

ANNUAL REPORT

—
2021-2022

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NOTE TO READER:

Please find the following annexes in the online version of this annual report at onf-nfb.gc.ca/annual-reports.

ANNEX I: NFB ACROSS CANADA

ANNEX II: ORIGINAL PRODUCTIONS

ANNEX III: INDEPENDENT FILM PROJECTS SUPPORTED BY ACIC AND FAP





October 25, 2022

The Honourable Pablo Rodriguez
Minister of Canadian Heritage
25 Eddy Street
Gatineau, Quebec K1A 0M5

Minister:

I have the honour of submitting to you, in accordance with the provisions of section 20(1) of the *National Film Act*, the Annual Report of the National Film Board of Canada for the period ended March 31, 2022.

The report also provides highlights of noteworthy events of this fiscal year.

Yours respectfully,


Claude Joli-Coeur

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

2021-2022 IN NUMBERS

43 NEW ORIGINAL PRODUCTIONS

35 ORIGINAL LINEAR PRODUCTIONS

8 ORIGINAL INTERACTIVE PRODUCTIONS

151 AWARDS AND HONOURS

87 FILMS BENEFITED FROM THE NFB'S AIDE AU CINÉMA INDÉPENDANT – CANADA (ACIC) AND THE NFB FILMMAKER ASSISTANCE PROGRAM (FAP)

26,939,452 CANADIAN VIEWS

64,059,352 GLOBAL VIEWS

CANADIAN AND GLOBAL AUDIENCES

	CANADIAN VIEWS	GLOBAL VIEWS (CANADA AND INTERNATIONAL)
INTERNET	11,826,254	48,064,661
ONLINE PARTNERS	9,104,243	43,689,217
INTERACTIVE PRODUCTIONS	277,498	1,158,936
NFB.CA ONF.CA	2,444,513	3,216,508
TELEVISION	12,970,750	12,970,750
EDUCATIONAL AND INSTITUTIONAL MARKET	1,486,514	1,488,020
PUBLIC SCREENINGS	336,630	492,116
PUBLIC INSTALLATIONS	149,095	158,799
PUBLIC-WALL SCREENINGS	468,769	1,182,062
TOTAL*	26,939,452	64,059,352**

*Total may not equal sum of components due to an overlap between Internet views and Educational and Institutional market views.

**The total number of views of NFB productions is calculated by adding the number of views from all the various access channels offered to the public. Industry standards are applied to the measurement of views, such as Nielsen ratings and Numeris data tracking for TV views and minimum duration or completion percentage for online videos, etc.

MESSAGE 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 underrepresented 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 2022-2023. 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

A handwritten signature in black ink that reads "Claude Joli-Coeur". The signature is fluid and cursive, written in a professional style.

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

HIGH- LIGHTS



The NFB enjoyed a very positive year in 2021–2022, which saw a range of high-quality, diversified projects produced, a renewed partnership with directors, and real progress in relationships with Indigenous people. The organization made advances in equity, diversity and inclusion, and NFB titles proved to be extraordinarily popular.

The COVID-19 pandemic remained a source of disruption and complications, but for the most part the fiscal year unfolded in the spirit of emerging from crisis with renewed confidence, while being poised for the future.

1

DIVERSITY OF VOICES

MORE UNDERREPRESENTED VOICES

The last fiscal year marked the halfway point of the NFB's 2020–2023 Strategic Plan. One of the plan's commitments is to emphasize a diversity of voices and perspectives: telling stories to better understand ourselves, and standing alongside one another to build a future together. There is a continuity, a cohesiveness, between the art of cinema and the core mandate of the NFB, as a public producer and distributor that represents Canada's diversity. To that end, the NFB hired two new directors, one responsible for Indigenous relations and community engagement, and the other for diversity, equity and inclusion.

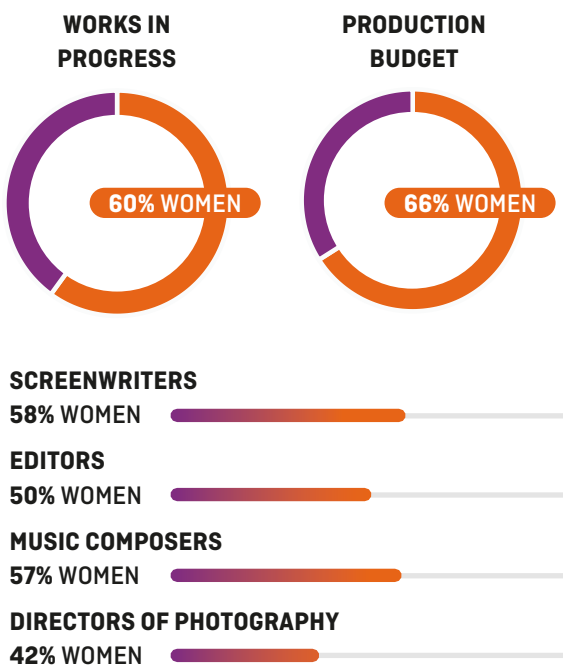
A SPACE FOR INDIGENOUS CINEMA

These hires made it possible to accelerate the implementation of the NFB's Indigenous Action Plan. Launched in 2017, it includes 33 actions that have led to the achievement of a number of milestones. The goal of allocating 15 percent of production budgets to Indigenous filmmakers was met in 2021–2022. Initiatives that promoted dialogue with Indigenous people and amplified their voices bore fruit. One indication (among many) of the public's growing interest in Indigenous cinema is the fact that 16 percent of views at nfb.ca/onf.ca were for Indigenous works; this is double the proportion of these works (8 percent) in the NFB's online catalogue. Initiatives related to reconciliation and rapprochement continue to be pursued.

AN ORGANIZATION COMMITTED TO PARITY

The NFB's commitment to equity, diversity and inclusion is multi-faceted and includes gender parity. In 2021-2022, 60 percent of works in production were directed by women or by teams with more women than men. Furthermore, 66 percent of production budgets were allocated to productions led by women.

In addition, the proportion of women was equal or greater than the proportion of men in three of four key creative roles: screenwriting (58 percent were women), editing (50 percent) and music composition (57 percent). Women were the directors of photography on 42 percent of projects, a figure which represents ongoing progress. In 2021, the group Women in Governance awarded the NFB a Gold Parity Certification.



PROGRESS IN THE AREAS OF EQUITY, DIVERSITY AND INCLUSION

With stronger leadership in this area, the NFB renewed its policies to foster cultural diversity, inclusion of members of 2SLGBTQI+ communities and a recognition of the diversity of gender expression. As an example, a self-identification questionnaire for creators and collaborators is in the process of being implemented. It will allow members of equity-seeking groups to be referred to in the manner they wish, and it will give the NFB a means to measure progress in order to become more representative of Canadian society. There is an obvious desire to hear a multiplicity of voices. In 2021-2022, 53 percent of works produced were on Indigenous subjects or themes related to diversity, such as race, ethnicity, religion, culture, disability, gender and sexuality.

STRENGTHENED SUPPORT FOR OFFICIAL-LANGUAGE MINORITY COMMUNITIES

The NFB fulfills its mandate in both of Canada's official languages, and ensures equitable representation of English and French productions in its programming. In the same spirit, it is concerned with official-language minority communities. Of the 43 works completed in 2021-2022, more than 25 percent were made by directors from linguistic minorities. As a result of the Creation and Innovation division's restructuring, francophone documentary across the country has now been brought together under the umbrella of one studio: the Quebec, Canadian Francophonie & Acadian Documentary Studio. This new, strengthened structure will allow for the hiring of a second Canadian Francophonie producer, who will be dedicated to that community.



2

PROGRAMMING AND PRODUCTION

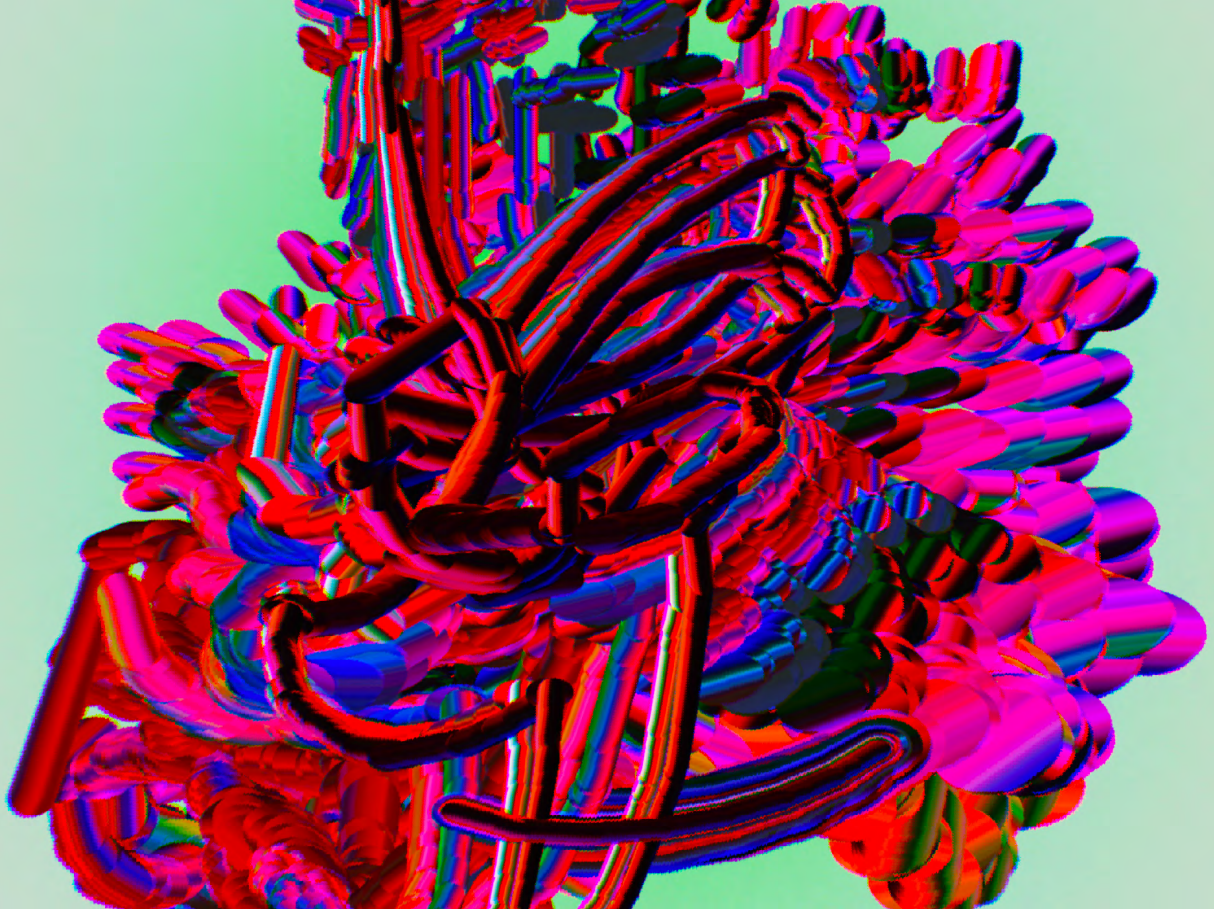
IMPACTFUL WORKS AND A RENEWED PARTNERSHIP

Over the course of the year there were 115 audiovisual works in various stages of production at the NFB: 44 began the development process, 28 moved into the production stage and 43 were completed. The 43 completed works consist of 25 NFB productions and 18 co-productions, and comprise 7 features, 5 medium-length films and 23 shorts. In terms of genre, there were 11 animated films, 24 documentaries, including a series composed of 4 works, and 8 interactive projects. More than a third of all completed films (35 percent) were directed by emerging filmmakers. Over the 12-month period, the NFB spent \$40.6 million on production, a 6.1 percent increase over the \$38.2 million spent in the previous fiscal year.

A FEW HIGH-PROFILE PRODUCTIONS

Notable works and highlights include the following:

- > *Affairs of the Art*, an English Program animated film by Joanna Quinn and Les Mills, won 27 awards over the course of the year and was nominated for an Oscar;
- > The *Alambic* project, an original creative lab led by producer Anne-Marie Bousquet, brought together three filmmakers from diverse backgrounds—Bogdan Anifrani-Fedach, Beatriz Carvalho and Bren López Zepeda—to work together to make three animated shorts that they would each create individually in only five months;
- > *Sérotonine anonyme (Brainstream)* is the debut original project by creator Caroline Robert, in partnership with the AATOAA collective. This interactive and immersive work of animation was launched online for more than 50,000 participants during the International Documentary Film Festival Amsterdam (IDFA);
- > Two French Program animated films made the 2022 Oscar shortlist: *Comme un fleuve (Flowing Home)* by Sandra Desmazières, an international co-production with Films de l'Arlequin; and *Mauvaises herbes (Bad Seeds)* by Claude Cloutier, an international co-production with Unité centrale;



- The **Souveraineté narrative** (Narrative Sovereignty) documentary creative lab was held by French Program in early 2022, at the start of the International Decade of Indigenous Languages. Led by Soraya Elbakkali, and enriched by the special participation of the great Alanis Obomsawin, this lab allowed nine Indigenous francophone creators—Marie-Kristine Petiquay, Delia Gunn, Réal Junior Leblanc, Cédric Gray-Lehoux, Jani Bellefleur-Kaltush, Daphné-Anne Olepika Takpanie Kiguktak, Félix Aupalu, Isabelle Kanapé and Alexandre Nequado—to share their visions and their dreams with respect to the future of their communities and their filmmaking practices;
 - **The Lake Winnipeg Project**, a series of four short films by author and filmmaker Kevin Settee, calls attention to stories of resilience among Indigenous communities living on the shores of Canada's sixth-largest lake. The films were shown during a virtual screening, then at the Winnipeg Art Gallery, and for audiences in Canada, New Zealand, Australia and the United States.
- We would also like to highlight the following films, which were completed in 2020 and 2021, and distinguished themselves on the festival circuit and in theatres over the course of the past year:
- **Les Rose** (*The Rose Family*) by Félix Rose, which, in 2022, became the first documentary to win the Audience Choice Award at the Gala Québec Cinéma. The film was incredibly successful in theatres: it screened in 44 cinemas in 20 Quebec cities and generated \$200,000 in box office sales. It also proved extremely popular on nfb.ca/onf.ca, with more than 100,000 views in one year;
 - **The Magnitude of All Things**, a documentary by Jennifer Abbott, brought together the themes of grief and climate change. It opened the DocLands festival in the United States and won awards at the Ulju Mountain Film Festival in South Korea and the Banff Mountain Film Festival.

151 AWARDS WON

The NFB's 2021-2022 production output was significant in terms of its originality, diversity and quality. The number of projects completed dropped in comparison with the previous fiscal year as a result of a number of different factors. COVID-19 outbreaks at times forced delays in shooting and post-production; several large-scale projects that are currently in production will not be completed for another year or two; and, finally, last year the series *The Curve* (*La courbe*) alone accounted for 36 shorts, animated films and interactive works, contributing to a higher total.

The number of awards won by NFB projects increased in 2021-2022 compared to the previous year, reaching a total of 151 honours, of which 100 were international. Breaking them down by genre, 40 were awarded to documentaries, 84 to animated films and 24 to interactive works. Furthermore, 99 awards, or two thirds, were won by women. Indigenous works took home 17 awards, or 11 percent of the total. Of these, 16 were won by women.

HONOURING THREE FEMALE LEADERS IN THE FILM WORLD

In 2021-2022, the work of acclaimed filmmaker and multidisciplinary Abenaki artist **Alanis Obomsawin** was the subject of a major exhibition, including an accompanying book, at the Haus der Kulturen der Welt in Berlin, while the Glenn Gould Foundation paid tribute to her through the publication of a book and the creation of a new film in her honour, directed by Terril Calder and projected onto the walls of the Royal Ontario Museum. In addition, **Martine Chartrand**, a Quebec-based creator of Haitian origin, trailblazer in the world of short animation, and director of several high-profile NFB films, and Ontario Studio executive producer **Anita Lee**, who oversaw the completion of countless projects at the NFB, were recognized for their extraordinary contributions to Canadian cinema.

FRAMEWORK AGREEMENTS WITH DIRECTORS

One of the year's key achievements was the signing of framework agreements between the NFB and directors. After years of sometimes challenging relationships, in the context of technological, economic and social transformation, the NFB and its directors sought to renew the terms governing their vital collaboration. Several working sessions led to the conclusion of the first-ever framework agreement with the Association des réalisateurs et réalisatrices du Québec (ARRQ) and to an updated partnership with the Directors Guild of Canada (DGC).

These agreements improve and standardize working conditions for people hired to work on film projects, and speak to the privileged relationship the NFB wishes to maintain with creators and their teams. Establishing a renewed relationship was one of the main goals of the 2020-2023 Strategic Plan.

FIRST ANNUAL NATIONAL PROGRAMMING FORUM

The NFB had also set as a priority the evolution of its approach to programming, and enriching the experience of creation. Several significant initiatives were launched to that end. Strategic programming forums were held every two weeks, allowing producers and executive producers to share ideas on the positioning strategies for each of their projects in the development phase. These meetings culminated in the first annual National Programming Forum, which, over two days, brought together some 100 participants, including producers, executive producers and staff members from the Distribution, Communications and Marketing and Finance, Operations and Technology divisions, as well as 30 or so creators from across Canada. This forum, which many called historic, allowed for an unprecedented virtual gathering of these diverse groups, with the aim of focussing on the theme of programming.

The NFB also launched a special series of conversations on the subject of “The NFB Experience.” The initiative brought together small groups of creators to discuss the ways they work and to better understand the constraints each of them face. These conversations aim to improve practices, allow the NFB to better respond to needs and solidify a place for creators at the heart of the organization. Through efforts such as this, the NFB seeks to establish and maintain ongoing dialogue and optimal relationships, so creators feel welcome and involved, and see themselves as stakeholders in the institution and its ecosystem.

In the wake of these discussions, aimed at modernizing the NFB’s methods and approaches, changes were made to the organization’s governance, including to the structure of the Creation and Innovation division. The changes announced include a reduction in the number of executive positions, a simplified hierarchical structure, strengthened roles and responsibilities for executive producers and producers, and a consolidation of studio expertise.

TECHNOLOGICAL DEVELOPMENTS AND REMOTE CREATION

Over the last few years, the NFB’s technological development has accelerated. The digital revolution accounts for much of that, but so too does the pandemic. Remote creation became a necessity, and the production and distribution teams adapted.

In 2021-2022, the NFB rolled out a remote support service for sound recording and mixing, new editing solutions for remote collaboration were developed, and ultrafunctional virtual audiovisual screening rooms were created. Other technology-related tasks included the ongoing development of digital platforms in order to, among other things, strengthen the educational arm and facilitate access to the stockshot archives. The NFB’s annual technology investments also include updating and strengthening its processes and procedures with respect to cybersecurity.

FUNDING

On the financial front, the NFB benefited over the course of the year from \$5.1 million in emergency funding. This allowed for the budget to be balanced in 2021-2022. Another request for financial assistance has been made for 2022-2023.

These supplementary funds have become necessary to mitigate the structural deficit that has gradually taken hold at the NFB over the years, as a result of budgetary pressures tied to the organization’s mandate. The NFB hopes to conclude a long-term funding agreement, to ensure its financial viability, as well as to maintain its capacity to fully achieve its mandate as a public producer and distributor, and to assume the leadership expected of it in the Canadian audiovisual and film ecosystem.



3

AUDIENCE RELATIONS

THE NFB IS MORE AND MORE POPULAR IN CANADA, LARGELY THANKS TO INDIGENOUS CINEMA

SINCE ITS FOUNDING IN 1939, THE NFB HAS PRODUCED WORKS THAT TELL CANADIAN STORIES TO CANADIAN AUDIENCES. FROM DAY ONE, THE PRIVILEGED RELATIONSHIP BETWEEN CREATORS AND AUDIENCES HAS BEEN AT THE HEART OF THE NFB'S MISSION. TODAY, THE DATA WE HAVE WITH RESPECT TO THIS RELATIONSHIP IS QUITE ENCOURAGING.

DRAMATIC INCREASE IN VIEWS WITHIN CANADA

The number of Canadian online views of NFB works has nearly doubled in five years. It has gone from 6.6 million in 2017-2018 to 12 million in 2021-2022 on all platforms combined. The nfb.ca/onf.ca site alone generated 2.4 million views from Canada in 2021-2022, an increase of 26 percent. Overall, the fiscal-year results show the second-largest Canadian viewership total in the last seven years. In 2021-2022, Canada also became the top source for views on the NFB's YouTube channel, coming in ahead of the United States and India, both of which had been in the top spot in previous years.

The international reach of works seen on nfb.ca/onf.ca also increased. In 2021-2022, there were 3.2 million views from around the world. This represents an increase of 20 percent over the average of the last five years.

We should note that the above figures do not take into account 2020-2021, as this was an extraordinary period, given that pandemic-related restrictions in effect around the world led to an increase in views driven by very particular circumstances.

MORE THAN A HALF MILLION VIEWS OF INDIGENOUS WORKS

One of the initiatives that has led to increased interest in NFB works is the Indigenous Cinema page on nfb.ca/onf.ca, launched in 2018. This page provides free access to an unparalleled and ever-growing number of works by Indigenous creators.

There were 200 titles available at launch; that number stands at more than 440 in 2021-2022. The passion for these works is real. Over the course of the year, no less than 16 percent of all views at nfb.ca/onf.ca were of works made by Indigenous filmmakers. This represents some 520,000 views. In Canada, Indigenous titles represented 17 percent of views—a considerable increase, given that the average of the three previous years was 11.5 percent.

A STRONG NFB PRESENCE ON SOCIAL MEDIA

The NFB's critical successes are also linked to an active and dynamic presence on social media platforms such as Facebook, Twitter and Instagram, as well as in electronic newsletters. In 2021-2022, the organization boasted more than 1.1 million subscribers to all of its social media channels and engaged in several effective marketing campaigns. Campaigns for the Oscars and the 2021 **Get Animated** event drove visits to nfb.ca/onf.ca and YouTube. Similarly, promotion of the 55 films in the NFB's **Ho Ho Holidays** playlist (including several bonus prizes), and the screening of a number of documentary shorts on Facebook, elicited a very positive response from audiences during the end-of-year holidays.

A RETURN TO PUBLIC SCREENINGS

Public screenings, a tradition that allows the NFB to connect with harder-to-reach communities, gradually returned in 2021-2022, although two thirds of them were held virtually. For the year as a whole, the number of people attending public screenings in Canada was 337,000, which is comparable to the figure for 2018-2019, before the pandemic. Indigenous titles generated much public-screening interest, drawing 17,000 film lovers to in-person screenings and 54,000 to virtual showings.

AN EDUCATIONAL OFFER THAT'S CONSTANTLY ENRICHED

In 2021-2022, the NFB had 110 active contracts with 6,500 elementary schools and high schools, as well as 130 post-secondary institutions. Altogether, more than 4.2 million Canadian students from all provinces and territories attended institutions with subscriptions to CAMPUS, the NFB platform dedicated to educational and pedagogical content.

It was a very active year for the NFB Education team. New pedagogical materials were created, including mini-lessons, blogs and study guides. Most importantly, the major *Media School* (*École des médias*) project took shape. Content specifically created for the new platform was developed, and three classes were invited to test the online workshops designed as an introduction to digital storytelling. These conclusive results have made it possible to consider a larger scale launch in 2022-2023.

Finally, the development of the *Indigenous Voices* (*Voix autochtones*) online educational program continues. Writing for six major modules has been completed, allowing for shooting to begin on several historical videos, under the direction of filmmaker Christopher White.



STRATEGIC PARTNERSHIPS, FROM DUBAI TO FRANKFURT

In 2021-2022, the NFB was pleased to ink several strategic-partnership deals that will help showcase the work of Canadian creators in non-traditional formats or settings, allowing the organization to reach new audiences.

TRACES, an interactive public art installation, was produced by the NFB for Global Affairs Canada, and resulted from a collaboration between the architectural collective KANVA and multimedia designer Étienne Paquette. This fascinating project about the relationship between humans and nature was installed in the courtyard and entrance hall of the Canada Pavilion at Expo 2020 Dubai. *TRACES* has already won several awards, and will be seen in Canada and around the world with the support of the expert consultants at the firm Creos.

The NFB also participated in Canada's cultural program at the 2021 Frankfurt Book Fair, where Canada was the Guest of Honour. There was an architectural projection made up of silent clips from more than 60 NFB live-action films, animated films and interactive works. Elsewhere, an animation co-produced with the Quartier des Spectacles Partnership was shown, revealing the locations and people that shaped the course of author Dany Laferrière's life and work. Finally, a project created by artist Carey Newman paid homage to the memory of children who disappeared during Canada's painful residential school period.

AWARDS AND HONOURS





ABBREVIATIONS C.: CREATOR(S) D.: DIRECTOR(S) P.: PRODUCER(S)

—
**A TOTAL OF
 151 HONOURS**

51 AWARDS IN CANADA

100 AWARDS ABROAD
 —

4 NORTH A

**D. JORDAN CANNING, HOWIE SHIA
 P. ANNETTE CLARKE, MICHAEL
 FUKUSHIMA**

Best Animation
 Yorkton Film Festival (ONLINE)
 Yorkton, Canada
 May 30, 2021

60 DAY CYCLE

**D. COLIN JONES, DARCY WITTENBURG
 P. NICHOLAS KLASSEN,
 ROB MCLAUGHLIN**

Best Online Video: Feature — Silver
 Digital Publishing Awards
 Toronto, Canada
 June 11, 2021

AFFAIRS OF THE ART

**D. JOANNA QUINN
 P. MICHAEL FUKUSHIMA (NFB),
 LES MILLS (BERYL PRODUCTIONS)**

Jury Award: Comedy
 Aspen Shortsfest (ONLINE)
 Aspen, USA
 April 11, 2021

**Jury Distinction “Special Distinction
 for Direction”**
 Annecy International Animation Film Festival
 (HYBRID)
 Annecy, France
 June 19, 2021

**Profnastil Prize – Best Animation of the
 International Competition – Short Animation**
 Insomnia International Animation Film Festival
 Moscow, Russia
 July 19, 2021

Audience Award – International Competition
 Fantoche International Animation Film Festival
 Baden, Switzerland
 September 12, 2021

Grand Prize

Animasyros – International Animation Festival and Forum (HYBRID)
Syros, Greece
September 26, 2021

Special Jury Mention

Guanajuato International Film Festival (HYBRID)
Guanajuato, Mexico
September 26, 2021

Best Sound Mixing

ANIMAGE – International Animation Festival of Pernambuco
Recife, Brazil
October 17, 2021

Audience Award

Animest – International Film Festival (HYBRID)
Bucharest, Romania
October 17, 2021

Best Animation Short

Santa Fe Independent Film Festival
Santa Fe, USA
October 17, 2021

Audience Award

New York City Short Film Festival (ONLINE)
New York, USA
October 17, 2021

Gold Hugo Best Animated Short Film Award

Chicago International Film Festival (HYBRID)
Chicago, USA
October 24, 2021

VedoAnimato 2021 Award

Linea d'Ombra Festival
Salerno, Italy
October 30, 2021

Best European Short Film Award

Valladolid International Film Festival
Valladolid, Spain
October 30, 2021

Golden Spike Award for Best Short Film

Valladolid International Film Festival
Valladolid, Spain
October 30, 2021

International Grand Prix

International Animation Film Festival
Tindirindis
Vilnius, Lithuania
November 1, 2021

2D Narrative Short Prize

Spark Animation Festival (ONLINE)
Vancouver, Canada
November 7, 2021

Special Mention

Manchester Animation Festival (HYBRID)
Manchester, United Kingdom
November 19, 2021

Anima Grand Prix

International Film Festival Etiuda & Anima (ONLINE)
Krakow, Poland
November 21, 2021

Anima Public Choice

International Film Festival Etiuda & Anima (ONLINE)
Krakow, Poland
November 21, 2021

Audience Award

This is England – British Short Film Festival
Rouen, France
November 21, 2021

Best Animation

This is England – British Short Film Festival
Rouen, France
November 21, 2021

Best Character-Based Short

Los Angeles Animation Festival
Los Angeles, USA
December 4, 2021

Best Director

Los Angeles Animation Festival
Los Angeles, USA
December 4, 2021

Best British Film

London International Animation Festival – LIAF (HYBRID)
London, United Kingdom
December 6, 2021

Audience Award

Big Cartoon Festival (ONLINE)
Moscow, Russia
December 15, 2021

Special Jury Mention

Big Cartoon Festival (ONLINE)
Moscow, Russia
December 15, 2021

Special Jury Award

Monstra Animation Festival
Lisbon, Portugal
March 27, 2022

ALTÖTTING

D. ANDREAS HYKADE

**P. MARC BERTRAND (NFB),
ABI FEIJÓ (CICLOPE FILMES),
THOMAS MEYER-HERMANN (STUDIO
FILM BILDER), JULIE ROY (NFB)**

Special Mention – German Animation Competition

Festival of Animation Berlin
Berlin, Germany
October 3, 2021

BECAUSE WE ARE GIRLS

D. BALJIT SANGRA

**P. SELWYN JACOB, TERI SNELGROVE,
SHIRLEY VERCRUYSE**

Grand Jury Winner: Best Documentary Feature

Seattle Asian American Film Festival
Seattle, USA
March 13, 2022

BOOK OF DISTANCE, THE (VIRTUAL REALITY)

C. RANDALL OKITA

**P. ANITA LEE, DAVID OPPENHEIM,
KATE VOLLUM**

Virtual & Remote: Best Narrative Experience

The Webby Awards
New York, USA
May 18, 2021

Best Immersive Experience

Canadian Screen Awards
Toronto, Canada
May 20, 2021

Rockie Award – Interactive: Youth (11-17)

Banff World Media Festival
Banff, Canada
June 15, 2021

SMART Award

FIPADOC – Festival international documentaire
Biarritz, France
June 17, 2021

Best Immersive Story

Sandbox Immersive Festival
Beijing, China
November 7, 2021



BOREALIS

D. KEVIN MCMAHON

P. JANE JANCOVIC (TVONTARIO), ANITA LEE (NFB), KRISTINA MCLAUGHLIN (PRIMITIVE ENTERTAINMENT INC.), KEVIN MCMAHON (PRIMITIVE ENTERTAINMENT INC.), MICHAEL MCMAHON (PRIMITIVE ENTERTAINMENT INC.), JUSTINE PIMLOTT (NFB)

Homeland Earth Award

SILBERSALZ International Science & Media Festival
Halle, Germany
September 19, 2021

BOURREAU CHEZ LUI, LE – FILM / HANGMAN AT HOME, THE – FILM

**C. MICHELLE KRANOT, URI KRANOT
P. AVI AMAR (FLORÉAL FILMS), PIERRE
BAUSSARON (MIYU PRODUCTIONS),
MARC BERTRAND (NFB), KATAYOUN
DIBANEHR (FLORÉAL FILMS),
EMMANUEL-ALAIN RAYNAL (MIYU
PRODUCTIONS), JULIE ROY (NFB),
LANA TANKOSA NIKOLIC (LATE LOVE
PRODUCTION)**

Golden Dragon – International Short Film Competition

Krakow Film Festival (HYBRID)
Krakow, Poland
June 6, 2021

Special Mention

SUPERTOON International Animation and
Comics Festival Sibenik, Croatia
July 23, 2021

Audience Award

Animaphix International Animated Film
Festival
Palermo, Italy
August 1, 2021

Best Original Score

London International Animation Festival –
LIAF (HYBRID)
London, United Kingdom
December 6, 2021

Critics' Award (ex-aequo with *Mouse* by Noah Mauchly)

Festival international du film d'animation de
Paris
Paris, France
January 23, 2022

BOURREAU CHEZ LUI, LE – RV / HANGMAN AT HOME, THE – VR (VIRTUAL REALITY)

**C. MICHELLE KRANOT, URI KRANOT
P. AVI AMAR (FLORÉAL FILMS), PIERRE
BAUSSARON (MIYU PRODUCTIONS),
MARC BERTRAND (NFB), KATAYOUN
DIBANEHR (FLORÉAL FILMS),
EMMANUEL-ALAIN RAYNAL (MIYU
PRODUCTIONS), JULIE ROY (NFB),
LANA TANKOSA NIKOLIC (LATE LOVE
PRODUCTION)**

xr Experience – Interactive

NUMIX Awards
Montreal, Canada
May 5, 2021

Jury Mention

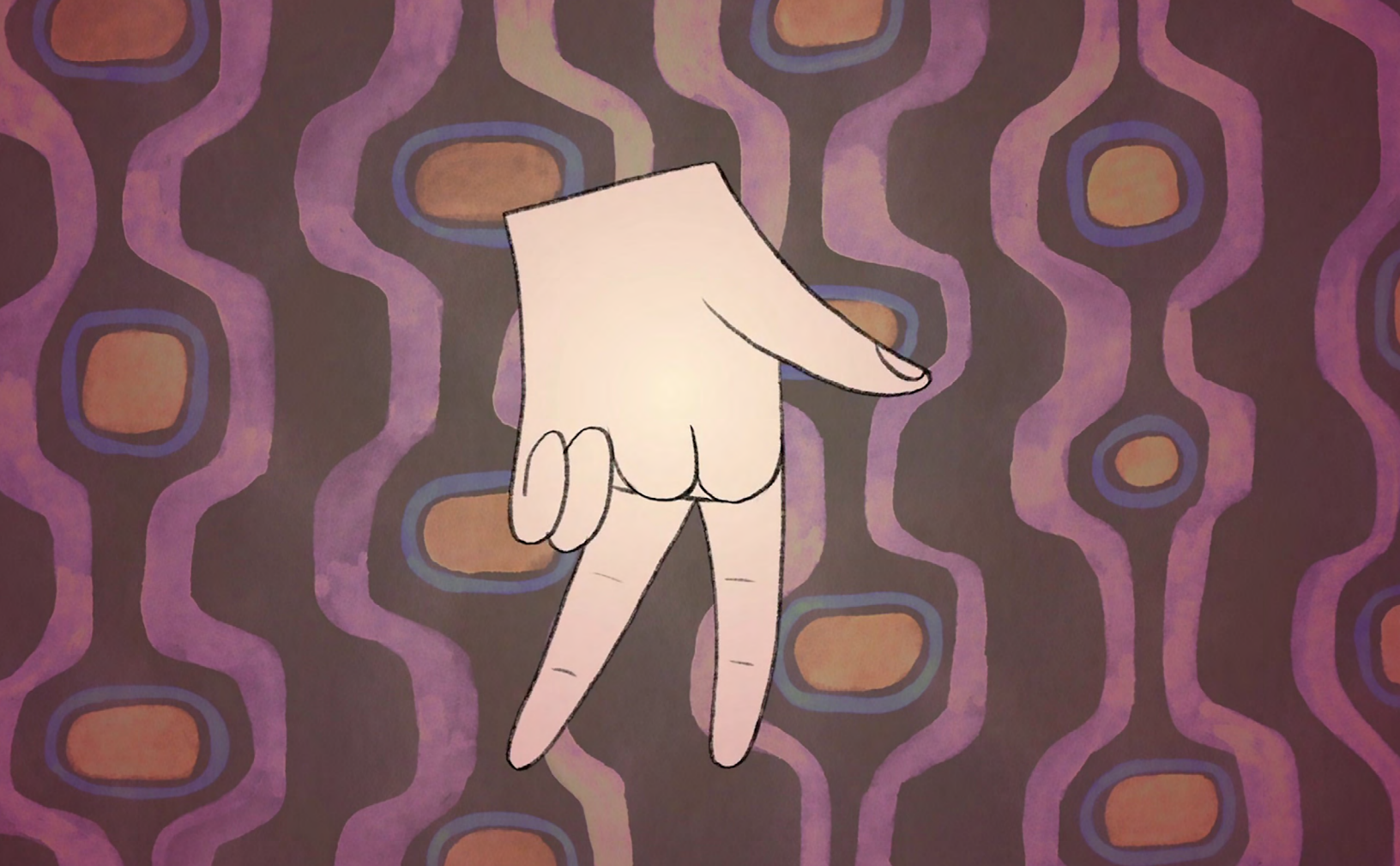
VRHAM – Virtual Reality & Arts Festival
Hamburg, Germany
June 12, 2021

Best Interactive Experience Award

Cannes XR: VeeR VR Cinema (Marché du film)
Cannes, France
July 15, 2021

Best VR/360

Bolton Film Festival
Bolton, United Kingdom
October 17, 2021



Jury Prize

Bucheon International Animation Festival
Bucheon, South Korea
October 26, 2021

Best VR Project

VRE – Virtual Reality Experience (HYBRID)
Rome, Italy
October 30, 2021

Grand Prize Best of Fest

Animation Nights New York
New York, USA
November 23, 2021

CHRONIQUES DU CENTRE-SUD / CENTRE-SUD CHRONICLES

**D. RICHARD SUICIDE
P. MARC BERTRAND, JULIE ROY**

École NAD (UQAC) Award for Best Animated Short in the Fantastiques week-ends du cinéma québécois program

Festival Fantasia (HYBRID)
Montreal, Canada
August 25, 2021

COMME UN FLEUVE / FLOWING HOME (NHƯ MỘT DÒNG SÔNG)

**D. SANDRA DESMAZIÈRES
P. DORA BENOUSILIO (LES FILMS
DE L'ARLEQUIN), JULIE ROY (NFB)**

Best Animation

LA Shorts International Film Festival (ONLINE)
Los Angeles, USA
July 31, 2021

Second Best Film

Istanbul International Short Film Festival
Istanbul, Turkey
August 29, 2021

Prix du jury lycéen

Festival de Cinéma d'Animation de Pontarlier
Pontarlier, France
October 24, 2021

Jury Award for Creativity and Artistic Expression

Banjaluca International Animated Film Festival
Banjaluka, Bosnia-Herzegovina
October 28, 2021

Animated Short

Newport Beach Film Festival
Newport Beach, USA
October 28, 2021

Minister for Foreign Affairs Award

New Chitose Airport International Animation
Festival
Chitose, Japan
November 8, 2021

DEAR AUDREY

**D. JEREMIAH HAYES
P. ANDRÉ BARRO (CINEFLIX MEDIA INC.),
KATHERINE BUCK (CINEFLIX MEDIA INC.)
ANNETTE CLARKE (NFB), JEREMIAH
HAYES (CINEFLIX MEDIA INC.), GLEN
SALZMAN (CINEFLIX MEDIA INC.), PABLO
SALZMAN (CINEFLIX MEDIA INC.)**

People's Choice Award

Montreal International Documentary Festival
(RIDM)
Montreal, Canada
November 21, 2021

FAR AWAY FROM FAR AWAY

**C. BRUCE ALCOCK, JEREMY MENDES
P. ANNETTE CLARKE, ROB MCLAUGHLIN**

Innovation in Digital Storytelling — Silver
Digital Publishing Awards
Toronto, Canada
June 11, 2021

FUTURE IN MIND / L'AVENIR EN TÊTE

**C. BRUNO CHOINIÈRE,
CATHERINE MAROIS
P. ANDRÉ PICARD,
LOUIS-RICHARD TREMBLAY**

FWA of the Day
Favourite Website Awards
Litlington, United Kingdom
January 13, 2022

HIDE

**D. DANIEL GRAY
P. MARION BARRÉ (LA CELLULE
PRODUCTIONS), GYÓRGY CZUTOR
(OFFICIAL FILMS), BÁLINT FARKAS
GELLEY (CUB ANIMATION STUDIO),
MICHAEL FUKUSHIMA (NFB), SOYO
GIAOUI (LA CELLULE PRODUCTIONS),
MARAL MOHAMMADIAN (NFB), BELLA
SZEDERKÉNYI (CUB ANIMATION STUDIO)**

Jury Special Mention in the Canadian
Competition
Sommet du cinéma d'animation
Montreal, Canada
May 23, 2021

Special Mention
Friss Hús – Budapest International Short
Film Festival
Budapest, Hungary
June 2, 2021

Don Quijote Award – International Federation
of Film Societies
Krakow Film Festival (HYBRID)
Krakow, Poland
June 6, 2021

Jury Award for Best European Film
Krakow Film Festival (HYBRID)
Krakow, Poland
June 6, 2021

Special Award
Animafest Zagreb – World Festival
of Animated Films
Zagreb, Croatia
June 12, 2021

Audience Favourite (one of 10 foreign films)
São Paulo International Short Film Festival
(ONLINE)
São Paulo, Brazil
August 29, 2021

Pont d'Or Award
Festival de Cinéma d'Animation de Pontarlier
Pontarlier, France
October 24, 2021

Special Jury Award for Short Films
New Chitose Airport International Animation
Festival
Chitose, Japan
November 8, 2021

Winner of the Main Competition
Piccolo Festival dell'Animazione
Udine, Italy
November 27, 2021

Silver – Motion Design
Los Angeles Animation Festival
Los Angeles, USA
December 4, 2021

Special mention
Animateka – International Animation
Film Festival
Ljubljana, Slovenia
December 5, 2021

HOW TO BE AT HOME

**D. ANDREA DORFMAN
P. ANNETTE CLARKE**

Best Animation
Breck Film Festival
Breckenridge, USA
September 19, 2021

Special Popular Jury Award
Linea d'Ombra Festival
Salerno, Italy
October 30, 2021

IMPOSSIBLE FIGURES AND OTHER STORIES I

**D. MARTA PAJEK
P. MICHAEL FUKUSHIMA (NFB),
MARAL MOHAMMADIAN (NFB),
PIOTR SZCZEPANOWICZ (ANIMOON),
GRZEGORZ WACLAWEK (ANIMOON)**

Special Mention
Balkanima European Animated Film Festival
Belgrade, Serbia
October 10, 2021

Golden Dove for the Best Short Animated Film
DOK Leipzig International Festival for
Documentary and Animated Film
Leipzig, Germany
October 31, 2021

Grand Prix
Animateka – International Animation
Film Festival
Ljubljana, Slovenia
December 5, 2021

Prix de la Vision
Festival international du film d'animation
de Paris
Paris, France
January 23, 2022

Short Competition Winner
Vilnius International Film Festival
Vilnius, Lithuania
April 3, 2022

INTO LIGHT

**D. SHEONA MCDONALD
P. TERI SNELGROVE, SHIRLEY
VERCRUISSE**

Winning Documentary – International
Fragments section
Mexico City International Documentary Film
Festival (HYBRID)
Mexico City, Mexico
October 24, 2021

Jury Prize for Best Short
Seattle Queer Film Festival
Seattle, USA
October 24, 2021

JOHN WARE RECLAIMED

D. CHERYL FOGGO
P. DAVID CHRISTENSEN, BONNIE THOMPSON

Grand Prix (feature film) – Regards d’ici section

Vues d’Afrique / Journées du cinéma africain et créole (ONLINE)
Montreal, Canada
April 18, 2021

KÍMMAPIIYIPITSSINI: THE MEANING OF EMPATHY

D. ELLE-MÁIJÁ TAILFEATHERS
P. DAVID CHRISTENSEN (NFB), LORI LOZINSKI (SEEN THROUGH WOMAN PRODUCTIONS), ELLE-MÁIJÁ TAILFEATHERS (SEEN THROUGH WOMAN PRODUCTIONS)

Emerging Canadian Filmmaker Award
Hot Docs Canadian International Documentary Festival
Toronto, Canada
May 9, 2021

Rogers Audience Award
Hot Docs Canadian International Documentary Festival
Toronto, Canada
May 9, 2021

Colin Low Award for Best Canadian Director
DOXA Documentary Film Festival (ONLINE)
Vancouver, Canada
May 16, 2021

Inspiring Voices & Perspectives Feature Film Award
Cinéfest
Sudbury, Canada
September 26, 2021

Audience Choice Award, Canadian Documentary Feature
Calgary International Film Festival
Calgary, Canada
October 3, 2021

Best Canadian Documentary
Vancouver Film Critics Association Awards
Vancouver, Canada
March 7, 2022

Best Musical Score
Vancouver International Women in Film Festival
Vancouver, Canada
March 14, 2022

Impact Award
Vancouver International Women in Film Festival
Vancouver, Canada
March 14, 2022

K’I TAH AMONGST THE BIRCH

D. MELAW NAKEHK’O
P. DAVID CHRISTENSEN, COTY SAVARD

Best Northern Short Film Award
Available Light Film Festival
Whitehorse, Canada
February 18, 2021

LAKE

D. ALEXANDRA LAZAROWICH
P. DAVID CHRISTENSEN

Special Mention for the Main Film Emerging Indigenous Filmmaker Award
Montreal International First Peoples Festival (Land InSights)
Montreal, Canada
August 11, 2021

LOVE IN QUARANTINE

D. MILLEFIORE CLARKES
P. ANNETTE CLARKE, ROHAN FERNANDO

Short Subject Non-fiction
Yorkton Film Festival (ONLINE)
Yorkton, Canada
May 30, 2021

LOVE: THE LAST CHAPTER

D. DOMINIQUE KELLER
P. DAVID CHRISTENSEN (NFB), DOMINIQUE KELLER (KELLER MEDIA), KAREN PICKLES (KELLER MEDIA), COTY SAVARD (NFB)

Rosie Award for Best Director (unscripted over 30 minutes)
Alberta Motion Picture Industries Association – AMPIA
Calgary, Canada
September 25, 2021

Audience Award for Best Documentary Feature
CUFF Docs Underground Film Festival
Calgary, Canada
November 28, 2021

MAGNITUDE OF ALL THINGS, THE

D. JENNIFER ABBOTT
P. JENNIFER ABBOTT (FLYING EYE PRODUCTIONS), HENRIK MEYER (CEDAR ISLAND FILMS), JOANNA RYBUS (CEDAR ISLAND FILMS), SHIRLEY VERCRUYSSSE (NFB), ANDREW WILLIAMSON (CEDAR ISLAND FILMS)

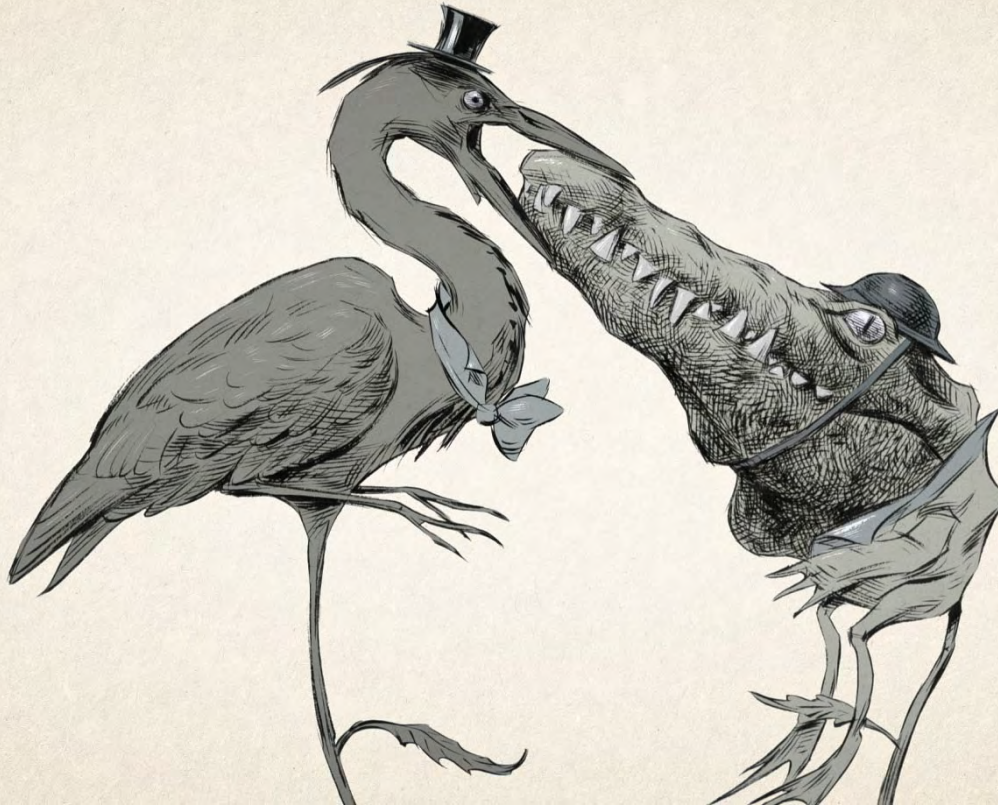
Best Nature & People Film
Ulju Mountain Film Festival
Ulju, South Korea
April 11, 2021

Audience Choice Award
DocLands Documentary Film Festival
San Rafael, USA
May 16, 2021

Special Mention – Documentary
Riviera International Film Festival
Sestri Levante, Italy
May 30, 2021

Special Mention of the Jury for the Grand Prix – Documentary
Film, recherche et développement durable (Festival FReDD)
Toulouse, France
October 3, 2021

Creative Excellence Award
Banff Centre Mountain Film and Book Festival
Banff, Canada
November 7, 2021



MAL DU SIÈCLE, LE / GREAT MALAISE, THE

**D. CATHERINE LEPAGE
P. MARC BERTRAND, JULIE ROY**

Best Animation
Brooklyn International Film Festival
New York, USA
June 13, 2021

**Prix Hallé Location et Multiservices Luna –
Coup de cœur du jury**
Longue vue sur le court
Montreal, Canada
November 28, 2021

MARY TWO-AXE EARLEY: I AM INDIAN AGAIN / MARY TWO-AXE EARLEY: SKONKWEHÓN:WE Á:RE

**D. COURTNEY MONTOUR
P. KAT BAULU, ANNETTE CLARKE,
ARIEL NASR**

Best Director
Weengushk International Film Festival
Sudbury, Canada
July 11, 2021

Documentary Short Award
imagineNATIVE Film + Media Arts Festival
Toronto, Canada
October 24, 2021

Best Documentary Short
Annual American Indian Film Festival (ONLINE)
San Francisco, USA
November 13, 2021

MAUVAISES HERBES / BAD SEEDS

**D. CLAUDE CLOUTIER
P. GALILÉ MARION-GAUVIN (L'UNITÉ
CENTRALE), JULIE ROY (NFB)**

Audience Award – International Competition
Les Sommets du cinéma d'animation
Montreal, Canada
May 23, 2021

Animated Short Grand Jury Prize
Calgary International Film Festival
Calgary, Canada
October 3, 2021

Best Animation
New York City Short Film Festival (ONLINE)
New York, USA
October 17, 2021

**L'Épi d'or – Audience Award for French-
Canadian Short Film**
Cinématal
Winnipeg, Canada
November 7, 2021

Best Comedy Short
Los Angeles Animation Festival
Los Angeles, USA
December 4, 2021

Best of Fest
Los Angeles Animation Festival
Los Angeles, USA
December 4, 2021

Best Animated Short Audience Award
Spokane International Film Festival
Spokane, USA
February 15, 2022

Best Short Film (children's jury)
Festival international du film pour enfants
(FIFEM)
Montreal, Canada
March 6, 2022



MENEATH: THE HIDDEN ISLAND OF ETHICS

**D. TERRIL CALDER
P. MICHAEL FUKUSHIMA, ROB
MCLAUGHLIN, JELENA POPOVIĆ**

Special Mention – Canadian Film Institute (CFI) Award for Best Canadian Animation (ONLINE)
Ottawa International Animation Festival
Ottawa, Canada
October 3, 2021

Audience Choice Award
GIRAF International Festival of Independent Animation (ONLINE)
Calgary, Canada
November 28, 2021

International Jury Special Mention
Tricky Women / Tricky Realities – International Women's Animated Film Festival (HYBRID)
Vienna, Austria
March 13, 2022

MOI, BARNABÉ / I, BARNABÉ

**D. JEAN-FRANÇOIS LÉVESQUE
P. JULIE ROY**

Best Short Award – CG Animation Competition
Short Shorts Film Festival & Asia
Tokyo, Japan
June 21, 2021

Special Mention – Professional Film
Festival Stop Motion Montréal
Montreal, Canada
September 19, 2021

MOTTO (WEB EXPERIENCE)

**C. VINCENT MORISSET
P. MARIE-PIER GAUTHIER, HUGUES
SWEENEY, LOUIS-RICHARD TREMBLAY**

Grand Prize
NUMIX Awards
Montreal, Canada
May 5, 2021

Grand Prix – Original Online Experience
NUMIX Awards
Montreal, Canada
May 5, 2021

Digital Storytelling Award
FIPADOC – Festival international documentaire
Biarritz, France
June 17, 2021

Best Interactive Experience: All Categories (ex-aequo with *Au pays du cancre mou* by Francis Gélinas)
Gémeaux Awards
Montreal, Canada
September 19, 2021

NALUJUK NIGHT / NALUJUK UNNUNGA

**D. JENNIE WILLIAMS
P. KAT BAULU (NFB), ANNETTE CLARKE
(NFB), ROHAN FERNANDO (NFB),
LATONIA HARTERY (LJH FILMS)**

Best Atlantic Short Documentary
FIN Atlantic International Film Festival (HYBRID)
Halifax, Canada
September 23, 2021

NOW IS THE TIME

D. CHRISTOPHER AUCHTER
P. SELWYN JACOB, TERI SNELGROVE,
SHIRLEY VERCRUYSSÉ

Audience Choice Award for Best Pacific
Northwest Short Film
Tacoma Film Festival
Tacoma, USA
October 14, 2021

OLD DOG

D. ANN MARIE FLEMING
P. SHIRLEY VERCRUYSSÉ

Special Mention: Short Short Category
Aspen Shortsfest (ONLINE)
Aspen, USA
April 11, 2021

ONCLE THOMAS – LA COMPTABILITÉ DES JOURS / UNCLE THOMAS: ACCOUNTING FOR THE DAYS

D. REGINA PESSOA
P. PHIL DAVIES, ABI FEIJÓ (CICLOPE
FILMES), REGINALD DE GUILLEBON
(LES ARMATEURS), JULIE ROY (NFB)

Special Mention – International Competition
Festival of Animation Berlin
Berlin, Germany
October 3, 2021

ORCHID AND THE BEE, THE

C. FRANCES ADAIR MCKENZIE
P. MICHAEL FUKUSHIMA,
JELENA POPOVIĆ

Innovation Prize
SAT Fest (Dome Film Festival)
Montreal, Canada
March 12, 2022

PARLEMENT : L'EXPÉRIENCE VIRTUELLE / PARLIAMENT: THE VIRTUAL EXPERIENCE

C. ÉMILIE F. GRENIER
P. MARIE-PIER GAUTHIER, HUGUES
SWEENEY, LOUIS-RICHARD TREMBLAY

xr Experience – Immersive
NUMIX Awards
Montreal, Canada
May 5, 2021

PHYSIQUE DE LA TRISTESSE / PHYSICS OF SORROW, THE

D. THEODORE USHEV
P. MARC BERTRAND, JULIE ROY

Audience Award for Best of International
Animation 2019-2020
International Weekend of Animation
(POSTPONED)
Wiesbaden, Germany
September 21, 2021

REVIVING THE ROOST

D. VIVEK SHRAYA
P. ANITA LEE, JUSTINE PIMLOTT

Jury Award for Best Animation
Tampa Bay International Gay & Lesbian
Film Festival
Tampa, USA
October 10, 2021

ROSE, LES / ROSE FAMILY, THE

D. FÉLIX ROSE
P. PHILIPPE A. ALLARD (BABEL FILMS),
NATHALIE CLOUTIER (NFB), MARCO
FRASCARELLI (BABEL FILMS), COLETTE
LOUMÈDE (NFB), ERIC PICCOLI (BABEL
FILMS), FÉLIX ROSE (BABEL FILMS)

Audience Award
Gala Québec Cinéma
Montreal, Canada
June 6, 2021

Best Editing, Public Affairs, Documentary –
Program (Michel Giroux)
Gémeaux Awards
Montreal, Canada
September 19, 2021

SÉROTONINE ANONYME / BRAINSTREAM

C. CAROLINE ROBERT
P. MARIE-PIER GAUTHIER, ISABELLE
REPELIN, LOUIS-RICHARD TREMBLAY

FWA Site of the Day
Favourite Website Awards
Litlington, United Kingdom
February 24, 2022

SILENCE, LE / SILENCE, THE

D. RENÉE BLANCHAR
P. CHRISTINE AUBÉ (NFB), MARYSE
CHAPDELAINE (ÇA TOURNE
PRODUCTIONS), DENIS MCCREARY (NFB)

Prix du meilleur film franco-canadien
Rendez-vous Québec Cinéma (ONLINE)
Montreal, Canada
May 8, 2021

Best Atlantic Documentary
FIN Atlantic International Film Festival
(HYBRID)
Halifax, Canada
September 23, 2021

SOMEONE LIKE ME

D. STEVE J. ADAMS, SEAN HORLOR
P. TERI SNELGROVE, SHIRLEY
VERCRUYSSÉ

Rogers Audience Award
Hot Docs Canadian International Documentary
Festival
Toronto, Canada
May 9, 2021

Alternative Spirit Award (Documentary)
Grand Prize
Flickers Rhode Island International Film
Festival (ONLINE)
Providence, USA
August 22, 2021

Best Documentary Feature

Las Cruces International Film Festival
Las Cruces, USA
March 6, 2022

THANADOULA

D. ROBIN MCKENNA

P. MICHAEL FUKUSHIMA (NFB), ROBIN MCKENNA (GAUDETE FILMS INC.), JELENA POPOVIĆ (NFB)

Best Animated Short Film

Cinejoy – Featuring the Artists & Films of Cinequest (ONLINE)
San José, USA
November 14, 2021

WAYFINDER

C. MATT DESLAURIERS

P. NICHOLAS KLASSEN, ROB MCLAUGHLIN

Mobile Excellence Award

Awwwards
Los Angeles, USA
October 1, 2021

Best Innovation (Public Award)

CSS Design Awards
Los Angeles, USA
October 1, 2021

Best UI Design (Public Award)

CSS Design Awards
Los Angeles, USA
October 1, 2021

Best UX Design (Public Award)

CSS Design Awards
Los Angeles, USA
October 1, 2021

Site of the Day

CSS Design Awards
Los Angeles, USA
October 1, 2021

Special Mention, Animated Interactive Prize

Spark Animation Festival (ONLINE)
Vancouver, Canada
November 7, 2021

Developer Site

Awwwards
Los Angeles, USA
November 8, 2021

Site of the Day

Awwwards
Los Angeles, USA
November 8, 2021

Communication Arts – Webpicks (entertainment)

Communication Arts Interactive Competition
Menlo Park, USA
December 1, 2021

WINTOPIA

D. MIRA BURT-WINTONICK

P. MILA AUNG-THWIN (EYESTEELFILM INC.), ANNETTE CLARKE (NFB), DANIEL CROSS (EYESTEELFILM INC.), BOB MOORE (EYESTEELFILM INC.)

Pierre-et-Yolande-Perrault Award

Rendez-vous Québec Cinéma (ONLINE)
Montreal, Canada
May 8, 2021

YESTERDAY, TODAY, TOMORROW

D. LAURA CORTES, STEFFEN CHRISTIANSEN

P. ROB MCLAUGHLIN

Webby People's Voice Winner in Websites and Mobile Sites: NetArt

The Webby Awards
New York, USA
May 18, 2021

INDIVIDUAL AWARDS AND HONOURS

MARTINE CHARTRAND

René-Jodoin Award

Sommets du cinéma d'animation
Montreal, Canada
May 23, 2021

ALANIS OBOMSAWIN

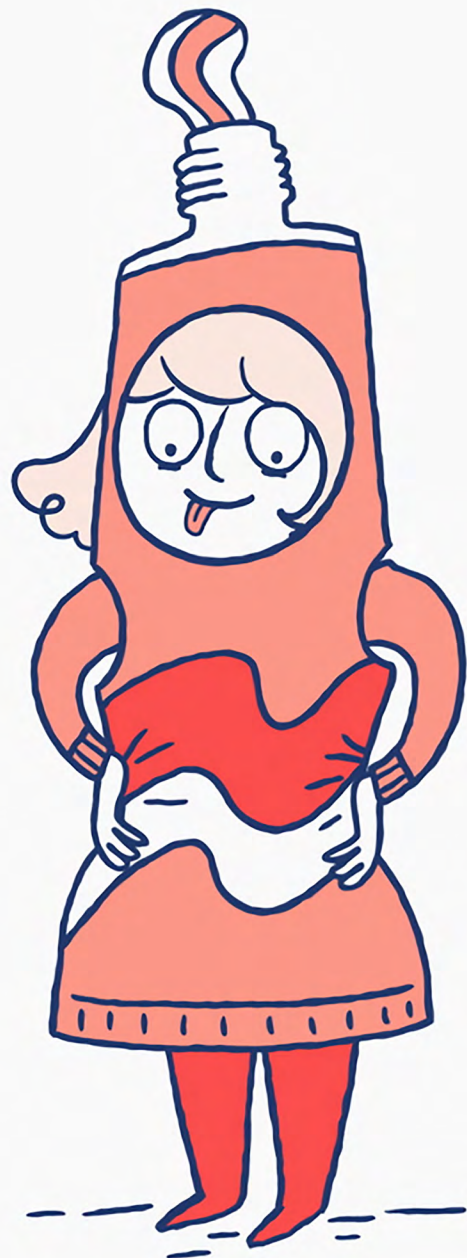
Jeff Skoll Award in Impact Media (TIFF Tribute Award)

Toronto International Film Festival (HYBRID)
Toronto, Canada
September 18, 2021

ANITA LEE

2021 WIFT-T Crystal Mentorship Award

Women in Film and Television (WIFT-T)
Toronto, Canada
March 8, 2022





GOVERNANCE

The Board of Trustees of the National Film Board of Canada has eight members. The Government Film Commissioner serves as Chairperson. The Executive Director of Telefilm Canada is a member ex officio, and six other members represent the Canadian public.

These six members are appointed for three-year terms by the Governor in Council, who may remove them for cause and may reappoint them.

CLAUDE JOLI-COEUR

Government Film Commissioner
and Chairperson

CHRISTA DICKENSON

Ex-officio Member
Executive Director
Telefilm Canada
Montreal, Quebec

BETSY CHALY

Vice-Chairperson
Toronto, Ontario

KEITH CLARKSON

Ex-officio Member
(until May 13, 2021)
Vancouver, British Columbia

NANCY JUNEAU

Chair, Ethics, Governance
and Human Resources Committee
Caraquet, New Brunswick

ERIC DUBEAU

Member
Saint-Jean-sur-Richelieu, Quebec

HILARY ROSE

Chair, Finance and Audit Committee
Sherwood Park, Alberta

ANDRÉ PROVENCHER

Member
Montreal, Quebec

VACANT POSITION

Ex-officio Member
(since May 14, 2021)

MARIE-CLAUDE MENTOR

Secretary to the Board



MANAGEMENT

CLAUDE JOLI-COEUR

Government Film Commissioner
and Chairperson

JULIE ROY

Director General
Creation and Innovation

LUISA FRATE

Director General
Finance, Operations and Technology

FRANÇOIS TREMBLAY

Director General
Institutional, Legal and Human Resources Services

Interim Director General
(since April 5, 2021)
Distribution, Communications and Marketing

JÉRÔME DUFOUR

Director General
(until April 4, 2021)
Distribution, Communications and Marketing

SUM- MARY OF ACTI- VITIES

AUDIOVISUAL PRODUCTION

	NFB PRODUCTIONS	CO-PRODUCTIONS	TOTAL
ORIGINAL LINEAR PRODUCTIONS			
ANIMATION			
Short	6	4	10
Medium-length	0	1	1
DOCUMENTARY			
Short	9	4	13
Medium-length	3	1	4
Feature	2	5	7
TOTAL	20	15	35
ORIGINAL INTERACTIVE PRODUCTIONS			
Immersive experiences ¹	2	2	4
Online interactive experiences ²	3	1	4
TOTAL	5	3	8
TOTAL ORIGINAL PRODUCTIONS			
TOTAL	25	18	43

1. Immersive experiences include 360° films, virtual reality, games, installations and augmented reality applications.

2. Interactive online experiences include apps, mobile apps, websites, games and social media projects.

FILMS FROM THE INDEPENDENT SECTOR THAT RECEIVED ASSISTANCE FROM THE NFB

Aide au cinéma indépendant Canada (ACIC – French Program)	48
Filmmaker Assistance Program (FAP – English Program)	39
TOTAL	87

AWARDS

Canadian awards	51
International awards	100
TOTAL	151

PRODUCTIONS AVAILABLE AT [NFB.CA](https://nfb.ca) | [ONF.CA](https://onf.ca) AS AT MARCH 31, 2022

Films in French	2,638
Films in English	3,104
TOTAL	5,742

**INTERACTIVE WEBSITES AVAILABLE TO THE PUBLIC
AS AT MARCH 31, 2022** **92**

**APPS AVAILABLE TO THE PUBLIC
AS AT MARCH 31, 2022** **35**

DIGITAL ASSETS PRODUCED THROUGH THE DIGITIZATION PLAN

	TITLES DIGITIZED AS AT MARCH 31, 2021	TITLES DIGITIZED IN 2021-2022	TITLES DIGITIZED AS AT MARCH 31, 2022
Digital source master – image	11,553	464	12,017
Digital master – image produced from film source	2,439	115	2,554
Digital master – image produced from video source	5,887	951	6,838
Digital source master – sound	5,798	425	6,223
Digital master – sound	5,871	531	6,402
Mezzanine file elements	21,684	1,787	23,471
Complete productions for the web: streaming, transactional mode and mobile devices	142,502	11,009	153,511
Productions for digital cinema in 2D/3D	3,684	250	3,934
Stock shots for NFB Archives	16,035	114	16,149
Other digital elements (upon request, customized deliverables)	63,860	2,378	66,238

REVENUES (IN THOUSANDS OF DOLLARS)³

CANADA – REVENUES BY MARKET	2021-2022	2020-2021
Television	112	120
Institutional and educational	1,135	903
Home video	184	91
Theatrical	19	83
Stock shots	278	365
Partnerships and pre-sale	3,394	1,410
Technical Services	52	23
Miscellaneous	8	15
TOTAL CANADA	5,182	3,010

INTERNATIONAL – REVENUES BY MARKET	2021-2022	2020-2021
Television	92	127
Institutional and educational	247	167
Home video	324	338
Theatrical	1	44
Stock shots	192	75
Partnerships and pre-sale	0	0
Technical services	0	0
Miscellaneous	36	34
TOTAL INTERNATIONAL	892	785

CANADA AND INTERNATIONAL – REVENUES BY MARKET	2021-2022	2020-2021
Television	204	247
Institutional and educational	1,382	1,070
Home video	508	429
Theatrical	20	127
Stock shots	470	440
Partnerships and pre-sale	3,394	1,410
Technical services	52	23
Miscellaneous	44	49
TOTAL	6,074	3,795

REVENUES BY TERRITORY	2021-2022	2020-2021
Canada	5,181	3,010
United States and Latin America	530	496
Europe	283	200
Asia/Pacific	67	85
Other ⁴	13	4
TOTAL	6,074	3,795

3. The way revenues are presented has been adjusted to align with the audited financial statements

4. Other international sales

FINANCIAL STATEMENTS



[STATEMENT OF MANAGEMENT RESPONSIBILITY
INCLUDING INTERNAL CONTROL OVER FINANCIAL REPORTING](#)

[INDEPENDENT AUDITOR'S REPORT](#)

[STATEMENT OF FINANCIAL POSITION](#)

[STATEMENT OF OPERATIONS
AND DEPARTMENTAL NET FINANCIAL POSITION](#)

[STATEMENT OF CHANGE IN DEPARTMENTAL NET DEBT](#)

[STATEMENT OF CASH FLOWS](#)

[NOTES TO FINANCIAL STATEMENTS](#)

Statement of Management Responsibility Including Internal Control Over Financial Reporting

Responsibility for the integrity and objectivity of the accompanying financial statements for the year ended March 31, 2022, and all information contained in these statements rests with the management of the National Film Board (the "Board"). These financial statements have been prepared by management using the Government's accounting policies, which are based on Canadian Public Sector Accounting Standards. They have been approved by the Board of Trustees.

Management is responsible for the integrity and objectivity of the information in these financial statements. Some of the information in the financial statements is based on management's best estimates and judgment and gives due consideration to materiality. To fulfill its accounting and reporting responsibilities, management maintains a set of accounts that provides a centralized record of the Board's financial transactions. Financial information submitted in the preparation of the Public Accounts of Canada, and included in the Board's *Departmental Results Report*, is consistent with these financial statements.

Management is also responsible for maintaining an effective system of internal control over financial reporting (ICFR) designed to provide reasonable assurance that financial information is reliable, that assets are safeguarded and that transactions are properly authorized and recorded in accordance with the *Financial Administration Act* and other applicable legislation, regulations, authorities and policies.

Management seeks to ensure the objectivity and integrity of data in its financial statements through careful selection, training and development of qualified staff; through organizational arrangements that provide appropriate divisions of responsibility; through communication programs aimed at ensuring that regulations, policies, standards, and managerial authorities are understood throughout the Board and through conducting an annual risk-based assessment of the effectiveness of the system of ICFR.

The system of ICFR is designed to mitigate risks to a reasonable level based on an ongoing process to identify key risks, to assess effectiveness of associated key controls, and to make any necessary adjustments.

The Board is subject to periodic Core Control Audits performed by the Office of the Comptroller General and uses the results of such audits to comply with the Treasury Board *Policy on Financial Management*.

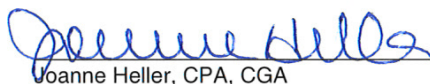
A Core Control Audit was performed in 2016-2017 by the Office of the Comptroller General of Canada (OCG). The Audit Report and related Management Action Plan are posted on the departmental web site at www.canada.ca.

The Office of the Auditor General, the independent auditor for the Government of Canada, has expressed an opinion on the fair presentation of the financial statements of the Board which does not include an audit opinion on the annual assessment of the effectiveness of the Board's internal controls over financial reporting.



Claude Joli-Coeur

Government Film Commissioner



Joanne Heller, CPA, CGA

Director Finance

Interim Chief Financial Officer

Montreal, Canada
July 8, 2022



Office of the
Auditor General
of Canada

Bureau du
vérificateur général
du Canada

INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of the National Film Board (the Board), which comprise the statement of financial position as at 31 March 2022, and the statement of operations and departmental net financial position, statement of change in departmental net debt and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Board as at 31 March 2022, and the results of its operations, changes in its net debt, and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Board in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Board's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Board or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Board's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Board's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Board's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Board to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Report on Compliance with Specified Authorities

Opinion

In conjunction with the audit of the financial statements, we have audited transactions of the National Film Board coming to our notice for compliance with specified authorities. The specified authorities against which compliance was audited are the *National Film Act* and the by-laws of the National Film Board.

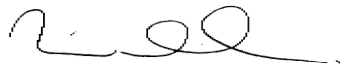
In our opinion, the transactions of the National Film Board that came to our notice during the audit of the financial statements have complied, in all material respects, with the specified authorities referred to above.

Responsibilities of Management for Compliance with Specified Authorities

Management is responsible for the National Film Board's compliance with the specified authorities named above, and for such internal control as management determines is necessary to enable the National Film Board to comply with the specified authorities.

Auditor's Responsibilities for the Audit of Compliance with Specified Authorities

Our audit responsibilities include planning and performing procedures to provide an audit opinion and reporting on whether the transactions coming to our notice during the audit of the financial statements are in compliance with the specified authorities referred to above.



Tina Swiderski, CPA auditor
Principal
for the Auditor General of Canada

Montréal, Canada
8 July 2022

NATIONAL FILM BOARD
Statement of Financial Position
As at March 31
(in thousands of dollars)

	2022	2021
Liabilities		
Accounts payable and accrued liabilities (Note 4)	\$ 5,041	\$ 7,800
Accrued salaries	1,591	1,535
Vacation pay and provision for salary revisions	3,590	4,836
Deferred revenue	661	585
Lease obligation for tangible capital assets (Note 5)	222	335
Employee future benefits (Note 6)	3,715	3,957
Total net liabilities	14,820	19,048
Financial assets		
Due from Consolidated Revenue Fund	3,416	7,683
Accounts receivable (Note 7)	2,278	1,963
Deposits	101	99
Total net financial assets	5,795	9,745
Departmental net debt	9,025	9,303
Non-financial assets		
Prepaid expenses	743	711
Inventory	166	91
Tangible capital assets (Note 8)	23,974	26,083
Total non-financial assets	24,883	26,885
Departmental net financial position	\$ 15,858	\$ 17,582

Contractual obligations (Note 9)
Contingent liabilities (Note 10)
Contractual rights (Note 14)

The accompanying notes form an integral part of these financial statements.

Approved by Board of Trustees



Claude Joli-Coeur
Government Film Commissioner and Chairperson,
National Film Board of Canada



Hilary Rose, CPA, CA
Chair, Finance and Audit Committee

July 8, 2022

NATIONAL FILM BOARD
Statement of Operations and Departmental Net Financial Position
For the year ended March 31
(in thousands of dollars)

	<u>2022</u>	<u>2022</u>	<u>2021</u>
Expenses			
(note 11 a)	Expected results		
Audiovisual Production	\$ 38,044	\$ 40,561	\$ 38,240
Accessibility and Audience Engagement	24,913	25,144	24,989
Internal Services	9,860	11,341	11,321
Total expenses	<u>72,817</u>	<u>77,046</u>	<u>74,550</u>
Revenues			
(note 11 b)			
Audiovisual Products	2,225	2,584	2,313
Partnerships and Pre-sale	1,425	3,394	1,410
Technical services (note 15)	25	52	23
Other Revenues	75	44	49
Total revenues	<u>3,750</u>	<u>6,074</u>	<u>3,795</u>
Net cost of operations before government funding and transfers	<u>69,067</u>	<u>70,972</u>	<u>70,755</u>
Government funding and transfers			
Net cash provided by Government of Canada	66,032	73,515	71,788
Change in due from Consolidated Revenue Fund	-	(4,267)	(321)
Net cost (revenue) from operations after government funding and transfers	<u>3,035</u>	<u>1,724</u>	<u>(712)</u>
Departmental net financial position - Beginning of year	<u>17,582</u>	<u>17,582</u>	<u>16,870</u>
Departmental net financial position - End of year	<u>\$ 14,547</u>	<u>\$ 15,858</u>	<u>\$ 17,582</u>

The accompanying notes form an integral part of these financial statements.

NATIONAL FILM BOARD
Statement of Change in Departmental Net Debt
For the year ended March 31
(in thousands of dollars)

	<u>2022</u>	<u>2022</u>	<u>2021</u>
	Expected results		
Net cost (revenue) from operations after government funding and transfers	\$ 3,035	\$ 1,724	\$ (712)
Change due to tangible capital assets			
Acquisition of tangible capital assets	984	1,763	2,903
Acquisition of tangible capital lease assets	-	-	128
Amortization of tangible capital assets	<u>(3,701)</u>	<u>(3,872)</u>	<u>(3,289)</u>
Total change due to tangible capital assets	<u>(2,717)</u>	<u>(2,109)</u>	<u>(258)</u>
Change due to inventories	-	75	41
Change due to prepaid expenses	-	32	234
Net change in department net debt	<u>318</u>	<u>(278)</u>	<u>(695)</u>
Department net debt - Beginning of year	<u>9,303</u>	<u>9,303</u>	<u>9,998</u>
Department net debt - End of year	<u>\$ 9,621</u>	<u>\$ 9,025</u>	<u>\$ 9,303</u>

The accompanying notes form an integral part of these financial statements.

NATIONAL FILM BOARD
Statement of Cash Flows
For the year ended March 31
(in thousands of dollars)

	<u>2022</u>	<u>2021</u>
Operating activities		
Net cost of operations before government funding and transfers	\$ 70,972	\$ 70,755
Non-cash items:		
Amortization of tangible capital assets	(3,872)	(3,289)
Change in employee future benefits	143	38
Change in provision for salary revisions	165	(911)
Recognition of deferred revenues	585	614
Charge for doubtful accounts	(32)	(62)
Utilization of prepaid expenses	(354)	(239)
Changes in Statement of Financial Position		
Changes in accrued salaries	(56)	1,182
Change in vacation pay and payable salary revisions	1,081	(59)
Cash received related to deferred revenue	(661)	(585)
Cash used related to employee future benefits	99	29
Change in accounts payable and accrued liabilities	1,048	(234)
Change in accounts receivable	347	(887)
Change in deposits	3	(30)
Cash used related to prepaid expenses	385	473
Change in inventory	75	41
Cash used in operating activities	<u>69,928</u>	<u>66,836</u>
Capital investing activities		
Cash used to acquire tangible capital assets	3,474	2,568
Cash used in capital investing activities	<u>3,474</u>	<u>2,568</u>
Financing activities		
Lease payments for tangible capital assets	113	2,384
Cash used in financing activities	<u>113</u>	<u>2,384</u>
Net cash provided by Government of Canada	<u>\$ 73,515</u>	<u>\$ 71,788</u>

The accompanying notes form an integral part of these financial statements.

NATIONAL FILM BOARD
Notes to Financial Statements
March 31, 2022
(in thousands of dollars)

1) Authority and purposes

The National Film Board was established in 1939 under the *National Film Act* and is the agency responsible for administering the Act.

The National Film Board (the "Board") is a cultural agency named in Schedule I.1 of the *Financial Administration Act* reporting to the Minister of Canadian Heritage. It is administered by a Board of Trustees appointed by the Governor in Council and chaired by the Government Film Commissioner.

The Board's legislative mandate is to initiate and promote the production and distribution of films in the national interest and, in particular:

- to produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations;
- to represent the Government of Canada in its relations with persons engaged in commercial motion picture film activity in connection with motion picture films for the Government or any department thereof;
- to engage in research in film activity and to make available the results thereof to persons engaged in the production of films;
- to advise the Governor in Council in connection with film activities;
- to discharge such other duties relating to film activity as the Governor in Council may direct it to undertake.

The Board is not subject to income taxes.

2) Significant accounting policies

These financial statements have been prepared using the Government's accounting policies stated below, which are based on Canadian Public Sector Accounting Standards. The presentation and results using the stated accounting policies do not result in any significant differences from Canadian Public Sector Accounting Standards.

Unless otherwise specified, the figures presented in the Financial Statements are stated in thousands of Canadian dollars.

Significant accounting policies are as follows:

Parliamentary authorities

Operations are funded through a permanent authority from Parliament (Revolving Fund) and Parliamentary authorities voted annually.

The Revolving Fund allows the Board to make payments out of the Consolidated Revenue Fund for working capital, interim financing of operating costs and capital assets acquisitions. Based on a decision by the Treasury Board issued in 2001, this authority requires that the aggregate of admissible working capital and net book value of capital assets does not exceed \$15 million. Amounts used for capital projects are included in current financial year authorities used in note 3b. In 2022, the Board did not use the Revolving fund for projects (2021 - \$ 0). The use of the year 2020 will be reimbursed according to the directives and terms of the Treasury Board Secretariat, starting in 2022. The amount reimbursed in 2022 is \$ 1 678.

The Board is also financed in part by the Government of Canada through Parliamentary authorities voted annually. Financial reporting of authorities provided to the Board do not parallel financial reporting according to Generally Accepted Accounting Principles since authorities are primarily based on cash flow requirements. Consequently, items recognized in the Statement of Operations and Departmental Net Financial Position and in the Statement of Financial Position are not necessarily the same as those provided through authorities from Parliament. Note 3 provides reconciliation between the two bases of reporting.

The planned results amounts presented in the "Expenses" and "Revenues" sections of the Statement of Operations and Departmental Net Financial Position are the amounts reported in the Future-Oriented Statement of Operations included in the *2021-2022 Departmental Plan*. The planned results amounts in the "Government funding and

transfers" section of the Statement of Operations and Departmental Net Financial Position and in the Statement of Change in Departmental Net Debt were prepared for internal management purposes and have not been previously published.

Every year, the Board presents information on planned expenditures to Parliament through the tabling of Estimates publications. These estimates result in the introduction of supply bills (which once passed into legislation, become appropriation acts) in accordance with the reporting cycle for government expenditures. The Board exercises expenditure initiation processes such that unencumbered balances of budget allotments and appropriations are monitored and reported on a regular basis to help ensure sufficient authority remains for the entire period and appropriations are not exceeded.

Liquidity risk is the risk that the Department will encounter difficulty in meeting its obligations associated with financial liabilities. The Board's objective for managing liquidity risk is to manage operations and cash expenditures within the appropriation authorized by Parliament or allotment limits approved by the Treasury Board.

Consistent with Section 32 of the *Financial Administration Act*, the Board's policy to manage liquidity risk is that no contract or other arrangement providing for a payment shall be entered into with respect to any program for which there is an appropriation by Parliament or an item included in estimates then before the House of Commons to which the payment will be charged, unless there is a sufficient unencumbered balance available out of the appropriation or item to discharge any debt that, under the contract or other arrangement, will be incurred during the fiscal year in which the contract or other arrangement is entered into.

The Board's risk of exposure and its objectives, policies and processes to manage and measure this risk did not change significantly from the prior year.

Net cash provided by Government of Canada

The Board operates within the Consolidated Revenue Fund (CRF), which is administered by the Receiver General for Canada. All cash received by the Board is deposited to the CRF and all cash disbursements made by the Board are paid from the CRF. The net cash provided by the Government is the difference between all cash receipts and all cash disbursements including transactions between departments of the federal Government.

Due from or to the Consolidated Revenue Fund

Amounts due from or to the Consolidated Revenue Fund (CRF) are the result of timing differences between when a transaction affects the Board's authorities and when it is processed through the CRF. Amounts due from the CRF represent the net amount of cash that the Board is entitled to draw from the CRF without further authorities to discharge its liabilities. This amount is not considered to be a financial instrument.

Expense recognition

Expenses are recorded on an accrual basis. Expenses related to *Audiovisual Production* include the costs of activities for the development and production of audiovisual works of all kinds. Expenses related to *Accessibility and Audience Engagement* include activities necessary to make the Board's productions accessible, including the preservation and conservation of the collection as well as the promotion and distribution of the works. *Internal Services* are expenses incurred to meet the Board's programming and other general obligations.

Vacation pay is expensed, as the benefits are earned by employees under their respective terms of employment.

Revenues

Partnerships and Pre-sales and revenues from *Audiovisual Products* other than royalty revenues are recognized when amounts are due.

Royalty revenues are recognized once all of the Board's obligations have been fulfilled and its expenses have been accounted for, regardless of when the acquirer actually uses the work.

Other revenues are accounted for in the period in which the underlying transaction or event that gave rise to the revenue takes place.

Accounts receivable

Accounts receivable are stated at amounts expected to be ultimately realized. A provision is recorded for external parties' accounts receivable where recovery is considered uncertain.

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The Board is not exposed to significant credit risk. The Board provides services to other government departments and agencies and to external parties in the normal course of business. Accounts receivable are due on demand. The Board's maximum exposure to credit risk is equal to the carrying value of its accounts receivable.

Inventory

Materials and supplies are valued at cost.

Film prints and other forms of visual presentation held for sale are valued at the lower of cost or net realizable value.

Tangible capital assets

All tangible capital assets having an initial cost of \$10,000 or more and leasehold improvements of \$10,000 or more are recorded at their acquisition cost.

Amortization of tangible capital assets is done on a straight-line basis over the estimated useful life of the assets, as follows:

Asset class	Amortization period
Technical equipment	from 4 to 20 years
Software & data-processing equipment	from 3 to 10 years
Office furniture, equipment & other	from 5 to 10 years
Rolling stock	5 years
Leasehold improvements	terms of the leases

Amounts related to projects in progress are transferred to the appropriate tangible capital assets category when the project is complete and amortized according to the Board's policy.

The Board has a collection of nearly twenty thousand audiovisual works produced since 1895. This inestimable collection is not intended for sale and does not have a measurable value. It has, however, been assigned a nominal value of \$1 in the financial statements, appearing on the Statement of Financial Position and in note 8 as tangible capital assets to ensure that the reader is aware of its existence. The Board does not capitalize other intangibles that have cultural, aesthetic or historical value.

The Board enters into operating lease agreements to acquire the exclusive use of certain tangible capital assets over the term of the lease. These rental fees are charged to operations in the year to which they apply. The Board also enters into capital lease agreements by which substantially all the benefits and risks inherent to ownership of the assets are transferred to the Board. The Board then records an asset and an obligation corresponding to the present value of the minimum lease payments, excluding the portion thereof relating to executory costs. The assets recorded from a capital lease agreement are amortized on the same basis as other assets owned by the Board and the obligations are amortized over the lease term.

Other financial assets and financial liabilities

Financial instruments of the Board are stated at cost or amortized cost. Financial assets consist of assets that could be used to reimburse existing liabilities or finance future operations.

The Board has the following financial assets:

- Accounts receivable related to the sale of audiovisual products to external parties or other departments and agencies (net of allowances for doubtful accounts)
- Deposits related to productions abroad

Financial liabilities consist of accounts payable and accrued liabilities, and accrued salaries.

Non-financial assets

Non-financial assets are assets that are intended to be used in the normal course of operations. They are converted into expenses in future periods and include tangible fixed assets, inventories and prepaid expenses.

Employee Future Benefits***Pension benefits***

Eligible employees participate in the Public Service Pension Plan, a multiemployer pension plan administered by the Government. The Board's contributions to the Plan are charged to expenses in the year incurred and represent the Board's total obligation to the Plan. The Board's responsibility with regard to the Plan is limited to its contributions. Actuarial surpluses or deficiencies are recognized in the financial statements of the Government of Canada, as the Plan's sponsor.

Severance benefits

Employees are entitled to severance benefits as provided under collective agreements or conditions of employment. In 2012, the program for all employees was eliminated and, consequently, the severance benefits ceased to accumulate. The cost of severance was recorded in the periods in which the benefits were earned by employees. The obligation under severance benefits is calculated at present value using the most probable management assumptions regarding wage, the discount rate and the timing of retirement. These assumptions are reviewed annually.

Compensated absences

Employees are entitled to sick leave and workers' compensation benefits as provided in their collective agreements or conditions of employment. Sick leave days accumulate but do not vest, enabling employees to be paid during their absence due to illness in recognition of prior services rendered. As the employees render services, the value of the compensated sick leave attributed to those services is recorded as a liability and expense. The Board records the cost of workers' compensation benefits to be paid when the event giving rise to the obligation occurs. Management uses assumptions and its best estimates, such as the discount rate, age of retirement, utilization rate of days in excess of the leave granted annually, probability of departure and salary review rate to calculate the present value of the compensated absences obligation. These assumptions are reviewed annually.

Contingent liabilities

Contingent liabilities are potential liabilities which may become actual liabilities when one or more future events occur or fail to occur. To the extent that the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is accrued, and an expense recorded. If the likelihood is not determinable or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.

Measurement uncertainty

The preparation of these financial statements requires management to make estimates and assumptions that affect the reported amounts of assets, liabilities, revenues and expenses reported in the financial statements. At the time of preparation of these statements, management believes the estimates and assumptions to be reasonable. The most significant items where estimates are used are the allowance for doubtful accounts, contingent liabilities, the liability related to employee future benefits and the useful life of tangible capital assets. Actual results could significantly differ from those estimated. Management's estimates are reviewed periodically and, as adjustments become necessary, they are recorded in the financial statements in the year they become known.

3) **Parliamentary authorities**

The Board receives most of its funding through annual Parliamentary authorities. Items recognized in the Statement of Operations and Departmental Net Financial Position and the Statement of Financial Position in one year may be funded through Parliamentary authorities in prior, current, or future years. Accordingly, the Board has different net results of operations for the year on a government funding basis than on an accrual accounting basis. The differences are reconciled in the following tables:

a) Reconciliation of net cost of operations to current year authorities used	<u>2022</u>	<u>2021</u>
Net cost of operations before government funding and transfers	\$ 70,972	\$ 70,755
Adjustments for items affecting net cost of operations but not affecting authorities:		
Add (less):		
Change in vacation pay and provision for salary adjustments not charged to authorities	303	(1,378)
Change in accrued liabilities not charged to authorities	(242)	87
Change in doubtful accounts not charged to authorities	(32)	(62)
Net change in employee future benefits	242	67
Amortization of tangible capital assets	<u>(3,872)</u>	<u>(3,289)</u>
	<u>(3,601)</u>	<u>(4,575)</u>
Adjustments for items not affecting net cost of operations but affecting authorities:		
Add (less):		
Acquisition of tangible capital assets	1,763	2,903
Lease payments for tangible capital assets	<u>113</u>	<u>2,384</u>
	<u>1,876</u>	<u>5,287</u>
Current year authorities used	\$ <u>69,247</u>	\$ <u>71,467</u>
b) Authorities provided and used:	<u>2022</u>	<u>2021</u>
Authorities provided		
Main Estimates	\$ 65,582	\$ 64,891
Supplementary Estimates authorities	7,268	8,015
Less:		
Authorities available for future years	(1,925)	(1,439)
Frozen allotment	<u>(1,678)</u>	<u>-</u>
Current year authorities used	\$ <u>69,247</u>	\$ <u>71,467</u>

4) **Accounts payable and accrued liabilities**

Accounts payable and accrued liabilities are measured at cost and are due, mainly, within six months following the closing date.

The following table presents details of the Board's accounts payable and accrued liabilities.

	<u>2022</u>	<u>2021</u>
Accounts payable and Accrued liabilities - Other government departments and agencies	\$ 576	\$ 1,021
Accounts payable and Accrued liabilities - External parties	4,109	6,467
Total accounts payable and Accrued liabilities	\$ 4,685	\$ 7,488
Accrued liabilities - reorganization	356	312
Total accounts payable and accrued liabilities	\$ <u>5,041</u>	\$ <u>7,800</u>

During the 2021-2022 financial year, the Board had to pursue the reorganization of its operations. As a result, on March 31, 2022, the Board recognized an additional termination benefit obligation in the amount of \$356 (2021 - \$312) in its accrued liabilities for estimated work force adjustment costs.

5) **Lease obligation for tangible capital assets**

At year end, the Board has an agreement to lease technical equipment under two (2) capital leases (note 8). The asset was capitalized using implicit interest rates varying from 0.6% to 1.4%. The corresponding liabilities will be repaid during term of the lease of 3 years. The agreements include options to renew at monthly rent as well as repurchase options valued at the end of the lease based on the fair market value of the leased assets. Payments for the year ended March 31, 2022 totaled \$113 (2021 - \$2,384 and include an amount of \$1,732 disbursed to buy back eight (8) equipment rental contracts). Interest of \$4 (2021 - \$33) is charged to operations.

	<u>2022</u>	<u>2021</u>
2021-2022	-	117
2022-2023	92	92
2023-2024	92	92
2024-2025	42	42
Total future minimum lease payments	226	343
Less: Imputed interest	(4)	(8)
Balance of lease obligation for tangible capital assets	\$ <u>222</u>	\$ <u>335</u>

6) **Employee future benefits**

Pension benefits

The Board's eligible employees participate in the Public Service Pension Plan, which is sponsored and administered by the Government of Canada. Pension benefits accrue up to a maximum period of 35 years at a rate of 2% per year of pensionable service, times the average of the best five consecutive years of earnings. The benefits are integrated with Canada/Quebec Pension Plans benefits and are indexed to inflation.

Both the employees and the Board contribute to the cost of the Plan. Due to the amendment of the *Public Service Superannuation Act* following the implementation of provisions related to *Economic Action Plan 2012*, employee contributors have been divided into two groups: Group 1 relates to existing plan members as of December 31, 2012 and Group 2 relates to members joining the Plan as of January 1, 2013. Each group has a distinct contribution rate.

In 2022, the expense amount for Group 1 and Group 2 members is \$3,375 (2021 - \$3,571). For the members of group 1, the charges represent approximately 1.01 times the employee contributions and for the members of group 2, the charges represent approximately 1.00 times the employee contributions. In 2021, the charges represent approximately 1.01 times the employee contributions and for the members of group 2, the charges represent approximately 1.00 times the employee contributions.

The Board's responsibility with regard to the Plan is limited to its contributions. Actuarial surpluses or deficiencies are recognized in the financial statements of the Government of Canada, as the Plan's sponsor.

Severance benefits and compensated absences

Severance benefits

The Board provides severance benefits to its employees based on eligibility, years of service and salary at termination of employment. These severance benefits are not pre-funded. Benefits will be paid from future authorities.

As part of collective agreement negotiations and conditions of employment, the accumulation of severance benefits under the employees' severance pay program ceased commencing in 2012. Employees subject to these changes had, until December 31, 2013, the option to be immediately paid the full or partial value of benefits earned to date or collect the full or remaining value of benefits on termination from the public service.

As at March 31, 2022, to calculate the obligation of the remaining portion, the Board uses a rate of compensation increase estimate at 2.00% (2021 – 1.50%), an estimated discount rate of 2.42% (2021 – 1.76%), a benefit plan contribution rate of 24.0% (2021 – 23.5%) and a horizon of retirement estimated at 60 years old.

Compensated absences

The Board provides its employees with sick leave benefits based on their salary and the entitlements accumulated over their years of service. These entitlements are accumulated but do not vest. The Board has also recognized a workers' compensation obligation.

To calculate the obligation for sick leave, the Board uses an average daily wage of \$345 (2021 – \$339), a rate of salary increase of 3.37% (2021 – 2.94%), an average annual utilization rate of 2.37% (2021 – 2.63%), a discount rate of 2.42% (2021 – 1.76%), a 3.98% (2021 – 3.95%) probability of employee departure, a benefit plan contribution rate of 24% (2021 – 23.5%) and a retirement age assumption of 60 or 65 years old, depending on the beginning of employment.

To calculate the workers' compensation obligation, the Board uses the provisions of the applicable workers' compensation plan and a discount rate of 2.42% (2021 – 1.76%).

Information about the severance and compensated absence benefits, measured as of March 31, 2022, is as follows:

	<u>Severance Benefits</u>	<u>Compensated Absences</u>	<u>Total</u>
Balance as at March 31, 2020	\$ 883	\$ 3,141	\$ 4,024
Expense for the year	15	(53)	(38)
Benefits paid during the year	(2)	(27)	(29)
Balance as at March 31, 2021	\$ 896	\$ 3,061	\$ 3,957
Expense for the year	(10)	(133)	(143)
Benefits paid during the year	(69)	(30)	(99)
Balance as at March 31, 2022	\$ 817	\$ 2,898	\$ 3,715

7) **Accounts receivable**

The following table presents details of the Board's accounts receivable:

	<u>2022</u>	<u>2021</u>
Receivables - Other government departments and agencies	\$ 461	\$ 1,089
Receivables - External parties	2,155	1,212
Subtotal	2,616	2,301
Allowance for doubtful accounts on receivables from external parties	(338)	(338)
Total accounts receivable	\$ 2,278	\$ 1,963

8) Tangible capital assets

	March 31, 2021	Additions	Disposals & write-offs	Transfers	March 31, 2022
Technical equipment					
Cost	\$ 16,127	\$ 786	\$ (735)	-	\$ 16,178
Accumulated amortization	(9,699)	(1,826)	735	-	(10,790)
	6,428	(1,040)	-	-	5,388
Software & data processing equipment					
Cost	13,608	762	(1,417)	-	12,953
Accumulated amortization	(11,692)	(865)	1,417	-	(11,140)
	1,916	(103)	-	-	1,813
Office furniture, equipment & other					
Cost	1,527	13	-	-	1,540
Accumulated amortization	(303)	(165)	-	-	(468)
	1,224	(152)	-	-	1,072
Rolling stock					
Cost	25	-	-	-	25
Accumulated amortization	(6)	(5)	-	-	(11)
	19	(5)	-	-	14
Leasehold improvements					
Cost	20,257	202	-	-	20,459
Accumulated amortization	(3,761)	(1,011)	-	-	(4,772)
	16,496	(809)	-	-	15,687
Collection¹					
	-	-	-	-	-
Work in progress					
	-	-	-	-	-
Total					
Cost	51,544	1,763	(2,152)	-	51,155
Accumulated amortization	(25,461)	(3,872)	2,152	-	(27,181)
Net book value	\$ 26,083	\$ (2,109)	\$ -	\$ -	\$ 23,974

¹Board's collection has a symbolic value of \$1.

The above assets include equipment under capital leases (note 5) for a total cost of \$521 (2021 - \$521) less accumulated amortization of \$261 (2021 - \$157). Current year amortization expense relating to property under capital leases amounts to \$104 (2021 - \$104).

9) Contractual obligations

The nature of the Board's activities can result in multi-year contracts and obligations whereby the Board will be obligated to make future payments for the acquisition of goods or services. Significant contractual obligations that can be reasonably estimated are summarized as follows:

	2023	2024	2025	2026	2027 +	Total
Premises	\$ 7,940	\$ 7,964	\$ 7,981	\$ 7,712	\$ 103,719	\$ 135,316
Other goods and services	1,497	938	464	477	308	3,684
Total	\$ 9,437	\$ 8,902	\$ 8,445	\$ 8,189	\$ 104,027	\$ 139,000

The agreements for leased premises in the amount of \$135,316 were signed with Public Services and Procurement Canada (PSPC). The Board entered into an agreement with Public Services and Procurement Canada for a 20 year lease as of fiscal year 2020 for the rental of new space for its headquarters as well as a 20 year lease for the rental of new space for the conservation room.

10) Contingent liabilities

In the normal course of business, the Board may be subjected to various claims or legal proceedings. Management believes that should the Board be found liable pursuant to one or more of these proceedings, the aggregate liabilities resulting from such proceedings would not be material.

11) Expenses by major object and types of revenues

The following table presents the expenses incurred and revenues generated by main expenditure objects and type of revenues.

	<u>2022</u>	<u>2021</u>
a) Expenses		
Salaries and benefits	\$ 42,965	\$ 43,989
Professional and special services	13,617	11,002
Rentals	9,206	8,783
Amortization of tangible capital assets	3,872	3,289
Materials and supplies	1,760	2,395
Transportation and communication	1,528	833
Repairs and upkeep	1,409	1,245
Cash financing in co-productions	820	1,108
Information	742	804
Royalties	725	612
Contracted film production and laboratory processing	343	162
Miscellaneous	59	328
	<u>\$ 77,046</u>	<u>\$ 74,550</u>
b) Revenues		
Partnerships and pre-sale	3,394	1,410
Royalties and subscriptions	\$ 2,046	\$ 1,789
Stock shots	470	440
Film prints and downloads	68	84
Technical services	52	23
Miscellaneous	44	49
	<u>\$ 6,074</u>	<u>\$ 3,795</u>

12) Related party transactions

The Board is related, as a result of common ownership, to all government departments, agencies and Crown corporations as well as with its main leaders, their close relatives and the entities subject to the control of these persons. The Board enters into transactions with these entities in the normal course of business and on normal trade terms. These transactions are recorded at their exchange amount with the exception of unrecognized services in the Statement of Operations and Departmental Net Financial Position.

The Government has centralized some of its administrative activities for efficiency, cost-effectiveness purposes and economic delivery of programs to the public. As a result, the Government uses central agencies and common service organizations so that one department performs services for all other departments and agencies without charge. The costs of these services, such as the payroll and cheque issuance services provided by PSPC, internal audit services provided by the Office of the Comptroller General and external audit services provided by the Office of the Auditor General, are not included in the Board's Statement of Operations and Departmental Net Financial Position.

	<u>2022</u>	<u>2021</u>
Accounts receivable	\$ 34	\$ 167
Accounts payable	\$ 577	\$ 1,022
Expenses	\$ 17,595	\$ 17,543
Revenues	\$ 1,947	\$ 634

During the year ending March 31, 2022, the Board leased premises from Public Services and Procurement Canada (PSPC) in the amount of \$7 872 (2021 – \$7,734). This amount is included in the expenses. The expenses in 2022 includes a capitalized amount of \$117 (2021 – \$0) related with leasehold improvements of the new premises of the headquarters.

13) The Documentary Channel

Since 2002, the Board owns a permanent share of 14%, composed of 14 units at \$1 each, of the specialized television channel The Documentary Channel. Pursuant to the investment agreement, the Board's obligations with respect to debts, liabilities, and other obligations are limited to the capital invested.

Revenues from portfolio investments are recognized only to the extent that they are received or eligible and they are presented under miscellaneous revenues in the income statement in the amount of \$0 (\$0 in 2021).

14) Contractual Rights

By their nature, the activities of the Board may give rise to rights to economic resources arising from contracts or agreements that will result in assets and income in the future over a number of years. During the year, the Office entered into four agreements with collaborators valued at \$1 552, of which \$146 remains to be collected in subsequent years. During the year 2021, the Board entered into four agreements with a collaborators valued at \$939, of which \$34 remains to be collected in subsequent years. The eight agreements are valued at \$2 491 of which \$180 remains to be collected in subsequent years.

	<u>2023</u>	<u>2024</u>	<u>2025</u>	<u>2026</u>	<u>2027</u>	<u>Total</u>
Contractual Rights	\$ 180	\$ 0	\$ -	\$ -	\$ -	\$ 180

15) Comparative figures

Certain comparative figures have been restated to conform to the presentation of the current year financial statements.