

ANNUAL REPORT

—
2022-2023



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TABLE OF CONTENTS

<u>6</u>	<u>2022-2023 IN NUMBERS</u>
<u>8</u>	<u>MESSAGE FROM THE GOVERNMENT FILM COMMISSIONER</u>
<u>11</u>	<u>HIGHLIGHTS</u>
<u>13</u>	<u>1. CREATION AND PRODUCTION</u>
<u>19</u>	<u>2. DISTRIBUTION AND AUDIENCE RELATIONS</u>
<u>23</u>	<u>3. CONSERVATION AND HERITAGE</u>
<u>27</u>	<u>AWARDS AND HONOURS</u>
<u>37</u>	<u>GOVERNANCE</u>
<u>39</u>	<u>MANAGEMENT</u>
<u>41</u>	<u>SUMMARY OF ACTIVITIES 2022-2023</u>
<u>45</u>	<u>FINANCIAL STATEMENTS</u>
<u>66</u>	<u>ANNEX I: THE NFB ACROSS CANADA</u>
<u>69</u>	<u>ANNEX II: ORIGINAL PRODUCTIONS</u>
<u>74</u>	<u>ANNEX III: FILM PROJECTS SUPPORTED BY AIDE AU CINÉMA INDÉPENDANT DU CANADA (ACIC) AND THE FILMMAKER ASSISTANCE PROGRAM (FAP)</u>





September 18, 2023

The Honourable Pascale St-Onge
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, 2023.

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

Yours respectfully,

Suzanne Guèvremont

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

2022-2023 IN NUMBERS

51	NEW ORIGINAL PRODUCTIONS
47	ORIGINAL LINEAR PRODUCTIONS
4	ORIGINAL INTERACTIVE PRODUCTIONS
99	AWARDS AND HONOURS
57	FILMS BENEFITED FROM THE NFB'S AIDE AU CINÉMA INDÉPENDANT – CANADA (ACIC) AND THE NFB FILMMAKER ASSISTANCE PROGRAM (FAP)
28,903,545	CANADIAN VIEWS
59,348,229	GLOBAL VIEWS

CANADIAN AND GLOBAL AUDIENCES

	CANADIAN VIEWS	GLOBAL VIEWS [CANADA AND INTERNATIONAL]
INTERNET	9,763,570	40,094,259
ONLINE PARTNERS	7,353,726	35,983,503
INTERACTIVE PRODUCTIONS	191,792	1,144,460
NFB.CA ONF.CA	2,218,052	2,966,296
TELEVISION	16,320,790	16,320,790
EDUCATIONAL AND INSTITUTIONAL MARKET	1,276,403	1,276,444
SCREENINGS: IN-PERSON	1,848,154	1,933,907
ENGAGED VIEWERS ¹	209,509	285,918
ACTIVE PASSERSBY ²	451,652	460,796
PASSERSBY ³	1,186,993	1,187,193
SCREENINGS: VIRTUAL	56,623	84,010
TOTAL*	28,903,545	59,348,229**

* 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.].

¹ Engaged viewer: a person who comes to a screening with the purpose of watching the film.

² Active passerby: a person who comes to a screening that's taking place in the context of another event (e.g., museum, exhibition, etc.).

³ Passerby: a person who unintentionally comes across a screening taking place in a public space.

MESSAGE FROM THE GOVERNMENT FILM COMMISSIONER

I had the honour and pleasure of being named Commissioner in November 2022, so I was in this role for the last four months of the 2022-2023 fiscal year. Credit for the year's many successes lies with the NFB's teams and the artists whose extraordinary works received accolades, including recognition at the Oscars. I would like to pay tribute to Claude Joli-Coeur, who led the NFB for the past nine years, a period that saw a number of significant achievements. These include the relocation of our head office to Montreal's Quartier des Spectacles district and the reorganization of our senior management structure. I'd also like to recognize former Director General Julie Roy, a longtime pillar of the NFB, who left us last fiscal year to head Telefilm Canada.

The NFB is an institution in the most noble sense of the word. It is a witness to events over time and a centre for nurturing the imagination. For 85 years, it has allowed Canadians to tell their stories and hear each other's stories, offering a unique record of their participation in humanity's epic journey. To walk into the NFB is to enter a legendary space. You can see it and you can feel it: the sense of a critically important mission and a pride in playing a part in fulfilling it; the humbleness of serving, and of bringing artist and audience together. I'm happy to be a part of it.

My role will be to pursue change, because, as a locus of art, culture and technology, the NFB

is constantly evolving. And the pace of change in our current moment is accelerating. Rarely in history have so many powerful forces crying out for transformative change been present simultaneously: a technological revolution, social upheaval, reconciliation with Indigenous people, the urgency of the climate crisis, a public health emergency and geopolitical tensions.

All of this affects the NFB. It affects the stories artists tell and the urgency with which they tell them, and it affects the ways we direct, produce, distribute, communicate, administer—and stand out. The NFB is very much in tune with the tenor of the times. Very significant reforms have been undertaken and implemented over the last several years, notably in the fields of technology, governance, programming, internal policies and relationships with partners. I'm taking the helm of an organization at a time when it finds itself in full swing.

The 2022-2023 fiscal year was to have marked the end of our three-year strategic planning process. However, we've decided to extend it through a two-year action plan, bringing us to March 2025, and we're taking this approach for two reasons: first, because it's the right path to take; but more importantly, because the government is in the midst of redefining rules for the Canadian broadcast ecosystem, which has been transformed by the arrival of streaming platforms. Logically, our next



strategic planning process should incorporate the updated framework. We are following these efforts very closely. And, in this context, we take our responsibility of providing a safe and trustworthy viewing environment—one offering high-quality Canadian content—more seriously than ever.

Things are going well at the NFB. It is fulfilling its demanding mandate and continues to touch, move and educate audiences. I bring to the organization my passion for film, my devotion to creators, my fascination with new creative technologies, and my conviction that great public institutions dedicated to art and culture play an essential role in improving the ways we, as a society, live together.

I would like to thank the NFB's staff for their warm welcome and their infectious enthusiasm. I'd also like to thank the government for its ongoing confidence in, and support of, the NFB. Our work continues.



Suzanne Guèvremont

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

HIGH- LIGHTS



REUNIONS AND RENEWAL



Fiscal 2022-2023 was a rich and productive year. After more than two years of pandemic disruption, the NFB and film lovers were reunited in person again. Large audiences were captivated by our works at theatres, festivals, outdoor screenings and in our public spaces at the Îlot Balmoral building. Internally, the NFB updated its organizational structure with the implementation of an important new unified branch, while production teams rallied around a new vision for programming.

The NFB also said farewell and thank you to Claude Joli-Coeur, whose term came to an end during the fiscal year. Under his leadership, the institution attained gender parity with respect to number of works created and production budgets, established a new relationship with Indigenous people, and initiated a shift towards equity, diversity and inclusion, both in its production teams and within the organization as a whole, among other achievements. Suzanne

Guèvremont came on board in late 2022 and was welcomed with enthusiasm as the third woman and first Francophone woman to hold the position of Commissioner. She brings to the job a wealth of experience in managing organizations devoted to culture, education and arts technology. There was also another changing of the guard, as Director General Julie Roy took the reins of Telefilm Canada after 29 years at the NFB. However, collaboration with Julie will continue, as Telefilm is one of the NFB's most important institutional partners.

Energized and inspired by this atmosphere of reunion and renewal, directors of NFB productions took us on wide-ranging journeys, running the full gamut of emotions—and scooped up the 77th Oscar nomination for a film produced or co-produced by the NFB. This is the highest number of nominations for any organization outside Hollywood.



1

CREATION AND PRODUCTION

FROM IDEA TO SCREEN

In September 2022, the NFB formed a new branch, bringing together production and distribution. This was a far-reaching move. Historically, production and distribution fell within separate divisions. But in the digital space, where audiovisual products in different formats, from different sources, blend in with the seemingly limitless offerings of streaming platforms, and where audience viewing habits are being redefined, this compartmentalization of production and distribution no longer made sense. By bringing together programming, creation, distribution and marketing, the new branch changes the creative pathway at the NFB. It creates a more lateral organization, making internal expertise more widely accessible. The guidance and support creators receive, all the way from idea to screen, is strengthened and extended, and becomes more flexible. At this critical junction, when the art of film is coming together with new visual and audio technologies, the NFB is adapting and embracing its modern role, affirming a commitment to remaining agile in order to maintain its position as a public producer and distributor in the service of diverse voices and a plethora of stories.

These organizational changes have been embedded in a newly elaborated programming vision. Reflections on transforming programming began in 2021 and continued in 2022-2023 with two forums that brought together production, marketing and distribution teams, as well as creators from across the country. The aim of the

new programming vision is to strengthen the process of creation so as to make works richer and to deepen relationships with audiences. To achieve that goal, staff in creation look at how subject, form and intended audience are aligned for each project, with the artist's vision at the heart of the process. They also work to ensure the integrity of the NFB experience, both for the artists and creators who are its heart and soul and for the audiences who will enjoy their works.

AN INTENSE PERIOD OF ACTIVITY

The 2022-2023 fiscal year yielded an abundant and wide-ranging crop of projects that transported audiences, delighted Canadians and drew accolades and ovations in Canada and abroad at festivals, which were back in action this year, rolling out the red carpet and putting their magic on display.

Over the course of the year, the English and French Programs shepherded 116 audiovisual projects, of which 27 began the development process, 38 moved into the production stage and 51 were completed.

The latter category includes 41 full NFB productions and 10 co-productions. Completed projects in 2022-2023 consist of 15 animated films, 32 documentaries and 4 interactive projects. In terms of length, the completed works are made up of 12 feature-length films,

6 medium-length films and 29 shorts. These productions are much more than simply numbers or statistics. They're stories from creators who have come to us thanks to the outreach and strong relationships developed by the teams at our eight studios across the country. The NFB continues to amplify voices that are rarely heard and marginalized—deeply original voices, and voices filled with hope.

In 2022–2023, NFB expenditures on production totalled \$39.8 million. The amount spent on production fluctuates from year to year, depending on the stages at which different projects find themselves.

MEMORABLE WORKS HONOURED WITH 99 AWARDS

In 2022–2023, NFB works dazzled audiences in Canada and around the world, winning 99 awards, including, of course, an Oscar nomination for *The Flying Sailor*. This animated short, co-directed by Amanda Forbis and Wendy Tilby, features a sailor flung into the air by a massive explosion caused by two ships colliding. It's a cheeky film with no words, but it has plenty of humour and a thought-provoking, philosophical outlook. It delighted film lovers at the Annie Awards (the American animation industry gala) and won best animated short at Sundance. Mixed using remote production technologies acquired by the NFB during the pandemic, the film is a testament to the quality and performance of these new digital tools, which reduce travel and help lower the organization's carbon footprint.

Several other NFB productions stood out during the year. Here is an overview.

> The animated documentary series *Caresses magiques (Magical Caresses)* by Lori Malépart-Traversy won praise for its cleverness and its attempt to demystify female sexuality. The episode *Masturbation: la petite histoire d'un grand tabou (Masturbation: A Short Story of a Great Taboo)* won best educational film at the Sommets du cinéma d'animation de Montréal, where it had its world premiere. A special English and French screening of the complete series was held on May 13, followed by a discussion with the director.

The series has a promising future, after having been selected at Canadian and international festivals.

> *Plastisapiens* is a surreal virtual reality experience by Miri Chekhanovich and Edith Jorsch. It takes us to a speculative future where organic bodies and plastic have become one. It had its world premiere as part of the New Voices program at the Tribeca Festival, in the form of a multi-sensory installation made of textiles and bioplastics. This multimedia experience is co-produced by Dpt, the NFB and Lalibela Productions, and came about through a digital creation and co-production partnership between Israel and Canada. The work's installation version will be presented in Montreal in fall 2023, which is also when the online version will premiere. Both *Plastisapiens* and *The Orchid and the Bee*, by Frances Adair McKenzie, were presented at the Montreal Biosphere.

> The feature-length documentary *Je pleure dans ma tête (Unspoken Tears)*, by Hélène Magny, is a moving look at refugee children from war zones and their integration into the Quebec school system. This deeply affecting film on trauma and resilience was made available for free at nfb.ca/onf.ca for October 5, World Teachers' Day. A launch event was held the same night, bringing together some one hundred professionals from the education field and from settlement organizations that welcome refugee newcomers. At least 24,570 students saw the film ahead of its online release.

> *Au-delà du papier (Beyond Paper)* is a rich, deeply humanistic and poetic film from director Oana Suteu Khintirian. Of Romanian and Armenian origin, Khintirian contemplates the use of paper to preserve our global heritage, as more and more of humanity's archives migrate to the cloud. This feature-length film won the hearts of audiences at the Festival international du film sur l'art (FIFA) in Montreal, the Musée national des beaux-arts du Québec and the Festival cinéma du monde de Sherbrooke, where it received the Cercle d'or for best documentary.

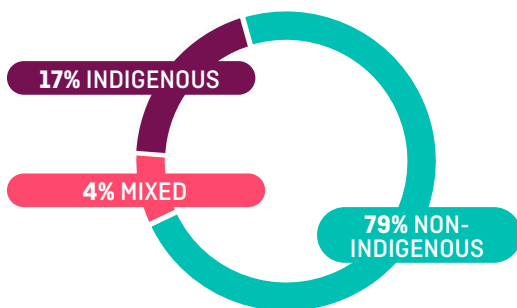
- > In the feature documentary *The Magnitude of All Things*, filmmaker Jennifer Abbott brings together memories of her sister, whom she has lost, and stories of climate change. At the time of its launch in September 2020 and its release online in April 2021, promotion was hampered by waves of COVID-19. Consequently, the NFB started a new promotional campaign in spring 2023, which resulted in more than 4,000 viewings over just a few days—finally giving this powerful film its due.
- > The poignant feature documentary *WaaPaKe (Tomorrow/Demain)*, directed by Dr. Jules Arita Koostachin of the Attawapiskat Nation, looks at the intergenerational trauma of residential schools through the voices of the children of Survivors.
- > The feature-length documentary *Ever Deadly* is a film and musical experience featuring Inuk throat-singer and avant-garde artist Tanya Tagaq. Emerging from a collaboration between Tagaq and Chelsea McMullan, this work intersperses impressive sequences filmed on the land in Nunavut with concert footage.

INDIGENOUS FILM TAKES FLIGHT

In 2022–2023, 17% of projects in production were directed by Indigenous creators. Once again, Indigenous-made works were enthusiastically received by a wide variety of audiences over the course of the year. Several projects stand out.

- > The first Haida-language production, *Now Is the Time* is a unique project. Directed by Christopher Auchter, who’s originally from the Haida Gwaii archipelago (formerly known as the Queen Charlotte Islands), the film is helping to keep alive a language that currently has only 24 speakers.
- > The powerful short film *Nalujuk Night*, produced by the NFB in 2021, had an exceptional festival run last year. Directed by multidisciplinary Inuk artist Jennie Williams, the film reveals an ancient Labrador Inuit ritual that blends fantasy and fear. It was named best short film at South by Southwest, Sydney and Rio de Janeiro, won a Best of Festival honour at Yorkton, made the Oscar longlist, and received an award at the Festival du nouveau cinéma de Montréal.

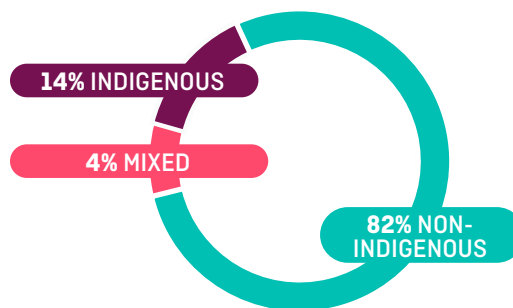
WORKS IN PROGRESS



IN 2022-2023

17% OF WORKS IN PROGRESS WERE DIRECTED BY INDIGENOUS FILMMAKERS.

PRODUCTION BUDGET



IN 2022-2023

14% OF PRODUCTION BUDGETS WERE ALLOCATED TO WORKS CREATED BY INDIGENOUS ARTISTS.

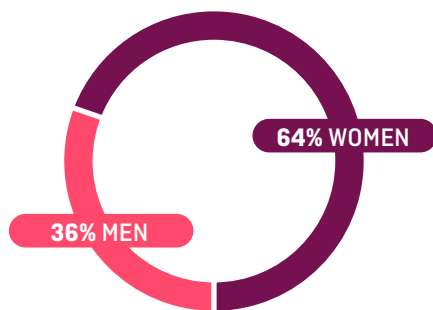
A DIVERSITY OF VOICES, PARITY AND INCLUSION

The NFB is committed to a diversity of voices and to inclusion. This approach informs all of the organization's activities and influences everything from production choices to recruitment policies. Gender parity, making

space for emerging filmmakers and artists, and providing a venue for minority-language communities to express themselves are key priorities, as the figures below demonstrate.

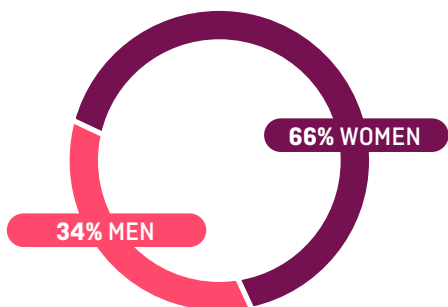
2022-2023 RESULTS FOR GENDER PARITY

WORKS IN PROGRESS



64% OF WORKS IN PROGRESS WERE DIRECTED BY WOMEN, **36%** BY MEN.

PRODUCTION BUDGET

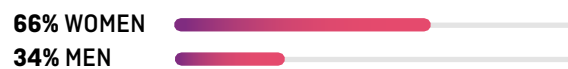


66% OF PRODUCTION BUDGETS WERE ALLOCATED TO WORKS DIRECTED BY WOMEN, **34%** TO WORKS DIRECTED BY MEN.

SCREENWRITING*



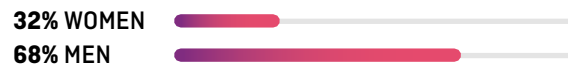
EDITING*



MUSIC COMPOSERS*



DIRECTORS OF PHOTOGRAPHY*



Among the works completed in 2022-2023:

- > 53% were on subjects related to Indigenous people or on themes related to diversity, such as race, ethnicity, religion, culture, disability, gender and sexuality;
- > 65% were directed by emerging filmmakers and artists;
- > 27% were directed by filmmakers from minority-language communities.

* These are the results for works completed in 2022-2023.



In addition, during the fiscal year, the NFB implemented a confidential, non-mandatory self-declaration questionnaire. Filmmakers, artists and production team members who agree to fill out the form help the organization measure the effectiveness of its commitments in the areas of equity, diversity and inclusion, allowing for reporting on progress while protecting confidentiality. A first report drawing on data from this questionnaire will be released early in fiscal 2024-2025.

A similar survey addressed to NFB staff revealed that, as of March 31, 2023, 58.3% of the NFB workforce is made up of women, 17.6% belong to visible minorities, 3.7% identify as disabled and 2.5% are Indigenous.

TRUSTED RELATIONSHIPS AND NEW FRAMEWORK AGREEMENTS

Over the course of the fiscal year, the NFB successfully negotiated framework agreements with the Union des artistes (UDA), the Société des auteurs de radio, télévision et cinéma (SARTEC) and the Canadian Federation of Musicians (CFM). These are important agreements for the NFB and its partners in that they set out the general parameters for collaboration, help the organization in managing projects and ensure that all parties are treated fairly.

In addition, last year a new framework agreement was signed with the Directors Guild of Canada (DGC) and a first framework agreement was negotiated with the Association des réalisateurs et réalisatrices du Québec (ARRQ). These agreements are a sign of mutual confidence and continue our relationship of respect and cooperation with artists, who are a key part of the NFB's values and tradition.



2

DISTRIBUTION AND AUDIENCE RELATIONS

ENGAGEMENT, PRESENCE AND RELEVANCE

In 2022–2023, the NFB reached large audiences in Canada and internationally. The end of public health restrictions has brought a certain return to normality with respect to audience relations.

It is essential to underline the importance of the role played by each of our eight studios across the country. Embedded in the heart of their respective communities—in particular when it comes to community screenings—they allow us to recognize and understand regional differences. This informs not only the stories we produce but also distribution activities we suggest for the studios' projects, carried out in their communities. This valued relationship of trust is critically important and would not exist without the input of our studios and their teams.

SCREENINGS IN CANADA AND AROUND THE WORLD

Taken as a whole, the number of views of NFB productions in Canada across all media rose by 7% compared to 2021–2022. Looking at the data in more detail provides some interesting insights:

- › If we don't take into account the pandemic period, which led to an extraordinary spike in online views, results for 2022–2023 are

the best since 2015–2016. During the last fiscal year, 2.2 million Canadians and nearly 3 million people worldwide watched our titles on our flagship digital platform, nfb.ca/onf.ca.

- › Predictably, the end of pandemic restrictions brought a strong increase in numbers at public screenings. The number of viewers jumped by 151% in Canada and 26% in the rest of the world.
- › In addition, 2022–2023 was marked by a new partnership between the NFB and the free Tubi streaming service, owned by Fox. This agreement initially covers 29 Oscar-nominated NFB titles, for audiences in Canada, the United States and Australia. The agreement allows the NFB to reach new audiences and helps promote audiences discovering Canadian film. The partnership came into effect in November 2022 and had already generated more than 3 million views around the world—primarily outside Canada—as of March 31, 2023.



NOTABLE THEATRICAL RELEASES

This year saw the NFB reconnect with audiences, including a return to theatrical launches and the re-opening of theatres, whose resilience was sorely tested by the pandemic. Seven feature-length films were on the bill in 2022-2023:

- *Dear Audrey* by Jeremiah Hayes;
- *En attendant Raïf (Waiting for Raïf)* by Luc Côté and Patricio Henriquez;
- *L'Ordre secret (The Secret Order)* by Phil Comeau, which played for five weeks;
- *Ever Deadly* by Chelsea McMullan and Inuk artist and throat singer Tanya Tagaq;
- *To Kill a Tiger* by Nisha Pahuja;
- *The Colour of Ink* by Brian D. Johnson, which played for nine weeks;
- *Au-delà du papier (Beyond Paper)* by Oana Suteu Khintirian.

RESOUNDING SUCCESS AT THE RENDEZ-VOUS DE LA FRANCOPHONIE 2023

The Rendez-vous de la Francophonie also returned in full force. Launched in 2006, this festival celebrating Francophone Canadian film keeps setting new records. Throughout March 2023, more than 394 public and private screenings took place in 115 municipalities, in provinces and territories across the country. These events reached an audience of 18,625 people—an unprecedented number, and an increase of 162% over 2022. Screenings in Ontario, the Prairies and Acadie reached record numbers, in part due to the popularity of *L'Ordre secret (The Secret Order)* by Phil Comeau and *French Enough* by Alexis Normand.

SUCCESSFUL LAUNCH FOR MEDIA SCHOOL

The NFB has always partnered with schools and educational networks, and it continues to develop its educational arm. In May 2022, it launched its new online learning platform, *Media School: Digital Storytelling*. *Media School* is an introductory workshop on producing digital media, with 11 modules on topics including photography, editing techniques and writing narration, as well as copyright and digital ethics. The goal is to help young people between the ages of 13 and 18 understand the digital environment, develop critical-thinking skills and nurture their creative talent. When it launched, *Media School* was an immediate hit.

TRUTH AND RECONCILIATION WEEK

A number of interactive, online and in-person events were held for Truth and Reconciliation Week, which saw educational activities taking place at schools across the country. The NFB made several contributions, in particular offering webinars on the subject of reconciliation through *Media School*, as well as virtual workshops on the Statement of Reconciliation and booths demystifying the lives of Indigenous people through archival footage. In addition, filmmaker Alanis Obomsawin honoured Senator Murray Sinclair, who brought the stories of the abuses inflicted on Indigenous children at residential schools to the world. Finally, the documentary *Similkameen Crossroads*, on the same painful subject, was made available online.

SPECIAL EVENTS AND OPEN HOUSES AT ÎLOT BALMORAL

In 2022–2023, Îlot Balmoral, home to the NFB's head office, roared back to life. More than 50 events were held at the building, including open houses and guided tours, drawing thousands of people, notably to the new NFB public space and the Alanis Obomsawin Theatre.

In late September, we once again held our traditional open-door event for the global animation community, right after the Ottawa International Animation Festival. In addition, throughout the year we offered private or institutional visits to Canadian and international partners, showing them the latest in technology in our production studios.

The NFB participated in the excitement of Montreal's cultural life, holding events during the Nuit Blanche, MUTEK, TransAmériques and First Peoples festivals. Coinciding with COP15, the NFB also presented a selection of films and virtual reality works in its public spaces, on the theme of biodiversity.

STRONG PRESENCE ON SOCIAL MEDIA

Throughout the year, the NFB enjoyed robust engagement on major social media platforms, with more than 1.1 million subscribers. Audience engagement was exceptionally strong in the education sector, with a 7% increase in followers.



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3

CONSERVATION AND HERITAGE

KEEPING CANADA'S HISTORY ALIVE

The NFB has the country's largest holdings of Canadian intellectual property. This extraordinary heritage belongs to all Canadians, and it continues to grow, telling Canadian stories in all their diversity. The NFB's expertise in preserving, restoring and digitizing audiovisual works is recognized worldwide.

The spaces devoted to the conservation and digitization of the NFB collection are located in a new building, which houses a conservation data centre on the cutting edge of technology.

More than a simple depository, this centre is home to people with an enormous amount of expertise, and acts as a lab bridging the technologies of the past and the future. Some 15 specialists are responsible for the work of conserving, restoring and digitizing, with the aim of constantly improving access to the NFB's living collection.

AN EVER-MORE ACCESSIBLE CATALOGUE

During the 2022-2023 fiscal year, the NFB reached its goal of digitizing more than 75% of its collection, which includes a total of over 14,000 titles. The task of digitizing all the works

to which the NFB holds distribution rights is now complete. This represents a major milestone in preserving and making the collection accessible—an invaluable legacy. Eventually, the NFB aims to have all these titles available for viewing at nfb.ca/onf.ca and easily discoverable by the main search engines, so that they can be seen and appreciated by an ever-growing number of people in Canada and around the world.

A SPECIAL PROJECT TO PRESERVE 1,500 HOURS OF DEEPLY MOVING TESTIMONY

This expertise in document conservation led to a special partnership in 2022 between the NFB and the National Centre for Truth and Reconciliation (NCTR). Through this partnership, the NFB will ensure the digitization and long-term preservation of statements by Survivors, heard by the Truth and Reconciliation Commission, along with other original audiovisual materials recorded as part of the commission's work. A total of 7,000 Survivor testimonies and 1,500 hours of other content will be preserved, with much of it being made accessible for current and future generations.

CONCLUSION



A PRODUCTIVE YEAR MARKED BY TRANSITION, PROGRESS AND AMBITION

2022-2023 was a rich and productive year that brought with it a reconnection with audiences and the return of in-person festivals. It was also an intense year internally—a year of transition, progress and ambition.

A year of transition at the highest levels of the NFB, with the naming of a new Government Film Commissioner.

A year of progress, with the creation of a new, unified branch, responsible for programming, creation, distribution and marketing—allowing the organization to become more nimble and better adapted to the digital space.

And a year of ambition, with the 77th Oscar nomination for an NFB work, remarkable productions, major initiatives promoting a diversity of voices and reconciliation with Indigenous people, and the pursuit of technological improvement.

On the financial front, the NFB once again obtained temporary funding (of \$5.3 million), allowing it to make up its operational deficit and fulfill all aspects of its mission to 2024-2025. Through this funding, the government has recognized the importance of the NFB by offering financial respite while considering a more permanent funding formula. Over the last few years, pressures tied to the institution's mandate, the transformation of the broadcasting ecosystem and, more recently, the pandemic and inflation, have in effect created a structural deficit that calls for reflection.

Supported by its staff, the NFB is moving forward with confidence in a dynamic environment marked by many profound changes. It is renewing its team, updating its methods and techniques, and bringing together artists and craftspeople from the film and audiovisual worlds to continue telling the stories of Canada and Canadians.



AWARDS AND HONOURS





In 2022–2023, NFB documentaries won 49 awards, animated films won 41 and interactive experiences won 4. In addition, four NFB filmmakers received special recognition for their work, and the NFB as a whole was honoured with a special mention.

—
**A TOTAL OF
99 HONOURS**

54 AWARDS IN CANADA

45 AWARDS ABROAD
—

Of the films launched during the year, the Oscar-nominated short *The Flying Sailor*, by Amanda Forbis and Wendy Tilby, received the most awards. It won 10, including the Canadian

Film Institute (CFI) Award for Best Canadian Animation at the Ottawa International Film Festival and the Short Film Jury Award: Animation at the Sundance Film Festival. Several works by Indigenous creators stood out at festivals over the course of the year, notably *Nalujuk Night*, by Jennie Williams, and *Meneath: The Hidden Island of Ethics*, by Terril Calder, which won 8 and 7 awards, respectively. In addition, the virtual reality experience *Plastisapiens*, by Miri Chekhanovich and Edith Jorisch, won the IDFA DocLab Special Jury Award For Creative Technology at the prestigious International Documentary Film Festival Amsterdam.

Finally, in terms of NFB staff, Quebec & Atlantic Studio filmmaker and producer Alanis Obomsawin won the Cultural Enrichment Award at the Weengushk International Film Festival in Sudbury and was honoured with a lifetime achievement award by the RAI Film Festival in Bristol, England.



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

AFFAIRS OF THE ART

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

Audience Award
Cardiff Animation Festival
Cardiff, Wales
April 10, 2022

Best of International Animation Section
Wiesbaden International Weekend of
Animation
Wiesbaden, Germany
June 26, 2022

Best UK Animation
Discover Film Awards
London, England
October 2, 2022

Best Short Film
BAFTA Cymru Awards
Cardiff, Wales
October 9, 2022

Best Animated Film
Birmingham Film Festival
Birmingham, England
November 13, 2022

ALAMBIC: PAR VENTS ET MARÉES / ALAMBIC: BY WINDS AND TIDES

D. BOGDAN ANIFRANI-FEDACH
P. ANNE-MARIE BOUSQUET,
CHRISTINE NOËL

Experimental – Silver
Los Angeles Animation Festival
Los Angeles, USA
December 11, 2022

ARCTIC SONG

D. GERMAINE ARNATTAUJUQ,
NEIL CHRISTOPHER, LOUISE FLAHERTY
P. DAVID CHRISTENSEN (NFB),
DANNY CHRISTOPHER (TAQQUT
PRODUCTIONS INC.),
NEIL CHRISTOPHER (TAQQUT
PRODUCTIONS INC.), LOUISE FLAHERTY
(TAQQUT PRODUCTIONS INC.),
MONICA ITTUSARJUAT (TAQQUT
PRODUCTIONS INC.), NADIA MIKE
(TAQQUT PRODUCTIONS INC.),
ALICIA SMITH (NFB)

Best Animated Film
Nunavut International Film Festival
Iqaluit, Canada
June 29, 2022

Best Canadian Short Film - Radio-Canada
Espaces Autochtones Award
Montreal International First Peoples Festival
(Land InSights)
Montreal, Canada
August 18, 2022

BANG

D. LUKAS CONWAY
P. ROBERT MCLAUGHLIN,
MARAL MOHAMMADIAN

Prix MATv "Créativité"
Fantasia International Film Festival
Montreal, Canada
August 3, 2022

BOREALIS

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

Best Photography, Documentary or Factual
(John Minh Tran)
Canadian Screen Awards
Toronto, Canada
April 10, 2022

Rob Stewart Award for Best Science or Nature
Documentary Program or Series
Canadian Screen Awards
Toronto, Canada
April 10, 2022

LE BOURREAU CHEZ LUI (FILM) / THE HANGMAN AT HOME (FILM)

D. 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)

Gjorgi Abadziev Award
AsterFest International Film Festival
Strumica, Macedonia
August 9, 2022

Best Short Animation
CINEJOY – Featuring the Artists & Films of
Cinequest
San Jose, USA
August 29, 2022

CARESSES MAGIQUES / MAGICAL CARESSES

D. LORI MALÉPART-TRAVERSY
P. CHRISTINE NOËL, JULIE ROY

Best Educational or Commissioned Film
(*Masturbation: La petite histoire d'un grand*
tabou / Masturbation: A Short Story of a Great
Taboo)
Sommets du cinéma d'animation
Montreal, Canada
May 15, 2022

Prix Fonds Bell
Festival du cinéma international en Abitibi-
Témiscamingue
Rouyn-Noranda, Canada
November 3, 2022

Short from a Series (*Poisson Turquoise /*
Turquoise Fish)
Los Angeles Animation Festival
Los Angeles, USA
December 11, 2022

THE COLOUR OF INK

D. BRIAN D. JOHNSON
P. SHERIEN BARSOUM (NFB),
BRIAN D. JOHNSON (SPHINX
PRODUCTIONS), ANITA LEE (NFB),
RON MANN (SPHINX PRODUCTIONS),
LEA MARIN (NFB)

Jury Award: Best Documentary Feature
CUFF.Docs Documentary Film Festival
Calgary, Canada
November 27, 2022

COMME UN FLEUVE / FLOWING HOME (NHU' MỘT DÒNG SÔNG)

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

Best Animated Short Jury Award
Spokane International Film Festival
Spokane, USA
February 9, 2023

CROQUE-MORT. C'EST BEAU LA VIE! / UNDERTAKER FOR LIFE!

D. GEORGES HANNAN
P. CHRISTINE AUBÉ, NATHALIE
CLOUTIER, DENIS MCCREADY

Award La Vague Léonard-Forest – Best
Acadian Medium Length or Feature
Documentary
Festival international du cinéma francophone
en Acadie
Moncton, Canada
November 18, 2022

DANS L'OMBRE DU STAR WARS KID / STAR WARS KID: THE RISE OF THE DIGITAL SHADOWS

D. MATHIEU FOURNIER
P. ANNIE BOURDEAU (URBANIA
MÉDIA), NATHALIE CLOUTIER (NFB),
PIERRE-MATHIEU FORTIN (NFB),
RAPHAËLLE HUYSMANS (URBANIA
MÉDIA), PHILIPPE LAMARRE (URBANIA
MÉDIA)

Best Editing, Public Affairs, Documentary –
Program (Carmen Mélanie Pépín)
Prix Gémeaux
Montreal, Canada
September 18, 2022

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.)

Dr. Sydney K. Shapiro Philanthropic Award
Phoenix Film Festival
Phoenix, USA
April 10, 2022

Cercle d'or Best Feature Film – Documentary
Festival cinéma du monde de Sherbrooke
Sherbrooke, Canada
April 14, 2022

Silver Winner – Best Feature Documentary
Tokyo Film Awards
Tokyo, Japan
June 4, 2022

Best of Documentary – Feature
Indy Film Fest
Indianapolis, USA
June 26, 2022

Best Editing of a Documentary (Jeremiah Hayes)
Madrid International Film Festival
Madrid, Spain
July 23, 2022

Excellence in Editing Award (Jeremiah Hayes)
Docs Without Borders Film Festival
Rehoboth Beach, USA
August 11, 2022

Best Editing (Jeremiah Hayes)
Brussels World Film Festival
Brussels, Belgium
October 20, 2022

Grand Prix Documentary
Rising Sun International Film Festival
Kitakyushu, Japan
November 6, 2022

EVER DEADLY

**D. CHELSEA MCMULLAN, TANYA TAGAQ
P. ANITA LEE, LEA MARIN, KATE VOLLUM**

Special Mention – Best Canadian Documentary
Vancouver International Film Festival
Vancouver, Canada
October 9, 2022

Audience Choice for Best Canadian Documentary Feature
Yellowknife International Film Festival
Yellowknife, Canada
November 6, 2022

THE FLYING SAILOR

**D. AMANDA FORBIS, WENDY TILBY
P. DAVID CHRISTENSEN**

Best Narrative Film
Countryside Animafest Cyprus
Salamiou, Cyprus
August 13, 2022

Audience Favourite (one of 10 foreign films)
São Paulo International Short Film Festival
São Paulo, Brazil
August 28, 2022

Canadian Film Institute (CFI) Award for Best Canadian Animation
Ottawa International Animation Festival
Ottawa, Canada
September 25, 2022

Animated Short Film Award
Calgary International Film Festival
Calgary, Canada
October 2, 2022

Best Animation
New York City Short Film Festival
New York, USA
October 16, 2022

Best Canadian Short Film (Silver)
Toronto After Dark Film Festival
Toronto, Canada
October 23, 2022

Audience Award: Top Canadian Short Film – Honourable Mention
GIRAF International Festival of Independent Animation
Calgary, Canada
November 28, 2022

Best Character-Based

Los Angeles Animation Festival
Los Angeles, USA
December 11, 2022

Experimental
Los Angeles Animation Festival
Los Angeles, USA
December 11, 2022

Short Film Jury Award: Animation presented by Shutterstock
Sundance Film Festival
Park City, USA
January 29, 2023

FRENCH ENOUGH

**D. ALEXIS NORMAND
P. DAVID CHRISTENSEN, CHEHALA LEONARD, JON MONTES**

Prix du meilleur film franco-canadien
Rendez-vous Québec Cinéma
Montreal, Canada
March 4, 2023

HEARTBEAT OF A NATION

**D. ERIC JANVIER
P. DAVID CHRISTENSEN, COTY SAVARD**

Special Mention for Best Canadian Short Film
Vancouver International Film Festival
Vancouver, Canada
October 9, 2022

IMPOSSIBLE FIGURES AND OTHER STORIES I

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

Special Mention, Grand Competition – Short Film
Animafest Zagreb – World Festival of Animated Films
Zagreb, Croatia
June 11, 2022



Diploma of the Jury – Profnastil – International Competition
Insomnia International Open Air Animation Film Festival
Moscow, Russia
July 18, 2022

Grand Prix
LINOLEUM International Contemporary Animation and Media Art Festival
Kyiv, Ukraine
September 12, 2022

INTO LIGHT

D. SHEONA MCDONALD
P. TERI SNELGROVE,
SHIRLEY VERCRUYSSÉ

Best of Festival Award
Zonta Film Festival
Waterloo, Canada
April 30, 2022

Director, Non-Fiction
Yorkton Film Festival
Yorkton, Canada
May 29, 2022

Documentary Social/Political
Yorkton Film Festival
Yorkton, Canada
May 29, 2022

Special Jury Award for Best Short Film
Providence Children's Film Festival
Providence, USA
February 26, 2023

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)

Ted Rogers Best Feature Length
Documentary Award
Canadian Screen Awards
Toronto, Canada
April 10, 2022

LAY DOWN YOUR HEART

D. MARIE CLEMENTS
P. SHIRLEY VERCRUYSSÉ

Portraits Audience Award
Vancouver International Film Festival
Vancouver, Canada
October 9, 2022

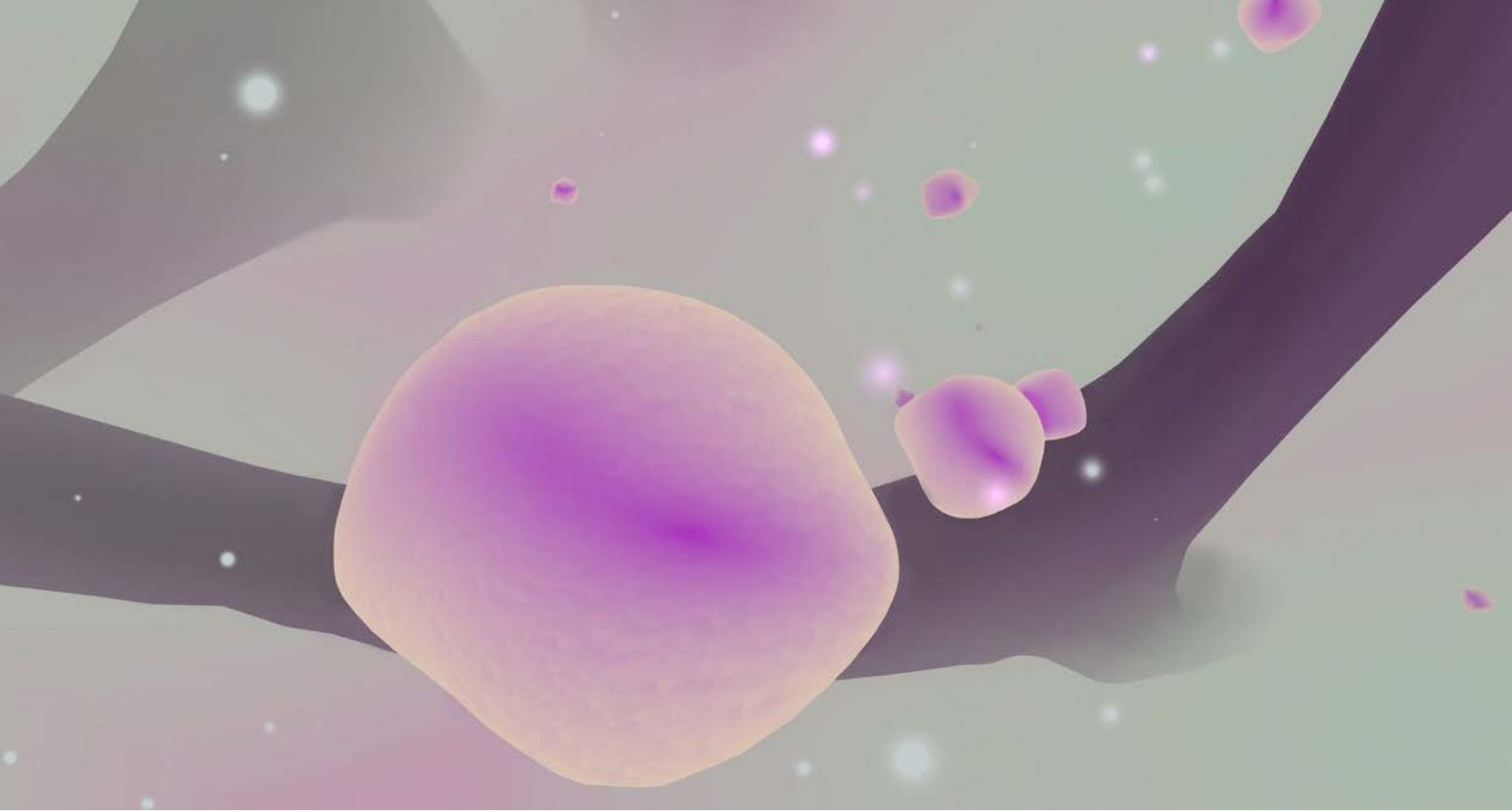
MAUVAISES HERBES

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

Most Innovative Short Film (awarded by the
Junior Youth Jury)
Reel 2 Real International Film Festival for Youth
Vancouver, Canada
April 13, 2022

Grand Jury Prize, Courts Compet'
Festival International de Cinéma d'Animation de Meknès
Meknès, Morocco
May 11, 2022

Honourable Mention for Sergio Aragones
Award – Best Animated Film
Ojai Film Festival
Ojai, USA
November 7, 2022



MENEATH: THE HIDDEN ISLAND OF ETHICS

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

Trickster Award
Skoden Indigenous Film Festival
Vancouver, Canada
April 5, 2022

Special Jury Prize – École NAD-UQAC
Sommet du cinéma d'animation
Montreal, Canada
May 15, 2022

Best Animation
Yorkton Film Festival
Yorkton, Canada
May 29, 2022

Indigenous Award
Yorkton Film Festival
Yorkton, Canada
May 29, 2022

Audience Choice Award: Best Short
Cinefest
Sudbury, Canada
September 25, 2022

Best Animated Short Award
American Indian Film Festival
San Francisco, USA
November 12, 2022

Silver – Mixed Media
Los Angeles Animation Festival
Los Angeles, USA
December 11, 2022

MOI, BARNABÉ / I, BARNABÉ

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

Audience Award – International Program #2
MIAF 2021 Re-Animated
Melbourne, Australia
May 22, 2022

MONDES DE GLACE (OMNI) / WORLDS OF ICE

**C. PHILIPPE BAYLAUCQ
P. RENÉ CHÉNIER**

Best Science Film
Dome Fest West
Costa Mesa, USA
October 9, 2022

Best Astronomy Film
Dome Under Festival
Melbourne, Australia
February 5, 2023

NALUJUK NIGHT / NALUJUK UNNUNGA

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

Best Short Documentary
Canadian Screen Awards
Toronto, Canada
April 10, 2022

Best of Festival
Yorkton Film Festival
Yorkton, Canada
May 29, 2022

Documentary Arts/Culture
Yorkton Film Festival
Yorkton, Canada
May 29, 2022

Kathleen Shannon Award
Yorkton Film Festival
Yorkton, Canada
May 29, 2022

**Best Cinematography (Nigel Markham,
Duncan de Young)**
FOGFEST
St. John's, Canada
November 13, 2022

Best Score (Sarah Harris)

FOGFEST
St. John's, Canada
November 13, 2022

Honourable Mention for Audience Choice

FOGFEST
St. John's, Canada
November 13, 2022

Honourable Mention for Best Director

FOGFEST
St. John's, Canada
November 13, 2022

L'ORDRE SECRET / THE SECRET ORDER

D. PHIL COMEAU
P. CHRISTINE AUBÉ,
NATHALIE CLOUTIER, DENIS MCCREADY

"Coup de coeur" People's Choice Award
Festival international du cinéma francophone
en Acadie
Moncton, Canada
November 18, 2022

Jury Special Mention – Best Acadian Mid-Length or Feature Film

Festival international du cinéma francophone
en Acadie
Moncton, Canada
November 18, 2022

Documentary Feature Special Jury Award

Cinema on the Bayou
Lafayette, USA
February 2, 2023

THE PERFECT STORY

D. MICHELLE SHEPHARD
P. BRYN HUGHES (FREQUENT FLYER FILMS), JANE JANKOVIC (TVONTARIO), ANITA LEE (NFB), LEA MARIN (NFB), MICHELLE SHEPHARD (FREQUENT FLYER FILMS)

DGC Canadian Documentary Feature Award

(with a cash prize of \$5,000)
Calgary International Film Festival
Calgary, Canada
October 2, 2022

PERFECTING THE ART OF LONGING

D. KITRA CAHANA
P. KAT BAULU, ANNETTE CLARKE,
ARIEL NASR

Betty Youson Award for Best Canadian Short Documentary (with a cash prize of \$3,000, courtesy of John and Betty Youson)
Hot Docs Canadian International Documentary Festival
Toronto, Canada
May 8, 2022

Best Short Film – Documentary

Gala Québec Cinéma
Montreal, Canada
June 5, 2022

Best Director

Future of Film Showcase
Toronto, Canada
June 25, 2022

PLASTISAPIENS (VIRTUAL REALITY)

C. MIRI CHEKHANOVICH, EDITH JORISCH
P. MIRI CHEKHANOVICH (LALIBELA PRODUCTIONS), DANAE ELON (LALIBELA PRODUCTIONS), MARIE-PIER GAUTHIER (NFB), ISABELLE REPELIN (NFB), RAPHAËLLE SLEURS (DPT.), LOUIS-RICHARD TREMBLAY (NFB)

IDFA DocLab Special Jury Award for Creative Technology

International Documentary Film Festival (IDFA)
Amsterdam, Netherlands
November 20, 2022

LES ROSE / THE ROSE FAMILY

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

First Prize (Grand Prix Ore)

Festival de films d'auteur de Val-Morin
Val-Morin, Canada
May 6, 2022

SÉROTONINE ANONYME / BRAINSTREAM

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

Platform and Web – Original Online Experience

NUMIX Awards
Montreal, Canada
May 24, 2022

Best Interactive Experience: All Categories

Gémeaux Awards
Montreal, Canada
September 18, 2022

THEODORE USHEV: LIENS INVISIBLES / THEODORE USHEV: UNSEEN CONNECTIONS

D. BORISLAV KOLEV
P. MARC BERTRAND (NFB), LORA CHENAKOVA (PROJECTOR LTD.), BORISLAV KOLEV (PROJECTOR LTD.), ELI KOLEVA (PROJECTOR LTD.), MARIA LANDOVA (PROJECTOR LTD.), CHRISTINE NOËL (NFB)

Honorary Distinction

Cinelibri International Book to Film Festival
Sofia, Bulgaria
October 30, 2022

Best Bulgarian Documentary
Master of Art Film Festival
Sofia, Bulgaria
March 8, 2023

THIS IS NOT A CEREMONY

C. AHNAKTSIPIITAA
P. DANA DANSEREAU,
ROBERT MCLAUGHLIN

Digital + Interactive Award
(with a cash prize of \$2,500, courtesy of the
Indigenous Screen Office)
imagineNATIVE Film + Media Arts Festival
Toronto, Canada
October 30, 2022

TO KILL A TIGER

D. NISHA PAHUJA
P. ANDY COHEN, ANDREW DRAGOUMIS,
ATUL GAWANDE, ANITA LEE (NFB), DAVID
OPPENHEIM (NFB), NISHA PAHUJA
(NOTICE PICTURES INC.), CORNELIA
PRINCIPE (NOTICE PICTURES INC.)

Amplify Voices Award for Best Canadian
Feature Film
Toronto International Film Festival
Toronto, Canada
September 18, 2022

Inspiring Voices & Perspectives Feature
Film Award
Cinefest
Sudbury, Canada
September 25, 2022

Best Documentary Award
Palm Springs International Film Festival
Palm Springs, USA
January 16, 2023

Best Documentary Feature Award
Mosaic International South Asian Film Festival
Mississauga, Canada
March 26, 2023

Michael Sullivan Award for
Documentary Journalism
Salem Film Fest
Salem, USA
April 2, 2023

Special Jury Award
Salem Film Fest
Salem, USA
April 2, 2023

ZEB'S SPIDER

D. ALICIA EISEN, SOPHIE JARVIS
P. MICHAEL FUKUSHIMA,
TERI SNELGROVE,
SHIRLEY VERCRUYSE

Special Jury Award for Miniature Design
Los Angeles Animation Festival
Los Angeles, USA
December 11, 2022

Most Inspirational Short Film
Reel 2 Real International Film Festival
for Youth
Vancouver, Canada
April 6, 2023

INDIVIDUAL AWARDS AND HONOURS

EVELYN LAMBART
Winsor McCay Award
Annie Awards
Los Angeles, USA
February 25, 2023

NATIONAL FILM BOARD OF CANADA
Special Mention "for the extraordinary high
quality of the Canadian films at the 23rd
Wiesbaden International Animation Festival"
International Weekend of Animation
Wiesbaden, Germany
June 26, 2022

ALANIS OBOMSAWIN
Cultural Enrichment Award
Weengushk International Film Festival
Sudbury, Canada
July 10, 2022

ALANIS OBOMSAWIN
Lifetime Achievement Award
RAI Film Festival
Bristol, England
March 31, 2023

FRANCIS PAPILLON
Emerging Talent Award
Youth Media Alliance
Montreal, Canada
May 24, 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.

SUZANNE GUÈVREMONT

Government Film Commissioner
and Chairperson
(since November 28, 2022)

CLAUDE JOLI-COEUR

Government Film Commissioner
and Chairperson
(until November 27, 2022)

FRANCESCA ACCINELLI

Ex-officio Member
Interim Executive Director and CEO
(since September 10, 2022)
Telefilm Canada
Toronto, Ontario

CHRISTA DICKENSON

Ex-officio Member
Executive Director and CEO
(until September 9, 2022)
Telefilm Canada
Montreal, Quebec

BETSY CHALY

Vice-Chairperson
Toronto, Ontario

ANDRÉ PROVENCHER

Chair, Ethics, Governance
and Human Resources Committee
(since March 28, 2023)
Montreal, Quebec

VICTORIA WING CHI CHAN

Member
(since January 27, 2023)
Chair, Finance and Audit Committee
(since March 28, 2023)
Merritt, British Columbia

ERIC DUBEAU

Member
Saint-Jean-sur-Richelieu, Quebec

CHRISTIAN ROBIN

Member
(since November 4, 2022)
Winnipeg, Manitoba

ANA SERRANO

Member
(since January 27, 2023)
Toronto, Ontario

HILARY ROSE

Chair, Finance and Audit Committee
(until December 13, 2022)
Sherwood Park, Alberta

NANCY JUNEAU

Chair, Ethics, Governance
and Human Resources Committee
(until June 9, 2022)
Caraquet, New Brunswick

DOMINIQUE AUBRY

Secretary to the Board
(since January 1, 2023)

MARIE-CLAUDE MENTOR

Secretary to the Board
(until January 6, 2023)



MANAGEMENT

SUZANNE GUÈVREMONT

Government Film Commissioner
and Chairperson
(since November 28, 2022)

CLAUDE JOLI-COEUR

Government Film Commissioner
and Chairperson
(until November 27, 2022)

JIMMY FOURNIER

Director General
Technologies (CTO)
(since September 15, 2022;
Interim from June 13 to September 14, 2022)

JOANNE HELLER

Director General
Finance and Administration,
Chief Financial Officer (CFO)
(since September 15, 2022;
Interim from June 13 to September 14, 2022)

JULIE ROY

Director General
Creation, Distribution and Marketing
and Chief Programming Officer
(from September 15, 2022, to March 31, 2023)

Director General
Creation and Innovation
(until September 14, 2022)

FRANÇOIS TREMBLAY

Director General
Human Resources, Strategic Planning and Institutional
Services

Interim Director General
Distribution, Communications and Marketing
(until September 14, 2022)

LUISA FRATE

Director General
Finance, Operations and Technology
(until June 10, 2022)

SUM- MARY OF ACTI- VITIES

AUDIOVISUAL PRODUCTION

	NFB PRODUCTIONS	CO-PRODUCTIONS	TOTAL
ORIGINAL LINEAR PRODUCTIONS			
ANIMATION			
Short	13	2	15
DOCUMENTARY			
Short	14	0	14
Medium-length	6	0	6
Feature	6	6	12
TOTAL	39	8	47
ORIGINAL INTERACTIVE PRODUCTIONS			
Immersive experiences ⁴	0	1	1
Online interactive experiences ⁵	2	1	3
TOTAL	2	2	4
TOTAL ORIGINAL PRODUCTIONS			
TOTAL	41	10	51

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

5. 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)	27
Filmmaker Assistance Program (FAP – English Program)	30
TOTAL	57

AWARDS

Canadian awards	54
International awards	45
TOTAL	99

PRODUCTIONS AVAILABLE AT [NFB.CA](https://nfb.ca) / [ONF.CA](https://onf.ca) AS OF MARCH 31, 2023

Films in French	2,681
Films in English	3,234
TOTAL	5,915

INTERACTIVE WEBSITES AVAILABLE TO THE PUBLIC AS AT MARCH 31, 2023	72
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APPS AVAILABLE TO THE PUBLIC AS AT MARCH 31, 2023	16
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DIGITAL ASSETS PRODUCED THROUGH THE DIGITIZATION PLAN

	TITLES DIGITIZED AS AT MARCH 31, 2022	TITLES DIGITIZED IN 2022–2023	TITLES DIGITIZED AS AT MARCH 31, 2023
Digital source master – image	12,017	781	12,798
Digital master – image produced from film source	2,554	194	2,748
Digital master – image produced from video source (MMMV)	6,838	939	7,777
Digital source master – sound	6,223	322	6,545
Digital master – sound	6,402	609	7,011
Mezzanine file elements	23,471	2,735	26,206
Complete productions for the web: streaming, transactional mode and mobile devices	153,511	12,145	165,656
Productions for digital cinema in 2D/3D	3,934	404	4,338
Stock shots for NFB Archives	16,149	629	16,778
Other digital elements (upon request, customized deliverables)	66,238	1,699	67,937

REVENUES* (IN THOUSANDS OF DOLLARS)

TABLE OF CONTENTS

CANADA – REVENUES BY MARKET	2022-2023	2021-2022
Television	146	112
Institutional and educational	1,144	1,135
Home video	207	184
Theatrical	38	19
Stock shots	330	278
Partnerships and pre-sale	788	3,394
Technical Services	649	52
Miscellaneous	81	8
TOTAL CANADA	3,383	5,182
INTERNATIONAL – REVENUES BY MARKET	2022-2023	2021-2022
Television	79	92
Institutional and educational	223	247
Home video	368	324
Theatrical	35	1
Stock shots	139	192
Partnerships and pre-sale	0	0
Technical Services	0	0
Miscellaneous	5	36
TOTAL INTERNATIONAL	849	892
CANADA AND INTERNATIONAL – REVENUES BY MARKET	2022-2023	2021-2022
Television	225	204
Institutional and educational	1,367	1,382
Home video	575	508
Theatrical	73	20
Stock shots	469	470
Partnerships and pre-sale	788	3,394
Technical Services	649	52
Miscellaneous	86	44
TOTAL	4,232	6,074
REVENUES BY TERRITORY	2022-2023	2021-2022
Canada	3,383	5,181
United States and Latin America	480	530
Europe	232	283
Asia/Pacific	122	67
Other ⁶	15	13
TOTAL	4,232	6,074

*Revenues: The presentation of the results has been adjusted to align with the audited financial statements.

6. 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](#)

NATIONAL FILM BOARD
Financial Statements
March 31, 2023

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, 2023, 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 Auditor General of Canada, 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.



Suzanne Guèvremont
Government Film Commissioner



Joanne Heller, CPA, CGA
Director General, Finance & Administration
(Chief Financial Officer)

Montreal, Canada
July 11, 2023



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 2023, 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 2023, 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
11 July 2023


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

	<u>2023</u>	<u>2022</u>
Liabilities		
Accounts payable and accrued liabilities (Note 4)	\$ 4,946	\$ 5,041
Accrued salaries	1,804	1,591
Vacation pay and provision for salary revisions	3,136	3,590
Deferred revenue	577	661
Lease obligation for tangible capital assets (Note 5)	133	222
Employee future benefits (Note 6)	3,273	3,715
Total net liabilities	<u>13,869</u>	<u>14,820</u>
Financial assets		
Due from Consolidated Revenue Fund	4,206	3,416
Accounts receivable (Note 7)	1,679	2,278
Deposits	120	101
Total net financial assets	<u>6,005</u>	<u>5,795</u>
Departmental net debt	<u>7,864</u>	<u>9,025</u>
Non-financial assets		
Prepaid expenses	806	743
Inventory	113	166
Tangible capital assets (Note 8)	21,482	23,974
Total non-financial assets	<u>22,401</u>	<u>24,883</u>
Departmental net financial position	<u>\$ 14,537</u>	<u>\$ 15,858</u>

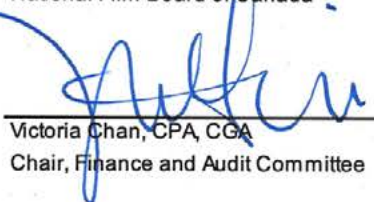
Contractual obligations (Note 9)
Contingent liabilities (Note 10)
Contractual rights (Note 14)

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

Approved by Board of Trustees



Suzanne Guèvremont
Government Film Commissioner and Chairperson,
National Film Board of Canada



Victoria Chan, CPA, CGA
Chair, Finance and Audit Committee

July 11, 2023

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

	<u>2023</u>	<u>2023</u>	<u>2022</u>
Expenses			
(note 11 a)	Expected results		
Audiovisual Production	\$ 37,843	\$ 39,845	\$ 40,561
Accessibility and Audience Engagement	23,982	27,217	25,144
Internal Services	10,710	10,932	11,341
Total expenses	<u>72,535</u>	<u>77,994</u>	<u>77,046</u>
Revenues			
(note 11 b)			
Audiovisual Products	2,457	2,709	2,584
Partnerships and Pre-sale	1,649	788	3,394
Technical services	25	649	52
Other Revenues	75	86	44
Total revenues	<u>4,206</u>	<u>4,232</u>	<u>6,074</u>
Net cost of operations before government funding and transfers	<u>68,329</u>	<u>73,762</u>	<u>70,972</u>
Government funding and transfers			
Net cash provided by Government of Canada	66,817	71,651	73,515
Change in due from Consolidated Revenue Fund	700	790	(4,267)
Net cost (revenue) from operations after government funding and transfers	<u>812</u>	<u>1,321</u>	<u>1,724</u>
Departmental net financial position - Beginning of year	<u>15,858</u>	<u>15,858</u>	<u>17,582</u>
Departmental net financial position - End of year	<u>\$ 15,046</u>	<u>\$ 14,537</u>	<u>\$ 15,858</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>2023</u>	<u>2023</u>	<u>2022</u>
	Expected results		
Net cost (revenue) from operations after government funding and transfers	\$ 812	\$ 1,321	\$ 1,724
Change due to tangible capital assets			
Acquisition of tangible capital assets	3,396	848	1,763
Acquisition of tangible capital lease assets	-	-	-
Amortization of tangible capital assets	(4,431)	(3,336)	(3,872)
Loss on disposal of tangible capital assets	-	(4)	-
Total change due to tangible capital assets	<u>(1,035)</u>	<u>(2,492)</u>	<u>(2,109)</u>
Change due to inventories	-	(53)	75
Change due to prepaid expenses	-	63	32
Net change in department net debt	<u>(223)</u>	<u>(1,161)</u>	<u>(278)</u>
Department net debt - Beginning of year	<u>9,025</u>	<u>9,025</u>	<u>9,303</u>
Department net debt - End of year	<u>\$ 8,802</u>	<u>\$ 7,864</u>	<u>\$ 9,025</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>2023</u>	<u>2022</u>
Operating activities		
Net cost of operations before government funding and transfers	\$ 73,762	\$ 70,972
Non-cash items:		
Amortization of tangible capital assets	(3,336)	(3,872)
Loss on disposal of tangible capital assets	(4)	-
Change in employee future benefits	327	143
Change in provision for salary revisions	276	165
Recognition of deferred revenues	661	585
Charge for doubtful accounts	28	(32)
Utilization of prepaid expenses	(509)	(354)
Changes in Statement of Financial Position		
Changes in accrued salaries	(213)	(56)
Change in vacation pay and payable salary revisions	178	1,081
Cash received related to deferred revenue	(577)	(661)
Cash used related to employee future benefits	115	99
Change in accounts payable and accrued liabilities	(131)	1,048
Change in accounts receivable	(627)	347
Change in deposits	19	3
Cash used related to prepaid expenses	572	385
Change in inventory	(53)	75
Cash used in operating activities	<u>70,488</u>	<u>69,928</u>
Capital investing activities		
Cash used to acquire tangible capital assets	<u>1,074</u>	<u>3,474</u>
Cash used in capital investing activities	<u>1,074</u>	<u>3,474</u>
Financing activities		
Lease payments for tangible capital assets	<u>89</u>	<u>113</u>
Cash used in financing activities	<u>89</u>	<u>113</u>
Net cash provided by Government of Canada	<u>\$ 71,651</u>	<u>\$ 73,515</u>

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

NATIONAL FILM BOARD
Notes to Financial Statements
March 31, 2023
(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 2023, the Board did not use the Revolving fund for projects (2022 - \$ 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 2023 is \$ 1,473 (2022 - \$ 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 *2022-2023 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 BenefitsPension 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>2023</u>	<u>2022</u>
Net cost of operations before government funding and transfers	\$ 73,762	\$ 70,972
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	431	303
Change in accrued liabilities not charged to authorities	181	(242)
Change in doubtful accounts not charged to authorities	28	(32)
Net change in employee future benefits	442	242
Loss on disposal of tangible capital assets	(4)	-
Amortization of tangible capital assets	<u>(3,336)</u>	<u>(3,872)</u>
	<u>(2,258)</u>	<u>(3,601)</u>
Adjustments for items not affecting net cost of operations but affecting authorities:		
Add (less):		
Acquisition of tangible capital assets	848	1,763
Lease payments for tangible capital assets	<u>89</u>	<u>113</u>
	<u>937</u>	<u>1,876</u>
Current year authorities used	\$ 72,441	\$ 69,247
b) Authorities provided and used:	<u>2023</u>	<u>2022</u>
Authorities provided		
Main Estimates	\$ 65,648	\$ 65,582
Supplementary Estimates authorities	9,752	7,268
Less:		
Authorities available for future years	(1,475)	(1,925)
Frozen allotment	<u>(1,484)</u>	<u>(1,678)</u>
Current year authorities used	\$ 72,441	\$ 69,247

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>2023</u>	<u>2022</u>
Accounts payable and Accrued liabilities - Other government departments and agencies	\$ 867	\$ 576
Accounts payable and Accrued liabilities - External parties	3,871	4,109
Total accounts payable and Accrued liabilities	\$ 4,738	\$ 4,685
Accrued liabilities - reorganization	208	356
Total accounts payable and accrued liabilities	\$ 4,946	\$ 5,041

During the 2022-2023 financial year, the Board had to pursue the reorganization of its operations. As a result, on March 31, 2023, the Board recognized an additional termination benefit obligation in the amount of \$208 (2022 - \$356) 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 2 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, 2023 totaled \$89 (2022 - \$113). Interest of \$2 (2022 - \$4) is charged to operations.

	<u>2023</u>	<u>2022</u>
2022-2023	-	92
2023-2024	92	92
2024-2025	43	42
Total future minimum lease payments	135	226
Less: Imputed interest	(2)	(4)
Balance of lease obligation for tangible capital assets	\$ 133	\$ 222

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 2023, the expense amount for Group 1 and Group 2 members is \$3,532 (2022 - \$3,375). For the members of group 1, the charges represent approximately 1.02 times the employee contributions and for the members of group 2, the charges represent approximately 1.00 times the employee contributions. In 2022, 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, 2023, to calculate the obligation of the remaining portion, the Board uses a rate of compensation increase estimate at 2.75% (2022 – 2.00%), an estimated discount rate of 2.99% (2022 – 2.42%), a benefit plan contribution rate of 23.80% (2022 – 24.00%) 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 (2022 – \$345), a rate of salary increase of 3.39% (2022 – 3.37%), an average annual utilization rate of 2.24% (2022 – 2.37%), a discount rate of 2.99% (2022 – 2.42%), a 4.37% (2022 – 3.98%) probability of employee departure, a benefit plan contribution rate of 23.80% (2022 – 24.00%) 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 2.99% (2022 – 2.42%).

Information about the severance and compensated absence benefits, measured as of March 31, 2023, is as follows:

	<u>Severance Benefits</u>	<u>Compensated Absences</u>	<u>Total</u>
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
Expense for the year	(3)	(324)	(327)
Benefits paid during the year	(84)	(31)	(115)
Balance as at March 31, 2023	\$ 730	\$ 2,543	\$ 3,273

7) Accounts receivable

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

	<u>2023</u>	<u>2022</u>
Receivables - Other government departments and agencies	\$ 288	\$ 461
Receivables - External parties	1,652	2,155
Subtotal	1,940	2,616
Allowance for doubtful accounts on receivables from external parties	(261)	(338)
Total accounts receivable	\$ 1,679	\$ 2,278

8) Tangible capital assets

	March 31, 2022	Additions	Disposals & write-offs	Transfers	March 31, 2023
Technical equipment					
Cost	\$ 16,178	\$ 357	\$ (600)	\$ -	\$ 15,935
Accumulated amortization	(10,790)	(1,556)	596	-	(11,750)
	<u>5,388</u>	<u>(1,199)</u>	<u>(4)</u>	<u>-</u>	<u>4,185</u>
Software & data processing equipment					
Cost	12,953	441	(882)	-	12,512
Accumulated amortization	(11,140)	(586)	882	-	(10,844)
	<u>1,813</u>	<u>(145)</u>	<u>-</u>	<u>-</u>	<u>1,668</u>
Office furniture, equipment & other					
Cost	1,540	-	-	-	1,540
Accumulated amortization	(468)	(166)	-	-	(634)
	<u>1,072</u>	<u>(166)</u>	<u>-</u>	<u>-</u>	<u>906</u>
Rolling stock					
Cost	25	-	-	-	25
Accumulated amortization	(11)	(5)	-	-	(16)
	<u>14</u>	<u>(5)</u>	<u>-</u>	<u>-</u>	<u>9</u>
Leasehold improvements					
Cost	20,459	50	-	-	20,509
Accumulated amortization	(4,772)	(1,023)	-	-	(5,795)
	<u>15,687</u>	<u>(973)</u>	<u>-</u>	<u>-</u>	<u>14,714</u>
Collection¹	-	-	-	-	-
Work in progress	-	-	-	-	-
Total					
Cost	51,155	848	(1,482)	-	50,521
Accumulated amortization	(27,181)	(3,336)	1,478	-	(29,039)
Net book value	<u>\$ 23,974</u>	<u>\$ (2,488)</u>	<u>\$ (4)</u>	<u>\$ -</u>	<u>\$ 21,482</u>

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

The above assets include equipment under capital leases (note 5) for a total cost of \$449 (2022 - \$521) less accumulated amortization of \$312 (2022 - \$261). Current year amortization expense relating to property under capital leases amounts to \$90 (2022 - \$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:

	2024	2025	2026	2027	2028 +	Total
Premises	\$ 8,205	\$ 8,259	\$ 8,050	\$ 8,229	\$ 112,292	\$ 145,035
Other goods and services	1,719	647	581	207	212	3,366
Total	<u>\$ 9,924</u>	<u>\$ 8,906</u>	<u>\$ 8,631</u>	<u>\$ 8,436</u>	<u>\$ 112,504</u>	<u>\$ 148,401</u>

The agreements for leased premises in the amount of \$145,035 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>2023</u>	<u>2022</u>
a) Expenses		
Salaries and benefits	\$ 43,642	\$ 42,965
Professional and special services	12,594	13,617
Rentals	9,718	9,206
Amortization of tangible capital assets	3,336	3,872
Transportation and communication	2,990	1,528
Materials and supplies	1,621	1,760
Repairs and upkeep	1,534	1,409
Cash financing in co-productions	848	820
Information	812	742
Royalties	593	725
Contracted film production and laboratory processing	209	343
Miscellaneous	93	59
Loss on disposal of tangible capital assets	4	-
	<u>\$ 77,994</u>	<u>\$ 77,046</u>
b) Revenues		
Royalties and subscriptions	\$ 2,191	\$ 2,046
Partnerships and pre-sale	788	3,394
Technical services	649	52
Stock shots	469	470
Miscellaneous	86	44
Film prints and downloads	49	68
	<u>\$ 4,232</u>	<u>\$ 6,074</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 payments 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>2023</u>	<u>2022</u>
Accounts receivable	\$ 10	\$ 34
Accounts payable	\$ 867	\$ 577
Expenses	\$ 18,022	\$ 17,595
Revenues	\$ 390	\$ 1,947

During the year ending March 31, 2023, the Board leased premises from Public Services and Procurement Canada (PSPC) in the amount of \$8,035 (2022 – \$7,872). This amount is included in the expenses. The expenses in 2023 includes a capitalized amount of \$50 (2022 – \$117) 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 2022).

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 five agreements with collaborators valued at \$536, of which \$414 remains to be collected in subsequent years. During the year 2022, the Board entered into four agreements with collaborators valued at \$1,552, of which \$0 remains to be collected in subsequent years. The nine agreements are valued at \$2,088 of which \$414 remains to be collected in subsequent years.

	<u>2024</u>	<u>2025</u>	<u>2026</u>	<u>2027</u>	<u>2028</u>	<u>Total</u>
Contractual Rights	\$ 414	\$ -	\$ -	\$ -	\$ -	\$ 414

ANNEXES



ANNEX I: THE NFB ACROSS CANADA

PROGRAMMING – CREATION, DISTRIBUTION & MARKETING

On September 15, 2022, the Creation & Innovation division's teams and the Distribution & Marketing teams were brought together to form the Programming – Creation, Distribution & Marketing branch.

Director General, Creation, Distribution & Marketing, and Chief Programming Officer: Julie Roy (since September 15, 2022)

Director General, Creation & Innovation: Julie Roy (until September 14, 2022)

Assistant Director General, Programming – Creation: Stéphanie L'Écuyer (since September 15, 2022)

ENGLISH PROGRAM

Director, Production & Operations, English Program: John Christou

ANIMATION & INTERACTIVE

CANADA

ENGLISH PROGRAM ANIMATION & INTERACTIVE STUDIO

Executive Producer: Rob McLaughlin

Producers, Animation, Montreal office: Maral Mohammadian and Jelena Popović

Producers, Interactive, Vancouver office: Dana Dansereau and Nicholas Klassen

Montreal office
Îlot Balmoral Building
1501 De Bleury Street
Montreal, Quebec H3A 0H3
Email: animation-interactive@nfb.ca

Vancouver office
351 Abbott Street, Suite 250
Vancouver, British Columbia V6B 0G6
Email: animation-interactive@nfb.ca

DOCUMENTARY

QUEBEC & ATLANTIC

QUEBEC & ATLANTIC STUDIO

Executive Producer: Rohan Fernando (since September 5, 2022)

Executive Producer, interim: Rohan Fernando (since April 1, 2022)

Producer, Montreal office: Ariel Nasr

Montreal office
Îlot Balmoral Building
1501 De Bleury Street
Montreal, Quebec H3A 0H3
T: 438-401-1160
Email: quebeccentre@nfb.ca

Halifax office
Bond Building
5475 Spring Garden Road, Suite 201
Halifax, Nova Scotia B3J 3T2
T: 902-476-9069
Email: a.maclean@nfb.ca

St. John's office
354 Water Street, Suite 200
St. John's, Newfoundland and Labrador A1C 5W8
T: 709-351-0158
Email: atlantic@nfb.ca

ONTARIO

ONTARIO STUDIO

Executive Producers: Anita Lee (until April 19, 2022) and Chanda Chevannes (since September 6, 2022)

Producers: Sherien Barsoum, David Oppenheim (until September 17, 2022) and Justine Pimlott

145 Wellington Street West, Suite 1000
Toronto, Ontario M5J 1H8
T: 416-973-0904
Email: ontarioinfo@nfb.ca

ALBERTA/SASKATCHEWAN/MANITOBA/ NUNAVUT/NORTHWEST TERRITORIES

NORTH WEST STUDIO

Executive Producer: David Christensen

Producers, Edmonton office: Chehala Leonard and Coty Savard

Producers, Winnipeg office: Niki Little and Alicia Smith

Edmonton office
9700 Jasper Avenue, Suite 142
Edmonton, Alberta T5J 4C3
T: 780-495-3013
Email: northwest@nfb.ca

Winnipeg office
 145 McDermot Avenue
 Winnipeg, Manitoba R3B 0R9
 T: 204-983-0936
 Email: prairie@nfb.ca

BRITISH COLUMBIA/YUKON

BC & YUKON STUDIO

Executive Producer: Shirley Vercautse

Producer: Teri Snelgrove

351 Abbott Street, Suite 250
 Vancouver, British Columbia V6B 0G6
 T: 604-666-3838
 Email: pacific@nfb.ca

CANADA

FILMMAKER ASSISTANCE PROGRAM (FAP)

Website:
production.nfbonf.ca/en/filmmaker-assistance-program-fap

The program is administered by each production studio across the country.

FRENCH PROGRAM

Director, Production & Operations, French Program:
 John Christou (since September 15, 2022)

Director, Production & Operations, French Program:
 Stéphanie L'Écuyer (until September 14, 2022)

ANIMATION

CANADA

FRENCH PROGRAM ANIMATION STUDIO

Executive Producer: Christine Noël

Producer: Marc Bertrand

Îlot Balmoral Building
 1501 De Bleury Street
 Montreal, Quebec H3A 0H3
 T: 438-337-8417
 Email: animation@nfb.ca

DOCUMENTARY

CANADA

QUEBEC, CANADIAN FRANCOPHONIE & ACADIAN DOCUMENTARY STUDIO

Executive Producer: Nathalie Cloutier

Producers: Christine Aubé, Mélanie Brière (since September, 2022), Pierre-Mathieu Fortin, Marie-France Guerrette Dempsey (since December 1, 2022) and Denis McCready (until May 6, 2022)

Montreal office

Îlot Balmoral Building
 1501 De Bleury Street
 Montreal, Quebec H3A 0H3
 T: 1-844-496-1171
 Email: studiodocumentaire@nfb.ca

Moncton office

Public Dominion Building
 1045 Main Street
 Moncton, New-Brunswick E1C 1H1
 Email: studiodocumentaire@nfb.ca

INTERACTIVE

CANADA

FRENCH PROGRAM INTERACTIVE STUDIO

Executive Producer: Louis-Richard Tremblay

Producer: Marie-Pier Gauthier

Îlot Balmoral Building
 1501 De Bleury Street
 Montreal, Quebec H3A 0H3
 T: 514-606-4272
 Email: studiointeractif@nfb.ca

AIDE AU CINÉMA INDÉPENDANT DU CANADA (ACIC)

CANADA

Website: nfb.ca/acic

DOCUMENTARY, FICTION

Program Manager: Marie-Christine Guité
 T: 514-283-9324
 Email: m.c.guite@nfb.ca

ANIMATION

Coordinator: Josiane Bernardin
 T: 514-349-7985
 Email: j.bernardin@nfb.ca

OPERATIONAL HEADQUARTERS

Îlot Balmoral Building
1501 De Bleury Street
Montreal, Quebec H3A 0H3

POSTAL ADDRESS

P.O. Box 6100
Station Centre-ville
Montreal, Quebec H3C 3H5

CUSTOMER SERVICE

From anywhere in Canada:
1-800-267-7710
From the Montreal area:
514-287-9000

WEBSITES

nfb.ca
canada.ca/en/national-film-board.html

SOCIAL MEDIA

facebook.com/nfb.ca
twitter.com/thenfb
vimeo.com/thenfb
youtube.com/user/nfb
instagram.com/onf_nfb

RESOURCES

Blog: blogue.nfb.ca
Distribution: nfb.ca/distribution
Education: nfb.ca/education
Archives: archives.nfb.ca
Media space: mediaspace.nfb.ca

ANNEX II: ORIGINAL PRODUCTIONS

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

100 GHOSTS

1:33

D. NONCEDO KHUMALO
P. ROBERT MCLAUGHLIN, MARAL MOHAMMADIAN

Original English animation produced by the National Film Board of Canada (English Program / Animation & Interactive Studio)

100 MILES

1:21

D. LOUIS BODART
P. ROBERT MCLAUGHLIN, MARAL MOHAMMADIAN

Original animation without words produced by the National Film Board of Canada (English Program / Animation & Interactive Studio)

ALAMBIC: ALCHEMIE MODERNE / ALAMBIC: MODERN ALCHEMY

2:40

D. BREN LÓPEZ ZEPEDA
P. ANNE-MARIE BOUSQUET, CHRISTINE NOËL

Original French animation produced by the National Film Board of Canada (French Program / Animation Studio)

ALAMBIC: PAR VENTS ET MARÉES / ALAMBIC: BY WINDS AND TIDES

2:24

D. BOGDAN ANIFRANI-FEDACH
P. ANNE-MARIE BOUSQUET, CHRISTINE NOËL

Original bilingual (French and English) experimental animation produced by the National Film Board of Canada (French Program / Animation Studio)

ALAMBIC: TERRE FERME / ALAMBIC: SOLID GROUND

2:45

D. BEATRIZ CARVALHO
P. ANNE-MARIE BOUSQUET, CHRISTINE NOËL

Original French animation co-produced by the National Film Board of Canada (French Program / Animation Studio)

ANYTHING FOR FAME

84:54

D. TYLER FUNK
P. TYLER FUNK (NORTH OF NOW FILMS), SEBASTIAN MERCADO (NORTH OF NOW FILMS), SHIRLEY VERCROYSE (NFB)

Original English documentary co-produced by North of Now Films and the National Film Board of Canada (English Program / BC & Yukon Studio)

APHASIE / APHASIA

3:46

D. MARIELLE DALPÉ
P. MARC BERTRAND, CHRISTINE NOËL

Original French animation produced by the National Film Board of Canada (French Program / Animation Studio)

AU-DELÀ DU PAPIER / BEYOND PAPER

131:05

D. OANA SUTEU KHINTIRIAN
P. NATHALIE CLOUTIER, COLETTE LOUMÈDE

Original French documentary produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio)

BAEK-IL

1:42

D. GRACE AN
P. ROBERT MCLAUGHLIN, MARAL MOHAMMADIAN

Original animation without words produced by the National Film Board of Canada (English Program / Animation & Interactive Studio)

BANG

1:23

D. LUKAS CONWAY
P. ROBERT MCLAUGHLIN, MARAL MOHAMMADIAN

Original animation without words produced by the National Film Board of Canada (English Program / Animation & Interactive Studio)

THE COLOUR OF INK

109:45

D. BRIAN D. JOHNSON
P. SHERIEN BARSOUM (NFB), BRIAN D. JOHNSON, ANITA LEE (NFB), RON MANN (SPHINX PRODUCTIONS), LEA MARIN (NFB)

Original English documentary co-produced by Sphinx Productions and the National Film Board of Canada (English Program / Ontario Studio)

THE COMMUTE

1:25

D. TARUN PADMAKUMAR
P. ROBERT MCLAUGHLIN, MARAL MOHAMMADIAN

Original English animation produced by the National Film Board of Canada (English Program / Animation & Interactive Studio)

CROQUE-MORT. C'EST BEAU LA VIE ! / UNDERTAKER FOR LIFE!

52:00

D. GEORGES HANNAN
P. CHRISTINE AUBÉ, NATHALIE CLOUTIER, DENIS MCCREARY

Original French documentary produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio)

CRYSTAL PITE: WORDLESS LANGUAGE

4:23

D. JOELLA CABALU
P. NICHOLAS KLASSEN, ROBERT MCLAUGHLIN

Original English documentary produced by the National Film Board of Canada (English Program / Animation & Interactive Studio) in collaboration with the Governor General's Performing Arts Awards Foundation

DANS L'OMBRE DU STAR WARS KID / STAR WARS KID: THE RISE OF THE DIGITAL SHADOWS

79:53

D. MATHIEU FOURNIER
P. ANNIE BOURDEAU (URBANIA), NATHALIE CLOUTIER (NFB), PIERRE-MATHIEU FORTIN (NFB), RAPHAËLLE HUYSMANS (URBANIA), PHILIPPE LAMARRE (URBANIA)

Original French documentary co-produced by URBANIA and the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio)

DAVID FOSTER'S EGGGPAA

4:23

D. TERESA ALFELD
P. SHIRLEY VERCRUYSE

Original English documentary produced by the National Film Board of Canada (English Program / BC & Yukon Studio) in collaboration with the Governor General's Performing Arts Awards Foundation

EN ATTENDANT RAIF / WAITING FOR RAIF

150

D. LUC CÔTÉ, PATRICIO HENRIQUEZ
P. NATHALIE CLOUTIER (NFB), LUC CÔTÉ (MACUMBA MÉDIA II INC.), PATRICIO HENRIQUEZ (MACUMBA MÉDIA II INC.), COLETTE LOUMÈDE (NFB)

Original French documentary co-produced by Macumba Média II Inc. and the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio)

EVER DEADLY

89:55

D. CHELSEA MCMULLAN, TANYA TAGAQ
P. ANITA LEE, LEA MARIN, KATE VOLLUM

Original English documentary produced by the National Film Board of Canada (English Program / Ontario Studio)

FERNAND DANSEREAU: EN UNE SEULE VIE / FERNAND DANSEREAU: IN A LIFETIME

5:17

D. SYLVIE LAPOINTE
P. NATHALIE CLOUTIER, PIERRE-MATHIEU FORTIN

Original French documentary produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio) in collaboration with the Governor General's Performing Arts Awards Foundation

FIRE-JO-BALL

16:53

D. AUDREY NANTEL-GAGNON
P. NATHALIE CLOUTIER

Original French documentary produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio)

THE FLYING SAILOR

7:49

D. AMANDA FORBIS, WENDY TILBY
P. DAVID CHRISTENSEN

Original English animation produced by the National Film Board of Canada (English Program / North West Studio)

FRENCH ENOUGH

18:09

D. ALEXIS NORMAND**P. DAVID CHRISTENSEN, CHEHALA LEONARD, JON MONTES**

Original bilingual (French and English) documentary produced by the National Film Board of Canada (English Program / North West Studio)

FUTURE IN MIND (WEBSITE)**C. CATHERINE MAROIS, BRUNO CHOINIÈRE****P. ANDRÉ PICARD, LOUIS-RICHARD TREMBLAY**

Original English interactive online experience produced by the National Film Board of Canada (French Program / Interactive Studio)

HARVEY

9:03

D. JANICE NADEAU**P. MARC BERTRAND (NFB), PIERRE MÉLONI (FOLIMAGE), CHRISTINE NOËL (NFB), JULIE ROY (NFB)**

Original French animation co-produced by Folimage and the National Film Board of Canada (French Program / Animation Studio)

KOROMOUSO – GRANDE SŒUR / KOROMOUSO: BIG SISTER

76:45

D. HABIBATA OUARME, JIM DONOVAN**P. CHRISTINE AUBÉ, NATHALIE CLOUTIER, DENIS MCCREADY**

Original French documentary produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio)

LAY DOWN YOUR HEART

65:48

D. MARIE CLEMENTS**P. SHIRLEY VERCRUYSE**

Original English documentary produced by the National Film Board of Canada (English Program / BC & Yukon Studio)

LINDA RABIN: TOUT EST MOUVEMENT / LINDA RABIN: EVERYTHING IS MOVING

4:45

D. CHRISTINE CHEVARIE-LESSARD**P. MARC BERTRAND, CHRISTINE NOËL**

Original bilingual (French and English) documentary produced by the National Film Board of Canada (French Program / Animation Studio) in collaboration with the Governor General's Performing Arts Awards Foundation

LO 100TO

1:29

D. KARLA MONTERROSA**P. ROBERT MCLAUGHLIN, MARAL MOHAMMADIAN**

Original English animation produced by the National Film Board of Canada (English Program / Animation & Interactive Studio)

LOVE, AMMA

14:55

D. PRAJWALA DIXIT**P. JOHN CHRISTOU, ANNETTE CLARKE**

Original English documentary produced by the National Film Board of Canada (English Program / Quebec & Atlantic Studio)

A MAN IMAGINED

61:35

D. BRIAN M. CASSIDY, MELANIE SHATZKY**P. ANNETTE CLARKE, ROHAN FERNANDO**

Original English documentary produced by the National Film Board of Canada (English Program / Quebec & Atlantic Studio)

MICHELLE SMITH: LA CULTURE AU CŒUR / MICHELLE SMITH: CULTURE AT HEART

4:53

D. PASCAL BOUTROY**P. DENIS MCCREADY**

Original French documentary produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio) in collaboration with the Governor General's Performing Arts Awards Foundation

MODERN GOOSE

22:41

D. KARSTEN WALL**P. DAVID CHRISTENSEN, ALICIA SMITH**

Original English documentary produced by the National Film Board of Canada (English Program / North West Studio)

MON ANNÉE 20 / MY 2020

34:10

D. SARAH MCNAIR-LANDRY**P. DENIS MCCREADY**

Original French documentary produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio)

MONDES DE GLACE / WORLDS OF ICE (OMNI)

34:10

D. PHILIPPE BAYLAUCQ
P. RENÉ CHÉNIER

Original French documentary produced by the National Film Board of Canada (Special Projects) in collaboration with the Rio Tinto Alcan Planetarium/Space for Life

A MOTORCYCLE SAVED MY LIFE

12:18

D. LORI LOZINSKI
P. TERI SNELGROVE, SHIRLEY VERCROYSE

Original English documentary produced by the National Film Board of Canada (English Program / BC & Yukon Studio)

L'ORDRE SECRET / THE SECRET ORDER

84:44

D. PHIL COMEAU
P. CHRISTINE AUBÉ, NATHALIE CLOUTIER, DENIS MCCREADY

Original French documentary produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio)

A PASSAGE BEYOND FORTUNE

16:14

D. WEIYE SU
P. DAVID CHRISTENSEN, CHEHALA LEONARD, JON MONTES

Original English documentary produced by the National Film Board of Canada (English Program / North West Studio)

PLASTISAPIENS (VIRTUAL REALITY)**C. MIRI CHEKHANOVICH, EDITH JORISCH**
P. MIRI CHEKHANOVICH (LALIBELA PRODUCTIONS), DANAE ELON (LALIBELA PRODUCTIONS), MARIE-PIER GAUTHIER (NFB), ISABELLE REPELIN (NFB), RAPHAËLLE SLEURS (DPT.), LOUIS-RICHARD TREMBLAY (NFB)

Original bilingual (French and English) immersive experience co-produced by Dpt., the National Film Board of Canada (French Program / Interactive Studio) and Lalibela Productions

POURQUOI? / WHY?

39:22

D. DANIELLE STURK
P. DENIS MCCREADY

Original French documentary produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio)

A QUIET GIRL

86:23

D. ADRIAN WILLS
P. JOHN CHRISTOU, ANNETTE CLARKE

Original English documentary produced by the National Film Board of Canada (English Program / Quebec & Atlantic Studio)

RITA SHELTON DEVERELL: QUEEN BEE

4:52

D. SARA ELGAMAL
P. SHERIEN BARSOUM, ANITA LEE, JON MONTES

Original English documentary produced by the National Film Board of Canada (English Program / Ontario Studio) in collaboration with the Governor General's Performing Arts Awards Foundation

SUPREME LAW (WEBSITE)**C. KATERINA CIZEK**
P. DAVID CHRISTENSEN (NFB), PAT PARADIS (UNIVERSITY OF ALBERTA CENTRE FOR CONSTITUTIONAL STUDIES), BONNIE THOMPSON (NFB)

Original English interactive online experience produced by the National Film Board of Canada (English Program / North West Studio) in partnership with the University of Alberta Centre for Constitutional Studies

THEODORE USHEV: LIENS INVISIBLES / THEODORE USHEV: UNSEEN CONNECTIONS

77:36

D. BORISLAV KOLEV
P. MARC BERTRAND (NFB), LORA CHENAKOVA (PROJECTOR LTD.), BORISLAV KOLEV (PROJECTOR LTD.), ELI KOLEVA (PROJECTOR LTD.), MARIA LANDOVA (PROJECTOR LTD.), CHRISTINE NOËL (NFB)

Original French documentary co-produced by Projector Ltd. and the National Film Board of Canada (French Program / Animation Studio)

TO KILL A TIGER

125:24

D. NISHA PAHUJA
P. ANDY COHEN, ANDREW DRAGOMIS, ATUL GAWANDE, ANITA LEE (NFB), DAVID OPPENHEIM (NFB), NISHA PAHUJA (NOTICE PICTURES INC.), CORNELIA PRINCIPE (NOTICE PICTURES INC.)

Original English documentary co-produced by Notice Pictures Inc. and the National Film Board of Canada (English Program / Ontario Studio)

TOMSON HIGHWAY: KIPIMÂTISINAW TAPÂHPEYAHK

5:16

D. BARRY BILINSKY
P. DAVID CHRISTENSEN, CHEHALA LEONARD

Original English documentary produced by the National Film Board of Canada (English Program / North West Studio) in collaboration with the Governor General's Performing Arts Awards Foundation

TWO APPLES

9:18

D. BAHRAM JAVAHERY
**P. MICHAEL FUKUSHIMA, TERI SNELGROVE, SHIRLEY
VERCRUYSSÉ**

Original English animation produced by the National Film Board of Canada (English Program / BC & Yukon Studio)

UNARCHIVED

84:54

D. HAYLEY GRAY, ELAD TZADOK
P. TERI SNELGROVE, SHIRLEY VERCROYSSÉ

Original English documentary produced by the National Film Board of Canada (English Program / BC & Yukon Studio)

UPSTAIRS WITH DAVID AMRAM

16:06

D. ALANIS OBOMSAWIN
P. ANNETTE CLARKE, ALANIS OBOMSAWIN

Original English documentary produced by the National Film Board of Canada (English Program / Quebec & Atlantic Studio)

VIMY: MÉMORIAL VIVANT – LE PÈLERINAGE NUMÉRIQUE / VIMY: A LIVING MEMORIAL – THE DIGITAL PILGRIMAGE (WEB EXPERIENCE)

C. ANNE LAGACÉ, GONZALO SOLDI
**P. ODILE-EMMANUELLE AUGER (LES AFFRANCHIS), JADE
CHIASSEON (LA BOÎTE INTERACTIVE), NATASHA DROUIN-
BEAUREGARD (MIRARI), DENIS MCCREADY (NFB), GABRIELLE
SIGMEN-MERCIER (LA BOÎTE INTERACTIVE)**

Original French online interactive experience produced by the National Film Board of Canada (French Program / Quebec, Canadian Francophonie & Acadian Documentary Studio) in collaboration with the Vimy Foundation and Veterans Affairs Canada

WHAT RHYMES WITH TOXIC

5:03

D. LYNN SMITH
**P. LYNN SMITH, MICHAEL FUKUSHIMA (NFB), MARAL
MOHAMMADIAN (NFB)**

Original English animation co-produced by Lynn Smith and the National Film Board of Canada (English Program / Animation & Interactive Studio)

ZEB'S SPIDER

9:48

D. ALICIA EISEN, SOPHIE JARVIS
**P. MICHAEL FUKUSHIMA, TERI SNELGROVE, SHIRLEY
VERCRUYSSÉ**

Original English animation produced by the National Film Board of Canada (English Program / BC & Yukon Studio)

ANNEX III: FILM PROJECTS SUPPORTED BY AIDE AU CINÉMA INDÉPENDANT DU CANADA (ACIC) AND THE FILMMAKER ASSISTANCE PROGRAM (FAP)

AIDE AU CINÉMA INDÉPENDANT DU CANADA (ACIC)

ANIMATION

AU 7^E JOUR
JUSTICE RUTIKARA

CHASING BIRDS
UNA LORENZEN

EXPÉDITION GROENLAND
SCOTT MACLEOD

MADAME DE CRÉHAUX
THOMAS CORRIVEAU

DOCUMENTARY

À TOI LES OREILLES
ALEXANDRE ISABELLE

L'ANGOISSE DU HÉRON
MATTHIEU BROUILLARD

ANNÉES EN PARENTHÈSES 2020-2022
HEJER CHARF

CACHES
NICOLAS PAQUET

EN ATTENDANT CASIMIR
CHRISTIAN FOURNIER

ENSEMBLE SUR LE CHEMIN
BENOIT DESJARDINS

J'AI PLACÉ MA MÈRE
DENYS DESJARDINS

MANICOUAGAN
NADINE BEAUDET

MON MAURICE À MOI
SERGE GIGUÈRE

RACINES, DIASPORA ET GUERRE
PHIL COMEAU

EXPERIMENTAL

BOUFFÉE D'ART
BOB MCKENNA

DEUXIÈME SÉRIE
ALEXANDRE LAROSE

HUBRIS
JULES DE NIVERVILLE

LA NOIRCEUR SOUTERRAINE DES RACINES
CHARLES-ANDRÉ CODERRE

FICTION

BOULEVARD 132
NELLIE CARRIER

LE CUBE DE SUCRE
JEAN-PHILIPPE NADEAU-MARCOUX

L'ÉTÉ DES CHALEURS
MARIE-PIER DUPUIS

FAIRE UN ENFANT
ÉRIC K. BOULIANNE

JUSQU'À CE QUE TU MEURES
FLORENCE LAFOND

LES MAINS SALES
JANI BELLEFLEUR-KALTUSH, JULIEN GAMACHE-MARCOTTE

MUSCAT
PHILIPPE GRENIER

SYLVIE
SARA BOURDEAU

VIRGA
JEAN-FRANÇOIS LEBLANC

FILMMAKER ASSISTANCE PROGRAM (FAP)

ANIMATION

DON'T THINK ABOUT THE PINK DOLPHINS

ANTHONY LEE

FOR TONIGHT

IVAN OSSA

FREEDOM

SCOTT JONES

IN PERPETUUM

BIRUTE SODEIKAITE

SHORT APOLOGY OF ALBERT BATCH

LUC CHAMBERLAND

SPEAK KDSK

ILEANA DANIELA DARIE

TWO ONE TWO (LOVE LETTER FOR A TWO HEADED MONSTER)

SHIRA AVNI

DOCUMENTARY

BUMALIK

MARIA CRISTINA LAUREANO

CACHE OF HORNETS

DAWN SHEPHERD

CHILE ESTYLE

PABLO ARAVENA

COLD DIP

BRITTANY GAVIN

DEEP ROOTED

KYLE MCDONNELL

EULOGY FOR THE DEAD SEA

POLINA TEIF

FIRE TOWERS

TOVA KRENTZMAN

FLYING BUDDIES

KAILA BOLTON

THE GATEWAY

KAMALA PAREL-NUTTALL

HOMELESSNESS: A HUMAN RIGHTS VIOLATION

RODNEY BODNER

LOBSTER WHISPERER

COLIN MACKENZIE

MA NISHMA MANITOBA

SARA BULLOCH, JOHANNA REIMER-HENTELEFF

NANA

RIEL LAZARUS

STANDING WITH THE ANCIENTS

JEN MURANETZ

TWIG

CLAIRE SANFORD

WAPITI OFF ROAD ASSOCIATION

DARRYL HAUGEN

WAVES OF CHANGE

GUY REX RODGERS

EXPERIMENTAL

THE POEM WE SANG

ANASTASIA SAKKAB

TIDAL

CHLOE VAN LANDSCHOOT

FICTION

LANDFILL

JESSICA LEE

PORTRAIT OF THE CON-ARTIST AS A YOUNG MAN

RYAN LEEDU

REDWOOD

CHRISTIEN DI ANGELLO

SORRY FOR YOUR COST

ROSIE CHOO PIDCOCK