

National Film Board of Canada

Gender-based analysis plus

Table 1: Institutional GBA+ Capacity

As a small organization, the NFB is integrating GBA+ into its very governance structure, with its Strategic Planning and Government Relations team assuming responsibility for the GBA+ process. Two employees have been assigned (on a part-time basis) to the task of integrating GBA+ into the NFB's decision-making processes, in addition to fulfilling an advisory role and overseeing monitoring and accountability. In February 2021, the NFB announced that within the year, it would be creating the position of Director, Equity, Diversity and Inclusion, a senior management role responsible for ensuring equity and the implementation of anti-racist practices within the organization.

Table 2: Gender and Diversity Impacts, by Program

Core Responsibility 1: Audiovisual Programming and Production

Audiovisual Programming and Production

Target Population: Creators of audiovisual works, including documentary films, animated films and interactive productions. The NFB also pursues initiatives that more specifically target women, creators from Indigenous communities and visible minorities, and emerging filmmakers.

Distribution of Benefits:

by Gender	Men			●			Women
by Income Level	Low			●			High
by Age Group	Youth			●			Senior
Key Impacts: Statistics	Observed Results*			Data Source		Comment	
Percentage of completed works in 2020–2021 that were directed by women	40 %			Inventory of works completed by the NFB		48% by men and 11% by mixed teams, with 1% non-identified	
% of works in progress made by women	47%			Production-expense records		40% by men and 13% by mixed teams	
% of production spending that went to works by women	42%			Production-expense records		39% on works by men and 19% on works by mixed teams	
% of completed works written by women	42%			Inventory of works completed by the NFB		49% by men and 8% by mixed	

			teams, with 1% non-identified
% of completed works edited by women	47%	Inventory of works completed by the NFB	50% by men and 3% by mixed teams
% of completed works with cinematography by women	14%	Inventory of works completed by the NFB	77% by men and 8% by mixed teams, with 1% non-identified
% of works completed with musical scores by women	24%	Inventory of works completed by the NFB	71% by men and 5% by mixed teams
Percentage of works completed in 2020–2021 exploring topics related to Indigenous lives and experiences and diverse perspectives related to race, ethnicity, religion, culture, disability, gender and sexuality	35%	Inventory of works completed by the NFB	
Key Impacts: Other In 2020–2021, the NFB achieved its objectives for gender equity with regard to number of ongoing productions and production budgets. Women from all backgrounds and all parts of Canada continued to play central roles in NFB audiovisual production and programming. It should also be noted that for the second year running, the NFB received Platinum Parity Certification from Women in Governance, the highest level of parity recognition awarded by that organization. By carrying through on the commitments announced in its 2017–2020 Indigenous Action Plan and in the areas of diversity, equity and inclusion, the NFB ensures its programming equitably includes the voices of artists and creators from Indigenous, Black, racialized and LGBTQ2+ communities, and people with disabilities across the country, and that these groups are represented within the NFB’s various Creation and Innovation committees.			
Supplementary Information Sources: <i>Gender Parity at the NFB.</i> https://www.canada.ca/en/national-film-board/corporate/about/mandate-values/gender-parity.html <i>The NFB stays on course for gender parity. Platinum Parity Certification from Women in Governance.</i> News release, March 5, 2021. https://www.canada.ca/en/national-film-board/news/2021/03/the-nfb-stays-on-course-for-gender-parity-platinum-parity-certification-from-women-in-governance.html			

Indigenous Action Plan 2017–2020: Redefining the NFB’s Relationship with Indigenous Peoples,
https://www.canada.ca/content/dam/nfb-onf/documents/pdfs/plans-action-autochtones/en/1517_ONF_Brochure_Indigenous_Peoples_EN_v6.pdf

Diversity, Equity and Inclusion. NFB Commitments and Objectives, February 2021
https://www.canada.ca/content/dam/nfb-onf/documents/pdfs/diversity-equity-and-inclusion/en/Diversity_equity_inclusion_Plan_NFB_February%202021.pdf

GBA+ Data Collection Plan:

In 2020–2021, the GBA+ data collected for the NFB’s ongoing service contracts with directors and craftspeople were for gender, official-language minority and Indigenous status. These data allow us to obtain a more accurate picture of the NFB’s progress toward meeting its diversity and inclusion objectives.

The organization is currently working on implementing new self-identification mechanisms for creators. This initiative will allow the NFB to carry out monitoring in a respectful way as it strives to reaffirm and enhance its commitment to increasing representation of creators and partners from the designated equity groups.

* 2020-21 or most recent

Core Responsibility: Content Accessibility and Audience Engagement

Program: Distribution of works and audience engagement

Target Population:

All Canadians in all parts of Canada. Some initiatives also target the following sub-groups more specifically (but not exclusively):

- Indigenous people;
- People who identify as LGBTQ2+;
- Young people (particularly via CAMPUS, the NFB’s online education platform);
- Members of visible minorities;
- People with disabilities.

Distribution of Benefits:

by Gender	Men			●			Women
by Income Level	Low			●			High
by Age Group	Youth			●			Senior
Key Impacts: Statistics		Observed Results*			Data Source		Comment

Number of titles accessible in the Indigenous Cinema portal	415	Internal data	
Number of views of NFB online collection of Indigenous works	480,000	Internal data	
Number of students with access to the NFB's online educational portal, CAMPUS	4.1 million	Internal data	
Key Impacts: Other The NFB's collection of more than 14,000 audiovisual works includes subtitled works in 18 Indigenous languages and 52 languages other than French and English. The NFB's librarians have updated their practices for classifying and cataloguing its Indigenous cinema collection, incorporating terminology and organizing knowledge in ways that better reflect Indigenous perspectives. This classification system is built around associations and relationships that are integral to Indigenous culture, thus reflecting worldviews that are specific to Indigenous Peoples. In 2020–2021, the NFB Film Club Cinéclub ONF celebrated Black History Month, as it does every year, with special programs of films from the NFB's collection. There was an especially high demand from libraries across Canada for Film Club programming in 2020–2021.			
GBA+ Data Collection Plan: Nothing to report for 2020–2021. In compliance with privacy legislation, the NFB does not collect disaggregated data on GBA+ components from its audiences.			
Program: Promotion of works of works and National Film Board outreach			
Target Population: All Canadians in all parts of Canada.			
Distribution of Benefits:			
by Gender	Men		Women
by Income Level	Low		High
by Age Group	Youth		Senior
Key Impacts: Statistics	Observed Results*	Data Source	Comment
Key Impacts: Other As a public producer and distributor with a mandate to ensure its productions reflect the realities, experiences and perspectives of the people of Canada, the NFB is firmly committed to implementing and following best practices and policies to guarantee fair representation of demographic groups that are currently underrepresented behind the camera, in key creative positions, in the stories that the NFB tells and in the ways that it tells them. The NFB has put			

official policies in place to ensure gender equity and diversity in its pool of creators, and the organization strives to serve as a model for the audiovisual production industry.

In 2020–2021, the NFB also partnered with various festivals and organizations to promote its audiovisual works, including the Black film festivals in Toronto, Halifax, Ottawa and Calgary. The goal was to support these emerging festivals in not only achieving their own mandates of “giving unique voices in cinema the opportunity to present audiences with new ways of looking at the world” and the “discovery and inclusion” of Black voices, but also to support the critical networks that are necessary for the ongoing distribution of NFB social-issue works to Canadians. In doing so, the NFB is maintaining and improving the accessibility of films that reflect original perspectives on Canadian realities.

The NFB also partnered with the Prairie Federal Council and Indigenous Services Canada to host a three-hour professional development/cultural competency online screening event for federal employees across Canada, hosted and moderated by Deputy Minister Daniel Kwan Watson and facilitated by Deputy Minister Dylan Jones. One thousand two hundred registrants viewed the NFB-co-produced documentary *nîpawistamâsowin: We Will Stand Up* and participated in a post-screening discussion with special guests Jade Tootoosis, Eleanore Sunchild and Sheelah McLean.

GBA+ Data Collection Plan:
Nothing to report for 2020–2021.

Program: Preservation, conservation and digitization of works

Target Population: Audiovisual production industry

Key Impacts: Other
Not available

GBA+ Data Collection Plan:
Nothing to report for 2020–2021.

* 2020-21 or most recent

Table 3: Program Links to Gender Results Framework

	Education and Skills Development	Economic Participation and Prosperity	Leadership and Democratic Participation	Gender-based Violence and Access to Justice	Poverty Reduction, Health and Well-Being	Gender Equality around the World
Core Responsibility: Audiovisual programming and production						
Audiovisual programming	☒	☒	☒	☒	☒	☒

and production						
Core Responsibility 2: Content accessibility and audience engagement						
Distribution of works and audience engagement	☒	☒	☒	☒	☒	☒
Promotion of work and National Film Board outreach	☒	☒	☒	☒	☒	☒
Preservation, conservation and digitization of works	☒	☒	☒			

Table 4: Program Links to Quality of Life Framework					
	Prosperity	Health	Environment	Society	Good Governance
Core Responsibility 1: Audiovisual programming and production					
Audiovisual programming and production	☒	☒	☒	☒	☒
Core Responsibility 2: Content accessibility and audience engagement					
Distribution of works and audience engagement	☒	☒	☒	☒	☒
Promotion of work and National Film Board outreach	☒	☒	☒	☒	☒
Preservation, conservation and digitization of works			☒	☒	