

2021–22
Departmental Results Report

National Film Board of Canada

The Honourable Pablo Rodriguez, P.C., M.P.
Minister of Canadian Heritage

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Table of contents

| | |
|--|-----------|
| From the Minister | 1 |
| From the Government Film Commissioner..... | 3 |
| Results at a glance..... | 5 |
| Results: what we achieved | 7 |
| Audiovisual Programming and Production | 7 |
| Content Accessibility and Audience Engagement | 15 |
| Internal services..... | 23 |
| Spending and human resources..... | 29 |
| Spending..... | 29 |
| Human resources..... | 32 |
| Expenditures by vote..... | 33 |
| Government of Canada spending and activities | 33 |
| Financial statements and financial statements highlights..... | 33 |
| Corporate information | 36 |
| Organizational profile | 36 |
| Raison d'être, mandate and role: who we are and what we do..... | 36 |
| Operating context | 36 |
| Reporting framework..... | 36 |
| Supporting information on the program inventory | 38 |
| Supplementary information tables | 38 |
| Federal tax expenditures | 38 |
| Organizational contact information | 38 |
| Appendix: definitions..... | 39 |
| Endnotes | 42 |

From the Minister

Each year, the organizations in the Canadian Heritage Portfolio make arts and culture shine, preserve our heritage and strive to listen to Canadians in order to best respond to their needs. In 2021–22, these organizations, including the National Film Board of Canada (NFB), fulfilled their mandate despite certain challenges still imposed by the COVID-19 pandemic. They also contributed to the Government of Canada's efforts in promoting the cherished values of equity, diversity and inclusion in Canadian society.



In 2021–22, the ongoing effects of COVID-19 caused the delay of a number of NFB works in production or post-production. The organization, however, has put in place measures that allow filmmakers and teams across the country to carry out their work safely and securely. This past year saw the completion of 43 original audiovisual works, including documentaries, animated films and interactive stories. NFB productions have received critical praise and collected 151 awards in Canada and internationally, cementing the organization's reputation as a model of innovation and creativity. The spread of NFB works around the world—and particularly among Canadians—demonstrates the relevance of its mandate as a public producer and distributor.

Halfway through its three-year strategic plan, the NFB has upheld its commitments to diversity, equity and inclusion—both in front of and behind the camera. The organization has worked with creators across the country through its 10 studios to bring to life works that reflect Canadian society and offer original perspectives. The NFB has also kept its commitments to gender parity and the representation of Indigenous artists and filmmakers from minority-language communities. Furthermore, the majority of works produced have dealt with subjects connected to diversity and inclusion.

During the past fiscal year, the NFB also made progress on other important pillars of its strategic plan. The organization launched a major revision of its production structure, renewed its programming approach, and enriched the experience of creation. It concluded framework agreements with the two largest filmmakers' associations in Canada. Finally, the NFB has adopted strategies to reach a wider audience, spark discussions and encourage the exchange of ideas.

As Minister of Canadian Heritage, I invite you to have a look at the 2021–22 Departmental Results Report for the National Film Board of Canada to get a better idea of its accomplishments in service to Canadians.

The Honourable Pablo Rodriguez

From the Government Film Commissioner

We are living in tumultuous and sometimes troubling times, marked by economic, social and environmental change, as well as technological innovation, geopolitical shocks and pandemics. In this context, the urgency artists feel to tell stories and bear witness echoes the broader population's search for meaning. The NFB seeks to make it possible for these voices to express themselves. We are adapting our methods, our equipment and our approaches to respond to current needs in a way that's both effective and relevant. We support creators by recognizing their vital and inspiring role. We're implementing marketing and engagement strategies to reach all possible audiences through projects that matter to them and move them.



Much important work was carried out in 2021–2022. We continued to follow the strategies laid out in the 2020–2023 Strategic Plan. The NFB set goals to increase the presence of Indigenous voices and ensure greater diversity in the organization and in its productions; to renew its approach to programming; to enrich the experience of creation; and to reinvent its marketing and distribution methods. Significant advances have occurred in all these areas.

First off, I would like to highlight the two framework agreements signed with the two largest associations representing filmmakers in Canada. The agreement with the Association des réalisateurs et réalisatrices du Québec is a first. We made a commitment, and we kept our word. These important partnerships have been renewed, and now we look to the future. These agreements ensure improved working conditions and facilitate collaboration. Bravo!

The fiscal year saw much activity on an institutional level and was very rich in terms of production. Quantity is not what defines a great vintage, but rather quality, variety and substance. The fresh nature of this year's vintage is one of its key features: 35 percent of completed productions were made by emerging directors. And what can we say about the enthusiasm for Indigenous films, which won 17 awards and enjoyed half a million views!

This Indigenous presence and increased diversity are signs of an organization that's evolving, that strives to embody the era in which we live, and that has the humility to question itself. This is how the NFB has become an institution committed to parity, with women strongly present at all levels of decision-making and in its project teams. This drive for inclusion, integration and diversification comes with strengthened support for official-language minority communities. We have also met our objectives for diversity in new hires: as of March 31, 2022, 22 percent of the NFB's total workforce self-identified as belonging to an under-represented group.

In terms of finances, the situation is under control but remains delicate. The entire value chain in the film industry has been affected by inflation and labour shortages. The government allocated further emergency funding for the NFB, and while we reiterate our gratitude, we emphasize the importance of an agreement that would provide stable and predictable funding. This will be a priority issue for me in the months ahead; ensuring the organization's financial viability and increasing the funds available for production are both key goals in our Strategic Plan.

For more than 80 years, the NFB has risen to the challenges of staying relevant, creative and modern. And so, in 2021–2022 the NFB's Education team broke new ground with the completion of the ambitious **Media School** project, which will be officially launched in 2022. The NFB also made a splash with **TRACES**, an installation that greeted visitors to the Canada Pavilion at the world's fair in Dubai and then embarked on a Canadian and international tour. Over the decades, the NFB has remained an important presence in the lives and hearts of Canadians. Indeed, its titles have even increased in popularity with domestic audiences. Over the last five years, the number of Canadian views on all platforms has doubled.

This is what pleases me most, as I approach the end of my term. We're living in challenging times. The changes are numerous, profound and rapid. But the essential and unique connection between the NFB and the Canadian public endures. Being at the helm of the NFB is a privilege. Being a part of the daily lives of its staff, artists and craftspeople is an honour.

Claude Joli-Coeur

Government Film Commissioner and Chairperson of the National Film Board of Canada

Results at a glance

For more information on the NFB's plans, priorities and results achieved, see the "Results: what we achieved" section of this report.

Creation and Innovation: The year 2021–2022 was one of adaptation and change. Although some production and post-production work had to be postponed because of pandemic-related illness and public-health restrictions, the NFB also began a major overhaul of its production structure and developed a new approach that led to many consultation meetings and to new ways of doing things.

In 2021–2022, the NFB produced a total of 43 original works, including 11 animated films, 24 documentaries (including a series of 4 films) and 8 interactive works. In the course of the year, NFB works received 151 awards (100 internationally and 51 in Canada). It is worth noting that 66% of these awards went to female creators and 13% to Indigenous artists.

Engagement with audiences: The results achieved in 2021–2022 prove that every year, Canadian and foreign audiences are showing more and more engagement with the NFB's content.

The past fiscal year was one of the best in the history of the NFB's online reach in Canada. Over the past five years, 2017–2018 to 2021–2022, the NFB has nearly doubled its online views in Canada, from 6.6 million to 12 million, including 2.4 million views on nfb.ca/onf.ca.

Worldwide in 2021–2022, NFB productions generated over 64 million views, including 27 million in Canada.

An institution that reflects the richness and diversity of Canada: In 2021–2022, the NFB met its main commitments in regard to gender parity and achieved the production objectives set out in its Indigenous Action Plan. The NFB also achieved progress on its commitments to equity, diversity and inclusion.

- 54% of NFB works completed in 2021–2022 were directed by women, and 60% of the works in progress were being made by women.
- 16% of total production budgets were allocated to projects by Indigenous artists.
- 35% of the works completed were directed by emerging filmmakers.
- 12 of the works completed were by filmmakers from official-language minority communities.
- As regards diversity and inclusion, 53% of all NFB works completed in 2021–2022 (23 films in total) explored topics related to Indigenous lives and experiences or presented diverse perspectives related to race, ethnicity, religion, culture, disability, gender and sexuality.

A future-oriented organization: Fiscal year 2021–2022 saw the implementation of the NFB’s 2020–2023 Strategic Plan, its 2021–2025 Technology Plan and its commitments to equity, diversity and inclusion.

In 2021–2022, much progress was made toward eliminating systemic racism and unconscious bias at the NFB. Training was provided to staff members, and a self-identification questionnaire for creators and partners is in development. In addition, two senior managers reporting directly to the Commissioner were appointed: the Director of Equity, Diversity and Inclusion and the Director of Indigenous Relations and Community Engagement.

The NFB also continued to implement its integrated talent-management strategy, and the NFB Workplace Quality of Life and Mental Health Committee continued its efforts to promote a stimulating, healthy, respectful work environment. As regards its Technology Plan, the NFB continued to deploy innovative technologies for remote collaboration and connected the Vancouver studio to its high-speed network.

Results: what we achieved

Core responsibility

Audiovisual Programming and Production

Description

The National Film Board's mandate is to create relevant and innovative audiovisual content that interprets Canada and its diversity to Canadians and people around the world. The National Film Board works with filmmakers and artists from every region of Canada to produce exceptional documentaries, animated films, and interactive/immersive works rooted in Canadian experiences and realities. The National Film Board has long been a champion of technological and film innovation, both nationally and internationally. The National Film Board seeks to reflect the perspectives and experiences of communities that are systematically under-represented in the media and to develop innovative new storytelling forms and approaches.

Results

Renewing our approach to programming and enriching our experience of creation

One of the top priorities in the NFB's 2020–2023 Strategic Plan is to offer programming that is cohesive, integrated and responsive. Over the past year, the NFB laid the groundwork for a new approach that led to multiple consultation meetings and new ways of doing things. Here are the highlights.

The NFB began holding strategic programming forums twice per month to promote increased synergy, communication and collaboration among its studios. These forums will enable the NFB to offer cohesive, integrated programming across the entire Creation and Innovation Division. In addition to these regular meetings, the NFB launched the National Programming Forum, which held its first annual meeting in November 2021. This two-day event was attended by more than 100 participants from the studios and other parts of the organization, as well as by outside partners who were invited to join us.

The NFB also launched a special series of conversations on the "NFB Experience" to strengthen the position of creators within the organization and build optimal relationships with them so that they feel welcome and involved as stakeholders in the NFB and its ecosystem.

In parallel with these meetings and discussions aimed at modernizing the NFB's methods and its ways of doing things, some changes were made in the governance of the Creation and Innovation Division. Some functions were redefined so as to simplify the production of projects and strengthen the roles, responsibilities and expertise of executive producers and producers within

their studios and thus reaffirm the specific mandates of each studio.¹ These decisions resulted in a change in the structure of this division, with the reorganization of certain studios. The English Program Animation Studio and the English Program Interactive Studio became the English Program Animation and Interactive Studio. On the French Program side, the Quebec Documentary Studio and the Canadian Francophonie Studio became the Quebec, Canadian Francophonie and Acadian Documentary Studio.

Diversity and inclusion behind the camera and on the screen

The NFB continued its efforts to achieve gender parity. In 2021–2022, 54% of the works completed were directed by women, along with 46% by men. In the other main creative roles, women wrote 66% of these works (while men wrote 32%), edited 53% (while men edited 47%), directed the cinematography for 32% (men for 64%) and composed the music for 39% (men for 61%).

In addition, in 2021–2022, 16% of the NFB’s production spending went to works by Indigenous artists (surpassing the specified objective of 15%), while 26% of the works completed were directed by Indigenous creators and 12 by artists from official-language minority communities.

In 2020–2021, 35% of all works completed dealt with subjects related to the lives and experiences of Indigenous people or presented diverse perspectives on topics such as race, ethnicity, religion, culture, disability, gender and sexuality. In 2021–2022, this figure rose to 53% (23 titles in total). The NFB continues to work to set targets for racial equity, diversity and inclusion, to ensure better representation of Canada’s great richness and diversity.

Producing works that offer original perspectives on Canadian experiences while building a strong bond of engagement with Canadian audiences

In 2021–2022, the NFB completed 43 original works, including 18 co-productions. These works included 11 animated films, 24 documentaries (including one series of 4 films) and 8 interactive works. In addition, 87 films received assistance from the NFB’s English and French assistance programs for independent filmmakers—the Filmmaker Assistance Program (FAP) and Aide au cinéma indépendant du Canada (ACIC)—37 more films than in 2020–2021.

This past fiscal year was a trying one, largely because of the continuing repercussions of the COVID-19 pandemic. Starting in spring 2020, the NFB took steps to enable filmmakers and teams to do their jobs safely, but the pandemic and the associated restrictions nevertheless forced the postponement of certain production and post-production activities in 2021–2022.

Such postponements were necessary for three feature-length documentaries. *Lay Down Your Heart* (formerly *We Are Family*), by Marie Clements, and *Au-delà du papier*, by Oana Suteu Khintirian, went into the final production phase in 2021–2022 and were completed at the beginning of fiscal year 2022–2023. The *Colour of Ink*, by Brian D. Johnson (a co-production with Sphinx Productions) will be completed in 2022–2023.

¹ The NFB has reaffirmed the national mandates of the English and French Animation and Interactive Studios.

Released in 2021, *Kímmapiiyipitssini: The Meaning of Empathy*, co-produced with Seen Through Woman Productions, earned director Elle-Máijá Tailfeathers eight awards over the past year, including the Emerging Canadian Filmmaker Award and the Rogers Audience Award for Best Canadian Documentary at Hot Docs 2021, as well as the Colin Low Award for Best Canadian Director at DOXA 2021. This film paints an intimate portrait of the efforts to survive, the love and the collective work of healing that bring the members of the Kainai First Nation in southern Alberta together as this community copes with the consequences of the substance-use and overdose epidemic. Shot over four years by a largely Indigenous team, this documentary was shown in movie theatres and at public screenings across Canada.

Emerging creators

In 2021–2022, the NFB supported emerging creators throughout Canada by offering them practical, professional creative experiences. Over a third (35%) of the works completed during the past fiscal year were directed by emerging filmmakers.

This year the NFB also held the 13th edition of Hothouse, an internationally respected apprenticeship program for emerging animation filmmakers, supported by the English Program Animation Studio. This year's edition lasted 12 weeks and brought together six directors from a wide range of cultural and artistic backgrounds, each of whom was tasked with creating an animated short film lasting a maximum of one minute. Hothouse gives emerging artists the chance to create works of animation in a professional environment, with the support of mentors and a team of technical, production and post-production specialists. This edition of the program ran from November 15, 2021, to February 18, 2022, and the resulting works will be released in 2022–2023.

Also worth mentioning is the film *Loca*, created by Véronique Paquette, who won a special edition of the Cinéaste recherché(e) competition dedicated entirely to emerging female animation filmmakers. Her first professional film, it will be released in the next two years. Award-winning veteran animation filmmaker Nicolas Brault served as Paquette's mentor during the production of the film, which combines drawing on a graphic tablet with traditional ink animation.

Maintaining the NFB's leadership in experimentation and innovation

Despite the unusual circumstances of the past year, the NFB continued to innovate by exploring new narrative forms and new formats for audiovisual works. Two projects attracted particular attention.

- Produced by the English Program Interactive Studio and created by Canadian artist and coder Matt DesLauriers, the web experience *Wayfinder* was released in early 2021–2022. A generative art game in which every experience is ephemeral and unique, *Wayfinder* combines generative algorithms, artificial intelligence and machine learning, blurring the lines between video game, animated short and interactive poem. It has garnered nine awards over the past year and received a rating of 4.7 out of 5 on the Apple Store. The mobile version of this work has been downloaded more than 37,000 times, which makes it one of the NFB's 10 most-downloaded applications of all time.

- Presented in prototype form at the Sundance Film Festival in 2020, the immersive virtual-reality work ***CHOM5KY vs CHOMSKY: A playful conversation on AI*** went into the final phase of production this year. Directed by Sandra Rodriguez and co-produced by the French Program Interactive Studio and Schnellebuntebilder in collaboration with the MIT Open Documentary Lab, this project will be launched in Berlin in fall 2022. This unprecedented work uses the digital traces left by American political activist Noam Chomsky, together with interview archives, to create an AI-based conversation agent that replicates his biting sense of humour and his personality.

Intensifying strategic partnerships to support production and engage audiences

The NFB's partnerships with public and private institutions testify to its desire to be present in the public space. Through these partnerships, the NFB showcases its know-how and creativity while extending the reach of its works and bringing them to new audiences.

In this regard, one of the highlights this year was the NFB's participation at Expo 2020 Dubai in the United Arab Emirates, which had been postponed for a year because of the pandemic. Ever since Expo 67 in Montreal, the NFB has been invited to contribute its expertise to celebrate the Canadian experience at world expositions. In partnership with Global Affairs Canada, the NFB created the interactive installation ***TRACES***, which was accessible to the public at the Canada Pavilion in Dubai throughout the exposition, from October 1, 2021, to March 31, 2022. Designed by the KANVA architects' collective and multimedia designer Étienne Paquette, ***TRACES*** deals with the relationship between human beings and nature, reflecting the theme of the Canada Pavilion: *The Future in Mind*. According to the most recent estimates, ***TRACES*** attracted more than 600,000 visitors at Dubai. With the help of the consulting firm Creos, the installation will now be touring Canada and the rest of the world. A web version of the work is available online in both English and French and has received nearly 30,000 views throughout Canada and around the world.

In 2021–2022, as part of its partnership with Montreal's Space for Life Museum, the NFB produced ***Second souffle***, an immersive work born of an inspiring encounter between art and science. Its completion was delayed for several reasons, including pandemic-related restrictions, labour and technical-equipment shortages and supply delays overseas. This living work will be on display to the public at the Montreal Botanical Garden's Centre for Biodiversity for seven years, starting in fall 2022. Conceptualized by Mélanie Crespin and Alexandre Burton in collaboration with Joan Laur of the Plant Biology Research Institute, ***Second souffle*** examines our relationship with time by charting the regeneration of a plot of land at the Montreal Botanical Garden in real time.

Gender-based analysis plus

Presenting perspectives that are seldom or never seen on screen is an integral part of the NFB's mandate. The NFB gives a voice to the communities that are systematically underrepresented in the media landscape, in front of or behind the camera, such as women, Indigenous peoples, official-language minority communities, racialized and diverse cultural groups, sexual minorities (the 2SLGBTQIA+ community) and people living with disabilities. The NFB's programming

reflects this diversity, but the organization has pushed its commitments further with its Diversity, Equity and Inclusion Plan.

In 2021–2022, the NFB achieved gender parity as well as the objectives that it had set for production budgets allocated to Indigenous creators. The organization made progress on its commitments regarding diversity, equity and inclusion and is now working on setting clear targets for increasing diversity in front of and behind the camera.

Also in 2021–2022, the NFB filled the newly created position of Director, Diversity, Equity and Inclusion, to lead the execution of strategic DE&I initiatives and programs, coach and guide all levels of NFB management, and build cultural competency and inclusive leadership skills. Another director-level role was filled as well, the Director of Indigenous Relations and Community Engagement, responsible for helping to forge closer relationships with Indigenous communities and advising the NFB on issues related to the production and distribution of its works.

United Nations 2030 Agenda for Sustainable Development and the Sustainable Development Goals

The NFB has a mandate to give a voice to communities that are systematically underrepresented in the media landscape, to deal with subjects that have strong social resonance and to help to promote coexistence in Canadian society. It therefore subscribes to the goals and principles set out in the United Nations 2030 Agenda for Sustainable Development. Here are some examples of ways that the NFB contributed to these goals over the past year.

Sustainable Development Goal 5 – Gender Equality: Six years after making its initial commitment to gender parity, the NFB continues to meet its gender-parity objectives both for number of productions and for production budgets. The NFB has also met or surpassed its targets for the majority of creative positions (screenwriters, editors and composers) and achieved notable improvement with regard to directors of photography.

Sustainable Development Goal 13 – Climate Action: The NFB explores issues of the environment and climate warming through its audiovisual works, including documentaries, animated films and interactive works. In 2021–2022, the NFB addressed the climate emergency in a creative laboratory with filmmakers and invited guests. Laboratories such as this one are grounded in the tradition of documentary film and provide the opportunity to report on current social issues and make them resonate for Canadian audiences. The NFB also deals with environmental issues in its productions for ***Ocean School***, an online learning experience offered to students throughout Canada.

Sustainable Development Goal 16 – Peace, Justice and Strong Institutions: Fiscal year 2021–2022 saw constant progress toward meeting the NFB’s key commitments to diversity, equity and inclusion. The NFB is now developing a self-identification questionnaire for its creators and partners that will provide it with data to help it become an organization that better represents Canadian society.

Experimentation

As a laboratory for creation, the NFB experiments with new technologies and pushes the envelope of innovation. The NFB has long been recognized as a world leader in innovative storytelling, daring exploration of new narrative and film formats, and hybrid genres. For example, *Les papillons de l'esprit* (formerly *Telekinesis*), by filmmaker Nicolas Brault, was supposed to go into production in 2021–2022 with the French animation studio, but in the wake of the changes made in the governance of the Creation and Innovation Division to strengthen the studio's expertise, this project is now in the exploration phase at the French Program Interactive Studio. The work's underlying concept has remained the same, but the brain-machine interface technology and the experiential and technological aspect will be explored in 2022–2023.

At the start of the COVID-19 pandemic, the NFB quickly deployed the infrastructure necessary for technical production activities to be carried out remotely. Thus, filmmakers and technical teams were able to continue working and to create, produce and release short films during the lockdown period. The experimental technology used at this time has been enhanced over the past year and can now be used to produce works in longer formats, such as medium-length and feature-length films. The NFB's production facilities now include five virtual editing rooms in addition to the nine physical editing rooms available at NFB headquarters. These rooms are interchangeable and can be used in accordance with operational requirements, whether to avoid travel or to comply with COVID-19 restrictions.

Key risks

In its 2020–2023 Strategic Plan, the NFB committed to holding active discussions with its key internal and external stakeholders, including creators and artists, industry partners and the various creative communities. The NFB laid the groundwork for and implemented a schedule of annual meetings to improve its communication and consultation mechanisms and promote regular, constructive dialogue with its various partners. This dialogue takes a variety of forms, such as consultations with official-language minority communities in the arts and cultural sector, strategic programming forums held throughout Canada, and the National Programming Forum, which will be held annually and will involve the industry and the creative communities. The NFB also held a special series of conversations on the “NFB Experience,” with the goal of improving creators' experience in the workplace.

The NFB has also committed to providing fair, equitable remuneration to artists, and in particular filmmakers (including directors of animated films) by negotiating new scale agreements so that working conditions for NFB productions surpass industry standards in many respects. Thus, after years of sometimes difficult relationships in a context of technological, economic and social transformation, the NFB has signed an unprecedented first scale agreement with the Association des réalisateurs et réalisatrices du Québec (Quebec directors' association) and has renewed its collective agreement with the Directors Guild of Canada, incorporating major changes into its minimum fee structure.

Results achieved

The following table shows, for Audiovisual Programming and Production, the results achieved, the performance indicators, the targets and the target dates for 2021–22, and the actual results for the three most recent fiscal years for which actual results are available.

| Departmental results | Performance indicators | Target | Date to achieve target | 2019–20 actual results | 2020–21 actual results | 2021–22 actual results |
|---|--|-----------|------------------------|------------------------|------------------------|------------------------|
| The National Film Board works reflect pan-Canadian perspectives | Percentage of works directed by filmmakers and artists from Quebec | 32% – 45% | March 31, 2022 | 49% | 36% | 42% |
| | Percentage of works directed by filmmakers and artists from Ontario | 14% – 21% | March 31, 2022 | 16% | 20% | 17% |
| | Percentage of works directed by filmmakers and artists from the Atlantic region | 11% – 17% | March 31, 2022 | 8% | 10% | 8% |
| | Percentage of works directed by filmmakers and artists from the Canadian Prairies, Nunavut and the Northwest Territories | 8% – 15% | March 31, 2022 | 10% | 18% | 18% |
| | Percentage of works directed by filmmakers and artists from British Columbia and the Yukon | 11% – 21% | March 31, 2022 | 17% | 15% | 15% |
| The National Film Board is a global centre of excellence in | Number of awards won at festivals/award ceremonies | 100 | March 31, 2022 | 123 | 108 | 151 |

| | | | | | | |
|--|---|-----|----------------|-----|-----|-----|
| audiovisual production | | | | | | |
| The NFB supports Canadian industry talent and cultural diversity | Percentage of completed productions directed by emerging filmmakers and artists | 25% | March 31, 2022 | 51% | 45% | 35% |
| | Percentage of completed productions directed by Indigenous filmmakers and artists | 15% | March 31, 2022 | 19% | 8% | 26% |
| | Percentage of completed productions directed by women ² | 50% | March 31, 2022 | 51% | 40% | 54% |

Financial, human resources and performance information for the NFB's Program Inventory is available in [GC InfoBase](#).ⁱ

Budgetary financial resources (dollars)

The following table shows, for Audiovisual Programming and Production, budgetary spending for 2021–22, as well as actual spending for that year.

| | 2021–22 main estimates | 2021–22 planned spending | 2021–22 total authorities available for use | 2021–22 actual spending (authorities used) | 2021–22 difference (actual spending minus planned spending) |
|----------------|------------------------|--------------------------|---|--|---|
| Main Estimates | 35,025,096 | 35,025,096 | 39,164,806 | 36,701,399 | 1,676,303 |
| Revolving fund | - | - | 6,096,632 | 11,203 | 11,203 |
| TOTAL | 35 025 096 | 35,025,096 | 45,261,438 | 36,712,602 | 1,687,506 |

² The method used to present the data for this indicator was modified for the results for fiscal year 2021–2022. The term “women” designates a category comprising: 1) works directed entirely by a woman or a team of women; 2) teams on which the representation of women is greater than or equal to that of men (that is, 50% or higher). In some cases, the data compiled do not total 100%, because some results were not coded

The increase in actual spending versus planned spending for this core responsibility is due mainly to increased production following the resumption of activities post-pandemic, as well as to equipment purchases. This spending increase was funded in part by the funding received for critical operating requirements.

The NFB continued to make investments in technology, enabling the virtual connection of all of its offices and facilities and remote production of audiovisual content.

The funding for these investments was taken from the Main authorities. Thus no money for capital acquisitions had to be taken from the revolving fund.

Financial, human resources and performance information for the NFB's Program Inventory is available in [GC InfoBase](#).ⁱⁱ

Human resources (full-time equivalents)

The following table shows, in full-time equivalents, the human resources the department needed to fulfill this core responsibility for 2021–22.

| 2021–22 planned full-time equivalents | 2021–22 actual full-time equivalents | 2021–22 difference (actual full-time equivalents minus planned full-time equivalents) |
|--|---|--|
| 152 | 157 | 5 |

The increase in the number of full-time-equivalent positions resulted from the need for human resources to administer and coordinate projects, as well as from the higher proportion of technical services allocated to audiovisual productions and programming following the investments in technology development.

Financial, human resources and performance information for the NFB's Program Inventory is available in [GC InfoBase](#).ⁱⁱⁱ

Core responsibility

Content Accessibility and Audience Engagement

Description

The National Film Board strives to ensure that Canadians from all regions have access to its works across a range of formats. Understanding audiences and their consumption habits, making content available on a variety of platforms, and calling attention to National Film Board productions are thus intrinsic to the organization's mandate. The National Film Board has a rich collection of over 13,000 titles that constitutes an essential component of Canada's cultural

heritage. Preserving these works for the enjoyment of Canadians and people around the world, both today and in the future, falls under the mandate conferred to the National Film Board under the *National Film Act*.

Results

Reinventing how the NFB markets, presents and distributes its works

Despite the challenges and uncertainties caused by the ongoing pandemic in 2021–2022, the NFB kept its commitments to reach a greater number of viewers, generate discussion and encourage debate on issues of importance to Canadians. In 2021–2022, the total number of views of NFB works worldwide exceeded 64 million, through a variety of distribution channels, including traditional avenues such as festivals, theatres, television broadcasts, schools, public screenings and community screenings. Twenty-seven million of these views occurred in Canada.

The NFB's best-performing category was online audiences in Canada. From 2017–2018 to 2021–2022, it nearly doubled its number of online views, going from 6.6 million to 12 million views in Canada.

Following the substantial increase in traffic experienced in 2020, the NFB sought to maintain an ongoing relationship with this audience on digital platforms, prioritizing the promotion of its flagship online space, **nfb.ca/onf.ca**, the preferred point of access to the NFB collection. As a result of these marketing efforts, **nfb.ca/onf.ca** performed strongly, with 3.2 million views globally, of which 2.4 million occurred in Canada. This represents a 20-percent increase compared to the average number of global views over the previous few years (excluding 2020–2021³), and 26 percent of Canadian views.

Even though public health restrictions in 2021–2022 continued to impact public screening activities (resulting in cancellations, especially beginning in January), the NFB saw a significantly larger audience than the previous year. As the NFB transitioned from in-person to mostly virtual screenings or hybrid viewing models, the resulting number of views for public screenings in Canada increased by 115 percent (or 337,000 views), whereas the total number worldwide increased by 53 percent (493,000 views).

In 2021–2022, the NFB noted an increase in demand for content from a range of perspectives, particularly Indigenous-made films and topics related to Indigenous lives and experiences, consistent with trends identified by industry research.⁴ 2021–2022 saw the highest number of views on record for Indigenous titles on **nfb.ca/onf.ca** since its launch: approximately 16 percent of all views (or 520,000) came from works created by Indigenous filmmakers. In Canada, Indigenous titles comprised 17 percent of all **nfb.ca/onf.ca** views, a notable increase from the 11.5 percent average of the three previous years. Of the 5,740 titles available for free on **nfb.ca/onf.ca**, 8 percent are films made by Indigenous directors.

³ As 2020–2021 was the first full year of the pandemic, which resulted in an exceptionally high number of views on online channels, it has been removed from calculations in order not to skew averages from prior years.

⁴ Canadian Media Fund, 2022 Annual Trends Report, <https://vision2032.cmf-fmc.ca/redesigning-value/economic-potential-and-growth-the-business-side-of-bringing-canadian>

The Indigenous Cinema portal on nfb.ca/onf.ca, which offers free streaming of new and classic titles from its collection of films by Indigenous directors, has increased its initial offer, from 200 films in 2017–2018 to more than 440 in 2021–2022, doubling the number of titles in five years.

A similar trend can be seen for public screenings: of the 1,500 unique screening event activities in 2021–2022, over 600 showcased titles by Indigenous filmmakers, garnering more than 70,000 views, or 23 percent of all public screening views in Canada.

Improve accessibility and discoverability of NFB content on digital platforms

In 2021–2022, the NFB sought to augment the presence and visibility of its audiovisual content on various online platforms (including social media) in order to reach a higher number of Canadians.

Partnerships with online streaming partners helped the NFB to increase access to its productions and improve their discoverability. In particular, Amazon Prime generated almost two million views in Canada (compared to 77,000 in 2018–2019, the first year of this partnership).

Worldwide, the number of Amazon Prime views rose from 1.2 million in 2018–2019 to over 8 million in 2021–2022. Views from the YouTube channels totalled 3.6 million views, the second-highest number since the NFB launched its presence on YouTube (excluding the year 2020–2021).

The NFB continued to connect with its audiences on social media channels such as Facebook, Twitter and Instagram, reaching close to 1.1 million subscribers. The engagement rate for 2021–2022 was the highest recorded so far, and can be attributed to various engaging marketing campaigns, including the Oscars campaign, Get Animated 2021, and short doc releases on Facebook, all of which connected with online audiences.

In an attempt to better understand the various audiences it reaches and improve its potential to engage with them, the NFB has begun developing a business-intelligence (BI) initiative to develop its data-gathering capacity and gain more insight into audience consumption habits and areas of interest. In 2021–2022, various internal teams at the NFB completed a preparation phase, assessing their BI needs with the goal of establishing priorities and creating an action plan.

The NFB's new educational offer: a learning destination for Canadians

Over the last few years, the NFB has redefined its content-delivery methods and overall educational offer, which is based on inquiry-based learning and developed in consultation with Canadian educators to meet current approaches to learning.

Ocean School, a free, online educational resource for youth between the ages of 11 and 15, launched a new module in November 2021 entitled “The Harvest.” This module offers teachers interdisciplinary media and activities that explore how herring, salmon and the Hailzaqv People are interconnected in the rich ecosystem of what is now known as British Columbia’s Central

Coast. Another module was also developed, called “Biodiversity,” about the importance of biodiversity and its relationship to climate change. It will be launched in summer 2022, when the new, accessible, user- and mobile-friendly version of ***Ocean School*** is deployed.

In addition, the NFB widened its network of outreach partners to include key organizations in Canada (Green Learning, Canadian Ocean Literacy Coalition) and in the US (National Marine Educators Association, North American Association for Environmental Education). By increasing and refining its presence on key education resource aggregators and social media platforms, and promoting posts targeted at educators, ***Ocean School*** extended its reach throughout North America.

In 2021–2022, the NFB’s Education team completed the integration of the ***Media School – Digital Storytelling*** content into its online platform. This new online learning program is designed for students and teachers who want an introduction to creating relevant, engaged media productions. Beta tests of the program were performed in three Canadian classes, and the rollout is now scheduled for May 2022.

The NFB also accelerated the production of the ***Indigenous Voices*** learning program, scripting six modules (“Treaties and Agreements,” “Youth,” “Worldviews,” “Languages,” “Laws and Policies,” and “Governance and Economics”), shooting all the necessary material for the videos, and developing several interactive activities for the “Treaties and Agreements” module. This resource, which will give students the knowledge, tools and critical-thinking skills they need to understand the history and contemporary experience of Indigenous cultures and Peoples in Canada, will be launched in September 2023.

Conservation and preservation

Now that the NFB has completed the digitization of its active collection, it must ensure its works are restored so that they remain accessible to Canadians on the platform of their choice. In 2021–2022, the NFB submitted a new program indicator to measure progress made in restoring the image component of digitized films in the NFB’s active collection. The purpose of restoration is to return a work to its original form, using tools and techniques to remove dust, stabilize the image and optimize its contrast and colours.

In addition, the NFB triaged over 20 percent of its estimated 11,000 reels of archival footage and will begin digitizing this material, based on its heritage value and its level of physical degradation. Bearing witness to over a century of Canadian history, this footage is an important resource, not only for NFB audiovisual productions, but also for sales for private-sector film and TV productions, and even for educational uses. Progress was slowed in 2021–2022 due to health restrictions (as the work must be conducted on-site), and urgent digitization for archival sales was prioritized.

Gender-based analysis plus

Diversity of expression continued to be a priority for the NFB in 2021–2022. The institution wants to ensure that its productions reflect Canadian diversity, and that all people in Canada have

access to a wide variety of voices and stories from across the country. It makes its projects accessible to everyone by including descriptive video and closed captioning in every completed film.

In 2021–2022, the NFB maintained its commitments to support gender parity and official-language minority communities, and to redefine its relationship with Indigenous Peoples. The NFB aims to empower communities that are systematically underrepresented in the media landscape, both in front of and behind the camera: women filmmakers, Indigenous Peoples, official-language minority communities, Black and racialized communities, 2SLGBTQIA+ communities and people with disabilities.

Also in 2021–2022, the NFB filled the newly created position of Director, Diversity, Equity and Inclusion, to lead the execution of strategic DE&I initiatives and programs, coach and guide all levels of NFB management, and build cultural competency and inclusive leadership skills. Another director-level role was filled as well, the Director of Indigenous Relations and Community Engagement, responsible for helping to forge closer relationships with Indigenous communities and advising the NFB on issues related to the production and distribution of its works.

United Nations 2030 Agenda for Sustainable Development and the Sustainable Development Goals

The NFB's audiovisual collection offers insight into the diversity and vitality of Canadian culture and explores a range of topics, including global challenges such as poverty and inequality, climate change, and peace and justice. In 2021–2022, activities supporting this core responsibility contributed to several of the Sustainable Development Goals (SDGs) of the United Nations 2030 Agenda for Sustainable Development.

Through dialogue and engagement with its audiovisual works, the NFB can act as a catalyst for change, and aid in the pursuit of the common good and the wellbeing of society (SDG 16: Peace, Justice and Strong Institutions).

In 2021–2022, increased access and discoverability of NFB works created by Indigenous filmmakers on nfb.ca/onf.ca and the Indigenous cinema portal, as well as on partner channels, supported the organizational commitment to redefining its relationship with Indigenous people (SDG 16).

As a trusted resource for Canada's educators, the NFB provides Canadian schools with educational materials in both official languages that help promote media literacy and global citizenship (SDG 4: Quality Education). Projects like *Ocean School* support SDG 13: Climate Action, as it encourages youth to take positive actions to improve Canadian oceans and their interconnected systems in order to bring about environmental and societal change.

Experimentation

In 2021–2022, the NFB successfully adapted to the reality of COVID by transitioning to a hybrid model for public screening events (including festivals): a mix of in-person and virtual screenings. It would appear this new model is here to stay.

The NFB also continued to test new distribution strategies for the launch of its projects. The following examples are a testament to the success of the innovative approaches taken to ensure that the NFB can reach its audiences on various platforms, and they confirm that NFB content continues to be relevant to Canadians.

- ***Affairs of the Art***
This Oscar-nominated short, which has been shown at more than 65 festivals and won 27 awards, was made **available for free streaming on nfb.ca/onf.ca** leading up to the Oscars ceremony, garnering more than 15,000 views. It was also available for free streaming in Canada and the US in *The New Yorker's* Screening Room
- ***The Lake Winnipeg Project*** had its world premiere on June 21, 2021, on National Indigenous Peoples Day. In partnership with the Winnipeg Art Gallery and Decolonizing Lens, a virtual screening was offered, including a pre-recorded panel discussion with the director and community representatives. The four-part doc series subsequently had its online premiere at **nfb.ca/onf.ca**, followed by the release of the four films on Facebook over two weeks, drawing approximately 20,000 views.
- ***Star Wars Kid: The Rise of the Digital Shadows* (*Dans l'ombre du Star Wars Kid*)**
After an interview with the filmmaker (Mathieu Fournier) and protagonist (Ghyslain Raza) on the TV show *Tout le monde en parle* on March 27, the NFB launched this documentary on **nfb.ca/onf.ca** on March 31, a day after its television broadcast on Télé-Québec. The film received positive media coverage, which created excellent buzz for the online release. An ad campaign supported by targeted social media content generated high engagement. In just two weeks, the French version of the film alone generated nearly 13,000 views on **onf.ca**.
- ***Stateless***
Following a successful festival run and in-person theatrical screenings, ***Stateless*** was released for free streaming on **nfb.ca/onf.ca** on February 1, 2022, for Black History Month. The NFB's social media channels helped amplify the documentary's reach with additional social content and posts targeting NFB fans. The NFB also worked with local community partners, including the Toronto and Montreal Black film festivals, and did on-the-ground outreach in the Toronto, Montreal and Vancouver Caribbean communities to raise awareness about the film's release. Since February, the doc has been viewed approximately 6,000 times on **nfb.ca/onf.ca**.

The NFB entered into collaborative agreements in 2021–2022 with three distributors of virtual reality projects in Canada and internationally: Hubblo (Canada), SandMan Studios (Hong Kong) and Astrea (France). It was also present on direct-to-consumer distribution platforms for VR works—Oculus Quest (Meta), Steam and Viveport—and will soon have a presence in the Pico store. The revenue potential for platforms supporting virtual reality, as well as for app stores, is growing and currently being evaluated. In addition, the NFB explored business models for location-based entertainment including the interactive installation of ***The Book of Distance***, which was part of the *Three Movements* exhibition at the PHI Centre between March and September 2021. It should be noted that location-based entertainment opportunities decreased due to pandemic restrictions. The NFB expects to pursue this further in 2022–2023.

Key risks

The NFB has seen a consistent decrease in its distribution revenues year after year, from \$5.130 million in 2011–2012 to \$2.928 million in 2019–2020, \$2.449 million in 2020–2021 and \$2.718 million in 2021–2022. Even though the negative impact of COVID-19 health restrictions on 2021–2022 revenues proved to be less pronounced than the previous year (due to steady sales in the educational market and higher than expected revenues from stock-shot sales), there is still uncertainty stemming from the pandemic. The risk of cancelled theatrical releases and industry events, and fewer sales opportunities, is present. The ability to offer distinctive and bold programming and boost the NFB's presence on digital platforms (making content accessible online more easily and rapidly) is key for reaching more viewers, and will partially mitigate this risk.

The capacity for the institution to pursue its content accessibility and audience engagement strategies in the digital age is closely tied to the speed with which today's technologies evolve. If the NFB is to remain an environment that's conducive to innovation, then a flexible, modern infrastructure is required. The organization has been managing this risk by implementing its 2021–2025 Technology Plan, to enable production at a distance and collaboration between creators, as well as distribution across different platforms.

Results achieved

The following table shows, for Content Accessibility and Audience Engagement, the results achieved, the performance indicators, the targets and the target dates for 2021–22, and the actual results for the three most recent fiscal years for which actual results are available.

| Departmental results | Performance indicators | Target | Date to achieve target | 2019–20 actual results | 2020–21 actual results | 2021–22 actual results |
|---|--|------------|------------------------|------------------------|------------------------|------------------------|
| The NFB works are accessible on digital platforms | Number of titles offered online | 5,000 | March 31, 2022 | 4,888 | 5,388 | 5,737 |
| The NFB works are viewed around the world | Number of views of NFB works | 70,500,000 | March 31, 2022 | 81,335,869 | 72,757,041 | 64,059,352 |
| | Percentage of Canadians who confirm having watched a NFB production in the last year | 20% | March 31, 2022 | 20% | Not available | 31% |

| | | | | | | |
|---|---|------------|----------------|------------|------------|------------------|
| The NFB forges relationships with its online audiences | Number of interactions between the NFB and its online audiences | 10,000,000 | March 31, 2022 | 12,273,296 | 17,418,201 | 12,534,943 |
| The NFB works are conserved and their longevity assured for future generations. | Percentage of digitized works in the active collection | 99.9% | March 31, 2022 | 99.9% | 99.9% | 99.9% |
| | Percentage of digitized works in the total collection | 83% | March 31, 2022 | 79% | 85% | 73% ⁵ |

Financial, human resources and performance information for the NFB's Program Inventory is available in [GC InfoBase](#).^{iv}

Budgetary financial resources (dollars)

The following table shows, for Content Accessibility and Audience Engagement, budgetary spending for 2021–22, as well as actual spending for that year.

| | 2021–22 main estimates | 2021–22 planned spending | 2021–22 total authorities available for use | 2021–22 actual spending (authorities used) | 2021–22 difference (actual spending minus planned spending) |
|----------------|------------------------------|-----------------------------|---|--|---|
| Main Estimates | 20,935,568 | 20,935,568 | 23,089,489 | 21,402,328 | 466,760 |
| Revolving fund | | | 3,680,985 | (10,552) | (10,552) |
| TOTAL | 20,935,568 | 20,935,568 | 26,770,474 | 21,391,776 | 456,208 |

The increase in actual spending versus planned spending for this core responsibility was due to the gradual return of marketing and distribution activities to pre-pandemic levels. This spending increase was funded in part by the funding received for critical operating requirements.

⁵ Note that starting in fiscal year 2021–2022, a different method is being used to calculate the results for this indicator. From now on, a title that needs to be digitized more than once (for technical reasons) will be counted only once, as opposed to each time it is digitized, which was previously the case. Therefore the results for this indicator have been revised downward and now represent the actual percentage of the total collection that has been digitized to date.

The NFB continues to make investments in technology that enable it to connect all of its offices and facilities virtually and to collaborate in the distribution of audiovisual content remotely.

The funding for these investments has been taken from the Main authorities. Thus no money for capital acquisitions had to be taken from the revolving fund.

Financial, human resources and performance information for the NFB's Program Inventory is available in [GC InfoBase](#).^v

Human resources (full-time equivalents)

The following table shows, in full-time equivalents, the human resources the department needed to fulfill this core responsibility for 2021–22.

| 2021–22 planned full-time equivalents | 2021–22 actual full-time equivalents | 2021–22 difference (actual full-time equivalents minus planned full-time equivalents) |
|--|---|--|
| 164 | 155 | -9 |

The reduction in full-time equivalents is related in particular to the reduction in the human resources required for the collection-digitization program, as well as to the decrease in the proportion of technical services dedicated to the distribution of works, as the result of technology investments.

Financial, human resources and performance information for the NFB's Program Inventory is available in [GC InfoBase](#).^{vi}

Internal services

Description

Internal Services are those groups of related activities and resources that the federal government considers to be services in support of programs and/or required to meet corporate obligations of an organization. Internal Services refers to the activities and resources of the 10 distinct service categories that support Program delivery in the organization, regardless of the Internal Services delivery model in a department. The 10 service categories are:

- ▶ Acquisition Management Services
- ▶ Communication Services
- ▶ Financial Management Services
- ▶ Human Resources Management Services
- ▶ Information Management Services
- ▶ Information Technology Services

- ▶ Legal Services
- ▶ Material Management Services
- ▶ Management and Oversight Services
- ▶ Real Property Management Services

Results

New Ways of Storytelling for New Ways of Seeing

Fiscal year 2021–2022 marked the second year of implementation of the strategic directions contained in the 2020–2023 Strategic Plan. This three-year plan comprises two strategic pillars and three actions for each of these pillars. It sets out seven strategic commitments that serve as the foundation of the various actions outlined in the plan. The deployment of this ambitious plan affects all parts of the institution. In its 2021–2022 Action Plan, the NFB set out the measures to be given priority over this past year. This annual action plan illustrates the synergy among the NFB's various divisions and was used as a collective roadmap to guide our actions over the past year.

An agent of change in diversity and inclusion

Fiscal year 2021–2022 was the first year of implementation of the NFB's objectives and commitments regarding equity, diversity and inclusion. To be an egalitarian, open and diverse organization, the NFB has made lasting changes in accordance with the 24 commitments in the plan. One of the highlights this year was the appointment of the Director of Diversity, Equity and Inclusion, who reports directly to the Commissioner. The NFB also made progress toward eliminating systemic racism and unconscious bias, and thus better reflecting Canadian society. Toward these ends, several key people in Human Resources, in senior management and involved in the recruitment process received awareness training on unconscious bias and on diversity and inclusion. A mandatory diversity-training program for all employees is now being developed and will be launched in the fall of 2022.

To reach the various underrepresented groups, the NFB has expanded its recruitment pools by building new relationships and doing business with specialized recruitment firms. As a result, more than half of the director general, director, executive producer and producer positions that were filled this year were filled by people from Indigenous or diverse communities. Also, as of March 31, 2022, 22% of all NFB employees self-identified as belonging to an underrepresented group (up from 19% in 2020–2021). In addition, a self-identification questionnaire is being developed for creators and partners. Its use will enable people belonging to underrepresented groups to be designated as they wish, while providing the NFB with data that will help it to become an organization that is more representative of Canadian society.

The appointment of a Director of Indigenous Relations and Community Engagement, who also reports directly to the Commissioner, enabled the NFB to continue its collaboration with the Indigenous Advisory Committee. Work was undertaken to measure the progress achieved since the launch of the 2017–2020 Indigenous Action Plan and to continue along this path by setting priorities shared by the entire organization. It should be noted that Indigenous staff now account for 2% of the NFB's entire workforce and include three producers.

With regard to gender parity, the NFB continued to achieve highly positive results and received Gold Parity Certification from Women in Governance for the fourth time in a row. The NFB also continued to focus on its relations with official-language minority communities. Over the past year, the NFB held bilateral meetings with the Fédération culturelle canadienne-française and its members, as well as with the English Language Arts Network and the Quebec English-language Production Council. The NFB also contributed actively to the process of renewing the Collaboration Agreement for the Development of Arts and Culture in the Francophone Minority Communities of Canada, which expires in 2023.

Transformation of human-resource management practices

In fiscal year 2021–2022, the NFB continued to implement its integrated talent-management strategy. Based on six key concepts of human-resource management and on the organizational values that serve as the guiding thread, this strategy is essential to the transformation of the NFB. Discussions continued on the revamping of the NFB’s approach to performance management, and targeted research was begun on the strategies used by the best employers. In collaboration with a consulting firm, the NFB began developing an integrated skills and behaviours strategy aligned with its organizational values. For this purpose, discussion workshops were held in which staff members and creators determined the skills and behaviours associated with the NFB’s values and suited to its organizational culture and to the issues that it currently faces.

Employee wellness and a healthy work environment

In fiscal year 2021–2022, recommendations from the NFB’s Quality of Life Committee were submitted to the NFB Executive Committee, which gave its approval for the work to continue. For some of the proposed initiatives, some preliminary steps have already been taken. Here are a few examples. Safe spaces have been created for discussing and promoting healthy, respectful interactions on various subjects. Thus, over half of the NFB’s staff participated in a successful first conversation on the modernization of the organization of work. Other topics will be discussed over the coming year. As regards increased investment in training, the NFB has laid the groundwork by making sure to obtain a clear, precise picture of the amounts allocated and used for each division of the organization. These initial steps are essential in order to have common data sources, to measure the current investment and to increase the funding subsequently. The NFB has also begun its workload distribution analysis in order to enable planning that is cohesive, realistic and well matched with the organization’s capacity. To ensure uniformity and equity within the organization’s various divisions, the NFB has harmonized the working conditions for its non-represented, excluded employees with those for its unionized employees, and training on management of overtime has been given to managers and employees alike. In addition, the organization has begun its deliberations on the creation of an operations committee, as well as on its role and responsibilities.

After the *Act to Amend the Canada Labour Code (Harassment and Violence)* came into force, the NFB updated its Policy on the Prevention and Resolution of Workplace Harassment and Violence so that it complies with this new legislation. In this context, all NFB employees, including new hires, had to take a Canada School of Public Service training course on the new concepts, mechanisms and processes associated with this new legislation.

Technology Plan

In recent years, the NFB has seen an acceleration in its technological developments, in particular because of the pandemic. For the NFB to maintain its production activities, remote creation became a necessity, and the NFB adapted its technological equipment and infrastructure accordingly. The first pillar of the NFB's 2021–2025 Technology Plan calls for the implementation of innovative technologies for collaborating remotely and opening new creative opportunities, and it was in this spirit that the NFB connected its Vancouver studio to its high-speed network. Through remote access to cloud-based technologies, the resources of four technology-access hubs—at NFB headquarters and the NFB conservation room in Montreal and in Toronto and Vancouver—can now be shared with all NFB studios. In addition, a portal providing virtual access to technical rooms has been implemented, which will enable creators to collaborate in a hybrid mode, some of them working on-site and others remotely.

In the course of 2021–2022, the NFB also continued its transition to the cloud-based infrastructure to ensure greater flexibility in and better planning of operations. Five additional remote-editing rooms were added to the NFB's service offering, enabling it to adapt to the needs of each production team.

Budgetary financial resources (dollars)

The following table shows, for internal services, budgetary spending for 2021–22, as well as spending for that year.

| | 2021–22 Main Estimates | 2021–22 planned spending | 2021–22 total authorities available for use | 2021–22 actual spending (authorities used) | 2021–22 difference (actual spending minus planned spending) |
|-------------------|---------------------------|-----------------------------|---|--|---|
| Main Estimates | 9,620,848 | 9,620,848 | 10,595,700 | 11,143,384 | 1,522,536 |
| Revolving fund | | | 1,725,462 | 88,938 | 88,938 |
| TOTAL | 9,620,848 | 9,620,848 | 12,321,162 | 11,232,322 | 1,611,474 |

Actual spending exceeded planned spending because of the requirement for a one-time external audit and for ongoing support for projects designed to streamline the NFB’s operational processes and strengthen the organization’s compliance with government policies and directives. The increased spending was funded in part by the funds received for critical operating requirements.

In addition, the NFB continued to allocate resources to respond to the COVID-19 pandemic. The organization thus adapted its telework policy in the context of hybrid work models, communicated and implemented health and safety measures, and met additional reporting requirements regarding the pandemic’s impacts on the organization.

Human resources (full-time equivalents)

The following table shows, in full-time equivalents, the human resources the department needed to carry out its internal services for 2021–22.

| 2021–22 planned full-time equivalents | 2021–22 actual full-time equivalents | 2021–22 difference (actual full-time equivalents minus planned full-time equivalents) |
|--|---|--|
| 66 | 75 | 9 |

Internal services also dedicated additional human resources to a number of initiatives, including:

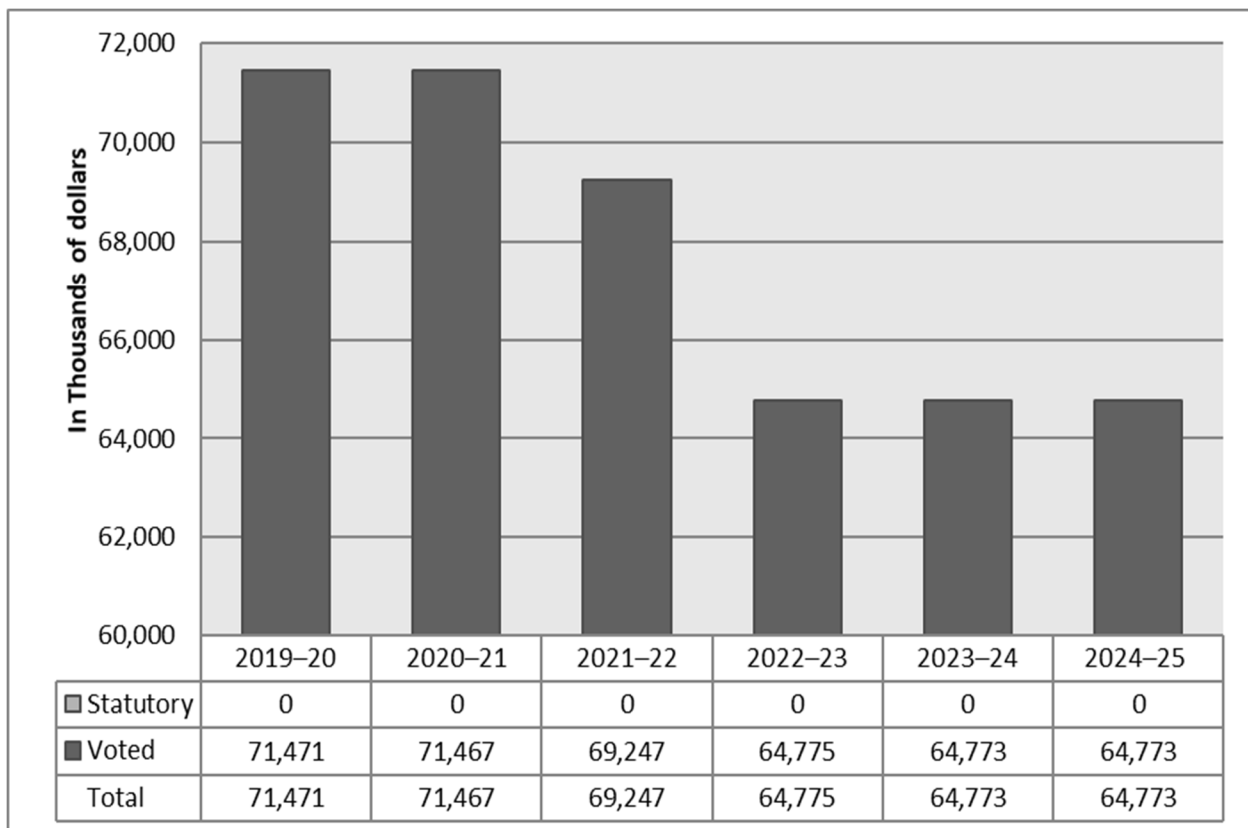
- measures to respond to the COVID-19 pandemic, such as the implementation of a hybrid work model;
- ongoing support for projects designed to streamline the NFB’s operational processes and strengthen the organization’s compliance with government policies and directives.

Spending and human resources

Spending

Spending 2019–20 to 2024–25

The following graph presents actual and planned (voted and statutory spending) over time. It does not show expenditures committed during the current fiscal year, which were funded from the NFB's revolving fund. This fund is used to make payments for the NFB's working capital and for acquisitions of capital assets; it is repaid periodically by the main voted authorities, which are presented further down.



The NFB received a total of \$14.4 million to fund the move of its Montreal headquarters: \$4.6 million in 2019–2020 and \$9.8 million in preceding fiscal years. This move took place over the fall of 2019 and the winter of 2020. The organization will pay back this \$14.4 million through a \$1.2 million reduction in its annual allocation over 12 years; this reduction began in 2020–2021.

The spending includes the funding of critical operating requirements: \$4.7 million of actual spending in 2020–2021 and \$5.1 million in 2021–2022. In 2021–2022, actual spending totalled

\$69.2 million and was less than in the preceding year, mainly because of a frozen allotment of \$1.7 million reserved for repayment of the revolving fund.

Planned spending for 2022–2023 includes a \$0.9 million reduction in the annual allocation, earmarked to repay the revolving fund for the investments made in 2019–2020. This repayment is planned to be made over five years and began in 2021–2022.

Budgetary performance summary for core responsibilities and internal services (dollars)

The “Budgetary performance summary for core responsibilities and internal services” table presents the budgetary financial resources allocated for the NFB’s core responsibilities and for internal services.

The NFB authorities include the budgetary expenditures voted by Parliament on an annual basis.

The NFB has also been granted the use of a revolving fund (non-lapsing authority) for working capital and capital acquisitions. The fund is periodically reimbursed through the voted authorities as directed by the Treasury Board.

In accordance with its investment plan, the NFB is progressing in the renewal of its technological equipment for audiovisual production and has finished moving and modernizing its digitization and conservation facility. Financing for these major investments was drawn from the revolving fund in 2019–2020 and from the main authorities in 2020–2021 and 2021–2022.

| Core responsibilities and internal services | 2021–22 Main Estimates | 2021–22 planned spending | 2022–23 planned spending | 2023–24 planned spending | 2021–22 total authorities available for use | 2019–20 actual spending (authorities used) | 2020–21 actual spending (authorities used) | 2021–22 actual spending (authorities used) |
|---|------------------------|--------------------------|--------------------------|--------------------------|---|--|--|--|
| Main voted authorities | | | | | | | | |
| Audiovisual Production and Programming | 35,025,096 | 35,025,096 | 34,688,322 | 34,688,322 | 39,164,806 | 37,074,606 | 38,620,938 | 36,701,399 |
| Content Accessibility and Audience Engagement | 20 935 568 | 20,935,568 | 19,656,234 | 19,656,234 | 23,089,489 | 22,782,247 | 21,960,486 | 21,402,328 |
| Subtotal | 55 960 664 | 55,960,664 | 54,344,556 | 54,344,556 | 62,254,295 | 59,856,853 | 60,581,424 | 58,103,727 |
| Internal services | 9,620,848 | 9,620,848 | 10,430,890 | 10,429,161 | 10,595,700 | 11,614,193 | 10,885,122 | 11,143,384 |
| Total | 65,581,512 | 65,581,512 | 64,775,446 | 64,773,717 | 72,849,995 | 71,471,046 | 71,466,546 | 69,247,111 |

| Core responsibilities and internal services | 2021-22 Main Estimates | 2021-22 planned spending | 2022-23 planned spending | 2023-24 planned spending | 2021-22 total authorities available for use | 2019-20 actual spending (authorities used) | 2020-21 actual spending (authorities used) | 2021-22 actual spending (authorities used) |
|---|------------------------|--------------------------|--------------------------|--------------------------|---|--|--|--|
| Revolving Fund authority | | | | | | | | |
| Audiovisual Production and Programming | | | 1,931,202 | 1,631,551 | 6,096,632 | 1,340,634 | 2,123 | 11,203 |
| Content Accessibility and Audience Engagement | | | 626,336 | 418,346 | 3,680,985 | 3,021,110 | 68,198 | (10,552) |
| Subtotal | | | 2,557,537 | 2,049,897 | 9,777,617 | 4,361,744 | 70,321 | 651 |
| Internal services | | | 52,195 | 41,835 | 1,725,462 | 77,514 | 213,055 | 88,938 |
| Total | | | 2,609,732 | 2,091,732 | 11,503,079 | 4,439,258 | 283,376 | 89,589 |
| Total authorities | | | | | | | | |
| Audiovisual Production and Programming | 35,025,096 | 35,025,096 | 36,619,524 | 36,319,873 | 45,261,438 | 38,415,240 | 38,623,061 | 36,712,602 |
| Content Accessibility and Audience Engagement | 20 935 568 | 20,935,568 | 20,282,570 | 20,074,580 | 26,770,474 | 25,803,357 | 22,028,684 | 21,391,776 |
| Subtotal | 55,960,664 | 55,960,664 | 56,902,093 | 56,394,453 | 72,031,912 | 64,218,597 | 60,651,745 | 58,104,378 |
| Internal services | 9,620,848 | 9,620,848 | 10,483,085 | 10,470,996 | 12,321,162 | 11,691,707 | 11,098,177 | 11,232,322 |
| Total | 65,581,512 | 65,581,512 | 67,385,178 | 66,865,449 | 84,353,074 | 75,910,304 | 71,749,922 | 69,336,700 |

The main estimates and planned spending for 2021–2022 include a \$1.2 million reduction to repay the funds advanced for the relocation of NFB headquarters in Montreal. This reduction began in 2020–2021 and should last 12 years, which represents a total repayment of \$14.4 million. The planning and execution of the headquarters relocation took place mostly in 2018–2019, 2019–2020 and 2020–2021.

The authorities available for use in 2021–2022 total \$72.9 million and include \$5.1 million in funding for critical operating requirements, as confirmed in the supplementary budget allocation,

as well as \$1.8 million carried over from the preceding year. The total authorities available for use in 2021–2022 include a frozen allotment of \$1.7 million reserved for repayment of the revolving fund for capital investments made in 2019–2020.

In 2021–2022, the actual spending funded from the main authorities totalled \$69.2 million and was less than the preceding year, mainly because of the frozen allotment of \$1.7 million reserved for repayment of the revolving fund.

The NFB was able to finance investments amounting to \$1.7 million for 2021–2022 and \$5.3 million for 2020–2021 thanks to cost reductions and operational savings resulting from the slowdown in activity during the pandemic. In 2019–2020, spending related to the investment plan totalled \$5 million, of which \$4.3 million was financed through the mechanism of the revolving fund, which allows repayment for capital acquisitions over five years. In 2021–2022, a repayment of \$1.7 million was made through a frozen allotment of authorities voted for the main estimates.

Human resources

The “Human resources summary for core responsibilities and internal services” table presents the full-time equivalents (FTEs) allocated to each of the NFB’s core responsibilities and to internal services.

Human resources summary for core responsibilities and internal services

| Core responsibilities and internal services | 2019–20 actual full-time equivalents | 2020–21 actual full-time equivalents | 2021–22 planned full-time equivalents | 2021–22 actual full-time equivalents | 2022–23 planned full-time equivalents | 2023–24 planned full-time equivalents |
|---|--------------------------------------|--------------------------------------|---------------------------------------|--------------------------------------|---------------------------------------|---------------------------------------|
| Audiovisual Production and Programming | 156 | 158 | 152 | 157 | 154 | 154 |
| Content Accessibility and Audience Engagement | 164 | 154 | 164 | 155 | 157 | 157 |
| Subtotal | 320 | 312 | 316 | 312 | 311 | 311 |
| Internal services | 74 | 75 | 66 | 75 | 73 | 73 |
| Total | 394 | 387 | 382 | 387 | 384 | 384 |

Compared with fiscal year 2019–2020, the human resources devoted to content accessibility and audience engagement decreased, while those devoted to audiovisual programming and production and to internal services remained relatively stable.

In 2021–2022, audiovisual production activities continued, and a higher proportion of internal technical resources was devoted to them, in particular with the implementation of new technology tools.

As regards content accessibility and audience engagement, activities gradually resumed after the pandemic, but the proportion of technical services devoted to them decreased. Also, collection-digitization activities decreased, because the digitization of the active collection has now been completed.

In addition, internal services pursued a number of initiatives, including:

- the assignment of resources to respond to the COVID-19 pandemic, in particular for the implementation of a hybrid work model;
- continued support for projects designed to streamline the NFB's operational processes and strengthen the organization's compliance with government policies and directives

Expenditures by vote

For information on the NFB's organizational voted and statutory expenditures, consult the [Public Accounts of Canada 2021](#).^{vii}

Government of Canada spending and activities

Information on the alignment of the NFB's spending with Government of Canada's spending and activities is available in [GC InfoBase](#).^{viii}

Financial statements and financial statements highlights

Financial statements

NFB's financial statements (unaudited) for the year ended March 31, 2022, are available on the [departmental website](#).^{ix}

Financial statement highlights

Condensed Statement of Operations (unaudited) for the year ended March 31, 2022 (dollars)

| Financial information | 2021–22 planned results | 2021–22 actual results | 2020–21 actual results | Difference (2021–22 actual results minus 2021–22 planned results) | Difference (2021–22 actual results minus 2020–21 actual results) |
|--|-------------------------------|---------------------------|---------------------------|---|---|
| Total expenses | 72,817,000 | 77,046,000 | 74,550,000 | 4,229,000 | 2,496, 000 |
| Total revenues | 3 750 000 | 6,074,000 | 3,795,000 | 2,324,000 | 2,279,000 |
| Net cost of operations before government funding and transfers | 69,067,000 | 70,972,000 | 70,755,000 | 1,905,000 | 217,000 |

Revenues

Revenues recorded in 2021–2022 were greater than projected and greater than those for the preceding year, because of receipts from partnerships on projects and sales of audiovisual products.

Expenses

Expenses are stated using the accrual accounting method.

The difference between the actual results in 2021–2022 and the forecast results can be explained by several factors:

- an increase in external revenue;
- an increase in spending for salary revisions;
- an increase in spending for programming, marketing and distribution following the resumption of activities post-pandemic;
- one-time expenses related to an external audit;
- ongoing support for projects designed to streamline the NFB’s operational processes and strengthen the organization’s compliance with government policies and directives.

The increased spending was financed in part by the funding received for critical operating requirements.

Condensed Statement of Financial Position (unaudited) as of March 31, 2022 (dollars)

| Financial information | 2021–22 | 2020–21 | Difference (2021–22 minus 2020–21) |
|-------------------------------------|------------|------------|--|
| Total net liabilities | 14,820,000 | 19 048 000 | -4,228,000 |
| Total net financial assets | 5,795,000 | 9,745,000 | -3,950,000 |
| Departmental net debt | 9,025,000 | 9,303,000 | -278,000 |
| Total non-financial assets | 24,883,000 | 26,885,000 | -2,002,000 |
| Departmental net financial position | 15,858,000 | 17,582,000 | -1,724,000 |

The decrease in total net liabilities resulted from several factors, including the payment for technological equipment for headquarters, the payment of salary provisions in connection with the union-management committee, and the settlement of claims for damages related to the Phoenix pay system.

The decrease in total net financial assets was essentially the result of the decrease in the amount receivable from the Treasury because of the reduction in liabilities.

The departmental debt represents the difference between total net liabilities and total net financial assets.

The decrease in total non-financial assets was due to amortization of the capital assets acquired

under the investment plan.

The departmental net financial position decreased mainly as the result of the amortization of capital assets.

The 2021–22 planned results information is provided in NFB’s Future-Oriented Statement of Operations and Notes 2021–22.^x

Corporate information

Organizational profile

Appropriate minister: The Honourable Pablo Rodriguez, P.C., M.P., Minister of Canadian Heritage

Institutional head: Claude Joli-Coeur, Government Film Commissioner and Chairperson of the National Film Board

Ministerial portfolio: Canadian Heritage

Enabling instrument: [National Film Act](#)^{xi}, R.S.C., c. N-8

Year of incorporation / commencement: 1939

Other: The NFB Board of Trustees is composed of eight members: the Government Film Commissioner, who acts as the Board's chairperson, the Executive Director of Telefilm Canada (ex-officio member) and six other members appointed by the Governor in Council. With the exception of the Commissioner and Executive Director of Telefilm Canada, Board members serve three-year terms. The Board's primary role is to define the NFB's broad strategic directions and monitor its results. It approves its strategic plans and budgets, among other items.

Raison d'être, mandate and role: who we are and what we do

"Raison d'être, mandate and role: who we are and what we do" is available on the [National Film Board of Canada's website](#)^{xii}.

For more information on the department's organizational mandate letter commitments, see the [Minister's mandate letter](#)^{xiii}

Operating context

Information on the operating context is available on the [National Film Board of Canada's website](#)^{xiv}.

Reporting framework

National Film Board of Canada's Departmental Results Framework and Program Inventory of record for 2021–22 are shown below.

| DEPARTMENTAL RESULTS FRAMEWORK | Core Responsibility 1 : Audiovisual programming and production | | Core Responsibility 2: Content accessibility and audience engagement | |
|--|---|---|---|---|
| | Departmental Result : The National Film Board works reflect pan-Canadian perspectives | Indicator : Percentage of works directed by filmmakers and artists from Quebec | Departmental Result: The National Film Board works are accessible on digital platforms | Indicator: Number of titles offered online |
| | | Indicator : Percentage of works directed by filmmakers and artists from Ontario | | |
| | | Indicator: Percentage of works directed by filmmakers and artists from the Atlantic region | Departmental Result: The National Film Board works are viewed around the world | Indicator: Number of views of National Film Board works |
| | | Indicator: Percentage of works directed by filmmakers and artists from the Canadian Prairies, Nunavut and the Northwest Territories | | Indicator: Percentage of Canadians who confirm having watched a National Film Board production in the last year |
| | | Indicator: Percentage of works directed by filmmakers and artists from British Columbia and the Yukon | Departmental Result: The National Film Board forges relationships with its online audiences | Indicateur: Number of interactions between the National Film Board and its online audiences |
| | Departmental Result: The National Film Board is a global centre of excellence in audiovisual production | Indicator: Number of awards won at festivals/awards ceremonies | Departmental Result: The National Film Board works are conserved and their longevity assured for future generations | Indicator: Percentage of digitized works in the active collection |
| | | | | |
| | Departmental Result: The National Film Board supports Canadian industry talent and cultural diversity | Indicator: Percentage of completed productions directed by emerging filmmakers and artists | | Indicator: Percentage of digitized works in the total collection |
| | | Indicator: Percentage of completed productions directed by Indigenous filmmakers and artists | | |
| Indicator: Percentage of completed productions directed by women | | | | |
| PROGRAM INVENTORY | Program: Audiovisual programming and production | | Program: Distribution of works and audience engagement | |
| | | | Program: Promotion of works and National Film Board outreach | |
| | | | Program: Preservation, conservation and digitization of works | |
| | | INTERNAL SERVICES | | |

Supporting information on the program inventory

Financial, human resources and performance information for National Film Board of Canada's Program Inventory is available in [GC InfoBase](#).^{xv}

Supplementary information tables

The following supplementary information tables are available on [National Film Board of Canada's website](#):^{xvi}

- ▶ Departmental Sustainable Development Strategy/Reporting on Green Procurement
- ▶ Gender-based analysis plus
- ▶ United Nations 2030 Agenda for Sustainable Development and the Sustainable Development Goals

Federal tax expenditures

The tax system can be used to achieve public policy objectives through the application of special measures such as low tax rates, exemptions, deductions, deferrals and credits. The Department of Finance Canada publishes cost estimates and projections for these measures each year in the [Report on Federal Tax Expenditures](#).^{xvii} This report also provides detailed background information on tax expenditures, including descriptions, objectives, historical information and references to related federal spending programs as well as evaluations and GBA Plus of tax expenditures.

Organizational contact information

Mailing address:

National Film Board of Canada

1501 De Bleury Street
Montreal, QC H3A 0H3

Telephone: 1-800-267-7710

Email: reports@onf-nfb.gc.ca

Website(s):

www.nfb.ca^{xviii}

www.canada.ca/en/national-film-board.html^{xix}

Médias sociaux

www.facebook.com/nfb.ca^{xx}

www.twitter.com/thenfb/^{xxi}

<https://vimeo.com/thenfb>^{xxii}

www.youtube.com/user/nfb^{xxiii}

www.instagram.com/onf_nfb/^{xxiv}

Appendix: definitions

appropriation (*crédit*)

Any authority of Parliament to pay money out of the Consolidated Revenue Fund.

budgetary expenditures (*dépenses budgétaires*)

Operating and capital expenditures; transfer payments to other levels of government, organizations or individuals; and payments to Crown corporations.

core responsibility (*responsabilité essentielle*)

An enduring function or role performed by a department. The intentions of the department with respect to a core responsibility are reflected in one or more related departmental results that the department seeks to contribute to or influence.

Departmental Plan (*plan ministériel*)

A report on the plans and expected performance of an appropriated department over a 3-year period. Departmental Plans are usually tabled in Parliament each spring.

departmental priority (*priorité*)

A plan or project that a department has chosen to focus and report on during the planning period. Priorities represent the things that are most important or what must be done first to support the achievement of the desired departmental results.

departmental result (*résultat ministériel*)

A consequence or outcome that a department seeks to achieve. A departmental result is often outside departments' immediate control, but it should be influenced by program-level outcomes.

departmental result indicator (*indicateur de résultat ministériel*)

A quantitative measure of progress on a departmental result.

departmental results framework (*cadre ministériel des résultats*)

A framework that connects the department's core responsibilities to its departmental results and departmental result indicators.

Departmental Results Report (*rapport sur les résultats ministériels*)

A report on a department's actual accomplishments against the plans, priorities and expected results set out in the corresponding Departmental Plan.

experimentation (*expérimentation*)

The conducting of activities that seek to first explore, then test and compare the effects and impacts of policies and interventions in order to inform evidence-based decision-making, and improve outcomes for Canadians, by learning what works, for whom and in what circumstances. Experimentation is related to, but distinct from innovation (the trying of new things), because it

involves a rigorous comparison of results. For example, using a new website to communicate with Canadians can be an innovation; systematically testing the new website against existing outreach tools or an old website to see which one leads to more engagement, is experimentation.

full-time equivalent (*équivalent temps plein*)

A measure of the extent to which an employee represents a full person-year charge against a departmental budget. For a particular position, the full-time equivalent figure is the ratio of number of hours the person actually works divided by the standard number of hours set out in the person's collective agreement.

gender-based analysis plus (GBA Plus) (*analyse comparative entre les sexes plus [ACS Plus]*)

An analytical tool used to support the development of responsive and inclusive policies, programs and other initiatives; and understand how factors such as sex, race, national and ethnic origin, Indigenous origin or identity, age, sexual orientation, socio-economic conditions, geography, culture and disability, impact experiences and outcomes, and can affect access to and experience of government programs.

government-wide priorities (*priorités pangouvernementales*)

For the purpose of the 2021–22 Departmental Results Report, government-wide priorities refers to those high-level themes outlining the government's agenda in the 2020 Speech from the Throne, namely: Protecting Canadians from COVID-19; Helping Canadians through the pandemic; Building back better – a resiliency agenda for the middle class; The Canada we're fighting for.

horizontal initiative (*initiative horizontale*)

An initiative where two or more federal organizations are given funding to pursue a shared outcome, often linked to a government priority.

non-budgetary expenditures (*dépenses non budgétaires*)

Net outlays and receipts related to loans, investments and advances, which change the composition of the financial assets of the Government of Canada.

performance (*rendement*)

What an organization did with its resources to achieve its results, how well those results compare to what the organization intended to achieve, and how well lessons learned have been identified.

performance indicator (*indicateur de rendement*)

A qualitative or quantitative means of measuring an output or outcome, with the intention of gauging the performance of an organization, program, policy or initiative respecting expected results.

performance reporting (*production de rapports sur le rendement*)

The process of communicating evidence-based performance information. Performance reporting supports decision making, accountability and transparency.

plan (*plan*)

The articulation of strategic choices, which provides information on how an organization intends to achieve its priorities and associated results. Generally, a plan will explain the logic behind the strategies chosen and tend to focus on actions that lead to the expected result.

planned spending (*dépenses prévues*)

For Departmental Plans and Departmental Results Reports, planned spending refers to those amounts presented in Main Estimates.

A department is expected to be aware of the authorities that it has sought and received. The determination of planned spending is a departmental responsibility, and departments must be able to defend the expenditure and accrual numbers presented in their Departmental Plans and Departmental Results Reports.

program (*programme*)

Individual or groups of services, activities or combinations thereof that are managed together within the department and focus on a specific set of outputs, outcomes or service levels.

program inventory (*répertoire des programmes*)

Identifies all the department's programs and describes how resources are organized to contribute to the department's core responsibilities and results.

result (*résultat*)

A consequence attributed, in part, to an organization, policy, program or initiative. Results are not within the control of a single organization, policy, program or initiative; instead they are within the area of the organization's influence.

statutory expenditures (*dépenses législatives*)

Expenditures that Parliament has approved through legislation other than appropriation acts. The legislation sets out the purpose of the expenditures and the terms and conditions under which they may be made.

target (*cible*)

A measurable performance or success level that an organization, program or initiative plans to achieve within a specified time period. Targets can be either quantitative or qualitative.

voted expenditures (*dépenses votées*)

Expenditures that Parliament approves annually through an appropriation act. The vote wording becomes the governing conditions under which these expenditures may be made.

Endnotes

- i. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- ii. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- iii. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- iv. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- v. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- vi. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- vii. Public Accounts of Canada, <http://www.tpsgc-pwgsc.gc.ca/recgen/cpc-pac/index-eng.html>
- viii. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- ix. NFB Institutional Website, <https://www.canada.ca/en/national-film-board.html>
- x. NFB Institutional Website, <https://www.canada.ca/en/national-film-board/corporate/publications/plans-reports/future-oriented-financial-statements.html>
- xi. Justice Law Website, <https://lois-laws.justice.gc.ca/eng/acts/N-8/page-1.html>
- xii. NFB Institutional Website, <https://www.canada.ca/en/national-film-board.html>
- xiii. Prime Minister's Website, <https://pm.gc.ca/en/mandate-letters/2019/12/13/minister-canadian-heritage-mandate-letter>
- xiv. NFB Institutional Website, <https://www.canada.ca/en/national-film-board.html>
- xv. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- xvi. NFB Institutional Website, <https://www.canada.ca/en/national-film-board.html>
- xvii. Report on Federal Tax Expenditures, <https://www.canada.ca/en/departement-finance/services/publications/federal-tax-expenditures.html>
- xviii. NFB Online Screening Room, <https://www.onf.ca/>
- xix. NFB Institutional Website, <https://www.canada.ca/en/national-film-board.html>
- xx. NFB Facebook, <https://www.facebook.com/nfb.ca>
- xxi. NFB Twitter, <http://www.twitter.com/thenfb/>
- xxii. NFB Vimeo Channel, <https://vimeo.com/thenfb>
- xxiii. NFB YouTube Channel, <https://www.youtube.com/user/nfb>
- xxiv. NFB Instagram, https://www.instagram.com/onf_nfb/