed, it does not. The items in the scale do not define depression – the depression exists whether we have a scale to assess it or not. Because depression is a real and complex phenomenon, there are many alternative scale items that we could use to determine its presence. In other words, changing the items in the scale does not change the nature of depression.

With an index, on the other hand, there is no distinct pre-existing reality. Quality of life, for example, can mean vastly different things to different people. It has many meanings that may overlap but are not the same. An index forms its own meaning. Replace one of its measures with another and it is still an index but it measures something different. An index is exactly equal to

the sum of its parts. It is this quality that makes indices appear arbitrary and subject to argument about what indicators they should or should not contain.

Are these problems cause to reject the entire attempt? Not necessarily – it may be possible to define a small set of indicators that are easy to measure and that stakeholders agree are valid measures of the issue at hand.

## Benefits

An index proposes a structure for a domain that is inherently multifaceted and difficult to characterize. The social impact of documentaries certainly has these attributes. In addition, the exercise of forming an index can lead people to think critically about the concepts at hand and to clarify their meaning.

## Limitations

The somewhat arbitrary nature of social indicators makes them slippery intellectual fish. Practitioners who have attempted to construct indices of social impact and related issues have encountered daunting problems. It may be well to let others chart the path forward and follow once the destination is in sight.

## 5. THE ROAD AHEAD

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The case for the social impact of documentaries will be built over a period of time using a variety of methods. Evidence from many sources will converge to reveal how documentaries change attitudes and behaviour. Some of the methods are qualitative and others are quantitative.

Research on the social impact of documentaries is now in its early stages. Advancing this research will substantiate the impressive legacy that Canadian documentary filmmakers have created over the past half century. This report is a foundation for building a research and action plan that will support their future work.

### IMMEDIATE PRIORITIES

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#### 1. Dialogue and consultation with individuals and groups who use documentaries

It is essential to capture the experience and actions of individuals and groups that have been motivated and mobilized to action by documentaries.

Schools, libraries, community centres and activist organizations are important access points where individuals and groups view documentaries, use documentaries to provoke discussion, and take direct action for change.

It will be important to gain the support of responsible authorities in Canadian schools, libraries, community and activist organizations (to name a few examples) because they hold the keys to information on exposure to documentaries and to accessing people who use documentaries.

#### 2. Systematic tracking of distribution

This most basic form of research is under-developed and is a primary candidate for expansion. Systematic tracking and rigorous tracking standards are essential to the successful analysis and evaluation of impact.

To track usage across outlets it will be necessary to:

- Establish a coordinating body to plan the program and to consult with the various outlet sources to determine means of collecting the data and information
- Define a standard method of data collection
- Define a representative network of outlets to monitor.

Tracking needs to be done in each major distribution system. For television and theatres, tracking data can for the most part be obtained from existing sources such as distributors and the CRTC. Tracking outside these channels will require new liaisons with libraries, schools, and other organizations that lend or distribute films. The Internet presents a new and potentially important

distribution channel and will also require the development of new tracking methods. As noted previously in the report, the adoption of the International Standard Audio-visual Number (ISAN) would greatly facilitate the tracking of documentaries.

### **3. Tracking on a case-study basis**

The industry-wide tracking discussed above produces statistics on the use of documentaries as a genre. In addition to this, it may be useful to track the distribution of individual films on a case-study basis. This will provide fine detail on individual films – insight into the uses that are made of films over time and the effects of actions that are taken to promote and distribute films.

It is not necessary or feasible to systematically track every Canadian documentary, but rather to define a representative sample of films, then collect and analyze data over a period of time. This will require a standard method of data collection and the assignment of responsibility for data and analysis to one central body.

### **4. Survey of filmmakers and producers**

It is important to know what documentary filmmakers think about social impact. A survey of film producers and directors will reveal the range of intended uses and impacts of documentaries.

### **5. Surveys of audiences and citizens at large**

Users of documentaries – filmgoers, teachers, students, activist groups and so on – are the primary source of information on social impact.

The audience perspective complements the producer perspective. Audience research provides direct evidence of impacts, both those that producers may have intended and others that were unanticipated.

## **LONGER-TERM OPPORTUNITIES**

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### **1. Controlled experiments**

The results of controlled experiments can provide convincing evidence about the social and cultural impact of documentaries. Conducting these experiments is best done by academic researchers. Those in the film industry should encourage a central public organization to generate interest in the topic among university and college researchers.

### **2. Development of social indicators**

The effort to develop social indicators holds some promise, but it has proven difficult in practice. Groups such as the NFB should keep in touch with the ongoing work, but may wish to leave the basic research to others.

# I. THE CORPORATION

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*The Corporation is one of those films that has achieved the status of a text.*

Kathy Elder, Film Librarian, York University

*I think The Corporation is one of the best social marketing tools  
to come along in the past ten years.*

Katherine Dodds, Marketing and Communications Specialist

Title	<i>The Corporation</i>
Producers	Mark Achbar and Bart Simpson
Production company	Big Picture Media Corporation
Directors	Mark Achbar and Jennifer Abbott (Joel Bakan, writer/co-creator)
Language	English
Date of release	2003
Running time	145 minutes
Type of production	Independent production
Funders	Produced by Big Picture Media Corporation in association with TV ONTARIO, Vision TV, Knowledge Network, Saskatchewan Communications Network and ACCESS – The Education Station. Produced with the participation of the Canadian Television Fund, Telefilm Canada: Equity Investment Program, CTF: Licence Fee Program, British Columbia Film, the Canadian Independent Film & Video Fund, Rogers Documentary Fund, Rogers Telefund and the Province of British Columbia Film Incentive BC. Produced with the assistance of The Canadian Film or Video Production Tax Credit. Produced in part through donations by the Yvonne Tasker-Rothenberg and Martin Rothenberg Fund, Simon Fraser Institute for the Humanities, Boag Foundation, and Inter Pares. Special thanks to Rick Prelinger.
Cost of production	\$1.4 million

## 1. THE DOCUMENTARY IN BRIEF

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### Topic

*The Corporation* website offers the following description: “This complex, highly entertaining film examines the far-reaching repercussions of the corporation’s increasing global preeminence. A timely, critical inquiry, the documentary invites CEOs, whistle-blowers, brokers, gurus, spies, players, pawns and pundits on a graphic and engaging quest to reveal the corporation’s inner workings, curious history, controversial impacts and possible futures. *The Corporation* charts the spectacular rise of an institution aimed at achieving specific economic goals as it also recounts victories against this apparently invincible force.”

### Unique features

Co-creator Joel Bakan wrote his book *The Corporation: The Pathological Pursuit of Profit and Power* while co-director Mark Achbar recorded the interviews and footage for the documentary, uniquely intertwining the two processes of filmmaking and writing.

According to Achbar, the film has been so eagerly embraced because “*The Corporation* offers a level of analysis that people are craving. It ties a lot of familiar phenomena together in a way that makes it possible to see patterns in what seemed to be random occurrences and thereby makes the world a more comprehensible place.”

Working on the social marketing premise that the most effective campaigns reach people where they are, the film’s creators deliberately structured the documentary with multiple points of entry for different audiences. (On *The Corporation* website, these audiences are classified as: Activist, Corporate Reformist, Educator, Youth, I’m mainstream, but I believe in change, Corporate CEO, I want to help - get in touch.) As Katherine Dodds, Director of Strategy and Communications, points out, the film is structured more like a website than most films. Having seen the film with more than 25 audiences, she maintains that everybody saw a different film and could relate to it in their own way, whether they were business people, anti-globalization activists, high school students, or a general theatrical audience.

The film was first designed as three one-hour specials for television broadcast, to meet Canadian federal and provincial institutional funding requirements. Monies were later secured to produce a feature-length version for theatrical release.

*The Corporation* website is a central component in an outreach strategy designed to amplify and extend the film’s impact, and create and mobilize activist networks, both online and offline.

## Methods of distribution

*The Corporation's* distribution methods are an intriguing mix of well-worn and non-traditional outlets. Though the film had its first “official” screening at the Toronto International Film Festival in September 2003, the documentary had already been shown at a west coast outdoor rave. The resulting underground buzz, which soon secured its presence at an east coast rave, has also been a critical factor in its subsequent success.

**Television:** The TV version was first screened in Canada in March 2004 on TVO. Vision TV had the second window. According to Achbar, the TV broadcast did not kill it as a theatrical experience. To date, TV rights have been sold to (among others) HBO Latin America, RTSI (Television of Italian-speaking Switzerland), Finnish Broadcasting Corporation and SBS TV (Australia).

**Festivals:** *The Corporation* in an unfinished form was premiered at the Toronto International Film Festival in September 2003. For several months thereafter, the directors took the film to at least five different Canadian festivals, among them Montreal, Halifax and Calgary. To date, the film has won 25 awards at international film festivals from Sundance to Vancouver to Amsterdam to Thessaloniki to Brasilia. Ten of the twenty-five accolades were Audience Awards, including the one at Sundance in the World Cinema-Documentary program.

**Libraries, community centres, schools, cultural centres, etc.:** In its first year, the film sold more than \$76,000 worth of educational videos and DVDs in Canada alone, with far higher sales volume in the USA. To augment its use, teachers and students can access discussion questions, further readings, and web-based resources dealing with such diverse topics as: ethics, corporate social responsibility, politics and ideology, economic and social interdependence among individuals, corporations and nations, impacts of commercial activity on individuals, communities and the environment and the impact of globalization. All this information is available to education users on the website.

The home use DVD was launched in March 2005 with ads, launch events in 4 cities, a media push and a grassroots email campaign. There are two versions in Canada: a bare bones basic DVD and a Special Edition which contains eight hours of extra material, including trailers for other related films. In Australia alone, they already have sold over 10,000 copies. The DVD hit #10 on Amazon.com and #2 on Amazon.ca. To bolster use of the video and DVDs in the US and Canada, people are being encouraged to hold house parties where they can screen the documentary and then have a discussion afterwards, perhaps deciding on some regional or local course of action. An active attempt will be made to get feedback from party goers that will be compiled into a Framework for Action, potentially launching a future campaign or campaigns based on strategic suggestions from the film's base of supporters. Work is currently being done to provide bulk rates on the DVD to activist groups, a clear instance of how issues of distribution and impact are inevitably intertwined.

**Self-distribution:** The website is a critical element in the film's distribution and continued outreach. The filmmakers have been constantly traveling with the film since its September 2003 premiere.

**Theatrical:** To date, *The Corporation* has grossed over 5.6 million dollars worldwide. In 2004, it was the second most commercially successful feature film in English Canada, either fiction or documentary. When it was launched in Canada, it had the field to itself. In Vancouver alone, it played for five months and grossed \$1.8 million country-wide. The film opened in the USA in June 2004, followed by *Fahrenheit 911* and in the wake of *Supersize Me*. The film grossed \$1.9 million in the USA, netting the production company \$163,000; it sold out the Film Forum in New York for months. Currently, the documentary is playing theatrically in countries as diverse as Mexico, Italy, Japan, Poland, Greece, France, the UK and Australia. During the theatrical release, on the website, people were encouraged to go to the film as a group and then have dinner afterwards and talk about the issues.

At least one million dollars was spent on the initial launch of the film.

## Methods of marketing

*Too much time and money is spent by distributors who follow traditional, tried and tested methods of communication. Flows of information come from the underground and then break out into the mainstream.*

UK press material for *The Corporation*

## Groups, communities and other

From the very beginning, *The Corporation* team decided to maximize the film's impact by doing a grassroots campaign. They knew that they needed activists to hit the streets to help in the film's distribution.

People who go to the website have the option to help market the film. They can check any of the following possibilities: I'd like to volunteer to spread the word about the film by sending an email to my lists; by putting up posters in my neighborhood; by distributing leaflets & postcards; I think you should link to the following website(s); I'm part of an organization that would like to link to your campaigns; I'd like to be part of a survey to shape the future website and campaigns; I'm willing to receive emails about other films, events or campaigns with a similar focus to *The Corporation*. According to Katherine Dodds, Director of Strategy and Communications, they received up to 100 emails a day from people asking how they can help. They also have a subscriber list of 30,000 people which keeps growing.

The Special Edition DVD contains a 10 minute featurette with Katherine Dodds speaking about grassroots marketing. Hundreds of people want to help sell the DVD for grassroots action. Through their mail lists, it will be possible to reach thousands of potential grassroots contacts who will want the DVD and will use it for organizing.

### **Were audience targets built into a marketing, promotion, and outreach strategy?**

*The Corporation* team started brainstorming about marketing and promotion when the film was just past the concept process. The vision was for marketing, promotion and outreach to be integrated at every level. Katherine Dodds feels from past experience that the greatest impact comes when every piece of publicity ties into the same brand. “*The Corporation* logo is a brand and we started talking about a logo for the documentary before it even went into production. We created the logo over five months with all sorts of focus testing about all the visual elements.”

The website too was part of the strategy, conceived of as a critical portal for action, both for the film’s distribution and for building community around the issues with which it dealt.

The feedback and network-building process also began before the film was even shot. Mark Achbar points out that he began by talking to activists concerned about various issues, attended three international forums on globalization and did preliminary interviews. All this spade work helped to create networks for the film when it was finally released.

When the film was first shown at Canadian festivals, Achbar also workshopped it with general audiences and selected activist groups. In each locale, he handed out three-page evaluation forms in which every scene was listed with the accompanying boxes to be filled in: keep/cut/trim, plus space for general comments. Not only did the feedback help the filmmakers to re-edit and restructure the film, it also laid the groundwork for a series of networks ready to spring into action once the film was released and created a “word-of-mouth factor” which was crucial to the film’s subsequent success. The filmmakers also worked to create a synergy with other groups, calling audiences’ attention to their local issues.

Further marketing and outreach strategies developed as the film was released. Ray Anderson, CEO of Interface, put his personal and corporate publicists to work on organizing and promoting screenings. His company created a study guide for sales reps and then encouraged them to take clients out for drinks, dinner, to see *The Corporation* and then talk about it. Anderson also attended the Sundance screenings. A current plan by one distributor is to get the film into the hands of the marketing directors of every Fortune 500 company.

In the UK, an excellent grassroots person spent six months laying the groundwork for the launch in consultation with the grassroots team based in Canada. Efforts there were focused on creating maximum impact for *The Corporation* brand and its website.

Besides working with the grassroots, the UK distributors did a large-format poster campaign in the London Underground featuring *The Corporation* logo and website URL. They produced an

18-minute demo DVD of *The Corporation* that has been screened across the UK, by both activist networks and directors of large corporations. Also, they worked closely with the UK book publisher to co-promote. There too, consistent branding was emphasized and the website was displayed prominently on the back cover of the book.

## Media coverage

A quick Google search turns up 178,000 references to *The Corporation*. Mark Achbar has received the press book from the UK and it's one and one-half inches thick so far. Included in that book are articles with headlines such as “*Fahrenheit 9/11* for people who think” (*The Independent*), “May do for big business what *Jaws* did for sharks” (*Daily Telegraph*), and “People on both sides of the globalization debate should pay attention...a surprisingly rational and coherent attack on capitalism's most important institution.” (*The Economist*).

Besides extensive coverage in Canada, the film has been reviewed in publications such as *The New York Times*, *Variety*, and the *Village Voice*. *The New Yorker* even ran a cartoon about it.

Katherine Dodds points out that it's possible to get content stories about documentary campaigns, if you don't leave it to entertainment writers alone. The focus will then be on the issue, rather than on the film per se. Whenever possible, the website address is included in articles about the film so that the media coverage also becomes a way to build an online community and generate dialogue and action around corporation issues.

## 2. SOCIAL AND CULTURAL IMPACT

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### Reception of the documentary

Like Naomi Klein's book *No Logo*, *The Corporation* has become part of public discourse, generating discussion about social versus purely economic goals and what it means to be an active citizen. Forums have been held to discuss what comes next, it has been screened at festivals and conferences both in Canada and abroad (in the UK, the first London screening took place at the European Social Forum) and the filmmakers (particularly Mark Achbar) have been in almost constant motion since its 2003 release. Achbar, Abbott and Bakan have been invited to speak publicly, to appear on TV to debate the issues and not simply for promotional purposes. Joel Bakan has been invited to speak at prestigious universities and to address high level corporate CEOs since many progressive business people see this as an opportunity to learn and improve.

In San Francisco, the film had its USA premiere at the Castro Theatre which seats 1400. While it was not an official "benefit", the filmmakers were allowed to take up a collection from the full house on opening night to benefit crusading journalists Jane Akre and Steve Wilson who attended the Q & A with the filmmakers. *The Corporation* was also invited to be part of a social responsibility program at a university in Seattle

Its greatest potential impact is in the educational system. One such example comes from the University of Western Ontario's Richard Ivey School of Business. Here Tima Bansal, Shurniak Professor in International Business, shows the film to what might seem an unlikely audience: hard-driving, achievement-oriented MBA students, graduate and undergraduate who "are certainly not socialists". Though she uses Bakan's book as well, she finds that "the film has greater impact because it moves people emotionally." She insists "It's important that these students see the film because they are not just part of a corporation, they are part of society and they are going to govern billions of dollars. As an educator, the more I can engage them in these issues, rather than just giving them sterile facts, the more effective I can be." As far as she's concerned, documentaries are some of the most powerful tools to help her do that. She has therefore created a special curriculum/study guide oriented around *The Corporation* which she has made available to all teachers of MBA students in Canada and abroad.

The website too has functioned as an arena for dialogue and further action. On average during the theatrical release, it received more than 5,000 visits per day which translated into at least a million people over the first year. This slowed down slightly post-launch to 3,500 visits per day, but peaked considerably during the build up to the March 29 Canadian DVD release. The next day, on March 30, there were almost 10,000 visits to the site. The list has helped to build an online and offline community and the film has ended up spontaneously generating discussion groups for example on meetup.com.

## Relevance to measurement framework

Katherine Dodds made the following points: “Social impact happens when a film or event or movement is able to stimulate individual, social and legislative change. Evaluating is worth doing but it can’t be done on a short-term basis. A three to five year plan is what you need to measure long-term social impact.

The outcome for funding bodies is profit. The desired outcomes for social marketing are changes in attitude and behaviour. So we can’t do the same box office analysis. We need a set of criteria that really fits what we are trying to do.”

For Tima Bansal who teaches future corporate leaders, “social issues need social processes. The reality is that we do things because we care. If we are focusing on social impacts, quantification is going to simplify and sterilize. I interview some of the most powerful CEOs in Canada and not one of them says they try to quantify the social impacts of what they do. They just know it’s the right thing to do. But since they don’t yet have the right language for speaking about that, they tend to ignore it.”

## What impact data have been gathered and stored?

The filmmakers now have thousands of testimonials from users/viewers of the film. It is possible online to read the postings in the Forum section of the website sent by people from all parts of the globe, including the USA, Latin America, Europe and Asia. The filmmakers have collected fifteen hundred feedback evaluations, as well as lists of Qs and As at screenings so they could track the thought that the film provokes. There are currently about 30,000 subscribers on the list. Following the lead of the US-based MoveOn organization, people visiting the website are encouraged to hold house parties for the DVD launch where they screen the film and then use targeted questions to lead a discussion. They are being asked to communicate the gist of those discussions to *The Corporation* ‘team’ which would then create a document incorporating that information.

## Lessons learned

Feedback, feedback, feedback. Create networks and work with the grassroots, as well as the mainstream.

In *POV Magazine* (Winter 2003/4, Issue #52), Achbar states “I don’t think we can predict the uses to which a film can be put. With *Manufacturing Consent*, I heard about uses to which the film has been put which amazed me, in academic disciplines and community organizations that I didn’t even know existed. It’s going to be up to the creativity of the audience, to community organizers to put it to use.”

Katherine Dodds, with her social marketing background, emphasizes the need to create a campaign for a documentary which links the film to organizations with a stake in the issues dealt

with. This is the best way to intensify its social impact potential. In an ideal world, she feels, there would be a registered users' database that would help filmmakers to implement such campaigns. In tandem with the film's DVD launch she has unveiled just such a network: [www.HelloCoolWorld.com](http://www.HelloCoolWorld.com), which is currently being used to organize the DVD House Parties.

## Barriers to greater impact

One impediment to greater impact, as always, is limited resources. According to Katherine Dodds, impact campaigns don't necessarily fit neatly into the time frames that funders like. She adds, "I don't think successfully launching a film is enough, even though within the funding parameters, it is sufficient. Nobody is really adequately financing convergence projects." The need for new thinking and new structures to both handle and leverage impact is very clear to her. "There are thousands of people who have contributed to this project. We must get three to hundreds a day from people who want to help, but we need a structure to engage them, and a network by which you can communicate with a growing community and organize them. All of that takes resources.

The best way to be effective is to integrate all the elements, with one website, one branding, one way to funnel inputs and outputs. But the reality of multiple funders/investors and stakeholders in different markets, as well as the need to reinforce chain of title issues, ultimately leads to separation rather than integration.

Clinging to inflexible distribution rights is antithetical to having things enter public discourse. There should be different scales for different peoples. For example, there need to be outcome-based considerations for how you disseminate materials, so that when marketing to activist groups, they should be able to buy bulk copies to give away."

## Is evaluating the social impact of documentaries useful?

The consensus was that it is good to evaluate documentaries for funders. Besides, they felt, if you don't decide what you want your outcomes to be, you can't focus your energies. But a broader, more inclusive sense of evaluation is needed. Social impact can't be exclusively measured by the bottom line.

## II. SILENCE OF THE STRINGS

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*Silence of the Strings [and similar “little” films] are like small underground streams.... they bubble along quietly and come up here and there to nourish the world, sometimes in unexpected places. I think lasting change is created in small personal increments as much as it is in great, dramatic life-changing epiphanies.*

Sherry Lepage, Filmmaker

*Substance exists not in numbers alone. If a young person is inspired by a film like this to do something great three years down the road, how do you quantify that?*

Sylvia Jonescu Lisitza, Distributor

Title	<i>Silence of the Strings: A Community Movement</i>
Producer	Sherry Lepage and Sher Morgan
Production company	A Morgan/Moonbeam Production
Director	Sher Morgan
Language	English
Date of release	2002
Running time	48 minutes
Type of production	Independent Production
Funders	American Federation of Musicians of the United States and Canada; Canadian Independent Film and Video Fund; British Columbia Arts Council; Canadian Television Fund; Canadian Film/Video Tax Credit; Knowledge Network; MediaNet Society; Music Industries Association of Canada; NFB Filmmakers Assistance Program; the new VI and BRAVO! CANADA: divisions of CHUM Ltd., Province of British Columbia – Film Incentive BC; Saskatchewan Communications Network; Shaw-TV Victoria, TELUS BC New Media and Broadcast Fund, and Yamaha Canada Music Ltd.
Cost of production	\$99,900.

## 1. THE DOCUMENTARY IN BRIEF

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### Topic

When Victoria, BC school trustees decided to cut a long-time elementary schools' music program in order to balance the books, they galvanized a community movement to Save Our Strings. The film chronicles the leadership role of youth activists as well as the commitment of parents, students, artists and the community at large. In the process, *Silence of the Strings* raises pertinent questions about the connections between music, the arts, civil society and issues of equity of access in public education.

### Unique features

*I've seen Silence of the Strings six times. When I see Katie talking to groups about not cutting the strings, it makes me like I could accomplish that when I am her age.*

Alex Frolich, 12-year-old cello player

The producers of this film played a dual role, as filmmakers and activists already involved in the Save Our Strings campaign before the documentary began. "This film was Act II in a five-year strategic movement" waged by community members against a neo-liberal agenda to cut funding to a valued school program. It's a small but complicated story about social indicators and quality of life." (Sher Morgan)

The biggest contribution to the film came from the community, especially the American Federation of Musicians who allowed their members to perform free of charge for the concerts which form a crucial part of the documentary. The film both showcased and facilitated the interchanges between the music community and the larger community in Victoria.

"*Silence of the Strings* continues to be important because it records the step-by step process of successful grassroots advocacy and activism, demonstrates partnerships and the power of collectivity, and shows teenagers in positive leadership roles, a position rarely emphasized in most mainstream media." (Anne Russo, arts policy consultant).

### Methods of distribution

Sales and rentals are handled by Moving Images (formerly CFMDC West) in Vancouver. The film has been bought mainly by community groups, universities, and libraries and even by the University of Sarjah in the United Arab Emirates.

**Television:** *Silence* had its first broadcast screening in May 2002 and since then, has had 41 plays on CIVI (CHUM) BRAVO, SCN and Knowledge Network. The CHUM affiliate broadcast for Vancouver Island and Lower Mainland gave broadcaster The New VI its highest ratings of any local program, including its own news and public affairs shows.

**Festivals:** The documentary has been screened at the following venues: World Community Film Festival, an international social issues film festival in Courtenay, BC as well as being part of their Travelling Festival library that targets a number of BC communities; Global Visions in Edmonton; The Nickel Film Festival in St Johns Nfld., Yorkton Film Festival; Columbus International Film & Video Festival (winner, Bronze plaque); Leo Awards (BC) 2 nominations

**Libraries, community centres, schools, cultural centres, etc.:** There were more than 50 screenings at community and seniors' centres in Victoria. Many of the residents of the seniors' centres were retired teachers so the filmmakers soon learned that they had to take sign-up sheets for action pledges as part of the SOS campaign. *Silence* was also shown as part of the 2003 *Learning and the World We Want* international conference put on by the University of Victoria, and the 2003 BC Music Educators' conference. Sales are handled by Moving Images Distribution in Vancouver.

**Self-distribution:** The filmmakers did an intensive series of workshops with community groups including community arts councils in BC, as well as educational institutions for 18 months after the film's release. Even four years later, requests for these workshops still come in and a contact number to book them is available on the film's web page.

**Internet:** The film has a web page which contains a description of the documentary, information about how to contact the distributor and a telephone number to call to arrange community screenings and advocacy workshops.

## Methods of marketing

Since the film was embedded in a movement, it had a ready-made context and audience eager not only to see it but to work with it. Use of the film in large-scale events continued long after its 2002 premiere in Victoria. When the Social Planning Council of Victoria gave the Save our Strings movement one of its Quality of Life awards, segments of the documentary were combined with live music performances by students and teachers at the awards gala.

## Groups, communities and other

*Silence of the Strings* has been used by a diverse range of groups: arts education advocates both in the educational system and in the larger community, arts educators, by instructors in teacher education at the University of Victoria, by national and local musicians' organizations including the Coalition for Music Education in Canada and the Music Industries Association of Canada which uses it at their trade fairs. Arts patron Eric Charman maintains, "This documentary packs the power of a million dollar movie... it needs to be seen nation-wide."

### **Were audience targets built into a marketing, promotion, and outreach strategy?**

From the very beginning, the filmmakers believed that the local story in Victoria could be used to animate other communities to stand up for what they value in education. As Sherry Lepage points out, “The requirements of the CIFVF funding application process certainly concentrated our minds in detail about how this film could be used and by whom. In our own minds, the primary audience included: parents and students who could be encouraged to work for and demand music/arts programs, educational decision makers, anyone in these groups or in the general community who wasn’t aware of the educational/social/emotional benefits of early access to music education.” A 28-page distribution plan was produced for the CIFVF.

The study/advocacy guide can also be used both with the documentary and as a stand-alone resource. The producers still get requests for community screenings here and there. Outreach on the music education front (separate from the film) is ongoing.

### **Media coverage**

When the film had its community launch in Victoria, emceed by arts benefactor Eric Charman, there were stories in the daily and regional newspapers and a live interview on the CBC radio morning show. In advance of the CIVI (CHUM affiliate) broadcast, the *Vancouver Sun* ran a fairly lengthy article (quite unusual, considering most of the doings on the island are generally ignored by the big-city media), and when it had its national BRAVO premiere, the film was recommended by the *Globe and Mail’s* TV columnist John Doyle. All of the writers seemed to “get” the idea of equity of access and the importance of the arts in civil society.

Sher Morgan comments that “the most effective local coverage has always been Shaw Cable which has a huge community viewership. Shaw’s ongoing public affairs coverage of the issue essentially shamed the other media into keeping the issue alive, AND provided the producers with considerable back story footage at no cost.”

## 2. SOCIAL AND CULTURAL IMPACT

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In Victoria, the film has had a significant impact. The fact that a national broadcast documentary was being made about the Save Our Strings campaign shifted citizens' perceptions from seeing it as just another local education funding kaffuffle to considering it in the context of larger questions: is cultural education a frill, or a part of basic education to which all children, regardless of income, have a right? Who gets to decide what a community's educational values are?

Media (especially Shaw Cable) followed the story for three more years after the film's release. The community mobilization made monies for music education an issue in subsequent school board elections and resulted in changing the balance of power at the Board of Education. The music program funding was restored and enrollment in the elementary strings program is up 325% since 2001.

*Silence of the Strings* has played a role in building new community partnerships between the school music programs and, for instance, the University of Victoria. The renowned Lafayette String Quartet, artists in residence at the University of Victoria Music Dept., now have students working in the public schools as part of a credit course mentorship program -- a benefit to the university students and to the school kids.

It has also served to heal relationships between the board, music educators and the community, as all rally behind the importance of the arts in educating the "whole child" and future citizens. Various factions within music education (strings vs. band vs. percussion etc.) have unified after working with the film because they realize the issues raised go beyond their particular fiefdoms.

The social and cultural impact of the film has been greatly increased by the production of a study/advocacy guide, printed on the inside of the video jacket cover. The guide includes themes for panel discussions, and suggestions for parent and student-led advocacy actions to support school music programs, as well as listing the benefits of such programs and relevant websites.

The film is used in the Culture component of "Leadership Victoria", a program that identifies and develops future community leaders drawn from the corporate, educational, government and health sectors.

*Silence of the Strings* was selected as one of six stories featured for 2003 by the Quality of Life Challenge, a multi-partnered program in Victoria which promotes, among other things, connectivity within community as an indicator of quality of life.

Its use as an advocacy tool reaches other parts of the country too. In Alberta, the Strings Associations use it as part of their organizing campaigns, a public education advocate Helusia Luke routinely screens it as part of her work to generate greater consciousness around equitable access to special education.

## Reception of the documentary

As one would expect, given such a question, the filmmakers must “tell their stories” about what they saw happening. According to Sherry Lepage, “*Silence of the Strings* has been very well received, judging by comments we’ve received in person and in writing and considering, for such a low-budget documentary [under \$100,000], the awards it has generated. A number of people have told us it was a wrenchingly emotional experience for them to see the children’s sense of loss and their commitment. More parents are going into their kids’ schools and requesting or even demanding music programs, where these haven’t existed. Sher says parents who used to cross the street to avoid her suddenly became allies, as did many educators in the district who vilified the movement, but “got it” once they saw the film. Interestingly, while some people say the fact that there was no “happy ending” or win at the end made them sad, there are at least as many others who say that the fact that “the movement continues” despite setbacks inspires them not to give up”.

Also refer to the sections on “Social and Cultural Impact” and “Groups/communities/other” for further information about how the film has been used and by whom.

## Relevance to measurement framework

In talking about social issue films, Sher Morgan points out “There are three triggers of change: to feel, to think, to do.” Film is clearly an emotive medium. Besides stirring the feelings, it can enlighten, inform, and inspire people to action. But for the follow-through to action to occur most effectively, films usually need to be part of a larger social or group movement or campaign. One measurement problem is that most films are triggered by broadcast funding. The films are being seen by people sitting alone in the dark, circumstances which do not motivate nor translate into action.

Over and over again, documentary filmmakers insist that they are storytellers. And Sher Morgan asserts: “Stories aren’t being told anymore that keep us up at night talking about how we want to live our lives.” The Community Social Planning Council of Greater Victoria, with other partners, does work around social indicators/quality of life and is fully aware of the significant contribution to community building made through the arts. On their website ([www.qolchallenge.ca](http://www.qolchallenge.ca)), they state: “*The Quality of Life Challenge* is starting to work in three interconnected areas: homes, sustainable incomes and community connections, each with a measurable target. The target for community connections is that: by November 2006, 1,000 stories are shared about people who are working together to enhance our quality of life.”

To assess which stories foster community connectivity and hence contribute to the quality of life, they look for those which demonstrate values of cooperation, understanding, participation, inclusion, communication, sharing, openness and are action-oriented.

## What impact data have been gathered and stored?

Quotes from viewers, media coverage, number of broadcasts, website features, readers' guide features.

## Lessons learned

There is a hunger for media with meaning these days. Just as an example, in Victoria, in addition to the larger festivals there are half a dozen or so ongoing documentary screening evenings going on regularly; a relatively new initiative called Open Cinema, which is a cross between microcinema and conversation cafe, has been a huge success. To quote Sherry Lepage, "Full houses are common at Open Cinema but this is yet another one of those underground, quiet, person-by-person impacts of films that maybe even the funders don't know about." This model is also operative in Toronto at Camera Bar and suggests new ways of increasing impact by providing the needed social context for film viewing.

## Barriers to greater impact

Impact is not separable from having adequate resources to carry out distribution and outreach on an adequate scale. This applies both to community work and visibility at festivals, as Sherry Lepage describes.

"By the time the film was finished, we had run out of the financial and energetic resources needed to offer screenings of the film in communities across Canada which have lost or are losing music programs, or at least to ascertain whether there was a desire on the part of these communities to come and have us do this to assist their efforts. But even researching this possibility in detail would have required another period of time spent raising funds. There's only so much work that one can afford to do for no remuneration.

There's a connected issue in regard to getting one's film out to festivals. We're always talking about developing alternative distribution channels so that people can see our work without our having to jump through the broadcast license/CTF etc. hoops, or to give our films a life past the broadcast, and perhaps - gasp - to make a living. But it costs money to enter and to attend, an expense there's never enough room for in the under \$100,000 budgets. And while a few festivals may give you a small honorarium if you've been asked to participate on a panel, most of the time you're lucky if some of your travel costs are reimbursed."

## Is evaluating the social impact of documentaries useful?

From Sherry Lepage: "Evaluation and analysis of what we're achieving or failing to achieve with our work is always useful. For the filmmakers it's certainly encouraging to know your work matters to someone besides yourself! And if you're an activist first - or your main motivation as a filmmaker is to create change - it helps to know what is effective and what isn't in reaching your

audience. I would like to think that such an evaluation will give the funders enough ammunition to convince THEIR funders of the crucial importance of cultural support organizations to the health of the Canadian filmmaking art and industry, not to mention our cultural identity and a level of discourse somewhat deeper than the latest reality TV series. Without the commitment of the NFB and CIFVF and even Telefilm/CTF to the production of work that doesn't fit into the ever-narrower and more faddy broadcast world, we're sunk. To me, it's like that old saying that you have to be educated to understand the importance of education. Perhaps you have to be culturally aware to be capable of understanding the importance of culture."

### Are there any cautions to be aware of in such an exercise?

Here again, it is best for the filmmakers, with their concern for 'voice', to formulate the answers in their own words. Sherry Lepage: "I'm a bit concerned that in the funders' laudable intent to support socially-relevant and 'impactful' films, especially these days the big, high end theatrical release documentaries, there's a danger that the diversity of other voices and documentary styles will get shuffled to the margins. Social and political issues, while vitally important, are but one part of human experience. What about films that explore inner life, ask the Big Questions about the meaning of human existence? Or are just about art and the processes of creation for their own sake, without the artist having to be trying to stop a war or be a celebrity to make it interesting? Films like this have certainly been made, but I would say they're virtually impossible to do in Canada these days unless you mortgage your house. And I would argue that they could have just as profound an impact as other documentaries."

### III. *FIX: STORY OF AN ADDICTED CITY*

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*FIX is more than just a documentary -- it's the first snapshot of a movement that's about to smack Vancouver into radical change.*

Alexandra Gill, The Globe and Mail, Oct.2, 2002

*Nettie Wild's FIX has had a significant and measurable impact. I can't recall any other film of late that has so directly influenced a major change in public policy.*

Sherry Lepage, Filmmaker

Title	<i>FIX: Story of an Addicted City</i>
Producer	Nettie Wild, Betsy Carson
Production company	Canada Wild Productions
Director	Nettie Wild
Language	English
Date of release	2002
Running time	Feature length: 93 minutes
Television version	43 minutes (TV 1-hour)
Type of production	Independent
Funders	Cable Television Fund, CTV, Knowledge Network, WTN, Rogers Core Funding, CWIP, BC Film, BC Cultural Services, Canadian Film or Video Production Tax Credit
Cost of production	\$373,000.

## 1. THE DOCUMENTARY IN BRIEF

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### Topic

In the struggle to open Vancouver's first safe injection site, three very disparate people come together: an articulate heroin addict/advocate, the fiercely focused organizer of VANDU (Vancouver Area Network of Drug Users), and the conservative mayor willing to stake his career on shepherding through a harm reduction drug policy.

### Unique features

The surprising alliance between a conservative mayor and street-level drug users unfolds in a documentary, cut like a drama, which is driven by the personal arc of the characters.

Shying away from the usual stereotypes of hard drug users, Nettie Wild states that *FIX*, “through art, created a space without recrimination for the voiceless to be heard”, and thereby realized her goal, “to get people speaking about the unspoken and feeling what it would be like to be in someone else's shoes.”

Originally conceived of as a 43-minute film for TV broadcast that would be completed in eight months, it eventually became a feature-length documentary filmed over two years that took seriously the point of view of the addicts and the activists. In the process it documented the birth of a social movement.

“A movie can't effect social change on its own but as a cultural player, you have a role to play.” (Nettie Wild). The furor generated by the film helped define “Canada's first drug election” in Vancouver when, in the wake of *FIX*, Vancouverites voted in a mayor and council who vowed to open North America's first safe injection site.

### Methods of distribution

*FIX* was self-distributed in an innovative mix of theatrical releases and community forums.

**Television:** Nettie Wild couldn't convince CTV to run the 93-minute feature version, even though she pointed out that they could thereby have a backgrounder to a big national story. They used the 43-minute version instead, with “W” Television and Knowledge Network buying second window rights. In terms of social impact, Wild comments, “It's ironic. Although one television broadcast reaches hundreds of thousands of Canadians – it is the audiences in the theatre who can affect social change.”

**Festivals:** *FIX* won the Federal Express Award for Most Popular Canadian Film (tie) at the Vancouver Film Festival, 2002. It was also screened at the Toronto International Film Festival in 2002, several smaller festivals, and won a Genie for best documentary.

**Libraries, community centres, schools, cultural centres, etc.:** NFB has the nonexclusive rights to distribute to the Canadian non-theatrical market. The majority of the sales made to colleges, universities and schools so far have been made by the filmmaker's own company, Canada Wild Productions.

**Self-distribution:** *FIX* is self-distributed. For fuller details, see below under theatres.

**Theatres:** As the film developed into a feature-length production, Wild felt “If we can get it out of the church basement and into the cinemas, we can do something with it.” A gala upon the retirement of Mayor Phillip Owen was used to raise money to transfer *FIX* to 35 mm and to cover costs of a national campaign to launch the film and accompanying community drug forums. *FIX* was first screened at the Cineplex Odeon in Vancouver six weeks before the municipal elections. Each 7 p.m. screening of the film was followed by a community forum, with three forums per day on the weekends. The film ran every day before the elections and was then screened in communities throughout BC.

Wild and her ‘travelling road show’ took the film on a year-long national tour to 33 communities including Prince Rupert, Victoria, Calgary, Edmonton, Winnipeg, Prince Albert, Saskatoon, Regina, Toronto, Kingston, Montreal, Quebec City and Halifax. In each community, the film was screened theatrically, with a forum running afterwards. Wild states “You’re watching it with a community of people. A full house is an elixir. The audience experiences the images, sounds, drama and humour on the big screen, uninterrupted. It is a perfect set up for the forums which allowed people to react emotionally to the film and express the situation brewing in their own hometown.” The producers also sold videotapes of the film at the cinema launches. Many teachers and librarians came to screenings, where the discussion was a mix of art and politics. The screenings were perfect marketing events for further distribution of *FIX* on tape and DVD.

The distribution of this film, including the national tour, the video transfer to 35 mm film and a French-language print cost \$340,000. The funds came from donations, theatrical revenues and a \$50,000 grant from Telefilm to help pay for the 35 mm print.

**Internet:** Copies of the videotape are available for purchase on the Canada Wild Productions website. Images from the films and several articles about *FIX* can also be downloaded.

## Methods of marketing

### Groups, communities and others

Communities and groups were involved in getting the film into the theatres in the first place. A staff members of Canada Wild Productions worked full time lining up speakers to appear at the community forums and asking community groups to distribute posters, flyers and email notices advertising the run of *FIX* in their local cinema. Running in parallel to the grass roots marketing was a full media campaign co-ordinated out of Vancouver. Canada Wild Productions hired a staff

publicist to deal with advance media, while Director Nettie Wild travelled in advance to do interviews for print, television and radio. Two days before *FIX* opened in any centre, one or more of the main characters from the film would join Nettie for advance interviews and would then also appear at the community forums.

Money for distribution and outreach was contributed by private citizens, the BC Nurses' Union, and other unions. The Mayor's farewell gala provided precious operating funds for the tour including a large contribution from Vancouver's leading methadone pharmacist, who put up money needed to strike the first 35 mm print from the lab. Telefilm Canada invested \$50,000 and Health Canada paid for the French translation in both 35 mm and on video.

Marketing began by reaching out to the film's natural audience – people involved in the issue. Every screening was followed by a community forum which included at least one subject from the film as well as local "experts". In every community, Canada Wild Productions worked with both government and local organizations to see if they wanted to be a sponsor. Sometimes these included city council and the local police department. For instance, official sponsors included the City of Prince Rupert and Prince George, the City of Calgary along with their police department. In Victoria, the City, the Police Department and a host of local businesses sponsored *FIX*. In Saskatchewan, sponsors included Regina's All Nation's Hope AIDS Network, AIDS Programs South Saskatchewan, AIDS Saskatoon, The Saskatchewan Nurses' Union and Public Health Services of the Saskatoon Health Region.

This same pattern was repeated across the country.

Two of the key characters in *FIX* were part of the Vancouver Area Network of Drug Users (VANDU). Activist Ann Livingston who is a non-drug user, and Dean Wilson who is addicted to heroin and cocaine, travelled with the film across the country. VANDU made the following report: "By integrating the documentary film *FIX: Story of a an Addicted City* into our Capacity Project, we were able to maximize our resources and enhance our ability to reach the maximum number of people across Canada. Canada Wild Productions has hundreds of contacts across Canada, and we used this resource to create *FIX* committees in each of the ten cities we visited." Using the *FIX* tour as one of their primary vehicles, VANDU was able to raise Health Canada money to organize drug user groups across the country.

The Canada Wild staff, working in conjunction with VANDU, arranged for local users, health professionals, police and harm reduction service providers to participate in Community Forums to be conducted after key screenings in every community. In Victoria, a popcorn bag was passed nightly to gather up funds for a local drug user group. By the time *FIX* had been held over for three weeks, \$5,000 had been raised. Just as importantly, a member of city council had attended every screening and a liaison was created between council and the drug using, street-entrenched population. In the conservative town of Kelowna, *FIX* screenings were used to pressure the local mayor and council to start up their own drug strategy.

### **Were audience targets built into a marketing, promotion, and outreach strategy?**

The entire marketing, promotion and outreach strategy was conceived as a community-building process combined with a mainstream publicity campaign. Canada Wild Productions launched a concerted pre-publicity campaign to reach out to the “automatic audience” as well as mainstream and alternative media. Because of its dramatic form as well as content, the film was pushed “like a movie”. To the entertainment editors in the media and because of the news content, Canada Wild was able to reach out to the other editors responsible for the coverage of health issues, religion and city hall beats.

Planning for the community forums started two months before the film’s release. Canada Wild's staff would contact every government department and community organization they could find in a community that dealt with the issue of drugs. Speakers would be lined up and the subjects of debates would be chosen. Nettie Wild explains: “Every night at the forums we’d have people debating the issues. I hosted the discussions. These were ongoing political debates that also got coverage. With audiences, we worked up questions to ask candidates during elections, health authorities, police, whoever... e.g., Will you lobby the Federal Minister to open a safe injection site? We also figured out comebacks to politicians’ responses.”

Judy Rogers, City Manager of Vancouver, turned out to be a staunch ally of *FIX*. She contacted her colleagues in other cities throughout the province and across Canada to urge them to support the screenings of *FIX*. Philip Owen, the former Mayor of Vancouver and a central figure in *FIX*, travelled with the film across the country and personally lobbied mayors and police chiefs in each town encouraging them to attend the forums and screenings.

Canada Wild wanted to show *FIX* in Montreal and Quebec City. Health Canada gave a grant for subtitling a French version both in 35 mm film and on video. The film was screened with excellent turnouts in both cities; translators were on hand for the community forum portion.

### **Media coverage**

The media focus on *FIX* began with Mayor Phillip Owen’s retirement gala, which was billed as a fundraiser to pay for the transfer of *FIX* onto 35 mm film. Every media outlet in Vancouver covered the benefit. Capitalizing on the publicity, *FIX* opened to packed houses at the Cineplex Odeon the following week.

Besides the initial reviews of the film in the Vancouver press, the forums were covered in the Vancouver paper every day for five weeks.

During the *FIX* theatrical run in Vancouver, leading up to the municipal election, Wild and then Mayor Phillip Owen took *FIX* to Ottawa to screen for MPs, and to put pressure on the Minister of Health to fund a safe injection site. On arrival, they did press around the film and the issue. Owen

and Wild appeared on CTV at 6 a.m. and by 9 a.m., had 14 more appointments set up. By creating an event of the screening and the issue, they moved it into popular culture. With mikes shoved under their nose, MPs had to respond.

The production company had one person working full-time on media coverage and one person working full-time with community-based organizations. They started the media campaign in each community two and one half months before the screening and forums. For each screening, there were full-size movie posters, full-colour smaller community posters and between 10,000-20,000 flyers, depending on the size of the city.

Since they didn't have a Hollywood budget and opened one city at a time, they had to hit both the entertainment and news pages. One successful the strategy was to do an interview with Owen and the local mayor to open the film. In little towns, *FIX* and the accompany media would make the front page news.

Nettie Wild found that "If you can be a good storyteller and a good promoter, you can help the politics of the situation." As an example, in Whitehorse, Wild and her troupe were first told "Whitehorse isn't Vancouver, it's very different here." The Whitehorse street nurses then stood up and said that even though they went out only one night per week, they had handed out 12,000 needles a month on the streets of Whitehorse. They also pointed out their funding was going to be cut the following month. This event led not only to a film review but also a big story about the drug situation in Whitehorse.

Producer Betsy Carson estimates that in each of the 33 communities where the film was screened, at least four articles appeared about the film and/or the issue it deal with.

## 2. SOCIAL AND CULTURAL IMPACT

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### Reception of the documentary

For Nettie Wild, *FIX* is an example of an issue-centred film where art and politics meet and result in concrete social change. Its power helped to create a shift in awareness and a shift in action.

According to the *Vancouver Sun*, *FIX* was one of the seven major events affecting the outcome of the Vancouver municipal election which brought Mayor Larry Campbell and a full slate of COPE councillors into power. Their platform included a promise to fulfill a harm reduction mandate, which involved opening North America's first Safe Injection Site.

*Maclean's* magazine said that *FIX* influenced the outcome of Canada's first "Drug Election"-Vancouver's municipal election.

Victoria's Mayor Allan Lowe credits *FIX* with bringing the debate about drugs and what to do about them out of the shadows and into the open. *FIX* was responsible for the formation of Victoria and Nanaimo's first Drug User Group.

Kelowna's screenings of *FIX* forced the mayor and council into the public debate about drugs.

The street nurse program of the BC Centre for Disease Control is based in Vancouver. They travelled with *FIX* throughout BC, as part of their mandate working for the B.C Centre for Disease Control. They claim that they were able to get a clearer picture of drug use in any given community during and after a *FIX* screening than was uncovered by years of traditional research. The street nurse program assigned one street nurse to every town where *FIX* played. The nurse would join the forums after the screenings and then stay in town for a couple of days afterwards, doing follow up with nurses, users, doctors, social workers etc in the communities.

Saskatchewan's top bureaucrat in charge of Harm Reduction for that province was asked to speak at one of the forums in Regina. He ended up attending every screening of *FIX* in Regina and then followed the film/forum to Saskatoon, where he also took part in all the forums there. He claimed the information he was getting from the audiences was teaching him about his own province. At the same time, he discovered that people were hungry to hear what he had to say. He saw the *FIX* forums and screenings as a unique opportunity to reach people who normally would never attend a drug and alcohol meeting.

The issue of crack cocaine use in Toronto is huge and very marginalized. The *FIX* Forums focused on the work of the Safer Crack Use Committee, with speakers at every forum and their information in the lobby. The *FIX* screenings were supported by the Health Officer of Toronto and her support staff, together with street-level activists who saw full houses in a mainstream cinema as an ideal outreach vehicle.

*FIX* was screened for members of parliament in Ottawa and the Liberal caucus in BC. Judy Rogers, City Manager for Vancouver, claims that she has seen the effect which *FIX* has had on the debate nationally, as she deals with mayors and city managers across the country, promoting the Vancouver Agreement and encouraging other cities to implement a new harm reduction-driven national drug policy. She stresses that “*FIX* connected the politics of the mayor’s office to the street and in the process helped bring about greater collaboration and capacity-building in a very polarized community.”

Almost three years after its release, producer Betsy Carson says “We are still getting calls from people at universities across the country, wanting to screen the film and run forums there. They ask us: How do we do that? Could you give us your contacts in our community?”

## Relevance to measurement framework

For Nettie Wild, “Cultural agencies have to realize that this is not an investment model.” Her producer concurs, pointing out that social and cultural impacts don’t get factored in to the funding equations and that it’s crucial that this be understood.

Wild suggests the following indicators, as related to *FIX*:

- The screenings/community forums turned arid Cineplexes into the village well where people would linger in the lobbies long after the screenings to debate and talk about drugs in their community.
- The film became part of public discourse.
- This documentary (like many others) helped build community.

Judy Rogers lays out other indicators that were important from her point of view: “by mobilizing a discussion that would otherwise never have happened, *FIX* played a very important role in helping to increase community capacity, reduce the rate of HIV and lower the number of drug overdose deaths.”

## What impact data have been gathered and stored?

Canada Wild Productions has a binder of letters documenting the impact *FIX* has had. They also have eight-inch binders of press coverage from across the country. Extensive contact lists have been created for each of the 33 communities and cities where *FIX* has played. The lists break down into community organizations, government organizations and press. Canada Wild Productions has made these lists available to the street nurses program of the BC Centre for Disease Control, the Vancouver Area Network of Drug Users, the Vancouver Framework (drug policy office for the city) and for independent filmmakers considering self-distribution.

## Lessons learned

Community groups loved the legitimization of being in the theatres. In many small communities, cinema managers were asked if they would be willing to host more events of a similar nature.

It's powerful to look at the reality of social issues through the lens of storytelling. People glean so much more from storytelling than from straight facts.

When considering impact, funders have to look much further afield than the economic bottom line. Documentaries are about educating people on various levels—emotional, intellectual, and spiritual as well. The powerful impact of video in the education system is rarely considered by funders, even though educational publishers like Harcourt Brace and Nelson are now asking for videos to go with their texts.

The educational aspect of distributing a film – e.g., the community forums -- is not ordinarily supported. Creating that alternate method of distribution/outreach is difficult but it can be done.

## Barriers to greater impact

According to Betsy Carson, “We are vastly underfunded for what we’re intending to do.”

In-depth films that have impact take time and time means money. She adds, “Without a cohesive documentary policy and budget to go with it in place, especially for feature documentaries, documentary production and distribution is crippled.” The *FIX* distribution budget was equal to the *FIX* production budget. It was not, however, the cultural institutions that kick-started the funding necessary for a realistic distribution campaign. Telefilm initially turned *FIX* down when approached for funds to cover the transfer from video to 35mm. The reason? Because *FIX* was a documentary.

The first and major infusion of cash for distribution came from donations raised in the community, \$100,000 from a fundraiser organized by the former mayor of Vancouver and \$35,000 from the BC Nurses' Union. Health Canada followed with \$27,000 for translation into French. After the initial momentum was created, Telefilm reconsidered its position and contributed \$50,000 as an investment that could be recouped.

## Is evaluating the social impact of documentaries useful?

Yes, it's crucial to pay attention to intangibles like impacts that that don't usually get factored into funding decisions.

## Are there any cautions to be aware of in such an exercise?

It's important, according to Carson, to cast the net wide enough to get data, anecdotal or otherwise, that wouldn't necessarily show up on the government radar. For instance, at the last documentary summit, it was very difficult to get correct box office numbers for *FIX* or any other documentary. Why? Because the agencies that Telefilm hires to track box office reports are wired to deal with films that are released in multiple cinemas at the same time. Independent releases, on the other hand, tend to be conducted one screen at a time. This means that, even if you are screening with Famous Players or Cineplex Odeon, the box office receipts for a single week of the independent single screen are not large enough to enter into their computers. Not only is it impossible to track box figures, but after the run is over, the independent film's release literally doesn't exist on record. Ironically, in many instances *FIX* outperformed every other picture running in the Cineplexes in which it played. This was the case in Winnipeg, Regina, Kelowna, Victoria, Prince George and other locations.

## IV. KANEHSATAKE

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*Obomsawin has documented sympathetically yet responsibly, and  
from a unique perspective what history may judge to be the most  
significant event to take place on Canadian soil  
since the Second World War.*

The Globe and Mail

Title	<i>Kanehsatake: 270 Years of Resistance</i>
Producer	Alanis Obomsawin, Wolf Koenig
Production company	National Film Board of Canada
Director	Alanis Obomsawin
Language	English
Date of release	1993
Running time	119 minutes 14 seconds
Type of production	National Film Board of Canada
Funders	National Film Board of Canada
Cost of production	\$1,768,837.

# 1. THE DOCUMENTARY IN BRIEF

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## Topic

*Kanehsatake: 270 Years of Resistance* is a feature documentary shot from behind Mohawk lines during the 78-day stand off between the Kanehsatake Mohawk people, the Quebec police and the Canadian Army at Oka from July 11-September 26, 1990. The film places the Oka crisis within the larger context of Mohawk land rights claims, and provides insight into the spiritual beliefs and fierce pride in their ancestry of the people behind the barricades.

## Unique features

The Oka crisis was an historic and highly publicized confrontation, which generated intense media coverage and public and political scrutiny. It unequivocally brought aboriginal land claims to the attention of the general public and firmly established it as a major unresolved issue in present-day Canadian politics. Alanis Obomsawin was the only filmmaker who stayed behind the barricades for the entire stand off and her documentation is the sole record of critical events. Furthermore, as an aboriginal woman and highly respected filmmaker, she was uniquely placed to earn the trust of the people of Kanehsatake, whose voices (including those of the women, children and various factions on the reserve) were among the last to be heard.

## Methods of distribution

**Television:** At first, CBC was very reluctant to broadcast the film. However, once *Kanehsatake* became a cause célèbre, the network did buy rights, though they screened the film, uncut, only once and insisted on having a panel afterwards. The broadcaster pressed Alanis Obomsawin to appear on the panel but she refused, insisting that the film stand on its own merits. The film was shown in a 9 p.m.-11 p.m. slot with a discussion afterwards. According to Obomsawin, the ratings for the film were very high, despite the lateness of the hour. They did however, drop off once the panel began.

Since then, *Kanehsatake* has been shown in Canada on TVOntario, APTN, the Documentary Channel and the Independent Film Channel. Internationally, the film has been broadcast in New Zealand, South Africa, Mexico, UK, Hong Kong, USA (Free Speech TV and Sundance Channel), Hawaii, Italy, Germany, Spain, Malta, Morocco, Switzerland, France, San Marino, Belgium, Haiti, Japan, Bermuda and the Virgin Islands.

**Festivals:** From its premiere in 1993 at the Toronto International Film Festival to 2002, *Kanehsatake* was shown at 62 festivals around the world, including USA, France, Japan, Hungary, Australia, India, Israel and Slovenia. It has won 18 awards, including the CITY TV Award for Best Canadian Feature (TIFF, 1993), a special Jury Award from the Golden Gate Film Festival (1994/95) and a Special Award from the Amiens International Film Festival (1993/94). Industry response to its premiere at TIFF helped determine its subsequent commercial profile.

**Libraries, community centres, schools, cultural centres, etc.:** All these distribution channels were flagged as outlets for the film. A direct mail campaign was undertaken during the fall of 1993.

The film continues to be exhibited in cultural centres. In 2005, it will be screened at the Museum of Modern Art and the Smithsonian's National Museum of the American Indian.

**Self-distribution:** Though the filmmaker attended numerous screenings and panels involving the film, formal distribution was handled through the NFB's system.

**Theatrical:** Ironically, the film had its first theatrical release in England under the auspices of Channel 4. For a week solid, they screened the film in their theatre and had sell out crowds. In Obomsawin's words, "We had standing ovations at every screening and they threw us out every night at midnight, because people wanted to keep talking even when the theatre needed to turn off the lights." Since CBC was still not willing to broadcast the film and the public was clamouring to see it (particularly after a Canadian Press wire story), a decision was made to open the film theatrically and semi-theatrically. In addition to repertory screenings at cinemas across the country, the NFB ran public screenings in Edmonton, Winnipeg, Saskatoon, Montreal and Toronto. On-site VHS sales and sales flyers were distributed at screenings.

**Internet:** The film is available for purchase online at the NFB's website.

## Methods of marketing

### Groups, communities and other

Test screenings were held in Winnipeg and Saskatoon with predominantly aboriginal audiences. The aboriginal community was offered a two-package special offer of *Kanehsatake: 270 Years of Resistance* and *Acts of Defiance* at \$34.95 for both or \$19.95 each. Sales flyers were sent to a personalized list of 6,000 names (which included band councils, native social and political organizations, associations of chiefs, aboriginal education authorities, school boards and individuals.)

According to Lynne Williams, marketing officer on the film, there was an active campaign to get the film into the aboriginal communities. Many band offices or community-based organizations would buy 10-20 copies at a time which they would then resell. The film also was screened for years (and perhaps still is) on the powwow circuit.

The film was also highlighted in a social studies collection direct mail campaign of approximately 12,000 pieces targeting audiovisual consultants, social studies, native studies, history consultants, teacher librarians at the secondary and post-secondary level.

Public libraries were reached partly through the NFB publication *Zoom*, sent in a direct-mail campaign.

### **Were audience targets built into a marketing, promotion, and outreach strategy?**

The NFB marketing plan for the film lists the general public as the primary audience, to be reached through a national telecast. The secondary audience consisted of the aboriginal community, educational institutions and public libraries, to be reached through cassette sales and rentals. Primary target users were aboriginal political and social organizations and individuals. Secondary users were educators in history and social studies, native program studies, teacher/librarians at the secondary and post-secondary level.

### **Media coverage**

According to Alanis Obomsawin, “This was a film that everybody wanted.” Even though the documentary appeared three years after the end of the confrontation, the Kanehsatake land claims still had not been settled and the underlying tensions between the municipal and provincial authorities and the Mohawk communities in Kanehsatake and Kahnawake remained strong. Given that it was a high-profile film from a high-profile filmmaker about an important issue, interest was keen. The fact that the public was at first denied access to the film because of CBC’s position served to whet the media and the public’s appetite. The series of public screenings across the country generated lots of press, both in mainstream and alternative outlets.

## 2. SOCIAL AND CULTURAL IMPACT

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### Reception of the documentary

Like Michel Brault's *Les Ordres* or Robin Spry's *Action: The October Crisis of 1970*, *Kanehsatake* offered the public a chance to reflect, in hindsight, on a critical event in the nation's history and consider its deeper implications. According to Alanis Obomsawin, "I worked so hard to make that film and so hard to protect it, I never thought it would be so welcomed by the public. Many people did not agree with what had happened at Kanehsatake so they wanted to find out more." Public screenings, both in repertory cinemas and the NFB in-house theatres as well as cultural centres like the National Gallery, were very well-attended.

Though Obomsawin spent almost two years travelling to festivals and screenings, she is most grateful for the huge impact she feels that it had in aboriginal communities. "Prior to *Kanehsatake*, reserves across Canada had that kind of problem with municipalities taking over the people's land. Municipalities now won't do this again because of public exposure. The community says 'We could never say thank you enough to the Mohawks because now the attitude of the government to us is very different.'" She also sees a long-term result with urban natives as well.

Though a French version of the film was produced, Obomsawin says that it was much more coolly received in Quebec.

In the light of Mark Achbar's contention that a film reaches maximum impact when it saturates the educational system, it's interesting to note that Kathy Elder, film librarian at York University, pegs *Kanehsatake* as a 'mover' in their large and varied collection. Even 10 years after its release, York has multiple copies, and recent booking records indicate that the film continues to be used in very diverse areas including: Sociology, Social Studies, Women's Studies, English as a Second Language, History, Visual Arts, Political Science, English and Cultural Studies. A decade later, Kathy Elder states that this is a film that "has remained stable in its use and appeal."

Perhaps one of the most eloquent statements about the film's continuing impact comes from Prof. Norman Cornett, Department of Religious Studies, McGill University. "I am a historian by discipline. As such, I have been trained to evaluate primary sources. *Kanehsatake* is THE primary source on the [Oka] issue and in living colour. What could be better than that?"

I know that people make history, they are the ultimate resource. When I showed *Kanehsatake*, I had Alanis Obomsawin, Matthew Coon Come and some people from Kanehsatake present. For the students in that room, seeing the film and partaking in the discussion afterward, that was a paradigm shift in university education.

Alanis Obomsawin's films are a catalyst for my entire philosophy of teaching. After 13 years of teaching, it is clear that the people in front of me are the virtual generation. Cognitive acquisition, for them, takes place better with film than with any other medium. This is an iconocentric generation, image-centred. When you present information, narratives, an issue through the images of documentary film, you will exercise a profound impact that no other medium can match. I must henceforth have films as the basis of all my teaching."

## Relevance to measurement framework

This was a film which had impact in many arenas: at the grassroots community level, in festivals both national and international, in public and theatrical screenings, in helping to stimulate further debate about recognition of aboriginal land rights.

Though many funders tend to focus on impact in terms of high profile events such as premieres, national broadcasts and press coverage, it is clear that long-term social and cultural impact is most likely to occur at the grassroots level and particularly within the educational system.

## What impact data have been gathered and stored?

The NFB has records of sales of the films in various markets (home video, TV, institutional) as well as files of the press coverage, theatrical and festival screenings etc, awards won etc. Distribution does not necessarily equal impact but it is certainly a contributing factor.

## Lessons learned

Obomsawin is quite clear in her priorities. Though she is pleased when her films are broadcast, she maintains "I'm not serving TV, I'm serving the people." At the same time, she realizes the privileged position she is in at the NFB, which will fund and distribute her documentaries without her having to get a broadcast licence as a trigger to further monies. It's clear that the NFB's greater access to funds, distribution networks and publicity apparatus make it possible to greatly increase a film's impact when compared to the situation of most independent filmmakers.

To measure long-term impact, it is important to collect both anecdotal and quantitative data (e.g. purchases, bookings) from grassroots organizations and especially educational institutions.

## Barriers to greater impact

Not applicable.

## Is evaluating the social impact of documentaries useful?

Yes, particularly in order to impress on funders the less visible and perhaps more potent forms of social and cultural impact that happen in less “sexy” venues.

## Are there any cautions to be aware of in such an exercise?

That the definitions of what constitutes impact not be too reductive nor solely based on social outcomes.

## V. *SQUAT!*

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*The result is a film that takes us on a sort of open house tour,  
recounting in 82 minutes what two months of daily television reports  
never saw nor understood. That is already quite a feat.*

Nathalie Petrowski – La Presse

Title	<i>SQUAT!</i>
Producer	Nicole Hubert
Production company	Les Productions du Rapide-Blanc
Director	Ève Lamont
Language	French
Date of release	September 26, 2002
Running time	82 minutes
Type of production	Independent
Funders	Canadian Television Fund, Telefilm Canada, Quebec Film and Television Tax Credit, Canadian Film and Television Tax Credit, SODEC (Société de développement des entreprises culturelles – Québec), produced in association with RDI and Radio-Canada.
Cost of production	\$275,000.

## 1. THE DOCUMENTARY IN BRIEF

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### Topic

The setting is Montreal, summer 2001. During the city's acute housing crisis and a heated mayoral campaign, young militants and people with poor lodgings or none at all barricade and occupy a vacant building. Claiming the right to housing and the desire to live alternatively, they form a politicized squat. Under the voracious eye of the media, fifty squatters – including single mothers, families simply unable to make ends meet, students, homeless people, drug users - try to develop an alternative living project that is relentlessly attacked by city hall (police and fire squads intent on finding any pretext to close it down). In true “cinema direct” style, *SQUAT!* peers behind and dismantles all the clichés about social freeloaders, and provides a riveting and revealing inside look at the story of the squat, the squatters' reality and their vision of the world.

### Unique features

Ève Lamont defines herself as a committed filmmaker, one who embarks on a journey with her protagonists and shares many of their values, but mostly wants to make films that do justice to their struggles. She succeeded in earning the trust of the squatters and in gaining remarkable access to the squat, which she filmed practically daily over the several months of its existence. Given the squatters' distrust of much of the mainstream media which had either sensationalized their actions or simply dismissed them as a bunch of radical, destructive, drug-using punks, this was no mean feat.

### Methods of distribution

**Television:** *SQUAT!*'s first window was with RDI which broadcast it initially at the end of October 2002 and has re-broadcast it since on several occasions. Radio-Canada broadcast its version in May 2003, and sales were made to the Documentary Channel and CBC. While the full-length version of the film ran 82 minutes, only the Documentary Channel bought this one, while RDI and CBC showed 43-minute versions, and Radio-Canada, 52 minutes.

**Festivals:** In Montreal, *SQUAT!* screened at the Rencontres internationales du documentaire in November 2002, in the context of a debate on militant cinema, and at the Rendez-vous du cinéma québécois in February 2003. In Canada, in the year following its release, it was selected by the Vancouver and Edmonton Film Festivals, Planet in Focus in Toronto, the One World Film Festival in Ottawa and Global Visions in Edmonton. At Hot Docs it received the Humanitarian Award and the prize for best direction of a Canadian feature. Abroad, it was screened at NÉMO in Paris, NAMUR in Belgium, Visions du Réel in Nyon, Docupolis in Barcelona, and the International Labor Film Festival in Seoul.

**Libraries, community centres, schools, etc.:** There was no money to fund a full-scale tour of *SQUAT!* in Quebec, even less outside the province. They had to rely on the considerable media

coverage following the launch, the theatrical run and television broadcast, and on word-of-mouth. The film was widely sold in the CEGEP (college level) and university network throughout Quebec. Though its central problematic is that of housing, the film is used in numerous faculties and departments and is appreciated, among other things, for the way it empowers its protagonists. One CEGEP professor remarked that he showed it to his social work class in order to show how the squatters do not let themselves be manipulated or “managed” by social workers or health specialists.

**Self-distribution:** *SQUAT!* was launched at a symbolic location, under a viaduct in East End Montreal where homeless people had set up some shelters in the previous year before being evicted. It was projected on an enormous screen reminiscent of a drive-in theatre and shown to 450 people, members of housing advocacy organizations, friends, filmmakers, media, and of course many homeless. Costs for this unusual but very effective launch were shared between the distributor Cinéma Libre and Les Productions du Rapide-Blanc. Since the launch, and because many of the film’s users are small, under-funded community housing and anti-poverty groups, Ève Lamont has occasionally shown the film on request and free-of-charge.

**Theatrical:** Following its very successful outdoor launch in Montreal, *SQUAT!* began a two-week run at ExCentris in Montreal, a cinema complex dedicated to the promotion of independent cinema of all genres. It had a successful run with two presentations per day, and sold-out screenings for the last three days, the cumulative result of very positive media coverage. In November, it screened for three days at the National Film Board cinema and the following March for two nights at the Cinémathèque québécoise. It screened for a week at the CLAP repertory cinema in Quebec City and was distributed through Réseau Plus, a network that programs independent films in cine-clubs across the province.

## Methods of marketing

### Groups, communities and other.

Ève Lamont says she wanted her film to be seen by a general public, precisely because the situation it covered had been in the public eye on a daily basis for several months. She remarks on the number of personal testimonies she received after people had seen the film and the radical shift in points of view it had occasioned with regard to the squatters.

Clearly though, *SQUAT!* was made with a view to bolstering the efforts of a range of anti-poverty groups, and those working on behalf of affordable housing and the homeless. Ève Lamont and Nicole Hubert agree the film's impact was limited by a very minimal marketing effort on the part of Cinéma Libre which, they felt, was not up-to-date in its mailing lists or its knowledge of markets where the film might have been sold. Thus, demand for the film from schools and groups throughout the province was largely the result of its television broadcast.

The group most implicated in the film's release and marketing was the *Front d'action populaire en réaménagement urbain* (FRAPRU), a Quebec-wide umbrella organization with 110 member groups that defends the right to decent, affordable housing and the development of alternative forms of habitation. FRAPRU was able to purchase three copies of the film (at a reduced rate) and to make it available to its member organizations. Many smaller organizations working in the city on behalf of the homeless and the poor also made use of the film. A free screening in Toronto attracted the Ontario Coalition Against Poverty which subsequently used the film in its advocacy efforts.

The film was also sold or rented to a broad spectrum of departments (humanities, political science, social work, communications, cinema, nursing among, others) at approximately 50 university and CEGEPs across the province.

### Were audience targets built into a marketing, promotion, and outreach strategy?

Stephanie Morrisette, responsible for marketing at Cinéma Libre, bemoans the lack of time and resources at her disposal to develop an in-depth outreach strategy. Much of her efforts were devoted to preparing the launch, and to putting together a general marketing plan covering television, theatrical and community outlets. In this regard, she made use of pre-existing lists of contacts compiled over time, but ultimately she says, the film sold itself following its launch and successful run in theaters throughout Quebec and thanks to extensive and positive media coverage.

## Media coverage

*SQUAT!* received excellent media coverage, albeit most of it concentrated in a one-month period between the launch and the television broadcast. The bulk of coverage was television and radio, in part because of the short lead time. The film was talked about and Ève Lamont was guest on

some of Montreal's most popular news and current affairs radio and TV shows, which gave the film a tremendous boost. Of course, the sensational and unusual launch also helped its popularity. There were several very positive reviews in the major daily and weekly newspapers, all of which remarked on the biased coverage of the squat during its existence and commended the director for providing a more subtle and truthful rendition of events.

## 2. SOCIAL AND CULTURAL IMPACT

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### Evidence of social and cultural impacts

The film did not bring visibility to the squat per se, as it had been a daily news item for several months of its existence, and while the film was being made. Even though a year had passed between the dismantling of the squat and release of the film, the housing issue was still current. What the film did was provide entirely new perspectives on the squat and on the issue of affordable housing in general. The mainstream media portrayals had been disparaging at best, often vindictive and sensationalist. (Some journalists who had followed the story closely said, off the record, that the overall media coverage forced the premature eviction of the squatters when the mayor had originally given them a 6 month to 2 year period to get organized.) Journalists did not have the trust of the squatters and so were forced to rely on official pronouncements and city hall press releases for their stories, and in some cases to hidden cameras introduced clandestinely into the squat. By showing the internal workings of the squat, including all its tensions and conflicts and the avowed aspirations of its inhabitants, *SQUAT!* put a human face and voice on what had been a media caricature. It gave legitimacy to the squatters' struggles and to other organizations working on behalf of affordable housing.

Perhaps one of the most important impacts of the documentary was to engender considerable soul-searching on the part of the media. Nathalie Petrowski at La Presse admitted she had never set foot in the squat and had assumed its inhabitants were insalubrious, shady individuals it would be best to avoid. In an unusually frank and opinionated statement at the end of her feature article, she writes: “(The squatters’) quest helps us understand the importance of legalizing squats, in Montreal as in European cities, the extent to which they are legitimate and necessary alternative models to asylums, prisons, soup kitchens and institutional dormitories, and the extent to which they respond to a real need.” Other journalists as well commented to Ève Lamont and Nicole Hubert that they had been shaken up by the film and by the image it portrayed of their practice.

While *SQUAT!* brought an issue that might simply have disappeared from public view to the foreground and cast it in an entirely new light, the debates that were generated did not translate into clear action on the part of city legislators. Chantal Guy wrote in La Presse: “This is the most troubling aspect of Ève Lamont’s documentary: after having witnessed people in dire straits organize themselves and discover a kind of community life – perhaps the first time in their lives they were taken into account and felt implicated in something – we see them return to their solitude, to the street, to live their miserable lives, alone...” While she would have liked her film to go further, to have concrete repercussions, Ève Lamont feels that minimally, it prevented a situation of human rights abuse from going unnoticed.

In the educational sector, *SQUAT!* was received with enormous enthusiasm. Ève Lamont talks about how phone calls and emails began pouring in following the television broadcast from teachers in many disciplines, many particularly taken with how the film put a human face on

poverty, challenged stereotypes, and basically set the record straight in many regards. She points out that educational institutions are the main users of films such as hers, inasmuch as they have the resources to pay rental costs, a stipend for the filmmaker and have a ready-made audience for the film.

Michel Perreault, professor in the department of nursing sciences at the University of Montreal, showed the film to 300 students in a course entitled “Poverty and Health”. His aim was to sensitize students to the realities they would be confronted with in their practice, to the way society treats young people living in poverty, and to counter those stereotypes with images of initiative, hope and organization. He states that many students were shocked by what they saw, especially foreign students who were reminded of situations they may have lived in their countries of origin. Perreault says that films such as *SQUAT!* and *Le chic resto pop* which he had used in the past, are privileged learning tools inasmuch as they bring to life and profoundly analyze realities that are often abstract for students.

Lisette Quesnel, professor of social work at the CEGEP du Vieux Montréal, also used the film in her teaching as a means of raising issues of human and social rights. The film was presented to a packed 350 seat auditorium, accompanied by the director and two of the film’s participants. She said students were riveted, enthusiastic, and shocked. While she was not privy to specific reactions, she knows that the film influenced some students in their choices of professional training. She herself supervised one student who chose to complete her studies working with a tenants’ rights organization, a choice she made after seeing *SQUAT!* She thinks the importance of social documentaries in educational contexts lies in their presentation of points of view rarely seen in the mainstream media. Teachers can bring progressive or left-of-center perspectives into their courses, but films enable students to see them in action.

Finally, a word should be said about the impact of the film on its characters, and by extension others in similar circumstances. They felt the film had “given them value” in a world where they generally felt devalued, and that it had allowed people to understand the real story of the squat.

In conclusion, the most important impact of *SQUAT!* was to bring new perspectives to bear on an issue that had been in the public eye but had been seriously misconstrued. While it did not result in specific legislative action, it has fed into existing networks of groups working on behalf of the poor and homeless and has facilitated their advocacy work.

## Relevance to measurement framework

The people interviewed about *SQUAT!* were skeptical about the ability to measure social impact in general, and more specifically with respect to the difficulty in effectively distributing and marketing documentaries in the independent sector.

Stéphanie Morrisette adds that it is much more difficult to quantify impact over the long term than in the immediacy of a film’s launch on television and in theaters.

## What impact data has been gathered and stored?

The producer and distributor of *SQUAT!* kept general records of sales and rentals, of screenings at festivals, schools and community events, and of media coverage. However, Ève Lamont and Nicole Hubert agree that insufficient resources were dedicated to follow-up and to keeping accurate, ongoing records.

## Lessons learned

For Ève Lamont, the lessons to be learned were qualitative and had to do with the very real, palpable impact the film had on people, communicated directly to her through personal testimonies of how her film had opened their eyes, particularly to the way the media had behaved. She talks about how this was the first time in her filmmaking career she felt she wasn't only "preaching to the converted". The response she got from members of the general public gave her a different perspective on activist filmmaking.

## Barriers to greater impact

Ève Lamont was quite positive about the impact that television broadcasts of a film can have in sensitizing the public to unknown issues, or in broadening the perspective on issues that are already in the public eye but are generally seen through conventional news programs. However, showing extremely truncated versions of the full-length film has the effect of mitigating that impact. She remembers being told that her film lost much of its power and coherence in its short version.

She also talks about how the film would have benefited from a longer theatrical run, and feels generally that documentary filmmakers are badly served in terms of dedicated outlets for their films. After 6 or 7 days, through word of mouth and following some very favorable media coverage, people had to be turned away from screenings.

Nicole Hubert concurs and adds that television broadcast dates can also have a negative impact on a film's reception. In this case, RDI wanted to show the film on the one-year anniversary of the dismantling of the squat – which meant the film had to be launched and have a theatrical run before the end of October 2002. The film was being finished and a distributor brought on board a month before the television broadcast, which meant a very short time in which to develop a launch and distribution strategy. Add to this the general lack of funds available to do a proper tour of the film, and to do a concerted distribution and marketing plan.

Stephanie Morrisette also remarked on the problem of distributing to under-funded community groups – only a few larger umbrella groups such as FRAPRU have the money to rent the film, pay a small stipend to the director, and perhaps organize a public debate. Ève Lamont concurs, saying that for even the most established groups, it's a struggle to come up with resources for film

projections. She adds that while reception to the film was good and it served well as an advocacy tool, it could have gone much further.

Both Ève Lamont and Nicole Hubert feel that the film might have had a greater impact had it become part of a larger, more organized political and social action, and remark ruefully that filmmakers have to become full-time, unpaid activists on behalf of the cause they defend. Ève Lamont comments that it is rare for a documentary on its own to have a major impact, though cites *Bacon, le film* as an example of a film that came out simultaneously with a large mobilization against the pork industry in Quebec, and which led to a 2 year moratorium on new initiatives in the industry.

### Is evaluating the social impact of documentaries useful?

Nicole Hubert answers that it seems like a bit of an obvious question – filmmakers know their films have an impact. She reiterates that one can't address the issue of impact without also taking into account that of "means". Is it reasonable to invest hundreds of thousands of dollars into making a film without putting a reasonable effort into marketing it?

### Are there any cautions to be aware of in such an exercise?

Stéphanie Morrisette argues that documentary is a unique genre and that attempts to measure success or impact according to criteria of profitability is dangerous to its continued viability.

Ève Lamont and Nicole Hubert define documentaries as historical memory – a much broader notion than can be encompassed in social or cultural impact. These should not become the determining factors in whether documentaries get made.

## VI. L'ERREUR BORÉALE

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*I predict that in 20 years, in discussions of forestry management practices in Quebec, we will talk about “before” and “after” L'Erreur boréale.*

Luc Bouthilier, Professor of Forestry Policy, Laval University

Title	<i>L'Erreur boréale (Forest Alive)</i>
Producer	Bernadette Payeur (ACPAV), Éric Michel (NFB)
Production company	ACPAV, National Film Board of Canada
Director	Richard Desjardins, Robert Monderie
Language	French
Date of release	February 13, 1999 (Rendez-vous du cinéma québécois)
Running time	68 minutes
Type of production	Independent, co-production with NFB
Funders	Canadian Television Fund, Telefilm Canada, Quebec Film and Television Tax Credit, SODEC (Société de développement des entreprises culturelles - Québec), Canadian Film and Television Tax Credit, produced in association with Télé-Québec and Radio Canada.
Cost of production	\$500,000.

# 1. THE DOCUMENTARY IN BRIEF

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## Topic

*L'Erreur boréale* is a personal, passionate, militant film about the forestry industry in Quebec and the state of the province's boreal forests. It argues that what have long been perceived as inexhaustible, infinite spaces in the popular imagination are in reality gravely threatened. In the film, Richard Desjardins (co-director with Robert Monderie), talks to and sometimes confronts government and industry, forestry experts and teachers, and questions the silence and general public ignorance surrounding forestry practices. The film raises the question of collective responsibility for the destruction of this important natural resource, a public good that has largely been put in the hands of private, corporate interests.

## Unique features

A major unique feature of this documentary is that it was initiated and co-directed by one of Quebec's most popular poet-songsters, a contemporary Félix Leclerc or Gilles Vigneault, a political troubadour well-known for his activism with regard to preservation of Quebec's boreal forests. The film is also unprecedented in the recent annals of documentary production in Quebec in the amount of media coverage it garnered, and in the sweeping public debate that followed its release. It was followed by demands for a public inquiry into forestry practices in Quebec. Findings were released in December 2004 which confirmed the premise of the film and re-kindled the debate. In sum the film helped transform what was the preserve of government and private corporations into one of the most hotly-debated public issues in Quebec.

## Methods of distribution

Élise Labbé, the marketing agent at the National Film Board's French studio, was responsible for the initial launch strategy for *L'Erreur boréale*. It should be noted at the outset that distribution rights for the film were shared between the NFB (consumer video, theatrical and NFB network in Canada, and international commercial rights), Cinéma Libre (Canadian institutional and festivals), a Montreal-based distributor that recently filed for bankruptcy, and ACPAV, the film's majority producer (television rights). Today ACPAV has reclaimed international and non-theatrical distribution rights for the film.

The film was screened for the stakeholders in late January 1999, where there was general unanimity that this film was a very hot item indeed, with a potentially huge impact. At that point, the film had been selected by the *Rendez-vous du cinéma québécois* (RVCQ) and was slated for a first screening on Feb. 13, less than a month hence, and for its first television broadcast on March 28. Upon inquiring what plans Cinéma Libre had for launching the film, Élise Labbé remembers being told that they were thinking of a theatrical release for the fall. Realizing what a lost opportunity that would be, the NFB team went into high gear with a pre-RVCQ media blitz (that

also took advantage of the presence of Richard Desjardins who left in early March to live for a year in France), and a Quebec tour with the film prior to its first broadcast. The strategy paid off, in the following ways:

**Television:** *L'Erreur boréale* had its first broadcast on Télé-Québec on March 28, 1999 and garnered an audience of 344,000, almost ten times the average for the slot in which it was programmed. It was re-broadcast 3 days later where it attracted a further 124,000 viewers. Radio-Canada, which had initially turned the project down, picked it up for its summer programming and broadcast it on June 22, with audience figures of 322,000. It has since had 3 further television broadcasts in Quebec. There was some interest for the film in Belgium and France, and the film was sold to Planète and France 2. An English version of the film was produced later, but no sales were made to Canadian television.

**Festivals:** *L'Erreur boréale* was launched at the *Rendez-vous du cinéma québécois*, with two sold-out screenings at the NFB cinema. It was subsequently submitted to 18 festivals worldwide, selected at eight of these, and won five awards, including the Prix Jutras for best documentary, the best political documentary award at Hot Docs, and three environmental film awards in France. Eric Michel described *L'Erreur boréale* as a film with universal appeal but largely local distribution potential. The film, though passionate and incisive, remains somewhat uneven on a formal level, which probably limited its distribution potential at international festivals.

**Libraries, community centres, schools, etc.:** Paul Bégin, who was in charge of coordinating the institutional distribution of *L'Erreur boréale*, related that he came on board in the fall of 1999, some 6 months following the film's release. There was a large demand for the film, built up over the intervening period of turmoil and change at Cinéma Libre, from a broad spectrum of users in the environmental and educational sectors. The film was widely used at all educational levels, from secondary through to university, in all areas of study – not only those dealing with the sciences or the environment. A teacher in the Montreal School Commission took it upon herself to create an accompanying guide for use in teaching French. Richard Desjardins' on- and off-screen narration is especially poetic.

Bégin also notes that there was considerable demand for the film from various professional sectors, including the Ministry of the Environment, forestry companies, professional forestry associations and public relations firms, all of whom apparently deemed it important to at least study the film's arguments and strategies.

Since rights for the film were recovered by ACPAV, demand for the film has been constant, and it is still regularly used by a wide range of programs and departments in high schools, colleges and universities. Even today, there are an average of two sales per week; unusual, according to its producer Bernadette Payeur, for a documentary that has been on the market so long.

**Self-distribution:** The film's biggest promoter has been Richard Desjardins himself, not only because of his popularity but because the film for him is but one in a panoply of tools he uses to defend his cause. His commitment predates the making of the film and has continued unabated following its release. He is a master at using the media for his ends, constantly monitoring them, writing letters or collaborating with journalists on special forestry-related dossiers. He travels with the film and uses his performances as a political platform to promote it and the cause it defends. Éric Michel claims that the film would not have had the audience it did in France if Richard had not personally accompanied it at screenings.

**Theatrical:** *L'Erreur boréale* was released theatrically immediately following its premiere at the RVCQ. In 6 days at the NFB cinema, 3,500 people saw the film, an average of 4 sold-out screenings per day. In an initial tour of 6 Quebec cities, the film showed to packed houses (an additional 4,500 people saw the film at these events) and each screening was followed by a public debate involving some of the film's main protagonists and a variety of forestry activists.

## Methods of marketing

### Groups, communities and other

Cinéma Libre's marketing strategy remains obscure, given that there were several changes in personnel in the spring and summer of 1999, and that records from the company are currently unavailable owing to bankruptcy proceedings. Paul Bégin says there was a general plan and consensus that they should target environmental groups and the educational sector, but by the fall, a concerted marketing effort was not really necessary as the film had been in the headlines for 6 months. *L'Erreur boréale* essentially marketed itself and the distributor's role largely became one of responding to demand.

The National Film Board felt from the start that the polemical nature of *L'Erreur boréale* and the massive media coverage it received gave it a strong potential in the home video market. To date, over 2,000 copies of the film have been sold through major video outlets such from Videotron to the *Boîte noire* and retailers such as Renaud-Bray and Archambault.

### Were audience targets built into a marketing, promotion, and outreach strategy?

The initial outreach strategy developed by the NFB was focused on garnering the most visibility for the film prior to its broadcast, which meant reaching the public via the media, who were themselves awaiting the film with bated breath. From the outset, the NFB considered the audience for this film to be a broad mixture of people interested in environmental issues, including activists, outdoor enthusiasts, ecologists, biologists, and not least, fans of Richard Desjardins.

## Media coverage

*L'Erreur boréale* received extraordinary media coverage over the first year of its release. In the ten months following its release, some 450 items appeared in the print media, including editorials and regular articles, caricatures, letters to the editor and film reviews, in everything from major dailies to magazines to trade journals, from all regions of Quebec. In the same period, 325 radio reports and 168 television items were recorded. Even today, 6 years after its release, the film is referred to on a regular basis in the context of a continued public debate over forestry practices. Following publication of the results of the public inquiry in late January 2005, letters from Richard Desjardins were published in *La Presse* and *Le Devoir* calling for the resignation of highly-placed public servants over its scandalous revelations, and the *Journal de Montréal* (a tabloid not generally known for its leftist political positions) collaborated with Desjardins in a special week-long coverage of the issues. The film's continued visibility in the media is largely the fruit of a relentless campaign led by Richard Desjardins and his colleagues at *l'Action boréale*.

## 2. SOCIAL AND CULTURAL IMPACT

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### Reception to the documentary

*L'Erreur boréale* has become a reference in any discussion of forestry issues in Quebec, and a landmark in the recent history of documentary in this province. Its impact was immediately dramatic and has been sustained over the 6 years since its release.

Immediate response to the film on the part of government and industry were predictable. The forestry industry reacted by defending its practices, though generally it kept a low profile. Prior to the television broadcast, the Association of Wood Manufacturers, representing some 130 softwood companies, stated that the film was “not a documentary” but rather a propaganda piece using “images, soundtrack and editing with the sole purpose of defending the arguments made by the authors.” Later, the Quebec Pulp and Paper Industry took out full-page newspaper ads countering the film’s arguments.

To the filmmakers’ surprise, the government also remained rather quiet, though the Minister did openly denounce Desjardins’ “incorrect thesis” and defended the industry’s forestry management practices about a month following the film’s release. The film provoked lively debate in the National Assembly as Liberals accused the Parti Québécois government of being complicit in clear-cutting practices. Several members of the government were on record as saying that while the film itself was caricatural and lampoonist, its essential claims required investigation.

In the first two months following its release, over 8,500 people saw the film in theatres across Quebec, at screenings followed by discussions that jump-started the much broader public debates that emerged following the film’s television broadcasts.

Robert Monderie recounts that the predominant initial reaction to the film was one of total surprise. Though certain astute environmental observers and journalists knew what was going on, many people working within the industry, including forestry engineers and professors, had only vague suspicions about the widespread clear-cutting practices and the intimate ties between industry and the Ministry of the Natural Resources. Luc Bouthilier, professor of forestry policy for the past 26 years, concurs, saying that the film had a major impact on forestry engineers, a tightly-knit group of professionals who were profoundly shaken in what he calls their “false certainties”.

The general public – apart from relatively few individuals close to the habitats that were being destroyed – was also shocked by its revelations. Monderie says there was a simple reason for this: while there was little visible work being done on forestry issues from an environmentalist perspective, the Quebec branch of the Pulp and Paper Industry had an annual four million dollar budget to publicize its so-called forest conservation practices. The film served as the spearhead of an active and visible movement for the preservation of boreal forests. Founded in 2000 by

Richard Desjardins, l'Action boréale today counts 3,500 members and many long-time activists on its board.

The film became a lightning rod for environmental action in other ways. In March 1999, a coalition of environmental groups, religious organizations, forestry workers, First Nations and unions, representing in total some 200,000 members, came forward and used the film's release in order to call for an independent public inquiry into the forestry regime in Quebec. The Coulombe Report was finally released in December 2004 and its findings were essentially identical to those put forth in the film, that Quebec was cutting its forests faster than they could be regenerated, and that the computer program used in cutting and regeneration projections was faulty. In the interim, several forestry-related initiatives were introduced which cannot, according to Luc Bouthilier, be seen as coincidental. In 2001, the government introduced amendments to the forestry law, pointedly stating in a preamble, "This is not a response to Richard Desjardins". Since then, controls have been tightened and an effort to increase transparency made. In 2002, the auditor-general of Quebec conducted an exhaustive review of the Ministry's accounts.

Reception in the media essentially matched that of the general public. "Surprise", "shock", "revelation", "apocalypse", and other words of this ilk punctuate the majority of articles written about the film.

Luc Bouthilier, who used the film extensively in his own teaching, as did many colleagues in other departments, says that it was an excellent pedagogical tool and a powerful catalyst for discussions. He also saw forestry students take the initiative and organize screenings of the film for their own associations. The good news, he says, is that the film has not had any noticeable impact on enrolment in the forestry faculty at Laval. However, he notices that the 2004 graduation class, the first since *L'Erreur boréale* was released, are not the same students as before. While it would be wrong to call them "militant", their point of view has subtly changed and their critical faculties vis à vis the industry and government have been sharpened.

In conclusion, it is safe to say that *L'Erreur boréale* is a film whose impact began dramatically, has been stable and ongoing, and is projected to continue in the future. It helped to raise awareness both among the general public and specific groups, it initiated a broad public debate and ultimately led to political and policy change, and it continues to be used as an advocacy tool by educators and environmental groups.

## Relevance to measurement framework

Bernadette Payeur argues that while the film clearly did play a key role in making forest management in Quebec a public issue, it is Richard Desjardins and his colleagues at l'Action boréale, along with other environmental groups, that have carried the cause since then. Films she says, are quickly forgotten – it is the actions of individuals and pressure groups that have the greatest impact.

Paul Bégin feels that *L'Erreur boréale* did have a real social impact, similarly to another “hot” documentary released in 2001, *Bacon, le film*, a critical and revelatory look at the pork industry in Quebec. Both these films put issues on the social/environmental/political agenda, rather than picking up issues that were already present – as was the case with *SQUAT!* He also agrees however that much of the impact was the result of the films being “re-mediated”, picked up by the media and so brought into a wider social sphere.

## What impact data has been gathered and stored?

Each player in the distribution network has gathered data based on the rights they hold. Thus, the National Film Board has an extensive clippings file and has also kept track of radio and television coverage. It has also kept records of promotional strategies, and evaluations and records of the film’s theatrical and festival showings. Cinéma Libre for its part maintained rental and sales reports, as well as records of Canadian festival showings.

## Lessons learned

Bernadette Payeur and Robert Monderie both feel that films like *L'Erreur boréale*, with their potential to shock and mobilize, require someone or some group to take them and make them part of a larger social action. Paul Bégin concurs, saying that films can be very important mobilization and advocacy tools, but they require someone or some organization to carry their message. He saw this clearly in comparing *L'Erreur boréale* with *La loi de l'eau*, a later Robert Monderie film whose shocking revelations about the water industry in Quebec caused only a brief stir in the media relative to his previous film.

## Barriers to greater impact

Bernadette Payeur and Elise Labbé both felt that early television broadcast dates following completion of a film limits the impact that a documentary can have. The majority of the marketing effort takes place within a very short time, and includes theatrical showings, as few cinemas will run a film that has already appeared on television. TV broadcasts also limit a film’s marketability at festivals. While many more people can see a film on television than in a theater or at a festival, there is not the same potential for debate and discussion following a screening. While this did not have especially negative consequences in the case of *L'Erreur boréale*, as the film was so incredibly potent in its public impact, it is true in general, for the great majority of documentary films.

## Is evaluating the social impact of documentaries useful? Are there any cautions to be aware of in such an exercise?

Bernadette Payeur wonders first why one should limit the study of impact to documentaries, and not include other categories such as television news and current affairs stories, which also have social impact. She argues that aside from the inherent difficulty of measuring a film's direct impact on society, the exercise also entails dangers for the filmmaking community inasmuch as there is a growing tendency to seek out and favor "dossier" documentaries, polemical films in the vein of *Fahrenheit 911* or *The Corporation*. "Auteur" documentaries with softer, less easily pigeonholed content, that are more cinematographic or formally experimental, are becoming more and more difficult to make. Some of Quebec's most established filmmakers have all but abandoned making documentaries, partly because they feel that between the broadcasters and the funders, they cannot maintain control of their films.

## VII. QULLIQ

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*Women can do anything they want. This women's video workshop can help people communicate with each other. That can be useful. It can make them understand. A long time ago, just with words and language, people believed stories and legends, they saw pictures in their imagination. Our stories are useful and unforgettable.*

Susan Avingaq – Arnait Video Productions

Title	<i>Qulliq</i>
Producer	Marie-Hélène Cousineau
Production company	Arnait Video Productions (Women's Video Workshop of Igloolik)
Director	Susan Avingaq, Madeline Ivalu, Mathilda Hannilaq, Matha Maktar, Marie-Hélène Cousineau
Language	Inuktitut, English sub-titles
Date of release	1992
Running time	12 minutes
Type of production	Independent/Collective
Funders	Women's Directorate, Government of the Northwest Territories
Cost of production	\$2,000.

## 1. THE DOCUMENTARY IN BRIEF

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### Topic

Members of the Arnait Ikkajurtigiit (Women's Video Workshop) utilize the "new" technology of video to joyfully re-enact an older technology: the ritual of *Qulliq* or lighting of the seal oil lamp. The women tell us in words and song of the significance of the oil lamp to traditional life, as it provided both light and warmth. More than the re-enacting of a lost tradition, the film is an almost hypnotic rendering of the gestures and meanings attached to it.

### Unique features

This documentary is unique and different from other films in this study in its status as a collective work, one of the first to come out of a workshop offered to Inuit women in Igloolik beginning in 1991. The workshop itself was part of a larger initiative by a group of aspiring Inuit artists working in collaboration with southern independent film and video makers living in Igloolik who, in 1990, founded Igloolik Isuma Productions (today simply Isuma Productions), Canada's first independent Inuit production company. Isuma's mission is "...to produce independent community-based media - video, audio, TV and now Internet - to preserve and enhance Inuit culture and language, and to create jobs and needed economic development in Igloolik and Nunavut." In 1991, Isuma created a non-profit TV training and equipment centre, Tarriaksuk Video Centre, which in turn sponsored Arnait Video Productions (Women's Video Workshop), Inuusiq Youth Drama Workshop and local broadcasting through cable TV Channel 24. Since 1995 Channel 24 has produced over 300 news and current affairs programs called Nunatinniit (At Our Place). In 2000, Isuma and two of its founding members, Zacharias Kunuk and Norman Cohn, respectively directed and produced the ground-breaking Inuktitut-language feature *Atarnajuat, the Fast Runner*, which enjoyed a resounding international success. It is important to place the impact of *Qulliq* within the larger context of these enterprises and to assess its success in the light of their objectives.

## Methods of distribution

**Television:** At the time of *Qulliq*'s release, the Inuit Broadcasting Corporation (IBC) was the only producer and broadcaster of aboriginal programming in the North; however, it did not purchase independent productions. With the advent of Television Northern Canada (TVNC) and later the Aboriginal Peoples Television Network (APTN), *Qulliq* was able to be broadcast across the North. It is still shown regularly on APTN. Given the great distances between communities and the high cost of northern travel, television remains a vital and relevant tool in creating a sense of cultural community. In the South, *Qulliq* was shown on Saskatchewan Public Television, and it has been sold to international broadcasters, among others to Maori Television in New Zealand.

**Festivals:** *Qulliq* has been shown at festivals in Yellowknife (Women on Reel), Toronto (Images), Calgary, and Winnipeg, in Oberhausen (Germany), France and Spain.

**Libraries, community centres, schools, etc.:** *Qulliq* was launched at the community center in Igloolik for the benefit of the community. It was subsequently purchased by Arctic College and was picked up for distribution in 1992 by Toronto's V-Tape.

**Artist-run distribution organizations:** As an artist-run non-profit organization, V-tape distributes in the non-theatrical, independent video network, which encompasses galleries, museums, schools, festivals and television. *Qulliq* has toured and screened in an impressive range of galleries and museums in Canada and abroad, among others the National Gallery of Canada, the Art Gallery of Ontario, the Museum of Modern Art in New York, several galleries in France, the Cinémathèque de Berlin, and the National Museum of the American Indian.

**Self-distribution:** Not applicable.

**Theatrical:** Not applicable.

## Methods of marketing

### Groups, communities and other

To talk about a "marketing" strategy for *Qulliq* is a bit of a stretch. While the stated goal of Arnait Video productions "...is to value the voices of Inuit women in debates of interest to all Canadians...", the immediate marketing effort for *Qulliq* and the other videos in the series involved organizing a community screening in Igloolik (population approx. 1000 at the time). The primary group targeted by these videos was women inasmuch as they were made by women and showed women involved in traditional lifestyle activities. However, in such a small and close-knit community, everyone expressed interest – and an opinion.

Marie-Hélène Cousineau remembers these screenings as highly successful in reaching their target audiences in the Inuit community. As the women involved in the workshop were happy to be able to use new technologies to reflect their culture and to pass on their traditions, so women in

northern communities were happy to see their realities represented and have their voices heard. In this context, the demarcation between video-maker and audience is less clear than is the case with more traditionally-made films.

### **Were audience targets built into a marketing, promotion, and outreach strategy?**

It is possible to talk about a more concerted outreach strategy once *Qulliq* and other films produced by Arnait Video Productions had been picked up for distribution by V-Tape, which has an accumulated experience of marketing videos to specific audiences. Thus, *Qulliq* is sold through festivals and other markets to curators, teachers, programmers, and aboriginal groups. Along with the six other Arnait Productions, it has been acquired by post-secondary educational institutions worldwide, for use in women's studies, anthropology, cultural studies, communications, and fine arts. Wanda Vanderstoop at V-Tape remarks that they are generally very successful with Isuma Productions.

In this regard, it is perhaps pertinent to talk about the role of Isuma Productions as a model and mentor for other aboriginal nations trying to establish media-making capacities and, more specifically in this context, of Arnait Video Productions as a ground-breaking initiative with regard to representations and empowerment of Inuit women. Their productions travel through alternative distribution channels, through festivals and now, through the international renown of *Atarnajuat*, to reach First Nations in many parts of the world. Isuma has largely taken over distribution of its own works.

### **Media coverage**

Again, this film does not fit within standard models of film production and reception. *Qulliq* is primarily discussed in academic or art journals, as for example, in a piece about Isuma-Igloolik productions by Peggy Gale for Canadian Art.

## 2. SOCIAL AND CULTURAL IMPACT

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### Reception to the documentary

Response to this short documentary at first seems surprising and much more far-reaching than might have been anticipated. Isuma's central objectives, as stated on its web-site, are economic and cultural – to create jobs and enhance Inuit language and culture. Those of Arnait Video Productions are to empower Inuit women, to give them modern-day tools for expressing their views and describing their realities, and for passing on their culture to succeeding generations. Despite these “local” objectives, their films touch audiences internationally, and this without the benefit of great financial resources either in making or distributing them.

According to Marie-Hélène Cousineau, *Qulliq* was attractive because it showed lifestyles and incorporated music that were still considered “exotic” in a southern or European context. It had a big international impact among those interested in Northern and aboriginal cultures because of its original voice, that of the Inuit themselves rather than anthropologists'. The film was also well-received by southern filmmakers for whom its simplicity and authentic voice were something of a revelation. That same sense of wonder, though on a much vaster scale, followed the release of *Atarnajuat: The Fast Runner*, and derives from having one's eyes opened to a culture through an indigenous perspective.

Wanda Vanderstoop concurs in the above, though points out that the success of *Qulliq* was not unprecedented or even surprising to her. Some of Isuma's earlier productions directed by Zacharias Kunuk had already created an awareness of and an interest in work that was being done in Igloolik. There was therefore immediate interest when productions from the women's workshop came to V-tape. They began to fill what was until then a complete vacuum of work being produced by aboriginal women, apart from the films of Alanis Obomsawin.

Isuma and Arnait Video Productions have also inspired the filmmaking community through their development of an indigenous, independent industry that competes with the mainstream. From the training of a new generation of independent video and filmmakers, through the development of non-televisual models of production, sensitization of funding agencies to the aspirations of northern artists and media producers, to distribution of indigenous works that challenge stereotypes and transcend character roles, they have become internationally recognized models of community-based media production.

In sum, the social and cultural impact of a documentary such as *Qulliq* can be seen as one of raising awareness and consciousness, among both a primary target audience of Inuit women and the larger Inuit community, secondary audiences of other First Nations artists and producers, and a tertiary audience of non-native artists, students, academics, and media professionals.

## Relevance to measurement framework

For Marie-Hélène Cousineau, the attempt to measure impact is relevant insofar as it can tell us something about the way the film has been used and has been successful in countering clichés and colonial-eye views of northern life. However, much of the work she does with Arnait Video Productions is at a grass-roots level and the real impact is measured in the opportunities it provides for personal and professional growth among local populations.

## What impact data has been gathered and stored?

V-Tape has records of sales, rentals and showings of all their productions and for all the markets that they specialize in.

## Lessons learned

One cannot evaluate the impact of a documentary such as *Qulliq* without taking into account its non-stated objectives of empowering the community from which it sprang.

## Barriers to greater impact

As noted already, while the video's positive reception by its primary audience in Igloolik was expected, its appreciation by outside audiences came as something of a surprise to the women involved in its making, and was greater than anticipated. However, Marie-Hélène Cousineau notes that Arnait Video Productions doesn't have the mandate or the resources to self-distribute, and that the absence of a Northern network for circulating film and video, and the prohibitive costs of travelling its vast distances, lessened the impact that *Qulliq* and other films in the series might have had in other communities. Today, that disadvantage has been somewhat attenuated by the advent of a pan-Northern television network.

## Is evaluating the social impact of documentaries useful?

It is useful and interesting to see what a broad impact a "small" film such as *Qulliq* can have, in such a diversity of contexts. However, it can also be said that "art video" which is more precisely the genre to which this work belongs, often does not have a clear or stated social purpose, but that its impact historically has been to "push the envelope", in both message and form.

## Are there any cautions to be aware of in such an exercise?

Marie H  l  ne Cousineau could not think of any negative impact deriving from this exercise, but again stressed the extent to which her work and that of the Women's Video Workshop occurs at a grass-roots, educational level.

# APPENDIX A: ANNOTATED BIBLIOGRAPHY

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## INDEX TO BIBLIOGRAPHY

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<b>Author</b>	<b>Abrash, Barbara and Whiteman, David</b>
<b>Title</b>	Documenting Documentary Impact: Theories, Concepts, Measurement
<b>Language</b>	English
<b>Date</b>	December 2003
<b>Country</b>	USA
<b>No. of pages</b>	1 page
<b>URL</b>	<a href="http://humanities.uwe.ac.uk/visible-evidence/Panels_files/Abrash-Whiteman.htm">http://humanities.uwe.ac.uk/visible-evidence/Panels_files/Abrash-Whiteman.htm</a>

### Topic

This is an abstract of a panel assessing current understanding of the social impact of documentary film and video. It evaluated appropriate theories, concepts and measurement strategies. Presented at Visual Evidence XI conference, Bristol, England

### Central idea

Social-issue documentarians try to foster social change and recent research has focused on how evidence of social impact can be theorized and evaluated and linked to specific films.

The abstract raises questions of political efficacy: How do documentaries circulate within “issue networks” of activists, analysts and policy makers? In what ways do they affect the mobilization and status of activist groups and individual citizens? What is their impact on the agenda for and substance of policy deliberations?

What are the most successful models of interaction between activists and makers? What criteria are useful in assessing “success”?

### Importance to measurement model

The abstract presents important questions to consider when formulating indicators for the impact of social-issue documentaries.

<b>Author</b>	Actes des Journées du cinéma militant de la Maison de la Culture de Rennes, 1977-78-79
<b>Title</b>	Cinéma et politique, de la politique des auteurs au cinéma d'intervention
<b>Language</b>	French
<b>Date</b>	1980
<b>Country</b>	France
<b>No. of pages</b>	376
<b>Publisher ISBN</b>	Papyrus – Maison de la culture de Rennes. ISBN 2-86541-001-3

### **Topic**

This is an edited collection of the proceedings of several yearly conferences on committed cinema which took place at the Maison de la Culture de Rennes in 1977, 1978 and 1979.

### **Central idea**

Events of May 1968 in France were part of a much larger proliferation of militant cultural movements both at home and abroad and in many domains. After and against the New Wave, a newly radicalized, reality-based cinema was born in France. In 1977, the Maison de la Culture de Rennes invited some of the thinkers and proponents of this new cinema to several days of debates and screenings, which were renewed and broadened in two succeeding years. The collected proceedings of these conferences took shape around a critique of author-driven cinema and in favour of a new “interventionist” and collective-based cinema. This book is an essential overview of its associated ideas and practices from an international range of film practitioners, academics and critics, and an annotated list of its most noteworthy productions.

### **Importance to measurement model**

This is not a conventional “model” for change. It takes as its starting point the idea that cinema and documentary are transformative media. Thinking about more effective strategies for making them tools of progressive social change is a worthwhile endeavour.

<b>Author</b>	Agard, Sylvie
<b>Title</b>	Chômeurs et précaires: l'enjeu de l'image
<b>Language</b>	French
<b>Date</b>	2004
<b>Country</b>	France
<b>No. of pages</b>	6
<b>Publisher</b>	CinémAction #110

## Topic

This is an article that addresses the issue of how socially marginalized people can and have used media to shed light on their precarious situations, to make visible their problems and in so doing, to help in the fights against marginality and precarity in general.

## Central idea

The article provides an overview of how a loose association of unemployed and people living on the margins, modeling themselves on previous actions by other social groups, drew attention to their cause by occupying media outlets. Through such direct action, they succeeded in emerging from isolation, silence and invisibility. They quickly discovered that using the media to make themselves heard had its limits, and eventually took cameras into their own hands. At first, they limited themselves to the recording of various actions, without any film concept. Later, they teamed up and organized workshops with film and video makers who volunteered their time, and other militant groups who had a greater experience with video production. The most interesting experience was that of Canal Marches, an association of unemployed and marginalized people and videomakers created to collaborate with the *pan-European* march against unemployment. This movement for a militant, grass-roots cinema is now a worldwide phenomenon, and the videos produced are seen widely, circulated through video cassettes and DVD's, screened at huge rallies, and increasingly, programmed at a variety of film festivals.

## Importance to measurement model

Articulates a vision and an example of how marginal communities are using new technologies to make their voices heard and to counter mainstream media stereotypes. Refers to alternative networks of distribution that are being elaborated as part of this militant, "guerilla" video movement.

<b>Author</b>	Allard, Laurence
<b>Title</b>	Cinéphiles, à vos claviers ! (Réception, public et cinéma)
<b>Language</b>	French
<b>Date</b>	2000
<b>Country</b>	France
<b>No. of pages</b>	37
<b>Publisher ISBN</b>	RESEAUX, Cinéma et réception, ISBN 2-7462-0102-X, ISSN 0751-7971

### **Topic**

The Internet is presented as a tool for film audiences to express their opinions and feelings, and what this can tell us about spectatorship.

### **Central idea**

This article explores a perspective of empirical surveys on cinema audiences. In order simply to understand what real audiences “do at the cinema” and what “makes a public”, the author focuses on social modes of appropriation of films, apprehended empirically through the study of public manifestations of audiences’ interpretations. The survey presented here concerns evaluative statements by cinema enthusiasts, expressed on the Internet in the context of a discussion group on the cinema which radically questions the very concepts of a public and audiences.

### **Importance to measurement model**

This is a contribution to the study of film and reception, with specific reference to new avenues through which opinions are expressed and which can be enlisted in the effort to measure a work’s impact.

<b>Author</b>	Applied Research and Counselling LLC
<b>Title</b>	Outreach Extensions: National <i>Legacy</i> Outreach Campaign
<b>Language</b>	English
<b>Date</b>	February 2002
<b>Country</b>	USA
<b>No. of pages</b>	40
<b>URL</b>	<a href="http://www.centerforsocialmedia.org/documents/legacy_eval.pdf">http://www.centerforsocialmedia.org/documents/legacy_eval.pdf</a>

## Topic

This is an exploration of the impact of social issue documentary *Legacy's* outreach campaign on participating organizations and evaluation of how strategic use of media beyond traditional distribution channels can stimulate citizen engagement and catalyze meaningful change.

## Central idea

Integrated qualitative and quantitative research methodology included in-depth interviews, focus group interviews, participant observations and surveys.

The study evaluated the effectiveness of an outreach campaign in four areas: utilizing media in innovative ways to stimulate community action; engaging and supporting organizations that work with new and special audiences; raising awareness and understanding of complex social issues; and encouraging coalition-building among community organizations.

The film's impact was due first to the emotional, visceral power of the documentary which inspired and motivated people to take action in the community service arena. This was supported by an extensive outreach campaign which involved developing support materials, film subjects being available for screenings and the campaign being able to hand-out "mini-grants" to community and social work organizations to support their participation.

## Importance to measurement model

This article shows that a film's impact is greatly increased by having an outreach structure, resources, guidance and continued support to facilitate that impact in an on-going way in the community, as opposed to a one-shot deal on network or cable television.

<b>Author</b>	Arts Council England
<b>Title</b>	The Impact of the Arts: Some Research Evidence
<b>Language</b>	English
<b>Date</b>	May 2004
<b>Country</b>	England
<b>No. of pages</b>	39
<b>URL</b>	<a href="http://www.artscouncil.org.uk/documents/publications/phpu4qyJQ.doc">http://www.artscouncil.org.uk/documents/publications/phpu4qyJQ.doc</a>

### **Topic**

Since the 1980s, there has been a growing interest in measuring first the economic and then the social impacts of the arts. More recently there has been a call to explore and research the transformational effect which the arts have on individuals. This document draws together some of the evidence which currently exists.

### **Central idea**

A growing body of both quantitative and qualitative evidence has emerged regarding the value of the arts and culture in addressing social inclusion in areas of employment, education, health and crime. The transformative power of the arts for communities can be demonstrated through an examination of culture's role in regenerating and transforming residential, commercial and other spaces that have displayed the symptoms of environmental (physical), social or economic decline.

### **Importance to measurement model**

The report compiles both quantitative and qualitative data in its assessment of the impact of arts and culture on individuals and communities. Identifies the need for better methodologies, systems and data for the evaluation of socio-economic impacts arising from cultural activities.

**Author** Aspen Institute Forum on Diversity and the Media  
**Title** Mission-Driven Media: Not Just Survival but Success  
**Language** English  
**Date** 2002  
**Country** USA  
**No. of pages** 38  
**URL** <http://www.aspeninstitute.org/AspenInstitute/files/CCLIBRARYFILES/FILENAME/000099/missionmedia.pdf>

### **Topic**

The article explores the sustainability of mission-driven media and offers advice to those who want to preserve and promote ethnic and social-justice media.

### **Central idea**

Mission-driven media refers to a group of cultural, ethnic, community and social justice media driven by a specific purpose beyond the profit motive. It can be described as minority media, cause media and niche media aimed at improving communities. The Ford Foundation has moved beyond its long-standing support for mainstream media organizations to moving some of that support to alternative media channels.

Participants agreed on the following criteria: community orientation, commitment to a social mission, the need to fill in coverage gaps left by mainstream media, and willingness to forego some profits.

Findings regarding immigration, changes in demographics and multi-racial, multi-ethnic populations show that media targeting specialized communities and ethnicities will soon find a larger and more influential audience.

### **Importance to measurement model**

The article provides useful criteria for defining social issue media and stresses the importance of reaching different audiences and communities.

<b>Author</b>	Aufderheide, Patricia
<b>Title</b>	In the Battle for Reality: Social Documentaries in the U.S.
<b>Language</b>	English
<b>Date</b>	December 2003
<b>Country</b>	USA
<b>No. of pages</b>	93
<b>URL</b>	<a href="http://www.centerforsocialmedia.org/battle/index.htm">www.centerforsocialmedia.org/battle/index.htm</a>

## **Topic**

This report provides an overview of US social documentary production and use. Four categories of documentary are looked at: professional independent production aimed at television; alternative production; community media; and nonprofit production.

## **Central idea**

Social documentaries often openly address power relations in society, with the goal of making citizens and activists aware and motivated to act for social justice, equality and democracy. They are live links in the communications networks that create new possibilities for democracy. On the most basic level, the media have the power to establish the nature of reality, and if reality is a scarce resource, every TV program and every DVD is part of the contest over it.

## **Importance to measurement model**

Our media habits are threads in our cultural tapestries, not stand-alone features; their impact on our beliefs and actions are sometimes impossible to separate from other parts of our experience. Grounded empirical studies of the creation and circulation of media are few, and they have typically not been executed on documentaries. Textual analysis, reception analysis, and political economic analysis have all been employed to establish some basic generalizations about media social effects, but these generalizations are often broad.

<b>Author</b>	Aufderheide, Patricia
<b>Title</b>	Media as a Social Tool: Makers
<b>Language</b>	English
<b>Date</b>	June 2002
<b>Country</b>	USA
<b>No. of pages</b>	30
<b>URL</b>	<a href="http://www.centerforsocialmedia.org/documents/conferencereport.pdf">http://www.centerforsocialmedia.org/documents/conferencereport.pdf</a>

### **Topic**

The paper describes findings arising from a conference for makers, users and brokers of media for social justice, democratic participation and civil society

### **Central idea**

Storytelling is seen as an important social act, the transforming of personal experience into public record and part of history, but frustration is expressed at the lack of evaluation mechanisms and documentation that could demonstrate its effectiveness persuasively, especially to funders.

### **Importance to measurement model**

This article provides definitions of success in the following areas: 1) Institutional – includes legislation initiated or enacted; human rights protected and state/corporate violence deterred; organizations being launched; community services being created; 2) Individual – includes behaviour changed; information or techniques made available to a wide public; public concern awakened or intensified; other creators inspired or given confidence; 3) Intra-organizational – includes events; program broadcasts where more, better or different media created and catalyzed greater community cohesion and/or capacity. The article also talked about the film's success as a way to introduce new vocabulary into the culture.

<b>Author</b>	Aufderheide, Patricia
<b>Title</b>	Media for Social Change: Partnerships
<b>Language</b>	English
<b>Date</b>	Dec. 7, 2002
<b>Country</b>	USA
<b>No. of pages</b>	10
<b>URL</b>	<a href="http://www.centerforsocialmedia.org/documents/mediasocialchange_auf.pdf">http://www.centerforsocialmedia.org/documents/mediasocialchange_auf.pdf</a>

## **Topic**

This article presents successful examples of social action films created by partnerships of funders, mediamakers and nonprofit organizations in USA and raises questions about how to evaluate the films.

## **Central idea**

Films and videos are important tools for strategic communications and social action campaigns. But even in projects with quantitative goals, it is harder to measure effectiveness than to correlate marketing budgets with increased product sales. Social organizing can have long-term and untraceable effects as a model becomes important in new ways for new people. Anecdote is still prized as evidence of efficacy in advocacy filmmaking.

Participatory communication, which promotes participant and grassroots involvement in shaping communications strategies, involves users in its evaluation strategies.

Image, text and voice are now linked by new technology. This raises questions about difference between propaganda, advocacy and reporting and the range of expression available and important in a democratic society.

## **Importance to measurement model**

This article stresses that evaluative indicators cannot be simply quantitative and that feedback from users is an essential part of the “measurement” process.

<b>Author</b>	Aufderheide, Patricia
<b>Title</b>	What Keeps Social Documentaries from Audiences – and How to Fix It
<b>Language</b>	English
<b>Date</b>	January 2004
<b>Country</b>	USA
<b>No. of pages</b>	17
<b>URL</b>	<a href="http://www.centerforsocialmedia.org/whatkeeps.htm">www.centerforsocialmedia.org/whatkeeps.htm</a>

## **Topic**

The article identifies blocks to convenient public access to social documentaries and suggests ways to improve such access in the near future.

## **Central idea**

Plentiful evidence of general interest in using social documentaries is given. However, structural blocks such as rights clearance and rights hoarding issues which inhibit broader distribution are unlikely to change so filmmakers need to know legal realities better, argue assertively for “fair use” and need support to increase their negotiating clout. Technical blocks, such as the lack of a common method to find documentaries once they are produced, also limits their use.

Strategic approaches to marketing, promotion and community engagement need to be improved. This involves effectively leveraging the launch windows, creating different versions for different audiences and packaging films with a nod to consumer expectations set by more commercial material. There is a need for better data – and funding to collect it – on tracking the effectiveness of community engagement strategies, so filmmakers and funders can see what does and doesn’t work in the field.

Users are impatient with current market practices. People expect to be able to take home a film if they hear about it or see it. Price is a major obstacle to broader public use of social documentaries and the direct-to-viewer market should be tested.

## **Importance to measurement model**

It becomes difficult and even questionable to measure the cultural and social impact of documentaries without taking into consideration the factors which restrict viewer access to the films and thereby mitigate against the impact which they might very well have under more supportive conditions.

<b>Author</b>	Australian Bureau of Statistics
<b>Title</b>	Measuring Social Capital: An Australian Framework and Indicators
<b>Language</b>	English
<b>Date</b>	2004
<b>Country</b>	Australia
<b>No. of pages</b>	154
<b>URL</b>	<a href="http://www.abs.gov.au/Ausstats/abs@.nsf/0/12e3fa31d28c73a4ca256e36007761f5?OpenDocument">http://www.abs.gov.au/Ausstats/abs@.nsf/0/12e3fa31d28c73a4ca256e36007761f5?OpenDocument</a>

### **Topic**

This paper presents a broad conceptual framework for statistics on social capital, as well as a set of possible indicators for measuring its different aspects.

### **Central idea**

There is still no internationally agreed-upon framework of what constitutes social capital, how it accumulates in society, what the impacts are on communities and individuals, or how to measure its various elements and dimensions. This is Australia's contribution to the research into how social capital may enlarge our understanding of societal well-being and its policy applications.

### **Importance to measurement model**

The paper sets out a framework and provides 33 different indicators to help measure social as opposed to economic capital. It is part of a growing interest in governance and citizenship and in the qualities and relationships that strengthen democracy.

<b>Author</b>	Bakshi, Rajni
<b>Title</b>	Gross National Happiness
<b>Language</b>	English
<b>Date</b>	January, 2005
<b>Country</b>	England
<b>No. of pages</b>	1
<b>URL</b>	<a href="http://resurgence.gn.apc.org/issues/bakshi228.htm">http://resurgence.gn.apc.org/issues/bakshi228.htm</a>

## **Topic**

The Himalayan kingdom of Bhutan is emerging as a global leader in the promotion of “Gross National Happiness”, a concept it first embraced three decades ago and which is now being fleshed out by a wide range of professionals and agencies around the world.

## **Central idea**

The concept of Gross National Happiness defines prosperity in more holistic terms to measure actual wellbeing rather than consumption. By contrast the conventional concept of Gross National Product (GNP) measures only the sum total of material production and exchange in any country.

## **Importance to measurement model**

The article suggests that basic happiness can be measured since it pertains to quality of nutrition, housing, education, health care and community life. It cites a San Francisco-based think-tank called Redefining Progress which has been annually assessing the American economy with an alternative yardstick called the Genuine Progress Indicators (GPI) which presents a relatively grim picture of American society compared to the GDP. The facilitation of GNH should be accompanied by the development of indicators that address human physical and emotional wellbeing, and facilitate full accountability, good governance, and socially constructive business practices, both in day-to-day life and in long-range policies and activities.

<b>Author</b>	BBC and Human Capital
<b>Title</b>	Measuring the Value of the BBC
<b>Language</b>	English
<b>Date</b>	October 2004
<b>Country</b>	England
<b>No. of pages</b>	39
<b>URL</b>	<a href="http://www.bbc.co.uk/thefuture/pdfs/value_bbc.pdf">http://www.bbc.co.uk/thefuture/pdfs/value_bbc.pdf</a>

## Topic

A survey asked UK citizens what they would be willing to pay for BBC services and also what the BBC is worth to the country as a whole

## Central idea

The research used six converging techniques to come at the value question from different directions. Results show that citizens place an even higher value on BBC services than they are currently charged. On average, respondents value the BBC at between £18 and £24 per month, about double the licence fee that all television owners pay toward BBC services. The larger portion of the BBC's value is at the consumer level – the value that respondents feel they receive for the programs they watch and listen to. A substantial portion of BBC value, however, is its “citizen value”.

The research was conducted in more than 2,200 face-to-face interviews, a technique which is very costly compared to phone or Internet surveying but which gives excellent results. Face-to-face interviewing is commonly used in the UK, Europe and some other countries, but is rare due to its high cost in North America.

## Importance to measurement model

The method is similar to that used in the paper by Finn et al, *Valuing the Canadian Broadcasting Corporation*. The approach could be used to estimate the value of documentary film to Canadians.

**Author** Bingham, Michael; Le Lay, Stephane; Mathieu, Lilian; Mesnard Philippe; Osganian, Patricia; Perriau, Anne-Sophie (editors)

**Title** Quand la société fait son cinéma

**Language** French

**Date** 2003

**Country** France

**No. of pages** N/A

**Publisher & URL** In *Mouvements – sociétés, politique, culture*, # 27-28, [www.mouvements.asso.fr/](http://www.mouvements.asso.fr/)

### Topic

This issue is thematically focused on the relationship between cinema and the social and begins by asking what it means, today, to be cinematographically concerned with the social.

### Central idea

On the one hand, cinema fabricates a vision of the social; beyond genres, the social realities it shows are circumscribed within a range of formal, thematic and ideological standards. On the other hand, the cinema is saturated with the social; it carries its traces as though to attest to places where society is breaking down. The editors of this issue situate their endeavour at the crossing of these two axes, where experience challenges expectations and reveals new possibilities, where the social that is filmed is not reducible to the cinematographic social. Between representation and reality, they attempt to show where in cinema today signs of the social are emerging, describing laboratories where the social is taking filmic shape.

### Importance to measurement model

Beyond an attempt to measure social impact, this study provides a multi-dimensional look at the situation and role of committed cinema in contemporary society, dealing with both fiction and non-fiction, specific filmmakers, the role of cinema in national struggles, formal experimentation, the relationship of films to their publics, and the struggle to continue making and distributing independent films.

<b>Author</b>	Calvert, Pamela
<b>Title</b>	Media and Metanoia: Documentary “Impact” Through the Lens of Conversion
<b>Language</b>	English
<b>Date</b>	2003
<b>Country</b>	USA
<b>No. of pages</b>	44
<b>URL</b>	<a href="http://www.centerforsocialmedia.org/documents/media_metanoia.pdf">http://www.centerforsocialmedia.org/documents/media_metanoia.pdf</a>

## **Topic**

This piece evaluates documentary impact through looking at how changes in belief structures may lead to action.

## **Central idea**

Using literature from religious studies, the author argues that outreach efficacy can be evaluated as a change in belief. She also emphasizes that without an appropriate social container, there is no way for people to move from awareness through realization to decision or action.

## **Importance to measurement model**

The author uses detailed case studies of three films to make her argument. She discusses two earlier forms of research on media effects: First, the Frankfurt schools’ “hypodermic approach” in which powerful media were thought to inject ideology into the mass consciousness and second, the post-war American emphasis on quantitative measurement of the effectiveness of media “persuasion”, which used stimulus-response models based on the priorities of commercial advertising and political campaigns.

<b>Author</b>	Centre de documentation sur l'éducation des adultes et la condition féminine. Coordinated by Hackett, Sharon.
<b>Title</b>	Femmes et médias à travers le monde pour la changement social
<b>Language</b>	French
<b>Date</b>	2001
<b>Country</b>	Canada
<b>No. of pages</b>	170
<b>Publisher ISBN</b>	Les éditions du remue-ménage, ISBN 2-89091-188-8

### **Topic**

Given a worldwide male-dominated media environment in which the information that is circulated is often full of sexist stereotypes, how do women succeed in making their voices heard?

### **Central idea**

The book introduces us to some 40 media projects initiated and developed by women in many regions of the world, to the obstacles they faced but also the innovative strategies they used to achieve a more balanced and fair representation in information programming. The projects cover all forms of media, including community radio in East Timor, a feminist news service in Mexico, a peace-oriented Internet network in Macedonia, and multimedia projects in rural Africa.

### **Importance to measurement model**

The book looks at a broad range of initiatives in different media attempting to raise awareness of women's issues, to catalyze social change in this regard, to generate community involvement in the process and ultimately, to affect public policy.

<b>Author</b>	Cohen, Michèle (dir.)
<b>Title</b>	Les télévision éducatives
<b>Language</b>	French
<b>Date</b>	1994
<b>Country</b>	France
<b>No. of pages</b>	96
<b>Publisher ISBN</b>	CinémAction TV #9, ISBN2-85480-863-0

## Topic

This issue of CinémAction TV focuses on public educational television, providing a panorama of experiences in five countries (France, Japan, UK, Canada and USA).

## Central idea

The mission of public and educational television is, according to the journal's editor, a social one: to "...create stronger bonds between community members by fostering the affirmation of cultural identities, to enable the sharing of democratic values, to address major social problems such as racism, exclusion, unemployment, violence...". Public educational television also performs a more specific role of reinforcing the efficiency of educational institutions, by offering pedagogical aids to teachers and families, and in some cases, university level courses. While it addresses a broad spectrum of issues relating to educational television, including programming and technological and financial challenges, it also looks at the uses and audience for educational television. It includes a British study in which professors were polled on their uses of television and their wishes for the future. Of particular interest is a reference to "Education Officers", highly trained specialists who keep abreast of "national needs" and communicate them to program makers. In the Netherlands, where educational programs specifically for primary and secondary schools have been produced for over 30 years, a new data-gathering device has been developed to better gauge the uses and successes of programs. Other studies consider whether and how educational television helps students in their learning (it does), and the roles given to children in educational programming.

## Importance to measurement model

The analogies and affinities between educational programming and non-fiction filmmaking are clear. Both are produced with the intention of "educating", in the broadest sense of the term, of influencing perceptions and values around a wide range of issues, from the sciences to the arts. In a narrow but clear way, this volume provides insights into some of the ways the "fit" between audiences and audio-visual products can be refined, with the caution that independent documentaries should not be subject to such strictures.

<b>Author</b>	Collective
<b>Title</b>	Libres antennes, écrans sauvages
<b>Language</b>	French
<b>Date</b>	1979
<b>Country</b>	France
<b>No. of pages</b>	250
<b>Publisher</b>	Autrement no. 17, Éditions du Seuil

## **Topic**

This issue of the monthly social and cultural journal “Autrement” considers multiple experiences of community-based audio-visual production throughout France.

## **Central idea**

The volume provides an empirical overview of some 30 experiments in collective, activist film and video making whose emergence in France in the 70’s was facilitated by the advent of new light audio-visual technologies. Differently from the CinémAction issues that consider these movements from the ground up, that is from the issues and concerns that gave them impetus, this collection has a more empirical agenda, simply providing a record of what has been done by different groups working on the margins of ‘hyper-centralized’ communication systems. An inherent bias against the mass media that homogenize social representations, “program” spectators and turn them into mere consumers of information is evident. However, the collection of pieces represent the viewpoints and experiences and are written by militants working within the groups themselves.

## **Importance to measurement model**

This collection is of general interest as a record of concrete experiences of community-based media production and distribution, given that documentary films often achieve their greatest impact as they circulate through grass-roots, activist networks and educational settings.

<b>Author</b>	Communication for Social Change Consortium
<b>Title</b>	CFSC Body of Knowledge Online Database
<b>Language</b>	English
<b>Date</b>	January, 2004
<b>Country</b>	USA
<b>No. of pages</b>	N/A
<b>URL</b>	<a href="http://www.communicationforsocialchange.org/body-of-knowledge.php">http://www.communicationforsocialchange.org/body-of-knowledge.php</a>

## **Topic**

The Communication for Social Change Body of Knowledge is a free resource and comprehensive listing of writing and scholarship about communication for social change and development communication. It is available free of charge to students, scholars, practitioners and the general public worldwide through the URL: <http://www.communicationforsocialchange.org/body-of-knowledge.php>.

## **Central idea**

The CFSC Body of Knowledge seeks to be widely inclusive, seeking out established publications and writers as well as those materials that have had limited exposure. Includes references from Asia, Latin America, Africa, the Middle East, the South Pacific and Eastern Europe, acknowledging that the discipline has grown with contributions from all regions. The CFSC Body of Knowledge is an extraordinary effort to include references of publications, non-university-based serious writing, contributions from practitioners, AV materials and CDs, and resources in other multi-media formats, in any language.

## **Importance to measurement model**

The database is an extensive reference resource for studies in communications for social change.

<b>Author</b>	Communication for Social Change Consortium
<b>Title</b>	Communication and Social Change: Forging Strategies for the 21 <sup>st</sup> Century
<b>Language</b>	English
<b>Date</b>	April, 1997
<b>Country</b>	USA
<b>No. of pages</b>	10
<b>URL</b>	<a href="http://www.rockfound.org/documents/250/cands.html">http://www.rockfound.org/documents/250/cands.html</a>

## Topic

This report was delivered on April, 1997, at the Rockefeller Foundation conference in Belagio which brought together social change activists, community organizers, communications professionals, Internet experts, film makers, broadcasters, electronic frontiers people, reporters/editors and social entrepreneurs to explore ways communications can be used to effect sustained, long-term, positive social change.

## Central idea

The participants recognized that the practice and systems of communications have the power to transform lives, and to influence the behavior of organizations, institutions, communities and nations. For too long the processes and systems of communications have been concentrated within the power of too few in industrialized countries who use such power to homogenize cultures and ideologies. Recognizing that that communication systems and processes are not easily accessible to all the world's people, participants proposed a vision of communications for the 21st century that animates a collective commitment to positive social change.

## Importance to measurement model

The report articulates a vision based on the following principles:

1. Every voice has the right to be heard and should have the means to be heard.
2. Communications systems and technology must, therefore, be affordable and accessible to all.
3. To work best, the process of communication must allow a free flow from many to many, rather than from one to many.
4. Communities must play an essential role in finding their own communications solutions and developing their own communications strategies.

**Author** Copabianco, Laura  
**Title** Communication for Social Change: A Powerful Role for  
Communication in Crime Prevention  
**Language** English  
**Date** April, 2004  
**Country** Canada  
**No. of pages** 8  
**Publisher & URL** International Centre for the Prevention of Crime  
<http://www.comminit.com/socialchange/socialchange/socialchange-2.html>

### **Topic**

This paper discusses trends in communication for social change, and argues for a stronger role for CSC strategies in crime prevention and community safety policy and practice.

### **Central idea**

Sensationalist reporting of violent crime by the media often helps to increase feelings of insecurity among citizens, and in turn, affects their overall quality of life. There have been many attempts to increase media literacy among audiences, to monitor media content, and change the nature of crime stories produced. While these approaches are still very important in crime prevention, they represent only a part of the media's potential contribution.

### **Importance to measurement model**

Trends in information and communications technology (ICT) offer community safety and crime prevention more so than publicity, promotional activities, or surveillance measures (e.g. CCTV). Given that many governments and NGOs are investing in ICTs to develop international networks and to construct a knowledge base in crime prevention (policy, best practices, tools, training, etc), the author poses the question of what measures can be taken to ensure that those who do not have access to ICTs contribute to and benefit from this exchange.

<b>Author</b>	Courbet, Didier & Fourquet, Marie-Pierre (dir.)
<b>Title</b>	La télévision et ses influences
<b>Language</b>	French
<b>Date</b>	2003
<b>Country</b>	France
<b>No. of pages</b>	208
<b>Publisher ISBN or URL</b>	Ina / de Boeck, ISBN 2-8041-4367-8, <a href="http://www.deboeck.com">www.deboeck.com</a>

## **Topic**

This book gives an overview and evaluation of major research strands on the influences of television, and a compendium of new cross-disciplinary research in the field from 16 authors.

## **Central idea**

Few 20<sup>th</sup> century inventions have generated as much polemic and controversy as television, for some an extraordinary means of democratization, education and personal growth, for others, a manipulative, stupifying weapon destructive of social bonds and in the service of globalization. More than 50 years following its appearance in the home, and as it prepares to fuse with the Internet, scientists have acquired a better understanding of television and its conscious and subconscious effects on individuals, on children and more generally, on society. Research has focused on the impact of violent images, publicity, political messages, news, propaganda and subliminal images, from a range of disciplines including the social sciences, political economy, marketing, media studies and philosophy.

## **Importance to measurement model**

This book is an important and exhaustive contribution to the literature on media impact, demonstrating the complexity of the issue and of any proposed measurement model.

<b>Author</b>	Dagron, Alfonso Gumucio
<b>Title</b>	Communication for Social Change: The New Communicator
<b>Language</b>	English
<b>Date</b>	August 2002
<b>Country</b>	Bolivia
<b>No. of pages</b>	5
<b>URL</b>	<a href="http://www.comminit.com/socialchange/streview/sld-2117.html">http://www.comminit.com/socialchange/streview/sld-2117.html</a>

## **Topic**

This article critiques the failure of development projects to involve the communities they are serving.

## **Central idea**

Social change should associate in one strategy the objective of social change, the knowledge of new technologies and the process of communication. The “new communicator” is one who embodies a mixture of experience in development, a special sensibility to work with communities, and the knowledge of communication tools and technologies. A new communicator has to balance a very practical approach to social reality, with the capacity to elaborate and conceptualize strategies.

## **Importance to measurement model**

The author stresses three principles that should inform the work of communications experts working in the field of social change: 1) that technology is nothing more or less than a tool; 2) that communication for social change deals essentially with culture, must be possible within a process of horizontal and respectful cultural exchanges, and 3) that the process is more important than the final products (articles, video documentaries, radio programmes, etc.). It is in the process of communication and participation that social change starts to happen.

<b>Author</b>	Daressa, Larry
<b>Title</b>	Is Social Change Media a Delusion? California Newsreel at 30
<b>Language</b>	English
<b>Date</b>	2000
<b>Country</b>	USA
<b>No. of pages</b>	6
<b>URL</b>	<a href="http://www.newsreel.org/articles/socialme.htm">http://www.newsreel.org/articles/socialme.htm</a>

## **Topic**

This article presents a re-evaluation of the effectiveness of “social change media”.

## **Central idea**

The paper points to a “striking disparity” between programs produced and the needs of the audiences they purport to serve, because funders, producers and critics have failed to recognize that social change media has different objectives from conventional (i.e. commercial) media, and therefore require different approaches to audience, subject matter and form. A “twelve-step program” for funders and producers to link social change media to the needs and goals of community organizers is included.

## **Importance to measurement model**

The article points to a lack of systematic assessment of the media of social change organizing, and the disinterest of producers and funders to measure the actual impact on attitudes and actions of the films they have produced/funded. It recommends a shift in thinking about social change media – not as discrete texts but as tools, within a larger context, to be developed for and to be used by those engaged in social change. It calls for the definition of social change media to be broadened beyond documentary films and programs to include advertising campaigns, Internet resources, and other creative uses of media to reach and engage audiences and points out the need for tools to evaluate the effectiveness of social change media.

**Author** Davies, Stephen, Pinkett, Randall D., Servon, Lisa and Wiley-Schwartz, Andrew

**Title** Community Technology Centers as Catalysts for Community Change: A Report to the Ford Foundation

**Language** English

**Date** January 2003

**Country** USA

**No. of pages** 43

**Publisher & URL** The Ford Foundation  
[http://www.bctpartners.com/resources/CTCs\\_as\\_Catalysts.pdf](http://www.bctpartners.com/resources/CTCs_as_Catalysts.pdf)

### **Topic**

The article presents exploratory research into how community technology centers (CTCs) could function more effectively as public spaces and as forces for positive social change at the community level.

### **Central idea**

CTCs, most of which are located in disadvantaged neighbourhoods with rapidly changing demographics, are important not only because of their specific digital divide work, but also because they act as key public spaces in areas where there is a dearth of such community places.

### **Importance to measurement model**

The authors include a simple model developed by Project for Public Spaces for evaluating the attributes of livable places (e.g. community spaces, neighbourhoods), which includes “key attributes”, “intangible qualities”, and “measurements” that help establish a quantitative base for evaluating qualitative issues. A review of the literature on CTCs focuses on community-level impacts, and quotes studies which show that CTCs can foster increased involvement in civic participation, social and community connections, and catalyzing of positive community change.

<b>Author</b>	Dupuy, Pascal; Passevant, Christiane & Portis, Larry (dir.)
<b>Title</b>	Cinéma engagé, cinéma enragé
<b>Language</b>	French
<b>Date</b>	1998
<b>Country</b>	France
<b>No. of pages</b>	206
<b>Publisher ISBN</b>	Revue l'Homme et la société, Éditions l'Harmattan, ISBN 2-7384-6419-X, ISSN 0018-4306

## Topic

This issue of the periodical “L’Homme et la société” is thematically focused on what the editors consider to be a rebirth of militant, politically committed filmmaking.

## Central idea

In spite of a generalized discourse on market imperatives, the authors argue we are witnessing today a resurgence of committed filmmaking - a militant, politically and socially critical, author-driven cinema that also increasingly corresponds to audience expectations and to a demand for films that are not simply entertaining but reflect and analyze. This compendium of articles provides multiple perspectives on the issue, from historical analyses of important works and earlier conjunctures, to close textual readings of recent works. In “*Un cinéma en marche, un cinéma en marge: état et perspective d’un cinéma que l’on nomme différent*”, Laurent Mathieu argues that while independent cinema confronts severe economic problems and haphazard distribution, informal networks of production and distribution exist and are continually enriched. He focuses in his study on “*D’un cinéma à l’autre*” (From one cinema to another), an organization struggling to make and distribute alternative productions since 1993.

## Importance to measurement model

This collection of articles provides evidence of the ongoing existence and renewed demand for cinema, both fiction and documentary, that is socially and politically engaged.

<b>Author</b>	Ekos Research Associates
<b>Title</b>	The Use of Social Indicators as Evaluation Instruments
<b>Language</b>	English or French
<b>Date</b>	1998
<b>Country</b>	Canada
<b>No. of pages</b>	49
<b>URL</b>	<a href="http://www11.hrsdc.gc.ca/en/cs/sp/hrsdcc/edd/reports/1998-000391/page03.shtml">www11.hrsdc.gc.ca/en/cs/sp/hrsdcc/edd/reports/1998-000391/page03.shtml</a>

## **Topic**

The paper explores how social indicators can be used to evaluate the impact on society of federal-provincial funding arrangements for social programs.

## **Central idea**

Governments spend large amounts of money on social programs, and they, as well as citizens, need to know that the money is well spent. Some outcomes can be expressed in economic terms, but it is also necessary to demonstrate that social programs enhance the quality of life of those whom they are designed to benefit.

## **Importance to measurement model**

The paper presents a concise review of approaches to the development of social indicators, discussing the merits and limitations of each. It then lays out three new options that would, to varying degrees, overcome major limitations of the past. Each of these options would represent a major undertaking, probably requiring years of work. While this paper addresses the social impact of health, education and other large programs, the methods that it reviews are directly applicable to the impact of documentaries.

<b>Authors</b>	Emerson, Jed and Bonini, Sheila
<b>Title</b>	The Blended Value Map: Tracking the Intersects and Opportunities of Economic, Social and Environmental Value Creation
<b>Language</b>	English
<b>Date</b>	January 2004
<b>Country</b>	USA
<b>No. of pages</b>	186
<b>URL</b>	<a href="http://www.blendedvalue.org">http://www.blendedvalue.org</a>

## Topic

This book discusses the “blended value proposition” as an alternative model for assessing the total impact of investment.

## Central idea

Value is what gets created when investors invest and organizations act to pursue their mission. Traditionally, we have thought of value as being either economic (and created by for-profit companies) or social (and created by nonprofit or non-governmental organizations). The Blended Value Proposition states that all organizations, whether for-profit or not, create value that consists of economic, social and environmental value components—and that investors (whether market-rate, charitable or some mix of the two) simultaneously generate all three forms of value through providing capital to organizations. The key areas in which both investors and organizations are working to maximize this blended value are:

- Corporate Social Responsibility
- Social Enterprise
- Social Investing
- Strategic/Effective Philanthropy, and
- Sustainable Development.

## Importance to measurement model

The section on “Measurement and Performance Metrics” provides a useful discussion of key issues and problems to overcome in measuring and reporting social value. The book provides an overview of promising work being done by organizations that are working on measurement and performance metrics, and includes listings of hundreds of resources including publications and organizations relevant to this field.

**Author** Esquenazi, Jean-Pierre  
**Title** Le film: un fait social  
**Language** French  
**Date** 2000  
**Country** France  
**No. of pages** 35  
**Publisher ISBN** RESEAUX, Cinéma et réception, ISBN 2-7462-0102-X, ISSN 0751-7971

### **Topic**

This article is an overview of different currents in film studies, with emphasis on a new approach to analysis that emphasizes film as a social object and not only a text or a representation.

### **Central idea**

The author first proposes an overview of the thinking that has dominated film studies: that which sees the film as a closed and independent object. He recalls the period in which it prevailed in *Cahiers du cinéma*, in the fifties, then the time of textual analysis and semiology in the seventies and, finally, the Deleuzian approach in the eighties. He then outlines the composition and main currents of a different line of thinking which sees the film as an essentially social object. Finally, he describes certain research perspectives of diverse theoretical origins (sociological, pragmatic, logical).

### **Importance to measurement model**

While not dealing specifically with documentary, the article proposes an approach to film theory that partakes of the social. It is useful in dimensionalizing the idea of “social impact” in relation to a broader notion of cinema than is often attached to documentary.

**Author** Finn, Adam and Stuart McFadyen, Colin Hoskins  
 Department of Marketing, Business Economics and Law,  
 University of Alberta School of Business,  
 Edmonton, Canada, T6G 2R6

**Title** Valuing the Canadian Broadcasting Corporation

**Language** English

**Country** Canada

**Date** 2003

**No. of pages** 16

**Publisher** Journal of Cultural Economics 27: 177–192, 2003.

### **Topic**

The authors conducted a survey to establish the monetary value that Canadians place on the CBC/SRC.

### **Central idea**

The survey asked respondents about the value that they placed on different types of programming (sports, drama, etc.) and also about the value of CBC/SRC to the respondent in a personal sense – i.e. as a consumer – and in the broader sense of the value of the organization to Canadians generally. The research compared two different methods, of calculating value, “contingent valuation” and the “choice experiment” technique.

Both techniques are rooted in market research and econometric modelling, where they have been used to assess the value of quantities such as environmental protection and other public goods that do not have a price tag in the usual sense.

### **Important to measurement model**

The method is similar to that used in the paper by BBC and Human Capital, *Measuring the Value of the BBC*. The approach could be used to estimate the value of documentary film to Canadians.

<b>Authors</b>	Figueroa, Maria Elena, Kincaid, D. Lawrence, Rani, Manju, and Lewis, Gary
<b>Title</b>	Communication for Social Change: An Integrated Model for Measuring the Process and Its Outcomes
<b>Language</b>	English
<b>Country</b>	USA
<b>Date</b>	2002
<b>No. of pages</b>	43
<b>Publisher ISBN</b>	The Rockefeller Foundation ISBN: 0-89184-065-6

### **Topic**

This paper offers a re-definition of social change communication and develops measurement indicators to assess its impact on communities.

### **Central idea**

Communication for social change is valued as a process in and of itself. This direct, many-to-many communication cannot be a one-time activity or characterized merely by a series of inputs; it is a continuous process which underlies a project's progress. It cannot be adequately understood using traditional gauges that only isolate and analyze quantitative results. Rather it demands a more qualitative assessment.

### **Importance to measurement model**

This proposed model describes a dynamic, iterative process that starts with a "catalyst/stimulus" which leads to dialogue within the community that, when effective, leads to collective action and the resolution of a common problem. Report proposes a set of key indicators to measure the process of community dialogue and collective action, as well as a set of two matrices that can be used to keep a record, by the community, the change agent, or anyone interested, of each stage of the community dialogue and action process. The last section of the report proposes seven outcome indicators of social change: 1) leadership, 2) degree and equity of participation, 3) information equity, 4) collective self-efficacy, 5) sense of ownership, 6) social cohesion, and 7) social norms. This article includes an excellent bibliography.

<b>Author</b>	Fukuda-Parr, Sakiko
<b>Title</b>	“In search of indicators of culture and development: review of progress and proposals for next steps”
<b>Language</b>	English
<b>Date</b>	July 2001
<b>Country</b>	USA
<b>No. of pages</b>	8
<b>URL</b>	<a href="http://www.undp.org/hdr/docs/In_search_of_indicators_of_culture_and_development_FukudaParr.pdf">http://www.undp.org/hdr/docs/In_search_of_indicators_of_culture_and_development_FukudaParr.pdf</a>

## **Topic**

The paper presents ideas for directions of future work in developing cultural indicators.

## **Central idea**

Indicators are a tool of policy dialogue and are not the same as statistical data. They must contain evaluative, and not only descriptive, information.

No single indicator alone can capture the complex reality of culture. Dimensions of culture should be identified in relation to outcomes and processes.

If the components are not quantifiable, it is important to acknowledge that only partial indicators can be developed.

## **Importance to measurement model**

The article posits different definitions of culture and development in which culture is seen as the purpose of development and its social basis, not a facilitator or impediment to economic growth.

<b>Author</b>	Gasteyer, Stephen and Butler Flora, Cornelia
<b>Title</b>	Social Indicators: An Annotated Bibliography on Trends, Sources and Developments, 1960-1998
<b>Language</b>	English
<b>Date</b>	November, 1999
<b>Country</b>	USA
<b>No. of pages</b>	153
<b>URL</b>	<a href="http://www.ag.iastate.edu/centers/rdev/indicators/introduction.html">http://www.ag.iastate.edu/centers/rdev/indicators/introduction.html</a>

## **Topic**

This annotated bibliography was sponsored by United States Environmental Protection Agency (EPA) and the North Central Regional Center for Rural Development (NCRCRD) to examine and promote community and watershed indicators of environmental quality and social well-being.

## **Central idea**

This bibliography is not intended to provide a comprehensive review of all social indicator sources produced during this 40-year span. It seeks sources that would be of value to those interested in using indicators to help facilitate wise community management and development. The sources cited here should be useful in providing background resources on social indicators, as well as tools and indicators for use in communities.

## **Importance to measurement model**

The introduction provides a brief history of the movement to identify social indicators of well-being since 1960. The bibliography serves as a basis for those interested in improving social indicators of community health and sustainability, and provides a solid starting point for understanding what has already been documented on measuring social well-being.

<b>Author</b>	Gauthier, Guy; Heller, Thomas; Layerle, Sébastien & Martineau, Monique
<b>Title</b>	Le cinéma militant reprend le travail
<b>Language</b>	French
<b>Date</b>	2004
<b>Country</b>	France
<b>No. of pages</b>	344
<b>Publisher ISBN</b>	CinémAction #110 ISBN 2-84706-039-1

### **Topic**

This book presents an overview of the history of militant filmmaking in France, and an examination of its resurgence in recent years, including a selective filmography of 700 works produced between 1967 and 1981.

### **Central idea**

If there can be a central idea to this broad survey of committed film in France, it concerns the value and importance of understanding the roots of this tradition, its principal manifestations, and its successes and failures. It reminds us that its origins are those of social and political movements themselves, from the period of the Popular Front in the 30's through the radical workers', students' and feminist movements of the 1960's, to a much broader struggle today against neo-liberal globalization. Thus, the defining characteristic of committed filmmaking is that it emerges from a social or political issue and movement, and is made by and with people who are closely involved and share its values. The volume also stresses the importance of conservation measures for films and videos that were often made in the heat of the moment, with modest means and a greater concern for process than product.

### **Importance to measurement model**

This compendium of articles by diverse authors provides no sociological measurement model but rather a historical analysis of committed filmmaking in France and of its symbiotic links with grassroots social, political and cultural movements. It does not seek evidence of impact through statistics, preferring instead to document and critically evaluate what seems evident, that films thus made enhance the power of movements to effect change.

**Author** Gertner, Jon  
**Title** A new world order: Jed Emerson's capitalist utopia. Can social value reward investors, companies?  
**Language** English  
**Date** October, 2002  
**Country** USA  
**No. of pages** 7  
**Publisher & URL** Money Magazine  
<http://www.blendedvalue.org/Additional+Papers+by+Jed+Emerson/170.aspx>

### **Topic**

This article presents Jed Emerson's "blended value" proposition.

### **Central idea**

Financial performance is only one aspect of value. The blended value proposition puts forward the idea that companies and individuals create value on multiple levels – economic value, social value, environmental value – and that it's time we start figuring out how to evaluate and act on this. The tools for measuring non-financial value do not exist yet, but some groups are starting to make advances.

### **Importance to measurement model**

This article points to a shift in thinking towards a more comprehensive definition of value beyond strictly monetary terms.

**Author** Gray-Felder, Denise  
**Title** Communication for Social Change: A Position Paper and Conference Report  
**Language** English  
**Date** January 1999  
**Country** USA  
**No. of pages** 37  
**Publisher & URL** The Rockefeller Foundation  
<http://www.rockfound.org/display.asp?Collection=3&context=1&DocID=221&Preview=0ARCurrent=1>

## **Topic**

This article is a status report on the evolving field of “communication for social change.” It compiles inputs from a network of professionals and is intended to explore new ideas and test innovative communication concepts.

## **Central idea**

Communication can play a much greater role in enabling people to take control over their own lives, in enabling people and societies to set their own agendas in relation to political, economic and social development, and in enabling the voices of the economically and politically marginalized to be amplified and channeled into mainstream public and political debate.

## **Importance to measurement model**

Evaluation of impact of social change programming is difficult but not impossible, but it means adopting new methodologies. Impact needs to be measured for 1) accountability to the people engaged in the communication intervention; 2) understanding the progress of what is happening and whether it is what people want to happen; 3) improvement and fine tuning of communication interventions; 4) motivating people with a sense of achievement; 5) credibility of social change communication and the investments that are made in it. Participants identified the following indicators that should be measured: 1) expansion of public and private dialogue and debate; 2) increased accuracy of information that people share in the debate; 3) the means available that enable people/communities to feed their voices into the debate; 4) increased leadership and an agenda-setting role by disadvantaged people on the issues of concern; 5) resonance between the major issues and the issues of people’s everyday lives; and 6) increased linkage and alliances between people and groups with similar interests.

<b>Author</b>	Guetzkow, Joshua
<b>Title</b>	How the Arts Impact Communities: An Introduction to the literature on arts impact studies
<b>Language</b>	English
<b>Date</b>	June 2002
<b>Country</b>	USA
<b>No. of pages</b>	26
<b>URL</b>	<a href="http://www.princeton.edu/~artspol/workpap/WP20%20-%20Guetzkow.pdf">http://www.princeton.edu/~artspol/workpap/WP20%20-%20Guetzkow.pdf</a>

## Topic

This paper offers a discussion of the issues that need to be addressed when thinking about and studying how the arts impact communities. It also introduces the literature on arts impact studies.

## Central idea

Studies show that arts catalyze creation of social capital and attainment of important community goals, but they need to define the impact with the following dimensions in mind: whether the impact is on individuals, institutions/organizations or the economy; direct or indirect impact; short or long-term impact; social, cultural, psychological, economic impact; and whether impacts are greater for some groups and individuals than others.

Policy relevance of most arts program evaluation studies is limited because they fail to adequately specific the program's intended impact.

From the policy perspective, the issue is whether money spent on arts programs will have more impact than other programs. Comparison is difficult because the intangible nature of arts' benefits – increased creativity, feelings of well-being – makes them difficult to measure. A lack of comparative studies makes it that much more difficult to concretely present the arts' unique contribution.

## Importance to measurement model

The article provides a grid of mechanisms of arts impact and also raises theoretical and methodological issues involved in tracking impact.

**Authors** Hirsch, Karen M., Hubbard, Jim, Thomson, Patricia, and Hunt, Kathryn  
**Title** For Grantmakers: Why Fund Media?  
**Language** English  
**Date** 2004  
**Country** USA  
**No. of pages** 23  
**Publisher & URL** Council on Foundations,  
[http://www.fundfilm.org/for\\_grant\\_article1\\_all.htm](http://www.fundfilm.org/for_grant_article1_all.htm)

### **Topic**

Case studies of independent US productions and why they were successful in obtaining foundation grant funding are presented.

### **Central idea**

Foundations are increasingly recognizing the importance of funding media projects in the arts, for social change, and community activism. Case studies are meant to show grantmakers the value of media projects, and to give grant seekers insight into the reasons why grantmakers choose to support projects.

### **Importance to measurement model**

Chapter 3: “Expanding the Impact of Nonprofits” provides an anecdotal account by one producer of using video to increase public awareness, citizen action, and media coverage on environmental issues, but it does not offer further indicators for measuring this success.

<b>Author</b>	International Federation of Arts Councils and Culture Agencies
<b>Title</b>	Statistical Indicators for Arts Policy: Discussion Paper
<b>Language</b>	English
<b>Date</b>	July 2004
<b>Country</b>	Australia
<b>No. of pages</b>	30
<b>URL</b>	<a href="http://www.ifacca.org/files/StatisticalIndicatorsArtsPolicy.pdf">http://www.ifacca.org/files/StatisticalIndicatorsArtsPolicy.pdf</a>

## **Topic**

This article identifies global resources and work being undertaken on the development of cultural indicators, discusses analytical and co-ordination issues relating to current work and provides an overview of the cultural indicators literature.

## **Central idea**

Developing reliable, timely and robust cultural indicators is essential for formulating effective arts policies and consolidating the position of arts support agencies in the face of greater accountability to the public and government.

There is a wealth of theory about cultural indicators but few have transformed that theory into policy practice.

Improving cultural indicators is not simply about supplying better statistics and undertaking statistical development work. It also requires a better understanding of the nature of arts activities and the impacts that measurement can have on the arts and cultural sectors.

## **Importance to measurement model**

The paper stresses that developers need to be clear about what they want to measure: audience numbers or artistic experiences, i.e., outputs such as participation rates, or outcomes such as improved well-being.

<b>Author</b>	Jackson, Maria-Rosario and Herranz, Joaquin
<b>Title</b>	Culture Counts in Communities: A Framework for Measurement
<b>Language</b>	English
<b>Date</b>	2002
<b>Country</b>	USA
<b>No. of pages</b>	68
<b>URL</b>	<a href="http://www.urban.org/UploadedPDF/310834_culture_counts.pdf">http://www.urban.org/UploadedPDF/310834_culture_counts.pdf</a>

## **Topic**

This article presents a framework to redress the lack of theoretical and empirical research that addresses how arts and cultural participation contribute to social dynamics.

## **Central idea**

The Arts and Culture Indicators in the Community Building Project seeks to integrate arts and culture-related activities into neighbourhood quality-of-life indicator systems. The paper includes a conceptual framework for research and measurement.

## **Importance to measurement model**

The article provides guiding principles for the treatment of arts, culture and creativity in neighbourhoods and a set of parameters for research and measurement.

<b>Author</b>	Jeannotte, M.Sharon and Stanley, Dick
<b>Title</b>	How Shall We Live Together?
<b>Language</b>	English
<b>Date</b>	2002
<b>Country</b>	Canada
<b>No. of pages</b>	7
<b>URL</b>	<a href="http://www.cjconline.ca/include/getdoc.php?id=721&amp;article=711&amp;mode=pdf">http://www.cjconline.ca/include/getdoc.php?id=721&amp;article=711&amp;mode=pdf</a>

### **Topic**

The article describes how culture's ability to help us make sense of our lives and to connect with one another is an indispensable element in promoting social cohesion in increasingly diverse societies.

### **Central idea**

Culture builds trust and social capital, can promote democratic inclusiveness and serves as a laboratory to experiment with social innovation and to test new symbolic resources.

### **Importance to measurement model**

The paper provides theoretical background for conceptualizing the cultural and social impact of the arts.

<b>Author</b>	Juhem, Philippe
<b>Title</b>	La participation des journalistes à l'émergence des mouvements sociaux – le cas de SOS-Racisme.
<b>Language</b>	French
<b>Date</b>	1999
<b>Country</b>	France
<b>No. of pages</b>	33
<b>Publisher ISBN</b>	RESEAUX, Médias et mouvements sociaux, ISBN 2-7462-0097-X, ISSN 0751-7971

### **Topic**

The article describes the considerable but short-lived success of a militant group, in collaboration with sympathetic media, in putting racism on the political and social agenda.

### **Central idea**

The author shows that the considerable success of SOS-Racisme in 1985 was owing essentially to the enthusiasm of the press, based on close relations between journalists and activists, yet it also depended on support from political and legislative authorities who made the fight against racism one of their priorities. The importance of the anti-racist theme declined in the press as soon as political interest waned.

### **Importance to measurement model**

The paper demonstrates the extent to which generating the interest and complicity of legislative bodies is a critical component of and complement to social and cultural impact.

<b>Author</b>	Kessler, Frank
<b>Title</b>	Regards en creux (Le cinéma des premiers temps et la construction des faits spectatoriels)
<b>Language</b>	French
<b>Date</b>	2000
<b>Country</b>	France
<b>No. of pages</b>	25
<b>Publisher ISBN</b>	RESEAUX, Cinéma et réception, ISBN 2-7462-0102-X, ISSN 0751-7971

### Topic

This article is a historical analysis of film spectatorship, focusing on the period before 1914.

### Central idea

In practically all historical analyses of films, the spectators or public are an issue at some stage. This is especially so when the subject is the early cinema, due to the extremely limited number of relevant documents. Recent studies of the cinema before 1914 enable us to distinguish several different ways of constructing a spectatorial agency or hypothesizing on possible modes of reception. Although they remain implicit most of the time, these constructions can be described by means of vocabulary formulated by the *Ecole de Filmologie*. The author finally proposes another type of approach based on the pragmatic status of films, and shows its usefulness and advantages through the analysis of a concrete example.

### Importance to measurement model

This paper is a contribution to the study of film and spectatorship, which problematizes the notion of film reception and makes clear the difficulty of hypothesizing any direct causal relationship between a film and its impact on audience.

**Author** Lévêque, Sandrine  
**Title** Crise sociale et crise journalistique – traitement médiatique du mouvement social de décembre 1995 et transformation du travail journalistique.  
**Language** French  
**Date** 1999  
**Country** France  
**No. of pages** 31  
**Publisher ISBN** RESEAUX, Médias et mouvements sociaux, ISBN 2-7462-0097-X, ISSN 0751-7971

### **Topic**

The article describes the media treatment of the 1995 strikes in France and the concurrent transformation of journalistic work.

### **Central idea**

Social issues normally overlooked by the media became headline news during the December 1995 strikes in France. Media coverage of the strikes generated considerable tension among the editorial staff of the country's main dailies, temporarily disrupting hierarchies implicit in the journalistic sphere. The event was initially read through routine categories of journalistic work (political interpretation of the strikes, spectacular dimension of the event, etc.), illustrating journalists' daily task of shaping reality. However, treatment of the strikes by editorial staff also reveals transformations in the journalistic field. The prevailing "technical" view of the social realm, as an appendix of the political or economic, covered by journalists who are experts rather than activists, was transformed during the social action.

### **Importance to measurement model**

This article contributes to an understanding of how media can both influence and be influenced by the social movements they cover.

<b>Author</b>	Manley, Paula
<b>Title</b>	Socially Engaged public Access Productions: Making the Road by Walking
<b>Language</b>	English
<b>Date</b>	February, 2003
<b>Country</b>	USA
<b>No. of pages</b>	8
<b>Publisher &amp; URL</b>	The Learning Commons <a href="http://www.centerforsocialmedia.org/documents/public%20access%20paula%20Manley.pdf">http://www.centerforsocialmedia.org/documents/public%20access%20paula%20Manley.pdf</a>

## Topic

This article is an overview of public access television in the USA and the challenges facing it.

## Central idea

The paper defines categories of socially oriented public television productions and gives examples of successful cases of these: productions that express the voices of marginalized populations; those that extend the reach of nonprofit and grassroots groups; those that promote involvement in public life; and those that agitate for social change.

## Importance to measurement model

The article identifies key issues impacting public access television in the near future, including: lack of comprehensive data about size and scope of public access operations and programming, and systematic methods for identifying, sharing, and critically reflecting on promising practices. The author notes that community media organizations continue to focus only on quantitative evaluation measures (number of trainees, number of programming hours, etc.) which do not convey the social impact or value of public access productions.

<b>Author</b>	Matewa, Chido E.F.
<b>Title</b>	Media and the Empowerment of Communities for Social Change
<b>Language</b>	English
<b>Date</b>	June, 2002
<b>Country</b>	England
<b>No. of pages</b>	7
<b>URL</b>	<a href="http://www.comminit.com/evaluations/idmatewa/sld-2241.html">http://www.comminit.com/evaluations/idmatewa/sld-2241.html</a>

## **Topic**

This case study of the African Women Filmmakers Trust and the Development Through Radio Program in Zimbabwe looks at the extent to which participatory video contributed to the advancement and empowerment of rural communities and whether community needs, interests and concerns were served by community media.

## **Central idea**

The participatory process that was adopted for the production of the educational and developmental videos enabled communities to determine content, and to set their own agenda or to present situations from their own point of view. This ability to express themselves was a form of empowerment, especially since such communities were generally treated as recipients of development information.

## **Importance to measurement model**

The ability of the communities to watch the programmes they had participated in enabled them to reflect upon their experiences. When the video programmes were shown to other communities, it enabled horizontal communication among communities which did not have a direct link. Data was collected through qualitative interviews with participants.

<b>Author</b>	Mauro, Didier
<b>Title</b>	Du cinéma documentaire. Étude sociologique d'un art entre rébellion et aliénation.
<b>Language</b>	French
<b>Date</b>	2003
<b>Country</b>	France
<b>No. of pages</b>	730
<b>ISBN</b>	ISBN : 2-284-04341-0 Doctoral thesis: Paris 3. Reference: 03PA030007 –

## Topic

This book presents a sociological and personal exploration of documentary cinema that begins with the question: “What is the social function of documentary, in France, in the 21<sup>st</sup> century?”, and originates in the author’s own documentary practice since 1979.

## Central idea

For Didier Mauro, documentary is foremost a tool for raising consciousness, for countering dominant discourses and ideologies, for countering the alienation that is the single most important effect of an all-devouring, conscience-dulling television culture. He draws upon French sociologist Pierre Bourdieu, whose personal activism and academic work around the socio-political role of the arts are well-known, as a central source of inspiration and theoretical reference. The arts, which Bourdieu places in the realm of the symbolic, are important sites of resistance “...in that they bring into question that which appears ‘natural’, and which therefore remains unquestioned, undiscussed.” Mauro extrapolates: “Consumerism, effects of alienation, lived and unconsciously accepted dominations...can be countered through documentaries that question the status quo, that creatively stimulate and awaken.” While bemoaning the television juggernaut and its overarching commercial impetus (though noting the existence of a few exceptions to the rule, including ARTE), Mauro argues against the “end of history” and for the importance of independent, author-driven, creative documentaries that work symbiotically with social movements and progressive forces to bring about social and cultural change. But, can such works maintain their artistic integrity and social function against the tidal wave of simplistic, format-driven and largely journalistic ‘products’ that pass as documentaries in the new multi-channel universe, and when television itself is the principal means of production and dissemination of non-fiction films?

## Importance of measurement model

This work argues, from a sociological and philosophical perspective, for the importance of independent documentaries as vectors and agents of social and cultural change, and brings a wealth of historical and anecdotal evidence to bear in support of his argument. The thesis also provides an exhaustive overview of contemporary French documentary production, distribution and education.

<b>Author</b>	McCarthy, Kevin F., Elizabeth H. Ondaatje, Laura Zakaras, Arthur Brooks
<b>Title</b>	Gifts of the Muse: Reframing the Debate About the Benefits of the Arts
<b>Language</b>	English
<b>Date</b>	2005
<b>Country</b>	USA
<b>No. of pages</b>	104
<b>URL</b>	<a href="http://www.rand.org/publications/MG/MG218/">hwww.rand.org/publications/MG/MG218/</a>

### **Topic**

This article/book argues the need to develop a broader model for discussing benefits of the arts.

### **Central idea**

The recent “culture wars” in the US have led to an “instrumental” model for evaluating the impact of the arts. Instrumental benefits include cognitive and emotional benefits as well as economic ones. The report argues, “The instrumental benefits of involvement in the arts... are neither the only nor the most important benefits that the arts offer. What draws people to the arts is not the hope that the experience will make them smarter or more self-disciplined. Instead, it is the expectation that encountering a work of art can be a rewarding experience, one that offers them pleasure and emotional stimulation and meaning. To discuss these intrinsic effects, we need to abandon the more objective view of the social scientist and focus on the personal, subjective response of the individual.”

The report describes intrinsic benefits as the “missing link” in the instrumental model. Extended participation in the arts can expand a person’s capacity for empathy, create social bonds and provide wider social benefits.

### **Importance to measurement model**

The report reviews recent research on the instrumental benefits of the arts. It discusses the great variety of research methods and topics of investigation that have been done to provide quantitative support for the claim that instrumental benefits do, in fact, accrue.

<b>Author</b>	Montebello, Fabrice
<b>Title</b>	Histoire et sociologie d'une industrie culturelle
<b>Language</b>	French
<b>Date</b>	2004
<b>Country</b>	France
<b>No. of pages</b>	N/A
<b>Publisher &amp; URL</b>	Paper presented at the International symposium "Fiction breaks out: french and francophone television and big screen productions", Lyons, France, July 6-8, 2004 <a href="http://www.ina.fr/inatheque/activites/colloques/lyons_2004/index.fr.html">www.ina.fr/inatheque/activites/colloques/lyons_2004/index.fr.html</a>

### **Topic**

This article challenges the major currents in film studies, and particularly the emphasis on "textual" analysis to the neglect of how individuals construct meaning and how films act on human beings.

### **Central idea**

In France, film studies have long focused on the analysis of films as texts. Notwithstanding recent forays into institutional, economic and audience analyses, the field remains divided between "textual" and "contextual" approaches. Calls for inter-disciplinarity have not succeeded in bringing about an all-encompassing analysis of the cinematographic phenomenon. Thus focused on the text, film studies leave out the question of how meaning is constructed by people, essentially observing the latter only through socio-historical approaches, and neglecting to consider how films act on human beings. A global analysis of cinema must give priority to the interaction between films and people – irrespective of the type of device or framework involved (halls, cinemas, television, or DVD....) or of the situations concerned (entertainment, news, documentary) and thus restore vitality to the operating mechanisms of what is, after all, a cultural industry.

### **Importance to measurement model**

Not so much a measurement model as a call to arms on behalf of film studies to consider the question of audiences and their response to films.

**Author** Montebello, Fabrice  
**Title** De la réception des films au cinéma des ouvriers  
**Language** French  
**Date** 1992  
**Country** France  
**No. of pages** 27  
**Publisher ISBN** Cinémas, vol 2, #2-3, spring 1992, ISSN 1881-6945

### **Topic**

This paper is a contribution to the literature on film spectatorship and reception, using historical data to challenge the notion that spectators are passive consumers of media and powerless to resist its messages.

### **Central idea**

The study of the social uses of cinema makes it possible to break with the old theme of its effects on spectators. It views films as symbolic goods which are both the objects of and the stakes in social distinctions. The history of the social use of cinema (a form that was popular before it became art) highlights the emergence of a folk code for reading films. This specific autonomous code appeared in parallel with the development of the legitimate bourgeois film aesthetic. An analysis of the categories involved to justify a preference for such and such a film reveals a specific working class symbolic universe and thus opens new perspectives on the history of popular cultures. This article presents methodological comments and research hypotheses using the example of a micro-history of popular uses of film among the workers of Longwy, from 1945 to 1960.

### **Importance to measurement model**

Studies of the popular or social uses of cinema, focused on specific groups and the readings they bring to films, offer a response to the limitations of sociological approaches, which assume a correspondence or equivalence between films and society.

<b>Author</b>	Morley, Elaine and Elisa Vinson, Harry P. Hatry: Independent Sector
<b>Title</b>	Outcome Measurement In Nonprofit Organizations: Current Practices and Recommendations
<b>Language</b>	English
<b>Date</b>	2001
<b>Country</b>	USA
<b>No. of pages</b>	46
<b>Publisher</b>	The Urban Institute
<b>ISBN</b>	0-929556-10-0
<b>URL</b>	<a href="http://www.independentsector.org/programs/research/outcomes.pdf">www.independentsector.org/programs/research/outcomes.pdf</a>

### **Topic**

This paper is a primer on collecting and interpreting outcome measures.

### **Central idea**

The term “outcome measures” is roughly synonymous with terms such as “impact measures” or “indicators” that are used in other sources. This how-to book specifically discusses outcome measures from the perspective of charitable organizations, but many of the techniques that it describes transfer directly to the world of documentaries.

The discussion is practical, describing what types of outcomes can be measured, the major techniques for collecting information, how to analyze information, how to report findings, and pitfalls to avoid along the way.

### **Importance to measurement model**

The book is one of the more comprehensive manuals available on how to measure impacts. It is a worthwhile reference for those who wish to collect their own data.

<b>Author</b>	Moscovitch, Arlene
<b>Title</b>	Constructing Reality: Exploring Media Issues in Documentary
<b>Language</b>	English
<b>Date</b>	1993
<b>Country</b>	Canada
<b>No. of pages</b>	288
<b>Publisher</b>	National Film Board of Canada, ISBN 0-7722-0500-0

### **Topic**

This resource book is designed to raise critical issues about documentary film, including notions of voice, objectivity, subjectivity, and point of view.

### **Central idea**

This book is intended to stimulate discussion of what creates impact in a documentary film by providing extensive background material on the inception, creation, distribution and use of a varied selection of documentaries. It is aimed primarily at senior secondary and college-level students.

### **Importance to measurement model**

The book's extensive interview material with filmmakers, editors, sound recordists and film users provides background material for case studies of 32 films or film excerpts.

<b>Author</b>	National Center for Outreach, Corporation for Public Broadcasting
<b>Title</b>	Outreach Events: Measuring their Effect on Community Engagement
<b>Language</b>	English
<b>Date</b>	2003
<b>Country</b>	USA
<b>No. of pages</b>	5
<b>URL</b>	<a href="http://www.nationaloutreach.org/MeasuringImpact/OIR.htm">http://www.nationaloutreach.org/MeasuringImpact/OIR.htm</a>

## **Topic**

This paper explores the impact of outreach events on community audiences surrounding the airing of the PBS documentary “The Two Towns of Jasper”.

## **Central idea**

Surveys were conducted with PBS subscribers comparing differences in attitudes toward racism and other issues between those who watched the broadcast, those who attended a community screening and panel discussion, those who read support materials, and those who did none of the above. Data provide strong evidence that outreach activities have effects beyond programming or content produced by program partners. Influences appear for attitudes and behaviours which benefit local communities.

## **Importance to measurement model**

Surveys were used to gauge attitude changes in audiences and to evaluate the positive value of community outreach initiatives associated with documentary broadcast/distribution.

<b>Author</b>	National Centre for Outreach, Corporation for Public Broadcasting
<b>Title</b>	Outreach Impact Assessment Tools
<b>Language</b>	English
<b>Date</b>	2003
<b>Country</b>	USA
<b>No. of pages</b>	2
<b>URL</b>	<a href="http://www.nationaloutreach.org/MeasuringImpact/ImpactAssessment.htm">www.nationaloutreach.org/MeasuringImpact/ImpactAssessment.htm</a>

### **Topic**

This paper describes developing tools for gauging impact of US public television programming on audiences and communities.

### **Central idea**

NCO is currently working with Transition Assistance Programs Inc. to develop a variety of outreach impact assessment tools for public television, which will help stations measure the impact of outreach services being provided to their communities. The toolbox is slated for completion in early 2005.

### **Importance to measurement model**

The toolbox, when completed, could provide useful examples of indicators and measurement tools to gauge the impact of social change programming and related outreach activities on audiences and community groups.

<b>Author</b>	National Center for Outreach
<b>Title</b>	Summary Report: "The Forgetting: A Portrait of Alzheimer's" A Project on Impact Assessment and Outreach Activities
<b>Language</b>	English
<b>Date</b>	Fall 2004
<b>Country</b>	USA
<b>No. of pages</b>	20
<b>URL</b>	<a href="http://www.nationaloutreach.org/Images/OutreachLibrary/ExecSummary.pdf">http://www.nationaloutreach.org/Images/OutreachLibrary/ExecSummary.pdf</a>

### **Topic**

This paper explores how assessment for *The Forgetting* outreach was conducted, presents major findings obtained from the data, presents lessons learned from the assessment and outlines steps for developing impact assessment tools.

### **Central idea**

This article provides insight into the process of conducting outreach impact assessment in public television to aid in future efforts.

### **Importance to measurement model**

This paper presents eight generic outreach assessment tools: viewer survey; workshop/event/educational survey; workshop/event follow-up protocol; web interface survey, web impact survey; phone bank profile, phone bank follow up interview protocol; and community response survey.

<b>Author</b>	Neveu, Erik
<b>Title</b>	Médias, mouvements sociaux, espaces publics
<b>Language</b>	French
<b>Date</b>	1999
<b>Country</b>	France
<b>No. of pages</b>	69
<b>Publisher ISBN</b>	RESEAUX, Médias et mouvements sociaux, ISBN 2-7462-0097-X, ISSN 0751-7971

## Topic

This article presents a survey of international research on the relationship between the media and social movements.

## Central idea

The first part of this article presents three founding studies in the field. In the second part, the author formulates an appropriate global analytical framework for reflection in terms of “public problems”. He focuses in particular on the complexity of partner-rival games between journalists and the groups mobilized, and on the need to analyze the complete network of actors (police, counter-movements, political authorities) and settings (variety of areas of reference and types of press) which help to structure final coverage of protest actions. In the third section he suggests the need to move into research fields as yet insufficiently explored: effects of greater dependence of social movements on outside media; detailed and differentiated evaluation of the content and reception of modes of coverage ranging from stigmatization to a “comprehensive” and benevolent approach.

## Importance to measurement model

The author considers the role of the media in shaping public perceptions of social issues and events. It is important to consider how mainstream media, documentary “auteurs” and activists often “cover” the same issues, and how their practices interconnect and influence each other. Taking this a step further, media reception to controversial documentaries is also critical to the overall impact such films will have.

<b>Author</b>	Odin, Roger
<b>Title</b>	La question du public, approche sémio-pragmatique
<b>Language</b>	French
<b>Date</b>	2000
<b>Country</b>	France
<b>No. of pages</b>	23
<b>Publisher ISBN</b>	RESEAUX, Cinéma et réception, ISBN 2-7462-0102-X, ISSN 0751-7971

### **Topic**

This paper is a semio-pragmatic approach to the study of film publics.

### **Central idea**

Refusing both an immanentist approach and methodological eclecticism, the author makes several propositions for a study of the public. He suggests that one confine oneself to a partial rather than comprehensive approach, and that one depart from empirical analysis in order to revert to it more effectively, using an heuristic model. This model will allow one to investigate what happens in terms of modes of production of perceptions and emotions, and in terms of internal or external contextual constraints. For semio-pragmatics, the same film projection generates different texts, depending on the public. Conversely, the same individual viewer is generally at the intersection between different publics. Examples range from the family film at the early cinema to fiction films and new types of projection and viewing (e.g. the Géode or Imax).

### **Importance to measurement model**

This article is a contribution to the literature on film reception which points to the difficulty of a broad-based notion of measurement.

<b>Author</b>	Panos Institute
<b>Title</b>	Background Paper for Communication for Development Roundtable
<b>Language</b>	English
<b>Date</b>	November, 2001
<b>Country</b>	International, various locations
<b>No. of pages</b>	9
<b>Publisher &amp; URL</b>	The Communication Initiative <a href="http://www.comminit.com/strategicthinking/stcomdevround/sld1524.html">http://www.comminit.com/strategicthinking/stcomdevround/sld1524.html</a>

## Topic

This paper seeks to provide a summary of some of the key events, trends and developments in the field of communication for development. It is divided into two parts, the first of which focuses on debates on HIV/AIDS communication, the second on wider trends in communications between 1999 – 2001.

## Central idea

Recent years have seen intense debate over different approaches to HIV/AIDS communication. In particular, there has been a growing questioning of social marketing and behaviour change-oriented communication, and increased interest and debate focused on the field of communication for social change, an approach to communication that focuses less on changing individual behaviours and more on empowering communities and societies to tackle the underlying issues of discrimination, poverty and marginalization that are driving the epidemic.

## Importance to measurement model

Debates and focus on the potential of communication technologies, combined with a growing understanding and acknowledgement of the role of information and “knowledge” in development, have helped to transform donor and international agency attitudes to the role of information in development. Five years ago, the role of communication and information in alleviating poverty, promoting equity and achieving sustainable development remained in the same position as it had for many years: on the margins of development agendas. Today, the role of information, knowledge, communication and advocacy in development is better recognized and arguably has a higher profile than ever before.

<b>Author</b>	Poirier, Christian
<b>Title</b>	Towards Broader Cultural Indicators? Performance Indicators and Justification of Cultural Policies in Quebec and Europe
<b>Language</b>	Bilingual
<b>Date</b>	November 15, 2003
<b>Country</b>	Canada
<b>No. of pages</b>	25
<b>URL</b>	<a href="http://www.culturescope.ca/file_download.php/SRA-813-e.pdf?URL_ID=3708&amp;filename=10831656701SRA-813-e.pdf&amp;filetype=application%2Fpdf&amp;filesize=142927&amp;name=SRA-813-e.pdf&amp;location=user-S/">http://www.culturescope.ca/file_download.php/SRA-813-e.pdf?URL_ID=3708&amp;filename=10831656701SRA-813-e.pdf&amp;filetype=application%2Fpdf&amp;filesize=142927&amp;name=SRA-813-e.pdf&amp;location=user-S/</a>

## Topic

This study examines the relationship between the justification of cultural policies and performance indicators in Quebec, the European Union and the United Kingdom.

## Central idea

To measure the social impact of the arts on individuals and communities, the European Union and the United Kingdom apply an increasingly broader definition of cultural indicators. This conforms to their latest policy objectives that target economic development and the development of individuals and communities.

Quebec mostly defines cultural indicators according to economic and traditional themes (production, consumption, audiences, etc.). This results in a discrepancy between the policy objectives – based on personal and economic development as well as collective identity affirmation – and the main indicators.

The author hypothesizes that a close link exists between the development of indicators and the principal justifications for cultural policies.

## Importance to measurement model

The study reflects on the range and limitations of broader cultural indicators, particularly in regard to urban governance and the development of cultural citizenship.

<b>Author</b>	Porcher, Louis
<b>Title</b>	Télévision, culture, éducation
<b>Language</b>	French
<b>Date</b>	1994
<b>Country</b>	France
<b>No. of pages</b>	294
<b>Publisher ISBN</b>	Collection "Cinéma et audiovisuel", Armand Colin Éditeur, ISBN 2-200-21470-7

### **Topic**

The book analyzes the impact that television has had on the culture of education.

### **Central idea**

The author provides an exhaustive overview of hypotheses and ideas that have been generated around the uses and abuses of television. Specifically, he considers the uneasy coexistence of television and educational institutions. Contrary to those who fear TV has brought the domination of a culture of literacy by that of the image, and a concomitant impoverishment of culture, he sees it as having broadened literacy and enabled the masses to have access to what was formerly reserved for the elites. Drawing on literature, philosophy, and the arts in addition to media and sociological studies to make his arguments, the author provides a lively and provocative tour of the subject.

### **Importance to measurement model**

This book is part of the vast literature on television and its effects, making thoughtful and convincing arguments against any notion of direct causality between a medium and its impact.

<b>Author</b>	Prot, Robert & Hennebelle, Guy (dir.)
<b>Title</b>	Dix ans après mai 68...aspects du cinéma de contestation.
<b>Language</b>	French
<b>Date</b>	1978
<b>Country</b>	France
<b>No. of pages</b>	96
<b>Publisher</b>	CinémAction #1. ÉCRAN #78 (special edition)

## Topic

This is the first issue of CinémAction, a journal of film studies founded as the mouthpiece for the “Comité d’Action Cinématographique”, a group of French critics, filmmakers and cultural activists.

## Central idea

In the eyes of the founders of this journal, May 68 was a watershed in French film and cultural history inasmuch as it was the start of a dream that art, and more specifically cinema, would no longer be the sole property of specialists. The myth of the filmmaker as unique “auteur” of a work was challenged, while workers, women, immigrants, youth and regional minorities became authors of their own stories and makers of their own images. In the 10 years since May 68, a broad range of groups working in 16 and 8 mm film, in video and photography, with the help of seasoned media-makers, produced records of their struggles and their lives. As well, many film and video collectives and cooperatives were formed, including SLON, ISKRA, Cinélutte, Films d’Ici and Le Grain de Sable. Several of France’s most successful filmmakers were involved in these collectives, including Chris Marker, Yann LeMasson, Richard Copans, Agnes Varda, to name only a few. This first issue considers some of the key problems posed by militant filmmaking (ethics, aesthetics, means, training, audience, etc.) and engages in a broad discussion of auteur versus interventionist cinema, individual versus collective creation, and amateurism versus professionalism.

## Importance to measurement model

This issue provides a benchmark for the beginning of a close to 30-year record and history of in-depth analysis and active engagement in France with issues of social and cultural change with regard to filmmaking.

<b>Author</b>	Rockefeller Foundation Communication and Social Change Network
<b>Title</b>	Measuring and Evaluating Communication for Social Change
<b>Language</b>	English
<b>Date</b>	June 2001
<b>Country</b>	USA
<b>No. of pages</b>	5
<b>URL</b>	<a href="http://www.comminit.com/strategicthinking/measure_eval/sld2076.html">http://www.comminit.com/strategicthinking/measure_eval/sld2076.html</a>

## **Topic**

This article lays out important concepts and practices used by the Rockefeller Foundation to measure and evaluate communication for social change

## **Central idea**

The paper applies specifically to evaluating targeted messages developed to help people increase knowledge of and change risk-promoting behaviours and practices. (e.g. anti-smoking awareness and AIDS prevention). The paper is more focused on evaluating social marketing than documentary storytelling.

The key focus: people and communities as empowered agents rather than passive objects of change; catalyzing dialogue and debate on issues of concern rather than merely conveying information; and a participatory model.

The article considers reasons for measuring, what should be measured, expanding public and private dialogue and debates, supporting the voiceless, and creating links between people and groups with similar interests.

## **Importance to measurement model**

The article stresses that product and process are inextricably linked; that debate and dialogue are important elements of social change and that such change may take a long time and involve many factors.

**Author** Rubin, Nan and Maeda, Sharon  
**Title** Funding Media for Social Change  
**Language** English  
**Date** November 2003  
**Country** USA  
**No. of pages** 41  
**Publisher & URL** MediaWorks Initiative  
[http://www.centerforsocialmedia.org/res\\_fundingsocial.html](http://www.centerforsocialmedia.org/res_fundingsocial.html)

### **Topic**

This study of the attitudes of foundations towards funding media projects was conducted to find out what kinds of projects they are funding, relative levels of funding, and to identify factors that would encourage foundations to increase their funding for media.

### **Central idea**

Only 1% of foundations in the US fund media and communications and alternative, progressive and independent media projects are not major beneficiaries. Funders are generally satisfied with the media projects they are supporting, but there is little evaluation of most media projects. Many foundations do not know how to assess their impact or effectiveness. Foundation funding is largely focused on public radio and television, and is not catching up with rapid changes in the current media environment (e.g. Internet, multi-media).

### **Importance to measurement model**

Respondents (funders) strongly agreed that organizing around media issues right now is critical. Funders want to be educated about issues in the broader media landscape and what grantees are trying to accomplish, and feel that media support should function as “part of an overall social change strategy.” Funders would like tools to evaluate projects, to help judge the effectiveness and impact of what they are supporting.

<b>Author</b>	Schmitt, Bertrand & Spadoni, Patrice
<b>Title</b>	Les Sentiers de la colère
<b>Language</b>	French
<b>Date</b>	2004
<b>Country</b>	France
<b>No. of pages</b>	160
<b>Publisher</b>	Éditions l'Esprit Frappeur

## Topic

This book recounts the birth of “Canal-Marches”, a “video diary” project initiated by the authors along with various militants, marginals and artists in conjunction with the “*Pan-European* marches against unemployment, precarity and exclusion”.

## Central idea

This book is an account of this project whose ambitious aims included collecting, archiving and distributing videos, photographs and testimonies of initiatives linked to the *pan-European* marches, and allowing individual and collective acts of creation to emerge from the movement. The results, according to the authors, were surprising, an inventory of struggles from many individuals and groups concerned about what the “new Europe” holds in store for them. They were joined on occasion by experienced filmmakers, Robert Kramer among them, seduced by the adventure, and expressing their solidarity by offering their skills.

## Importance to measurement model

The book presents a model of militant, grass-roots, direct action using a variety of media, including light video cameras and portable editing systems enabling rapid distribution of images to other groups of marchers.

<b>Author</b>	Schneider, Ellen and Piersol, Melanie
<b>Title</b>	“Evaluating Your Outreach Efforts” in Making Television Matter: How Documentaries Can Engage and Mobilize Communities
<b>Language</b>	English
<b>Date</b>	2000
<b>Country</b>	USA
<b>No. of pages</b>	8
<b>URL</b>	<a href="http://www.benton.org/publibrary/mtm/Pages/ten.html">http://www.benton.org/publibrary/mtm/Pages/ten.html</a>

## **Topic**

Drawing on their own experiences working for PBS, the two authors outline the benefits to be gained from evaluating outreach efforts related to documentary and detail the steps involved in conducting a useful evaluation.

## **Central idea**

Evaluation is a learning tool which helps clarify goals, documents successes, uncovers flaws which can be used to refine future projects, forges stronger relationships with project partners, and provides lessons for others in the field.

The article lists four types of evaluations: process, outcome which documents short-term results, formative and impact. Impact evaluation focuses on long-term results such as changes in community behaviour and is very expensive and long-term.

Three basic tools are surveys, interviews and case studies, the latter two being anecdotal. “Anything with a human aspect that is not just a measurable outcome is going to be well-served by gathering anecdotal information.”

## **Importance to measurement model**

The paper stresses the need to think about what is really measurable, defines that as being more than just statistically measurable and cautions against trying to deliver big, impressive numbers.

**Author** Serceau, Michel (dir.)  
**Title** L'effet 68, ici et ailleurs: changer la société et changer le cinéma  
**Language** French  
**Date** 1983  
**Country** France  
**No. of pages** 50  
**Publisher ISBN** In *68-80 : vingt ans d'utopies*, CinémAction #25, 1983, ISSN 0243-4504

## Topic

The article considers several of the progressive, militant film/video movements and experiments that emerged in the late 60's in France and particularly around events of May 1968, and their continued relevance a decade later.

## Central idea

Within an issue of CinémAction devoted to 20 years of “film utopias”, this section considers specifically how the “phenomenon” of May ‘68 found resonance in several film and video experiments aimed at bringing about social change. A first article makes a general case for the *rapprochement* between cinema and “real life” and a concurrent shift away from an older cinema of escapism (notwithstanding the Nouvelle Vague). Beyond exposing ideological struggles between different leftist factions, the section covers concrete examples of film collectives and attendant initiatives in film distribution; radical social experiments as revealed in *Regarde, elle a les yeux grand ouverts*, a film with and about members of a commune; alternative local television projects; as well as profiling activist filmmaker Robert Kramer.

## Importance to measurement model

This overview of a specific historical period in cinema vividly conveys a sense of the social and cultural uses of cinema. As part of the tradition of text, institution and author-based analyses, it can only speculate as to the consequences and impacts of the diverse experiments it covers.

<b>Author</b>	Smith, Dr. William
<b>Title</b>	Communication for Social Change: Presentation to the Inter-American Development Bank
<b>Language</b>	English
<b>Date</b>	July, 2003
<b>Country</b>	USA
<b>No. of pages</b>	23
<b>URL</b>	<a href="http://www.comminit.com/socialchange/stiadbforum/sld-2106.html">http://www.comminit.com/socialchange/stiadbforum/sld-2106.html</a>

### **Topic**

The article describes the use of mass communication to incite conversation in communities; the use of computer models to influence policy change; and gives examples of e-government, school networking and sustaining Mayan culture using the Internet. Examples were tied together with brief overviews of social movement theory, risk communication and communication to support law enforcement.

### **Central idea**

The presentation makes the case that we now have many different models of communication for social change.

### **Importance to measurement model**

The paper suggests that the battles between social marketing, participation, advocacy and social mobilization should give way to a more sophisticated analysis of the problem and the kind of tool - and often the combination.

**Author** Social Impact of the Arts Project  
**Title** Summary of Findings  
**Language** English  
**Date** March, 2001  
**Country** USA  
**No. of pages** 12  
**Publisher & URL** University of Pennsylvania, School of Social Work  
<http://www.ssw.upenn.edu/SIAP>

### **Topic**

The Social Impact of the Arts Project was founded in 1994 with the purpose of gathering systematic data on the role of arts and cultural activity on the life of Philadelphia. Further research was conducted in Chicago, Atlanta, and San Francisco.

### **Central idea**

Economic and ethnic diversity of neighborhoods and cultural engagement are strongly linked. Neighborhoods with a high concentration of community arts and cultural providers have higher rates of regional cultural participation.

### **Importance to measurement model**

The research provides a strong case for the community-building capacity of arts and cultural activities. Individuals most involved in arts and cultural activities are much more likely to rate the quality of life in their neighbourhood as “excellent”. Higher levels of participation change the social environment by fostering a sense of “collective efficacy.”

<b>Author</b>	Stanley, Dick
<b>Title</b>	Beyond Economics: Developing Indicators of the Social Effects of Culture
<b>Language</b>	English
<b>Date</b>	June 2002
<b>Country</b>	Canada
<b>No. of pages</b>	16
<b>Publisher</b>	Strategic Policy and Research, Department of Canadian Heritage, Reference: SRA-690

### **Topic**

The paper describes the set of cultural indicators being studied by the Canadian Federal and Provincial Government cultural authorities, and explores how these indicators can be expanded to include indicators of social impact.

### **Central idea**

The article presents a model of the flow of creative content through society from creation to consumption, with feedback. The model taken as a whole also suggests that there is something beyond simple measures of volume, rate, and size, namely the impact or effect that this flow has on society itself.

### **Importance to measurement model**

The author argues that it is critical to include measures of social benefit in an overall model of the cultural sector, because it is social benefits that differentiate cultural goods and services from other goods and services.

<b>Author</b>	Status of Women Canada
<b>Title</b>	Social and Community Indicators for Evaluating Women's Work in Communities
<b>Language</b>	English
<b>Date</b>	2001
<b>Country</b>	Canada
<b>No. of pages</b>	112 pages
<b>URL</b>	<a href="http://www.swccfc.gc.ca/pubs/0662650344/200102_0662650344_e.pdf">http://www.swccfc.gc.ca/pubs/0662650344/200102_0662650344_e.pdf</a>

### **Topic**

The study discusses possible indicators for evaluating women's work in communities and analyzes some historical and methodological aspects of the community indicators trend.

### **Central idea**

The aim of the data collection was to identify qualitative measurement instruments being developed with regard to measuring the social contribution of women's groups and community groups, and measurement of their long-term social impact, for the purpose of identifying the "social profitability" of their activities. The authors found that this theme previously had not been explored to any significant degree.

### **Importance to measurement model**

The article gives an overview of work being done by various communities in Europe and the USA to define social indicators. Experiments demonstrate that there is no single master list of indicators applicable to all communities, and no magic formula for determining indicators. Each interested community must go through the process of defining their own indicators.

<b>Author</b>	Stephenson, Michèle, editor
<b>Title</b>	Video for Change: A Practical Guide for Activists
<b>Language</b>	English
<b>Date</b>	August 2000
<b>Country</b>	USA
<b>No. of pages</b>	89
<b>URL</b>	<a href="http://www.witness.org">http://www.witness.org</a>

## **Topic**

The guide is a comprehensive primer on how to use video for human rights activism.

## **Central idea**

The four sections of the guide include: video storytelling (basic pre-production, production, and post-production techniques); submitting videos before the United Nations; submitting video evidence before Regional Human Rights Systems and Tribunals; and strategic ways to use raw unedited footage as a news source for media and for streaming on the web.

## **Importance to measurement model**

This guide provides practical examples of ways documentary storytelling and raw footage can be used to influence law-makers, media and others.

<b>Author</b>	Stillman, Larry
<b>Title</b>	Program Evaluation and Toolkits for Evaluating the Impacts and Outcomes of Community Networking
<b>Language</b>	English
<b>Date</b>	2001
<b>Country</b>	Australia
<b>No. of pages</b>	N/A
<b>URL</b>	<a href="http://www.webstylus.net/papers/toolkit/">www.webstylus.net/papers/toolkit/</a>

### **Topic**

This is an introduction to issues and methods in program evaluation.

### **Central idea**

This website describes evaluation from the perspective of community networking – an approach that may be useful to filmmakers who have the objective of building or strengthening ties within communities. The text is more an overview than a “how-to”, but it provides useful background and an extensive list of references.

### **Importance to Measurement Model**

The website contains a useful section on measurement which focuses on performance indicators, best practices and benchmarks.

<b>Author</b>	The Communication Initiative
<b>Title</b>	The Communication Initiative: Measuring and Evaluating Communication for Social Change
<b>Language</b>	English
<b>Date</b>	June 2001
<b>Country</b>	USA
<b>No. of pages</b>	5
<b>URL</b>	The Rockefeller Foundation Communication and Social ChangeNetwork <a href="http://www.comminit.com/socialchange/measure_eval?sld-2076.html">http://www.comminit.com/socialchange/measure_eval?sld-2076.html</a>

### **Topic**

The article is a summary of points relating to measuring and evaluating communication for social change.

### **Central idea**

Social change is defined as positive change in people's lives, as they themselves define such change. Communications for social change is a process of public and private dialogue and linkages through which people define who they are, what they want and how they can get it.

### **Importance to measurement model**

The paper presents five reasons for measuring impact: accountability to people engaged in the communication intervention; progress, or impact on priority issues; improvement in strategic and fine tuning decisions; motivation (sense of achievement crucial to those involved); and credibility of the work. It sets out key measurement questions that might be applied in measuring the following indicators: 1) expanded public and private dialogue and debate; 2) increased accuracy of information that people share in the debate; 3) support/inclusion of people affected by the issue voicing their perspectives; 4) increased leadership role by people disadvantaged by the issues of concern; 5) resonance with the major issues of interest to people's everyday interests; and 6) linkage between people and groups with similar interests who might otherwise not be in contact.

<b>Author</b>	The Communication Initiative
<b>Title</b>	The Communication Initiative – Social Change Bibliography/Links
<b>Language</b>	English
<b>Date</b>	January, 2004
<b>Country</b>	Canada
<b>No. of pages</b>	2
<b>URL</b>	<a href="http://www.comminit.com/socialchange.html">http://www.comminit.com/socialchange.html</a>

### **Topic**

This bibliography has Internet links to articles on the subject of communications and social change.

### **Central idea**

The resource includes summaries and full articles based on theories of social change - defined as “a positive change in peoples’ lives - as they themselves define such change.”

### **Importance to measurement model**

This is a useful bibliography/resource.

<b>Author</b>	Tides Canada Foundation
<b>Title</b>	Maximizing Foundations' Investments in Change – An Interview with Jed Emerson
<b>Language</b>	English
<b>Date</b>	2003
<b>Country</b>	Canada
<b>No. of pages</b>	3
<b>URL</b>	Witness, <a href="http://www.witness.org">http://www.witness.org</a>

### **Topic**

This paper presents ways to harmonize foundations' management of financial assets with their goals in social grant-making.

### **Central idea**

Most foundations' visions for achieving positive social change, i.e. grant making strategies, are kept separate from the overall management of their financial assets. This therefore limits the overall impact they could have as change-makers.

### **Importance to measurement model**

Methods used are not directly relevant to this report.

<b>Author</b>	University of Guelph, Ontario Agricultural College Rural Extension Studies Program
<b>Title</b>	Celebrating Communication for Social and Environmental Change
<b>Language</b>	English
<b>Date</b>	October, 2004
<b>Country</b>	Canada
<b>No. of pages</b>	2
<b>URL</b>	<a href="http://www2.uoguelph.ca/snowden/Information%20About%20the%20Symposium.pdf">http://www2.uoguelph.ca/snowden/Information%20About%20the%20Symposium.pdf</a>

### **Topic**

This resource is an introduction to the Rural Extension Studies program in the Ontario Agricultural College of the University of Guelph. It gives examples of the Canadian tradition of working in the field of “communication for development”, including the National Farm Radio Forum (1945-1960), the efforts of CIDA and UNESCO to establish rural radio stations in India, Ghana and Kenya, and the Fogo Island documentary projects in the mid-1960s.

### **Central idea**

Technologies like radio and video have potential for two-way communication. Publicly-funded rural extension services have been unsustainable, while private extension services are often limited in outreach and relevance to resource-poor farmers.

### **Importance to measurement model**

The resource gives examples of Canadian efforts to use communications to promote sustainable agriculture and equitable development. It does not discuss the issue of measuring social and cultural impact.

<b>Author</b>	Whiteman, David
<b>Title</b>	Out of the Theatres and Into the Streets: A Coalition Model of the Political Impact of Documentary Film and Video
<b>Language</b>	English
<b>Date</b>	January – March 2004
<b>Country</b>	USA
<b>No. of pages</b>	18
<b>Publisher ISBN</b>	Taylor & Francis ISSN: 1058-4609 print / 1091-7675 online DOI: 10.1080/10584600490273263.

### **Topic**

This article discusses models for evaluating the political impact of documentary film and video.

### **Central idea**

Investigations of the political impact of documentary film and video have typically been guided by an “individualistic model,” assessing the impact of a finished film on individual citizens and within the dominant public discourse. Research supports creating a more elaborate coalition model for assessing ways in which documentaries have political impact and for suggesting factors that help explain the extent of that impact.

### **Importance to measurement model**

The author argues that an adequate model (a) must conceptualize films as part of a larger process that incorporates both production and distribution; (b) must consider the full range of potential impacts on producers, participants, activist organizations, and decision makers; and (c) must consider the role of films in the efforts of social movements to create and sustain alternative spheres of public discourse.

<b>Author</b>	Whiteman, David
<b>Title</b>	Production Companies Navigating the Policy Process: Developing an Issue-centered Model of Outreach and Impact
<b>Language</b>	English
<b>Date</b>	December 2003
<b>Country</b>	USA
<b>No. of pages</b>	abstract: 1 page
<b>URL</b>	<a href="http://humanities.uwe.ac.uk/visible-evidence/Panels_files/Abrash-Whiteman.htm">http://humanities.uwe.ac.uk/visible-evidence/Panels_files/Abrash-Whiteman.htm</a>

## **Topic**

The paper suggests a way to change current thinking about the political impact of social-issue documentaries and the methods of outreach used to produce impact.

## **Central idea**

Most analyses of impact begin with the documentary. This article posits beginning instead with the issue, i.e., approaching impact and outreach within the larger context of the “issue network” (network of activist groups and policy makers relevant to the issue).

The paper mentions three other models of outreach: the null model, the distribution-centered model, and the coalition model. The issue-centered model places the production company within the policy process, thus providing a more holistic assessment of political impact. This model provides a context for considering the relative efficacy of outreach strategies designed to educate individuals, mobilize activist groups and reach out to policy makers.

Empirical research followed a comparative case study approach. Field research of twelve documentaries with political impact used multiple methods, including interviews, observation and content analysis of projects and related documentation.

## **Importance to measurement model**

This paper was presented at a 2003 panel, “Documenting Documentary Impact: Theories, Concepts, Measurement”. It suggests other indicators for evaluating social impact beyond distribution numbers.

<b>Author</b>	Whiteman, David
<b>Title</b>	Reassessing the Impact of Documentary Film: Filmmakers, Activist Community Organizations, and Public Policy
<b>Language</b>	English
<b>Date</b>	May 2000
<b>Country</b>	USA
<b>No. of pages</b>	19
<b>URL</b>	<a href="http://www.cinema.ucla.edu/visible/whiteman.html">http://www.cinema.ucla.edu/visible/whiteman.html</a>

### **Topic**

The purpose of the article is to construct a framework that will clarify the ways in which documentaries can further the efforts of activist political organizations and to consider the factors that affect the extent of both use and impact of documentary film.

### **Central idea**

Previous research has often too narrowly focused on the impact of finished films on the mass public. A more adequate framework (1) must conceptualize film and video as part of a larger on-going process, not as a “product” for consumption, (2) must incorporate both the production and distribution processes, and (3) must consider the full range of potential impacts on producers, activist organizations, decision makers, and the general citizenry.

### **Importance to measurement model**

Primary factors of interest when considering the use and impact of documentary film for activist ends are: (1) the level of interaction between filmmakers and activist organizations during both production and distribution and (2) the nature of the distribution strategy adopted by the activist organization, particularly the development of alternative grassroots approaches for distribution. Results are based on a multi-method approach that includes interviews with filmmakers and public officials, interviews and mail surveys of members of activist community organizations, analysis of historical materials, and analysis of data on distribution patterns.

<b>Author</b>	Whiteman, David
<b>Title</b>	"The Impact of <i>The Uprising of '34</i> : A Coalition Model of Production and Distribution". In <i>Jump Cut</i> 45
<b>Language</b>	English
<b>Date</b>	Fall 2002
<b>Country</b>	USA
<b>No. of pages</b>	12
<b>URL</b>	<a href="http://www.ejumpcut.org/archive/jc45.2002/whiteman/uprisingtext.html">http://www.ejumpcut.org/archive/jc45.2002/whiteman/uprisingtext.html</a>

## Topic

To explore a film's full range of impact requires analyzing the entire filmmaking process, its larger political context and discourse communities outside the mainstream.

## Central idea

Most social scientists assess the political impact of a documentary film too narrowly by focusing on the impact of a finished film within the dominant political discourse and on individual citizens. To assess impact adequately, the entire filmmaking process, including production and distribution, must be evaluated. A film's development, production and distribution create extensive opportunities for interaction among producers, participants, activists, decision makers and citizens and thus all stages of a film can affect its impact.

The author says we must consider the larger political context beyond the impact on individual viewers. Groups potentially involved and affected include those listed in the point above. Beyond changes in individual understanding or attitude, a film might have a concrete effect on social behaviour; e.g. activists using film as a catalytic tool in local communities or elites introducing legislation to address an issue raised by the film.

A committed documentary's impact is most likely to be on discourses outside the mainstream. Many political documentaries may never achieve widespread distribution and do not enter mainstream public discourse but still have an impact in certain subcultures, educating and mobilizing activists working to create social change.

## Importance to measurement model

The article suggests broader and more contextual indicators for assessing the impact of a social-issue film.

<b>Author</b>	Williams, Deirdre
<b>Title</b>	Defining the Domain - Valuing Arts and Culture
<b>Language</b>	English
<b>Date</b>	2001
<b>Country</b>	Australia
<b>No. of pages</b>	5
<b>URL</b>	<a href="http://www.regionalartsnsw.com.au/docs/s-conf/deidre-williams.pdf">http://www.regionalartsnsw.com.au/docs/s-conf/deidre-williams.pdf</a>

## **Topic**

Based on her 1996 study “Creating Social Capital”, Williams describes the benefits to be gained from publicly funded community-based art experiences.

## **Central idea**

The author stresses the importance of emotional and intellectual engagement in an art experience as a critical element in generating social, educational and economic benefits.

## **Importance to measurement model**

The article provides objectives and a proposed structure to document and evaluate arts projects, including collecting anecdotes on project impact, collecting samples of community response, collecting enrollment data and attendance records at arts programs etc.

## Notable websites

### Active Voice

[http:// www. activevoice.net](http://www.activevoice.net)

Active Voice is a US-based team of strategic communication specialists who put powerful media to work for personal and institutional change in communities, workplaces, and campuses. They develop practical guides, hands-on workshops, stimulating events and key partnerships nationwide. The website grew out of work to refine a sustainable model for linking social issue documentaries with community and national organizations.

### The Center for Social Media

<http://www.centerforsocialmedia.org/>

The Center for Social Media showcases and analyzes strategies to use media as creative tools for public knowledge and action. It focuses on social documentaries for civil society and democracy, and on the public media environment that supports them. The Center is part of the School of Communication at American University.

### MediaRights Outreach Toolkit

<http://www.mediarights.org>

A US community website that helps mediamakers, educators, nonprofits and activists use documentaries for action and dialogue.

### National Center for Outreach

<http://www.nationaloutreach.org/MeasuringImpact/Index.htm>

NCO assists public television stations to provide meaningful outreach to local communities. It is the outreach arm of PBS and its site features useful toolkits and an outreach library.

### Working Films

<http://www.workingfilms.org>

Working Films define themselves as follows: “We are neither a production company nor a distributor. We work with filmmakers - at every stage - to maximize their work in coordinated community education efforts, consumer organizing campaigns, activist movements and classroom projects. We work with organizers to enrich their on-going grassroots efforts with relevant, vital media. We work with educators to bring into the classroom critical independent film and video on issues of social and economic justice. With a diverse staff and board, we are an innovative, active and strategic resource for the world of independent film, serving a national role as strategists, consultants and community builders.”

## APPENDIX B: INTERVIEWEES

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Mark Achbar

Director/producer, *The Corporation*

Email: mark@thecorporation.com

Martin Allor

Professor,

Department of Communication Studies

Concordia University

7141 Sherbrooke St. West

Hingston Hall, Room 429

Montreal, Quebec Canada H4B 1R6

Email: allor@vax2.concordia.ca

Barb Anderson

TV Sales and Information Officer

NFB

Email: b.anderson@nfb.ca

Prof. Patricia Aufderheide

Director, Center for Social Media

American University

Washington, D.C.

[www.centerforsocialmedia.org](http://www.centerforsocialmedia.org)

Email: paufder@american.edu

Tima Bansal

Professor, Richard Ivey School of Business

University of Western Ontario

Film user, *The Corporation*

Email: tbansal@ivey.uwo.ca

Paul Bégin

Marketing officer, *L'Erreur boréale*

Cinéma Libre

Email: paul.begin@sympatico.ca

Luc Bouthillier  
Professor  
Département des sciences du bois et de la forêt  
Université Laval  
Québec, Canada  
G1K 7P4  
Email: Luc.Bouthillier@sbf.ulaval.ca  
<http://www.econpol.sbf.ulaval.ca>

Betsy Carson  
Producer, *FIX*  
Email: carson@smartt.com

Prof. Norman Cornett  
Department of Religious Studies  
McGill University  
Film user, *Kanehsatake*

Marie Hélène Cousineau  
Co-director & producer, *Qulliq*  
Isuma Igloolik Productions  
[www.isuma.ca](http://www.isuma.ca)

Katherine Dodds  
Director of Strategy and Communications, *The Corporation*  
Email: goodcompany@hellocoolworld.com

Kathy Elder  
Film Librarian  
York University  
Email: k.elder@yorku.ca

Alex Frolich  
Twelve-year-old cellist and film user, *Silence of the Strings*

Jane Gutteridge  
Outreach Development Officer  
NFB  
Email: j.gutteridge@nfb.ca

Nicole Hubert  
Producer, *SQUAT!*  
Les productions du Rapide-Blanc Inc.

Sharon Jeannotte  
Manager, International Comparative/Sociocultural Research Group  
Department of Canada Heritage  
25 Eddy Street  
Ottawa, ON K1A 0M5

Amber Kahn  
Executive Director  
The Communications Network  
Silver Springs, MD  
[www.comnetwork.org](http://www.comnetwork.org)  
Email: [amber@comnetwork.org](mailto:amber@comnetwork.org)

Ali Kazimi  
Director, former co-chair Toronto Caucus, CIBC  
Past president, Independent Film and Video Alliance  
Email: [ali.kazimi@sympatico.ca](mailto:ali.kazimi@sympatico.ca)

Élise Labbé  
Marketing coordinator, *L'Erreur boréale*  
National Film Board of Canada  
Email: [Elise.labbe@onf.ca](mailto:Elise.labbe@onf.ca)

Ève Lamont  
Director, *SQUAT!*  
Email: [lamontgolffiere@sympatico.ca](mailto:lamontgolffiere@sympatico.ca)

Sherry Lepage  
Writer/producer, *Silence of the Strings*  
Email: [sherrylepage@shaw.ca](mailto:sherrylepage@shaw.ca)

Sylvia Jonescu Lisitza  
Executive Director / Marketing, Moving Images Distribution  
Email: [sylvia@movingimages.ca](mailto:sylvia@movingimages.ca)

Éric Michel  
Co-producer, *L'Erreur boréale*  
National Film Board of Canada  
Email: Eric.michel@onf.ca

Robert Monderie  
Co-director, *L'Erreur boréale*

Sher Morgan  
Director/producer, *Silence of the Strings*  
Email: shermorgan@shaw.ca

Stéphanie Morissette  
Marketing coordinator, *SQUAT!*  
Cinéma Libre

Manon Niquette  
Département d'information et de communication  
Pavillon Louis-Jacques-Casault  
Université Laval, Bureau 5604  
Québec (Québec) Canada G1K 7P4  
Email: Manon.Niquette@com.ulaval.ca

Alanis Obomsawin  
Director, *Kanehsatake*  
NFB  
Email: a.obomsawin@nfb.ca

Bernadette Payeur  
Producer, *L'Erreur boréale*  
ACPAV

Michel Perreault  
Researcher  
Groupe de recherche sur les aspects sociaux de la prévention (GRASP)  
Professor of Nursing Studies  
University of Montreal  
Email: michel.perreault@Umontreal.ca

Lisette Quesnel  
Professor of Social Work  
CEGEP du Vieux Montréal  
Email: lquesnel@cvm.qc.ca

Mark Raboy  
Beaverbrook Chair in Ethics, Media and Communications  
Department of Art History and Communication Studies  
McGill University  
853 Sherbrooke Street West, Arts Building, W-287  
Montreal, Quebec, Canada  
H3A 2T6  
Email: Marc.raboy@mcgill.ca

Judy Rogers  
City Manager, City of Vancouver  
Film user, *FLX*

Anne Russo  
Arts policy consultant and film user, *Silence of the Strings*  
Email: annerusso@shaw.ca

Ellen Schneider  
Active Voice  
San Francisco, California  
Email: ellen@activevoice.net  
www.activevoice.net

Wanda Vanderstoop  
Distributor, *Qulliq*  
V-Tape  
www.vtape.org

John Walker  
Director  
Email: walkerfilm@sympatico.ca

Thomas Waugh  
Professor, MA and Film Studies Programme Head  
Mel Hoppenheim School of Cinema  
1250, rue Guy  
FB 319  
Montréal, Québec  
H3H 2T4  
Email: waugh@vax2.concordia.ca

Robert West  
Working Films  
Wilmington, N.C.  
[www.workingfilms.org](http://www.workingfilms.org)  
Email: [rwest@workingfilms.org](mailto:rwest@workingfilms.org)

Nettie Wild  
Director/producer, *FIX*  
Email: [wild@canadawildproductions.com](mailto:wild@canadawildproductions.com)

Lynne Williams  
Marketing Manager, *Kanehsatake*  
NFB  
Email: [l.williams@nfb.ca](mailto:l.williams@nfb.ca)

## APPENDIX C: THE AUTHORS

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### ERIN RESEARCH INC

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The principals of ERIN Research Inc, George Spears Ph.D., Kasia Seydegart MSW, and Pat Zulinov CMRP, were joined for this project by Arlene Moscovitch, MA, Jocelyne Clarke, MA and David Adkin, M.F.A. Film. These widely-respected and experienced specialists in the documentary filmmaking and measurement brought their combined experience and expertise to the challenge.

ERIN Research is recognized as a leader in advanced statistical analysis and modeling, and its hallmark is effective presentation of information to clients and stakeholders. Over the past 25 years ERIN Research has demonstrated a keen interest in the social content and impact of media. ERIN's work on the portrayal of diversity in media for the CRTC, CBC/SRC, TVOntario/TFO and internationally has received wide recognition. Further ERIN Research has won national and international awards for developing breakthroughs in designing and implementing comprehensive measurement systems.

Further information on ERIN Research and its work can be viewed at [www.erinresearch.com](http://www.erinresearch.com).